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**THE THIRD SPACE, THE DESERT AND A NEW GENESIS:  
BODIES, HALLUCINATORY SPACES AND HUM/ANIMALS IN  
ANGELA CARTER'S AND EDWARD ABBEY'S FICTION**

**PhD THESIS**

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## ANGELA CARTER AND EDWARD ABBEY' İN ESERLERİNDE ÜÇÜNCÜ ALAN, ÇÖL VE YENİDEN VAROLUŞ: BEDENLER, HALÜSİNASYON YARATAN MEKANLAR VE HAYVAN / İNSANLAR

### ÖZET

Angela Carter ve Edward Abbey eserlerinde acının merkezi haline gelmiş deliliğe neden olan bir küçük dünya olarak kapitalist ve globalist Amerika'yı mitoloji ve inançlar ile ilgili durum apokalips olarak sergiler. Kapitalizm ve küreselleşme Angela Carter, Edward Abbey, R.D. Laing, Foucault ve Deleuze & Guattari' ye göre sizofrenikleşmiş ve büyük başarı ve ilerleme anlatıları ile üzerinde yaşadığımız tek gerçek varlık olan dünyayı ve üzerindeki yaşamı giderek yok etmektedir. Tarih içerisinde 17. yy. dan başlayarak delilik ile ilgili söylemler oluşturulmuş ve Foucault'un da belirttiği gibi delilik ve akıl arasında bir dil oluşturulamamış ve delilik tüm söylemlerin dışında bırakılmıştır. Hayvanlık ve suç söylemleri de bu delilik bağlamı içerisinde oluşturulmuş ve farklı kategoriler oluşturarak insanları ırk, din, dil, değerli, değersiz gibi ayrılmalarına ayrıca neden olmuştur. Bu ayrılığa eksiklik üzerine temellendirilen Freud ve Lacan'ın görüşleride de etkin olmuştur. R. D. Laing, M. Foucault, G. Deleuze ve F. Guattari'ye göre psikoanaliz kurumları kapitalizm ve küreselleşmenin olumsuz etkilerine eşlik etmektedirler. R.D. Laing'e göre delilik bireye özgü olmaktan ziyade toplumsal bir sorundur ve bir tür kişiliği oluşturur. Bu yüzden delilik toplumsal olarak ele alınmalıdır. R.D. Laing bu görüşü ile deliliğe ses getirmiş ve bölünmüş kişiliğe yol vererek kişilik oluşumuna üçüncü bir alan açmıştır. Ancak Foucault' a göre deliliğin ve kişiliğin oluşumunda beden önemlidir ve beden, bedeni gözetim altında tutan kişilik teknolojileri ile şekillendirildiğinden güç ilişkileri çerçevesinde kısıtlanmakta ve ruha hapsedilmektedir. Delilik belki katlanılması zor bir deli düzende yaşamak için bir kaçış ve varoluş biçimi olabilir ancak bu bakış açısı yine içinde yaşanılan sistemi bir tekrarlar sarmalından kurtaramaz. Öyleyse güç uygulamaları ve kişiliğin gelişmesini engelleyen unsurlardan arınmak nasıl olacaktır? Bu duruma çözüm olarak Foucault'nun yüzyılın Filozofu olarak adlandırdığı Deleuze felsefesinde göçebe düşünceye dayanan kaçış kavramı işe koşulmalıdır. Deleuze' e göre göçebe düşünce uygulanmalı, kavramlar girilen düşünce süreci içerisinde birer birer ele alınarak yeniden tanımlanmalı ve yeni kavramlar oluşturulmalıdır. Eksişe odaklanmak yerine boşluklar bulunarak bu alanlarda yeni oluşumlar yapılmalı, ancak burada dikkat edilmesi gereken konu Deleuz'un Nietzsche'den almış olduğu aktif ve reaktif kavramlarının önemidir. Aktif güçler söylemleri ile geniş kitleleri kontrol ederler, reaktif güçler ise buna sadece anlık tepki gösterirler ve aktif güçlerin söylemlerinin üzerine çıkacak, ötesine geçecek söylemler oluşturamadığından pasif kalmaya devam ederler. Bu yüzden söylemlerin değiştirilebilmesi için aktif düşünce sistemi içerisinde hareket edilmelidir. Felsefe ise filozfların tekelden çıkartılarak herkesin yapabileceği bir şey olarak ele alınmalıdır. Bu tezin amacı Homi K. Bhabha'nın kavramı olan Üçüncü Alan kavramını psikoanalitik yaklaşımın söylemlerinden uzaklaştırarak Deleuz' ün göçebe düşünce bağlamında farklı söylemler için kullanılabilir olacak olası üçüncü alan kavramlar oluşturmaktır.

Homi K. Bhabha'ya göre kolonial güç ve kolonial nesneden oluşan iki dünya, iki kültür arasında güçlkle algılanabilen bir "Resmen ilan edilmiş Üçüncü bir Alan"

bulunmaktadır. Bu Üçüncü Alana girmek sabit-olamayan bir kimliğin oluşabileceğini işaret eder, yeni bir benzer ama tam olarak aynı olmayan bir kimliği doğurabilir. Bu da delilik, din, bilim, cinsellik ile ilgili söylemlerin değişebileceğini gösterir. Bhabha bir Freud terimi olan evsiz (yersiz, yurtsuz) kavramının melez kimlik kavramının oluşumunda önemli olduğunu ifade eder. Bu melez olma durumu ise evin ve mekanın değişmesi ile dünyanın disorganize olmasını belirttiğinden, kültürel farklılık sonucunda oluşur ve melez olma durumu beraberinde farklı olanın yabancı bir bölgede göz hapsinde ve kontrol altında tutulması sonucunu doğurur.

Bu bağlamda Angela Carter'ın ve Edward Abbey'nin eserlerindeki Homi Bhabha'nın üçüncü alan tanımına uygun hibrid, evsiz, yersiz yurtsuz karakterleri yine bu alana uygun Amerikan Çölü ve Rusya Çölü içerisinde ele alınarak, bu karakterlerin aktif hale getirildiği, pasiflikten çıkarılarak yeni oluşumlara yön verecek, dünyasal dönüşüme etki edecek aktif söylemler üreten yeni kavramlar olduğunu tartışmaktadır. Bu karakterler Angela Carter ve Edward Abbey'nin ekosofisinde (ekofelsefesinde) yeni alegorik karakterlerdir. Bunun için Laing'ci anti- psikiyatrik ve Deleuze & Guattari'ci anti-oedipal ve Edward Abbey'ci çevreci okuma gereklidir. Burada uygulanan Laing'ci okuma deliliğin suçun dinamikleri nasıl oluşturduğu, etkilediği üzerinedir ve temelini Amerikalı yazar ve aynı zamanda bir eleştirmen olan Joyce Carol Oates'in eserlerinde Delilikten Kaynaklanan Suç ve İntihar adlı MA tezinden almaktadır. Karakterlerini tüketimin aşırı pompalandığı ve sanal bir dünya üzerine kuran deli kapitalist bir dünyadan çöle çekerek eko felsefesi oluşturmak için bir üçüncü alan olarak çölü seçerler. Çöl tarih içerisinde medeniyet söylemlerinin dışında bırakılmış bir alandır ve bu yüzden hem gerçek anlamda hem de sanal anlamda bu literatürde yer almalıdır. Deleuze'ün de dediği gibi her kavram gerçek anlamı ve sanal anlamı ve etrafında oluşmuş kocaman bir bulut ile ele alınmalıdır. Bu düşünce bulutundan yola çıkarak çöl için bir çok şey söylenebilir. Bu çölde teknolojik deneylerin yapılmasının yanında açık alanların kirletilmesi bu kirlilikten bu alanlarda yaşayan Amerikan yerlileri gibi başta çocuklar ve kadınlar olmak üzere tüm canlı ve cansız varlıkların zarar görmesi söz konusudur. Ayrıca çöl açık sınırlı bir alandır ve açık sınırlı kişiliğin özünün oluşturulduğu bir yerdir. Buna da Meksika kökenli Amerikalılar ve Kızılderililer, Rusyadaki farklı yerli grupları en önemli örneklerdir. Yaşam biçimlerinin oluşmasında hilebaz ve şaman figürlerine dayalı hikayeler etkindir ve bunlar Batılı büyük aydınlanma, gelişme ve başarı öykülerine karşıt öykülerdir. Bu figürler Angela Carter'ın ve Edward Abbey'in eserlerinde karşımıza çıkarlar ve genel geçer batı öykülerine karşıt öyküler anlatırlar. Bu karşıt bakış açısından bakıldığında Edward Abbey ve Angela Carter'in eserleri Kafkavari Deleuze'cü azınlık edebiyatı ve sanatına örnek oluştururlar. Bir çevreci yazar olan Edward Abbey bir çok diğer Amerikan yazar gibi eko kişiliğinin temelini çöldeki yaşantıları ile oluşturmuştur. Eko felsefesinde büyüme karşıtı söylemler oluşturmuş ve edebiyatta bir üçüncü alan açmıştır. Diğer Amerikalı yazarlardan farklı olarak Edward Abbey çölün ehlileştirmek yerine açık ve vahşi bir alan olarak bırakılmasından yanadır. Çünkü özgürlüğü sağlayan geniş alanlar artık giderek azalmakta ve başarı ve gelişim büyük anlatıları buna sebep olmaktadır. Abbey, yalnızca gelişme adına gelişme ve yol yapma inancını reddeder. Bu okumadan yola çıkarak Angela Carter'ın Amerika da yaşayıp yazdığı dönemlerde de Amerika'nın açık alanlarına duyduğu hayranlık mekan olarak kaçış için çölü kullanması ve karakterlerini çölde yeniden şekillendirmesi Edward Abbey'nin otobiyografik eseri *Desert Solitaire*'inde olduğu gibi çölde kişilik oluşturulmasında aynı etkiye doğurmaktadır. Yeni bir kişiliğin oluşturulması gereği düşüncesini ortaya koymaktadır. Angela Carter'ın eko felsefesini göstermek, eserlerini bu okuma ile ele almak mümkündür. Yani R. D. Laing, M. Foucault ve G. Deleuze & F. Guattari'nin yanında Edward Abbey felsefesini de ele alarak *The Passion of New Eve*, *Nights at the Circus* ve *The Monkey Wrench Gang* romanlarını okumak mümkündür. Çünkü her biri deli, hibrid, çok sesli ve ordan burdan bir araya getirilerek toplanmış salt kişi

ve öteki olarak bakılamayacak ve ele alınamayacak karakterlerdir. Bu karakterler az buçuk Kızılderili, az buçuk hayvan, az buçuk kadın, erkek sınırları ve kategorileri belli olmayan kılık ve kimlik değiştirerek karşımıza çıkan çok çeşitli, çok yönlü, çok kişilikli karakterlerdir. Zıt ayrımlara dayanan batılı düşünceye uymamaktadırlar. Çölde bir dizi deneyime ve acıya maruz bırakılarak özerindeki gücü ve kendi arzularını farketmek üzere bir çok şiddet biçimleriyle karşı karşıya bırakılırlar.

Bu şiddet biçimleri toplumda görünmeyen suçların işlenme biçimlerine işaret ederler ve görünen suçlara ek olarak görünmeyen suçların da görünür kılınmasını hedefler. Ancak böylelikle tarih boyunca haps olunmuş kişiliği kısıtlayıcı söylemlerden kurtulmak mümkün olabilir. Bunun için ise çözüm hapsedici ideolojiler değil, bunu kendi kabiliyetlerin farkında ve değişim arzusunda olan istekli bireylerle yapmak mümkündür. Batı doğu söylemleri oluşturulmuş, kapitalist sistem ve onun tamamlayıcısı komünist söylemler oluşturulmuş, üçüncü bir alan olarak Amerikalı Yeni Küçük Adam kavramı oluşturulmuş ve bu dünyaya, medya ve Holywood sineması içinde sunulmuştur. Stereotiplerin de üretilmesi ile de kapitalist düşünce yaygınlaştırılmış ve itaat eden kitleler oluşturulmuş ve yeni formu olan küreselleşme ile de sürekliliği sağlanmaya çalışılmıştır. Bu yüzden Angela Carter ve Edward Abbey insanın, hayvanın, kadının, erkeğin, canlı ve cansız varlıkların alt kategorileri ile birlikte yerini ve kategorilerini sabitleyen bilimsel, felsefik ve dini söylemler zaman içerisinde oluşturulmuş, farklılıklara ve çeşitliliğe saygılı yeni bir dünyanın inşası için yeni bir yaratılış hikayesi oluşturma zorunluluğu dile getirilmektedir. Carter ve Abbey'nin bu konuyu nasıl ele aldıkları hangi kavramların eserlerinde karşımıza çıktığını ve bu kavramların batı ve doğu düşüncesine ek olarak üçüncü bir alan olan Amerika da oluşan entellektüel düşünceyi nasıl etkilediği ve bu doğrultuda beden, coğrafyanın nasıl şekillendirildiği ve yeniden haritalandırılması gerektiği ilk bölüm olan giriş bölümünde tartışılmıştır. İkinci bölümde ise karakterlerin kişiliğini oluşturan bu soyut kavramlar bir Deleuze vari "takım sandığı" oluşturularak tek tek ele alınmış ve Carter ve Abbey tarafından oluşturulmuş alegorik melez, çok sesli karakterler, anti psikiyatrist, anti oedipal ve çevreci bir okuma üzerinden gösterilmeye çalışılmıştır. Üçüncü bölümde beden mekan ilişkisi çeşitli açılardan tartışılmış beden ve mekan ile ilgili söylemler doğrultusunda nasıl şekillendirildiği ve haritalandırıldığı, objeleştirmenin dinamiği ve ben ve ötekinin, aslında ben ve ötekiler, biz ve onla şeklinde işlendiğini tartışmaktadır. Çöl bir coğrafi alan olarak medeniyet söyleminden ayrıştırılmıştır. Önce insan kendi bedenine haps edilmiş, kadın ve erkek olarak cinsellik kategorilerinden oluşan katı sınırlarla ayrılmış, sonra hayvan bedeninden de ayrılmış ve son olarak da bağlı olması gereken dünyanın bedeninden ayrılmıştır. Yani mekan ve zamanın da ayrılması ile insan boşlukta sallanmaya mahkum edilmiştir. Bu yüzden başka bedenlere ve dünyanın bedenine yeniden bağlanmanın yollarını aramalıdır. Tezin dördüncü bölümü ise Angela Carter ve Edward Abbey'nin *The Passion of New Eve*, *Nights at the Circus* ve *The Monkey Wrench Gang* romanlarının aktif bir etki alanı olarak üçüncü bir alanın kişilik oluşumu için açılma zorunluluğunu ve bunun nasıl olabileceğini tartışmayı amaçlamaktadır. Yeni söylemler oluşturmak için ise Freud'un etkin olan hayvansallık söylemine karşıt olarak kabile anlatıcılarının hayvan sembolizminden oluşan bilimsel hikayelerin dışında yer alan karşıt hikayelere de bakılması gerektiğini tartışmaktadır. Bu doğrultuda batılı hayvan sembolizminin dışında yerli ve şamanist kültürlere de bakılmıştır. Delilik burada da önemlidir, çünkü şamanın bir diğer özelliği de deliliktir. Ancak burada şamanı yine şamanizm kategorisine sokmamak gerekir. Bu noktada önemli olan şaman gibi farklılıklara, çeşitliliğe saygılı ve biçim değiştirmeye açık olarak şaman vari bir yol izlemektir. Burada kastedilen şamanın kutsal güçlerle bağlanmak için içine girdiği uğraştır. Çünkü amaç kutsal ile bağ kurmaktır. Yani bir nevi arayış ve hac tır, bu da dinden dine göre değişiklik gösterir ama asıl olan bu dünyanın ve içerisindeki yaşamın kutsallığını ne olursa olsun her türlü farklılıklara rağmen korunma zorunluluğunun bilincidir. Angela Carter ve Edward Abbey'nin

karakterleri birer şaman, tarihi, politik, dini, feminist ve aktivist liderlerdir. Kılıktan kılığa bürünerek, sürekli biçim değiştirerek, alegorik figürler olarak diğer karakterlerin karşısına çıkmaktadır. Sınırların belli olmadığı açık kişilikleri ile dönüşüme etki etmektedirler, kullandıkları şiddet kendilerine uygulanan şiddetin bir yansımasıdır ve asıl amaçları da bu değildir. Deli karakterlerin bu davranışları, gerçek akıllılık ve deliliğin sınırlarının belli olmadığı, gerçek güç sahiplerinin, sahte güç sahiplerinden ayırtılamadığı bir sistem içerisinde reaktif olarak gösterilmiş davranışlar olarak kabul edilebilir. Bu değişim düşünce boyutunda akli üçüncü alan olan hayal gücüne açmakla mümkündür.

Altıncı bölümde ise bu romanlarda hibrid üçüncü alan karakterleri olarak bu karakterlerin olası kavramları dile getirdikleri düşünülebilir. Bu da gerçek kaçışı mümkün kılmak için ilk basamaktır.

Sonuç olarak yeni kavramlar yıkıcı olmayan yapıcı yeni oluşumlara yön verebilir. Çünkü bir üçüncü alan karakteri olan şamanın farklı yüzleri ve farklı görevleri vardır. Şaman ise, farklı yüzler ve farklı görevleri oluşturmak için yol gösterebilir. Ancak dünya dinleri bu Angela Carter ve Edward Abbey'in yeniden inşa etmek üzere yıkmak istediği söylemleri oluşturan kavramları Carter ve Abbey vari üçüncü bir alan açarak tartışmalıdır, dünyanın ve üzerindeki yaşamın geleceği buna bağlıdır. Aktif olmak, düşünce sürecinde yer almak, sorgulayarak kabul etmek, klişelerle hareket etmemek, gerçek yeteneklerinin ve isteklerinin farkında olmak, dünya ve üzerindeki yaşama saygılı ve bağlı olmak, bedenini dünyanın bedeninden soyutlamamak, din ayrımı yapmadan kendi dininin veya inancının söylemlerinin içerisine eko söylemleri yerleştirmek, kaynakların bilinçli, kullanılması için gayret içerisinde olmak, yani ego-dan arınmış yeni eko kişilik temeline dayanan bireyin yeni bir eko-demokrasi anlayışı ile mümkündür. Feminizm, ekofeminizm, environmentalizm, kabile feminizmi gibi bir sürü aktif söylemler oluşturulabilir ve etkili de olabilir. Bunlar aktif söylemlerdir değişime de yol açarlar, ancak bu söylemlerin arasına sıkışmak ve olduğu gibi kabul etmek reaktif dir. Bu yüzden –izm' lerin tarih içerisinde bir biri üzerine ya da birbirine karşıt olarak oluşturdukları söylemleri kullanırken dikkatli olunmalıdır, yıkıcı söylemlerin yerini yapıcı söylemler almalıdır. Bu izm-lerin ortaya çıkışları düşünüldüğünde ve birbirlerini geliştirdikleri düşünüldüğünde her türlü söylemleri aşan söylemler gereklidir. Buda elimizde bulunan tek ulaşılabilir ve gerçek bir yaşam alanı olan dünya ile mümkündür. Uzayda yaşam gibi bilimde üçüncü alan arayışları ile ilgili söylemlerin yanında yaşam sonrası (cennet-cehennem) söylemlerin hakim olduğu din söylemlerinde de dünyayı korumak için yeni üçüncü alanlar açılmalıdır. Angela Carter ve Edward Abbey'in eserlerinde karakterler, gözün batı hegemon beyaz yüzden kurtarılarak dünyada serbestçe dolanmasını sağlamayı amaçlamaktadırlar. Bu da üçüncü bir göz, yani yeni bir bakış açısı oluşturularak oluşabilir, bu da yeni kavramların yani bakış açıları oluşturmasıyla mümkündür. İnsan gözünden uzaklaşarak farklı varlıkların da gözleri ile bakılabileceğinin farkında olunması gerekir ve bu da yüksek bir empati yeteneği ile oluşturulmuş bir bakış açısı ile mümkündür. Angela Carter ve Edward Abbey, aktif bir yaratı alanı olan üçüncü alan felsefik yazıları, ekofelsefe ve her türlü sanatın dallarının önemini vurgulayan eserleri ile toplumdaki kötülükleri şeytan çıkarırcasına ortaya koyarlar.

**Anahtar Kelimeler:** *Üçüncü Alan, Beden, Çöl, Ekosofi ve Eko-kişilik*

## **THE THIRD SPACE, THE DESERT AND A NEW CENESIS: BODIES, HALLUCINATORY SPACES AND HUM/ANIMALS IN ANGELA CARTER AND EDWARD ABBEY'S FICTION**

### **ABSTRACT**

The British writer Angela Carter and the American environmentalist writer Edward Abbey portray an apocalyptic America based on mythological and religious beliefs, as a third space that has become the site of power—a microcosm for the patriarchal capitalist society that is the “center” of the world’s misery with its schizophrenic ideas of democracy, capitalism, and globalism. Capitalism and Globalism for Angela Carter, Edward Abbey, Ronald David Laing, Michel Foucault and Gilles Deleuze induces madness with its discourses and grand narratives about success and growth and destroys the whole world by turning it into a commodity. Starting from the 17th century madness is excluded from the scientific and philosophic discourses so there could be no language between reason and madness as affirmed by Foucault. Discourses about animalism and criminality were established in the context of madness. This also led to the racial, religious, lingual establishments consisting of valuable and invaluable human categories. Freudian and Lacanian concepts of lack contributed to further categorization. For R.D. Laing, M. Foucault and G. Deleuze & F. Guattari the institutions of psychoanalysis contribute to capitalism’s negative aims. For R. D. Laing madness is not only an individual problem but must be considered in societal terms. And madness maybe considered as a form of personality. With his view of madness he gave voice to the mad people and with his idea of the divided self in existential terms he opened a third space related to perception of madness and personality. On the other hand, for Foucault, the body must be the focus in questions related to the self and madness. The body is shaped via the technologies of the self. With his view that all relations are power relations there is a shift to the space suggesting that all relations are spatial. The body being shaped by these power relations becomes also imprisoned in the soul. Madness may be a response of the individual and may be a form of personality or a choice of existence as suggested by Laing and it maybe a Flight from unwanted experiences, but this view will contribute to the ongoing system that will continue to induce madness. Then how is it possible to break away from the effect of prevalent discourses related to power relations and the self-restrictive technologies of the self? So there is the necessity to employ Deleuze’s “Nomadic thought” for “Flight,” whom Foucault calls the philosopher of this century. In Deleuze’s philosophy each concept in a thinking process must be analyzed in order to redefine and create new concepts that will enable Flight. Rather than focusing on lacks, gaps must be found in order to fill them with becoming. In doing this, two terms are crucial, active and reactive, are the terms which Deleuze took from Nietzsche and adopted in his own philosophy employing nomadic thought. Active forces are the possessors of power, who rule and dominate masses. Reactive forces are the ones, who react to these discourses, but remain passive as part of the masses. There is the necessity to go beyond and above these discourses to give way to active discourses that surpass those of the dominating and controlling forces. For this reason, there is the need to indulge in active thinking processes and to do philosophy. There is also the need to deconstruct the discourses related to doing philosophy, as it should not be the job of

the philosophers only. It should be made the job of any thinking individual. In this process of thinking, the aim of this thesis is to take Homi K. Bhabha's concept of Third Space from its context of psychoanalytical tradition and discuss its application for possibilities of opening new third spaces via Deleuzian nomadic way of thinking.

Homi Bhabha calls the "liminal" space between the two World or cultures of the colonizer and colonized as the "Third Space of enunciation." Entering the "Third Space" shows the potentiality of constructing a non-fixed identity, it generates a new sense of identity that maybe "almost the same, *but not quite*" thus discourses about madness, religion, science, sexuality and criminality can be changed with different discourses. Bhabha, uses the Freudian term, "the *unheimlich*" which means the 'Unhomeliness,' to suggest that what is involved in the construction of hybrid identity is an "estranging sense of the relocation of home and the world— the unhomeliness—that is the condition of extra-territorial and cross-cultural initiations." Being surrounded by this unhomeliness, the world will be "soundless and disorganized" for these hybrid individuals. Such a hybridity takes place as a result of cultural diversity, which keeps the different other under control and gaze in an alien territory. Angela Carter's and Edward Abbey's works present homeless characters as third space hybrid characters, who have open-boarded identity, to create various new concepts related to animalism, criminality in its context of madness and to enable the possibility for flight that is to bring about a new philosophy. This new philosophy is the ecosophy in Angela Carter's and Edward Abbey's novels. These characters are also polyphonic. They are also the outcome of the third space actual and virtual America, particularly the American and Russian Desert. These characters are made active and they use violence in order to give way to the creation of new concepts. For the analysis of these characters, there is the need of doing an anti-psychiatric reading based on Laing's ideas of madness and a reading based on Deleuze & Guattari's anti-oedipal and eco-psychiatric reading alongside Edward Abbey's environmental philosophy of the self. The whole thesis is established on a reading of R. D. Laing's view of madness and the dynamics of crime in America based on the views of the writer and critic Joyce Carol Oates in her fiction as studied by Dilek Ünügür Çalışkan in her MA thesis *Crime and Suicide as a Consequence of Madness in Joyce Carol Oates's Fiction (1998)*. Carter and Abbey by taking their characters from the capitalist consumerist madness inducing environments into the Desert, they try to establish their new philosophy, the ecosophy as the third space in the actual third space desert. The desert as an isolated place is excluded from the discourses of civilization in history and must be included in scientific and philosophical discourses. As Deleuze asserts, concepts have both actual and virtual meaning. The desert having both actual and virtual meaning must co-exist. Concepts do not merely exist alone. Therefore they should be taken alongside with a cloud of meanings surrounding them. From this viewpoint the desert conveys several meanings. The desert in addition of being a technological testing site is the home for the indigenous inhabitants and several animate and inanimate objects. Unfortunately, it is turned into a place of suffering and pain for many people, among them the indigenous children and women who suffer the most. In addition, the desert is the place for evolution of non-bordered identities as it is a non-bordered open space of the nomad, like Mexican American, who travel in and out of Mexican border. Native American people and Russian Indigenous people are other nomadic people, who were forced to settle down in villages. In their stories the trickster figure and shaman are counter figures, who have counter stories against the mainstream stories of the West. When looked from this perspective Carter's and Abbey's characters are like Deleuzian characters very like in Kafka's minor literature and in minor art like the Chicana painting. Edward Abbey created his self, actually, his eco-self and new environmental discourses in the desert in his autobiography *Desert Solitaire* and opened a third space in



literature. For him, the desert as a wild space must exist and the grand narratives about success and growth that contribute to the destruction of wild spaces must be changed. Reading Angela Carter's novels from this perspective, as she is also fascinated by American open spaces, enables the reading of the desert and the open spaces, as the place for the creation of a new self, the eco-self. Her characters are subjected to shape-shifting to create an ecosophy. Alongside R. D. Laing's, M. Foucault's, G. Deleuze's & F. Guattari's views of madness and the self, Edward Abbey's description of the environmental self can be employed in reading of these three novels for the creation of new selves in the context of the new philosophy, the ecosophy. These novels present mad, hybrid, assembled characters, whose reading cannot be based solely on the reading of the self & other, as there is the need to employ the notions of the self & multiple others. These characters are a little bit indigenous, animal, woman all at the same time and they are polyphonic suggesting non-bordered identity that cannot be categorized and classified according to western viewpoint. They are subjected to violence and experiential learning in the desert.

These forms of violence stand for the visible and invisible crimes committed in the society. By showing these crimes the self can be saved from its confinement in scientific, religious, philosophical and psychoanalytical discourses in history. And this cannot be done by ideology, but it can be done with the effort of the willing individual, who desire change and transformation. Discourses related to West & East and Capitalism & Communism are created in order to establish the third space American character the obeying and consuming Little Man of the mass. The model of the New Little Man is spread to the world through media and Hollywood. In addition stereotypes are created to make the consumerist Little Man common. It is also announced as the only possibility of man and grand narratives are created that would accompany him as explained in the second part of this thesis. The intellectual background in America is established as the Third Space for philosophical, religious, scientific as well as psychoanalytical discussions and show how bodies and geographical spaces are shaped. The first part of this thesis, as the introduction part, discusses the necessity for a new philosophy employing the nomadic thought via a Deleuzian conceptual toolbox in explaining the hybrid, polyphonic, in-between, homeless characters in these three novels in the light of Laingian, Foucauldian, Deleuzian view of madness and environmental philosophy of Edward Abbey.

In the second part concepts that are represented with the allegorical hybrid, polyphonic characters are discussed one by one applying the nomadic way of thinking in the light of R. D. Laing's view of madness of society, M. Foucault's technologies of the self, Deleuze and Guattari's schizoanalysis and eco-psychology.

In the third part of this thesis the body in its relation to space, and the discourses about the dynamics of Thingification and environmentalism and the elements that shape and map the body and the land, are discussed in the works of Edward Abbey and Angela Carter. There is the discussion of the relation between self & other, self & others, us & them and how the desert is excluded from the discourses of civilization as an isolated space. First there is the dissection of human body and mind, then there is the rigid categorization of the human body with gender roles, and then there is the separation of the human body from the animal body and lastly there is the separation of the human body from the body of the Earth. With the disconnection of time and space the human being is doomed to dangle in a void. Now the human being has to look for the ways to connect to other bodies and the body of the Earth.

The fourth part of this thesis analyzes *The Passion of New Eve*, *Nights at the Circus*, *The Monkey Wrench Gang* as an active third space and look for possible ways to create the new self in their eco philosophy. It also discusses the discourses psychoanalysis based on Freud's view. Western animal symbolism is discussed with

the counter indigenous animal symbolisms. Madness in this context is again important as it is one of the important characteristics of shamanism. On the other hand shamanism should not be considered as a new religion or as the only solution. Here, being on the shaman's road and the effort in trying to connect to the sacred spirits is important. In other words, it is a quest like pilgrimage that differs from religion to religion. Angela Carter's and Edward Abbey's characters are like a shaman, a historical, a political, a religious, a feminist and an activist figure and appear on other characters' roads as changing and shape-shifting allegorical characters that tell the only necessity of protection of the life on Earth and the preservation of Earth despite the differences in viewpoints. These open-bordered identities are forced to use violence as it is a reaction to their violent environment. Their aim is not violence. The behavior of the mad characters can be considered as a reaction as they cannot distinguish real power from the false one. Change can be possible by opening the mind as a third space for thinking and imagination. In the sixth section of the thesis these characters can be thought as a possibility of the creation of new concepts for the ecosophy presented in these three novels. And these newly created concepts or shape-shifting characters show the possibility of "Flight."

In conclusion the new becoming can give way to constructive discourses. The various faces and roles of the shaman can show different ways in approaching the world that is the only real thing that makes life possible and is therefore sacred.

There is the need to integrate the discourses related to the sacred Earth and life on it, into world religions to save, protect and enlarge the diversity of life on Earth as a third space in the way Carter and Edward Abbey in their eco philosophy do. Being active, indulging in thinking process, accepting only after questioning and challenging dogmas, being aware of real personal needs and real talents, respect for the different and diverse, the effort to connect one's body to the earth's body, not labeling people because of race, color, language and choices can be possible by creating an egoless self, an eco-self that will give way to eco-democracy. Feminism, ecofeminism, environmentalism, tribal feminism can be active discourses, but being confined in one of these -isms, without being open to difference that can bring about change in eco consciousness would be restricting, considering the evolution and development of these -isms as a consequence, or complimentary part of the former -isms in history makes the rise of eco-discourses possible. Alongside the scientific third space discussion related to the search of life on other planets like Mars, there is the necessity to create a third space in the present real world in respect of religious discourses that do not only center around the life after death (heaven & hell). World religions should open a third space for the real world rather than virtual world. Angela Carter and Edward Abbey by liberating the eye from the white face of the commanding and threatening master to travel around the world via the animal and black colored, beastlike faces of their characters that replace the white face of Jesus Christ and open a third eye to different perspectives that would allow the creation of new concepts. It also suggests, the possibility to look at the inhuman world through the eyes of different creatures and this is only possible with high levels of empathy. Angela Carter and Edward Abbey in opening a third space of philosophy as ecosophy in their active act of writing and art as they exorcise the evil residing in society.

**Keywords:** *Third Space, Body, Desert, Ecosophy, Ecoself*

## 1. INTRODUCTION

“In the beginning all the world was America.”

--John Locke

The Earth with all its diversity and life forms on it has been turned into a commodity that can be bought and sold in the global corporate capitalist world that has been systematically created in history. Global warming, air pollution, water pollution and hunger growing population, environmental crisis and rapid decreasing of the resources are only some of the results that cause suffering and pain for the World and its inhabitants. Crimes (both visible and invisible) are committed against nature (both human and inhuman) by the greedy societies who are after more and more possession of comfort profit and wealth. The Body of Earth is pillaged during colonialism and afterwards in globalism, which can be considered more or less a new form of colonialism, by too much consumption. The endless search for raw materials and road building are only some of the ways favored by those who are in possession of knowledge on the resources of the Earth. Through the scientific, religious as well as political definitions of what is worthy, valuable and what is not, the othering processes created a value system that dismembered and disclosed the unwanted other.

Together with the creation of a symbolic order and a language that is based on the ways of binary thinking in Western history, the language of animalism, sexuality and madness is created and the colored other, the woman other, the minority other, the immigrant other. Furthermore, the bad, the mad and the animals are silenced. Angela Carter and Edward Abbey with their polyphonic, hybrid Third Space characters give voice to the voiceless "multiple others" in their alternative worlds in the Third Space America and its Deserts that they have created with their alternative fiction.

## 1.1 The American Setting

The Dakota Access Pipeline is the most recent example for the abuse and exploitation of the Earth's body and the native lands among countless others around the world. The \$ 3.78 billion project has been controversial regarding its necessity and it was also opposed by Native Americans in Dakota and Iowa by Meskwaki and several Sioux tribal nations. A group called Respect Our Water from Standing Rock Indian Reservation brought a petition to the U.S. Army Corps of Engineers (USACE) in Washington, D.C. and the tribe sued for an injunction. A protest at the pipeline site near The Standing Rock Reservation brought a worldwide recognition. The group grew larger and larger with confrontations between protesters and law enforcements. The 1,772-mile-long pipeline is an underground oil pipeline project in the United States that begins in the Bakken shale oil fields in North-west Dakota and goes through South Dakota and Iowa. It is currently under construction by Dakota Access, LLC, a subsidiary of Energy Transfer Partners, L.P. The minor partners involved in the project are Philipps 66, Enbridge, and Marathon Petroleum. It was supposed to end by January 1, 2017. Although the USACE, denying some facts, is looking for possible alternative routes, and it is still a debated subject causing tension (Wikipedia, Dakota Access Pipeline).

The American environmentalist writer Edward Abbey presents a similar tension between the gang members and the governmental forces related to Glen Canyon City and The Dam where The Monkey Wrench Gang members try to fight the construction machines spread all over the area in vain. His visionary work *The Monkey Wrench Gang* (1975) presents a microcosmic world foreshadowing future destructions:

Between Kanab, Utah, and Page, Arizona, a distance of seventy miles, there is no town, no human habitation whatsoever, except one ramshackle assemblage of tarpaper shacks and cinder-block containers called Glen Canyon City, Glen Canyon City is built on hope and fantasy: as a sign at the only store says, "Forty Million \$ Dollar Power Plant To Be Build Twelve Miles From Here Soon." Smith and his friends did not pause at Glen Canyon City. Nobody pauses at Glen Canyon City. Someday it may become, as its founders hope and its inhabitants dream, a hive of industry and avarice, but at present one must report the facts: Glen Canyon City (NO DUMPING) rots and rusts at the side of the road like a burnout Volkswagen forgotten in a weedy lot to atrophy, un-mourned, into the alkaline Utah earth. Many pass but no one pauses. Smith and girlfriend shot by like bees in flight, honey-bound. (Abbey 1975, p.36)

The British feminist writer Angela Carter in a similar way presents a city of destruction and disillusion (occupied by the armed forces) in her work *The Passion of New Eve* locating it in The United States in New York City:

I was astonished to see so many beggars in the rank; discorded streets, where crones and drunkards disputed with the rats for possession of the choicest mortals of garbage. It was hot weather the rats loved. I could not slip down to the corner to buy a pack of cigarettes from the kiosk without kicking aside half a dozen of the sleek, black monsters as they came snapping round my ankles . . . The skies were of strange, bright, artificial colours—acid yellow, a certain bitter orange that looked as if it would taste of metal, a dreadful, sharp, pale, mineral green—lancinating shades that made the eyes wince. From the unnatural skies fell the gelatinous matter, reeking of decay. One day, there was a rain of, I think, sulphur, that overcame in rottenness all the other stenches of the streets. (1977, pp.11-12)

Both Angela Carter and Edward Abbey set their novels in The United States of America as a microcosm for the patriarchal capitalist consumer society. Their characters are threatened with death. Evelyn in *The Passion of New Eve* is warned by a man with heat-death, who went off to India to save his soul, in his Lower East Side neighborhood (Carter 1977, p. 12). Seldom Seen Smith, who is constantly praying and waiting for God's justice talks about the blue death in *The Monkey Wrench Gang*. For both of these writers, as spoken out by their characters, the only solution is to be concerned with spiritual matters. Both Angela Carter's and Edward Abbey's fiction are concerned with spirituality and for ways of looking for solutions and change that is concerned with the well-being of the Self, the human and the inhuman body, and the body of Earth. So, they attempt to change the predominant discourses about the human being and his/her relation to the World in their eco-philosophy that can be called ecosophy. As they are in search of a New Humanism that is yet to arrive, I will also discuss its possibility with "becoming" and a creation of a new self that can be called an Eco-self.

### **1.1.1 The American Way of Life & The Cold War Period**

In order to understand the significance of the American setting and the American Landscape in this ecosophy and the possibilities for the creation of an eco-self, it is necessary to look at the intellectual background that shaped the whole world basing its ideals on "The American Way of Life" and "The New Democratic and Free American Man" that gave rise to the United States of America as a world or super power.

By the 1920s with the production of "mass culture" in America the concept of mass culture appeared. In this first era of mass culture and the concept of mass culture shaped all of the thinking about American society and culture, about self, god and

soul (Hoffman 1979, p. 8). The “mass culture” also converted arts into a commodity and excluded everything which does not conform to popular norms (p. 9). The years following the Allied victory in 1945 were dominated by international affairs and the Second World War left the United States as the sole possessor of the atomic bomb that spread fear. The industrial plant undamaged and much expanded, its agricultural output exceeding the domestic need with its attempt and program to aid Western Europe and Japan turned The United States into a super power (p.3). The Marshall Plan and The Truman Doctrine of 1947 marked the onset of the Cold War. It was a state of affairs that shaped intellectual, cultural and political life till the late 1960s when efforts at détente began. The Cold War was both a political and an emotional phenomenon. It was a state of policy and a state of mind (p.3). The world was divided into two hostile camps. The West was the “free world” led by the United States protected by its military power and the East was the USSR with its satellite allies, the “people’s democracies” of Eastern Europe. The Cold War represented a degree of military involvement in World affairs and assumed a role for the United States as a World power that has been started developing since the 19<sup>th</sup> century (p. 4). Episodes in Cold War threatened actual conflict and contributed to the widespread anxiety about mass destruction. Berlin blockade of 1948, the Russian explosion of an atomic bomb in 1949 leading to arms race, building of the Berlin Wall in 1961, and the Cuban missile crisis of 1962 (Hoffman 1979, p. 4).

The United States committed troops to hot wars without declarations of war: in Korea, from 1950-1953, in Vietnam from 1964-1973 and they far exceeded the casualties of World War II figures (p.4). The institutions and policies of Cold War (1940 till mid 1960s) influenced the thinking of Americans divide between “us” “free” and “democratic” and “them” totalitarian and “godless” until they were to be attacked especially with the Vietnam War of 1960s (p. 5). 1950s was an “age of conformity.” Many intellectuals and writers who associated themselves with radical causes and a Marxist point of view reversed their positions and appeared repentant “anti - Communist” and praised the “American way of life” (p.5). Marxism and socialism were associated with Soviet Russia and Stalin and was seen as a threat. National liberation movements were associated with “international communism” and “subversions” and domestic dissent from foreign policy and from the values of “big business” was considered a proof of disloyalty. For about twenty years after the end of the War the media and television praised the American way of life and people kept reading the news of America as a consumer paradise.

It was the American century characterized by an ever-rising Gross National Product, an expanding highway program, and mushrooming suburban shopping malls. It was a showcase of democratic free enterprise, in which the credit card was the sign for class distinctions rather than any “foreign” ideology could offer (p.5). A stream of criticism that started in 1950 was about material conditions and the quality of media. Criticism was linked to the welfare of homogenous, white middleclass suburban society who suffered from too much consumption.

The plight of blacks in the South and ghettos of northern cities did not concern anybody until the civil rights movement of the late 1950s, dramatized by the boycotts and marches led by Martin Luther King J.R. and several ghetto uprisings and rise in the middle 1960s (p.6). The appearance of dissent in Eastern Europe after the death of Stalin beginning with violent demonstrations in East Germany, Poland, freedom available to all in America, was shaken in these years with movements such as in Hungary in the 1960s and the “Prague Spring” in Czechoslovakia in 1968 caused the fading of the grim image of Marxism presented with the idea of the Cold War. There were also the radical appearance of youth movements in countries allied with The United States, in Germany, France, Turkey and Japan, where student movements contributed to the shaking (toppling) of regimes (p. 7).

Apart from these protest and social justice movements the women’s rights movement, the assassinations of President John F. Kennedy in 1968, of Malcolm X in 1965, of Martin Luther King in 1967, and Robert Kennedy in 1968, and Watergate scandal, which led to the resignation of President Nixon in 1974 produced doubt, anxiety and instability. The collapse of the relations between the USSR, and China, and the policy of détente pursued by the American government broke the hold of Cold War assumptions of the 1950s (p.7). Meanwhile there was also the systematic creation of the “new Little Man” who was more like a cheerful robot with no firm roots, no sure loyalties to sustain his life and give it a center (p.16). He had no sets of beliefs, as in the old days, which would make sense of a life of routine and small calculations. There appeared an amorphous, helpless, without direction or aim, the new middle class with their American way of life (p.16).

### **1.1.2 American Media and Hollywood**

This image of this new Little Man was spread to the whole world through media and Hollywood creating everywhere around the World this new type of men and producing the consumerist mass societies. Global warming, environmental pollution, hunger and war are some of the consequences of consumerist global corporal

capitalism that continues to threaten the diversity of the World with all its animate and inanimate habitats and the health of Earth's body.

As the consequence of this Global Corporal Capitalism the 'nature' and 'human nature' are turned into a commodity that can be exchanged. On the other hand this greedy new Little Man is unable to establish authentic relationships based on real love, tolerance, honesty and consumes without being concerned about the Earth's body and his own body and is unaware of his disconnection from the body of the Earth. The society is violent and consumes itself endlessly.

The disconnection between nature and human nature causes the individual not to establish authentic relationships with family members, friends and relatives. Indifference and lack of love in relationships causes rage, enmity and leads to violence and the poor, the women and the children suffer the most.

Angela Carter's novels *The Passion of New Eve*, *Nights at the Circus* and Edward Abbey's novel *The Monkey Wrench Gang* present a violent America as a microcosm that stands for a variety of 'power relationships' based on success, beauty, material gain, and richness. In *The Passion of New Eve*, Angela Carter setting America in the middle of collapse and civil war—a popular image of Hollywood film industry—presents this destructive face of American Way of Life based on American Dream, success and growth stories. It is an apocalyptic post war America where the American Dream has turned into a nightmare from which Evelyn, the English man of science has to suffer the most. He arrives in America full in hopes for a new job and opportunity of his new life, where he encounters the Black Beauty Leilah, who is a trickster figure resembling to fox or bird in Evelyn's mind's eye to lead him into the right or wrong way. Impregnating the young striptease dancer and "criminal" Leilah, Evelyn leaves her in New York and runs away from his responsibilities as a father and a husband. He becomes kidnapped by Lilith, who is the other of Leilah and is brought into the underworld of Beulah in the open lands and deserts of New Mexico. After the surgery by the Big Black Goddess, The Mother (also of Leilah) transformed Evelyn into a technological New Eve.

Angela Carter's *Nights at the Circus* (1984), too, presents the destructive face of the Cold War policies and the damage done to the body of Earth with arms, especially atomic bombing done by global corporal capitalism that go hand in hand with the division of the world into the "West" and "East." Sophie Fevvers, a half woman half bird aerialist travelling around the Europe, is to show the American reporter Jack Walser the other face of damage and corruption that is done to the whole world by



the concerted action of global corporal capitalism and communism that go hand in hand and destroy the body of Earth. Fevvers is an orphan and without a family, a background and a past she was raised by an English woman and is to make Walser experience a similar plight of her own. Representing the Latin and indigenous world with her image of a huge bird is like a shaman and is to bring Walser on the shaman's road. Walser only after meeting an indigenous shaman of Siberia is restored his health after amnesia. Objectified Fevvers, is bought and sold and is subjected to gaze, like the indigenous people of Russia who were analyzed, categorized and subjected to gaze and control and they were forced to live in cities under Stalinist Russia. Both in Angela Carter's and Edward Abbey's novels the city is a death inducing closed space. New York is presented as a poisonous city with no fresh air and life and is populated by mice and murderers in *The Passion of New Eve*. It also shows the dark Ghetto life of New York, which is populated by criminals and rapist. Likewise, Albuquerque is a deadening city experiencing periods during the day "when school children were forbidden to play outside in the "open" air, as mentioned by Doc Sarvis and "heavy breathing being more dangerous than child molesters" (Abbey, 1975 p. 193)

Edward Abbey as an environmentalist writer presents the destructive violent patriarchal society in his novel *The Monkey Wrench Gang*. His characters, a shamanic young nurse Bonnie, the Jewish Doc Sarvis, and The Mormon Seldom Seen Smith unite under the leadership of mad Vietnam Veteran George Washington Hayduke, who has a Native American background. Their mission as The Monkey Wrench Gang is to destroy the Great Dam and the life threatening machines in and around New Mexico, which they call Beasts and their sole enemy. The Deserts of New Mexico which Abbey calls his home have unfortunately become a technological testing site, especially, for atomic bombing. It has been turned into a life threatening place for its inhabitants. Especially, for the Native Americans and Mexican Americans, who have been long driven from their native lands being relocated and were forced to live in for them assigned poverty reigned lands, which are the Reservations for Native Americans and Barrios for Mexican and Latin Americans.

## **1.2 The Third Space: The Desert & Madness**

This violent patriarchal society like a mega machine or monster in Angela Carter's and Edward Abbey's novels does not only consume itself but also devours 'nature' both human and 'inhuman' with the success and growth stories. This oppressive and success oriented society is blind to the invisible crimes committed by global corporal

capitalism conducted and mainly controlled by The United States of America and is criticized in the works of both writers the feminist Angela Carter, and the environmentalist Edward Abbey, who has been criticized for being a misogynist. Ironically, they both present oppressed characters with Black, Latino, Native American ethnicity to shake the illusion that has been basically created by the Hollywood film industry and popular culture. Angela Carter and Edward Abbey both give voice to these oppressed identities by presenting them in their fiction. They create alternative realities symbolized with the open land. The desert becomes an ideal place for alternative reality. Edward Abbey in his autobiographical work creates his own new American Self in *The Desert Solitaire*, where he lived and worked as a park ranger after a long time of unemployment. He constructs a new Identity with his writing and displaces his memory with the images of nature nullifying history and time. The desert becomes The Third Space for the Third Space characters symbolizing new becoming to be manufactured.

Both Angela Carter and Edward Abbey use their art 'to join' (with the body of Earth) with a profound desire for social solidarity similar to Homi K. Bhabha's point emphasized in *The Location of Culture*:

When historical visibility has faded, when the present tense of testimony loses its power to arrest, then the displacement of memory and the indirections of art offer us the image of our psychic survival. To live in the unhomey world to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity. 'I am looking for the join . . . I want to join . . . I want to join.' (1994, p. 27)

The Third Space is a becoming in which all the oppressive identity constructs explode. In this Third Space, the desert, Angela Carter and Edward Abbey deconstruct all the oppressive discourses created in history to open up a new space for freedom. It is a freedom from all kinds of prejudice, labels and stigmatizations, where all kinds of oppressive forces of power are put into question and are subverted. In order to create alternative realities they also benefit from make use of Deleuzian minor literature as a reaction to canonical literature as they make use of magical realism and environmental writing. They make use of ethnic cultures as they contain many elements of magical realism. They promote ethnic cultures and their values. They also make use of madness as it is an aspect of magic realism. By using madness as a metaphor they react against the oppressive and controlling patriarchal capitalistic system and challenge its institutions.

Michel Foucault in *Madness and Civilization: A History of Insanity in The Age of Reason (1961)*, explains the exclusion of madness in history starting from the 17<sup>th</sup>

century and with the modernization and how the society defined the reason as a binary of madness. So there was no more a language between reason (mind, sanity) and madness. Both Angela Carter and Edward Abbey use madness as a metaphor for its representative quality of Othering in both Laingian and Feminist terms. Madness is an ideal site for the alternative reality. Michel Foucault explains, in *Birth of the Clinic* (2000), how psychiatry is institutionalized and has been turned into an object of discipline. Through the discipline of madness psychiatry becomes institutionalized and becomes a site of knowledge/ power and control that contributes to the system. R. D. Laing, too, with similar views criticizes institutionalized psychiatry. In this respect his view of madness is crucial for the analysis of the society in which Angela Carter's and Edward Abbey's mad characters live.

Laing suggests, in the society, the individual is educated by the so-called "normal" man to lose herself/himself and to become absurd ((1967, p. 28). Human beings act out of love and hatred for defense and they attack or take pleasure in each other's company. People are induced to want all the same things, hate the same things and feel the same things (pp. 95-96). It is the mass psychology that shapes the individual's behavior. The collective unconscious prevents the individual to be powerful and to protest, because others behave similarly fearing gossip and scandal. Even the violent gang members of Edward Abbey's *Monkey Wrench Gang* thinking that they are being listened to show this (unconscious) deep fear of gossip and scandal until they are liberated in other words until they got rid of the fear of madness by meeting and facing Hayduke, the mad Vietnam veteran.

As Laing continues (1967), each person thinks what the other thinks. Each person, however, is the other to the other and denies any internal bond with the others (pp. 78-84). There seems to be no freedom for the distressed individual. In case of being unfaithful there is the threat of violence (p. 94), which is in the form of being labeled as evil or mad and to label someone as being mad is to cover the distorted relationships between members in society and family. Laing thus avoids using the terms, as ill or psychologically distorted, because he considers madness as a form of personality. For Lupack (1951), too, insanity is the state of health in a mad world: it is the false self completely adjusted to social reality (p.13). The distinction between conformity and nonconformity, sanity and insanity is unclear. Madness is the struggle for liberation from false attitudes and values. It is an encounter with primary feelings and impulses that constitute a possibility for the emergence of the "true self" hidden from the false outer being, whose function is adjustment to the demands of

society and family (p.5). Social obligations and norms shape the behaviors of these individuals.

Madness, as defined in *The Politics of Experience* (1967), for Laing is not a breakdown. Through madness a person regenerates, it is potentially a liberation and renewal as well as enslavement and existential death. Since the experience of the individual is destroyed, her/his behavior becomes destructive she/he acts according to the way she sees things because she/he feels insecure. When the ultimate basis of the present world is in question, the individual takes on roles. Since each see the fragment of the whole situation differently, their actions are different (pp. 131-133). The mad person's reality cannot be ignored (p. 25).

Experience, on the other hand, as Laing explains in *The Politics of Experience*, is distinguished in different ways; inner and outer, real and unreal, full and empty, meaningful, futile, private, and public and shared. Terms make distinctions in time and between past and present, here and now, then and there. The type of experience is also categorized by modality: namely, memory, imagination, dreamy, waking perception and so on (p.35). Mad people are only persons who do not draw the inner/outer, real/ unreal, me /not me, private public lines which are thought to be healthy, right and normal (p. 34). Evelyn and his Other Tristessa in Angela Carter's *The Passion of New Eve* is so obsessed with "beauty" and "success" that they destroy both others and themselves by taking on a false self. Tristessa the fake Hollywood star acting as woman, in his whole career, rules the whole world with his self-created image of woman in the movies he acts. Thus Evelyn haunted by the memories of Tristessa paves his own way for his own destruction, so that he becomes a joke himself. After having impregnated the 17 year old, young and beautiful Black Leilah and running away from his fatherly responsibilities and leaving her helpless without any pity and mercy, simply as he got bored of her. His escape into "freedom" escalates when he is kidnapped by the forces of the Big Black Goddess, the mad scientist of the underground world Beulah and is turned into a technological woman and finally becomes one of the eight slave wives of the Mormon tyrant Zero and is subjected to crime and pain.

As stated by Ripa Yannick (1990), puberty is the time when girls are thrown from the world of innocence and protection into the world of responsibility and sociability (p.50). Abandoned children and orphans are likely to commit crime. Ironically, in the so-called "successful scientist" Evelyn's eye Leilah was a criminal, who deserved no better treatment, as she was the most slave-like girl he has ever encountered, and therefore was open to abuse. So that he, too, abused her endlessly. Angela Carter

by presenting a counter world of Beulah and a counter scientist The Black Mother shows an alternative reality. Through her character Leilah, who seduces Evelyn, Carter shows the dark face of the ghetto life. As Evelyn does not feel any guilt or pain he has to be made to experience and suffer pain.

### **1.3 The Third Space Character: The Nomad, “Assemblages” & “War Machines”**

Edward Abbey’s and Angela Carter’s fiction is populated by mad people representing the mad society and whose madness is to be made visible. The mad characters like George Washington Hayduke in *The Monkey Wrench Gang* and Tristessa, Zero, the Big Black Goddess, The Mother in Angela Carter’s *The Passion of New Eve* are actually free agency. They cannot be defined by the oppressive global capitalist system. The gang leader Hayduke is not to be categorized as he was institutionalized several times. He also achieves to escape imprisonment to reappear later on at the end of the novel *The Monkey Wrench Gang* and in Abbey’s other books, although the other three gang members are caught by the police. The Big Black Mother in *The Pasion of New Eve*, also reappears, as a Sitting Old Women at the end of the novel, who is self-resigned, to show the breakdown of all kinds of institutions which use knowledge as a power of control. They are Third Space characters. They exist in The Third Space, the Desert as it becomes an alternative site, an outside that enables movement and provides an alternative reality that will give way to the creation of alternative identities.

These characters can be explained by the Deleuzian term “assemblage.” As mentioned by Adrian Parr:

An “assemblage” is thus a dynamic assemblage, a multiplicity that is drawn into a plane of consistency that maintains itself without being reduced to either side of a dualistic relation. (2010, p.19)

Through “assemblage” ways for freedom are opened by becoming a war machine, a nomad or a shaman. What is required is “Nomadic Thinking” in order to challenge the Western way of binary thinking and to prevent othering.

### **1.4 Opening of New Possibilities of Thinking & The Third Space: “Nomadic Thinking”**

“Nomadic thinking” is a concept developed by Félix Guattari and Gilles Deleuze in *A Thousand Plateaus* to open up a new plane for thinking. Nomadic thinking is the free

space of creative thinking. It is a mode of creativity and at the same time a mode of struggle and resistance. As a mode of resistance, nomadic thinking comes up against the state apparatus constituted by law. Nomadic thinking is the pre-condition for radical forms of legal critique. The nomadic thinker is in a state of war-like struggle. It can be said that nomadic thinking is a critical legal thinking (Leung 2010).

For Deleuze and Guattari, the state apparatus distributes territory to individuals, makes out borders, erects boundaries, and create spaces of interiority. The state apparatus is the principle of sovereignty and control. The nomad war machine, on the other hand, is movement and becoming. The nomad war machine is uncontrollable. For the state, the war machine is violent and destructive. Actually, it is a process of continual movement. Therefore the aim of the nomad war machine is not war. The war machine is already in a state of war or accompanies war (Leung 2010).

The gang members of *The Monkey Wrench Gang* are nomadic war machines, who are in a constant state of war against the state apparatus. Their movement is a necessity to fight against the devouring beasts as they are called by the gang members, because the bulldozers are already destroying the Earth and they are in a state of war with the Earth. As G. Leung states, for Deleuze and Guattari, this idea is not simply limited to the nomad. It can also be applied, to ideas in general, science, art, anything that takes up a line of creativity (2010). Angela Carter's and Edward Abbey's characters are nomadic war machines in movement and in action. And their characters' aim is not war, they are in a state of constant war. They are new allegorical characters created by Angela Carter and Edward Abbey in their new ecosophy.

For Deleuze, philosophy is the discipline of creating concepts and has nothing to do with specialists. It is tied to the nomadic individual whoever applies "the nomadic thought." This thesis attempts to apply the "nomadic thought" by choosing some concepts as the tool of analysis, as the practice of freedom from the restraining forces of the so-called -isms. The multilayered and polyphonic quality of Carter and Abbey's fiction provides a series of opportunities for the application of various theories and concepts for analysis as they carry world of worlds in their fiction. As for G. Deleuze as stated in *Difference and Repetition*:

Nomadism allows the maximum extension principles and powers; if something can be thought, then no law outside thinking, no containment of thought within the mind of man should limit thinking's power. (1994, p. 37)

Gilles Deleuze in his book *Negotiations* emphasizes the importance of writing: as an attempt to liberate life from its confines, for him the act of creation is important as it is resistance rather than communication. According to him, life can be found in a line of writing, drawing and a line of music (Deleuze 1995, p. 143). Angela Carter and Edward Abbey by applying nomadic thought in their writing attempt to liberate life from its confinement to create a better world in their fiction.

In order to apply the “nomadic thought” for the analysis of their fiction, there is the necessity for the establishment of a conceptual “tool box” that will be introduced in details in the second part of this thesis. These concepts are basically tied to the idea of the Third Space.

#### **1.4.1 The Third Space**

The Third Space is a concept explained by Homi K. Bhabha in *The Location of Culture*. Homi K. Bhabha questions the stereotype as a concept, the “fixity of identity,” that is imposed on the conquered nations or folks. He also mentions the hybrid identity of the colonized as constructed in a space of “in-betweenness” and “liminality.” This “liminal space” is the space between the two Worlds or cultures. It is the space between the colonizer and colonized as the Third Space of enunciation (2006, p. 54).

The “Third Space” is a newly opened space the (immigrant) person creates for a new existence, which is a production of a space that is in-between two cultures. As the person cannot belong to the culture he comes from and to the culture the person wants to be a part of totally, the creation of this space for existence is crucial. It becomes a potential place for creating an open-boarded identity. In turn this space becomes falsely associated with stereotype identity by the gazing other. On the other hand at the same time, this “Third Space” provides a potentiality of constructing a non-fixed Identity (Bhabha 2006, p.123).

The concept of “unhomeliness” is important (2006, p.14). The ‘Unhomeliness’ (the Freudian term “unheimlich”) gives an estranging sense of the relocation of home and the world which leads to the creation of the hybrid identity, that becomes the Other, which needs to be defined by the colonial government and results in translating the hybrid identity into universal framework. For Bhabha, unhomeliness is the condition of extra-territorial and cross-cultural initiations. To be unhomed, on the other hand, does not mean homeless (Bhabha 2006, p. 13). Leilah (Sophia), because of her hybrid appearance fails to fit in the universal framework of women in Evelyn’s mind’s eye in *The Passion of New Eve*, the same thing is true for Fevvers

(Sophie), who as a hybrid bird-woman does not fit in the universal framework in *Nights at the Circus*. And in this universal framework this objectified hybrid women suffer twice. Both the new technological Eve (Evelyn turned into a woman with man's mind ) in *The Passion of New Eve* and the orphan Fevvers the winged aerialist in the 18<sup>th</sup> century set *Nights at the Circus* are objects of gaze and desire. They are representing women, as a class, who have long been excluded from political participation, especially, with the ideas of 17<sup>th</sup> century rationalist Spinoza and thus are made homeless in a male World in human history. On the other hand, by the gang leader George Washington Hayduke excluded "ecological" Bonnie Abzug, representing minority and alluding to a woman activist, show the "so-called" womanizer Edward Abbey's wish or desire for the inclusion of women for political participation and for taking an initiative. Angela Carter with her activist characters like the Black Mother and Leilah, who took their initiative and created the new technological or ecological New Eve calls the women for political participation and action in her ecosophy.

Ironically, Hayduke in Abbey's *The Monkey Wrench Gang*, being himself a hybrid figure refuses to accept the hybrid Bonnie in the male gang. The hybrid Leilah in Carter's novel *The Passion of New Eve* is deserted and left homeless. Fevvers, a hum/animal and a hybrid figure in Carter's *Nights at the Circus* is not to be classified in universal framework at all. Angela Carter by presenting both Sophia (Leilah) in *The Passion of New Eve* and Fevvers (Sophie) in *Nights at the Circus* hints at the seclusion of the mind that is male and is associated with time and body that is female and is associated with space. Her attempt is to play with the concept of memory by presenting her unreliable narrator Sophie Fevvers as the other of Jack Walser, the reporter.

Both Angela Carter and Edward Abbey include the Body as a space in order to bring the mind (time, history) and body (space, Earth) into harmony in the desert. They also open the mind as a site and as a new plane in this open-boarded space, where history will be nullified and the Rise of New Life on Earth will be made possible in the actual as well as virtual World. This idea is best emphasized in Edward Abbey's autobiographical work *The Desert Solitaire (1968)*:

Light and space without time, I think, for this is a country with the slightest traces of human history. In the doctrine of geologists with their scheme of ages, cons and epochs all is flux, as Heraclitus taught, but from the mortally human point of view the landscape of the Colorado is like a section of eternity—timeless. (Abbey 1968, p. 243)



Edward Abbey DE territorializes the territorialized body of the desert and his own body. Upon entering the desert, the first thing was to take off his pants and to unload his horse and send her back to the village. After swimming in the pool beneath a great waterfall he lays down in the cabin to sleep in the manner of Early Christian writers to receive his own vision at a sacred site the cabin. Since the door of the cabin opened and closed without perceptible movement of the air and physical aid and bats came in from one window and went out from another, his sleep is interrupted and he goes out of the cabin and listens to the hypnotizing and soothing “white noise” of the waterfall (p. 248). In Havasu land, which he calls Eden on Earth, he alludes to the Christian literary stories told by Christian missionaries to spread Christianity. He, ironically, reverses these missionary stories and states that there was nothing wrong with the charming and easy going Havasupai Indians and ads that he would not want to live among them without being invited. Even being invited, he would not want this because he would not want his way of life to be questioned and his religion, costumes, language and sexual rites to be investigated (Abbey 1968, pp. 247-248).

This is an allusion to the Western scientific discourses related to the indigenous people, who became the object of study in the name of civilization and scientific exploration and so he tries to deconstruct them. Empathizing with the Indians, he rejects the idea to be turned into an object of study and receiving his mission in this Earthly Eden, he takes on his role to save the World from the discourses of Religion and Progress.

In the same way Angela Carter, too, deconstructs these stories in *Nights at the Circus* by transforming Walser the man of media into a Nomad. The same method is used in *The Passion of New Eve* with Evelyn and Tristessa. Eve is turned into a nomad and Tristessa represents the illusionary world of Hollywood and the illusionary nature of the American Dream, when Carter portrays an apocalyptic America, where all life is destroyed. The desert for Angela Carter as she has seen it in a great- country trip tour, where she and her husband drove across the United States from New York to San Francisco (through the desert to California) is fascinating with its open and non-restricting nature. Therefore, for her, the desert is the place for desirable transformation as she states in an interview with Rosemary Carrol (1986, Bomb Magazine).

Both Abbey and Carter call for “nomadic thought,” with their setting, the desert. Ironically, American Identity itself is defined with “wilderness occupying and taming.” Carter’s and Abbey’s aim is to deconstruct these discourses in the same setting

the desert, which functions as “The Third Space” but by taking a different stanza, namely, the stanza of non-Western people, opening a view to their way of life.

The shamanic characters like Black Leilah, the scientist Big Black Mother in the novel *The Passion of New Eve*, the hybrid bird-woman Sophie Fevvers in the novel *Nights at the Circus* and the native Hayduke is to bring about “difference” and the desired “transformation.”

#### **1.4.2 Body Mapping: Open Lands, The Desert & Hum/animals**

In Edward Abbey’s novel *The Monkey Wrench Gang*, the Desert, which is the maze, is deconstructed and re-territorialized by the gang members who try to explode the Grand Canyon Dam. Through crime and sabotage, as the desert is being raped by machined forces and bulldozers tearing her body, like Bonnie who also indulges in a sexual relationship with Hayduke and other gang members willingly. Evelyn, by becoming woman in Angela Carter’s novel *The Passion of New Eve*, and George Washington Hayduke and Mormon Smith, by becoming animal in Abbey’s novel *The Monkey Wrench Gang*, have to create themselves anew.

Similarly, in Angela Carter’s novel *Nights at the Circus*, Mr. Walser, the American journalist and California native, has to encounter the Bird-woman, Sophie Fevvers, to create a “New American Self.” He is made to listen to the stories she tells about her “open origin,” and he has to undergo a “mind mapping” by becoming a clown at the Circus. Encountering the shaman in the Russian Tundra, he has to learn to become animal and he has to learn to appreciate and listen to “a minor literature”—the literature of indigenous people in the Russian Tundra and open lands. Walser is given the responsibility for writing the story of the Nights at the Circus, thus making the world listen to Fevvers. Fevvers, on the other hand, as an unreliable narrator, despite expressing her own doubts about her own origin and identity; questions her own existence. Being full of doubts she is controlling the whole direction of the story.

This self-doubting attitude threatens existence itself, which is deadening and therefore to be avoided. Fevvers is the double of Walser, with his origins in California—the land of wilderness and opportunity. The Bird-woman is an outcome of magical-realism; she is a fact from his native environment and a fact from the history of his land that dates back to Aztlan. Latin America is the land of White Herons and is the home for bird diversity. Fevvers, with her enormous wings, is hatched from an egg and her double, Walser, upon his encounter with female criminals and later with the shaman in Russia, is to hatch from an egg in a similar

manner. In his self-imposed exile, Walser is forced to create himself by becoming a clown and later, upon becoming animal, he is to learn the bird language. Clowns, too, are one of the many aspects of native culture. In California, each Native tribe has its own clowns that tell stories through the use of humor, the audience is made ready to open their perceptions and senses for new worlds. In this way, minds are opened as a space (and not as time) to different stories and to the creation of different planes for flight.

#### **1.4.3 The Role of Imagination & Art : Minor Literature & Flight**

The Desert is the Third Space both for “active” and “reactive” forces, for those who are acting and being acted upon. The Mexican American border is a deadening space, for example, it is also a space for minor literature, a literature of the border, born of the necessity for expression of pain and suffering. Carter and Abbey, too, express the suffering and pain of the people of the Desert (border), both indigenous and other; they hint at the necessity to write about the desert and the open spaces via minor literature; their writing is political.

As Claire Colebrook (2002) states, minor literature for Deleuze is important: “ Art has the power not to represent the world or located subjects but to imagine, create, and vary affects that are not already given (p.103).” A minor literature by ‘DE territorializing’ language establishes a connection between the individual and the political. As stated by Adrian Parr in Deleuzian minor literature things are expressed in collective terms and collective value. There are collective assemblages of enunciation rather than subjects in minor literature (2010, p.139). Leilah, Evelyn as well as his binary Tristessa are all collective “assemblages.” Tristessa is man, woman, colored, colonizer, and colonized at the same time; Eve/lyn is both man, woman, and animal; Leilah is black, girl, woman, and animal (fox/bird). Fevvers, too, in *Carter’s novel Nights at the Circus*, is an “assemblage,” in this respect, as she is a half woman and a half bird. George Washington Hayduke in *The Monkey Wrench Gang* is also an “assemblage,” being lion, trickster, first president, politician, rebel, and madman all at the same time.

Adrian Parr also states that, for Deleuze, “major literature” is connected to literary masters and is full of individual concerns. Minor literature, on the other hand, is born out of necessity and breaks established forms and encourages new directions (2010, p.139). Angela Carter’s and Edward Abbey’s novels are examples of such minor literature, releasing new expressions out of necessity.

Writing about the border and using the desert as a setting for their fiction, Carter and Abbey use the “desert as the Third Space” that provides a plane for the existence of the cloud of “Desert.”

The Desert is a huge “body;” it is America itself, where everything is blurred, not to be classified, categorized, or standardized. It is neither Mexican nor American, neither indigenous nor purely Anglo-Saxon, much like its inhabitants with their established in-between identities. They are the Hopi-American, Navaho-American, Cherokee-American, Mexican-American, African-American, and countless others, whose images both actual and virtual are identified and misrepresented by the Hollywood film-industry embodied in *Tristessa* and the huge Deleuzian cloud of “body” making her.

The multilayered and polyphonic quality of Carter and Abbey’s fiction provides a series of opportunities for the application of various theories and concepts for analysis as they carry world of worlds in their fiction. As for G. Deleuze as stated in *Difference and Repetition*:

Nomadism allows the maximum extension principles and powers; if something can be thought, then no law outside thinking, no containment of thought within the mind of man should limit thinking’s power. (1994, p. 37)

In order to apply the “nomadic thought,” I have chosen some concepts and theories from my own “tool box” that is more or less a product of my schemata and my own individual experiential learning. Each concept will be introduced and discussed in detail in context of the chosen works of Angela Carter and Edward Abbey in the second part of this thesis. The most important concepts among others are; “the body (human and nonhuman) as the third space” in its connection to the “self,” Foucault’s concept of “the technologies of the self,” and “The mind as the third space. The “mind (time) and the body (space) split,” “madness as the third space: Genealogy & Body (the Docile Body) and “Freedom as a practice” are some of the others that I have taken from Foucault.”The third space, the hybrid body and the stereotype,” “memory as space” & “memory as time” are other concepts that I have discussed in their various contexts. And I have also attempted to find answers to the common question asked by G. Deleuze and F. Guattari, M. Foucault and R. D. Laing which Angela Carter and Edward Abbey also discussed in their fiction. Namely, why would people obey and desire submissive authority by making their body an obeying instrument?

Edward Abbey and Angela Carter create their own Third Space for individual freedom with their writing. They create their own non-fixed, open-bordered identity and their new Self by environmental and eco-philosophical writing.

#### **1.4.4 The Power of Writing & Creation of a New Genesis: Ecosophy and Eco-self**

Their eco-writing opens the way for the production of a new self that can be called as eco-self. Edward Abbey in his autobiographical work *The Desert Solitaire* (1968) creates his own eco-self as a writer and philosopher in the actual desert where he lived and worked as a park ranger that he carries on to his fiction establishing his ideas on a virtual desert where his nomadic, war machines try to fight the mega-machines whom they held responsible for the destruction of the desert and open lands on the American landscape in his novel *The Monkey Wrench Gang*. At the same time the destruction of the American Landscape is a threat to the self (and the human body that is in need to connect to the body of Earth). Care for the self means care for the Earth. His aim is to show the invisible psychopathic self and to deconstruct the language that is centered on the concept of the "Beast" that is responsible for the destruction of nature (human and inhuman) and the body of Earth and its creatures on it. Hayduke, despite his beastly appearance is not the actual beast, the real beasts are the mega-machines that harm the Body Of The Earth in the name of Growth. Edward Abbey in doing this and presenting Third Space characters in The Third Space Desert opens the way for the production of the Eco-self as an outcome of his ecosophy.

Angela Carter in a similar manner tries to recreate the Self by presenting multi-dimensional Third Space characters like the New Eve, Leilah, Black Goddess, Zero and Tristessa that cannot be controlled, too, opens the way for a non-bordered identity and Eco-self as she presents an apocalyptic America that has been collapsed with its false ideals, norms and rules in her novel *The Passion of New Eve*. The new genderless Eve, too, decides to throw the in a box offered male/female genitals and is to decide what sex to choose. Evelyn comes to experience multiple selves consisting of Tristessa as they are Triseas and a bird, which he miscalls as an albatross and he is unable to identify. He learns to understand Leilah with her multiple selves, being fox, bird, Arabic, Black and being Lilith, Adam's first wife and so on. Tristessa on the other hand is a man, a woman, an actress, a Latino both being a colonizer and colonized. Eve/lyn is to respect all these multiple identities embodied in the Self that is only possible by an Eco-self.

Walser the American reporter, too, has to face his multiple selves and he has to learn to respect the half-bird woman Sophie Fevvers his multiple other, with her eco-self as she is the product of Angela Carter's ecosophy as suggested by her Third Space character Sophie Fevver's name. Leilah and Lilith are also called Sophia in *The Passion of New Eve*.

## **1.5 The aim of the thesis**

The aim of this thesis is to analyze the alternative and new identities of a New Self that is the eco-self that is created in the alternative reality, in The Third Space, the Desert by these two writers as an outcome of their Ecosophy in their writing. The Third Space is a non-othering space, the eco-self is a non-othering self. It is a Self that does not other. Both Angela Carter and Edward Abbey challenge the symbolic system that Foucault calls discourse, which produces the consuming and othering Subject and Self. Combining the postcolonial notion of Homi K. Bhabha The Third Space with Deleuzian notion of the plateau (plane) will enable to enter a new space of deconstruction of prevalent concepts and notions in order to create new concepts.

In this respect transformation and creation of new concepts are necessary for flight in capitalist and globalist world with its present form schizophrenia and past form progress that splits and fragments the self leaving no space for different forms of life in the universe. The "nomad thought" is the only required way of thinking.

### **1.5.1 Third Space Bodies: Hallucinatory Spaces & Hum/animals**

All of the writers are concerned with environmentalism as they are against "thingification" of the body, both human and Earth. Thingification is both a feminist and Langian term. In *The Monkey Wrench Gang* Hayduke, the nomad, as a Deleuzian war machine wants to stop the systematic cooperation of the destructive forces of capitalism and in its new form globalism. Whereas the probable possibility of producing new spaces for escape and freedom, there is the continual production of hallucinatory spaces of confinement and crime producing cities of rage and enmity in contrast to open spaces, like the Glen Canyon City, poisonous Albuquerque or the ghettos of New York City or countless other heterotopias in the North American continent. The Earth is turned into a commodity and searching for third spaces in the Space (like on Mars and other planets) becomes the motto of the "civilized" man and is put on the technological market.

Therefore there is the necessity of telling new stories, like the stories of the rocks, canyons, deserts, soil, trees and clouds, for as Abbey says the word itself is music and song and the stories related to animate and inanimate objects must be told in the manner of the nomadic tribal story teller.

Angela Carter's polyphonic Leilah sings her own song and does her own dance in seducing the scientist Evelyn in *The Passion of New Eve* and opens up a new world for herself. And Fevvers in the same manner sings her own song with her voice that fascinates Walser in *Nights at the Circus*. For Deleuze, as emphasized by Adrian Parr (2010) " 'becoming' and 'music' are two terms that can be brought together such that a becoming is capable of proceeding through music (p. 27), through the bird song where music becomes nature. Both Angela Carter and Edward Abbey use bird symbolism (hum/animals) and bird song (bird language) and music in their fiction.

As Leilah as an eco-person, is a bird-like creature and Evelyn is a bird in Angela Carter's novel *The Passion of New Eve*, there will be no binary and hegemonic distinction between them anymore and they will become nature. For Deleuze:

The territorial coding between and across certain bird species and their environments (transcoding) are carried over into the music in the use of birdsong, such that there can no longer be a binary or hierarchical distinction drawn between the productions of 'culture' and those of 'nature'. (Parr 2010, p. 29)

In Angela Carter's and Edward Abbey's fiction, too, music becomes nature and nature becomes music with the characters' ability to understand the bird language. George Washington Hayduke in Edward Abbey's novel in *The Monkey Wrench Gang*, too, is in such a process. During his adventure in The Monkey Wrench Gang he starts to understand the bird language, which is rather an omen, a foreshadowing of their coming failure and their being stopped by governmental forces, but will contribute to their individual and societal growth as an ecoperson.

As Deleuze says every form of existence has its songs and own music and its own rhythm. Jack Walser, on the other hand, although his name is a pun on dancing, declares himself as a nondancing man in *Nights at the Circus* and has to find his own rhythm. Life, is a horizontal flow a rhythmic flux constantly creating and recreating itself. And there is the need for minor narratives (Deleuzian term), as against the grand narratives of the myth of "Growth" and "Progress" as narrated by Angela Carter and Edward Abbey in this thesis, but also by other countless writers of the colonial and postcolonial world, where every single species animate and inanimate world are mapped and marked by labels and where life is standardized, categorized

and classified as worthy and unworthy for existence by segregation, discrimination, assimilation and finally extinction.

There is the necessity of questioning the merits and measures of the present global market where all kind of bodies are sold and bought including knowledge and dreams. Deleuzian understanding of life is necessary. For Deleuze, has investigated the blank left spaces, the gaps, of the mainstream philosophy. Deleuze with Guattari took on from what Foucault and R.D. Laing has left and they went back to the notion of “lack” and the madness caused by the idea of Freudian “lack” and the Lacanian concept of “lack” in the symbolic order. Language can be shown as the main factor for desiring more and more, and endless consumption of animate and inanimate objects to be “accomplished.” By defining the “needs” with the help of experts and by making people desire “things” that are put on the market, for which quality is not the merit, various industries like cosmetics and medicine profit.

Thus this thesis will also discuss the possibilities and impossibilities of filling the gaps that are left by the “so-called lacks” allthrough human history including psychoanalysis. It is impossible to fill the void left by the Freudian, Lacanian “lack” to build a self, through the grand narratives of psychoanalysis and “progress” and “growth” centered grand narratives. Psychoanalysis, too, has contributed to the capitalistic crimes.

Psychoanalysis tries to separate and locate the real and unreal, the actual and virtual, the real and the dream, the man and the woman and the human and the animal. For Deleuze, and Guattari all these co-exist. Therefore, Guattari and Deleuze worked together in order to become doubles to write a *thousand plateaus* and *Anti -Oedipus* and other works, as Deleuze is the philosopher of friendship as also demonstrated by Deleuze and Parnett (1987).

Likewise, the capitalist image of the world and the environmentalist image of the world horizontally co-exist on the same axis. And there should be found the ways for their co-existence in the present world that is the only space available for the human being.

The “world” is a dream and “the man” is a dream, and each man has a different dream of the same solid world the Earth, that is out there waiting to embrace its inhabitants, as long as the human being keeps the balance and the harmony of the world by keeping the balance between “civilization” and “primitivity” nightmare can be prevented.



It is an environmental topic that is also the concern of many post-modern and post-colonial writers of minor literature, like Gary Snyder or countless Native American and Latino writers. Nature, the wild places are a necessity for life and this has nothing to do with “being” man or woman or animal, having this or that genital organ or any “symbolic orders” telling about countless “lacks” and being programmed in this or that particular way.

All of these ideas are “man” created concepts, and can also be questioned and descentered, there are only becomings, which is the concern of many post-colonial writers or philosophers of minor literature like Frantz Fanon, Gayatri Spivak, Chinua Achebe, Paula Gunn Allen, Gloria Anzaldúa, Katleen Alcalá, Maya Angelou and countless many others.

Deleuze also does not give any prescriptions or any steps to follow or any clues for understanding, he just invites to “thinking” and he also emphasizes the need for looking for the ways what things can convey before attributing or imposing any meaning on them. One object or thing may signify “one thing” for one culture and “another thing” for another culture, for instance, the spider may signify bad fate or death in Western Anglo-Saxon Culture, but for a Native American “the spider” may be considered the “Grandmother” of All, having caught the World with its web and having given the Sun and thereby knowledge to them. She may be the “Thought woman” and sacred and not mere animal.

Fevvers in Angela Carter’s novel *Nights at the Circus* (1984), Leilah in *The Passion of New Eve* (1977) are songs composed by Angela Carter. In the same manner as emphasized by Edward Abbey, every single thing has its own song and voice and spirit in *Desert Solitaire* (1968) that Abbey tries to figure out with great desire.

And the most important activity is “Thinking” and “Creating” in an imageless process in the open spaces, in the open mind. Carter’s and Abbey’s characters are the products of the immanent mind. As also affirmed by Gilles Deleuze and Paul Patton (2004):

The thought which is born in thought, the act of thinking which is neither given by innateness nor presupposed by reminiscence but engendered in its geniality, is a thought without image. (p.167)

Angela Carter and Edward Abbey philosophize and think and display “the thought” through their artistic creations, they perform the act of creation by using the science of mapping the mind to new concepts that avoids “objectification.” By activating the mind they accomplish the act of creation, by being on an open plane (mind as a

newly opened third space ) in thought. Walser's mind that is opened for new ways of experience and thinking after amnesia in *Nights at the Circus* becomes a space that has nothing to do with time and its restrictions, it becomes a plateau out of which a new Self will be born.

The fiction of the "feminist" Angela Carter and the "environmentalist" fiction of the philosopher Edward Abbey is far visionary to be confined in any -isms, as they aim to map and deconstruct the dominant circulating ideas and clichés that keeps the "civilized man" apart from Earth's community. They try to open the ways for possibilities of reconnection to the actual World that is the Earth, from which human beings have disconnected themselves in history, particularly with industrial revolution.

Although Ecofeminism and its principles of thought as outlined by Ynestra King in "Toward an Ecological Feminism and a Feminist Ecology," seem to present solutions they come short to connect the "civilized man" to the community of the Earth especially to the colored women. She asserts that, the Western industrial civilization is built in opposition to nature and woman being identified with nature is subjugated. Life on earth does not contain hierarchy but is an interconnected web. A hierarchy is created in order to justify social domination. Therefore there must be a balanced ecosystem that includes diverse human and nonhuman inhabitants without dominating one or the other and there is a need for a decentralized global movement that considers common interests and celebrates diversity of life by opposing violence (Claire and Patrick 1988, p. 214).

Unfortunately, Ecofeminism excludes colored women, especially, American Indian women who are widely affected by environmental problems and face historically unique health risks like hepatitis and jaundice as pointed out by Karen J. Warren "Nature is a Feminist Issue" (2000). A survey that is done in Pine Ridge Reservation in South Dakota shows serious rates of miscarriages and cleft palate and other birth defects among pregnant women. There were also high bone and gynecological cancer cases (Warren 2010, p. 12).

Angela Carter, looking for ecojustice in her novel *The Passion of New Eve* (1977), writes about the pain of colored women, who suffer from environmental problems. Life for the Black Beauty Leilah, The passive Mad Old Woman (sitting and waiting in her Native American setting) is extremely difficult, so should be Eve/lyn's. All of these characters, apart from the sitting Old Woman, take the initiative in shaping Eve/lyn.

Ecofeminist thinkers come short in discussing the problems and material conditions of American Indian life, and do not discuss the strategies to better their environmental conditions. For example, the “Navaho Indians are the primary workforce in the mining of uranium” (Warren 2000, p. 23). And therefore they are open to health risks. The self-governed, poverty reigned reservations of Native Americans are also a favored space for garbage storage, as the waste firms offer seductive amounts of money to tribal leaders, who avoid strict state laws of other states as pointed out by Karen J. Warren in “Nature is a Feminist Issue” (2000, pp. 13-15).

The scarcity of water and contaminated water is a life threatening problem ,especially, for the women of color in Africa, Asia and Latin America as again pointed out by Karen J. Warren (2000, p. 7). Water problem occupies a great place in Angela Carter’s environmental novel *The Passion of New Eve* (1977). It is one of woman’s problems, Eve and Tristessa suck at each other’s mouth, metaphorically, because of the lack of water in the American desert. Carter also hints at this fact, although the lack of water was always a problem on these lands and Native inhabitants had always to pray for it as evident in their dances, the water was never contaminated.

So, as stated by Karen J. Warren, contaminated water and its disproportionate effects on women, particularly among people of color and poor, is also a great problem in the United States. Groundwater, the drinking water source for nearly half of the population is contaminated by leaking chemical wastes and other substances (2000, p.7), and chemical sensitivity affect women the most. The chemical sensitivity literature in Canada and United States shows that human sensitivity to substances like formaldehyde are strongly gender related (two to three times the number of cases among women than men) and age dependent, children and older woman are most vulnerable among them (Warren 2000, p. 10).

On the other hand, women have a great role in the issues related to the environment as their households are directly affected by these problems. Colored women’s effort are crucial in the environmental justice movement as evident in Cynthia Hamilton words:

Women often play a primary role in community action because it is about things they know best. They also tend to use organizing strategies and methods that are the antithesis of those of the traditional environmental movement. Minority women in several urban areas [of the United States] have found themselves part of a new radical core of environmental activists, motivated by the irrationalities of capital-intensive growth. These individuals are responding not to "nature" in the abstract but to their homes and the health of their children. . . . Women are more likely to take on

these issues than men precisely because the home has been defined as a woman's domain. <sup>68</sup> (Hamilton cited in Warren 2000, p.14)

Colored women, too, should rethink their positions and actions and take the responsibility of their homes and lives. Angela Carter and Edward Abbey call for a process of connecting to the Earth, a movement in the manner of the tribal nomad, who ties himself to the Earth through tattooing and scarring of his body. And via their colored and indigenous characters they call for action by telling their shamanic stories in the manner of tribal shamans.

### **1.5.2 Non-human Sexuality: The Many Faces of The Shaman**

Angela Carter's and Edward Abbey's characters are multi-dimensional; they are on the way of transformation. As Gilles Deleuze and Félix Guattari state in in *A Thousand Plateaus: Capitalism and Schizophrenia*:

Paintings, tattoos or marks on the skin embrace the multidimensionality of bodies. Even masks ensure the head's belonging to the body, rather than making it a face. ... becoming-animal involve an animal Spirit--a jaguar-spirit, bird-spirit, and ocelot-spirit, toucan-spirit—that takes possession of the bodies interior, enters its cavities, and fills its volumes instead of making a face for it. (1987, p. 176)

Therefore Evelyn resembles himself to the white bird in the deserts of America in Angela Carter's novel *The Passion of New Eve* (1977) and Leilah is a bird/fox woman having tempted Evelyn. Walser starts to speak the bird language in Carter's novel *Nights at the Circus* (1984) and Fevvers is half bird and half woman, she is the shaman herself. Hayduke is resembled to lion, cougar and monkey in *The Monkey Wrench Gang* (1975).

Such Angela Carter and Edward Abbey emphasize the importance of animalism discourses that shape the self in their fiction, who open a space for ecosophical self. G. Deleuze and F. Guattari also state the importance of philosophical discussions about the role of animal and animalism discourses in the matters related to self-opening the concept of shaman to discussion in *A Thousand Plateaus: Capitalism and Schizophrenia*:

Possession expresses a direct relation between Voices and the body rather than a relation to the face. Shaman, warrior, and hunter organizations of power, fragile and precarious, are all the more spiritual by virtue of the fact that they operate through corporeality, animality, vegetality. (Deleuze and Guattari 1987, p. 179)

Angela Carter and Edward Abbey, also present shaman's operating through corporeality, animality and vegetality. Angela Carter's characters Black Mother in the novel *The Passion of New Eve*, Fevvers in *Nights at the Circus* are shamans.

Fevvers, as a bird woman, also alludes to the first Shaman of Nordic people. Leilah although being black, by being like Native American Trickster is to bring the other characters like Evelyn in Angela Carter's novel *The Passion of New Eve* on the shaman's road. Fevvers, too, as a trickster is to bring Walser in Carter's *Nights at the Circus* on shaman's path. Edward Abbey's trickster character Hayduke is to lead and bring Doc Sarvis, Bonnie, Seldom Seen Smith on the shaman's road in *The Monkey Wrench Gang*.

### 1.5.3 White vs. Colored: The Human Head & Face

The human head is significant for the body and head union. And this union is broken in Western philosophical discussions and discourses about the body and mind, dissecting them for forever. So, there is the necessity to reattach the head to the body. This reattachment of the head to the body will open a new space in philosophy as affirmed by G. Deleuze and F. Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*:

When we said earlier that the human head still belongs to the stratum of the organism, we obviously were not denying the existence of culture and society among these peoples; we were merely saying that these cultures' and societies' codes pertain to bodies, to the belonging of heads to bodies, to the ability of the body-head system to *become* and receive souls, and to receive them as friends while repulsing enemy souls. (1987, p.176)

Fevver's face in Angela Carter's novel *Nights at the Circus* can be an example of this detachment of head from body in flesh. Fevver's face is oval and meat dish like in *Nights at the Circus*. Evelyn's whole body is like ginger biscuit to be dissected and consumed in *The Passion of New Eve*, Hayduke's face appears to be a lion and a cougar in Edward Abbey's novel *The Monkey Wrench Gang* having inhuman qualities and hint at head-body system to be opened for becoming and receiving souls for new becoming.

They are primitive in Angela Carter's and Edward Abbey's novels. As affirmed by G. Deleuze and F. Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*:

"Primitives" may have the most human of heads, the most beautiful and most spiritual, but they have no face and need none. The reason is simple. The face is not a universal. It is not even that of the white man himself; it is White Man himself, with his broad white cheeks and the black hole of his eyes. The face is Christ. (1987, p.176)

Thus Angela Carter and Edward Abbey open the face of the colored and inhuman man (The Beast) for discussion, by challenging the western patriarchal discourses, which had their role in shaping the colored self in their fiction. In this way, they open

a space for the discussions of discourses of tribal matriarchy that was challenged by the western patriarchal discourses. And in doing this, again the women suffered the most, because they were oppressed by western patriarchs as well as colored patriarchs in their own communities, for which Bonnie in *The Monkey Wrench Gang* as a representative of a minority group is again oppressed by native Hayduke. Both Carter and Abbey question faciality in their fiction.

As G. Deleuze and F. Guattari emphasize, the face is not a universal. It is the face of Christ only. The face is the typical European face that contributes to Erotomania worldwide that operates through faciality as explained in *A Thousand Plateaus: Capitalism and Schizophrenia*:

Thus the face is by nature an entirely specific idea, which did not preclude its acquiring and exercising the most general of functions: the function of biuni vocalization, or binarization. It has two aspects: the abstract machine of faciality, insofar as it is composed by a black hole/white wall system, functions in two ways, one of which concerns the units or elements, the other the choices. (Deleuze and Guattari 1987, pp.176-177)

In Angela Carter's and Edward Abbey's fiction, the face becomes a surface to write on, to connect it to the body in the manner of the primitives. Tristessa's face haunting the memories of the whole world is one of such faces in Angela Carter's novel *The Passion of New Eve* that haunts and controls whole generations of people all around the world via cinema. But, ironically, she is a fake face and this illusionary face remains unnoticed by the mass, until Zero forces Evelyn to encounter Tristessa. Leilah's body in *The Passion of New Eve* is resembled to a fox/bird like creature, Fevvers's the hum/animal's face is oval like a meat dish, in Angela Carter's novel *The Nights at the Circus*, Hayduke's face is hairy and beast-like and is resembled to a lion in Edward Abbey's novel *The Monkey Wrench Gang* and show their "nomadic" and pagan background together with their wish for reunion with the Earth and its creatures via dance and music in the manner of native people and the shaman. A good example for this union is The Snake Dance held by the Hopi Indians.

#### **1.5.4 Dance as A Way of Life: The Native Dance**

As mentioned by Patrick Marnham, in the most pagan of all Indian ceremonies the Snake Dance of Hopi Indians (Oraibi and Walpi) there is the desire for unity with nature via animals. The dancers do not stimulate the animal as in other dances. The dancers and the live animals form a magical collaboration, and the chosen animal is the most dangerous of all is the rattlesnake. They are caught in the desert in August

when storms are imminent and when the crops must have rain or die. They are tended in the *Kiva* (the underground dwellings for sacred rites and prayers) for 16 days by the chiefs of the serpent clan, in a time when hundreds of snakes are washed ceremoniously. Then drawings are made on the sand floors of the *Kiva*, depicting clouds and lightning, and onto these drawings the snakes are hurled with great force and gesture intended to induce rain. On the final day of the ceremony the snakes are taken out of the kiva and enclosed within a bush. A dancer then takes a snake and places its body in his mouth. For half an hour a dancer, who wears a fox skin cape and is covered in tattoos, carries the snake while the dance continues to the sound of rattles worn by the Indians. Then the snakes are carried into the desert by Swift runners, and revealed messages to the souls of the dead as they believe the good ancestors live in the clouds, the snakes can then return from the clouds in the form of lightning and produce rain (2013, pp. 86-87).

And in this manner they connect to the bone of life, the core of life, which is the soil that provides crops. In a similar way Bonnie, as the bone of the Earth and the land in Edward Abbey's novel *The Monkey Wrench Gang*, as the only woman in the gang, is tied to the Earth by "the sexual union" with Hayduke the nomad (shaman, trickster and rebel). She is also connected to Science sexually as embodied by the "impotent" Doc Sarvis, whose baby she carries. Eve/lyn in Angela Carter's novel *The Passion of New Eve* is connected to the Earth through a "violent operation" and "rape" by the Big Black Goddess, the gigantic Mother. After his bodily transformation, Eve, too, like the reader, should look for the ways to connect to the Earth and its inhabitants (as an army of boys need Eve/lyn's help and guidance) as a nomad.

The wild nomad Hayduke is a trickster figure. The trickster figure is a "virtual" body that is created differently in each culture. So, Hayduke appears, disappears and finally reappears with a total new identity in *The Monkey Wrench Gang*:

"My name is Fred Goodsell now. I have a whole new ID." Hayduke's smile grows wider. "And I got a job too. I start work as a night watchman next week. I'm going to be a regular fucking citizen, Doc, just like you Seldom and Bonnie. For a while." (Abbey 1975, p. 420)

He is neither animal nor human till the end of the novel, but vital as he has "sexual intercourse" with Bonnie and thus connects her to the Earth and is capable of creating new "selves." It is again Hayduke through whom the readers come to learn Bonnie's pregnancy (Bonnie's carrying a new spirituality). As conveyed through Hayduke she is married and impregnated by Doc Sarvis and represents the Nomadic thought through the concept of "rape" that is a movement and rhythm a

virtual and an actual act itself, as asserted by Gilles Deleuze. The New Eve, is tied to the Earth by a counter metaphorical “rape” a reunion with the double Tristessa and her pregnancy (carrying a new spirituality in her), who are about to raise and apt to create new concepts.

It is a counter rape triggered by the impotent poet Zero in Angela Carter’s novel *The Passion of New Eve* bringing history to Zero point. As mentioned by Hania A. M. Nashef, female rape is often compared to the unlawful requisition of land, as rape is being seen as an instrument of control and subjugation. And more often than not exercised against the feminine, the ravage of the earth is equated with exploitation of the female (2009, p.105).

With this metaphorical rape, Carter brings about a philosophical discussion of rape which is another form of genocide that often accompanies the conquest of the land, in which women suffer the most. So, she opens a new discussion for the relation between the colonizer and the colonized, between white and colored.

As again Deleuze rightfully affirms philosophy is the discipline of creating concepts and has nothing to do with specialists. It is tied to the nomadic individual, whoever applies “the nomadic thought.” As mentioned before, this thesis is an attempt for the application of the “nomadic thought” by choosing some concepts as the tool of analysis, as a practice of freedom from the restraining forces of the so-called –isms and it is an attempt to bring out ecosophy and eco-self.

The following concepts can provide some answers that are conveyed via Carter’s and Abbey’s mad, in-between characters. They are all related to space. The “fear of madness,” “bio-power” that try shape and control the body. “The idea of economics” & “the road building religion” that are related to the well-fare of the body. “The othering of spaces” & “the creation of isolated spaces” that map the Earth’s body and “shapes the self. The outcome of the self & other binary discourses are the spaces like “heterotopias,” “counter sites” and borders. The “shaman’s road,” the “trickster figure” is a product of “heterotopia culture” that separates the “civilized” and “primitive” World. The lack of “love” & “trust” creates an alien territory of enmity. The “exclusion of the concept of madness from the language (male)” & “the lack of a language between reason and madness” open the ways for the appearance of psychiatric institutions. The inability of the Subject to distinguish real power from the false power and the use of a male language create oppressive and controlling patriarchs, who enjoy their power over the weak and women. The immanent “violence” in patriarchal capitalist societies & “the universal subject constructed as



male” leads to oppressive and controlling masses. Schizoanalysis, Magical realism and adopting the view of the trickster and the shaman as a spiritual guide seem to open new perspectives. “The Third space,” created in a shamanic way by the “immanent mind” provides the needed space for individual freedom and thereby enables “flight” from the confines of spaces mapped and bordered by the capitalist “reactive” members of the mass society.

Angela Carter and Edward Abbey by employing schizoanalysis (getting rid away from fear of madness) or using madness as a way of existence and by employing hybrid mad characters open up a space for a minor literature that is the environmental literature based on the foundations of an eco-psychology rather than psychoanalysis that is concerned with past.

### **1.6 The View of Life as a Flow: Ecopsychology instead of Psychoanalysis**

Through “depersonalization” and “love” rather than “submission,” one should open oneself to “multiplicities everywhere” and within individuals. One should be open to the intensities running through them” as Deleuze did through Nietzsche. Writing should be treated as a flow and not as a code. And the mode of reading should be in contact with what’s outside the book. Flows should meet other flows. Experiments of the reader should interact with other things that are outside the book, or with anything. Reading in this way means a reading done with love (Deleuze 1995, pp. 8-9).

As asserted by Claire Colebrook (2002), for Deleuze, art and philosophy can be thought as becoming molecular or becoming imperceptible. Becoming imperceptible does not mean to be a molecule or animal. This then would not be the act of writing. Approaching and imagining the inhuman point of view of animals, machines and molecules will open one to change. Life is, then, seen as a flow. The human becomes neither human nor animal but becomes hybrid that is a state more than human. So, the power of imagination is used to overcome the human. This molecular style of perception transforms the notion of freedom. It is not the freedom of a human self, who can be changed from the force of life, but a freedom gained by no longer seeing oneself as a point of view detached from life. One becomes free from the human, open to the event of becoming. It is a freedom, in no longer seeing the world from the partial and moralizing perspectives. Perceiving the force and power of life is what makes one and become one with life, affirm the creative power by no longer reacting against life from a position of illusory human judgement. This freedom requires moving beyond the human and literature, for Deleuze, would be an

important tool in doing this (pp. 128-129). Angela Carter and Edward Abbey pave the way to freedom of mind via their characters' becoming with their creating a new philosophy that is the ecosophy.

### **1.7 Possibilities of Change & Eco-person: Becoming Woman & Becoming Animal**

Literature can be seen as a becoming woman, for in literature the language is no longer seen as the representation of some underlying human norm, but as the creation and exploration of new styles of perception and becoming (2002, p. 145). Therefore Evelyn in Angela Carter's *The Passion of New Eve* becomes a woman. Fevvers is her other character that is both human and animal, a new woman that is beyond human in *Nights at the Circus*. Fevvers is a becoming woman and becoming animal at the same time.

For Deleuze, becoming are not what a being does or goes through, but they are rather actions, perceptions, variations and so on. Things are perceived or organized from flux of becoming. True becoming do not have an end outside itself. Becoming animal does not mean to be like an animal or impersonating it, it means changing and varying in inhuman (animal) ways without any sense of pre-given goal of life. One acts in order to fulfill one's humanity. Action and becoming should be freed from any human norm or end. Becoming begins with becoming woman in other words becoming other than man (Colebrook 2002, p. 145).

Angela Carter's writing is not restricted specifically with women writing, it is like in the manner of Virginia Woolf's writing as mentioned in *A Thousand Plateaus: Capitalism and Schizophrenia*:

Rather, writing should produce a becoming-woman as atoms of womanhood capable of crossing and impregnating an entire social field, and of contaminating men, of sweeping them up in that becoming. Very soft particles — but also very hard and obstinate, irreducible, indomitable. (Deleuze & Guattari 1987, p. 276)

That's why Angela Carter's novel *The Passion of New Eve* begins with Evelyn's becoming woman. Tristessa's acting like a woman entails becoming. It is a form of "Deleuzian becoming" on one hand a new perception related to the Hollywood cinema is opened by being in the sector other than man. On the other hand, Tristessa has, too, contributed to the corruption in Hollywood by performing as a fetishistic "woman" and for creating illusions. Ironically, Eve/lyn admired Tristessa for what Tristessa not really is, for Tristessa's false womanly attitudes. Evelyn has to

learn only through Zero that Tristessa is a man acting out as a woman. Ironically, Carter creates the desired effect and sensation in Eve/lyn and the reader through Tristessa and opens the mind for new sensations and new becoming.

Edward Abbey's novel *The Monkey Wrench Gang* also entails becoming (both becoming animal and becoming woman). Even Edward Abbey, the by many "so-called womanizer" becomes woman in his writing, all of his male characters are connected to Bonnie and Doc Sarvis and the new spirituality and the transformation is linked to her. The violent gang members in *The Monkey Wrench Gang* by becoming a "war machine" are "to act only" to bring new sensations and new styles of attitudes toward the environment as they are caught at the end by Bishop's men without having completed their mission to save the Earth from destroying machines. Here, the completion of the mission does not matter; it is the act itself that the Monkey Wrench Gang members indulge in. In this respect Edward Abbey's novel *The Monkey Wrench Gang* as well as Angela Carter's novel *The Passion of New Eve* and *Nights at the Circus* are becoming. One of the aims of this thesis is to explore these becoming as third spaces. Therefore there is the necessity to deal with the "self" and "the technologies of the self" that prevent "becoming" that are necessary for "self-care" and open the way for becoming which is anti-memory."

Angela Carter's and Edward Abbey's characters are like shamans. They can also be considered as a historical, political, religious, feminist and activist figures and they appear on other characters' roads as changing and shape-shifting allegorical figures. These characters tell the story of the diverse Earth which should be protected for the preservation of the life on Earth. These open-bordered identities are forced to use violence as it is a reaction to their violent environment. Their aim is not violence. The behavior of the mad characters can be considered as a reaction to their environment that restricts their sense of self, as they cannot distinguish real power from the false one.

Change can be possible by opening the mind as a third space for thinking and imagination. Their characters can be thought as a possibility for the creation of new concepts for the ecosophy presented in the three novels and can provide a model for ecoself. And these newly created concepts (characters that shifted shape) show the possibility of Flight and Ways of Freedom. In conclusion these new becomings can give way to constructive discourses. The various faces and roles of the shaman can show different ways in approaching the world that is the only real thing that makes life possible and is therefore sacred. This thesis will provide the necessary perspective to analyze *The Passion of New Eve*, *Nights at the Circus*, *The Monkey*

*Wrench Gang* and *Desert Solitaire: A Season in The Wilderness* and will try to show the healing quality of Angela Carter's and Edward Abbey's shamanic eco-fiction. With their fiction they deconstruct the concepts of "man," "woman," "animal," "straight," "white," "criminal," "beast," "success," "progress," "growth" of the binary thinking and so on by decentering them and by providing counter narratives to the "grand narratives" of the "Western World ."



## **2. CONCEPTUAL TOOL BOX: THE APPLICATION OF “THE NOMAD THOUGHT FOR FLIGHT “FOR DECONSTRUCTION AND CONSTRUCTION OF NEW CONCEPTS IN ANGELA CARTER’S AND EDWARD ABBEY’S FICTION**

### **2.1 The Third Space, the Body: The Self and “The Technologies of the Self” (Crime & Madness)**

Angela Carter and Edward Abbey by writing in a Deleuzian manner, use the Deleuzian “conceptual toolbox” by taking the concepts they need and by building on them new concepts. They emphasize the need for the creation of an “immanent mind” that affirms life and their call is for an eco-psychology. By deconstructing the concepts “mad,” “bad,” “beast,” “criminal animal,” “growth,” “progress,” “success,” “sadness,” “hunter,” “prey,” “slave,” “human” “primitive,” “civilized,” “victim” and so on they write against the grand narratives and binaries of the Western thought in order to take care of one’s self. Care of the self is a necessity. and it is not just a dietary, medical and philosophical concern to write about the Self. It is also the object of writing, which is a theme of ancient Western traditions. As Michel Foucault affirms, one wrote in order to take care of one’s self (Taylor 2011, p.118).

So, there is the necessity to write about not only the “self, but also “The technologies of the Self” and bio power (concepts of Foucault). There are numerous and diverse (disciplinary) techniques for subjugation of bodies and the control of populations. The individuals or groups internalizing these norms willingly, but unconsciously, subjugate governments having power over their own bodies and other’s bodies.

Both Angela Carter and Edward Abbey write about the “self” in order to take care of “the self.” They also affirm the idea that in order to take care of “the self,” one has to take care of the “Earth’s Self“, which has been systematically created in culture and history like the “human self.” For Edward Abbey, the Earth (World) is the only reality of the human being and there is the necessity to control and shape the human outcomes that lead to the destruction of the Body of the Earth, as also presented in Carter’s apocalyptic novel *The Passion of New Eve*. There is also the “quest for truth” and knowledge in their fiction that lies beneath the power of “active” and “reactive” forces.

The “nomadic thought,” which is a concept of Gilles Deleuze, is based on the two concepts “active” and “reactive forces.” Nomadic thought enables the deconstruction and decentering of these particular concepts and false ideas about “the self,” “body,” “Earth” and “other” and opens up a new plane for “thinking,” as affirmed by Deleuze, “thinking” is not the job of philosophers only, this can be achieved through literature through writing:

. . . new concepts in philosophy can also provoke artists into recreating the boundaries of experience. For this reason, Deleuze drew upon all sorts of texts, insisting on their difference from each other and on their power to transform each other. His work does not provide a theory of literature so much as a way of forming questions through literature, questions that should challenge life ... Opinion is a very inertia or failure of thinking, opinion is a laziness ... (Colebrook 2002, pp. 7- 16)

### **2.1.1 The Split between “The Mind” (head) and “The Body”**

The Spinozian notion that body and mind are the one turned out to be the body imprisoned in the soul (as Foucault asserts). For Hélène Cixous, there is the need for women to write out of their bodies and for Abbey there is the need to write out of the body of Earth and for Deleuze and Guattari, the human body needs to connect itself to the body of Earth The human mind is disconnected from the human body and with this dissection the human body is separated from the body of the Earth with the idea of mind (time/ male) that became the site of production of the ideas of progress, capitalism and later on globalism, so that all kind of bodies are turned into commodity to be bought and sold. The human soul needs to occupy a space that is the body and the body needs to occupy a space that is the land. On the other hand, as affirmed by Jason L. Powell, in the article “Foucault, Power and Culture,” like the land that is the object of study, the body as a space itself is an object for study:

The 'body' is a subject of discursive and political inscription. In *Discipline and Punish Foucault (1977)* claims, that penal practices produce the 'soul' of the offender by disciplining the body and corporatize prison spaces. In prisons, the body's most essentialist needs - food, space, exercise, sleep, privacy, light and heat - become the materials upon which schedules, curfews, timetables and micro-punishments are enacted. The body discipline developed in prisons has parallels throughout the broader disciplinary society. Indeed, the success of modernity's domination over efficient bodies in industry, docile bodies in prisons, patient bodies in clinical research and regimented bodies in schools and residential centres attest to Foucault's thesis that the human body is a highly adaptable terminus for the circulation of power relations. (Powell 2015, p. 409)

Therefore Angela Carter and Edward Abbey study the human body in their fiction. They not only study the human body but also the nonhuman, animal and the Earth's body in their connections. They are all spaces. Foucault in his article “The Language

of Space” points at the restrictions in writing, saying that it obeyed a formalism of chronology until the twentieth century. The liberation of writing from its confines became possible only after Nietzsche and Joyce when the space became the outset from which language unfurls. The space becomes a space of freedom, because it is unconstrained by barriers (Crampton and Elden 2007, p. 7).

Angela Carter and Edward Abbey by taking back space into language, into their writings they write about the “Body of the human being,” the “Body of Earth” (animate and inanimate) and the “Body of objects” as the space for (search for freedom). By deconstructing the language related to the “Body of Earth” that can liberate the human body that is imprisoned in the soul, they try to construct a “Third Spaces,” spaces for freedom. Evelyn has to attain a “new self” as Eve in Angela Carter’s novel *The Passion of New Eve*, and Edward Abbey with self-creation in *Desert Solitaire* creates his own “new self” as a writer, the gang members are to show new alternatives as against the “Psychopathic-Self” in *The Monkey Wrench Gang*. This “new self” then should be the “geo and eco-self,” and Walser should be introduced with the new American eco/self in its Russian context as the two regimes are the binary poles in *Nights at The Circus*.

Carter and Abbey do a theoretical analysis of the context of confinement, in the manner of Foucault. Deleuze states, in the conversation with Foucault “, Intellectuals and power: *A conversation between Michel Foucault and Gilles Deleuze*” (1972) that Foucault gave the opportunity to the prisoners to speak for themselves opening a new space in prisons.

In this theoretical analysis, Angela Carter and Edward Abbey deconstruct all the concepts of “confinement” as they have constructed individuals, who have to “speak for themselves,” the Big Black Mother in Carter’s novel *The Passion of New Eve*, Fevvers and the runaway women prisoners in her other novel *Nights at Circus*, Bonnie, Doc Sarvis, Hayduke, Seldom Seen Smith in Abbey’s novel *The Monkey Wrench Gang* are all the characters, who “speak for themselves.” They have to take on the role of the theorizing intellectual and as Gilles Deleuze says in the conversation with Foucault, who speaks and acts are always multiplicities and are “groupuscule.”

And Angela Carter’s and Edward Abbey’s characters being groupuscules are multiplicities. They speak and they act for themselves. So, Carter and Abbey construct new “selves” for their characters in their fiction. The New Eve (Eve/lyn, the English scientist) in Angela Carter’s novel *The Passion of New Eve*, the American

reporter Walser in *Nights at the Circus*, Bonnie and Doc Sarvis in Abbey's novel *The Monkey Wrench Gang* are "new constructions of the self." Their characters are forced to learn to speak for themselves and take on practical action.

A new spirituality (geo-consciousness) that is emphasized by Edward Abbey is required. Abbey's writing is about the real world, about historic changes taking place in America. The world is real and therefore knowable. Since the world is real, the human events and outcomes are knowable and controllable. There is the necessity for taking responsibility in shaping those outcomes. Abbey refuses to become an automaton, which is a threat not only for women, but also for men and there must be a change in outlook. Seldom Seen Smith the Mormon, Hayduke, the mad Vietnam veteran, Doc Sarvis, The Jew and Bonnie Abzug with her German surname and with her indefinite background from Bronx experience themselves as minorities, animals (cougar, monkey) and machines (Seldom Seen Smith) and they are entrapped in the system in which they feel helpless. By transgression they refuse to become automata in *The Monkey Wrench Gang* and are turned into Deleuzian "war machines."

Fevvers, in Angela Carter's novel *Nights at the Circus* experiences herself as an animal, a bird-woman and her story of plight and quest that display the difficulties is to show the real conditions of people, who felt themselves as minorities experiencing themselves as animals (like the shamanic indigenous people of Russia and America). New definitions are required in order to understand and explain the condition of the individuals, who experience themselves "different" and refuse to become "same." As suggested by R. D. Laing, people who experience themselves as automata, as robots or animals are regarded as crazy but actually those forces that transmute persons into animals or automata should be considered crazy (Laing 1969, p. 23).

Angela Carter's novels *The Passion of New Eve* and *Night at the Circus* and Edward Abbey's environmental novel *The Monkey Wrench Gang* are analyzed in the light of the existentialist psychiatrist R. D. Laing's view of madness that emphasizes "the madness of the society" and the larger crowd and schizophrenia as a superior way of existence, which is presented in an ironical way (as embodied in the Other) in Carter's and Abbey's fiction. Carter and Abbey with their fiction open a new way for analysis of power relations through the concepts of Foucault's genealogy of the subject and "the practices of the self" and Schizoanalysis of Gilles Deleuze's and Félix Guattari that can be considered a Third Space that enables flight.



## 2.2 The Third Space: Madness, Genealogy & Body (Docile Body), Schizoanalysis

To understand Angela Carter's and Edward Abbey's preoccupation with the body and flesh and the bodily fluids in their works, Foucault's genealogy must be understood. Foucault, taking from Nietzsche, asserts that the task of genealogy is to focus on the body. Nietzsche attacked philosophy for its denial of the materiality and vitality of the body, for its pretentious metaphysics that deals only with abstractions such as values, reason and the soul. So, for Foucault (cited in Taylor 2011), genealogy must be "curative science," charting the long and winding history of metaphysical concepts of materiality of bodies (Foucault: 1984b: 90) rather than contemplating what is understood as high and noble, genealogy will focus on the on the body, the nervous system, nutrition, digestion and energies (Taylor 2011, p. 86).

Evelyn and Leilah are forms of flesh that can be dissected for attaining knowledge in Angela Carter's novel *The Passion of New Eve*. Likewise, Fevvers is an eating and farting subject having the meat dish like face in her other novel in *Nights at the Circus*. Hayduke urinates everywhere and marks his territories, like an animal with instincts, in Edward Abbey's novel *The Monkey Wrench Gang*. Angela Carter and Edward Abbey map the body in its historical and cultural contexts by presenting modified, hybrid characters like Eve/lyn, Leilah, Fevvers, Hayduke, Seldom Seen Smith, Doc Sarvis and Bonnie and substitute their bodies for the study of history and culture to convey new truth and new meanings.

As, for Foucault, the philosopher needs genealogy of the body to "exorcise the shadow of his soul," (Taylor 2014, p.86) and the most extreme forms of the body is completely shaped by history and culture (2011, p.86-87). But Angela Carter and Edward Abbey like Foucault in their conception of the body as historical construct do not aim to develop an extreme social constructivist theory of the body. For Foucault (2011, p.87), the body is not an object of the theory, but it is essential to the genealogy in two different ways, the first is political and ethical and the second is methodological. In other words he wants to use genealogy to study the history of the very things human being believes that do not have a history.

Foucault's history aim to show the contingency- and surpass ability, what history has given and he wants to bring the body into the focus of history and study history through it (Taylor 2011, p.87). His methodology criticizes the idea of power operating by the ideological manipulations of the minds, he rejects the idea that those in power are trying to brainwash people into believing things that are not true.

His aim is to show the inadequacy of such a conception of power by revealing the material manipulation of bodies by the conscious manipulation of the bodies of prisoners in Foucault's work *Discipline and Punish* (1977). Foucault's idea of the intertwinement of body and power emphasizes, that the bodies are not simply given as natural objects. But they take their shape and characteristics in cultural practices of power whether primitive or modern (Taylor 2011, p.87). The English scientist, Evelyn's body in Angela Carter's novel *The Passion of New Eve* (1977) can be considered as one of such bodies opened to third space for investigation. His body by being subjected to a surgery in the hands of the counter scientist the Big Black Goddess, Mother to locate his body in its historical and cultural context regarding "the place of woman" and "colonialism" (Slavery, Woman's rights, Female Power, Brown Power, Black Feminism, Prostitution, Civil Rights etc.) in order to be disciplined anew. In this way Angela Carter with her writing opens a space for the discussion of the woman and space relationship in history.

As again for Foucault, discipline is a historically specific technology of power that emerged in the eighteenth century (Taylor 2011, p. 87), a time point where Angela Carter sets her novel *Nights at the Circus*. Edward Abbey presents Hayduke as a Vietnam Veteran in *The Monkey Wrench Gang* (1975) as having visited many asylums show that, they are "the production of the modern prison (army, hospitals, schools) and institutions. Doc Sarvis, who as a Faculty Member and lecturing in confines of the school building (suffocating air conditioned class rooms) is a kind of a prisoner, confined in the institutions of science. Evelyn as a scientist in Carter's novel *The Passion of New Eve* (1977) is self-confined in his own mind.

Discipline consists of various techniques, which aim at making the body both docile and useful (Taylor 2011, p. 87). As Foucault points out, to make bodies more useful for mass production and easier to control, the bodies of prisoners, soldiers, workers and school children were subjected to new kinds of discipline (Taylor 2011, p. 87). The human body became a machine, the functioning of which could be optimized, calculated and improved. A soldier learnt his profession for the most part in actual fighting in which he proved his natural strength and inherent courage, but by the eighteenth century a soldier had become a "fighting machine," something that could be constructed through correct training as Foucault states, discipline produces docile bodies that may operate with techniques and are subjected and practical (Taylor 2011, p. 88).

### 2.2.1 Freedom as a practice

Freedom is another important concept in Angela Carter's and Edward Abbey's fiction. Their characters struggle is for freedom. As for Foucault, for Carter and Abbey, freedom is a practice and not a given, an a priori, something antecedent to the subject. Carter's and Abbey's concern like Foucault's concern is the articulation among the modes of prediction. Therefore to understand the relation between freedom and the self in Angela Carter's and Edward Abbey's works, taking the Foucauldian concepts the techniques of governmentality and practices of the self for analysis crucial. Freedom is a practice and hard to be maintained.

Freedom is never one, it is never stable, in respect of veridiction, freedom becomes ethopoetic, in relation to governmentality, freedom is transgressive and when freedom refers to the techniques of self, it is agnostic (Taylor 2011, p.123). Hayduke's struggle for freedom in *The Monkey Wrench Gang* is an example of Foucauldian idea and process of attaining and maintaining freedom, as he appears, disappears and reappears in the novel in order to appear in another Abbey novel, he is the embodiment of the idea of freedom as he is a nomad. Eve/lyn in Angela Carter's novel *The Passion of New Eve* has to learn and look for ways to maintain "the idea of freedom", In a similar way, Jack Walser in Carter's novel *Nights at the Circus* after being entrapped in the circus/ring (symbol of the cycle of life struggle) has to find ways for freedom and becomes a nomad.

Freedom is not transcendental. It is contingent and always to be practiced. Freedom is a debatable and relational topic. It is intransigent and recalcitrant. It is always to be achieved, sustained, preserved and won from the games of power (Taylor 2011, p.123). The evident truth of freedom is wherever it has been practiced, it has produced its own truth in human history and only in occasions where men rise up against the machine guns (Taylor 2011, p.123). Freedom has to be exercised.

These characters have to rise up against the confines of the body of scientific and literary (writing) with minor art (as ecofeminism, eco-writing and so on) in order to produce other "truths." Angela Carter and Edward Abbey open a new space for the "body" (as it is a space) by freeing it from the restrictions of time (that is the mind) and the soul that imprisoned the body (history and all other sciences). For Foucault, the soul that is the effect and instrument of a political anatomy imprisoned the body (Taylor 2011, p. 89).

The “soul” of the prisoner—that, which is supposed to be the most authentic part in him and therefore, a key to his emancipation—is in fact an effect of the subjection of his body (Taylor 2011, p. 89).

So, both Angela Carter and Edward Abbey present “criminality,” the “criminal body” and their discourses in their fiction. Angela Carter’s novel *The Passion of New Eve* presents Leilah, as a “juvenile criminal.” She is one of the many delinquent criminals in American ghettos. *Nights at the Circus* presents run away women criminals and Edward Abbey presents a gang of criminals under the leadership of the psychopathic George Washington Hayduke in *The Monkey Wrench Gang*.

Thereby they open up a new space for new relations between bodies and new life forms (as space is the relations) in the Desert (which is both an “actual” and a “virtual” construct). The desert is, ironically, the place of the suffering minorities like the “other.” The human body, in its relation to other human bodies and animal bodies in its context of the Earth’s Body, is to be interrogated. There is the third space, the desert, which produces new types of bodies. The Black Leilah, in Angela Carter’s *The Passion of New Eve* as a fox/bird creature, is also a criminal beast. Fevvers, the bird-woman, in Carter’s *Nights at the Circus* and Hayduke (cougar, monkey, Coyote) and Seldom Seen Smith (monkey, coyote eyes) in *The Monkey Wrench Gang* are new types of bodies as well as criminal beasts. They are hybrid, being both human and animal.

### **2.3 The Third Space, the hybrid body and the stereotype**

It is the idea of “The Third Space,” a Homi Bhabha concept that can be applied to any relation between spaces and bodies, in which subjects try to adjust through shaping their body to the social order, as an in-between figure, where the body becomes the only instrument for change and adaptation as well as adjustment and a territory to exist. Evelyn’s body in Angela Carter’s novel in *The Passion of New Eve* is turned against his will into such a hybrid body. Evelyn has to have the body of a young blonde woman with a new name given to her, by the Black Scientist, the Mother and his mind is left male (time). Evelyn, thus, becomes Eve.

#### **2.3.1 Memory as Space & Memory as Time**

A second site of memory, which is the memory of the place, is forged with the creation of her new body. The two sites of memory co-exist (mind and place). A new form of relation is established through which the idea of minority, race, and ecology can be analyzed.

Fevvers, the hybrid bird-woman is the living embodiment of this relationship in *Nights at the Circus*. As she is narrating her own stories in the context of her body, the body becomes a place of memory and a site for analysis. Angela Carter deconstructs the memories related to time by using the memory of place using an apocalyptic setting in her novel *The Passion of New Eve*. She also sets her other novel *Nights at the Circus* in the eighteenth century. The body of the Earth and its surfaces become the site for analysis in Edward Abbey's novel *The Monkey Wrench Gang* as well as Angela Carter's novels *The Passion of New Eve* and *Nights at the Circus*.

"Violence" that is very "American" is visualized by Tristessa, the Hollywood Star's "body" in Angela Carter's novel *The Passion of New Eve* is set in apocalyptic America. Tristessa's silent submission to the forces of Hollywood as a Star, as well as, Evelyn's passionate admiration for Tristessa, the hybrid (Latino/man/woman) is put into question. Tristessa's self-confinement into the role of a woman, as an actress, led to her confinement in her own body and her own house museum of glass ship that is located in the desert. This also led him to take on a false sexual role and disguise himself as a man and display himself as a woman. Likewise, the seven wives of the mad Mormon poet Zero obeyed their impotent husband Zero without challenging his authority. They are silent and submissive, as they have internalized the norms of society, they all display extreme Foucauldian forms of docile bodies in order to make the disciplinary technologies visible in *The Passion of New Eve*.

On the other hand in Russia, the indigenous populations of Russian Tundra and Siberia were also silenced and persecuted by the Russian governments during Russian Empire and later on during Stalin's regime (the persecutions of shamans performing rites in 1937) and by 2007 most of the shamans, who performed (the first and the last rites that Pentikäinen recorded in 1991 and 1994) were dead (p. 55).

There is the same silencing of the population of the desert in America (including the Mormons as represented by Mormon Seldom Seen Smith and his nightmares) for which the landscape became witness in *The Monkey Wrench Gang*. The peoples of the desert obey the government and its politics (as represented by Bishop Love) that destroys the open lands, the body of Earth and this obedience leads to the environmental pollution, earth's disasters and illness. Edward Abbey and Angela Carter discuss the view about the body and spirit in their fiction by putting the question related to religion into their texts. As emphasized in the article 'The Environmental Ethics of Mormon Belief.'

If the body is viewed as it is in traditional Christianity as something alien and inherently hostile to the desires of our spirit, then we come to understand ourselves as beings whose real home is not earth and whose real identity is not at all physical. Concern for the well-being of the body or of the rest of creation is viewed as an expression of faithlessness hence the logic that concludes what need is there for urgent action to save the planet when we all know that the earth is going to die? Why bother trying to preserve earthly life when we know it is God's prophesied plan to have it obliterated? (Handley 2001, p.189)

The role of religion in environmental context must be discussed. Edward Abbey criticizes all the silent "reactive forces" in *The Monkey Wrench Gang* as these Mormon groups inhabiting these actual places, do not question the real nature of the destructive politics. They do not question the "seemingly power" of these occupying forces, the so called "invisible powers." The Mormon Zero in Angela Carter's novel *The Passion of New Eve*, finally kills the star Tristessa, the fake silent Hollywood actress, for having created illusions all over the world.

This thesis attempts to explore the spatial power relations with all forms of disciplinary technologies and to display the invisible crimes committed in the society by both institutions and the individuals. The central question is as Deleuze and Guattari, Foucault and R. D. Laing asks and Carter and Abbey try to convey in their fiction; Why would people obey and desire submissive authority by making their body an obeying instrument?

### **2.3.2 The Fear of Madness**

The fear of madness may be one reason. Angela Carter and Edward Abbey both center their fiction on madness. Tristessa, the Hollywood "actress" is mad in Angela Carter's novel *The Passion of New Eve*, but is the source of desire, Evelyn like millions of other people around the world admires her.

*The Nights at the Circus* presents another form of madness, Walser, the American reporter is "hallucinating" (meets the shaman) and is brought on the "shaman's road." Mad Hayduke, as Doc Sarvis calls him a "healthy strong psychopath," with a "superior form of existence (R. D. Laing uses this for schizophrenia)" to lead the gang into the right path and make it take action, as he receives his mission to save the World.

As "madness" is an ambiguous and debatable concept, it is never clear how mad these characters are. The borders and boundaries of Hayduke's madness are also not clear in *The Monkey Wrench Gang*. His madness could not be cured even in the army although he received several treatments. Ironically, the army is madness inducing and he is turned mad in the army. Bonnie as the nurse is to reveal the

lacking knowledge, truth about mad people (as she is reading R. D. Laing) and suggesting Foucault's idea of complimentary knowledge lacked by the professionals, as Doc Sarvis may come short in his analysis of Hayduke, for him, he is a psychopath, who has the tendency to commit crime, and Bonnie is to enable the analysis between psychopathology and crime (as the psychopath may not always be a criminal).

### **2.3.3 Schizoanalysis**

The exclusion of mad people may be one reason (as also suggested by Foucault) of the subject's fear and may be a threatening idea that Gilles Deleuze and Guattari believe as emphasized in their idea of schizoanalysis, that one must get rid of the fear of madness. Therefore, all these novels present madness, some of them are self-induced and some of them are self-imposed. Ironically, they present the invisible madness of the crowds as asserted by R. D. Laing.

### **2.3.4 Bio-power**

Foucault's bio-power is one of the other important concepts in this respect that explains the disciplining of docile body in order to create submissive obeying subjects. As Mc Nay states in *Foucault: A Critical Introduction*, bio-power focuses on the body:

On the one hand, biopower focuses on the individual human body as a machine and tries to extort from it greater efficiency, productivity and economy of movement. On the other hand, biopower takes, as its target the biological processes of the collective social body by attempting to increase life expectancy, birthrate, levels of health, etc. <sup>99</sup> (1994, p.116)

So, Angela Carter and Edward Abbey challenge the concept of bio-power that aims to turn the social body into a machine that interferes and tries to control each phase of human life. They try to deconstruct the discourses related to modern medicine and preventive health and plastic surgery, diet industry and so on that tries to control the concepts of human health, birth, death by inducing fear and panic. As mentioned by Foucault, there is the shift from bio-power to governmentality. The idea of management of the population appears. The population becomes an object for government to study without regarding the needs and conditions of each individual and in this way a new art with new tactics and techniques is born (Mc Nay 1984, p. 116).

The idea of management of the society is also rejected by Angela Carter and Edward Abbey in their fiction.

By centering of government from the problem of family to that of the population, the modern understanding of “economic” emerged and there appeared multiple networks of relations between, population, territory and wealth (Mc Nay 1984, p. 117). Both Angela Carter and Edward Abbey deal with the idea of “economics” in their fiction.

### **2.3.5 The idea of economics & The Road Building Religion**

In *Desert Solitaire* there is the endless building of roads for the “welfare of the population” what Edward Abbey calls “The Road Building Religion. Both Angela Carter’s novel *Nights at the Circus* and Edward Abbey’s novel *The Monkey Wrench Gang* display the exploitation of indigenous lands and people in Russia and America. Angela Carter’s apocalyptic novel *The Passion of New Eve* presents the end of this “economy.” Crimes are committed by the governments and individuals “in the name of economy.”

### **2.3.6 The Othering of Spaces & Isolated Spaces: The desert as the isolated space**

There is also, the exclusion and formation of isolated spaces and this may be another factor, like the desert becomes a testing site. And there is “the Othering of Spaces” with the distinction between tamed and wild spaces, which brings another category of distinction between the “civilized” and the “primitive” world with its people and their viewpoints. Ironically, they are “the spaces” that are rich in regard of its natural resources, and therefore they become a site for profit. Some spaces become desired and some spaces become undesired according to their profit value. So, these spaces become “wanted” or “unwanted” according to their market value (together with these spaces all the creatures’ lives regardless of human and animal and all ideas related to them become invaluable. With the “Othering of Spaces,” there is also the othering of some “sets of values” and “beliefs.” One of these sets of values are the values of indigenous people, because many indigenous groups all over the world take the basis of their existence from the land they live in and by identifying with other species living on these lands. It is the “geo-identity” that becomes geo-political.

### **2.3.7 The Self & Other**

This thesis will particularly focus on these geo/eco-identities that might be formed in the deserts of America and Russia (Siberia). In this way the indigenous Americans are reconnected to the indigenous people through the Bering Strait again. As stated



by Marquis (1988), archeological discoveries revealed that Stone Age hunters first migrated to North America from Siberia more than 30.000 years ago (p.3). And they are not only one group but many groups. These groups did not consider themselves as representatives of a single people or race each developed its own culture and spoken language totally different from each other (Marquis,1988, p.3). Americans as well as Russians defined themselves as Westerners through the indigenous groups by making them “the other.” To control the isolated groups was easy and made manipulation possible. So, Carter and Abbey’s fiction also show the manipulative nature of science.

For example, The Russian Empire needed the science of its subjects, and how, in order to become truly European, the Russians needed the Siberian natives. So, there is the scientific invention of Siberian Ethnology (Tomášková 2013, p.80). During the eighteenth century Siberia became a destination. It was no longer a frozen, miserable passage to reach China or other distant, more alluring places in Asia, the land and people emerged as a growing focus for scientific research (Tomášková 2013, p.84). As Tomášková says, “Lacking a domestic educated class of scientists, the emperor invited foreigners, largely Danish scholars, to set up the institution and serve physicians, mathematicians, chemists, botanist, astronomer, and natural historians within its scientific community. Their task was to create an empire to map, measure, describe, and catalog, all there was to govern (2013, p. 96).” While European imperial academics of the time had a markedly utilitarian mission, distinct from universities, the Imperial Academy in Saint Petersburg had multiple roles, it served as a research institute, a university, a museum, a publishing house, a depositary, and a place for the creation of knowledge about the colonies of the East, as Siberia was officially placed on the map and stabilized in the geography of the empire during the eighteenth century (2013, p. 96). Angela Carter’s writing very well presents this fact in *Nights at the Circus* set in the eighteenth century. Metaphorically, Christian Rosencreutz is reading a bible like book when Fevvers, tempted by the money he has offered her, arrives in his gothic mansion and is threatened with her life. He calls her Flora and the angel of death, he also associates her with Flora, symbolic of the rich flora and fauna of the open lands of Russia that has been exploited by European scientists as he, too, wants to sacrifice her in *Nights at the Circus*:

“Flora!” he cries, “Quick spirit of the awakening world! Winged, and aspiring upwards! Flora Azrael; Venus Pandemos! These are but a few of the many names with which I might honour my goddess, but, tonight, I shall call you ‘Flora’, very often, for do you not know what night it is, Flora?” (Carter 1984, p. 77)

His name, Christian, juxtaposes with the notion of Goddess and spring celebration. Metaphorically, Fevvers representing indigenous minorities escapes by using her wings that she did not know how to use before and finds flight. Walser will accompany her in her journey to Siberia. She is a hybrid character, Fevvers is a trickster like Black Bird / Fox Leilah in Carter's other novel *The Passion of New Eve*.

## 2.4 The Heterotopia, Counter Sites & Shaman's Road

So, the basic foundations of the idea of the "West" and the establishment of the heterotopias (both in America and Russia) and the power relations between heterotopias and counter heterotopias will be analyzed through the concept of hybridity (hybrid characters), which will be further discussed in the third chapter.

Heterotopia, panopticon, surveillance and the discipline of the docile body are other concepts of Foucault, whose discussion will pave the way to the discussion of Guattari and Deleuzian concepts of "assemblage" and other concepts like "counter gangs." The Mad Black Mother is a counter scientist in Beulah (a counter site) in *The Passion of New Eve*. The Glass House of Tristessa is a counter heterotopia and "The Monkey Wrench Gang" is a counter team as opposed to the American idea of "team work" that is one of the foundational ideas of America. Leilah, in *The Passion of New Eve* and Hayduke, in *The Monkey Wrench Gang* are "assemblages." As mentioned by Adrian Parr:

An "assemblage" is thus a dynamic assemblage, a multiplicity that is drawn into a plane of consistency that maintains itself without being reduced to either side of a dualistic relation. (2010, p.19)

Angela Carter's and Edward Abbey's characters' madness is related to their state of being an assemblage that is libidinal and unconscious. An "Assemblage" is the unconscious in person and has multiple elements as human, social and technical machines, organized molar and molecular machines becoming- inhuman, they have also Oedipal apparatuses, as explained by Deleuze and Guattari:

We can no longer even speak of distinct machines, only of types of interpenetrating multiplicities that at any given moment form a single machinic assemblage, the faceless figure of the libido. Each of us is caught up in an assemblage of this kind, and we reproduce its statements when we think we are speaking in our own name; or rather we speak in our own name when we produce its statement. And what bizarre statements they are; truly, the talk of lunatics. (1987, p. 36)

Tristessa in her madness destroys the whole world by presenting herself as a fake figure and selling the fake American Dream to the world in Angela Carter's novel

*The Passion of New Eve*. George Washington Hayduke as his name suggests is another assemblage consisting of American institutions having his unconscious desire to save the world in *The Monkey Wrench Gang*. In his madness he cannot tell dream and reality apart, like Mormon Seldom Seen Smith alluding to Captain John Smith, one of the founding father of America. In his madness he, too, cannot tell dream and reality apart. The following explanation in Deleuze Dictionary will help to clarify the role of Guattari and Deleuzian assemblage:

Assemblages, as conceived of by Deleuze, are complex constellations of objects, bodies, expressions, qualities, and territories that come together for varying periods of time to ideally create new ways of functioning. Assemblages operate through desire as abstract machines, or arrangements, that are productive and have function; desire is the circulating energy that produces connections. An assemblage transpires as a set of forces coalesces together, the concept of assemblages applies to all structures, from the behaviour patterns of an individual, the organisation of institutions, an arrangement of spaces, to the functioning of ecologies. (Parr 2010, p. 18)

Leilah in Angela Carter's novel *The Passion of New Eve*, Fevvers in her other novel *Nights at the Circus* and Hayduke in *The Monkey Wrench Gang* are "assemblages," they are trickster figures and are to bring about a transformation of the characters, Eve/lyn in *The Passion of New Eve*, Walser in *Nights at the Circus* and Bonnie Abzug, Jewish Doc Sarvis and Mormon Seldom Seen Smith in Edward Abbey's novel *The Monkey Wrench Gang*. All these characters are brought on the "shaman's road" and their aim is to bring about a new realization in the reader which will be discussed in the fifth part of the thesis. These characters in their madness as ironical productive assemblages produce new ways of expressions. They are explained with the following by Gilles Deleuze:

The result of a productive assemblage is a new means of expression, a new territorial/spatial organisation, a new institution, a new behaviour, or a new realisation. The assemblage is destined to produce a new reality, by making numerous, often unexpected, connections. (Parr 2010, p.19)

Angela Carter and Edward Abbey by using productive assemblages are challenging the institutions, behaviors of the capitalistic society in their fiction.

#### **2.4.1 Trickster is a product of Heterotopia culture**

They are trickster figures, which appear as the red fox (Leilah) and lion/cougar (Hayduke) as against the mainstream anthropomorphic characters. Fevvers as a bird-woman in *Nights at the Circus* is a magical realistic being that is the product of the power struggle between heterotopias. She is an artistic product, and an example of minor art in Deleuzian sense, that is to open sensations for new creations. There

is the hybrid as opposed to the stereotyping of the mainstream Western viewpoint (Hollywood), ideas and images about West and East, Red and White, Black and White dualities in mainstream literature.

The Black Beauty Leilah appearing as the Red Fox to Evelyn in Angela Carter's novel *The Passion of New Eve* (1977) presents, also, the idea of Bakhtin's polyphony and gives voice to the "objectified" Other. The hybrid people, the Native-Americans, Latin-Americans, Mexican-Americans and The African- Americans and countless others have been excluded from political participation and life for centuries.

#### **2.4.2 Lack of Love & Trust**

R. D. Laing, too, was concerned with the process of "thingification." To deal with the madness of the individual is not the solution for societal problems. The "society" that induces madness with the ideas about "progress," "success," "sexuality," "sanity" and "normalization" itself should be questioned. The capitalist society is madness inducing. Working outlawry, giving and taking bribery is common in this system. There is also the abuse and misuse of the concept of "love" (R.D. Laing) and crimes are committed in the name of love. All kinds of relations are power relations (as asserted by Foucault) and there is the endless consuming of the Earth (animate and inanimate objects) and its inhabitants. Bishop Love, the Mormon politician occupying and surveilling the desert in *The Monkey Wrench Gang* is the source for suffering and pain. The animals in *The Night at the Circus* are used and abused in the name of love.

#### **2.5 Exclusion of madness from the language & lack of a language between Reason and Madness**

Both Michel Foucault and R. D. Laing gave voice to Madness. Foucault liberated the mad out of their confinement and called for a language between reason and madness. By asserting that "madness is a type of personality," R. D. Laing, gave the mad people, the necessary voice and made them heard. Angela Carter and Edward Abbey like Michel Foucault and R. D. Laing call for a "new language" between reason and madness. So, there is the need for destroying the established discourses about race, equality, sexuality, family, the society, medicine, history, religion, economy and so on, including all the grand narratives of capitalism, communism and globalism as Carter shows these juxtapositions in her novel *Nights*

*at the Circus* by displaying the plight of Nordic and Central Asiatic indigenous people that is occupied by "Russia."

### **2.5.1 Subjects inability to distinguish real power from the false power**

There is the necessity for opening new ways for making people "to take action" against the "active forces" (that are dominant, controlling and ruling) and to surpass their discourses by creating new discourses operating in society and to enable them to distinguish "real power" from the "false power." The change in perception of the things related to particular images is a must and new possibilities of different mappings of the bodies (animate and inanimate) and structuring of the World is a necessity, as Angela Carter's novel *Nights at the Circus* (1984) and Abbey's autobiography *Desert Solitaire* (1968) convey.

### **2.5.2 Male Language, Violence & Universal Subject constructed as Male**

The idea of the "death of God" extinguished the dualistic opposition (corporeality) between the body and spirit. Abbey, too, mentions this in *The Monkey Wrench Gang*, when Bonnie talks about Nietzsche and the death of God, Doc Sarvis says, "my God is Pan, alive and kicking and sorry about your God" (Abbey 1975, 52). With the suspension of traditional values and the specific emergence of the body after the death of God, Foucault prioritized the body (Carrette 1999, pp. 63-64) although there is an assumption in Foucault's work that references to 'man' and 'sexuality' refer to a universal subject and appear to lack specific sexual and gender orientation (p.64), which is criticized by some feminists, and also asserted by Angela Carter that there is no "universal subject" because this idea exclude "woman" (Kérchy 2008) and Foucault's body is male-normed and language is gender-blind (Carrette 1999, p. 64).

Thus Angela Carter's male scientist Evelyn's male body and male language is deconstructed and turned into a female body in *The Passion of New Eve*, but still remaining male minded. Because the female body is defined through the male body, the universal subject is constructed as male. As mentioned by Kérchy in *Body-Texts in the Novels of Angela Carter: Writing from a Corporeographic Point of View*.

The construction of patriarchal mystical femininity as victimization is not only painfully carved onto the female flesh, but is also projected on the landscapes of Eve/lyn's picaresque journey. Carter can be regarded as a precursor of feminist geographers," since her fiction undertakes what Elizabeth Grosz calls an analysis of the constitutive and mutually defining relation of bodies and cities, where cities provide a condition and milieu in which corporeality is socially, sexually and discursively produced as a cultural product that reinscribes the urban landscape on its turn (Grosz 1995). *PNE* illustrates Peter Stallybrass' and Allon White's idea

elaborated in their *The Politics and Poetics of Transgression*: the body cannot be thought separately from the social formation and the constitution of the subject, just as much as it is inseparable from the "socio-symbolic topography." (Kérchy 2008, pp.106-107)

For Smith (1993, 130) as mentioned by Kérchy, the body is a *space* of cultural corporeal inscriptions and it is not a textual metaphor and a natural given. The mapping of the body enables the understanding of the culture as a privileged operator and a site for the transcoding symbolic domains of psychic forms, the human body, social order, and geographical space (2008, p. 107).

Angela Carter by remapping the body of Evelyn in *The Passion of New Eve* also shows the construction of the social body in the culture. In this respect, it is not the creation of the male subject, it is the recreation of the male social body, as she is mapping not only the body of Evelyn but also she is mapping the space by turning time into space, that is the memory, by juxtaposing a counter memory to Western memory. Evelyn is an assemblage and a polyphonic character having several selves as embodied in Tristessa, Leilah, Lilith, Sophia, Eve including the Black Mother as she is the counter scientist. Carter destroys the male body to open it to a third space body, a body that will be liminal, in-between. The same is also true for Walser although being turned into a *tabula rasa* first; he is not created as a new universal male subject but as an in-between hybrid subject, in order to be turned into a shaman that would suggest multiplicity. By becoming shaman he becomes animal. Kérchy also affirms in her work *Body-Texts in the Novels of Angela Carter: Writing from a Corporeographic Point of View* (2008):

However, although *PNE* reveals the interconnectedness of the ideologically coded body and its surrounding social space, Carter fails to *remap* the engendered body, or *rename* its location; she seems to remain framed within patriarchal spaces. Her fiction rather resembles traditional representation's stereotypical imagery prevailing in classical texts of patriarchal literary canon, where women are likely to be associated with three-dimensional physical space waiting to be tamed and frame by two-dimensional masculine representation: Mother-Earth to be fecundated by life-giving seeds, land to be conquered and mapped by the male explorer, sea to be sailed with abject mermaids to overcome, *vagina-dentata-like grotesque* cave to be penetrated,<sup>47</sup> incomprehensibly hysteric text to be deciphered, *tabula rasa* to be inscribed with meaning by the phallic pen of the male actor fathering the text.<sup>48</sup> (p.107)

As again for Kérchy, Carter's fiction perfectly illustrates Teresa de Lauretis' (1984, 119) argument that 'the universal subject' is produced by sadism of the patriarchal narrative governed by a mythical-textual mechanics where the hero, is constructed as male and presented as the establisher of distinction and the creator of differences. As opposed to Kérchy's and de Lauretis's views, my view is that the

female, too, is susceptible to transformation, to life or death and is not reduced to “an element of plot-space, a topos,” a resistance, matrix and matter” (2008, pp.107-108). It does not matter whether male or female, the human flesh is subjected to pain and suffering, where the body becomes the canvas to write on. Eve’s and Tristessa’s bodies in *The Passion of New Eve* are subjected to pain and suffering. These bodies are neither totally male nor female, they are shaman-like. There is no clear distinction between man and woman, apart from the signs and symbols of femininity and masculinity that are attached to them by media and society.

In this case, it is not the female grotesque body that is to be conquered; it is the male body that is to be reconquered. An ecosophical reading based on the ideas of Angela Carter and Edward Abbey presented in their fiction will clarify these points. She provides a feminist geographical revision instead of repeating the grotesque topography of medieval legends defined by Bakhtin (1968, 342) as a fundamental inspiration of Rabelaisian carnivalesque grotesque body concept as asserted by Kérchy (2008, p. 108). Carter is deconstructing the female body that is associated with the nature alongside the huge cloud that accompanied it all through the history starting with the wish Adam’s of Adam to subordinate Lilith with the sexual position. It is an idea of subordination of woman’s body that goes back to first creation. The Big Black Mother, Leilah and Lilith are active bodies that will trigger transformation for both sexes and genders. Mother Earth is an artificial subject created by the West for their own discursive purposes. Likewise, the concept of Black is a created concept in British literature. So, the Black Mother is artificially created. There is a parallelism between the image of the imaginary woman and the imaginary landscape. They are misrepresented as they are resembled to each other and there are exaggerated descriptions and expressions of femininity that are also engendered. For Kérchy, spaces of disillusion are mapped out in Angela Carter’s dystopia:

Her fantastic landscapes embody fetishized, freaked and fractured female body parts, abject female corporeal waste fluids, and evoke representations of suffering femininity. The stations in Evelyn’s passion (of becoming a woman), trace a topography of pain intertwined with an anatomy of the shattered female body. (2008, p.108)

My argument in this thesis is, it is not the taming of the female body or the male body but taming of both for the sake of the body of the Earth, for self-care. The care for the self requires the care for the body of earth. The care for the world means self-care. Evelyn encounters polyphonic Leilah on the road in a form of Bakhtinian chronotope in Carter’s novel *The Passion of New Eve*, such there will be a change.

The distortion of the scientific mind symbolized by Evelyn and by the objectified body of Leilah with a huge cloud of body of ideas surrounding Leilah. Sexual identity, difference, race, class, right for political participation, sexual politics and its construction, construction of docile bodies, gaze, surveillance discipline, normalization politics, objectification mechanisms, colonialism, imperialism, capitalism, globalism and so on like all kinds of –isms that confine the human being and makes it helpless are all abstract ideas that are symbolized by Leilah and criticized in her fiction. As asserted by Deleuze and Guattari, bodies are there, to interact for transformation and change. Male bodies are exchanged with female bodies, the bodies are subjected to rape and they are distorted and shaped. They are shown in disguise, in order to convey the body politics of governments and media. The prevalent power relations that occupy the human, the animal bodies and the body of Earth are displayed via her characters' representative bodies. There are industries of "economics," like the cosmetic industry, food industry and fashion industry that contribute to the exploitation of these bodies (animate and inanimate) and serve the powers of capitalism and globalism together with their Marxist and communist counter viewpoints complementing each other.

Thus, Carter is playing with bodies of woman, man, animal, the Earth and the text by playing with the language deconstructing and reconstructing them. She also plays with religion and history of which the language is the outcome. Ironically, in turn, the language produces religious and historical discourses. The result is the creation of hallucinatory spaces, the blurring of the line between real and unreal, dream and nightmare, utopia and dystopia (regimes and ideologies) and finally madness and sanity. An "army of boy soldiers," who are dependent on New Eve appears at the end of Carter's novel *The Passion of New Eve*. The New Eve will decide, which genital to take from the box she is offered. The New Eve, on the other hand, throws them into the sea rejecting the restrictions of both gender-identities. The future of the World is up to the reader. *The Passion of New Eve* already presents a World that ended in a catastrophe. The pre-established orders of firm gender identities and sexual politics contributed to the class distinctions and race categories, and prepared the way for destruction in Carter's apocalyptic novel *The Passion of New Eve*. Edward Abbey, too, presents a similar catastrophe caused by an economy based on the destruction of cities, open lands, humans (man, woman, child) and animals in *The Monkey Wrench Gang*,

The psychopathic Hayduke refuses to accept Bonnie into the male gang (the male world). Ironically, Doc Sarvis, the man of science is severely dependent on her. She



is a mediator for the language between reason and madness. Bonnie's reading of the anti-psychiatrist R.D. Laing's books in the novel suggests the Foucauldian idea that is to be conveyed as a complimentary knowledge related to the function of psychiatric institutions and the technologies of the self.

Bonnie is accepted into the gang despite Hayduke's rejection. Bonnie's help is needed in fighting the mega machines. It is not the freakish body of the female that is subject to discussion, but the freakish body of the Earth that is distorted and misshaped by both men and women together. For women, too, have their share, because they are reluctant to take responsibility. They also seem to show faith to the pre-established order that excluded woman from the scene of the history and politics for centuries. This idea is also embodied by the seven obeying and "masturbating" (self-satisfying) wives, who refuse to take responsibility for their own actions. Metaphorically, they bully Eve when Zero is away, but seem to obey Zero's rules and are good toward Eve in his presence. Tristessa sells his male body as a woman's body in the capitalist market. It is not only the female body that is objectified and put on the market, it is also, the male body that is bought and sold.

From this perspective, Carter's *The Passion of New Eve*, *Nights at the Circus* and *The Monkey Wrench Gang* of environmentalist writer Edward Abbey, who is thought to be a misogynist and a womanizer will be examined. All of the novels convey a similar stand in their approach toward the body (animate and inanimate) of human, animal and the Earth, by emphasizing the necessity for "shape-shifting" and being on the "shaman's road" for bodily as well as spiritual transformations in the way the shamans do.

### **2.5.3 Magical Realism: The Trickster and the Shaman**

Carter's novel *The Passion of New Eve* opens with the arrival of the English scientist Evelyn in America meeting, where he meets his alchemist friend and stays with him. His friend represents magic. Their friendship symbolizes the combination of magic, like the combination of magic and realism, as *The Passion of New Eve* is a magical realistic novel. Until the death of his friend and his meeting with Leilah, he is unaware of his responsibilities as a scientist and his true self. He is not aware of the notion of self-care.

Therefore like a shaman, which is a magical realistic quality, Evelyn is to undergo a transformation and is subjected to "scientific shape-shifting" in the hands of the Big Black Goddess in the underground world of Beulah. He is brought on the "shaman's road" for change. This journey should not be confused with Shamanism. He is

dragged by Leilah /Sophia/ Lilith, the trickster (shaman, bird, fox), who has the ability to shapeshift. She is the daughter of the Mother living in California. Angela Carter by extending this theme of “the necessity of shape shifting” and “being on the shaman’s road” takes it further into discussion in *Nights at the Circus*, in which she presents the hybrid figure, Sophie Fevvers. She is a bird woman, a trickster and a shaman, who will lead Walser into “the shaman’s road. “ Walser is saved and healed by a real shaman he encountered in Siberia. In this way, he is given the opportunity to initiate into the Earth’s society. In order to be able to take his place beside Fevvers he has to undergo a transformation. Bonnie, Doc Sarvis, the Mormon Seldom Seen Smith, who are united under the leadership of Hayduke (cougar/ the mountain lion, the coyote), the trickster are to be brought into the shaman’s road. Only in this way they will be able to initiate into the Earth’s society. Edward Abbey, himself completed his initiation into the Earth’s society by following the shaman’s road in his autobiography *Desert Solitaire*. There is the need for establishing a new “geo-self (eco-self)” in order to “initiate into the Earth’s society.”

So, becoming a nomad in Deleuzian sense, will enable the journey and to cross the borders, by being neither on one side nor on the other. Being at the border is a necessity. The two novels *The Passion of New Eve* and *The Monkey Wrench Gang* will be basically discussed in the light of “invisible and visible crime and madness” together with “becoming woman” and “becoming animal.” Becoming animal as mentioned by Deleuze:

The ethical drive for the ‘great health’ that allows life to flourish is all too often channelled into serving the petty ‘human’ ends of self- consolidation and self-aggrandisement. One way of going beyond this calculation of profit and loss is to ‘become’ animal. The drive for justice, for example, must overcome itself by learning from the lion who, as Nietzsche says, refuses to rage against the ticks and flies that seek shelter and nourishment on its body. (Parr 2010, p. 89)

Hayduke has to become animal as (a lion/ cougar) in *The Monkey Wrench Gang* and has to attain his belief in-the-world that he was threatened to loose. So, becoming animal is important for both Angela Carter and Edward Abbey. Carter’s novel *Nights at the Circus* is about becoming animal as Walser learns how to speak the bird language. Hayduke, too, can understand the bird language in *The Monkey Wrench Gang*, which cannot be said for Evelyn in *The Passion of New Eve*, therefore he has to become woman first. Becoming animal, as explained by Deleuze, is crucial in maintaining the belief in the world, by creating forms of resistance to what one is becoming and not what one is in the present. There should not be judgement, but the effort to make something exist (Parr 2010, p. 89).

Walsler in *Nights at the Circus* has to become-animal first (he speaks bird language) in order to become a shaman where the gender roles do not play an important role. Becoming woman is a requirement as mentioned by Deleuze:

Moreover, 'becoming-woman' is a moment, a passage, a line of flight which bypasses empirical women per se. Processes of becoming are not predicated upon a stable, centralised 'self' who supervises their unfolding. Rather, they rest on a non-unitary, multilayered, dynamic subject. Becoming woman/animal/insect is an affect that flows; like writing it is a composition, or a location that needs to be constructed in the encounter with others. All becomings are minoritarian, that is to say they inevitably and necessarily move into the direction of the 'others' of classical dualism (such as sexualised, racialised and/or naturalised 'others'). Yet becomings do not stop there; they become displaced and are reterritorialised in the process. Thus, 'becoming-woman' marks the threshold of patterns of 'becoming-minoritarian' that cross through the animal and go into the 'becoming-imperceptible' and beyond. (Parr 2010, p. 307)

Evelyn has to become-woman in *The Passion of New Eve*, like Bonnie who has to become-woman in *The Monkey Wrench Gang*, although she is a woman (she becomes pregnant, symbolically carrying the new eco-spirit (related to a better world) in her, representing the minority groups. So, in order to analyze the works of Angela Carter and Edward Abbey, there is the necessity to understand the Deleuzian concepts of becoming woman and becoming animal of their characters.

## **2.6 The Third Space: The Immanent Mind & Flight**

Angela Carter's novel *Nights at the Circus* and Edward Abbey's autobiography *Desert Solitaire* will be discussed from the perspective and possibilities of Flight and reconnection to the Body of Earth through Deleuzian minor literature (magical realist and environmental). Minor literature will open a third space in canonical literature.

The Western idea that emphasizes the mind and dissects the rest of the body is to be deconstructed in order to be reconstructed. The mind that represents the time will be united with the body that represents the space. The idea of the mind as "male" and the mind as "time" will be deconstructed. The mind can be considered both female and androgynous. The mind can also be shaped as a space and as a body. Both Edward Abbey and Angela Carter aim to erase the borders that imprison and entrap the human being between the confines of "body and mind" and "body and soul" in order to convey a new spirituality.

*Nights at the Circus* displays a bird-woman, whose name is Fevvers. Her name as "few" or "fever" and the magical realistic stories related to her is an example of minor literature (Deleuzian idea) that opens a space in English literature. Fevvers, as an in-between figure, by being both human and animal, is essential to construct new

life. As a magical realistic work (minor literature) and as a constructive novel *Nights at the Circus* affirms the immanent forces of life that are necessary for flight in the capitalist World. The American reporter Jack Walser is to bring change with his transformation and a new Self as a writer and a storyteller. Edward Abbey's environmental novel *The Monkey Wrench Gang* is another example of a minor literature that will open the way to eco-defense.

Angela Carter's two novels *The Passion of New Eve* set in America and *Nights at the Circus* presenting the experiences of Walser, an American reporter, in his journey with Fevvers through the Russian Tundra deal with the "ideas of mass culture," and "the American way of life." This American way of life has turned the human body and the "Body of Earth" into a "thing," into a commodity in the consumer market. 'The American Way of life' as asserted by Friedman (1978) is based on the big American Dream. It is a "false dream of conquest, control and ownership," as asserted by the American critic and writer Joyce Carol Oates (Creighton 1992, p.107). In a similar way, The Great Russian Dream presented in the plight of indigenous people in *Nights at the Circus* has the same deadening impact for the minorities in Russia. Russia is turned into a "Western" country with "Russian Identity" with The Great Russian Dream.

With the "Dream of the Century" a program launched by Khrushchev was Akademgorok. As stated by Pentikäinen, The Academic City, which was founded close to Novosibirsk and scientific centers, started to explore and exploit the natural resources and lead to considerable changes in the living conditions of the indigenous peoples after the systematic policies of Khrushchev era (2013). Small nationalities were threatened by Nikita Khrushchev, the Premier of the USSR between the years 1958-1964. His school reform program supported Russian language and the idea of "aerogorod," which are rural agricultural cities. With the formation of these cities the villages and their languages were killed. The rural population was gathered into these cities and other 'dynamic' population centers, so that small languages could be replaced by Russian (2013, p. 61). The same thing happened in Alaska. Alaska, as cheap land, was sold to Americans by the Russian government with all of its inhabitants: immigrants, Inuits, Aleuts and Indians. The Nenets were expelled from Novaya Zemlya to open the area for strategic nuclear testing. The oil discoveries in Alaska have revolutionized the history of Alaska.

With the destruction of these wild areas seventy northern peoples, whose lifestyle depends on these areas disappear. Together with them their mythologies and the initial relationships between a primitive man or a woman and an animal also

disappear (2013, p. 61). Fevvers and Walser's metaphorical journey with the circus represents the life of these northern people. There is nothing symbolic about the characters of the circus. For example, clowns are also traditionally held in native tribes, to serve for the purposes of humor. The characters in the circus represent primitive men interacting with primitive women and animal, very like those in the indigenous mythologies. The circus represents the life as a cycle or a ring. Fevvers, as an aerialist, embodying all these qualities in her, represents these people. Her body becomes a canvas for the inscription of history and culture.

On the other hand, there is the strategic creation of "The Rat Race," "The New Little Man" and "the behavior of Americans in the mass." The American way of Life (as a Deleuzian cloud) as an idea is the subject matter of Carter's and Abbey's fiction. When Eve/lyn escapes Mother, Eve/lyn thinks he is a perfect American hero. Therefore, it is important to understand the intellectual background that Angela Carter and Edward Abbey present in their fiction. The intellectual background of America is presented by the journey of Evelyn and Walser and The Monkey Wrench Gang members. It is also explained how the paths of the way to the (false) consciousness is paved. It is an idea that is embodied in Tristessa, who is the other or the Double of Evelyn. In *The Passion of New Eve*, Eve/lyn will be given his life's opportunity to face the Hollywood star Tristessa of his dreams in the desert of New Mexico after being tricked by Leilah.

Walser taken from the paths of the false conscious is brought into "the shaman's road" and into the path of the right conscious by his other Fevvers, who has no "background" or "past." In a similar manner, Walser, too, tricked by Fevvers is brought into the open lands of Russia in *Nights at the Circus*. Evelyn is to face Leilah in a Bakhtinian way in *The Passion of New Eve*:

A wasted inner-city moon to which pollution lent a mauvish tinge leaked a few weak beams upon my prey as she swayed on shoes so high they took her a little way out of this world; they transformed her into a strange, bird-like creature, plumed with furs, not a flying thing, nor a running thing, nor a creeping thing, not flesh nor fowl, some in between thing, hovering high above the ground which was, all the same, its reluctant habitat. (Carter 1977, pp. 20 -21)

Bakhtin in *The Dialogic Imagination* assumes that the person doing the travelling in the road chronotope, and is thus the central consciousness of the narrative and is male as the image of man is intrinsically chronotopic (Bakhtin 1981, p. 85). Evelyn, who is forced to see Leilah, describes her as his prey and wants to possess her. As a Bakhtinian chronotope, a 'white man' meets a 'black women' and there will be a transformation and change. Bakhtin explains the chronotope as follows:

The chronotope of the road: it is usually associated with random encounter. "People who are normally kept separate by social and spatial distance can accidentally meet." (Bakhtin 1981, p. 243)

The Bakhtinian chronotope works in Angela Carter's novel *The Passion of New Eve* as well as in Edward Abbey's novel *The Monkey Wrench Gang*. The Black Goddess in *The Passion of New Eve* takes the initiative and transforms Evelyn into New Eve. Hayduke, the Trickster figure and a shaman, transforms the gang members in *The Monkey Wrench Gang*. Fevvers in *Nights at the Circus* helps Walser to transform. As again explained by Bakhtin, nonhuman forces such as fate, gods and villains take all the initiative by chance and there will be a transformation. The individual becomes other than what he was (Bakhtin 1981, p.115). Evelyn is turned into a woman in the hands of the mad scientist Black Mother.

The Third Space (New Mexico itself is a territorialized space), the desert becomes the meeting place with the "multiple Other." New Mexico is a former colony and an annexed land, which the American environmentalist writer Edward Abbey both as an activist and as a writer tries to save from environmental catastrophe through his transgressive fiction. He employs a gang with its mad leader Hayduke in this fiction. The gang members in *The Monkey Wrench Gang*, Evelyn in *The Passion of New Eve* and Walser in *Nights at the Circus* encounter various others, who occupy this "Third Space," which is a concept explained by Homi K. Bhabha in *The Location of Culture*. As mentioned before Homi K. Bhabha questions the stereotype as a concept and the "fixity of identity," that is imposed on the conquered nations or folks. He also mentions that the hybrid identity of the colonized is constructed in a space of "in-betweenness" and "liminality." This "liminal space" is called, as the space between the two Worlds or cultures. It is the space between the colonizer and colonized as the "Third Space of enunciation" (2006, p. 54).

The "Third Space" is a newly opened space the (immigrant) person creates for a new existence, which is a production of a space that is in-between two cultures. As the person cannot belong to the culture he comes from and to the culture the person wants to be a part of totally, the creation of this space for existence is crucial. It becomes a potential place for creating an open-boarded identity. In turn this space becomes falsely associated with stereotype identity by the gazing other. On the other hand this "Third Space" provides a potentiality of constructing a non-fixed Identity (Bhabha 2006, p.123).

Here, the concept of "unhomeliness" is important (2006, p.14). The 'Unhomeliness' (the Freudian term "unheimlich") gives an estranging sense of the relocation of

home and the world, which leads to the creation of the hybrid identity, that becomes the Other, which needs to be defined by the colonial government and results in translating the hybrid identity into universal framework. For Bhabha, unhomeliness is the condition of extra-territorial and cross-cultural initiations. On the other hand, to be unhomed does not mean homeless (Bhabha 2006, p. 13). Leilah, because of her hybrid appearance fails to fit in the universal framework of women in Evelyn's mind in *The Passion of New Eve*, the same thing is true for Fevvers, who as a hybrid bird-woman does not fit in the universal framework in *Nights at the Circus*. And in this universal framework this hybrid women suffer twice. Women, as a class, in history have been excluded from political participation with the ideas of 17<sup>th</sup> century rationalist Spinoza and thus are made homeless in a male World.

Ironically, Hayduke in Abbey's *The Monkey Wrench Gang*, being himself a hybrid figure refuses to accept the hybrid Bonnie in the male gang. The hybrid Leilah in Carter's novel *The Passion of New Eve* is deserted and left homeless. Fevvers, a hum/animal and a hybrid figure in Carter's *Nights at the Circus* is not to be classified in universal framework at all. Angela Carter by presenting both Sophia (Leilah) in *The Passion of New Eve* and Sophie Fevvers in *Nights at the Circus* hints at the seclusion of the mind (male, time) and body (female, space).

Carter by presenting such characters hints at the metaphorical dissection of woman's body in the Western patriarchal viewpoint. Her attempt is to restore the lost unity between the body and mind. She tries to connect the woman's body to the land in a geopolitical way. She also emphasizes the need for women to take "the responsibility of the World" by taking the responsibility of their "ungendered selves."

In a similar way, Edward Abbey by presenting Bonnie Abzug from Bronx hints at the similar unity between body and mind, by making her read R.D. Laing and discuss the ideas about Marxism and making her philosophize, he hints at a similar need for taking responsibility. Edward Abbey makes Bonnie take the responsibility of the three idiots, the Mormon Smith, the mad Hayduke and the Jew Doc Sarvis all are symbolic for the unity between science, religion and madness and minor art and the direction of the masses.

Angela Carter and Edward Abbey decenter the words "Man," "Woman," "America," "West," "White," "Civilized," "Good," and "Bad," and so on. Instead they center the "World" with its habitats and inhabitants without labeling them at all. By celebrating the life in them, that is the "immanence" -- the "differences" and the multiplicities-- in them, they make the world become a place possible for the rise of the new life on

Earth, that is not possible by any regime, but by human ability and effort to transform.

Deleuzian learning is required in order to question the existing knowledge. For Deleuze, learning takes place in the unconscious and establishes a bond between nature and mind (Deleuze 1994, p.165). The unconscious is a creative place. It is a kind of a teaching Deleuze emphasizes, a 'do with me' rather than 'do as I do' that Angela Carter and Edward Abbey also do via their fiction. They challenge all the "dogmatic knowledges" and "the concepts of the self "produced in time including by Kant and Heidegger that Deleuze also criticizes.

### **2.6.1 Political and Intellectual Background & American Setting**

The gazing Evelyn, the Professor (science and progress) coming from London represents the colonizer (imperialist) in Angela Carter's novel *The Passion of New Eve*. Jack Walser in *Nights at the Circus* also represents a "huge cloud" (Deleuzian term) of American as both colonizer and colonized and hints at The Cold War Period and the environmental policies in *Nights at the Circus*. Although, the story opens with a third person narrative that is set in 1899 London with an unreliable narrator, it shows the intellectual and historical background of America starting from the Age of Enlightenment going into the present. In this novel Angela Carter tells a new story of "madness" and "the World" as the time of the story is also the time for Foucault, when the Mad started to be confined and became subject for investigation. Cold War as mentioned by Hoffman was the cause for tension between America and Russia and in the whole world:

The years immediately following the Allied victory in 1945 were dominated by international affairs as never before in American history ... Its industrial plant undamaged and much expounded, its agricultural output far exceeding domestic need, the United States emerged as the world's unchallenged superpower, and immediately undertook a program of aid to Western Europe and Japan. The Marshall plan and the Truman Doctrine of 1947 marked the onset of the Cold War, a state of affairs that colored intellectual, cultural, and political life for most of the period relenting somewhat only when efforts at détente began in the late 1960's ... the East represented a monolithic and aggressive totalitarianism, and required "containment" in the form of armed bases at the borders of East and West, surveillance in the form of espionage, and military in the form of "collective security"... pacts such as ... ( NATO) and ...(SEATO) ... the support of anti-communist regimes... (1979, p. 4).

Carter employs magical realism combining the mythical with the realistic, in which winged Fevvers (both as a New Women and "multiple other") finds flight from the nineteenth century into the twentieth century and she also hints at the intellectual background of twentieth century America that was gradually becoming a world



power. The Cold War as an important concept shaped the American intellectual thought as again mentioned by Hoffman. The spread of new communication systems contributed to the availability of news in the world, remote cities and rural districts. There was also a spread of anxiety about mass destruction and a threat about nuclear weapons and other crises like building of the Berlin Wall (1961) and Cuban missile crisis in 1962 (Hoffman 1979, p. 4).

Walser, as an American reporter representing the American intellectual and media, has to identify and label the mysterious unidentified winged creature Fevvers (whether she is fact or fiction), whom he interviews in London and with whom he lands in Russian Tundra losing his “own freedom” as the most important “threat” for The Americans and “the wish to control” both America and the rest of the world:

A major Cold War consequence for intellectual life was the absolute certainty with which socialism and Marxism were associated with Soviet Russia and with Stalin, national liberation movements and revolutions were linked with “international communism” and “subversion,” and domestic dissent from foreign policy and from the values of “big business” was considered proof of disloyalty. For about twenty years after the conclusion of the war, it was common for Americans to read in their newspapers and journals, and hear and see in the mass media, nothing but praise for the “American Way,” for the “American Century,” typified by an ever-rising Gross National Product, an expanding highway program, and mushrooming suburban shopping malls. (Hoffman 1979, p. 5 )

As suggested by D. Hoffman there had been a tendency to take the white urban and suburban middle class as the typical Americans and as the measure of what is normal. Like Fevvers in Angel Carter’s novel *Nights at the Circus*, Black Beauty Leilah in Angela Carter’s novel *The Passion of New Eve* is an unidentified object for the Professor Evelyn, as someone, who is to be studied, defined, labeled, used and abused. As asserted by the British scientist and novelist C. P. Snow (1979) in his book *The Two Cultures and The Scientific Revolution* that a significant gap had opened in Western societies between scientists and humanists and that a hazardous failure of communication existed between the two groups and called for serious educational efforts to inculcate a better appreciation of the sciences (Hoffman 1979, p.11).

### **2.6.2 Imagination ( knowledge), illusion and Sadness**

*The Passion of New Eve* (1977) by Angela Carter can be considered as a modern satire on America. It is an America that maddens and that is associated with madness. It is the symbolic depiction of the evolution of the concept of madness in history and language, as the novel deals with the sense of “feminine space “and “masculine time. ” This fact as asserted by Angela Carter, threatens the experience

of the self and sexual identity. By presenting this 'madness' as embodied by Tristessa and the Double Evelyn, the Mother the mad scientist and Zero the mad poet (artist) Carter deconstructs the language of Western political thought having its roots in the philosophy of the 17th Century rationality that excluded "women" and all "non-Western Others" from "political participation." Tristessa is the sad one, as her Latin name in Portuguese and Spanish symbolizes the non-Western Latin world (the colonizer and the colonized at the same time). Tristessa as the famous Hollywood Star is the embodiment of the invisible crime of selling the fake dream of progress, prosperity, beauty, wealth, democracy that with their present forms are, actually, illusions created by a "sick industry" and popular culture. Tristessa is the "illusion," selling stereotypical "images" on the capitalist market as having turned all forms of body and spirituality and the World (inanimate and animate objects) into a commodity. Ironically, Tristessa symbolizes the exclusion of women from the political life as an "imaginary body." As Moira Gatens mention women were excluded from political life with the Spinozist view of politics as the metaphysics of imagination (1995, p.129), a male body is confined in a female body. In presenting Tristessa, Carter alludes to the Spinozian exclusion of woman from the political life in the 17th century philosophy when Evelyn talks about ghost haunted cities of Europe and Gothic darkness of America.

Eve/lyn is the English Professor of Science, who is the embodiment of "lustful" sexual passion (Spinozian idea) that tend to desire the possession of the object as such the desired object becomes the constant source of anxiety, hope and fear, since actual possession of the object is not possible. This depiction suits perfectly in the explanation of bodies that are imagined based on Spinozist view by Moira Gatens (1995, p.132). Evelyn as representing the White man as his name, too, is of Latin origin, meaning "life" or "Bird" (or the little bird) expresses his dream about America (as presented by Tristessa) when he gets a job there. Evelyn's following speech in *The Passion of New Eve* shows his restricted perspective:

NOTHING IN MY experience had prepared me for the city. American friends, colleagues, had tried to scare me with tales of muggings and mayhem but I had not believed them, not for a moment; I'd been hooked on a particular dream, all manner of old movies ran through my head when I first heard I'd got the job there –hadn't Tristessa herself conquered New York in *The Lights of Broadway* before she died of, that time leukemia? I imagined a clean, hard, bright city where towers reared to the sky in a paradigm of technological aspiration and all would be peopled by loquacious cab-drivers, black but beaming chambermaids and a special kind of crisp-edged girl with apple-crunching incisors and long, gleaming legs like lascivious scissors--the shadowless inhabitants of a finite and succinct city where the ghosts who haunt the cities of Europe could have found no cobweb corners to roost in. But in New York I found, instead of hard edges and clean colours, a lurid, Gothic darkness that closed over my head entirely and became my world. (Carter 1977, p.10)

But this Dream and the city New York of his imagination becomes a constant source of fear when he watches some rare films of Tristessa. He watches a dark Western, in which Tristessa played the nun, whom the Indians pegged out on an ant-hill and left to die (Carter 1977, p.15). Her magic face he used to see when he grew in a role as a crazy aunt in another movie, he now called her a Lady of Dissolution presiding over the catastrophe of the city and calls the order of the city as the entropic order of disorder (Carter 1977, p.15). What Evelyn remembers is Tristessa's magic face as the authority figure. It becomes a Third Space where Evelyn tries to find flight. The city of New York becomes another third space for flight, but unfortunately, a violent, fear inducing and maddening one in *The Passion of New Eve* as made evident in Professor Evelyn's speech:

It was my first encounter with pure terror and, just as the old alchemist assured me from the depths of his experience, terror is the most seductive of all drugs. Pervasive unease; constant fear; the shadows that pursued me through the city. Child of a moist, green, gentle island that I was, how could I resist the promise of violence, fear, madness? That the city had become nothing but a gigantic metaphor for death kept me, in my innocence, all agog in my ring-side seat. The movie ran towards its reel. (Carter 1977, p.15)

Angela Carter talks about terror, violence and the dark Western and stereotypical images of Indians in *The Passion of New Eve* and alludes to indigenous and environmental realities that are kept hidden in that geography. Evelyn is the "binary other" of Tristessa, who is "to become" double with "sad" Tristessa, an "assemblage," a Deleuzian "desire machine." Tristessa is the embodiment of hope and fear at the same time. As, explained by Moira Gatens in *Imaginary Bodies*, for Spinoza they are "sad" passions, which seriously deplete the power of acting (1995, p.132), Evelyn's obsessive admiration for Tristessa shows his impotency as Professor or a man of science. Carter also criticizes the idea of 'love from freedom of mind' in this understanding love is based not merely on physical attraction, but on an understanding of why one is attracted to this person and an active affirmation of such attraction when it is a genuinely empowering one, ironically, which can never be the case when the women is excluded from political participation by being given under the control of man and man in turn are given under the control of the State (other men). He as a man of reason excludes Leilah, the object of his desire, by depersonalization and by describing her as an animal, unable to speak in *The Passion of New Eve* (Carter 1977, p. 19).

In Evelyn's imagination she is "the object of sex and lust" and her own imprisonment of herself in her erotic black stockings makes her an easy object of prey. Thus there

will be no love from freedom of mind between them that would seek to maintain an 'agreement in power.'

### **2.6.3 Lust, love and freedom of mind**

Such love would be based on a self-knowledge, of the other, and of the necessity which governs the context of the relation between the two. Each should seek to maintain an 'agreement in power', that is, each should seek to maintain the harmony that promotes the joyful affects of both, which is rather not possible in a society in which women are historically excluded from political participation (Gatens 1995, p.133). Therefore, it's time for political participation and Evelyn will be captured and transformed into a political female body on which the Black Mother, the mad scientist of Beulah performs a series of operations. His body will not be defined by a male body, but a female body. It is the subversion of political exclusion of woman from politics; therefore the boy soldiers (of thirteen) are severely dependent on Eve at the end of the novel.

Sexual passion (like the passion of Evelyn) inhibits one's power to act and think and gives rise to competition (implicitly, competition between men) and so promotes discord in the social body, therefore Spinoza excludes women from politics. As affirmed by Moira Gatens, when men cannot be their own masters and control themselves in the presence of women, then the law and the power of political society will protect them from women (1995, p. 134). The lust of men for women, passions divide man pull them in contrary directions and make them enemies to one another (p.134). He also states that the true aim for government is liberty and democracy is the form of government that is 'the most natural, and the most consonant with individual liberty.' Thus, with this view Spinoza excluded the women and thereby the half of humanity for centuries (p.133). Like Angela Carter, Edward Abbey, too, criticizes this idea as he employs his character Bonnie Abzug in *The Monkey Wrench Gang* and alludes to an important political figure and woman activist alluding to Bella Abzug. Edward Abbey, too, makes the three male gang members dependent on her.

### **2.6.4 Western human political thought and Sadness & Pain**

This exclusion of woman paved also the way to the exclusion of Non-Western Men from political participation is like a scar in Western human political thought, which still marks current relations between the sexes (Gatens 1995, p.135). So, the Black/Colored woman becomes excluded twice, once for being black and twice for

her being woman. In addition to being Black and woman, the juvenile Leilah and the mad Black Mother are excluded for being mad.

As stated by Moira Gatens in *Imaginary Bodies: Ethics, Power and Corporeality*, in this respect, imagination and the passions are crucial concepts to start with, for Spinoza, the imagination can form wild generalizations:

If someone has been affected with joy or sadness by someone of a class, or nation, different from his own, and this joy or sadness is accompanied by the idea of that person as its cause, under the universal name of the class or nation, he will love or hate, not only that person, but everyone of the same class or nation. <sup>47</sup> ( as cited in Gatens 1995, p.135)

To deconstruct old 'imaginings' to construct new imaginings, as racial imaginings is only one of them, in Angela Carter's novel *The Passion of New Eve*, Evelyn as a man and as a concept must be deconstructed. Therefore he is seduced by the amorphous trickster figure Black Leilah, who appears to him as a red fox, a native inhabitant of North America. He is to become an animal and finally to become a woman and is tempted into the desert of New Mexico like Walser the journalist, who follows Fevvers into Russian Tundra and Bonnie, who tries hard to be accepted in the gang and gets into a sexual relationship with the mad Hayduke, who is another amorphous trickster figure and another 'imagining.' Although being male he, too, is excluded as a mad person from the society. Evelyn, in his journey from London to New York and finally to New Mexico has to undergo a biological remapping and 'reimagining' of his body. He is a woman in female body with a male mind. As stated by Moira Gatens, the mind may be capable of understanding many things. in fact, the activity of body and mind are one and the same. However, sexual desire, in so far as it is a passion, is as likely to become the source of pain or sadness as it is to give rise to pleasure or joy (1995, p.132). Evelyn's sexual desire and his passion leading to joy and desire is thus turned into pain and sadness, which enabled him to encounter his 'Other,' the sad Tristessa in *The Passion of New Eve*:

For Tristessa's speciality had been suffering. Suffering was her vocation. She suffered exquisitely until suffering became demoded; then she retired to, I read somewhere, a hermit-like seclusion in Southern California, she put herself away tidily in a store-house for worn-out dreams. But by the time I read that in an abandoned magazine. I picked up and flipped through on a train, I had only a retrospective, academic interest in Tristessa—I'd thought, so she's still alive, is she; she must be old as the hills. (Carter 1977, p. 8)

Unfortunately, Evelyn as an admirer of Tristessa (America) creating his own down fall will be seduced, tricked and land in an underground world, where he losing his freedom, is ironically to undergo a transformation in the hands of the Black Mother,

who is a spokeswoman for both the colored and colored woman that stands for the political turmoil and the public discourses about freedom excluding all the colored people from political participation in Western history as evident in the intellectual background of the twentieth century America:

Freedom reigned as the rhetorical enterprise of public discourse. And deviations from the national consensus, either in political views or personal styles, risked the chilling charge of "alien," "subversive," unAmerican. These were the years ... when the House of Committee on Un-American Activities ... seemed to rule public life ... American society was basically unified and pleased ... and homogeneity, of a universal "freedom" available to all in America, was shattered in the 1960s in campus antiwar movements, in urban movements such as the Black Panthers, in efforts to create a poor people's movement,"in the hippie and counter-culture movements in the late 60s ... the women's rights movement. "(Hoffman 1979, pp. 5-7)

Evelyn will be severely punished by The Black Mother in the underground world Beulah juxtaposing America as a counter world. Evelyn has to undergo a sexual surgery by the Black Mother having man's mind and woman's body and becoming one of the several obeying and conformist wives (representing "mass society") of the impotent poet Zero, ironically. With her impotent character Zero, Carter hints at the mass and conformist American society and the sexual politics that is created by scientific discourse.

Therefore to understand the systematic production of the mass society is important. In his sociological book *The Lonely Crowd* (1950), David Riesman established a critical terminology for the analysis and the creation of American "mass society" on the changing American character. For him, Americans found themselves in a newly paradoxical situation and as a result a crowd of isolated and disclosed persons (Hoffman 1979, p. 13). He hinged his analysis on three pregnant terms: 'tradition directed,' 'inner-directed,' and other-directed each of which describes a historically conditioned "social character." Each refers to the "organization of an individual's drives and satisfactions." The individual approaches the world and people in a 'set' (Hoffman 1979, p.13). Professor Evelyn in Carter's novel *The Passion of New Eve*, he is subjected to a test by Angela Carter, because there is also the systematic production of "mass cultures" around the globe with which the multiple other cultures are confronted, but shown their counter directions.

The tradition-directed behavior, associated with pre-capitalistic, agricultural, and nomadic societies, approaches the world through well defined codes (such as etiquette) and through "adoption and not by innovation." Inner-directed people belong to the era of early capitalism when social life was ruled by production and

mobility; they are self-governing, equipped with an inner “psychological gyroscope,” the better to cope with a world of vast choices. This has been the ruling type. The other-directed character has replaced the older type, as the society has shifted its primary emphasis from production to consumption, from work to leisure. Not a gyroscope but a radar screen is the “control equipment” of this new type (Hoffman 1979, p.13).

### **2.6.5 The Systematic Creation of “The New Little Man” and the “Impotence of the Masses”**

The new type of a person is “the conformist” and Riesman’s alternative against this is the “autonomous” individual and the “Protest Ethic,” but ironically it did not present an alternative Ethic against consumption (Hoffman 1979, p.13). The “New Little Man” was systematically created. There was the creation of the little “cheerful robot” with no firm roots and no set of beliefs to make sense of life. “The Monkey Wrench Gang” members refuse to become “cheerful robots or automatons” and fight against this, unfortunately, they end up unsuccessful. As again mentioned by D. Hoffman, for Mills, the malaise is deep-rooted and is political. The middle class was amorphous, helpless and without direction or aim. They are rearguarders following the ways of power as prestige is defined by power (1979, p.16). The several slave-like wives of Zero as well as Evelyn and Tristessa cannot escape from serving this idea in Angela Carter’s novel *The Passion of New Eve* (1977). This can also be said for Walser in *Nights at the Circus*, as he is, too, such a person.

With his view of the impotence of the Masses, Mills provoked criticism both from the Right and the Left. At the time of his death, Mills began to embrace the emerging New Left as a sign of new vigor and hopefulness (Hoffman 1979, p.16). The great sadist Zero, although being impotent is obeyed by his eight wives without any resistance in Carter’s *The Passion of New Eve*, that has again to do with the behavioral sciences, psychoanalysis and discourses on the right behavior and sexuality that were the debates of the scientific discussions on the improvement of human life.

### **2.7 Behaviorism & Psychoanalysis**

As mentioned by D. Hoffman, Behaviorism and psychoanalysis shaping the intellectual background of American way of thinking, because they stand at opposite poles to each other, troubled and preoccupied imaginative writers. Both behaviorism and psychoanalysis based on scientific views of mankind attempted a direct

application of the methods and findings of science to the improvement of human life. The deeper conflicts between them represented a serious chasm within modern thought itself. For the psychoanalyst, insight precedes and accompanies freedom. For the behaviorist, freedom and liberating insights are illusions, instead, habit formed by conditioning (repeated responses to certain signals) is the basis of human life, might become the basis of human happiness, in society and in individual life. Both schools of thought are at the bottom therapeutic, concerned with the cure of human dysfunctions; and insofar sickness of mind and soul are also concerns of them, both of them can be described as partly religious. Behaviorism sought to modify behavior by external influence, while psychoanalysis is based on the conviction that the individual can find the source of his ills and the key to his cure within himself (1979, p.19).

Skinner, the spokesman of “behavioral engineering” and inventor of “teaching machine” was concerned with “the creation of the new kind of person.” As science cannot be stopped, men must be built up to the same level and there is the need for science of behavior (Hoffman 1979, p. 20). What was needed was a constantly experimental attitude “what a few man can make of mankind.”

Against the traditional humanist ideal, of a “whole” man, self-knowing and self-controlling sets “the image of man” as a function of his habits. Kinsey, anti-psychoanalytic in his rejection of categories of sickness and health – accepted all human behavior as “natural” and open to controlled investigation-although he joined Freud in the popular mind as one who ripped aside a veil hiding true facts of sex and its central place in human (and especially American) life. Although there had appeared a greater freedom and tolerance toward sex in 1920s his ideas lead to “sexual reformation.” For Kinsey, “sex” is behavior and not feeling. It is a physical activity as “release” or “outlet” (Hoffman 1979, p. 20). This “idea of sex as a behavior” is conveyed in Evelyn’s attitude toward sex in *The Passion of New Eve*:

My cock was already throbbing before, at the door, she turned towards me and let her coat fall back. I saw her dress was a sleeveless, vestigial shirt-waist and she had unbuttoned the front to flaunt small, high, pointed breasts on which the nipples, painted bright purple to match her mouth, stuck out a full half-inch from the flesh. Her white rolling eyes caught mine and stared at me for an endless second with all manner of mocking invitations in their opaque regard. (Carter 1977, p. 20)

Evelyn’s only concern is to get into sexual intercourse with Leilah without considering its consequences like a possible pregnancy. As mentioned by D. Hoffman, the growing awareness of sex in industrial societies and America in the twentieth century is due to Freud’s teachings and the psychoanalysis based upon



them, Freud described sex as an instinctual force (libido) which is necessarily at odds with the needs and demands of society, of civilization itself (1979, p. 23).

Kinsey built his theories upon the discovery upon unhappy effects (neurosis and psychosis) of civilization's repression of sexual instinct; his aim was to help patients free themselves from the ignorance of sex fostered by bourgeois morality. But he recognized repression of some sort was essential for civilization, for the achievements of culture, which he claimed owed their energy to a process of sublimation, or rechanneling of sexual energy into art, religion and thought. The death instinct or Thanatos is in deadly conflict with Eros, or the libido, leading to a pessimistic appraisal of man's chances for anything but a provisional, moderate, and compromised happiness. Freud's teachings gave way to Kinsey at a time when censorship of explicit sexuality in writing and graphic depiction was in force. By Kinsey sexual pleasure is described as a natural "good." From this perspective any form of pleasure that does not harm another is considered self-justifying. So, sex becomes a natural activity and love and feelings of guilt has no place in this sexual taxonomy (1979, p. 23). Therefore Evelyn does not feel any guilt or pain in Angela Carter's novel *The Passion of New Eve*, when he wants Leilah to abort his child and deserts her.

Kinsey's designation of nine categories of sources of outlet became part of sexual discourse. These are masturbation, nocturnal emission, heterosexual petting, premarital intercourse, marital intercourse, and extramarital intercourse, intercourse with prostitutes, homosexual outlet, and animal contacts. They were considered normal because they functioned as an outlet. Additionally, age became the main determining factor for frequency of having sex, choice of outlet and the kind of style of sexual behavior. The finding cut through stereotypes and challenged moral structures and adolescence appeared as the time of greatest sexual energy but with moral and religious restraints upon premarital sex, such the young suffered most from social ignorance and hypocrisy (Hoffman 1979, p. 24). Angela Carter hints at this taxonomy by presenting the 17 year old Black girl Leilah, a juvenile criminal, who is impregnated and deserted by Evelyn, who is the "man of science" in *The Passion of New Eve*.

Kinsey also revealed that far from being a sickness confined to a few, homosexuality was part of the experience of about one-third of the male population, which is a hidden fact (Hoffman 1979, p. 24). This fact is also conveyed by Angela Carter in her depiction of Tristessa's and Eve's sexuality in *The Passion of New Eve*. Such is

the so-called Hollywood “actress” Tristessa, whom Eve/lyn admired his whole life long, ironically, turns out to be a man.

### 2.7.1 Ego-Identity

Kinsey’s study paved the way for behaviorist school of sex therapy, with the extremely important side effect of establishing the right to orgasm for both women and men. For Skinner, as opposed to Freud, the behaviorist view of psychotherapy suggests awareness and insight is not always enough, may sometimes be too much. Trying to control one’s own behavior or the conditions in order to behave effectively or ineffectively is unnecessary and constant self-observation is a handicap. Self-knowledge is valuable only if it helps to meet the contingencies under which it has arisen (Hoffman 1979, p. 25). This idea gave way to the creation of the concept of ego-identity.

Erikson concerned himself (in Freudian psychanalysis) with ego identity upon which modern fiction has thrown important light in its own concern. “Heroes” and “anti-heroes” appeared in his work in two related emphases, upon childhood as the critical period of ego formation, and upon the life history, or the psychobiography, in which personal experience interacts with the larger culture and the historical moment to produce a specific character or identity. Alongside with anthropologists Ruth Benedict and Margaret Mead he focused on problems associated with “youth crisis” after the war-problems such as juvenile delinquency, child rearing difficulties, generational conflicts, and the centrality of ego identity in the life cycle. According to one of Erikson’s earliest essays, “Ego Development and Historical Change,” “Men, who share an ethnic area, a historical era, or an economic pursuit, are guided by common images of good and evil (Hoffman 1979, p. 26).

Erikson’s book *Childhood and Society* (1950) combines a theory (on “infantile sexuality” and on “eight ages” of man) with studies of concrete life histories in different cultural settings –those of American Indians (showing the influence of anthropology on Erikson’s method) and white middle -class and working-class Americans –and two studies of historical figures, Hitler and the Russian writer Maxim Gorky, anticipating his later full-length studies of Luther and Ghandhi (Hoffman 1979, p. 26). For him, being a person, identical with oneself, requires a basic trust in one’s origins - and the courage to escape from them.

For Skinner, identity is a false problem, no more than the identity conferred upon self, from the contingencies responsible for behavior. For Erikson, identity is the key problem in individual life and is related to the capacity of the ego to sustain

sameness and continuity in the face of changing fate. Between the scientific social reconstruction proposed by behaviorism and the image of “maturity” embedded in the ego psychology of Erikson and others lies (for many young people and writers in the 1960s) the idea of total transformation of culture, a “liberation” of mankind from all psychic and social repressions (Hoffman 1979, p. 28). Angela Carter conveys this idea with the army of 13 year old boys, who are in desperate need of New Eve’s guidance in *The Passion of New Eve*.





### **3. THIRD SPACE MADNESS & PSYCHOANALYSIS: DELEUZE & GUATTARI'S ECO-PHILOSOPHY IN ANGELA CARTER'S AND EDWARD ABBEY'S FICTION**

#### **3.1 R.D. Laing's view of Madness and Society and Angela Carter's and Edward Abbey's Fiction**

Between the scientific social construction proposed by behaviorism and the image of "maturity" embedded in the "ego psychology" of Erikson and others lies the British anti-Freudian psychoanalyst R. D. Laing, who proposed that definitions of abnormality, of schizophrenia and madness in general, were themselves social products and instruments of oppression (Hoffman 1979, p. 28). Bringing together insights from existentialism, phenomenology, and Marxism, and offering radical alternatives to thinking about madness and to therapy, such as therapeutic community in which the distinction between the sane and the insane, the patient and the therapist, might be overcome, In *The Divided Self* (1969), *The Politics of Experience* (1967) and other writings. R. D. Laing argued that insanity might be a state of health in a mad world. With this idea he gave voice to the voiceless patients and the mentally-ill for the first time (Hoffman 1979, p. 28).

The mad Vietnam veteran Hayduke is given voice in *The Monkey Wrench Gang* by becoming the gang leader, who is to be appreciated and respected by the scientist Doc Sarvis by Edward Abbey. In a similar way Angela Carter gives voice to The mad Black Mother representing artificially created category of "Black" in British literature and the mad poet Zero, through whom the covered madness of the silent Tristessa (representing American ideals, norms) would be revealed. This artificially created category is, ironically, criticized by Carter, who distorts the black stereotype and labels it mad, The Black Mother, as presented at the end of the novel is actually impotent. As mentioned by Nick Benthley, for Hall, this category in British fiction is challenging black stereotypes in mainstream literature and culture a process gained ground from 1950's onward as he describes in *New Ethnicities* "black" is a politically and culturally constructed 'category' and contributes to the fading of race. This leads to what Hall identifies as a range of new ethnicities that not only relate to issues of race, but also to class, gender, sexuality and youth (2008 p. 21). Leilah is the

embodiment of all these categories in Angela Carter's novel *The Passion of New Eve* as she is seventeen, she is a naked model and she is a criminal:

How do you earn a living, Leilah? She was a naked model, she said, and sometimes she danced, naked, or else decorated with bows and tassles; and sometimes she took part in a simulated sex-show as, perhaps, the filling in a chocolate sandwich or a layer in a mocha layer cake. So she earned enough for her rent; she did not eat much, anyway. Who had given her her fox-fur coat? She stole it, she said, with a burst of tinkling laughter. And she was seventeen; and her mother, she said, was somewhere in California. (Carter 1977, p. 26)

The mad Poet Zero (an artist) is also to be encountered and known by Eve/lyn (the man of science) to know the true face of Tristessa in *The Passion of New Eve*. This may allude to the Gay Liberation Movement. As Bentley remarks, this movement emerged in North America and Western Europe in the 1960s and ran parallel with the Women's Liberation Movement with overlapping interests and agendas (Bentley 2008, p. 22).

Both Angela Carter and Edward Abbey employ R. D. Laing's views on madness and schizophrenia in their fiction. As Laing affirmed (1967):

When a person goes mad, a profound transposition of his place in relation to all domains of being occurs. His center of experience moves from ego to self. Mundane time becomes merely anecdotal, only the eternal matters. The madman is, however, confused. He muddles ego with self, inner and outer, natural and supernatural. Nevertheless, he can often be to us, even through his profound wretchedness and disintegration, the heirophant of the sacred. An exile from the scene of being as we know it, he is an alien, a stranger signaling to us from the void in which he is foundering, a void which may be peopled by presences that we do not even dream of. They used to be called demons and spirits, and they used to be known and named. He has lost his sense of self, his feelings, his place in the world as we know it. He tells us he is dead. But we are distracted from our cosy security by this mad ghost who haunts us with his vision and voices which seem so senseless and of which we feel impelled to rid him, cleanse him, cure him. Madness need not be all breakdown. It may also be breakthrough. It is potentially liberation and renewal as well as enslavement and existential death. (p.133)

Tristessa in Angela Carter's novel *The Passion of New Eve*, took on the role of the "sad and suffering" actress in order to survive in Hollywood, as it would be difficult to exist as man, he took on the role of the woman, but unfortunately, that of the "imaginary woman."

Edward Abbey writes to give voice to the voiceless (Abbey 1998, 178). In Abbey's opinion the voiceless were all those who faced injustice, struggled against a superior force, or were threatened in the name of "progress" and were not content with authority's law and order. His concern was to honor life and to praise the divine beauty and natural world and wanted justice and freedom for the soul (Abbey 1998,

p.178) by employing the violence obsessed mad Hayduke, who was actually maddened in the army.

In the introduction of R. D. Laing's book *The Politics of Experience* the modern individual is explained as alienated and estranged from the self and community and is blind to his/her painful condition and the condition of society, because they live in that particular social order:

There is little conjunction of truth and social "reality." Around us are pseudo-events, to which we adjust with a false consciousness adapted to see these events as true and real, and even as beautiful. In the society of men truth resides now less in what things are than in what they are not. Our social realities are so ugly if seen in the light of exiled truth, and beauty is almost no longer possible if it is not a lie. We live in a moment of history where change is so speeded up that we begin to see the present only when it is already disappearing. (p.11)

Laing also asserts that in such a society everything is blurred and truth is not to be found easy. Crime is a natural outcome in this society and he continues:

We are all murderers and prostitutes--no matter to what culture, society, class, nation, we belong no matter how normal, moral, or mature we take ourselves to be. Humanity is estranged from its authentic possibilities. This basic vision presents us from taking any unequivocal view of sanity of common sense, or of the madness of the so-called madman . . . At all events we are bemused and crazed creatures, strangers to our true selves, to one another, and to the spiritual and material world—mad, even, from an ideal standpoint we can glimpse but not adopt." We are born into a world where alienation awaits us. We are potentially men, but are in an alienated state, and this state is not simply a natural system. Alienation as our present destiny is achieved only by outrageous violence perpetrated by human beings on human beings on human beings. (Laing 1967, pp. 11-13)

R. D. Laing's view can be applied to Angela Carter's and Edward Abbey's views of society. Their characters' madness—a form of withdrawal from society—is not only because of their adaptation problems. Their characters' struggle with the family, culture and their failure in accepting the designated social roles lead them to become outcasts. Ironically, their characters like the 'famous ' but 'sad' Tristessa, the "impotent" mad Zero in *The Passion of New Eve* and George Washington Hayduke in *The Monkey Wrench Gang* are only some of them, who are located in lonely and isolated places in heterotopias from which they hopelessly try to control the world, in the very manner of the United States of America's attempt (another heterotopia) in creating "mass societies" via "culture imperialism" (Hollywood) with the promise of "freedom" and "democracy."

In their cyclic quest for autonomy their characters can neither depart nor accept their environment totally. The only escape becomes transgression and violent forms of

death as Tristessa and Zero have to die in Carter's novel *The Passion of New Eve*. The invisible break between the self and community is presented through the portrayal of abnormal people. The invisible crimes that are committed in the society assure the continuity of the system. The characters wish to stop the concealed crimes and turn to murder or crime, which are visible and thereby noticeable. The society consists of abnormal members that direct and shape the mad characters' lives. Like Evelyn, who impregnates the 17 year old Black beauty Leilah and wants to get rid of her seeing her as a trouble. The unrecognized mad Tristessa, his double, seduces the whole society (as Evelyn was seduced starting from his Childhood on) as a Hollywood actress and who is murdered at the end of the novel by child soldiers, made up of 13 year old boys and the fourteen year old leader (a group of adolescents). The impotent, sadist Zero, who wants to murder the sinful Tristessa is also killed. The abnormal characters symbolize the continuity of the system. The abnormal characters, which represent the mass society, have to be destroyed, because they direct and shape others' lives.

Crimes are committed by abnormal parents, teachers, politicians, judges, doctors and other representatives of the system as Evelyn uses and abuses the juvenile Black Beauty Leilah and forces her to abort in the same way Fevvers (an unidentified object) in the *Nights at the Circus* is used and abused, bought, sold and became an "object of collection" in the novel. Giving and taking bribery, working outlawry and every kind of abuse are natural outcomes of the false rules, norms and ideals of the society as also presented with the apocalyptic setting of Angela Carter's novel the *The Passion of New Eve* and Edward Abbey's novel *The Monkey Wrench Gang* like the building of power plants and dams and highways with the support of the "venerable politician" Bishop Love, who occupies the desert, The Third Space, which is the only left place for self-creation. In Carter's *The Passion of New Eve* (1977) the mirror (a heteretopia) is the place of self creation, but unfortunately, it is the place for the false-self that is self-created, Leilah's as well as Evelyn's "false" self is self-created:

The cracked mirror jaggedly reciprocated her bisected reflection and that my watching self with the mauve exhalations of a joint curling round my head. To watch her dressing herself, putting on her public face, was to witness an inversion of the ritual disrobing to which she would later submit her body for, the more clothed she became, the more vivid became my memory of her nakedness and, as she watched me watching the assemblage of all the paraphernalia that only emphasized the black plush flanks and crimson slit beneath it, so she, too, seemed to abandon her self in the mirror, to abandon her self to the mirror, and allowed herself to function only as a fiction of erotic dream into which the mirror cast me. So, together, we entered the same reverie, the self-created, self-perpetuating, solipsistic world of the woman



watching herself being watched in a mirror that seemed to have split apart under the strain of supporting her world. (Carter 1977, p. 30)

Evelyn is unable to see the 'real' self as Leilah is presenting herself as a fragile helpless thing and slavelike, which later will turn vice versa, she in disguise will lead him to his own down fall, as they (Eve) with their by Black Mother artificially created 'new' self will be suffering pain and become enslaved to Zero. Thus the real self is never achieved. Unless there is the change in Eve/lyn's perception related to madness (Tristessa). Eve/lyn has a male mind a female body. Thus the mind should be changed, which is only possible with schizoanalysis, by getting rid of the fear of madness and all the restricting ideas of reason that are embedded in language and social order in the form of all the unquestioned and unchallenged "concepts," opinions and clichés.

### **3.2 Michel Foucault and the "view of Madness" and Angela Carter's and Edward Abbey's Fiction**

In order to cover the madness of the larger crowd the individual, who rejects to act according to the prescribed roles in such a society is labeled "mad" and confined in mental institutions or hospitals. Metaphorically, Tristessa in Angela Carter's novel *The Passion of New Eve* is self-confined in her ship museum, a heterotopia, showing her self-isolation and the society's-isolation. As outcasts, on the other hand, in the case of Hayduke the mad Vietnam veteran and his gang members are to be punished, because their "crime is visible" as they land in a heterotopia in the desert of New Mexico occupied by the Bishop Love and are subjected to gaze and surveillance in Edward Abbey's novel *The Monkey Wrench Gang*. The gang members reject not only their adult roles but also their gender roles. Tristessa while rejecting his role as a man and family man and taking on the female role as an actress in Hollywood (the world of illusions) in *The Passion of New Eve*, ironically, confines himself. Evelyn, too, rejects the role of fatherhood. Tristessa "has to take" on the role of a female actress to attain power in Hollywood. Their characters' mission is to revolt and act in a fictional environment, which is dominated by invisible forces and "gangs" as all relationships are power relationships. Activity becomes a coping device. Mother's counter heterotopia in the *The Passion of New Eve* located in the underground in the desert of California (a heterotopia) serves to mirror the dominant "mad male heterotopias," it is a counter heterotopia from which the Mother tries to control the world by capturing Evelyn and transforming him into a woman.

This space is a heterotopia connecting to New York and New York connecting to The United States of America. The Black Mother is connecting heterotopias, the mother of all spaces in Angela Carter's novel *The Passion of New Eve*. As the heterotopia is a site for isolation, punishment and banishment, Evelyn becomes banished in this counter heterotopia, Beulah. Mental hospitals and prisons also appear as heterotopias in Angela Carter's and Edward Abbey's fiction, from where their characters try to escape. Heterotopia is presented in her fiction as a space of juxtaposition and transgression. Beulah as a counter heterotopia is also a microcosm of the social or natural world. Foucault affirms (1986) the heterotopia is the mother of all social spaces and endured throughout the human civilization. Heterotopia can be connected or disconnected from the real world, yet, it is not arbitrarily formed. Each heterotopia has a precise and determined function within a society. It is both a material and conceptual space:

Heterotopia can be described as a material space as well as a conceptual, virtual, urban, and even geopolitical spatial construct, including hinterlands, wonderlands, borderlands and brothels. Heterotopia is an unwieldy collection of other space -- including museums, military camps, colonies, libraries, and cemeteries. (1986, p. 27)

Angela Carter and Edward Abbey's novels, metaphorically, embody all forms of heterotopia. As a neutral zone beyond the dominion of conventional social structures of power and power relations, this counter heterotopia must be shown to the scientist Evelyn in *The Passion of New Eve*, Walser in *Nights at the Circus* and Doc Sarvis in *The Monkey Wrench Gang* as all of these characters represent science.

Tristessa's glass house is a ship at sea in Angela Carter's novel *The Passion of New Eve* (1977), which is both for Michel Foucault and Angela Carter a perfect metaphor for the United States of America, a heterotopia that Michel Foucault (1984) describes in *Of Other Spaces: Utopias and Heterotopias* as follows, "The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up espionage takes the place of adventure, and the police take the place of pirates." (Foucault 1984, p. 9) Tristessa's glass ship is the ship of disillusionment and suffering and therefore must be destroyed in Carter's novel *The Passion of New Eve*.

Ironically, it is a ship to which Evelyn felt belonging (but Tristessa never felt belonging) and desired to unite. The ship becomes the source of inspiration for Tristessa and its downfall with Zero, starts the process of "becoming" (for Eve/lyn as a woman). From there arises a truth that mingles the real and the unreal. Evelyn is

in a dream/nightmare like condition, like the great American Dream. As mentioned in Paul Rabinow (1984), Foucault points out that history becomes "effective," insofar as it introduces discontinuity into one's very being. History divides the emotions, dramatizes the instincts, multiplies the body and sets it against itself; therefore history becomes a space for analysis of body, self and other (Rabinow 1984, p. 88).

The task of history is to become a curative science and to affirm knowledge (Rabinow 1984, p. 90). Angela Carter and Edward Abbey in their fiction look for solutions in history, by analyzing the problematic concepts that shaped the scientific as well as psychoanalytical concepts that shaped the prevalent discourses of capitalism, globalism as well as their binary communism in their relation to the self and other.

As also mentioned by Anna Kérchy, in this way Angela Carter deconstructs the male world. The glass is broken, so that the million shattered pieces mirror multiple perspectives resisting a homogenous view, enabling a look from elsewhere, yet remaining conscious of the illusoriness of perception and representation, of all images being sheer simulacra, she shatters fossilized myths of patriarchal traditional values (precisely as Day's history, rationality and humanism). As men believe the world is made in their image and write about so called universal true statements that cannot be true for women as their circumstances are totally different (Kérchy 2008, p.150). Therefore Angela Carter presents the third space character Walser who is called a kaleidoscope in her novel *Nights at the Circus*.

Eve is born from the depths of the underworld, the artificial mother's womb, tricked and deceived by Leilah when he wanted to run away. The 'sexed' Evelyn newly born escapes the Mother, too, as he has to undergo a psychological change and is captured by Zero the Mormon poet with his seven wives and the dog and pigs that he overvalues. Eve is raped and beaten by mad Zero. Ironically, Eve cannot understand the submissive attitude and silent servitude of these women, which is madness and it is never possible to know what madness is, because it is an empty category upon which society projects its discontents. It is important to look at the construction of the concept of madness in history:

Thus, throughout history, madness has been construed as sloth, animality and finally reduced to silence of non-being. This view accords with Gilles Deleuze's reading of *Madness and Civilization*, in which madness is seen as an empty space, the infinite possibility of non-meaning which by circulating allows for the production of meaning ... to unearth an essential experience of madness from the state of silence to which it has been reduced suggest a dialectical relation between rationality and its other. (McNay 1993, p. 38)

A language must be created between madness and reason, as for Foucault, the exclusion of madness is constitutive of the birth of Enlightenment rationality necessarily assumes a relation between the two terms beyond that of absolute opposition of alterity (McNay 1993, p.39). Eve/lyn as reason (still a man in woman's body) has to meet through Zero (madness) his other (mad) Tristessa (originally a man but a woman in man's body). There, Eve experiences all kinds of humiliations and envy despite the commands of the "impotent" Zero, who is physically and psychologically disturbed. When Zero and his eight wives as Eve became the eighth wife arrive at Tristessa's glass house that is broken with the help of the pervert and impotent Zero. A seemingly unimportant character, a tyrant and 'Zero' that does not matter and make any sense on its own, but ironically, is at same time the starting point of any mathematical systems and calculations (mass production). Through Zero, the time and space relation should start over and over again and thus nullify history. The mad Tristessa is taken out of her glass house, out of her in time floating museum ship and murdered to convey reality, as heterotopia makes the real seem unreal. Heterotopia as Foucault asserts is in a state of continual flux, like Tristessa's 'glass house.'

The controversy between insanity and modern medical treatments are displayed through Tristessa/ Eve/lyn by Angela Carter in *The Passion of New Eve* and through Hayduke, who has been treated for insanity in *The Monkey Wrench Gang*. Foucault argued that the scientific explanation of madness as mental illness was the production of eminently questionable social and ethical commitments. Tristessa's Glass house is a panopticon. Foucault describes the panopticon as follows:

The Panopticon may even provide an apparatus for supervising its own mechanisms. In this central tower, the director may spy on all the employees that he has under his orders: nurses, doctors, foremen, teachers, warders; he will be able to judge them continuously, alter their behaviour, impose upon them the methods he thinks best; and it will even be possible to observe the director himself. An inspector arriving unexpectedly at the centre of the Panopticon will be able to judge at a glance, without anything being concealed from him, how the entire establishment is functioning. And, in any case, enclosed as he is in the middle of this architectural mechanism, is not the director's own fate entirely bound up with it? The incompetent physician who has allowed contagion to spread, the incompetent prison governor or workshop manager will be the first victims of an epidemic or a revolt. (Foucault 1977, p. 204)

Tristessa in her panopticon and heterotopia at the same time (as the ship is made out of glass providing sight both to inside and outside gazed/gazer) is both a controller and controlled and as a result of failure has to face death in the hand of Zero, who comes to sink this ship house. Angela Carter deconstructs silence of the

“sad” Tristessa and uses the power of language through heterotopia thus to enable a transition for a better world.

Carter presents the ship metaphor by referring to America in microcosm, which is established by a group of puritans arriving in America on Mayflower and in macrocosm to the whole colonial world. America as a colony was taken away from the natives in a tricky and cunning way. As the book opens with a quotation of John Locke and his philosophy of Enlightenment that knowledge can be gained only through experience “In the beginning all the World was America.” Ironically, as suggested by Angela Carter “At the end all the World is America “ as Evelyn, as the New Eve, painfully comes to experience in his symbolic journey to New York the East and later on The West. Leilah the cunning Fox and a Bird tricks and drags Evelyn with his carefully, socially constructed ‘masculinity’ and narcissistic personality in to the borderlands of colonialism, California with its precious virgin lands and “gold rush “ and the ” idea of progress” during which the Native Americans were taken their lands and were replaced in the reservations as a result of the ‘Move Westward Syndrome ’ in fulfilling the doctrine of the Manifest Destiny and the American Dream that turned into a nightmare. The Peace Commission 1987 sought to bring peace to western lands by creating reservations for Indian tribes. Cheyennes, Plains Apaches, Comanches, Arapahos, and Kiowas signed treaties in an attempt to preserve their way of life and to avoid bloodshed, but the Peace Commission failed to end conflict between white settlers and Indians (Encyclopedia, 2003). The Native Identities, such were put on the stake and Native life was threatened, as native identities are based on the idea of land (Schweninger 2008, p.1).

### **3.2.1 The American Dream & Counter Dreams**

Angela Carter and Edward Abbey present narcissistic characters like Evelyn and Hayduke having their own dreams about the American Dream. Evelyn’s dream in *The Passion of New Eve* is revealed when he visits a London cinema and recalls his past and boyhood desires and future passions (sexual) through Tristessa:

I would fly to a new place, another country, and never imagined I might find her there, waiting for revivification, for the kiss of a lover who would rouse her from her perpetual reverie, she, fleshly synthesis of the dream, both dreamed and dreamer. I never imagined, never. When she perceived how Tristessa’s crucifixion by brain fever moved me, the girl who was with me got to her knees in the dark on the dirty floor of the cinema, among the cigarette ends and empty potato crisp bags and trodden orangeade containers, and sucked me off. (Carter 1977, pp. 8-9)

For the mad Hayduke, in Abbey's novel *The Monkey Wrench Gang*, the most important thing is to explode the dam. The individuals in American society have the big American dream imposed on them by the society. The gang members refuse this dream and establish their own dream and want to save the Grand Canyon by getting rid of the Dam. Their dream is as big as, and as unattainable as, the American Dream. As there is more than one definition of reality, the mad person's reality cannot be ignored. The only reality for the mad person is their own reality, which is presented in their dreams and therefore cannot be blamed. It is the American dream which turned into a nightmare with people like Bishop Love:

Smith lay in his bed beside his third wife and dreamed his troublesome dream. They were after him again. His truck had been identified. His rocks had rolled too far. The Search and Rescue Team was howling mad. A warrant for his arrest had been issued in San Juan County. The Bishop of Blanding raged like a strictured bull over half of Utah. Smith fled down endless corridors of sweating concrete. Under the Dam. Trapped again in a recurring nightmare of that Dam. (Abbey 1975, p. 255)

On the other hand the fantasists Hayduke's dream is a counter dream where everything is possible. Maddened in the army Hayduke realizes that the army also contributes to the destruction of the world. For him Kremlin and Pentagon should become nursing homes for generals, presidents and representatives of the government.

Hayduke is the perfect eco-warrior, as he becomes a man of heroic dedication to his mission. Hayduke dreams of a world where "free men and wild women on horses, free women and wild men, can roam the sagebrush canyonlands in freedom." Although he realizes that his dream would only last until the next Iron Age, if ever fulfilled, he does his best to make it come true.

The Gang is also aware that their activities might be misunderstood. "They ain't gonna understand us too good" Smith says; "we're gonna be misunderstood... Maybe we should explain."

Carter and Abbey present America as their setting with its mission of "saving" the world as embodied in the "mad" characters with their impossible missions trying to deconstruct the violent world in order to reconstruct it. Hayduke in *The Monkey Wrench Gang* is trapped in nightmare, Hayduke trembled, moaned and fidgeted in his greasy army- surplus mummy bag ... (p.163) and as he is in constant threat and therefore armed and seeks "Flight," which is unfortunately not possible with his present state of mind and his stereotypical man image.

The mad characters with their self-inducing pain are actually entrapped in their “bodies” and false self that they have themselves created by being passive against the reactive forces (Nietzsche’s terms “action” and “reaction”) as Hayduke fought in the army and went to Vietnam and so he has to transform and “become.” Deleuze, adopting these two terms; creates other concepts on them, namely the “nomadic concept of thought.” There is the necessity for employing the nomadic thought, although Hayduke is nomad-like, he has to be brought on the shaman’s road. The mad characters of Carter and Abbey have fixated their thoughts on the predominant patterns of thought that they created in their own minds, alongside with the clichés prevalent in dominant thought. This process of fixation is made visible in their “stereotypical images” of homeless, in-between people, who try to find a new form of existence and new possibilities of Flight; which is the key concern of thought in Angela Carter’s and Edward Abbey’s fiction.

### **3.3 Deleuze & Guattari: Schizoanalysis and Flight in Carter’s and Abbey’s Fiction**

Flight is also a Deleuze and Guattari concept and is embodied in Bhabha’s concept of “The Third Space.” In order to open up new planes and new spaces that will give rise to the possibility for different sensations, there is the need of both physical and sensual transformation. Deleuze paves the way to transcendental empiricism, it is a way out of the difficulties introduced by Kant and continued in the phenomenological search for an *Urdoxa*—the difficulties of “transcendental-empirical doubling” and the “traps of consciousness,” (false consciousness) a life and immanence, a life in contrast with John Locke’s “self” and his explanations of self—consciousness, memory, and personal identity (Deleuze 2005, p. 8). It is an empiricism that departs from the classical definition that says that all ideas can be derived from atomistic sensations through logic of abstraction and generalization. A different “synthesis of the sensible” then is required for a life that is always indefinite, that can make conscious self or person possible (Deleuze 2005, pp. 8-9).

Deleuze talks of a “being of sensation.” The being of sensation is what can only be sensed, since there precisely pre-exists no categorical unity, no *sensus communis* for it. Like in artworks there are sensations connected in materials in such a way as to free aisthesis from the assumptions of the sort of “common sense” that for Kant consists of “I think” or “I judge” (2005, p. 9). Artworks activate something impersonal in our bodies and brains that can not be reduced to any pre-existent “we.” The question of sensation must be pushed beyond the phenomenological

anchoring of a subject in a landscape in the way Deleuze thinks cinema introduces movement into image. There is still a kind of sensualist piety in Merleau Ponty—called “the flesh” is only the “thermometer of becoming” given through “asymmetrical syntheses of the sensible” that depart from good form or Gestalt (2005, p.10). Thus the body/flesh of Evelyn is turned into the “thermometer of becoming” by Carter in *The Passion of New Eve* by making his double Tristessa, who stands for the madness of Hollywood cinema, visible:

My new flesh momentarily betrayed me; it swept my memory back to prep school, the smell of fresh sweat, flannel boys' bodies, fresh cut grass ... but it was not a real memory, 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)

Therefore, she is the mad actress who turns out to be a fake Gestalt as Tristessa is a man selling his male body as a female body on the consumer market in the capitalistic patriarchal society. Tristessa's body is self-objectified. Angela Carter by writing out of the human body permits to flow and overflow and teaches her readers to be open to intake, to be open to receive and how to nourish oneself on the way to fullness. In this respect Anais Nin's (1982) suggestion of the concept of fullness that carries one and sweeps one into experience and into writing is important. In the same manner Deleuze and Guattari suggest that desire always wants more than the status-quo. And art is so powerful that it opens the way to transformation. The magical prefix trans- serves for this aim; trans-forming, transposing, transmitting, transcending, translucent, transfiguring, transmitting as explained by Anais Nin (1982):

All the words that have the prefix trans are words that lead us out of the present, away from the painful, paralyzed spot of our lives ... This trans ... Transmission, transposition, transcendence –is vitally necessary not only to our human life, but also our creativity. And creativity is so necessary for human life because it shows us the capacity for change. ( cited in Beckman 2011, p. 67)

Anais Nin's (1982) claim that the personal life, when deeply lived to the fullest, will take one beyond the personal and put back the responsibility for the collective in one's self is important. Out of feeling for others will come the need for contact that will make one and the people around grow and become freer (Beckman 2011, p. 67). Angela Carter and Edward Abbey include the collective in one's self. In Abbey's opinion the voiceless were all those who faced injustice, struggled against a superior force, or were threatened in the name of “progress” and were not content with authority's law and order. His concern was to honor life and to praise the divine beauty and natural world and he wanted justice and freedom for the soul (Abbey



1998, p. 178). If not transcendence, but transgression becomes the only way for Carter's and Abbey's characters. Carter employs pornography and Abbey employs sabotage. With violent forms of transgression these characters situations are to be altered by them through empathy. Calling for a different sensation and trying to connect, these characters try to free themselves by ego-loss.

The self is fiction or artifice for Angela Carter as made evident in Evelyn and Leilah's image in the mirror (Carter 1977, 30). And as asserted by Gilles Deleuze, through habit we believe in an incorrigible illusion of living, and the artifice makes the self become fully part of nature—our nature (2005, p.12). Ironically, only Evelyn should encounter Leilah, because he is not tied to life with his perception, for him Leilah is like a mermaid not a real living body together with all the things she symbolizes (race, category, gender, youth, criminal, dancer, naked model, bird, fox and so on) as expressed by Evelyn in his following words:

She was like a mermaid, an isolated creature that lives in fulfilment of its own senses; she lured me on, she was the lorelei of the gleaming river of traffic with its million, brilliant eyes that intermittently flowed between us. (Carter 1977, pp. 22-23)

Only Evelyn could see her in the darkness of the night. Ironically, she is both a slave and a master.

### **3.3.1 Immanence A Life: Slave & Master / Strong & Weak**

As in the case with many of Carter's and Abbey's characters as they embody many ideas and concepts (animate and inanimate) there is the necessity for a shift in perspective. As affirmed by Deleuze, the relation of thought to life must be rethought (2005, p.19). It is important to introduce movement into thought rather than trying to find universals of information or communication (2005, p. 20). A Life, is a pure immanence. It is the immanence of immanence. A life is absolute immanence and complete power. A life is complete bliss (2005, p. 27). Deleuze states in *Pure Immanence: Essays on A Life*:

A life is everywhere, in all the moments that a given life subject goes through and that are measured by given lived objects; an immanent life carrying with it the events and singularities that are merely actualized in subjects and objects. This indefinite life does not itself have moments, close as they may be one to another, but only between-times, between-moments; it doesn't just come about or come after but offers the immensity of an empty time where one sees the event yet to come and already happened, in the absolute of an immediate consciousness ... The singularities and the events that constitute a life coexist with the accidents of *the* life that corresponds to it, but they are neither grouped nor divided in the same way. They connect with one another in a manner entirely different from how individuals connect. (2005, pp. 29- 30)

Eve in Angela Carter's novel *The Passion of New Eve* and Bonnie in Edward Abbey's novel *The Monkey Wrench Gang* are impregnated and they are empowered for immanence a LIFE. As stated by Deleuze, A life contains only virtuals. Thinking and art might introduce new connections, the brain as materiality of "a life" yet to be invented, prior and irreducible to consciousness as well as machines, memory as one of them. Nietzsche is an example; he did not believe in the unity of self and did not experience it. Subtle relations of power and of evaluation between different "selves" express other forces of thought. Everything was a mask with Nietzsche. His madness was his final mask. Illness contained health and health contained illness. The "reversal," the shift in perspective was important. Thus the movement from health to sickness, from sickness to health, as an idea, the mobility between the two states is the sign of superior health. This lightness in movement, is the sign of "great health" (2005, p. 38).

The readers are provided with conditions of illness in Carter's and Abbey's fiction. Evelyn in Angela Carter's novel *The Passion of New Eve* and Hayduke and the gang members in *The Monkey Wrench Gang* experience pain. They remain reactive. Evelyn remains reactive although he has power as a Professor in *The Passion of New Eve*. Doc Sarvis remains reactive although he has power as a scientist in *The Monkey Wrench Gang*, therefore he is impotent like Zero in *The Passion of New Eve*, who has power as a poet but remains reactive. All these characters are to be made active.

As Deleuze also states, the condition of the slave as slave doesn't change when he gets power. Even when they win, reactive forces are still reactive (2005, p. 76), they are not aware of their power to transform. Our masters are slaves that have triumphed in a universal becoming-slave. As Deleuze explains, modern states are, for Nietzsche, ant colonies, where the leaders and the powerful win through baseness, through the contagion of this baseness and buffoonery (2005, p. 76). His idea that the strong must be protected from the weak is important. In Nietzschean psychology, the stages of the triumph of nihilism convey great discoveries of the categories of a typology of depths. It's your fault if I'm weak and unhappy becomes the slogan. Action becomes something to be ashamed of. Life is accused for everything that happened. Life's power is disregarded. Bad conscience is the moment of introjection. Having captured life like a fish on a hook, the reactive forces can turn in on themselves, by interiorizing the fault and accepting their guilt. They invite all of life to come and join them, so they acquire a maximum contagious power and form reactive communities.

Therefore, the fiction of Angela Carter and Edward Abbey are populated by reactive characters, who are weak but form communities as in the case of silent wives of Zero as well as Evelyn and Tristessa in Carter's novel *The Passion of New Eve* and the gang members in Abbey's novel *The Monkey Wrench Gang* their action is only reactive, cyclic Eve is caught helpless at the end of the novel Hayduke and the gang members are stopped by the police and thus their action may seem "useless" for the reader.

As mentioned by Deleuze in *Pure Immanence: Essays on Life* the ascetic ideal is the moment of sublimation. What the weak or reactive life ultimately wants is negation of life. Its will to power is a will to nothingness, as a condition of triumph. The will to nothingness can only tolerate a life that is weak, mutilated, reactive-states close to nothing. Judging life according to values superior to life: these pious values are opposed to life, condemn it, and lead it to nothingness, they promise salvation only to the most reactive, the weakest, and the sickest forms of life. Such is the alliance between God-Nothingness and Reactive-Man. Everything is reversed: slaves are called masters (2005 p. 78) like the impotent Zero in Carter's novel *The Passion of New Eve*, like Bishop Love in Abbey's novel *The Monkey Wrench Gang*, who controls the desert, thus the weak are called strong; baseness is nobility we say someone is noble and strong because he carries; he carries the weight of higher values; he feels responsible, even life, especially life, seems hard to carry. To make the right evaluation is no longer possible. The slave is the carrier of the slavery and the weak and is the opposite of a creator or a dancer. Fevers as an active force and rejecting to be a slave is therefore a dancer in Carter's novel *Nights at the Circus* to bring a change.

### **3.3.2 The Death of God & Genesis: Minor Gods**

As Deleuze continues (2005), that is related to the stages of nihilism, according to Nietzsche, Judaic religion, Christianity and the degenerated Greek philosophy led to this way of thinking and the stages are also the genesis of the great categories of thought : the Self, the World, God, Causality, finality, and so on are all based on this genesis. The death of God is the moment of recuperation. The Death of God was thought to be an inter-religious drama, a problem between the Jewish God and the Christian God, to the point where we are no longer quite sure whether it is the Son, who dies out of resentment against the Father or the Father who dies so that the Son can be independent. That Christ died for the sins of the human being was Saint Paul's basic principle of Christianity (Deleuze 2005, pp. 79-80). And this principle is

challenged by both Angela Carter and Edward Abbey as they replaced the commanding and ruling face of Christ with animal faces. Fevvers's face is meat dish like in Angela Carter's novel *Nights at the Circus* and George Washington Hayduke's face appears to be the face of cougar, lion. Such the white face of the controlling master disappears, thus lessening the effect of Christianity. In this respect faciality and animality will be discussed in details in chapter 5 and 6.

Thus there is the need for minor Gods to replace this idea of Christ, who are human-like and in need of help like the Gods of Native Americans. With the Reformation, the death of God becomes a problem between God and man, until the day man discovers himself to be the murderer of God, wishes to see himself as such to carry this new weight. He wants the logical outcome of this death: to become God himself, to replace God (2005, p. 80) like the Mormon Bishop Love in *The Monkey Wrench Gang*, who wants to possess the whole World for himself standing for great love for capitalism.

The Mormon Seldom Seen Smith feeling guilt and pain for his sins cannot endure life and cannot think of repentance as the last man, with his prayers he wants God to come and save the World. The last man wants to die; the moment of the end. The death of God is thus an event that still awaits its meaning and its value. As long as our principle of evaluation remains unchanged, as long as we replace old values with new ones that only amounts to new combinations between reactive forces and the will to nothingness, nothing has changed; we are still under the aegis of established values.

Beyond the last man there is the man who wants to die. For nihilism, becoming and multiplicity are guilty (2005, p. 84) and Carter and Abbey look for multiplicity in their fiction, Bonnie, Hayduke, Doc Sarvis in Edward Abbey's novel *The Monkey Wrench Gang* and Eve/lyn and Leilah in Angela Carter's novel *The Passion of New Eve* and Fevvers and Walser in *Nights at the Circus* stand for multiplicity and "various selves" rather than identity bound to the earth and who live close to states of Zero and seek affirmation. The affirmation is the highest power of the will. But what is affirmed? The earth, life ... but what form do the earth and life assume when they are the objects of affirmation? A form unbeknownst to we who inhabit only the desolate surface of the earth and who live in states close to zero (p. 84). In *The Passion of New Eve* (1977), Angela Carter brings Evelyn and Tristessa close to the impotent Zero, ironically, turning the mad Zero into a destroying "war machine" who have the luxus for mobility between states of illness and health in Nietzschean way, who are incapable of becoming active and affirmative as they are mad.

Thus the mad characters in Carter's and Abbey's fiction are, ironically, turned into the destroying "war machines" as opposed to the affirmative and connecting "abstract machines" and desire machines of the universe as defined by Deleuze and Guattari to break from power with madness, by getting rid away from fear of madness.

Thanks to the Nietzschean mobility between the states of sickness and health Angela Carter and Edward Abbey by mapping the human "body" and "mind" and the "desert" and the "World" for possible future maps, open a new plane and present gaps. They open a new body and new spaces for a new genesis in order to make the world over and over again. They emphasize the need to connect to the "body" of the Earth, which the modern man has long lost. The characters wish is to connect to the body of Earth through ecogenesis.

In their fiction Carter and Abbey display distrust to the institutions of psychoanalysis; for Foucault all relations are power relations, for R. D. Laing gives voice to the silent patients for the first time and Deleuze & Guattari introduce the nomadic thought to philosophy. For all of them psychoanalysis contributes to keeping the status-quo and it is responsible for the World's suffering that is caused by the growth myth. For Edward Abbey wilderness needs to be defended through sabotage. And he differentiates sabotage from terrorism as stated in *Encyclopedia of Religion and Nature*:

He regarded sabotage against the tools of governmental and industrial terrorism as a supremely ethical act. He clearly differentiated between terrorism and sabotage, proclaiming that everything from the military strafing of villages in Vietnam to the chaining of trees to clear land for cattle grazing were acts of terrorism against life. Committing acts of sabotage against tools of terrorism was required if habitats were to be defended against indiscriminate pillagers who pursued growth for the sake of growth, a condition he regarded as the ideology of the cancer cell. (Taylor 2008, p. 3)

Therefore, Abbey's characters fight the machines and the bulldozers in *The Monkey Wrench Gang*. Nature as the only valuable treasure of the human beings is used and abused with the created myths and success stories about "growth." Nature, as the only life giving source is turned into a life taking monster. To prevent a catastrophe as the apocalyptic world of Angela Carter's *The Passion of New Eve*, George Washington Hayduke in *The Monkey Wrench Gang*, as a schizo person wanders between the Nietzschean states of illness and health. Hayduke also very well suits to Deleuze's & Guattari's description of the free man in *Anti-Oedipus: Capitalism and Schizophrenia*:

These men of desire—or do they not yet exist?—are like Zarathustra. They know incredible sufferings, vertigos, and sicknesses. They have their specters. They must reinvent each gesture. But such a man produces himself as a free man, irresponsible, solitary, and joyous, finally able to say and do something simple in his own name, without asking permission; a desire lacking nothing, a flux that overcomes barriers and codes, a name that no longer designates any ego whatever. He has simply ceased being afraid of becoming mad. He experiences and lives himself as the sublime sickness that will no longer affect him. (1983, p.131)

They all question the role of the psychiatrist and the institutions of psychoanalysis. George Washington Hayduke is a schizo person and he is a free man in Edward Abbey's novel *The Monkey Wrench Gang*. Madness functions as a third space where all hierarchical systems and centres including organized memories collapse.

Evelyn encounters his own madness in his Other Tristessa and recollects his fragmented memories to be finally to get rid of them. He lands in the desert to become a free man, the third space that is falsely associated with madness, ironically, he is there to be cured and to become liberated and to connect to the machines of the earth as described by Deleuze and Guattari:

The schizo knows how to leave: he has made departure into something as simple as being born or dying. But at the same time his journey is strangely stationary, in place. He does not speak of another world, he is not from another world: even when he is displacing himself in space, his is a journey in intensity, around the desiring-machine that is erected here and remains here. For here is the desert propagated by our world, and also the new earth, and the machine that hums, around which the schizos revolve, planets for a new sun. (1983, p.131)

Universal madness verses individual madness and madness will be fought with the idea of madness. Madness is a threat when wilderness is absent. Evelyn has to face both inner and outer wilderness. Like the scientist Evelyn who has to face wilderness in Angela Carter's *The Passion of New Eve*, Doctor Sarvis, too, echoing Deleuze and Guattarian idea of the free man in *The Monkey Wrench Gang* will encounter his own wilderness.

### 3.3.3 Eco-psychology

"The wilderness once offered men a plausible way of life," the doctor said. "Now it functions as a psychiatric refuge. Soon there will be no wilderness." He sipped at his bourbon and ice. "Soon there will be no place to go. Then the madness becomes universal." Another thought. "And the universe goes mad." (Abbey 1975, p. 63)

Doc Sarvis's lament in Abbey's *The Monkey Wrench Gang* echoing *Desert Solitaire* hints at the serious threat of madness and the need for ecopsychology. Both Angela Carter and Abbey question through ecopsychology as Deleuze and Guattari did, the ways and attitudes of "individuals" who "desire" suppression, despotism, capitalism

and globalism that is the new form of capitalism. As mentioned by Daniel W. Smith, there are no facts but only interpretations (perspectives) as mentioned by Nietzsche in his doctrine of perspectivism. The human drives interpret the world; it is not the ego, nor the conscious opinions that interpret the world. Transcendence is not desired, as Levinas and Deleuze's theory of transcendence gives an absolute responsibility for the other which is difficult to assume. The same is true for infinite call to justice that can never be satisfied (in Derridian sense). From Deleuzian point of view of immanence this restricts the capacity to act. From the point of immanence, transcendence, produces slavery and impotence in its demand of the impossible (frequent Derridian theme) (2007, pp. 68-69). Therefore impotency is a dominant theme in both Angela Carter and Edward Abbey's fiction.

### **3.3.4 The Eternal Return & Apocalypse**

Eternal return can be explained with Nietzsche's idea of the cycle, it is the idea that everything comes back. But, for Nietzsche, the eternal return is selective. It gives a law for autonomy of the will freed from any morality. Any thing that is desired too much must be wished to come back. In this case, laziness, gluttony, cowardice would become something different in its eternal return and will come back as something other. Cowardice, for example, would become an active power of affirmation (2005, p. 88). The idea of the eternal return is not only a selective thinking but also a selective being (p. 88). Then, only joy returns, only affirmation comes back. Seldom Seen Smith, Bonnie, Doc Sarvis are to "become" and George Washington Hayduke is in its eternal return appears even and disappearing during the novel *The Monkey Wrench Gang* and in Abbey's later novels. Eve is confronted with the army of adolescent boys in *The Passion of New Eve*. This event can be associated with the end and begin of life at the same time, as apocalypse may make the reader think of the eternal return, it may be considered as the coming back of nihilism and the reactionary forces, but for the reader its affect will never be the same.

Deleuze and Guattari call for a 'nomadic' science as a way to connect different strands of knowledge together (Dodds 2011, pp. 14-15). For Bion knowledge is not a thing we have, but a link between ourselves and what we know . . . (2011, p.15). The human thought is divided by the academia into a schizoid fragmented space. a theory for linking in Bion's sense, an "alpha function" helping to connect diverse elements together without each losing their own identity, specificity, and importance to

think how something new emerges from heterogenous swarm of interconnecting, interdependent, complex, nonlinear relationships (2011, p.15).

*The Monkey Wrench Gang* presents many philosophical debates to create new knowledge. Bonnie, who has a degree in French Literature and Doc Sarvis the scientist discuss the death of God, Marxism and so on and Bonnie reads R.D. Laing. Abbey's aim is to bring about new knowledge especially related to psychology and the environment, as Hayduke is mad, and identified by Doc Sarvis as a healthy psychopath. In this way, Edward Abbey analyzes the relationship between psychopathology & crime and "the psychopath & the criminal." Actually, the society by emphasizing belief in technology and road building religion open the way for the psychopathic politicians to destroy the environment and open spaces (testing), the individuals themselves are psychopathic, as psychopaths are not easy to be identified, especially when they are successful people having their status and respectful position in the society. The Psychopath and the criminal are other debatable concepts of scientific study as suggested by Hare & Babiak:

Still, just having a psychopathic personality disorder does not make one a criminal. Some psychopaths live in society and do not technically break the law—although they may come close, with behavior that usually is very unpleasant for those around them. Some may lead seemingly normal lives, not hurting people in ways that attract attention, but causing problems nonetheless in hidden economic, psychological, and emotionally abusive ways. They do not make warm and loving parents, children, or family members. They do not make reliable friends or coworkers. Many psychopaths adopt a parasitic existence, living off the generosity or gullibility of others by taking advantage of and often abusing the trust and support of friends and family. They may move from place to place and from one source of support to another. (2015, pp. 19-20)

Therefore it is not easy to distinguish a psychopath in the society, as they may have a good status and may seem to be as reliable experts. Such "growth oriented" experts can be considered as ecopaths, destroying nature and giving harm to animate and inanimate existence in nature, thereby destroying the whole life.

As affirmed by Dodds, with the shift in social sciences and psychoanalysis toward historical concerns DeLanda calls for a 'nonlinear' and 'non-equilibrium' history. Deleuze and Guattari's powerful attack on established psychoanalysis can be seen as a call for such a transformation within Freud's science. Felix Guattari himself a psychoanalyst in his book *Chaosmosis* (1995) calls for a science of ecosystems. He calls for an ecosophy. An ecological thinking into psychoanalysis must be introduced to open a third space. A psychoanalytic approach to ecology is important. Thinking in terms of Felix Guattari's (2000) *The Three Ecologies of mind*, nature and society (Dodds 2011, p. 17) might be useful. The scientist Evelyn in Angela Carter's novel



*The Passion of New Eve* has to develop an ecological self by becoming woman and by facing the Mother (nature whom he feared) to reach the points of an immanent mind and is to connect to the Earth by being raped and re-raped by Zero. His becoming combines psychology and science, For H. Searls, the present civilization is fascinated by technology and it is easier for the individual to identify with technology:

In this realm of omnipotent fantasy . . . mother earth is equivalent to all of reality . . . a drag . . . to our yearnings for unfettered omnipotence . . . It may be not at all coincidental that our world is threatened with extinction through environmental pollution, to which we are so strikingly apathetic, just when we seem on the threshold of technologically breaking the chains that have always bound our race to the planet of our origin. I suspect that we collectively quake lest our infantile omnipotent fantasies become fully actualized through man's becoming interplanetary and ceasing thereby to be man . . . [We] are powerfully drawn to suicidally polluting our planet so as to ensure our dying upon it as men, rather than existing elsewhere as . . . gods or robots ... (1972, pp. 371-372 cited in Dodds 2011, p. 72).

Western civilization is basically paranoid and omnipotent in its approach to nature and there is the tendency to create an identifiable enemy (Dodds 2011, p. 72). The imagination of the world without the human being (ourselves) as a coping mechanism becomes a way to get accustomed to the idea that no matter how much we plan, we still may not make it as a species. Finally revolution degree zero reverses time and undoes all human mistakes, leaving open the possibility that we might evolve again, better the second time and to deal with environmental guilt and fear of extinction (p.40). Eve's being raped and reraped by the impotent Zero and Tristessa everything is tied to Eve to the revolution degree zero that time becomes reversed and the things done to the Earth by Tristessa ( world of illusions and virtuality ) and Evelyn ( science and reality) becomes undone. The rape of Eve and Tristessa (man/woman) and their murder triggered by Zero via her characters, Angela Carter attempts to explore the unknown realms (like the unconscious) of the human psyche in an apocalyptic setting. As mentioned by Joseph Dodds (2011), to understand the idea of the apocalypticism in literature and film its definition is noteworthy. Apocalypticism is one of the most powerful ideas Paul Boyer (2008):

. . . ( concerning) the ultimate struggle between the forces of order and chaos. It is deeply appealing at a psychological level because the idea of meaninglessness is deeply threatening. Human societies have always tried to create some kind of framework of meaning to give history and our own personal lives some kind of significance. (cited in Rohrer 2008 and Dodds 2011, p. 60)

As a pattern of human thought it is crucial to human beings existence. As Wiseman (2007) asserts if it did not exist we would need to invent the idea of apocalypse as

they are haunted by the idea of a world 'without us' (Dodds 2011, p. 60). For Freud, the human being cannot imagine her/his own death, even when she/he tries to do so she/he is still present as a spectator to her/his own funeral and counts herself/himself as one of the few survivors building the ecotopian dream (Dodds 2011, p. 140).

In Angela Carter's novel *The Passion of New Eve* (1977) the impregnated Eve is among one of the only survivors and she has to decide which gender to take on. She on the other hand throws the genitals given to her into the sea alluding to a new genesis without the imposed roles of gender, she refuses to be responsible for "The Fall," "the Original Sin" and betrayal of the human being. Psychology and science will determine the planet's fate. Action will overcome denial, which is the most paralyzing of human responses (Dodds 2011, p. 25).

For Dodds, Freud is still relevant to understanding our current crisis, although he related psychology to social sciences, from war to racism, group psychology and the discontents of civilization (Freud 1913a, 1915, 1921, 1927, 1930). He was writing during a period when the possibility that human activities could bring the Earth's ecosystems to the brink of collapse would have been hard to contemplate. For Freud civilization defends us against nature and will such continue in future without being vanquished and totally subdued to man (Dodds 2011, p. 31).

Joseph Dodds continues, Freud's rhetorical style conveying two crucial aspects of the civilization's relationship to 'Nature' opens up a psychoanalytic approach to ecology. First, Freud depicts a series of binary oppositions typical for his era, and not so different in our own: human versus nature, man versus woman and (more implicitly) order versus chaos. Here we find classic tropes of the Enlightenment, modernity, patriarchy, industrialism and capitalism, which Jungian ecopsychologists Mary Jane Rust (2008) calls the myths we live by like 'myth of progress' (such as 'The American Way of Life' American Dream and 'growth') and the 'myth of the Fall (The Doctrine of Election).' She argues in order to create a sustainable future we need to find other stories, other myths, through which to live our lives, to rethink how we have fallen and what it means to progress (2011, p. 31). Angela Carter and Edward Abbey present new myths in their novels related to hybrid creatures (Goddesses, Tricksters and Shamans, animals, actors, artists and the environment via memories of their characters like Evelyn's, Walser's, Hayduke's, Smith's memories about the American landscape.

As mentioned by Joseph Dodds, Freud's work suggests that Western culture views civilization as a defence against nature, and against wildness, inner and outer, therefore there is the need for a new myths to live by that will tell the people how to live in harmony with nature and it is an important therapeutic task to find out how these myths shape the internal worlds, the language and defense mechanisms. Therefore it is necessary to reread and redefine one's own myths especially for the human beings who live in-between states of transition in order to find inspiration from the stories of the others at a crucial historical timepoint that will define the future of the Earth and the human being (2011, pp. 31-32).

So, Carter and Abbey employ others' stories, the stories of indigenous people, the stories of a world, which once was pagan and "uncivilized." Thus, as also suggested by Joseph Dodds, the concept of Civilization must be rethought, as the feeling of mastery of civilization gives a dangerous illusion. The need of mastery of nature is a mask that hides the great fear from Mother Nature (2011, p. 32). It should be the task of psychoanalysts to come together and find a solution. The control promised by the Enlightenment and the power of the intellect to control chaos turned out to be a dangerous illusion for alienated modern man (Dodds 2011, p. 33).

Evelyn as an intellectual and man of science has to face the awesome Mother, the Black Goddess embodying all ideas of misconception related to The Mother Nature in *The Passion of the New Eve*. The concept of Mother Nature itself is artificially created. Angela Carter challenges this American concept. For Carter and Abbey, all kinds of "-isms" including feminism (matriarchal dominance as embodied by Mother) are restricting and are "falsely" believed to be imposed on the individual and thereby paralyzing them and keeping them away from "thinking." This prevents the individual from taking the initiative by "taking action" and risk, and so restricts them to "reaction." Deleuze taking the two terms "action" and "reaction" over from Nietzsche adopts them in his philosophy of Difference, as the only possibility for freedom. Active forces are the ones, who rule and dominate the masses, whereas the reactive forces are acted upon, as they cannot take action that is associated with "creation," and are therefore, to remain passive for forever. The "mind" is a historically constructed site and is a site of power, the concept of "man" like any other "idea" or a "thing" is constructed in the "human mind" as images, separated from their actual physical bodies (that are "assemblages" consisting of doubles and multiple machines co-existing). Tristessa the sad, in *The Passion of New Eve* is masquerading as a woman, willingly having taken the role of feminine suffering while still a biological man. Eve/lyn experiences bodily pain in the actual body of a

woman.” Tristessa is its icon brought to life by the movie industry, and Eve/lyn is a mirrored image and mirror is a space without a place it is a heterotopia. Tristessa in *The Passion of New Eve* tells her reasons for performing as a woman to Eve/lyn as she is fascinated by the power of female passivity and how he was seduced by woman's negativity. Passivity as Tristessa explains is the absence of being. It is to be everything and nothing at the same time (Carter 1977, p. 137). This is the power of New Eve's “becoming” in the mind of the reader.

Joseph Dodds states that Western culture views the earth as a ‘thing.’ The Earth is seen as a dead object to be owned and fragmented to serve the material needs and desires of the human species at the expense of all other species (2011, p. 82). The concept of the ecological self for Roszak (1995) is crucial, for creating a ‘psychology as if the Earth mattered,’ and there is the need for an expanded self that would include the natural world, which does not mean self-destruction (Dodds 2011, p. 82). To become one with the world is the only way as Edward Abbey sees his self expanded to include the natural world in the *Desert Solitaire* emphasizes the need for the creation of an ecological self and not an ego-identity but an eco-identity for self care that means care for the Earth.

Deleuze & Guattarian becoming means continual process of movement and flux. As cited in Powell “we are not in the world, but we become with the world . . .” Becoming universe, becoming plant (animal) and finally becoming zero as Evelyn becomes a wife of Zero, ironically. In this process, according to Powell (2006) in Deleuze & Guattari the subject/ object boundaries meld in molecular fusion in order to form new entities, when the other is experienced in more dynamic, ways of being in the world. Becomings are always molecular. Objects or forms are always known from the outside recognized by experience through science and habit (Dodds 2011, p. 130).

Angela Carter and Edward Abbey propose models and new ways and models of thinking for the production of new concepts in their fiction. Each reader has to find their own ways of flight as Edward Abbey himself found his own possibility of flight in his autobiography *Desert Solitaire* and his novel *The Monkey Wrench Gang*. Angela Carter in *The Passion of New Eve* and *Nights at the Circus*, R. D. Laing, Michel Foucault, Gilles Deleuze and Félix Guattari in their restudy of the philosophers and the psychiatrists paved their ways to a Different Philosophy and Psychiatry and anti-Oedipus. The ways of Flight, are the search for gaps and the employment of nomadic thought and this should be the central focus for the pavement of an

immanent mind and life that is affirmed. The characters in Edward Abbey's novel *The Monkey Wrench Gang* are only tools, they are monkey wrenchers.

### 3.3.5 The Body (Human and City) & The Self

There is the necessity to fix the system and to cure the illness caused by the consumerist patriarchal society is symbolically represented by the sick boy, unable to breath. Doc Sarvis, as he is a doctor, is responsible for the treatment like the therapeutic institutions that refused their roles as previously discussed in this thesis. Doc Sarvis with the pun on his name is to serve the society by reversing the 'irreversible' system in *The Monkey Wrench Gang*:

Doc thought he knew where the poison came from that had attacked the boy's lungs, the same poison eating into the mucous membranes of several million other citizens including himself. From poor visibility to eye irritation, from allergies to asthma to emphysema to general asthenia, the path lay straight ahead, pathogenic all the way. They were already having afternoons right here in Albuquerque when schoolchildren were forbidden to play outside in the "open" air, heavy breathing being more dangerous than child molesters. (Abbey 1975, p. 233)

The polluted city is a dangerous place and destroys health, it is killing people. Chemicals are added in food and drinks that destroys health. The city is also self threatening.

The Monkey Wrench Gang's journey, too, starts from the confining classroom that is a heterotopia, where Doc Sarvis feels himself imprisoned in the airconditioned room. He breaks the window in order to escape. It is the act of freedom. It is a symbolic act, he acts against the system and the only way of "reaction" for him becomes violence.

The only way out, for Flight, is to go to open spaces as Bonnie experiences in *The Monkey Wrench Gang* as expensive meditation techniques, too, come short:

She closed her eyes, allowing the radiant light to diffuse her mind. The car lay still between her legs. From outside, transmuted by the walls, she heard only a remote murmur, the pullutation of the city's restless hive. She closed off the sound gradually, concentrating on inner reality ... Step by step she emptied and composed her mind, removing one by one all the images stamped by the day--the shopping tour, the pimply adolescent, the strange cargo in Doc's station wagon, the way he stared at the cocktail waitres's legs, the pointless talk, the drive to the hospital, his shambling bulk disappearing into those endless corridors of pain, the fur of the cat between her shaven calves, the sound of shankar's sitar, the odor of the incense. All passed, faded, glided of into nothingness as she concentrated on her own, her secret, her personal (cost \$ 50) meditation word. ... (Abbey 1975, p.147)

The gang members seem to follow the view of George Wharton James when they resort to the desert for freedom. In *The Wonders of the Colorado Desert*, James

displays the importance of the desert and open spaces, when he describes the rivers, mountains, canyons, and springs, as well as the flora, fauna, and Indian culture of the Coachella and Imperial valleys. James speaks of the desert's "sincerity" and believes one cannot know the self in the fictitious, unnatural cities: "Oh for the freedom of soul that comes from absolute openness, as freedom of the body comes in the desert" (Murphy 1998, p.72). But, unfortunately, it is not only the city that is corrupted as the gang members will come to know, heterotopias (places like military area, hospitals, prisons, church and so on) are everywhere. They are spaces in which contradictory elements are juxtaposed. Heterotopias are maddening. Edward Abbey's *The Monkey Wrench Gang* presents heterotopias.

The desert itself became fiction, as metaphorically, presented by Edward Abbey in *The Monkey Wrench Gang* being occupied by the Mormon Bishop Love (Indigenous people were removed from their lands and the lands became occupied by white settlers). And Doc Sarvis and Bonnie are to show that life is a flow by turning the desert into a third space:

They listened. The river was mumbling something down below, something like a message: Come flow with me, Doctor, through the deserts of New Mexico, down through the canyons of Big Bend and on to the sea the Gulf the Caribbean, down where those young sireens weave their seaweed garlands for your hairless head, O Doc. Are you there? Doc? (Abbey 1975, p. 12)

Carter, too, in her apocalyptic work *The Passion of New Eve* and presents dystopia as opposed to this American image of "seemingly" Utopia and uses this landscape to write a totally different "self."

Evelyn, too, in *The Passion of New Eve* talks about the city as a constant site of fear and the imprisoning spaces without windows and with air-conditioning, like the supermarket and the arrival of sudden and unexplainable deaths:

... because the plate glass had been smashed so often they bricked up places where the panes had been ... There were more armed guards than customers parading the gondolas. The Czech stayed outside to glance at the headlines on a news-stand. When I emerged from the brisk chill of the air-conditioning, I found he had been beaten to death in my absence . . . (Carter, 1977, p. 18)

Leilah is to exorcise the evil residing in the city and the society. Therefore Evelyn meets her in the city in *The Passion of New Eve*.

I met the girl who called herself Leilah and, after that, I spent most of my time with her. The profane essence of the death of cities, the beautiful garbage eater, her sex palpitated under my fingers like a wet, terrified cat yet she was voracious, insatiable, though coldly so, as if driven by a drier, more cerebral need than a sexual one, as if forced to act again and again by, perhaps, an exacerbated, never-to-be-satisfied

curiosity ... each time she submitted herself, not to me, but to a craving she despised, or else to a loathed but imperiously demanding ritual, as if this, this exorcism by sensuality, was what her sensuality needed to make it real. (Carter 1977, p.18)

Evelyn talks about Leilah as the gift of night and the gift of the city (p. 25), through her he will be tied to the “real” body of the city; it will no more be a city of his imagination. She is associated with the night and all the things of negativity. Ironically, she will become his savior. His only friend the alchemist died and he has no more friends other than Leilah. As the city is occupied by rats (scientific pollution and rat race/ opportunists), which outnumber ‘human beings,’ only Leilah is his ticket out of his false self.

Carter not only maps the body of Evelyn, but also maps the cities, to make their mechanisms and their effect on “self” and “body” formation visible. Evelyn’s male self (London) undergoes a journey to meet “different selves” that he refused to encounter in the New Country (New York) and he will move westward in the very manner of reversed colonialism. Leilah will become Evelyn’s hunter in *The Passion of New Eve*:

She dropped her fur on the floor, I stripped, both our breathing was clamorous. All my existence was now gone away into my tumescence; I was nothing but cock and I dropped down upon her like, I suppose, bird of prey, although my prey, throughout the pursuit, had played the hunter. (Carter 1977, p. 25)

As affirmed by Angela Carter in *Expletives Deleted: Selected Writings* that the cities, too, have their own sexes; for Carter, “London is a man, Paris a woman and New York a well- adjusted transsexual” (1992, p. 207). Evelyn, departing from London comes to New York. He finishes his journey, which he started as a man, as a transsexual.

New York is a heterotopia and Beulah is a counter heterotopia. Carter connects New York as a Mother of all spaces with the rest of the United States. Through her usage of spatial metaphors she challenges the hegemonic American society, a northern heterotopia that disciplines and controls the individual via body control. The concept of heterotopia is a construction that Foucault borrowed from medical and biological contexts and used it in his own discourse (2008) heterotopia illustrates the boundaries of imaginable, the objects or patterns not easy to be located or ordered. Therefore he posited the term heterotopia, first mentioned in *The Order of Things*, in opposition to utopia as a different plane of thought and classification. He referred to abstract constructs with little connection material objects. He referred to

heterotopian writing of Rousset and Burgess opposing the utopian writing of Plato and Thomas More (Dehaene & De Caeter 2008, p. 43).

In this way Foucault opened up a Third Space, the science of heterotopia, in which spatial relations could be analyzed. Heterotopia produces fables, as a counter discourse as opposed to the discourse of utopia. Space becomes a character in Carter and Abbey's fiction.

In Carter and Abbey's novels, the landscape is a major character. As Abbey states in an interview with Dave Solheim and Rob Levin (1980) in *The Bloomsbury Review*, the land acts upon and shapes human beings.

Therefore the land is important in self formation, Evelyn's self will be given shape in the open space the American Deserts of New Mexico that will give way to a new beginning as a Third Space in Angela Carter's novel *The Passion of New Eve* as well as Walser's self that will newly be shaped in the Russian Deserts of Siberia in *Nights at the Circus*.

### **3.3.6 The Desert & The Self**

Angela Carter and Edward Abbey, by making their characters land in the desert opens a plane for new 'imaginings' of sexual bodies. For Foucault, sex is not a given, biological foundation and such is the "other" with respect to power. Foucault rejects the idea of a natural and foundational sex, for him it is normative and it is a historical construct that functions as an important platform for power. He analyzed the sexual body to study how the scientific idea of "sex" took form in the different strategies of power, and what role it played on them. He also rejects the idea that "sex" is the scientific foundation and origin for gender identity. Although sexual identity and sexual desire makes it possible to effectively normalize sexual gendered behaviour, scientific knowledge about one's true sex makes it possible to evaluate, pathologize and correct one's sexual and gendered behaviour by viewing it either "normal" or "abnormal" and therefore its gender identity and its scientific discourses are not reliable as gender identity is a constructed identity (Taylor 2011, p. 92-93). Reflecting Foucault's view about the "sexual body," Angela Carter and Edward Abbey use "madness" and "crime" as the only coping device to play with it. Foucault does not view the sexual body only as a docile body and passive object of dominant discourses and techniques of power but also having a possibility of resistance against such discourses and techniques (p.93).

Eve/lyn is raped, beaten and tortured in Angela Carter's novel *The Passion of New Eve*. Walser is beaten in *Nights at the Circus* and Bonnie in Edward Abbey's novel



*The Monkey Wrench Gang* is made a member of a male gang. All of these characters are forced to resist taking on their gender roles assigned on them by society and the scientific discourses. The gang members are to destroy the self threatening machines in *The Monkey Wrench Gang* that are symbolic of the power of technology and science. Evelyn is to be freed from the image of Tristessa selling growth and progress stories on the screen in *The Passion of New Eve*. The enemy is the patriarchal rationality finding embodiment in Eve/lyn (Tristessa, Leilah), Walser and all of the technological machines and automatons in *The Monkey Wrench Gang*. For Foucault it is not the sexual desire, it is in the body that the seeds for subverting the normalizing aims of power are sown. (Taylor 2011, p.93), the body is the locus of resistance and freedom. The body is never completely docile and its experiences can never be wholly normative. The sexual body is discursive. Scientific discourses and disciplinary techniques always objectify it. It is also a body, acting in the world and experiencing pleasure. Discourse and experience are different concepts and must be explained separately, even if the language is accepted as forming the necessary limits of experience and thought. The idea that it is only possible to experience something that we have words for and that language makes intelligible for us the experience itself is still not reducible to language. In this respect the body represents a dimension of freedom. Experiences exceed language and bodies are capable of multiplying, distorting, overflowing their discursive determinants and of opening up new surprising possibilities that can be articulated in new ways (Taylor 2011, p. 94) and they are docile and anarchic not reducible to a collection of biological facts but provide possibilities of experimentation and a variety of pleasures. They are always inevitably intertwined with mechanisms of power, but they also open up a realm of creative politics and personal experimentation, which open up a space of freedom in terms of concrete practices capable of transforming the present (Taylor 2011, p. 97). Sexuality should be transferred from the realm of biological necessity to the realm of practices of freedom (p. 97). Angela Carter and Edward Abbey experiment with human bodies as the realm of freedom practice.

Edward Abbey in his ecosophy, sets his novel in New Mexico, and uses "crime" and "madness" as embodied by the amorphous in-between, trickster figure, the Native American Vietnam veteran mad Hayduke. He sometimes appears to be human and sometimes to be a lion. His double, the Mormon Seldom Seen Smith, is the other gang member, who appears sometimes as a man and sometimes as a monkey in the novel *The Monkey Wrench Gang*. Edward Abbey shows the entrapped "sexual

body” and the pitiful condition of the individual in modern schizophrenic capitalist society as represented by Captain Smith, as he is called in the novel. Hayduke displays extreme forms of masculinity as he also rejects to accept Bonnie into the gang. Doc Sarvis on the other hand is on the extremity of impotency and suffers from arrested development, he is severely dependent on Bonnie. Abbey’s only solution is sabotage. It should not be confused with terrorism. Terrorism means the use of deadly violence for a political and/or economic purpose and its goal is people and other living things. There is a parallelism between the governments which persecutes its own people and letting bulldozers tearing up an area of trees and plants, it means one and the same thing for Abbey. Sabotage is the only way to defend wilderness (Murray 2015, p.30). Although there is the lack of trust as emphasized by Hayduke in *The Monkey Wrench Gang* there is the need to unite and to insist on their common goal:

“I have the feeling that others are listening in to every word we say. “  
“I know that feeling,” Hayduke said, “but that’s not what I’m thinking about right now. I’m thinking— “  
“What are you thinking about?”  
“I’m thinking: Why the fuck should we trust *each other*? I never even met you two guys before today.” (Abbey 1975, p. 69)

As opposed to the notion American “Team Work” which is responsible for the corruption the gang members come together in a gang forming a counter team. As Abbey like Hayduke had not developed a political theory he is an anarchist, he is against the status quo. As a free man, anti-authoritarian and the libertine he advises to avoid “ideology” and emphasizes the necessity to speak only for oneself (Murray 2015, p. 30). For Edward Abbey, “Wilderness is the most vital part of civilization and must be defended:”

A man could be a lover and defender of the wilderness without ever in his lifetime leaving the boundaries of asphalt, powerlines, and right-angled surfaces. We need wilderness whether or not we ever set foot in it. We need a refuge even though we may never need to go there. I may never in my life get to Alaska, for example, but I am grateful that it is there. We need the possibility of escape as surely as we need hope; without it the life of the cities would drive all men into crime or drugs or psychoanalysis. (1968, pp.162-163)

Wilderness is vital to human lives as water and good bread (1968, p. 211). Hayduke in *The Monkey Wrench Gang* is a “wild body” in the wild landscape. And landscape is an important concept in American culture:

In our literature, nature was Americanized and idealized and heroes were created to inhabit it. Some of these heroes created themselves, calling on nature as a referent for their autobiographical self-definition. Sometimes the relationship between nature

and narrator was harmonious . . . American “ecobiography,” nature becomes an identifying canvas on which to write a self. (Murphy 1998, p. 94)

For American writers America is not really a land, but an idea (p. 94). Angela Carter in the same manner recreates the American Self by deconstructing the former. Evelyn is made into Eve in the American landscape in her novel *The Passion of New Eve* to define the passions anew and give a new direction to desire. In *Nights at the Circus* by writing the fictional autobiography of Sophie Fevvers as she is representing the indigenous people of both America and Russia in *Nights at the Circus* she opens the way for the creation of the New American Self in the body of Walser, who is a so-called Californian. Her magical realist novels function as ecobiographies, because Fevvers as a shaman is a combination of both a bird a woman, where the real and magic are blurred. America is an idea. America is a concept, it is a Third Space where the Western and Eastern ideas meet to construct hybrid, in-between Selves where nature and self are blurred. In this respect Edward Abbey's and Angela Carter's fiction are ecobiographies where fiction and reality intersect.

In this respect ecobiography is important, because it makes one question who is constructing whom. The narrative 'I's construct Nature and in turn are constructed by Nature. The border of the Self and Nature is unclear, therefore ego and eco are intertwined (Murphy 1998, p. 95).

In his autobiographical work *Desert Solitaire: A Season in the Wilderness*, Abbey tried to create a world of words in which the desert figures more as a medium than as material. Not imitation but evocation has been the goal” (1968, p. x.). Whether men live or die is a matter of no concern to the desert. The desert must be allowed to remain wild, indifferent, isolated, unpaved and closed to motorized tourists, although he himself hopes to return to the desert. Abbey's fate and the desert's are intertwined, as highways encroach on secluded sandstone monuments and the writer returns to the subways and taxi drivers of New York City. Nature becomes him; his eco and ego are inseparable—and neither is immune to change. (p. 96) Abbey seeks a deeper connection to landscape and the plants that inhabit it (p. 96). The maternal connection to the land as motivation for environmental activists for protests of both the government's nuclear testing that, Terry Tempest Williams believes poisoned her mother and other Utah “downwinders,” and of the Mormon church's patriarchal authority that demanded a blind obedience to the leaders who tolerated the testing (p. 97). Such Seldom Seen Smith is a Mormon and Abbey criticizes the Mormon approach to the Desert.

Although being mad & bad, Hayduke is given the mission to save the World. Hayduke's madness is his form of personality. As for Laing, to label someone as evil or mad is only to cover the distorted relationships between the members in society and family. Laing avoids using the terms, ill or psychologically distorted, because he considers madness as a form of personality. Insanity is the state of health in a mad world. The balance between the human world and natural disappear forever with the intervention of human beings in nature.

In order to make people realize this madness Abbey presents Seldom as having his nightmares in which he is turned into a machine. He is made into "one of us." He is being seized by a machine, personified as the Director of "The Dam" in *The Monkey Wrench Gang*:

"Good. Affix the electrodes. Insert the anode into his penis. Quite so. The cathode goes up the rectum. Half a meter . . . The Director issued his orders to invisible assistants, who bustled about Smith's paralyzed body. "Good. Imprint the flip-flop circuits on his semi-circular canal. Below the ear drum. Right. Five thousand volts should be sufficient. Attach sensor wires by strontium suction cup to his coccyx. Firmly. Plug the high-voltage adapter into the frontal sockets of his receptor node. The head, idiots, the head! Yes--right up to the nostrils. Be firm. Push hard. Quite so. Very good. Now close circuit breakers. Quickly. (1975, p. 257)

He is scanned like a machine or robot. He is dehumanized. He can neither speak nor shout. It can be considered as a metaphor for the silence immanent in patriarchal Mormon Society. This silence must be broken and the harm that is given to the environment must be made visible. Seldom Seen Smith is the "Other" of the mad Hayduke whose madness is not visible. Therefore his madness must also be made visible. Smith is a third space character.

### **3.3.7 The Third Space and the Different Selves**

Homi Bhabha's concept the "Third Space" becomes from the perspective of Deleuze and Guattari as a space that is both virtual and actual ( The Desert of New Mexico) a place for Flight and a place for a new form of existence (for the half-breed, in-between people and all the OTHER forms of life) and a place to build a "self" and not an Identity as it confines every thing in the concept of OTHER, the individual other, the animal other, and the nature other and the space other, as the desert became colonized and has become a testing site where life became cheap. To overcome the desire of power to keep the other confined. Men and women can understand the other as equal. Homi K. Bhabha calls for a vision of the future in *The Location of Culture*:

What is crucial to such a vision of the future is the belief that we must not merely change the *narratives* of our histories, but transform our sense of what it means to live, to be, in other times and different spaces, both human and historical. (Bhabha 2006, p. 367)

Bhabha in *Location of Culture* questions the concept of fixed identity. "Third Space of enunciation" (2006, p. 54) is an important concept. Entering the "Third Space" shows the potentiality of constructing a non-fixed identity, it generates a new sense of identity that maybe "almost the same, *but not quite*" (2006, p.123). Unhomeliness, suggests an "estranging sense of the relocation of home and the world and establishes the hybrid identity. It is the condition of extra-territorial and cross-cultural initiations (p.13). The world will be "soundless and disorganized" for these hybrid individuals who are surrounded by this unhomeliness. Hybridity is the outcome of cultural diversity, which keeps the different under control and gaze in an alien territory. The Third Space is always there in discourse as explained by Homi K. Bhabha (2006):

The pact of interpretation is never simply an act of communication between the I and the You designated in the statement. The production of meaning requires that these two places be mobilized in the passage through a Third Space, which represents both the general conditions of language and the specific implication of the utterance in a performative and institutional strategy of which it cannot 'in itself' be conscious. What this unconscious relation introduces is an ambivalence in the act of interpretation. The pronominal I of the proposition cannot be made to address—in its own words—like subject of enunciation, for this is not personable, but remains a spatial relation within the schemata and strategies of discourse. The meaning of the utterance is quite literally neither the one nor the other ... The implication of this enunciative split for cultural analysis that I especially want to emphasize is its temporal dimension. The splitting of the subject of enunciation destroys the logics of synchronicity and evolution which traditionally authorize the subject of cultural knowledge. (p. 53)

Edward Abbey uses the desert (wilderness) virtual as well as actual as a Third Space to build a self and not an "identity" via language both as a writer and as an individual. In order to open up new planes and new spaces that will give rise to the possibility for different sensations, there is the need of both physical and sensual transformation. Therefore, the characters, ironically, uniting under the leadership of mad Hayduke are turned into the destroying "war machines" as opposed to the affirmative and connecting "abstract machines" and desire machines of the universe (as affirmed by Deleuze and Guattari) to destroy the Grand Canyon Dam they see as the cause of their trouble because all relate their memories (that are the machines) to the beautiful canyon and the river. And memories are also machines as presented by Edward Abbey in *The Monkey Wrench Gang*:

George Washington Hayduke, *Vietnam, Special Forces, had a grudge*. After two years in the jungle delivering Montagnard babies and dodging helicopters (for those boys up there fired their tumbling dumdums at thirty rounds per second at anything that moved: chickens, water buffalo, rice farmers, newspaper reporters, lost Americans, Green Beret medics—Whatever breathed) and another year as a prisoner of the Vietcong, he returned to the American Southwest he had been remembering only to find it no longer what he remembered, no longer the clear and classical desert, the pellucid sky he roamed in dreams. Someone and something was changing things. (1975, p.16)

All of them have different memories related to the land and their selves seem to be threatened while observing the negative changes in the desert and in the Southwest and they all feel that they are threatened even the Mormon Smith, who identified himself with the river in *The Monkey Wrench Gang*:

You know, gentlemen, ” the doctor said. ” You know what I think we ought to do . . . ” Hayduke had been complaining about the new power lines he’d seen the day before on the desert. Smith had been moaning about the dam again, that dam which had plugged up Glen Canyon, the heart of his river, the river of his heart. “You know what we ought to do, ” the doctor said. “We ought to blow that dam to shitaree.” (Abbey 1975, p. 66)

Hayduke triggers change. Edward Abbey by mapping the human “body” and “mind” and the “desert” and the “World” for possible future maps, opens a new plane, using Third Space characters and lands. He opens a new body and new spaces for a new genesis in order to make the world over and over again through his act of writing and in this way he himself connects to the body of the earth. He emphasizes the need to connect to the “body” of Earth, which the modern man has long lost.

In *Nights at the Circus*, Carter, too, shows the condition of schizophrenia in the figure of the American reporter Walser by playing countless tricks on him and blurring the real with the unreal. Walser has to undergo a transformation in the open lands of Russia after amnesia, in order to know Fevvers and to “become.” There is the ongoing quest for truth through his journey from London to Russia (Siberia). This is a Spinozian quest for truth as mentioned by Yovel:

knowledge is a more mode of being, not something we possess but something we are or become. As Monique Schneider notes, in attaining knowledge we do not gain an acquisition, but rather we exist differently. (cited in Gatens 1995, p. 128)

For Spinoza, imagination, reason and information and intuition are the three sorts of knowledge he outlines in part II of the Ethics they are not different forms of consciousness or knowing but different forms of being. To know something by imagination is to exist in a particular way in relation to one’s context. This, in turn, will affect one’s ability to act as well as one’s capacity to be acted upon. Imagination

is the source of various illusions and superstitions as also propagated by anthropocentric religions (Gatens 1995, p. 128).

Philosophy of difference is the only possibility for freedom. Blindness is a metaphor. This prevents the individual from taking the initiative by “taking action” and risk, and so restricts them to “reaction,” therefore philosophy of Difference is the only possibility for freedom. In this way new perspectives are gained. Walser is to learn what he had rejected to learn before. Active forces rule and dominate the mass, reactive forces (masses) are acted upon and cannot take action. Therefore they remain passive for ever. Angela Carter makes these passive forces visible in *Nights at the Circus*:

The one-eyed man will be the King in the country of the blind only if he arrives there in full possession of his partial faculties – that is, providing he is perfectly aware of the precise nature of sight and does not confuse it with second sight, not with the mind’s eye’s visions, nor with madness. As Walser slowly began to recover his wits among the forest dwellers, those wits proved of as little use to him as one crazy eye would have been in a company of the sightless. When he was visited by memories of the world outside the village, as sometimes happened, he thought that he was raving. All his previous experiences were rendered null and void. If those experiences had never, heretofore, modified his personality to any degree, now they lost all potential they might have had for re-establishing Walser’s existential credibility – except, that is, his credibility as a dement. Happily for Walser, his hosts thought of none the worst of him ranting away in strange tongues. Far from it, they did not treat him like a king but they *did* behave quite kindly to him – to exactly the extent that they believed him to be hallucinated, since traditionally, the natives of those remote parts of Siberia regarded hallucination as a job of work. (Carter 1984, p. 252)

Angela Carter liberates the eye/ I for a clear sight and action. She opens the borders of Self to Nature in order to intertwine ego with eco and to liberate Walser. Evelyn in Angela Carter’s novel *The Passion of New Eve* is another reactive character, who cannot act and is a silent observer.

Edward Abbey’s characters on the other hand can act, but unfortunately, they are also “reactive” and there is the need for individual transformation into active “individuals” and they have to resist at discourses and techniques that have power over the “body,” over the Foucauldian “sexual body.” Therefore Carter’s and Abbey’s characters’ bodies and sexuality are open to change and experimentation.





## 4. THE THIRD SPACE THE ECOSELF & BODY: THE HALLUCINATORY SPACES & THE HETEROTOPIA IN ANGELA CARTER'S AND EDWARD ABBEY'S FICTION

### 4.1. Thingification & Environmentalism

Angela Carter and Edward Abbey are concerned with environmentalism as they are against "thingification," both a feminist and Langian term, in *The Monkey Wrench Gang*, Hayduke, the nomad, tries to become Body without Organs. It is a concept by Antonin Artaud and is called the plane of consistency. It is a non-formed, non-organized, non-stratified or destratified body or term. Gilles Deleuze took the term and used it in *The Logic of Sense*. Later on reworking on the term, Deleuze and Guattari refined it in *Anti-Oedipus* and *A Thousand Plateaus*. The Body without Organs (BwO) for Deleuze and Guattari fills the gap that is left by the shortcomings of traditional (Freudian, Lacanian) psychoanalysis. For Deleuze & Guattari, desire cannot be based on Oedipal lack, desire is a multiple and a productive-machine and is in constant state of flux. There is no closure and interpretation as in psychoanalysis. Organism, significance and subjectification are the three terms that organize and bind human beings most effectively and suggest the possibility of openings and spaces for new modes of experience. In the production of identity and consciousness, they suggest that implicit within, between, and all around are other more affective fields of immanence and states of being (Parr 2010, p.137). Angela Carter's and Edward Abbey's characters are Body without Organs.

And their characters try to stop the operations of the Desire Machines that take their role in serving the aims of capitalism and "globalization" (a new form of colonialism) that try to control and dominate the world as the "seemingly only real thing" and is put on the capitalist market for sale as the only place for habitats. Globalism is sold as the "Third Space," as the only possibility for the future of the World. The idea of a new space in Mars or another planet and the search for new places in the Space are other dreams to be sold in the techno-capitalist market. For Edward Abbey there are some factors that prevent change in viewpoint and attitude, as evident in his speech about the environmental problems in an interview with Eric Temple in Edward Abbey's *Web* (1982) he list them as follows; invisible damages of coal mining, like

the deprivation of native people and ranchers from their resource bases; the invisible undemocratic, centralizing nature of nuclear power; the search for outer colonies like in Mars and the difficulty of change in politicians' viewpoints and their supporters.

Angela Carter and Edward Abbey want to deconstruct the language that is based on the virtual body of the Earth by making the actual Earth body visible. The body of the Earth is in pain like the characters body that are to be dissected. There is a parallelism between the human body that in pain and the body of earth that is in pain. Evelyn's body is dissected in Angela Carter's novel *The Passion of New Eve*, walsler experiences various forms of pain in *Nights at the Circus*. The Monkey Wrench Gang with their violent deeds like trying to explode the Dam, ironically, try to make the suffering of Earth visible in Edward Abbey's novel *The Monkey Wrench Gang*. By destroying the "actual" and "virtual" (idea of Deleuze) body of the Earth, the real 'World' that is the cause of suffering is destroyed and there is the necessity to look for new possibilities of starting life over again, no matter how difficult it is. There is the necessity of telling the stories of the rocks, canyons, desert, soil, trees and clouds, for as Abbey says the word itself is music and song ... animate and inanimate objects together with the stories of the human being in the manner of a nomadic tribal story teller. And there is also the need of telling tales as Carter also does by turning to magical realism, because every form of existence has its songs and own music and as Deleuze says its own rythm.

As for Deleuze cultural formations have deterritorialized the English language for creating minor cultural formations. Amiri Baraka's writing and the use of the English language distorts and exposes the normative, exploitative operations of the dominant language, as he mingles it with elements derived from jazz music (Parr 2010, p.172). A minor literature is not a literature of a minority who aims to deform the language of a majority. Every language is open to a major or a minor usage (pp.170-171). Angela Carter and Edward Abbey by using minor literature distort the normative, exploitative operations of the dominant English Language.

Life, is a horizontal flow a rhytmic flux constantly creating and recreating itself. And there is the need for minor narratives (Deleuzian term), as against the grand narratives of the myth of "Growth" and Progress as narrated by Angela Carter and Edward Abbey in this thesis, but also by other countless writers of the colonial and postcolonial world, where every single species animate and inanimate world are mapped and marked labeled and where life is standardized, categorized and classified as worthy and unworthy for existence (segregation, discrimination,

assimilation and finally extinction) and the necessity of questioning the merits and measures of the present global market where all kind of bodies are sold and bought including knowledge and dreams. Deleuzian understanding of life is necessary For Deleuze has investigated the blank left spaces, the gaps, of the mainstream philosophy and Deleuze with Guattari took on from what Foucault and R.D. Laing left and they went back to the notion of "lack." Deleuze & Guattari aimed at showing the madness underlying "the idea of the lack" and "discussed the possibilities and impossibilities of filling the gaps" that are left all through the human history. It almost seems to be impossible to fill the void left by the Freudian, Lacanian "lack" to build a self, through the grand narratives of psychoanalysis and "progress" and "Growth"centered grand narratives, because psychoanalysis, too contributes to capitalism.

Psychoanalysis tries to separate and locate the real and unreal, the actual and virtual, the real and the dream, the man and the woman and the human and the animal. For Deleuze and Guattari all these co-exist. Therefore, Guattari and Deleuze worked together in order to become doubles to write a *Thousand Plateaus* and *Anti-Oedipus* and other works as Deleuze is the philosopher of friendship.

The capitalist image of the world and the environmentalist image of the world horizontally co-exist on the same axis as represented in Angela Carter's and Edward Abbey's fiction. The world is a dream and the man is a dream, each man has a different dream of the same solid world the "Earth," that is out there waiting to embrace its inhabitants, as long as the human being keeps the balance and the harmony of the world by keeping the balance between "civilization" and "primitivity." It is an environmental topic that is also the concern of many post-modern and post-colonial writers of minor literature, like Gary Snyder or countless Native American writers, like Paula Gunn Allen, Simon J. Ortiz, Leslie Marmon Silko, Louise Erdrich and so on. Nature (cities as well as wild places) are a necessity for life and this has nothing to do with "being" a man or a woman or animal, having this or that genital organs or "symbolic orders" telling about countless "lacks." All are "man" created concepts, and can also be opened up to questioning and ways to "decenter," there are only "becomings."

Deleuze does not give any prescriptions or any steps to follow or any clues for understanding, he just invites to "thinking" and he also emphasizes looking for the ways what things convey before attributing or imposing any meaning on them. One object or thing may signify one thing for one culture and another thing for another culture, for example, the spider may signify bad fate or death in Western Anglo-

Saxon Culture, but for a Native American “The Spider” may be considered the “Grandmother” of All who caught the World with its web and gave the Sun (the knowledge) to her people and thus becoming the “Thought woman.” Things should not be labeled and subjected to thingification and reduced to Zero, to the non-being. Whatever these “things” are they, too, are in a constant process of creation as shown in the works of the Indian artist Anish Kapoor, who describes his creation process as the things having created themselves and dictating him their becomings, the rock can take the shape of the human body or animal or any form so it becomes a poem. The creation process is important, things dictate the artist their becomings. The experience itself is important. The most important activity is “Thinking” and “Creating” in an imageless process in the open space, the open mind, therefore the Desert becomes the space for new creations as also mentioned by Edward Abbey his characters created themselves and he is not responsible for their behavior as he states in an interview Dave Solheim and Rob Levin in *Bloomsbury Review* (1980), When he is required to talk about Hayduke as a sociopath, his answer is plain and simple Hayduke, he explains, is Hayduke and Edward Abbey cannot be held responsible for his behavior.

Hayduke in *The Monkey Wrench Gang* is the outcome of a thinking process and Edward Abbey feels no responsibility for his behavior. The character dictated him his own becoming in this creation process. Edward Abbey by creating Hayduke, too, takes action. Deleuze as an empiricist analyzes the states of things, in such a way that non-pre-existent concepts can be extracted from them. Angela Carter and Edward Abbey by philosophizing and thinking display “the thought” through art. The act of creation is accomplished by using the science of mapping the mind to new concepts and avoiding thingification. As Deleuze states in *‘What is Philosophy?’*:

Philosophy, art, and science are not the mental objects of an objectified brain but the three aspects under which the brain becomes subject. (Deleuze & Guattari 1994, p. 210)

With the visionary fiction of Angela Carter and the environmental fiction of the visionary philosopher Edward Abbey, the readers are mapped and deconstructed, in order to make them look for the ways of possibilities of reconnection to the actual World, from which they have disconnected themselves long ago.

#### **4.1.1 Third Space Ecofeminism / the Exclusion of Colored Woman**

For the great environmental problem of the Earth and its inhabitants, Ecofeminism and its principles of thought “Toward an Ecological Feminism and a Feminist

Ecology” as outlined by Ynestra King seems to present solutions. Western industrial civilization is based in opposition to nature seeing women closer to nature and tends to subjugate women. Life is an interconnected web and not a hierarchy. Hierarchy projected on nature is an artificial hierarchy created by people to justify social domination. Ecofeminist movement politics and culture has to show the connections between all forms of domination, it must show the domination of nonhuman nature. There is a need for a healthy and balanced ecosystem celebrating diversity, including human, nonhuman (Gaard & Murphy 1998, p. 214).

And Ecofeminism is, potentially, such a movement, but it too, comes short as it excludes colored women, who are widely affected by environmental problems. Angela Carter in her novel *The Passion of New Eve* hints at this fact, as it opens with a Black Beauty Leilah and continues with The Black Mother, who performs the operation and ends with the lone mad old woman sitting and waiting in Native American setting. As suggested by the conversation between Eve and Lillith the landscape reflects the desolate condition and destructive nature of the human race:

“Oh yes,” said Lillith, “a terrible devastation.” She smiled with a secret pleasure. “The cities of California are burning like the cities of the plain.”  
And she herself had danced the dance called the End of the World to invoke retribution upon Gomorrah; but now she was changed, she was part of the purging. Here, only seabirds swooped over great cliffs and there was no sign of life until the road brought us to a broadish bay with a wide beach of pebbles, and then petered out into the track it had threatened to become for the last few miles we had been upon it. (Carter 1977, p.176)

Lillith as a biblical allusion was the first woman, who was created equal to Adam. She is considered as the first feminist rejected to obey Adam as mentioned by Christopher L. C. E. Witcombe in “Eve and the Identity of Woman” (2000):

In the *Alpha Betha* of Ben Sira (*Alphabetum Siracidis*, or *Sepher Ben Sira*), an anonymous collection of midrashic proverbs probably compiled in the 11th century C. E., it is explained more explicitly that the conflict arose because Adam, as a way of asserting his authority over Lillith, insisted that she lie beneath him during sexual intercourse (23 A-B). Lillith, however, considering herself to be Adam's equal, refused, and after pronouncing the Ineffable Name (i.e. the magic name of God) flew off into the air.

Unfortunately, as the personification of female sexuality, she is also held responsible for all the evil in the World with the created myths around her and is seen as a threat and is falsely accused, Lillith appears in Carter's novel *The Passion of New Eve*, to fix these misunderstandings, and to reverse these myths and thereby to reverse human history and in order to open the way for the creation of new myths. Women should no longer be held responsible for the Evil prevalent in the World. Men and

women have created them together. As mentioned in “Eve and Identity of Women,” the stories about her are dubious. According to a story, Lilith coupling with the devil or Adam with his succubus gave birth to one hundred demonic children a day, who were threatened with death by the three angels. As she is disobedient like Eve and all women who are willful, she is a constant threat to the divinely ordered state of affairs by men (Witcombe 2000). Stories require believers. It depends on the listener, whether to believe or not. The production process of stories itself is important.

Angela Carter telling the creation story of New Eve, Leilah, Lillith, Sophia and The Big Black Mother all taking their initiatives in shaping Eve/lyn hopes for listeners. All these characters are “assemblages” and open the way to “becomings.” Like Lilith who choose her own becoming, by refusing to obey Adam.

Unfortunately, Ecofeminist thinkers are not concerned with the material conditions in which American-Indian people live, how to stop the genocide of Indian people and end the destructive forms of resource development on Indian land. Children living in these areas are developing ovarian and testicular cancers at fifteen times the national average, where Navajo workers are mining uranium (Warren 1997, p. 23). Indian lands are perfect sites for waste-burning, as they are self-governing and are governed by tribal leaders. They also do not have strict environmental regulations and therefore are easily seduced by the big amount of money offered to them by these waste firms. Many garbage and hazardous waste sites are located in the United States on African-American and Hispanic Southside of Chicago, Texas and the poor reservations of Native Americans (Warren 1997, p. 15).

And contaminated water and its disproportionate effects on women, particularly among people of color and poor, is also a problem in the United States. Groundwater, the drinking water source for nearly half of the population is contaminated by leaking chemical wastes and other substances (Warren 1997, p. 7). Chemical sensitivity affects women the most. The chemical sensitivity literature in Canada and United States shows that human sensitivity to substances like formaldehyde are strongly gender related (two to three times the number of cases among women than men) and age dependent (children and older woman are most vulnerable) (Warren 1997, p. 10).

The colored women who hold important positions as founders and leaders of organizations, researchers, strategists, lawyers, academicians and so on are crucial in the environmental justice movement and they should “rethink” their positions. A process of connecting to the Earth is necessary, a movement in the manner of the

tribal nomad, who ties himself to the Earth through tattooing and scarring of his body. For example, The Sun Dance enables the Apache priest to connect with the Powers of the sky, by climbing on the top of the highest mountain, by fasting and hallucinating they beat themselves and cut their bodies so that they suffer. In this manner they hope to make their voices heard by the sky Powers and so to connect to the world. The Hopi Snake Dance priests try to connect with the Powers of the Earth in order to send messages with their movements to the Powers under ground. And in this manner they connect to the bone of life, the core of life, which is the soil that provides crops. In the similar way Bonnie, the only woman in the gang, in Edward Abbey's novel *The Monkey Wrench Gang* is tied to the Earth by "the sexual act" of Hayduke and is connected to Science as embodied by Doc Sarvis, whose baby she carries. Eve/lyn in Angela Carter's novel *The Passion of New Eve* should look for the ways to connect to the Earth and its inhabitants as an army of boys need Eve/lyn's help and guidance. All of these characters are new imaginings by Carter and Abbey.

The nomad Hayduke who is a trickster figure (he is a "virtual" body, a concept that many cultures have created differently) appears, disappears and reappears again in the novel. He is neither animal nor human till the end of the novel, but vital as he has sex with Bonnie (she, too, wants to have sex with him) and thus connects to the Earth; Hayduke is also the one through whom the readers come to learn Bonnie's pregnancy. As conveyed through Hayduke she is married and impregnated by Doc Sarvis and reading R. D. Laing, represents the "nomadic thought" and through the concept of "sexuality" that is a movement and ryhtym a virtual and an actual act itself, as asserted by Deleuze. The New Eve, is symbolically tied to the Earth by "rape" a reunion with the double Tristessa and pregnancy, who are about to rise and apt to create new concepts. As again Deleuze notices the importance of philosophy as the discipline for creating new concepts, a job, which he does not associate with specialists. Any nomadic individual whoever applies nomadic thought can do philosophy. Anti-psychiatry is one of these concepts. R. D. Laing, too, opens a space for rethinking psychoanalysis and giving a voice to the silenced mad people. Women (Leilah, Lillith, The Black Mother, Sophia and finally Eve in *The Passion of New Eve* and Bonnie in *The Monkey Wrench Gang* and Fevers in *The Nights at the Circus*) should work on behalf of 'mad' and 'bad' women who are excluded from the patriarchal society as emphasized by Phyllis Chesler in an interview :

. . . on behalf of women who had never been helped, but who had, in fact, been further abused by the mental health professions: punitively labelled, overly tranquilized, sexually seduced while in treatment, hospitalized against their will, given shock therapy, lobotomized, and deeply disliked as too “aggressive,” “promiscuous,” “depressed,” “ugly,” “old,” “disgusting” or “incurable.” “Maybe AWP could set up an alternative to a mental hospital with the money,” I said, or a shelter for runaway wives.” The audience laughed at me. Loudly. Nervously. Some of my two thousand colleagues made jokes about my “penis envy.” Some looked embarrassed, others relived. Obviously, I was “crazy.” (Cole, Rothblume and Chesler 2014, pp. 2-3)

Women have not only been labeled bad and mad in human history, they have also been additionally exploited and excluded by the institutions of psychiatry. To highlight the exploitative nature of man dominated institutions of psychiatry, Angela Carter and Edward Abbey employ R.D. Laing, Foucault’s, Deleuze & Guattari’s anti-psychiatric ideas in their fiction.

#### **4.1.2 Postcolonialism and Globalism**

Among other aims of this study is the necessity to go beyond the ideas of Bhabha in *The Location of Culture* and Edward Said’s *Orientalism* that centers on Freudian and Lacanian understanding while remaining loyal to the concepts of postcolonialism as mentioned by Bhabha and Said and insert the ideas of both the existentialist anti Freudian R. D. Laing and anti-Oedipal Deleuze’s and Guattari’s ideas as Angela Carter and Edward Abbey present “mad characters” from the colonial and colonized world. The focus is on the Identity and its formation through the third space and the quest for knowledge with the problem of truth in and out of the Desert of New Mexico.

Edward Abbey and Angela Carter use America as the Setting of their novels *The Monkey Wrench Gang* and *The Passion of New Eve* and deal with the formation of the self. In *Nights at the Circus* Angela Carter further explores this theme by adding Russia as the setting of her novel. In this novel she deals with the question of “Russia” and the relation between “the superpowers” England, America and Russia that have their share in shaping and controlling the whole world. Hybridity plays a great role in the works of these two writers, the American Edward Abbey and the British Angela Carter. Both of them locate their characters in America’s New Mexico and Russia’s Tundra namely the Third Spaces, consisting and crossing of different cultures. Both culturally and environmentally important, New Mexico is a testing site where the characters of *The Monkey Wrench Gang* and *The Passion of New Eve* suffer and transgress, whereas the characters of *The Nights at the Circus* try to find possibilities of Flight. Walser, the American reporter of *Nights at the Circus*, is



healed by the pagans of the Russian Tundra. And both writers make use of the tradition of storytelling via the native trickster figures. Hayduke, the Native American in Abbey's *The Monkey Wrench Gang*, the Black Leilah in Angela Carter's *The Passion of New Eve* and Fevvers in *The Nights at The Circus* are both Trickster figures and Shaman.

#### 4.1.3 Growth : The Self and The Other and The Double

Edward Abbey is concerned with the maintenance of the Desert and wild spaces, mad Hayduke becomes the leader of a gang (a counter gang ) that tries to save the Grand Canyon by dreaming of exploding the Dam with his Mormon friend Seldom Seen Smith, and Carter's Eve is to save and rebuild the apocalyptic world again. the concept of the other is central to Angela Carter's and Edward Abbey's Fiction.

People achieve identity and social belonging through ideas of similarity and differences. Criterias are socially-constructed whether one belongs to that group or the other group (Zevallos 2011, What is otherness?)

Otherness is important in the mechanisms of societies and it is crucial to understand how binaries work. Zygmund Bauman (1991, p. 8) defines otherness as in the following:

Woman is the other of man, animal is the other of human, stranger is the other of native, abnormality the other of norm, deviation the other of law-abiding, illness the other of health, insanity the other of reason, lay public the other of the expert, foreigner the other of state subject, enemy the other of friend. (cited in Zevallos 2011)

Understanding the concept of Otherness is crucial to understand the issues related to gender. For Simone de Beauvoir, woman is set up as the other of man. Masculinity is socially constructed as the universal norm that defines social ideas about humanity. For Simone de Beauvoir as mentioned in Zuleyka Zevallos's article 'What is Otherness' (2011) humanity is male, he is the subject, he is the Absolute and she is the other.

Dichotomies of otherness set up as being natural and taken for granted as social identities are *not* natural as they represent an established order. Hierarchies appear in which certain groups define themselves as being superior to other groups. Individuals have the choice (or agency) to create their identities according to their own beliefs about the world.

Angela Carter and Edward Abbey blur the boundaries between the other and self and other and double and present Deleuzian "assemblages" to erase social

hierarchies and categories and to start over again. While Hayduke represents the West and East, Mormon Seldom Seen Smith represents the East in *The Monkey Wrench Gang*. It is not like Edward Said's Orientalism West representing Europe and East representing the rest of the World. The American West is the Land of the indigenous people that was destroyed and pillaged by the so-called "Westward Move" in the name of Progress. So that lines between the West and East are blurred as the lines are blurred between the "Double" and "Other." Therefore Tristessa and Evelyn binary in *The Passion of New Eve* is blurred, whereas Evelyn is a Westerner as an English Man, his "Other" and "Double" as suggested by gender confusion, Tristessa stands for both the "colonizer" and the "colonized" because of Tristessa's Latin and European background. "Self" becomes a troublesome and complex concept with lines unclear with indefinite beginnings and indefinite endings of the "Other" and the "Double" and the "problematic Self."

Zuleyka Zevallos explains how law, media, education and religion are institutions that hold the balance of power as they define what is normal and what is other. She continues with Stuart Hall's definition of otherness, which holds special cultural authority. The UK, Australia and the USA with their colonial histories as Western countries contributed to the definitions of difference whether to be portrayed positively or negatively. White and middle -to- upper class, heterosexual Christians as the dominant group judged all the others (Zevallos 2011, "What is Otherness?"). Evelyn in *the Passion of New Eve* is the other of the Black Leilah and the Double of Tristessa and Walser is the American other of Fevvers in the *Nights at the Circus*. Mormon Seldom Seen Smith and Doc Sarvis (Jew) are the multiple others of Hayduke in *The Monkey Wrench Gang*.

Madness as the metaphor stands for the greed of American people and American Dream of Progress that turned out to be a nightmare both for the Americans and for the Rest. Hayduke in Edward Abbey's *The Monkey Wrench Gang* is a psychopath, embodying the danger of capitalism and globalism in his transgressive Self. And his deeds of destroying the Grand Canyon Dam that he sees as a threat is the outcome of his problematic Self, that can be made visible only by his deeds. The crimes of his gang is the visual picture of the capitalist system that cannot be otherwise recognized. As Edward Abbey uses "psychopathology" embodied by Hayduke (he is the outcome of the Vietnam War, the policies of the government and the army) as a great disguise of the grand narrative of "Growth." "Capitalism" and "Globalism" is schizophrenia like colonialism that splits and fragments the self and turns the human being into an "it" and "thing" by depersonalizing and leaves no space for

different forms of life in the universe as asserted by R. D. Laing in *The Divided Self*. In dealing with the disturbing Other the technique of depersonalization is used, when he becomes too tiresome or disturbing. It is a common technique that is universally used. People depersonalize others because they are afraid of being depersonalized by others (Laing 1962, p. 47) as people do not want to be regarded as an “it” and require constant confirmation from others for their own existence as a person (Laing 1962, p. 47). It is regarded as normal and highly desirable. The society and most relationships are based on on this tendency of depersonalization. People are like android robots playing a role in a large machine and are acting their parts (Laing 1962, p. 47). Therefore, Hayduke, Seldom Seen Smith and Doc Sarvis come together in a gang against the depersonalizing forces. And Power exists as sociologist Professor Philomena Essed explains as long as the group stays together and exercise power over each other through action and inaction (Zevallos 2011, “What is Otherness?”)

Therefore the gang members come together in a group in Edward Abbey’s novel *The Monkey Wrench Gang*.

Ironically, the gang, symbolizes the functioning of groups in society. Actually, Hayduke’s wish is not to destroy the human being but the machines and the dam. He wants to save the environment and his Self as he rejects being a robot. His enemy is not people, his enemy are the machines and the dam. By fighting them he believes to save the whole world in vain, as the cause for this environmental damage is again his Self, he too destroys the nature, like all the other human beings. In Angela Carter’s and Edward Abbey’s fiction there is the constant threat for depersonalization and how this mechanism works. As mentioned before, both Edward Abbey and Angela Carter are concerned with environmentalism as they are against “thingification” both a feminist and Langian term. And they wish to stop the operations of the Desire Machines that take their role in serving the aims of capitalism, globalization (new form of colonialism) that tries to control and dominate the world, that is the only real thing and space to habitats rather than searching for Third Spaces in the Space (like Mars and other planets).

In order to emphasize this fact Abbey and Carter make use of the power of language. Edward Abbey tries to deconstruct the discourses of “growth” and “progress” in his autobiographical work *Desert Solitaire* where he constructs a new space, the desert both as an “actual” and “virtual” space in Deleuze & Guattarian sense. He opens up an ecological space.

As stated by Joseph Dodds in his article “Animal Totems and Taboos: An Ecopsychoanalytic Perspective” (2012):

Ecology is the study of this world or home ('oikos'), ecosystem, including the place itself, the specific animals it 'contains,' the complex web of relationships it constitutes and the fact that these can never be clearly separated (animal, relationship, place). Ecological, relational, and situational thinking can be applied to other ecosystems, whether social, virtual, or psychological. (para 5)

Like Edward Abbey, Angela Carter, too, applies ecology in her fiction. So the three novels *The Passion of New Eve*, *Nights at The Circus* and *The Monkey Wrench Gang* will be explored together with Abbey's *Walden like Desert Solitaire* in the following section to create an “ecological self” as The Third Space, in the Third Space, the desert and its discourse (which is a Deleuzian “cloud”).”

## **4.2 The Third Space and The Ecological Self in Edward Abbey's *Desert Solitaire*, *The Monkey Wrench Gang* and Angela Carter's *The Passion of New Eve* and *Nights at the Circus***

### **4.2.1 The Desert and the Creation of the Eco-Self in Edward Abbey's autobiographical work *Desert Solitaire***

Edward Abbey's ecological study of his Self and the Desert in *Desert Solitaire* conveys the vital and inevitable importance of the desert, he describes his aim as “to go fishing for simple facts.” His aim is to figure out the relation between human, animal, place and language as he explains in the introduction of his book:

This is not primarily a book about the desert. In recording my impressions of the natural scene. I have striven above all for accuracy, since I believe that there is a kind of poetry, even a kind of truth, in simple fact. But the desert is a vast world, an oceanic world, as deep in its way and complex and various as the sea. Language makes a mighty loose net with which to go fishing for simple facts, when facts are infinite. If a man knew enough he could write a whole book about the juniper tree. Not juniper trees in general but one particular juniper tree which grows from a ledge of naked sandstone near the old entrance to Arches National Monument. What I have tried to do then is something a bit different. Since you cannot get the desert into a book any more than a fisherman can haul up the sea with his nets, I have tried to create a world of words in which the desert figures more as medium than as material. Not imitation but evocation has been the goal. (Abbey, 1968, p. x)

Edward Abbey in the *Desert Solitaire* (1968) emphasizes the need to focus on Language and the construction of the “desert” as a concept. And he describes his own conception about the desert: as he relates it to his soul that is functions as an imprisonment for his body as suggested by Foucault and by drawing a parallelism between his body and the body of the earth he tries to liberate them. He talks about

the nature of wild animals and the need for a balance in nature. This sacred balance and harmony should not be broken. For this he plays with terminology of sportsmanship as a starting point and says animals are not sportsman neither the scientists and describing himself first he deconstructs language and then he kills the rabbit. He turns his idea into an actual deed. His killing of the rabbit (his flesh is probably infected with tularemia) is like purification for his soul that seeks harmony and he feels no guilt:

We are kindred all of us, killer and victim, predator and prey, me and the sly coyote, the soaring buzzard, the elegant gopher snake, the trembling cottontail, the foul worms that feed on our entrails, all of them, all of us. Long live diversity, long live the earth! Rejoicing in my innocence and power I stride down the trail beneath the elephantine forms of melting sandstone, past the stark shadows of Double Arch. The experiment was a complete success, it will never be necessary to perform it again. (Abbey 1968, p. 42)

He then drives to the Turnbow Cabin and he tells the story of a man named Turnbow who lived in the grimmy wastelands of an eastern city which he does not want to mention whose name is so familiar to all of the world. Turnbow had consumption and his doctors gave him six month. Mr. Turnbow in his despair fled to the arid wilds, to this very spot, build the cabin, lived on for many years and died many years ago (1968, p. 42). Abbey gives a detailed description of the cabin and the natural material used for it and its environment in his book:

Back of the cabin are the lonesome Morrison hills, utterly lifeless piles of clay and shale and broken rock, a dismal scene. In front are the walls of Dry Mesa and Salt Creek Canyon. It is a hot, sunken, desolate place, closed in and still, lacking even a view. As Genghis Khan said of India, "The water is bad and the heat makes men sick." A haunted place, in my opinion, haunted by the ghost of the lonely man who died here. Except for myself no one lives here within thirty miles of Turnbow Cabin. With relief I turn my back on this melancholy ruin and take the golden trail up the long ledge of Navajo sandstone which leads to Delicate Arch. ( 1968, p. 43)

This isolated cabin is crucial for the understanding of the healing power of the desert (these free and open lands) that allowed diversity (like the inhabitants, the Native Americans once) but stand isolated in a remote place of the Earth and the destruction of the city. For its healing quality it becomes a sacred place for pilgrimage to find god. And Abbey describes the ways to look at Delicate Arch while he describes the delicacy of the rock and the place he also criticizes the views that have contributed to the "Othering" of the desert that function for the othering of diversity in America as well as the othering of minorities in Carter's two novels *The Passion of New Eve* (New Mexico- The American Desert) and *The Night at the Circus* novels (Siberia, the Russian Tundra) two opposing (politics) worldviews that

had the same consequence the “othering” and dismemberment for the natives in the Desert Solitaire he hints at the different viewpoints:

There are several ways of looking at Delicate Arch. Depending on your preconceptions you may see the eroded remnant of a sandstone fin, a giant engagement ring cemented in rock, a bow-legged pair of petrified cowboy chaps, a triumphal arch for a procession of angels, an illogical geologic freak, a happening—a something that happened and will never happen quite that way again, a frame more significant than its picture, a simple monolith eaten away by weather and time and soon to disintegrate into a chaos of falling rock . . . (1968, p. 44).

He is ironical in his description of his self as a ranger and as a man of thought. He is there because he is paid for being a ranger of the National Park and he is happy that he has a job, but he is surprised and schocked in a childish manner to see the power of the place. He is also critical as he uses the ship metaphor, thereby hinting at the history of imperialism (the colonizers, adventurers, explorers, criminals, outlaws and discenters).

A weird, lovely, fantastic object out of nature like Delicate Arch has the curious ability to remind us—like rock and sunlight and wind and wilderness---that *out there* is a different world, older and greater and deeper by far than ours, a world which surrounds and sustains the little world of men as sea and sky surrounds and sustains a ship. The shock of the real. For a little while we are again able to see, as the child sees, a world of marvels. For a few moments we discover that nothing can be taken for granted, for if this ring of stone is marvelous then all which shaped it is marvelous, and our journey here on earth, able to see and touch and hear in the midst of tangible and mysterious things-in-themselves, is the most strange and daring of all adventures. After Delicate Arch the others are anticlimactic, but I go on to inspect them, as I am paid to do. (Abbey 1968, p. 45)

He not only criticizes himself and the history but also the present condition, poverty and prostitution that govern his own time and the life in border towns inhabited by Native Americans, Mexican Americans and “minorities” who are mostly “the real inhabitants” and the unemployment problem. He, too, is unemployed. By being employed as a park ranger Edward Abbey, too, opens an actual space for his own existence:

Yes, it's a good job. On the rare occasions when I peer into the future for more than a few days I can foresee myself returning here for season after season, year after year, indefinitely. And why not? What better sinecure could a man with small needs, infinite desires, and philosophic pretensions ask for? The better part of each year in the wilderness and the winters in some complementary, equally agreeable environment—Hoboken perhaps, or Tijuana, Norales, Juareg . . . one of the border towns. Maybe Tonopah, a good tough Nevada mining town with legal prostitution, or possibly Oakland or even New Orleans—some place grimy, cheap (since I'd be living on unemployment insurance), decayed, hopelessly corrupt. I idle away hours dreaming of the wonderful winter to come, of the chocolate-covered mistress. I'll have to rub my back, the journal spread open between two tall candles in massive silver candlesticks, the scrambled eggs with green chile, the crock of homebrew fermenting quietly in the corner, etc., the nights of desperate laughter with brave

young comrades, burning billboards, and defacing, public institutions. . . . Romantic dreams, romantic dreams. (Abbey 1968, p. 51)

By accepting the job he will have the opportunity to enter the space, that is the space of natural parks and the desert that are threatened by destruction and extinction. Edward Abbey has a similar cloud to the “Deleuzian cloud” in his mind, what he names a small dark “cloud,” “on his horizon in *Desert Solitaire* (1968). The small dark cloud is Progress (Abbey 1968, p. 51) and he wants to deface the institutions that are not reliable. Although he has the ease and relative freedom of this lively job at Arches he does not like the building of roads and the rush of motorized tourists who stay away, because of the unpaved entrance. The idea of “the building of roads” for the sake of “growth,” is an idea which he will criticize later in his fictional novel *The Monkey Wrench Gang*. For him, the engineers are experts that are responsible for the destruction of the desert. These experts are responsible for creation of the outlook with their perspective on growth. The dangers that are created with this outlook cannot be easily foreseen by many people and supporters of growth policies and in case of serious warnings many people do not prefer to believe in them, as they are ‘expert created.’ He is ironical of these experts, saying that they are “superb engineers.” These superb engineers are unable to foresee the coming catastrophe as they are money oriented and their policies toward this road building sickens Edward Abbey as he states in *Desert Solitaire*:

I’d been warned. On the very first day Merle and Floyd had mentioned something about developments, improvements, a sinister Master Plan. Thinking that *they were* the dreamers, I paid little heed and had soon forgotten the whole ridiculous business. (1968, p. 52)

Edward Abbey’s dilemma reflects at large the dilemma of the individual who is living in capitalist, progress oriented society. And he talks about the difficulty to distinguish reality from illusion. His wish is to unite with the landscape that is harsh and threatening in his solitude he seeks for a company of wild animals in a ritualistic, tribal way, in a way the Natives of North America do. The human, the place and the animal, the sacred three are brought together for union. As they keep the fire burning, he too keeps the fire burning for symbolic reason so that his initiation into the nature and his transformation can be completed, which unfortunately will be interrupted by the sudden arrival of the jeep:

But only a few days ago something happened which shook me out of my pleasant apathy. I was sitting out back on my 33.000-acre terrace, shoeless and shirtless, scratching my toes in the sand and sipping on a tall iced drink, watching the flow of

evening over the desert. Prime time: the sun very low in the west, the birds coming back to life, the shadows rolling for miles over rock and sand to the very base of the brilliant mountains. I had a small fire going near the table—not for heat or light but for the fragrance of the juniper and the ritual appeal of the clear flames. For symbolic reasons. For ceremony. When I heard a faint sound over my shoulder I looked and saw a file of deer watching from fifty yards away, three does and a velvet-horned buck, all dark against the sundown sky. They began to move. I whistled and they stopped again, staring at me. “Come on over,” I said, “have a drink.” They declined, moving off with casual, unhurried grace, quiet as phantoms, and disappeared beyond the rise. Smiling thoroughly at peace, I turned back to my drink, the little fire, the subtle transformations of the immense landscape before me. On the program: rise of the full moon. (Abbey 1968, p. 52)

His initiation into the Earth’s society is interrupted by the arrival of the “motorized forces.” When Abbey expresses his worries about the road building they misconceive him. They try to console Abbey about the money budget and promise him that they will manage to build these roads whatever its costs. When Abbey painfully recognizes that they are not speaking the same language as it was the speech of a madman and offers some more water for these thirsty men:

I knew that I was dealing with a madman. As I type these words, several years after the little episode of the gray jeep and the thirsty engineers, all that was foretold has come to pass. Arches National Monument has been developed. The Master Plan has been fulfilled. Where once a few adventurous people came on weekends to camp for a night or two and enjoy a taste of the primitive and remote, you will now find serpentine streams of baroque automobiles pouring in and out, all through the spring and summer, in numbers that would have seemed fantastic when I worked there from 3.000 to 30.000 to 300.000 per year, the “visitation,” as they call it, mounts ever upward . . . Progress has come at last to the Arches, after a million years of neglect. Industrial Tourism has arrived. (Abbey 1968, pp.54-55)

Edward Abbey is ironical. It is a serious problem that is ignored by the majority. All the famous national parks have the same problems. And the same kind of development threatens the other national parks and national monuments like the Canyon lands National Park, Grand Canyon National Park, Navajo National Monument, Natural Bridges, National Monument, Zion National Park, Capitol Reef National Monument, Lee’s Ferry that has fallen under the protection of the Park Service. Ironically, these spaces are all destroyed by the park service itself:

And who can protect it against the Park Service? Powerlines now bisect the scene; a 100-foot pink water tower looms against the red cliffs, tract-style houses are built to house the “protectors”; natural campsites along the river are closed off while all campers are now herded into an artificial steel-and-asphalt “campground” in the hottest, windiest spot in the area, historic buildings are razed by bulldozers to save the expense of maintaining them while at the same time hundreds of thousands of dollars are spent on an unneeded paved entrance road. And the administrators complain of *vandalism*. (Abbey 1968, pp. 57-58)



As Abbey painfully discovers the reality related to the The Wilderness Preservation Act is its illusory nature and many things will continue to happen to many national parks and national forests despite the act (1968, p. 58). He believes the wilderness is a necessity of life. Edward Abbey also foresees the coming dangers of industrial tourism and the destructive nature of the automobile industry:

Industrial tourism is a big business. It means money. It includes the motel and restaurant owners, the gasoline retailers, the oil corporations the road-building contractors, the heavy equipment manufacturers, the state and federal engineering agencies and the sovereign all powerful automotive industry. These various interests are well organized, command more wealth than most modern nations, and are represented in Congress with a strength far greater than is justified in anti constitutional or democratic sense. (Modern politics is expensive—power follows money.) Through Congress the tourism industry can bring enormous pressure to bear upon such slender reed in the executive branch as the poor old Park Service, a pressure which is also exerted on every other possible level—local, state, regional—and through advertising and the well-established habits of a wasteful nation. (1968, p. 61)

And the State contributes to this by investing money and it is only a part of “the big plan.” He also reflects a similar view of R. D. Laing that many of the so-called respected pillars of society are criminals and they commit invisible crimes that remain unpunished, because of the shortcoming of laws like the Natural Preservation Act. For Abbey, the paving of roads is the dissociation of the body parts of the Earth (both Nature and the human nature).

For Edward Abbey, the victims of the industrial tourism are the motorized tourists, who are unable to see the destruction that is wreaked on them. They are self-imposed cripples:

How to pry the tourists out of their automobiles, out of their back-breaking upholstered mechanized wheelchairs and onto their feet, onto the strange warmth and solidity of Mother Earth again? . . . The automobile which began as a transportation convenience, has become a bloody tyrant (50,000 lives per year), and it is the responsibility of the Park Service, as well as that of everyone else concerned with preserving both wilderness and civilization, to begin a campaign of resistance. (Abbey 1968, p. 64)

The automobile strangled the cities now it is strangling the national parks. And he calls for putting the park rangers to work. Living in the outdoors and enjoying both worlds make a great thing. Upon realizing aloneness, he longs for human company and authentic relations, which is metaphorical for his loneliness in environmental issues as he is also critical of the academia. Human beings are social creatures and they need to live in a healthy community:

Aloneness became loneliness and the sensation was strong enough to remind me (how could I have forgotten?) that the one thing better than solitude, the only thing better than solitude, is society. By society I do not mean the roar of city streets or the cultured and cultural talk of the schoolmen (reach for your revolver!) or human life in general. I mean the society of a friend or friends or a good, friendly woman. (Abbey 1968, p.121)

His individual initiation into the Earth's society is not enough to bring about the desired changes in environmental outlook. He also criticizes other professional philosophers, the solipsist or the metaphysical idealist being stuck in library or smoke-filled coffee-houses or conversation clogged seminars therefore filled with rage and without any feelings of guilt and pity, he wants to take the "professional" out of his office and the seminar halls and throw a rock at his head and kill him like the rabbit he killed in nature (Abbey 1968, p.122). Therefore, to emphasize this idea, Edward Abbey will present a violent gang and Doc Sarvis, an academician in his novel *The Monkey Wrench Gang* (1975).

Soon, the desert and the fire make him forget about his loneliness in *Desert Solitaire*. The illuminating power of fire and self-initiation is the first step in bringing about the desired change and transformation in outlook. He has to overcome his own feelings first, as he is filled with anger and rage and he is critical for what is done to the body of earth and the body of human. A huge crowd of so-called professionals contribute to the dissociation of the body parts of the Earth together with Abbey's own body that is imprisoned by the soul and seeks for liberation. He wants to unite with the body of Earth by the symbolic ring that ties the Earth (with all its creatures) with a sacrificial marriage to the atmosphere. And to see this sacred bond requires an insight and awareness a kind of ritualistic initiation from childhood into adulthood, a transformation. And the desert must remain wild.

#### **4.2.2 The Desert and the Maze and the Psychopathic Self in *The Monkey Wrench Gang***

Hayduke in *The Monkey Wrench Gang* is a psychopath (Abbey 1975, p.181), who takes on the role of a gang leader. Edward Abbey's fictional work *The Monkey Wrench Gang* reflects his views and experiences in his autobiographical *Desert Solitaire*. *The Monkey Wrench Gang* is an extension of his autobiographical work. It is vital in understanding his ecopsychological writing. In *The Monkey Wrench Gang*, three men and a woman unite under the leadership of Hayduke the psychopath to stand against the crimes committed by the psychopathic government, which gradually destroys the world with its policies. "The Body of the (Mother) Earth" is like the body of human beings is a shamble. This chapter will explore the "psychopathic self" and

its relation to the “Body of the Earth” and the role of the psychotherapy. The Earth’s Body is dissected and there is the need to find the ways for reunion. A reading of the novel based on R. D. Laing’s view of psychopathology and psychotherapy will provide the necessary perspective for the analysis of the novel:

We must know about relations and communications. But these disturbed and disturbing patterns of communication reflect the disarray of personal worlds of experience whose repression, denial, splitting, introjection, projection, etc.--whose general desecration and profanation--our civilization is based upon. When our personal worlds are rediscovered and allowed to reconstitute themselves, we first discover a shambles. Bodies half-dead; genitals dissociated from heart; heart severed from head; head dissociated from genitals. Without inner unity, with just enough sense of continuity to clutch at identity—the current idolatry. Torn---body, mind and spirit—by inner contradictions, pulled in different directions. Man cut off equally from his own mind, cut off equally from his own body—a half crazed creature in a mad world . . . We are all implicated in this state of affairs of alienation. This context is decisive for the whole practice of psychotherapy. (Laing 1967, p. 55)

The characters identifying themselves with the Earth with high degrees of empathy suffer pain. And in order to gain power and freedom there is the necessity to unite as made evident in the following speech of Hayduke the psychopath in *The Monkey Wrench Gang*:

For even Hayduke sensed, when he faced the thing directly, that the total loner would go insane. Was insane. Somewhere in the depths of solitude, beyond wildness and freedom, lay the trap of madness. (Abbey 1975, p.114)

Even the violent vulture is in need of companion (1975, p.114). In order to understand the role, place of women and family in Edward Abbey’s novel *The Monkey Wrench Gang*, the economic metaphor of R. D. Laing must be analyzed. Bonnie Abbzug as a ‘mother figure’ is vital in her role as the three men are severely dependent on her. Therefore, Seldom Smith and Doc Sarvis has to be convinced to comitt crime and indirectly Bonnie, ironically, must have her share in this job of destruction, as the men are all tied to her, as they are severely in need of a family. Edward Abbey criticizes the economic metaphor and deconstructs it by employing Bonnie as a nurse she is reading R. D. Laing books in *The Monkey Wrench Gang*. The family’s sacred status is thus shaken by Edward Abbey. For R. D. Laing the economic metaphor functions in the family as follows:

The economic metaphor is aptly employed. The mother “invests” in her child. What is most revealing is the husband’s function. The provision of economic support, status and protection, in that order. There is frequent reference to security, the esteem of others. What one is supposed to want, to live for, is “gaining pleasure from the esteem and affection of others”<sup>8</sup> if not, one is a psychopath. Such statements are in a sense true. They describe the frightened, cowed, abject creature that we are admonished to be, if we are to be normal—offering each other mutual

protection from our own violence. The family as a "protection racket." (1967, pp. 63-64)

The function of the family as an institution has the following roles and contributes to the mad system according to R. D. Laing:

The family's function is to repress Eros; to induce a false consciousness of security; to deny death by avoiding life; to cut off transcendence; to believe in God, not to experience the Void; to create, in short, one-dimensional man; to promote respect, conformity, obedience; to con children out of play; to induce a fear of failure; to promote a respect for work; to promote a respect for respectability." (1967, p. 65)

Bonnie reflects the woman and earth centered worldview of Edward Abbey in his novel *The Monkey Wrench Gang*. The concept of family is deconstructed. Bonnie as a nurse and Sarvis as a doctor are to heal the Earth by forming a family as group that is based on love and trust. The novel centers on this interdependent relationship. Doc Sarvis's mission is to heal the society and Bonnie in turn should assist. Moreover, Bonnie represents the United States of America with all of its minority groups. In spite of Hayduke's rejections that the gang should be a male gang at the beginning, she insists on staying with them. The concepts like teamwork and initiative that "made" America are deconstructed. These gang members in their counter team take the initiative to reconstruct the lost and destroyed balance of the nature. Hayduke, as the psychopath, is the most violent in the gang and he accepts no boundaries in his actions.

Edward Abbey uses crime and madness in his novel in order to show the condition of the individual trapped in the capitalist psychopathic society, which has become schizophrenic, as madness is an ambiguous subject that is open to discussion. Hayduke is only one among many potential criminals and murderers. The society itself is violent as R. D. Laing affirms:

We are all murderers and prostitutes--no matter to what culture, society, class, nation, we belong no matter how normal, moral, or mature we take our selves to be. Humanity is estranged from its authentic possibilities. (1967, p.13)

Therefore the madness of the masses remains invisible. Trust is a problematic concept in such kind of society and there is the problem of reliance on the feared and problematic "Other" that the individual tries to avoid to encounter. There is the lack of genuine friendship and authentic relations.

Nightmarish conditions like anxiety, paranoia, dislocation, dismemberment are the general condition of modern men in society. Hayduke, questions the other gang

members while the others question him labeling him “bad” and “mad.” They cannot trust each other. Seldom Seen Smith has nightmares; Doc Sarvis is insecure in his actions. As R. D. Laing (1967) remarks in the introduction of *The Politics of Experience* the modern individual is alienated and estranged from his self and community and is blind to her/his painful condition in the society, because she he lives in that particular order:

At all events we are bemused and crazed creatures, strangers to our true selves, to one another, and to the spiritual and material world—mad, even, from an ideal standpoint we can glimpse but not adopt. We are born into a world where alienation awaits us. We are potentially men, but are in an alienated state, and this state is not simply a natural system. Alienation as our present destiny is achieved only by outrageous violence perpetrated by human beings on human beings. (Laing 1967, p. 11)

The society has to be cured. Therefore Bonnie reads Laing’s books in the novel. Madness as a metaphor stands for American destructiveness, greed and vulnerability.

The individual, who cannot deal with the imposed ideas and images from the culture, tries to internalize them. These contradicting images causing conflicts gradually fragments the self. The individual feeling maddened and being unable to loose the lost unity between the self and the body fails to adapt to the society and becomes an outcast. The capitalistic system puts pressure on the individual and causes impotency. The impotency related to all fields of life makes people suffer from inferiority complex, which brings rage and enmity. To overcome rage and enmity the individual turns to violence because her/his experience of the environment is violent. With Doc’s criticism of violent Hayduke, Abbey reflects his view related to immanent violence in society. Edward Abbey states in an interview with Dave Solheim and Rob Levin (1980) in *The Bloomsbury Review*, that he, too, will have to face violence someday as it is a natural condition of modern civilization. Abbey says, “There are a few things worth killing for. Not many, but a few.”

The individual in American society has the big American dream imposed on her/him by society. The gang members dream is as big as, and as unattainable as the American Dream which is saving the world. Since there is more than one definition of reality like; physical reality, internal is reality cannot be ignored. As Fromm also confirms the only reality for the mad person is their own reality which is presented in the dreams. For R. D. Laing as expressed in *Self and Others* (1969), experience is distinguished in different ways: inner, outer, real and unreal, full and empty, meaningful, futile, private, public and shared. Terms make distinction in time and

between past and present, here and now, then and there. The type of experience is also categorized by modality; namely, memory, imagination, dreamy, waking perception and so on (p. 33). Mad people do not draw the inner/outer, real/ unreal, me/not me, private/public lines which are thought to be healthy, right and normal (p. 34) therefore they are labeled bad. The mad person acts according to their experience. As the gang members experience is different, their strategy becomes different. The huge mechanism produces illness and crime as mentioned by Doc Sarvis in *The Monkey Wrench Gang*, for him growth for the sake of growth is like cancer (Abbey 1975, p. 64).

The authorities are egocentric and false and commit invisible crime which must be made visible. The selfish Bishop Love as the spokesman is a dangerous enemy for the gang members:

As for Bishop Love himself; Search and Rescue was only a hobby; he was not only a bishop of the church but also served as a chairman of the country commission, planned to run soon for the Utah State Assembly and higher office after that, owned the Chevrolet agency in Blanding, several uranium mines active and inactive (including that old one on Deer Flat above Natural Bridges), and a half interest in the marina complex at Hall's Crossing. And eight children. A busy man; too busy, perhaps. His physician, frowning over Love's cardiograms, advised him twice a year to slow down a bit; the bishop said he would when he got the time. (Abbey 1975, pp. 295-296)

The majority of people are blind to the violence committed to them via authorities under the name "progress" they all share the same dream with Bishop Love. As R. D. Laing in *The Politics of Experience* (1967) suggests in the society:

Once people can be induced to experience a situation in similar ways. Induce people all to want the same thing, hate the same thing, feel the same threat, then their behavior is already captive—you have acquired your consumers or your cannon-fodder. Induce a common perception of Negroes as subhuman, or of whites as vicious and effete, and behavior can be concerted accordingly. (Laing 1967, p. 95)

The society's religion is building roads as also mentioned in *Desert Solitaire* in the previous chapter.

Hayduke in *The Monkey Wrench Gang* is the perfect eco-warrior. He becomes a man of heroic dedication to his mission. Hayduke, dreams of a world, of free men and women riding their horses into the open (1975, pp. 88 - 89). Although he realizes that his dream would only last until the next Iron Age, if ever fulfilled. He wants to do his best to make it come true.

The Gang is aware that their activities might be misunderstood. "They ain't gonna understand us too good "Smith says; "we're gonna be misunderstood. . . Maybe we

should explain" (Abbey 1975, p. 74). The gang member's greatest hatred is focused on the Glen Canyon dam, a monolithic edifice of concrete that dams a beautiful, wild river as described by Smith in *The Monkey Wrench Gang*:

The blue death, Smith called it. Like Hayduke his heart was full of a healthy hatred. Because Smith remembered something different. He remembered the golden river flowing to the sea. He remembered canyons called Hidden Passage and Salvation and Last Chance and Forbidden and Twilight and many many more, some that never had a name. He remembered the strange great amphitheaters called Music Temple and Cathedral in the Desert. All these things now lay beneath the dead water of the reservoir, slowly disappearing under layers of descending silt. How could he forget? He had seen too much. (Abbey 1975, p. 32)

The other characters share the same basic issues that something that was once nature, is now a man made object.

As Abbey's writing is about the real world, our world, about historic changes taking place in his and our America, and his conviction that those changes are profoundly significant for us. The world is real and therefore knowable. Therefore, the human events and outcomes in this real, knowable world are largely controllable and we have the absolute and inescapable moral and civic responsibility to commit ourselves to shaping those outcomes.

So, the gang members take action and their mission is to kill the murderous and pain inducing machines as they identify themselves with the "body of the Earth." Seldom Seen Smith constantly dreams of being turned into a machine and he thinks that he can understand other's pain. As emphasized by R. D. Laing in *Self and Others*, the body-for-self is an important concept:

My body, as I experience it, is not only shared or public, but a set of private events: namely, the body-for-self. The body for-self appears in dreams, imagination, and memory. In whichever of these modalities it occurs it may be experienced as alive or dead, real or unreal, whole or in bits. From the standpoint of the reflexive awareness that is regarded as sane, one's own body-for-self is essentially a private experience, and the body-for-self of the other is essentially inaccessible. In phantasy, however, this is not necessarily so. The absence of consensual validation as a court of arbitration on this issue perhaps facilitates its encroachment by phantasy unrecognized as such. Since each person experiences any event, however public that event may be, in his own way, experience even of public events can be said therefore to be 'private' in a qualified sense. (Laing 1969, pp. 34-35)

For both Smith and Hayduke, there is no distinction between the "public" and "private". The gang members even do not use any credit cards, because they would leave tracks and be identified. Seldom dreams about his body-for-self that is in "pain" because of the destruction of the nature and the Earth and the animate and

inanimate creatures via technology in his nightmare scanned by the machines and his dream signifies his paralysis as a reactive individual.

People like Mormon Smith (and Hayduke), who experience themselves differently are regarded as crazy, but, ironically, it is the system that turns persons into automata and animals are crazy. The balance between the human world and natural disappear for forever with the intervention of human beings in nature. The society is dependent on machines and their technological potential. And the authorities in need of control monitor everybody's move with the help of computer technology. By presenting the violence of the gang Edward Abbey wants to show the violence of technology. The gang members, too, start to share Hayduke's dream. The gang's mission is to awaken them to their own condition. It is their duty to act. God granted them the right to do this. Hayduke and Seldom believe that it is their duty to help God have all the bridges removed, since He did not place bridges across the canyons in the first place. They know they are able to do their duty because, as Hayduke states, "God is on our side. Or vice versa (1975, p. 178).

Unfortunately, the most violent crimes are committed in the family in the name of love. For R. D. Laing (1967), love and violence are polar opposites. Love lets the other be with affection and concern and violence restricts the other's freedom. Violence is masquerading as love and the human beings destroy themselves by it (p. 58).

Ironically, adaptation is the requirement of the contemporary world. For Laing, this kind of adaptation is absurd, human beings require to "utilize intellect" and also require "an intellectual equilibrium that permits a person malleable, to adjust himself to others without fear of loss of identity with change, it requires a basic trust in others, and a confidence in the integrity of the self." So, Laing too, rejects adaptation, he says "adaptation to what, to society or to a world gone mad?" For him, the human being is a victim burning at the stake in the world (p. 64).

Edward Abbey's novel *The Monkey Wrench Gang* (1977) presents The American Dream that has been turned into a nightmare with people like Bishop Love. On the other hand the fantasists Hayduke's dream is a counter dream where everything becomes possible. Maddened in the army Hayduke realized that the army contributed to the destruction of the world. For him, Kremlin and Pentagon is the source of pain and they should be turned into nursing homes for generals.

As a young "intellectual" but inexperienced nurse reading R.D. Laing, Bonnie is to heal the illness identified by Doc Sarvis. There are two ways of existence from which



they have to choose. They either have to join the silent and greedy majority or act and punish the crimes in their environment. Crime becomes their means of existence. The gang *Monkey Wrench Gang* becomes the source of life in an unlivable environment. They believe the gang is sacred and blessed. Their mission is sacred and granted by God "to save the Earth." Ironically, they do not fight the human beings as human life is sacred and must be protected in spite of the fact that they can not rely on each other and that there is the problem of trust.

The Southwest and its inhabitants were pillaged and this is equated with bulldozers razing a landscape. Therefore by fighting the machines the gang members think they are doing justice as they fight the profit conscious authorities that led to the destruction of forests, mountains, canyons, and rivers, and threatened the animal, human and plant life. Ironically, they in their pitiful condition do the same thing as they do not have another alternative.

The place as a former military area with nuclear testing was once the place for mining and cattle industries that attracted many people. It became a place for migration, luxurious resort complexes that emerged with golf courses and other recreational facilities became disturbing places like cities. The over-crowded cities have increased noise and pollution. The city is "sick." Many of Doc Sarvis' patients are both drug addicts and impotent (Abbey 1975, p. 53). And they take the responsibility for what they love "because somebody has to do it. Ironically, they commit crimes in the name of Love in the sense of R. D. Laing.

In order to do as much damage as possible, the party makes use of every kind of equipment they can acquire: syrups, caltrops, detonating cords, wirecutters, night-vision binoculars and monkey wrenches. They attack their enemy by surprise, they employ their attack strategies during the early hours since the engineers would not think of possible attacks by a group of idealists in Edward Abbey's novel *The Monkey Wrench Gang*. For Michel Foucault institutions and laws never assure liberty, therefore institutions and laws can be manipulated easily (Rabinow 1984, p. 245).

Liberty requires constant effort and practice. In a system where human beings are not respected or valued, a dominant authority will continue to let them be and feel of secondary importance. In such a society there will be no other option than submission. On the other hand a machine will always obey and replace the human being. So, the only way to affirm life may seem to withdraw to violence and violence becomes a tool for self-care. These characters vainly try to work to improve their

selves and self-cultivation becomes an important concept. A concept introduced by Foucault in *The History of Sexuality, Vol. 3: The Care of the Self*.

In order to “cultivate the self,” which is a concept by Michel Foucault one must “take care of oneself” (1986, p. 43). In early history ‘the cultivation of the self’ was considered as the “cultivation of the soul” (Foucault 1986, p. 45). It was a matter of self-mastery, but in time it developed into the idea of learning how to shape one's own character (Foucault 1986, p. 67). Anything that could disturb the body and through it the soul started to be avoided (1986, p. 67). The crucial point here is as Michel Foucault explains (1986):

But there is something more important perhaps: on the basis of this rapprochement (practical and theoretical) between medicine and ethics, there is the inducement to acknowledge oneself as being ill or threatened by illness. The practice of the self implies that one should form the image of oneself not simply as an imperfect, ignorant individual who requires correction, training, and instruction, but as one who suffers from certain ills and who needs to have them treated, either by oneself or by someone who has the necessary competence. Everyone must discover that he is in a state of need, that he needs to receive medication and assistance. (p. 48)

Ironically, the Bishop Love as a controlling force and authority figure, on the other hand, wants to become a governor and he achieves his aim at the end of *The Monkey Wrench Gang* by deceiving the gang members. He accomplished his aim riding out of the boundaries of his body and at the expense of his health, although his doctors continually told him to rest. As the desert is surrounded and watched by his men. Doc Sarvis and Bonnie surrender as they are caught, Hayduke escapes and leaves Seldom Seen Smith and the gang's bond is broken. Smith, possessing monkey nature, a natural companion to men in his evolution, has no chance for survival, because of thirst and hunger. On the other hand, Hayduke having instincts of an animal like a lion can, because he is a native to the land and so he shows the right survival techniques. He thinks learning from Indian beliefs, traditions, and customs would help them. For Hayduke, freedom means every thing, instead of being caught and put in prison he would rather die first, because he has claustrophobia. He avoids the feeling of entrapment. Ironically, the gang members having initiated into the society by the help of the trickster figure Hayduke, they are now ready to take on their roles in the society, with their new transformed selves. Hayduke continues his journey as he is able to shape-shift. Hayduke's arrival by Doc, Bonnie and Seldom during Bonnie's pregnancy suggests that there is the hope for a new spirituality and a possibility of a new self that is open for self-care that means the care for the Earth. And these characters refuse to become automatons,

robots or machines. As Abbey himself identifies himself with an antropomorphic figure an automaton in an animal body in his self-portrait.

As stated by Hervey Cleckley in *The Mask of Sanity*, psychopaths have a "rock solid personality structure that is resistant to outside influences, and they are by no means fragile persons. Well-meaning family members and friends become a shelter hiding the deeds of the psychopath and go unnoticed, and they become unpunished. Hayduke as a healthy and strong psychopath finds the necessary compassion, friendship which is required for his existence in the gang, and it is hard to recognize his real nature, he received several treatments in the army in past, but locking him up brought him nowhere. His psychopathology is visible, whereas Bishop Love goes unnoticed, as he is supported by the society as a respected politician. As affirmed by Kent A. Kiehl and Joshua W. Buckholtz, locking psychopaths up is no solution. They become better psychopaths. Psychopaths typically get worse, not better, after standard treatments like group therapy and they get insights into others' vulnerabilities which become opportunities to hone their manipulation skills as mentioned in the article "*Inside the Mind of a Psychopath*" (Vanderbilt 2010, p. 28). The same thing is true for Hayduke as he escapes and reappears, ironically, both by being visible and invisible, he is the embodiment of the unrecognized psychopathic self that is even hardly to be recognized by Doc Sarvis. Hayduke and Bishop Love represent the psychopathic society, which destroys the whole world. Hayduke as a psychopathic figure, (who rejects guilt), and as a Trickster will reappear in Abbey's other book *Hayduke Lives!* As again defined by Hervey Cleckley in *The Mask of Sanity* the psychopath does not feel any guilt, his difference is marked by lovelessness and guiltlessness (1988, p. 426).

This can as well be said for Evelyn in Angela Carter's novel *The Passion of New Eve* (1977), he does not feel any guilt when he uses and abuses the 17 year old girl Leilah and leaves her pregnant as a so-called respectable pillar of society, he is the scientist to investigate the reasons of happenings around, but comes short in dealing with his own life.

#### **4.2.3 The Third Space & American Desert, The Apocalypse and Ecogenesis in Angela Carter's *The Passion of New Eve***

The balance between the human world and the natural disappear for forever with the intervention of human beings in nature. Evelyn, the male scientist in Angela Carter's novel *The Passion of New Eve* (1977) undergoes an operation in Beulah

being surveilled and traced and kidnapped to the underground world a “counterworld” like a machine run by a mad woman scientist the Big Mother.

The British writer Angela Carter portrays an apocalyptic America (that Abbey also warns and visions) that has become the site of power, a microcosm for the patriarchal capitalist society that became the “center” of the world’s misery with its idea of democracy, capitalism and globalism, that are schizophrenic and they emphasize the need for the creation of an immanent mind that affirms life and her call is for an ecopsychology. For Edward Abbey, growth becomes an ideology and will gradually destroy Arizona, and there will be a great water problem in future as he puts it in an interview with Eric Temple (1982).

The most important problem will be the water problem in future. This section will explore Angela Carter’s novel *The Passion of New Eve* in the light of madness (R. D. Laing, Foucault, Deleuze & Guattari) as a Third Space and Edward Abbey’s view of ecology as Angela Carter’s novel is set in an apocalyptic America and Eve and Tristessa suck water at each other’s mouth in the desert, which is metaphorical and hints at Angela Carter’s ecophilosophy.

The Spinozian notion that body and mind are one, turned out to be the body imprisoned in the soul (as Foucault asserts) and as Hélène Cixous emphasizes there is the need for women to write out of their bodies and as emphasized by the American environmentalist philosopher Edward Abbey there is the need to write out of the body of the Earth, as the human body is disconnected from the body of the Earth with the idea of progress, capitalism and later on globalism. And considering our present time as stated by Luis Suarez-Villa (2012) technocapitalism that is a new version of capitalism is a serious threat for the present and future of human life:

Those realities, imposed through the global spread of new technologies and a new form of corporate power, are likely to transform most every facet of human existence and life and nature in potentially irreversible ways. New sectors, closely associated with the emergence of technocapitalism, such as nanotechnology, diverse branches of biotechnology such as genomics, synthetic bioengineering, proteomics and agrobiotech, the related fields of bioinformatics, and major changes in computing and communications through intelligent software nanotech sensors and transmitters, and molecular or bioengineered processors, among other technologies, are intimately tied to technocapitalist corporate power and to its global reach. (Suarez-Villa 2012, pp.1-2)

By foreseeing this coming damage of this technocapitalism long ago and so writing out of the “technological, machinic, robot like female body” Angela Carter connects the body of Eve/lyn (an English man of science) to the body of the Earth via the surgery performed by the Black scientist the Mother in a ritualistic way, with human

fluids and rape. In this way, she connects “the by the discourses of sexuality dehumanized body” of Eve/yn by torture, torment and pain to the body of the earth, from which they were disconnected in history with the discourses of science, psychoanalysis and philosophy. The American environmentalist writer and philosopher Edward Abbey himself, too, refuses to become an “automaton,” which is a threat not only for women, but also for men and there must be a change in outlook. Angela Carter also by presenting an apocalyptic World in *The Passion of New Eve* occupied by rats representing science and the rat race that appeared in America with the idea of progress and tries to show that the “The Big American Dream” has been turned into a nightmare not only for the Americans, but for the rest of the World with commodity fetishism (where women, the children and the Earth suffered most). Therefore, different definitions are required.

Madness as a way of superior way of existence (the tyrant Zero the Impotent Mormon poet with many obeying wives, Tristessa as a Hollywood Star and Black Mother as a Goddess turning Evelyn into woman) is presented in an ironical way. Carter opens a way for analysis of power relations through Foucault’s genealogy (bio-power) and Deleuze and Guattari’s schizoanalysis, which opens a new space for new relations and new life forms (as space is the relations).

The idea of the “mind” is like the idea of “man” man-made and is fiction, like all origin and creation stories, that can be made and remade as repeating processes. Life, too, is a fiction. By the act of writing and storytelling Carter opens up a space. By writing the story of (New Eve) Eve/yn the human (the bird (the soul) both symbol for human and animal ) to heal the bleeding wounds that are kept open by distorted (mad) grand narratives of human history.

With the self- imposed exile into the “Desert” Edward Abbey (by writing out of the Nature’s body) maps the “Desert” for the countries to come, where in *Desert Solitaire*, light and space co-exist without time and the desert is the only hope for a new spirituality and new perspectives as it is an open space without a beginning and an end:

Light. Space. Light and space without time, I think, for this is a country with only the slightest traces of human history. In the doctrine of geologists with their scheme of ages, cons and epochs all is flux, as Heraclitus taught, but from the mortally human point of view the landscape of the Colorado is like a section of eternity—timeless. (1968, p. 243)

Flight is possible only by writing and telling the stories that are untold and the only real and solid thing is the World. Therefore the story of the World must be told over again.

In Angela Carter's novel in *The Passion of New Eve*, Evelyn is seduced and tricked by Leillah and is dragged into the desert, as he would not enter the desert on his free will. His new job opportunity in New York, the city of his dreams that he knows from Hollywood movies (World of illusion) and star Tristessa (created & an image of woman) will give him a new insight into his own life. His lust for sexuality and his poor conduct of sexual instincts will prepare his tragedy. Leillah's "fetishistic" sight will trigger his downfall:

My cock was already throbbing before, at the door, she turned towards me and let her coat fall back. I saw her dress was a sleeveless, vestigial shirt-waist and she had unbuttoned the front to flaunt small, high, pointed breast on which the nipples, painted bright purple to match her mouth, stuck out a full half-inch from the flesh. Her white, rolling eyes caught mine and stared at me for an endless second with all manner of mocking invitations in their opaque regard. Then she extended one hand, with the shards of five purple beetles glittering on the tips of the fingers, drew the bosom of the dress together and, with a magnificent, barbaric, swirling gesture, wrapped the coat again entirely around her, so she seemed a fully furred creature, a little fox pretending to be a siren, a witching fox in a dark wood. (Carter 1977, p. 20)

The image of Leillah is, actually, recalling the life in the 1970's, when Pimps and prostitutes occupied the Times Square.

The Desert, in its relation to the human, animal and the body of Earth, is "The Third Space" a Homi Bhabha concept that can be applied to any relation between spaces and bodies, in which subjects try to adjust through shaping their body to the social order as an in-between figure, where the body becomes the only instrument for adaptation and change, that result in stereotyping and schematic thinking.

In the scientist Evelyn's perception, proper to the fixed schemes in his mind, Leillah appearing and disappearing like a creature is a bird-like figure in *The Passion of New Eve*:

A wasted inner-city moon to which pollution lent a mauvish tinge leaked a few weak beams upon my prey as she swayed on shoes so high they took her a little way out of this world; they transformed her into a strange, bird-like creature, plumed with furs, not a flying thing, nor running thing, nor a creeping thing, not flesh nor fowl, some in-between thing, hovering high above the ground which was, all the same, its reluctant habitat. (Carter 1977, pp. 20-21)

She is an object for gaze. Ironically, she is a hybrid character reflecting the hybrid nature of The United States itself. For, The United States of America was itself a colony and a territorialized space that needs to be deterritorialized and

reterritorialized through writing and the untold stories that will be told and retold. Angela Carter writes a new story for Eve/lyn who misinterpreted the story of the real World in history as a scientist, to start over again, where they at the end of the novel is offered two genitals in a box when they throw both at the sea refusing the imposed gender roles and is given for the first time the opportunity to choose their own self-identity (non-fixed identity created by grand narratives) as a New woman to start the World over again and to start a new life.

The invisible divide between the images of West and East is the source of all colored peoples' and non-colored people's suffering. Men are mortal beings and human thought is an illusion. On the other hand, the main remaining thing is the Earth itself as emphasized by Edward Abbey in *Desert Solitaire*:

Men come and go, cities rise and fall, whole civilizations appear and disappear--the earth remains, slightly modified. The earth remains, and the heartbreaking beauty where there are no hearts to break. Turning Plato and Hegel on their heads I sometimes choose to think, no doubts perversely, that man is a dream, thought an illusion, and only rock is real. Rock and sun. (Abbey, 1968, pp. 243-244)

Like in Abbey's thought, in Carter's fiction, the discussion is about how to build a "self" or "self-identity" and what one can do, rather than clinging on the (given) fixed "Identity," therefore all the characters are in-between man/woman, human/animal and sane/insane, they are crossing the borders, whenever, wherever and however they want, as Abbey and Carter opens them up new planes for existence with their self-chosen Identities that matters and there is the encounter with the most frightful label of madness.

The exclusion of mad people may be one reason of the subject's fear and may be a threatening idea that Deleuze and Guattari believe as emphasized in their idea of schizoanalysis, that one must get rid of the fear of madness. Foucault's biopower is one of the other important concepts in this respect that explains the disciplining of docile body in order to create submissive obeying subjects (surveillance, gaze). Exclusion and formation of isolated spaces may be some of the other factors (wild places are excluded like the forest (Puritan's excluded the forest as a forbidden place because of their fear of witchcraft as they associated it with the Native Americans).

Heterotopia, panopticon, surveillance and the discipline of the docile body as suggested by Foucault all lead to the idea of Deleuze & Guattari's idea of "assemblage" and a natural consequence of power is resistance thereby the appearance of counter gangs (space is the relations and the person who possesses

the space has power over the relations and those who possess power can do surveillance). The mad Black Mother in Angela Carter's novel *The Passion of New Eve* can see and follow Eve/lyn until she loses her own power (shift of power). The Mad Black Mother (historically excluded by Slavery) is now presented as a counter scientist in Beulah (a counter site) in *The Passion of New Eve*. The Glass House of Tristessa is a counter heterotopia (Foucault's "The ship of Fools") as opposed to the American idea of "team work" that is one of the foundational ideas of America there is the team of Black Mother taking action by kidnapping Evelyn and changing him into a woman by performing a genital operation.

Leilah, in Angela Carter's novel *The Passion of New Eve* (1977) is an "assemblage," a trickster figure and appears as a red fox (Leilah) as against the mainstream anthropomorphic characters. Leilah appearing as the Red Fox to Evelyn in Carter's novel *The Passion of New Eve* presents the idea of Bakhtin's polyphony and gives voice to all the "thingified" Others, hybrid people, the Native-American, Latin-American and The African-Americans and their intermarriages in America, who have been excluded from political participation and life for centuries.

Laing, too, was concerned with the thingification and depersonalization of persons and their processes that is left open related to the restricting conditions that prevented the individual from taking action. Than the individual, the "society" with their ideas about progress, success, sexuality, sanity and "normalization" is mad and responsible for all human misery, the capitalist society is madness inducing, working outlawry, giving and taking bribery, misusing the concept of "love" (R. D. Laing) basing all kinds of relation on power relations (as asserted by Foucault) and endless consuming of the Earth (animate and inanimate objects) and so on. Foucault taking the mad out of their confinement and calling for a language between reason and madness and R. D. Laing giving the mad voice by asserting that madness is a type of personality, call for a new language. There is the necessity for opening new ways for making people take action against the active forces (that are dominant, controlling and ruling) operating in society and to enable them to distinguish "real power" from the "false." The change in perception of the things related to particular images is a must and new possibilities of different mappings of the bodies (animate and inanimate) and structuring of the World is a necessity.

Success as asserted by Friedman (1978) is based on the big American Dream, which for the American critic and writer Joyce Carol Oates is "a false dream of conquest, control and ownership." It is an impossible dream of overcoming mutability (Creighton 1992, p.107).



The systematic creation of “The Rat Race,” “The New Little Man” and the behavior of Americans in the mass, in short, the American Life as a whole is the subject matter of Carter’s fiction. The escape from *The Black Mother* makes Eve/lyn a “perfect hero.” Therefore, it is important to understand the intellectual background that Angela Carter presents in her fiction as evident in Evelyn’s journey and the paths to the (false) consciousness as embodied in his other Tristessa, whom the English man Evelyn through the Black Beauty Leilah meets in the deserts of New Mexico in Carter’s novel *The Passion of New Eve*. Evelyn in *The Passion of New Eve* is forced to meet Leilah in a Bhaktinian way.

Violence that is very “American” is visualized by Eve/lyn admired Tristessa the Hollywood Star, who is “the Other” of Eve/lyn in Carter’s novel *The Passion of New Eve* and Evelyn’s relation to the impregnated Black Beauty Leilah and Mormon Zero that is set in an apocalyptic American setting. Evelyn’s admiration of Tristessa and abuse of Leilah led to his own disaster. Tricked and deceived by the 17 year old Leilah Evelyn is taken to Beulah and his body is turned into a female body with a male mind. Trisstessa’s silent submission to the forces of Hollywood as a Star led to his own confinement in his (woman body) and his house museum of glass ship that is in the desert. This also led him to take on a false sexual role and disguise himself as a man and display himself as a woman. Likewise, the seven wives (Eve becomes the eights wife) of the mad Mormon poet Zero obeyed their impotent husband Zero without challenging his authority. There is no questioning of the “seemingly power” of these occupying forces they are the so called “invisible powers” The central question is as Deleuze and Guattari, Foucault and R. D. Laing asks and Carter and Abbey convey in their fiction; Why would people obey and desire submissive authority by making their body an obeying instrument?

*The Passion of New Eve*, written by Angela Carter in 1977, is a modern satire on America that maddens and deals with the sense of” feminine space “and “masculine time.” This as asserted by Angela Carter threatens the experience of the self and sexual identity. By presenting this ‘madness’ as embodied by Tristessa and the Double Evelyn, the Mother the mad scientist and Zero the mad poet (artist) Carter deconstructs the language of Western political thought having its roots in the philosophy of the 17th Century rationality that excluded women and all non-Western Other’s from political participation.

Tristessa is the sad one, as her Latin name in Portuguese and Spanish symbolizes the non-Western Latin world (the colonizer and the colonized at the same time). They as a famous Holywood Star are the embodiment of the invisible crime of

selling the fake dream of progress, prosperity, beauty, wealth, democracy that with their present forms are, actually, illusions created by a sick industry and popular culture. They are the "illusion," selling stereotypical "images" on the capitalist market as having turned all forms of body and spirituality and the World (inanimate and animate objects) into a commodity. Ironically, they symbolize the exclusion of women from the political life as an imaginary body. Reflecting the Spinozist view of politics as the metaphysics of imagination (Gatens 1995, p. 129), a male body is confined in a female body. In presenting Tristessa, Carter seems to allude to the Spinozian exclusion of woman from the political life in the 17th century philosophy. Thus, Eve/lyn is the English Professor of Science, who is the embodiment of "lustful" sexual passion (Spinozian idea) that tend to desire the possession of the object as such the desired object becomes the constant source of anxiety, hope and fear, since actual possession of the object is not possible (p.132). Evelyn as representing the White man as his name, too, is of Latin origin, meaning "life" or "Bird" (or the little bird) expresses his dream about America (as presented by Tristessa) when he gets a job in New York in Angela Carter's *The Passion of New Eve*.

NOTHING IN MY experience had prepared me for the city. American friends, colleagues, had tried to scare me with tales of muggings and mayhem but I had not believed them, not for a moment; I'd been hooked on a particular dream, all manner of old movies ran through my head when I first heard I'd got the job there--hadn't Tristessa herself conquered New York in *The Lights of Broadway* before she died of, that time, leukaemia? I imagined a clean, hard, bright city where towers reared to the sky in a paradigm of technological aspiration and all would be peopled by loquacious cab-drivers, black but beaming chambermaids and a special kind of crisp-edged girl apple-crunching incisors and long, gleaming legs like lascivious scissors-- the shadowless inhabitants of a finite and succinct city where the ghosts who haunt the cities of Europe could have found no cobweb corners to roost in. But in New York I found, instead of hard edges and clean colours, a lurid, Gothic darkness that closed over my head entirely and became my world. (1977, p.10)

Leilah as well as Evelyn are birds who have to be connected to the body of the Earth, as Carter sends her messengers, through the bird symbolism, as a call for a new spirituality like Edward Abbey does in his fiction and non-fiction. Carter in her novel *The Nights at the Circus* goes a step further when she creates a half-woman and half bird creature and choose the metaphor of the circus occupied by clowns, animals, princesses, freaks and so on and their journey and encounter with criminals, murderers, shaman, professor and so on, through each she analyzes power relations and shift of power in the sense of Foucault as he asserts space is relations, short life. And thus opens many other spaces for freedom of mind and body (in the case of Tristessa/ Evelyn) and Fevvers and Walser in *Nights at the*

*Circus*. A new spirituality brought about with Ecogenesis that will bring about “eco-selves.”

#### **4.2.4 The Third Space Siberia & the Creation of The New American Self in Angela Carter’s ecosophical novel *Nights at the Circus***

Angela Carter’s two novels *The Passion of New Eve* set in The United States of America and *Nights at the Circus* presenting the experiences of Eve/lyn, the scientist in the deserts of America and of Walser, the American reporter, in his journey with Fevvers through the Russian Tundra deal with the “ideas of mass culture,” “the American way of life” that turned not only the human body, but also the “Body of Earth” into a “thing.” The American Way of life as asserted by Friedman (1978) is based on the big American Dream, which for the American critic and writer Joyce Carol Oates is “a false dream of conquest, control and ownership.” It is an impossible dream of overcoming mutability (Creighton 1992, p.107) as embodied in Walser the American reporter and his viewpoint.

*Angela Carter’s Nights at the Circus* as displaying a bird-woman, whose *name* is Fevvers is an example of Deleuzian minor literature. Her name suggests (few or fever), and the magical realistic stories (like the stories of Mexican- American, Native-American and African-American literatures) related to her strengthens this view. Minor literature opens a space in English high literature. Fevvers as an in-between figure, by being both human and animal (bird), is essential to construct a “new life” and a “new self.” As a minor literature, as a constructive novel it affirms the immanent forces of life that are necessary for flight overriding the restrictions of the capitalist World. The American Walser as a kaleidoscope, with his transformation as a reporter, is to bring change with his writing. A kaleidoscope is something beautiful for viewing and Walser is a kaleidoscope from the conceptual tool box of Angela Carter in *Nights at the Circus*:

He was a kaleidoscope equipped with consciousness. That was why he was a good reporter. And yet the kaleidoscope was growing a little weary with all the spinning; war and disaster had not quite succeeded in fulfilling that promise which the future once seemed to hold, and, for the moment, still shaky from a recent tussle with yellow fever, he was taking it a little easy, concentrating on those ‘human interest’ angles that, hitherto, had eluded him. (1984, p.10)

Walser becomes a viewpoint, he will be a tool to analyze the relationships in space (the spatial relationships) in his journey from America to London to Petersburg and finally to Siberia. As mentioned by Foucault, “space is a part of the battle for control of individuals not a question of domination” (Crampton & Elden 2007, p. 2). The

battle for control of individuals starts over and over again in spaces all around the world.

Walser in Angela Carter's ecosophical novel *Nights at the Circus* represents "a huge cloud" (Deleuzian term) of American as both colonizer and colonized and The Cold War policies in *Nights at the Circus*, although the story opens with the third person narrative set in 1899 London with an unreliable narrator showing the intellectual and historical background of America (as a British Colony) starting from the Age of Enlightenment (the time as Foucault suggests when the Mad started to be confined and became subject for investigation) going into the nineteenth century and into the twentieth century.

In Carter's ecosophical novel *Nights at the Circus*, Carter shows the condition of schizophrenia in the figure of the American reporter by playing countless tricks on him and blurring the real with the unreal and to define Fevvers, Walser has to undergo a transformation in order to know her, like Eve/lyn was forced to encounter Leilah as Lillith and Sophia in *The Passion of New Eve*, with a difference that Walser is now willing and ready to know Fevvers. The Bird-woman as Leilah is described in *The Passion of New Eve* is now not only an image in Evelyn's mind's eye, Fevvers is presented as a half-bird, half woman in *Nights at the Circus*. And there is the ongoing quest for the real through his journey from London to Russia (Siberia) in Spinozian sense as mentioned by Yovel as also mentioned in previous sections:

Knowledge is a more mode of being, not something we possess but something we are or become. As Monique Schneider notes, in attaining knowledge we do not gain an acquisition, but rather we exist differently. (as cited in Gatens 1995, p. 128)

The Third Space (New Mexico itself is a territorialized space), the desert becomes the meeting place with the "multiple Other." New Mexico is a former colony, it is an annexed land, which the American ecosophical writer Edward Abbey both as an activist and as a writer also presents and tries to save from environmental catastrophe. Abbey calls parts of Mexico, Baja California, parts of Wyoming and the whole Southwest, the desert and its hot dry climate as his home as mentioned in an interview with Dave Solheim and Rob Levin (1980) in *Bloomsbury Review*.

In the Introduction to Edward Abbey's *The Monkey Wrench Gang* Douglas Brinkley states that throughout the Cold War era, no writer defended the West's natural places more than Edward Abbey. Saguaro cacti were sacred to Abbey and not utility poles. He devoted his entire life to stopping the "Californicating" of the Four Corner states; Arizona, Colorado, New Mexico, and Utah. He considered these states his

home (1975, p. xvi). This area is also the place where Walser comes from (the sunlit California) in *Nights at the Circus* and is pulled into another space Russia and Russian Tundra to encounter various others occupying this “Other Third Space.” When he meets the Shaman after amnesia a process of transformation will start, his mind as a site will be opened for new schemes and new ideas. When the Shaman addresses Walser in his native tongue, an obscure Finno-Ugrian dialect just about to perplex three generations of philologists (which is a debated scientific subject), he meets both a new and an old language that is the language of the people occupying this geography, this open and wide space that nobody would want to live in. Finno-Ugric Languages are Finnish, Estonian, and Hungarian with similar linguistic features. Although they are a huge group of people, the language was not dominant in Russian sphere. Carter by presenting a shaman, who is a medium between worlds and possess knowledge of animistic world and its symbols and trance practices (<http://faculty.washington.edu/akn/1510903.pdf>), hints at the mythologies of these minority groups under Russian rule in this space.

The “Third Space” is the concept of Homi Bhabha as mentioned in *The Location of Culture* is a liminal space between the two Worlds or cultures of the colonizer and colonized as the “Third Space of enunciation” (2006, p. 54). So, Walser as a hybrid identity, as an American (a former colony) has to encounter the hybrid “Bird – woman” Sophie Fevvers in *Nights at the Circus*, whose origin is ambiguous. She has hatched out of nowhere and was left as a baby by unknown persons and was found on the steps at Wapping, in the laundry basket by Lizzy (p.12) . . . in London. Walser with the members of the circus will make the journey to another space that has been often identified as dangerous and “Other” Petersburg (Soviet Regime) and Siberia (indigenous peoples):

As if to confirm to the order of things, the early ethnographers recorded marriage patterns and relations between the sexes in every village and settlement. Although regularly condemned in societies, polygamy was a topic of great fascination to all European travelers, and it was regularly commented on. The higher a status a man had in native society, the more wives he was claimed to have . . . sexual mores, appetites, and their regulation, and gender codes and markers in newly encountered settings provided a mirror for European sexual arrangements and the standards of proper masculinity and femininity. The lives of Siberian natives hinted at a possible ancestral past and what had gone before: nudity, polygamy, and uncontrolled consumption. . . .the Siberians way of life stood in contrast to contemporary European societies and peoples, and the unknown, harsh climate and the landscape of Siberia served to distance the edges of Europe, to insist on a separation between their connected histories. Unlike the earlier monsters—the humans with dog heads or mouths on their chests—over time the Siberians became people who were strange and exotic, savage and kind, and clearly different through also increasingly recognizable. As the Siberian Native peoples dropped their cloak of invisibility, they stood in for the past, for the ancient customs and the magic that civilization had removed from Europe. (Tomás 2013, p.95)

As stated by Michel Foucault in *The Order of Things: An Archeology of the Human Sciences*:

To observe, then, is to be content with seeing –with seeing a few things systematically. With seeing what, in the rather confused wealth of representation, can be analyzed, recognized by all, and thus given a name that everyone will be able to understand. (Foucault cited in T o m á i a k o v á 2013, p.100)

To create a natural history in the sense to establish proof (as was the tendency in the eighteenth century) Angela Carter makes things visible by showing the life in Siberia, Russia in *Nights at the Circus* that is the other pole of US Democracy (the communistic threat) together with process of the creation of “The American” man (Little Man).

In this respect Foucault’s idea of territory as mentioned in *Space, Knowledge, Power: Foucault and Geography* becomes significant. According to Foucault the government is concerned with men and their relations, their links to wealth, resources rather than the territory itself. And the territory is in so far important when it has significant specific qualities like climate, irrigation and fertility. Territory is essentially a complex consisting of men and things (Crampton & Elden 2007, p. 7).

This idea of Michel Foucault can also be seen in Angela Carter’s ecosophical novel *Nights at the Circus* with its emphasis on “geographical governmentality” when she alludes to the Invention of Siberian Ethnology. For Foucault population is an object with birth and death rates, healthiness and so on (Crampton & Elden, p.6). Space, knowledge and power are crucial in understanding the practice of freedom among people and social relations and the distributions in which people may find themselves (Foucault 1984, p. 246). Spatiality is an integral part of a larger concern and a tool of analysis rather than merely an object of it (Elden 2001).

Recalling Foucault’s *The Order of Things: An Archeology of the Human Sciences*, Carter’s story is set in 1899 London and opens with a third person narrative and aims to show life in Europe and Russia via the circus. Fevvers using the first person narrative gives unclear autobiographical information and creates a confusion and takes the attention from Walser (the focus of the third person narrative), and controls the direction of the London section. Fevvers by stealing the power of narration from the narrator tells her own story and manages to take the whole attention on her “Self” that will be in binary opposition with Walser’s “Self.”

The storytelling in the Petersburg section is similar to the way of storytelling in the London section and the third person storyteller knows everything about Walser. The

storyteller introduces the characters of the Circus one by one by putting Fevvers aside and gives information about the power relations in this unfamiliar and far away setting. In this way, the analysis of these power relations in the light of Foucault's notion of space as power will be possible.

The storytelling in Petersburg and Siberia, which is an insecure setting, are almost the same apart from Fevvers' first perspective storytelling. Fevvers' perspective reveals her own inner confusions and the readers focus is changed from her words to her thoughts. In this way her mind and her body is opened for analysis as a space. Her first person narrative taking the attention on her self and her wings makes her different from the other circus members. Haunted and lulled by the fishwife-like Fevvers, Walser becomes obsessed with her so that he is ready to obey her in *Nights at the Circus*:

Her voice. It was as if Walser had become a prisoner of her voice, her cavernous, sombre voice, a voice made for shouting about the tempest, her voice of a celestial fishwife. Musical as it strangely was, yet not a voice for singing with; it comprised discords, her scale contained twelve tones. (Carter 1984, p. 43)

Fevvers' storytelling ability enables Fevvers to have power over Walser. But dwelling in the city or a familiar environment will not bring about the desired change in Walser's outlook, so he is taken into an unfamiliar open space to make him ready for the desired change or transformation. Although in doubt, the section opens with questions the reader would not think of about the place. It is an unfamiliar Part of Earth where nobody would want to be:

How do they live, here? How do they cope with it? Or aren't I the right one to pop the question. I'm basically out of sympathy with landscape. I get the shivers on Hampstead bloody Heath. As soon as I am out of sight of the abodes of humanity, my heart gives way beneath me like rotten floorboards, my courage fails. Now parks, I love, and gardens. And small fields with hedges and ditches round 'em and useful cows in 'em. But if you *must* have a wild hillside, let there be at least a sheep or two posed picturesquely on an outcrop of rock, ready to have its wool wound off, something like that . . . I hate to be where the hand of Man has badly wrought and, here, we are on that broad forehead of the world that had the mark of Cain branded on it when the world began, just as the old man at the station who came selling us the bears he'd carved had "convict" branded on his cheek. (Carter 1984, p.197)

Here Angela Carter seems to reflect the Nietzschean idea about the animals as he hates, dislikes domestic animals like sheep, very much in the manner of Edward Abbey who takes on the Nietzschean attitude of disliking the domestic animals. Nietzsche called modern urban man "the domestic animal, the gregarious animal, the sick animal—the Christian as mentioned in *Coyote in The Maze* Nietzsche and Edward Abbey both loved wild animals (Quigley 1998, p.199). Nietzsche was

interested in “Doppelgänger; “(the Double) the mysterious other person who is oneself. He wanted to see one’s self transformed before one’s self, and then to act as if one had really entered into another body, into another character. To Nietzsche the double was also sometimes a totemic animal, he likened himself to a lion, a camel and an eagle. Like Walser whose double is Fevvers, who is a bird-woman (Quigley 1998, p. 192).

The Siberian section is therefore a space where Walser will be tied to the body of Earth and find his self-freedom.” In this section the reader is also shown a parallelism between the old man selling the bears and Cain having committed the first murder. The old man, too, stands for a serious crime against humanity. This shows the functioning of Deleuzian mega-machines that thingified the Earth’s body:

The Earth is tattooed by the societies which emerge to represent the points of its surface that are over-coded, and human beings do not appear ‘on the surface’, as they are attached to it by their organs (by their eyes, their hands, their mouths, their genitals, by their great and overdeveloped anuses) in order to make *another* meta-body. It is at this point, as with Aristotle, that human beings cease to be defined primarily as biological entities and become elements of an entirely different assemblage called a *socius* or “social machine “. In turn, this creates the condition for the emergence of the great territorial machines that have distributed themselves across the surface of the Earth which have bodies of human beings as their parts; and their organs are now attracted directly to the Earth through the intermediary of territorial signs, which are composed of matter drawn from the hybrid inscriptions of soil and blood. (Buchanon & Lambert 2005, pp. 226-227)

Human societies are described as mega-machines (Buchanon & Lambert 2005, p. 227). Societies are machines composed of the relations of production and surfaces of inscription. The social machine exhibits an immobile motor and undertakes a variety of interventions flows set apart and detached from a chain. There have been many different machines like the primitive territorial machine, the despotic feudal machines, the machine of nation state and the globalized machines of late-capitalism (Buchanon & Lambert 2005, p. 228). Angela Carter displays this machinic nature of societies in her novel *Nights at the Circus*.

I bought all the bears he had, to send home to the children when we reach Vladivostok and a post-office. You couldn’t call it a ‘cheap’ gesture, he charged enough for the things, I’m sorry to say. *And* I got an earful along with it, for Lizzie swore I ‘did it for posterity’ ,meaning, for the young American to take note of. ‘Since he made himself known to us in Petersburg, you’ve been acting more and more *like* yourself,’ she says. (1984, p. 197)

The window stands for transparency and perspective opened to the outside world, wild and dangerous like a cyclorama (panorama). There is a large battle scene



picture on the interior wall of a cylindrical room and gives the illusion of a natural perspective to the spectator standing in the center:

Outside the window, there slides past that unimaginable and deserted vastness where night is coming on, the sun declining in ghastly blood-streaked splendour like a public execution across, it would seem, half a continent, where live only bears and shooting stars and the wolves who lap congealing ice from water that holds within it the entire sky. All white with snow as if under dustsheets, as if laid away eternally as soon as brought back from the shop, never to be used or touched. Horrors! And, as on a cyclorama, this unnatural spectacle rolls past at twenty-odd miles an hour in a tidy frame of lace curtains only a little the worse for soot and drapes of a heavy velvet of dark, dusty blue. (Carter 1984, p.197)

The materialistic and artificial nature of the circus is broken in the open land where real and wild animals reign in a domain of wild nature:

'Nowhere', one of those words, like 'nothing', that opens itself inside you like a void. And were we not progressing through the vastness of nothing to the extremities of nowhere? Sometimes the lengths to which I'll go for money appal me. In the sudden, almost supernatural silence, we could hear the rumble of a tiger's roar and the ting-a-ling of the chains of the elephants, which never ceases. Tuskers through Siberia! The hubris of the little fat Colonel! (Carter 1984, pp. 198-199)

Here the fat and petty capitalist Colonel will be threatened with the life of his (Double) pig Sybil, whom he loves and values above all and is ready to sacrifice all his belongings for the sake of her. As he identifies human beings with pigs, ironically, he draws on cannibalism; he is exploiting both the people and animal working in his circus endlessly in *Nights at the Circus*:

'Pigs eat everything a man eats,' he informed the table. 'That's why a man tastes same as a pig. That's why cannibals called roasted *homo sapiens* "long pig", yessir! Omnivores, see; mixed feedin' ! Gives us both that gamey taste.' As if the notion of cannibalism refreshed his appetite, he attacked a veal cutlet with gusto, although, by its texture, the cutlet had been cooked in the station buffet at Irkutsk several days before, loaded on the train and reheated in a gravy far too bright a brown for authenticity. (Carter 1984, p. 203)

Angela Carter also criticizes the idea of sisterhood through Countess P. . She is a cruel and rich woman, who after killing her husband runs away and remains unpunished and is haunted by the crime she has committed. To get rid of the feelings of guilt she builds a panopticon with the aid of French criminologists in Transbalaika and tries to reform other murderesses, but ends up by the revolt of prisoners and guards who take over the control, such there is the possibility for shift of power (Carter 1984, p. 210). Ironically, she becomes the oppressor, by letting them built their own panopticons and survelling them (p. 210)

Angela Carter criticizes women who take on the role of the gazing and surveilling Subject, who want to manipulate and control women and thereby commit crimes against women. Although having experienced similar traumas she comes short in understanding other women's plight and pain, with an unclear sight they, too, contribute to the great tragedy of humanity:

For the Countess P. had conceived the idea of a therapy of meditation. The women in the bare cells, in which was neither privacy nor distraction, cells formulated on the principle of those in a nunnery where all was visible to the eye of God, would live alone with the memory of their crime until they acknowledged, not their guilt -- most of them had done that, already -- but their *responsibility*. And she was sure that with responsibility would come remorse. (Carter 1984, p. 212)

The panopticon functions as a symbol of women power, exercised against other women, in order to put them under control. Power is also exercised in the family, by the mother, elder sister, aunt, grandmother or others. Responsibility is another concept that is important in the novel *Nights at the Circus*. Lizzie, Fevvers' adoptive mother, a former prostitute and political activist with occult powers takes on the responsibility of Fevvers as a baby. There is the necessity for to take responsibility in matters related to freedom and rights. Ironically, the criminals have to learn to take responsibility. In this, Carter shows the other side of the coin. Committing murder and crime is not the real solution for the woman problem in society.

The house of correction is wheel shaped and stands for the cyclic quality of committed crimes that has been started with the "Cane and Abel story." All going back to the idea of the "Original Sin" committed by Adam and Eve and back to genesis stories. It is a kind of prayer wheel, which does not function like the prayer wheel of Tibetans or the medicine wheel of Native-American people which includes all the creatures of the universe. The Native American medicine wheel consists of circular arrangement of stones representing the circular relationship between Earth, air, water and fire and interconnection of things (Stanford Solar Center 2005). The description of Countess P. is vampire like in *Nights at the Circus*, she gazes the prisoners whereas she herself wants to escape theirs (Carter 1984, p. 214). Carter discusses the nature of power, and opens up the discussion for who, to give the right to hold power.

Ironically, this panopticon stands for the corruption and self-centeredness of the Western viewpoint, which not only tries to keep the woman under control but also different viewpoints and different spiritualities under the gaze. And want to manufacture the souls that would imprison the body. Women become the worst enemy of women. Blood will tie the inmates of the panopticon to the other bodies,

starting with the guards. They will multiply and will attach to the body of Earth. It is a kind of ceremonial initiation into the society, in the very manner of tribal people. So, these multiplicities will open the way to freedom:

In her womb's blood, on the secret place inside her cell, she drew a heart. Desire, that electricity transmitted by the charged touch of Olga Alexandrovna and Vera Andreyevna, leapt across the great divide between the guards and the guarded. Or, it was as if a wild seed took root in the cold soil of the prison and, when it bloomed, it scattered seeds around in its turn. The stale air of the House of Correction lifted and stirred, was moved by currents of anticipation, of expectation, that blew the ripened seeds of love from cell to cell. (Carter 1984, pp. 216-217)

The huge army of lovers, in other words these dismembered people unite in love. They, also, challenge the institutions and authorities and refuse to obey them blindly. They will spread everywhere like flowers and will overcome time and history by refusing all types of patriarchal authority figures as Olga says there should be no more fathers. They also challenge the misconception of "Love." The sole instrument for liberation is the human body, which consists of bodily fluids that show its aliveness. Unfortunately, at the same time, the body is imprisoned by the soul, which is the only key for freedom, as the prisoners, too, wrote like Cixous out of their bodies, with blood, menstrual blood and so on (Carter 1984, p. 208). Love starts with the love of one's body. And it is the first condition for woman's existence. The love of the other body should come next, because these women have committed crimes in the name of love for the husband and the name of love for God. And they reject all kinds of authority figures by getting rid of the figure they identified with the Father Time (p. 221).

Blank like a landscape Walser is discovered by Olga, he is now open to be remapped, only when Olga kisses her, he wakes up calling her Mama (Carter 1984, p. 222). With Olga, Angela Carter opens a new scientific debate offering Walser an egg to suck and leaving him with many eggs so that he will meet the Shaman:

Olga, in a hurry, stuck a pin into an egg and gave it to Walser to suck, which he did eagerly. 'Cock-a-doodle-do!'  
'I hate to leave the poor thing,' she said to Vera.  
'He is a man, even if she has lost his wits,' replied Vera. 'We can do without him.'  
Still Olga lingered, as if she thought there *must* be something useful this young man could do for them, if only she could think of it . . . but time was running out. When she kissed Walser goodbye, she kissed goodbye to her own son and all the past. The women vanished. (p. 223)

As Olga realizes Walser has amnesia and realized he is not useful in any way, she leaves him for another rescue party. Walser is left helpless like a child with an

absurd birdish language that is transformed and so he runs out into the forest soon to be found and sheltered by the Shaman and becomes animal:

'Cock-a-doodle-do! Cock-a-doodle-dooski!'

When he realised the kind ladies were all gone, tears ran unhindered from his eyes. Crowing like a cock, flapping his arms up and down, he sprinted off among the trees in search of them but soon forgot his quest in his enchantment at the sight of dappled starlight on the snow. (Carter 1984, p. 224)

In the same manner the rest of the party is marched to the convict's encampment. They are all held captive by the convicts. Fevvers tells the leader she cannot help them in the matters related to the Tsar, as she is a lie. Under Lizzie's influence the clowns put on a show and a blizzard comes and blows everybody away into the night. They all run into the open in hope of finding a civilization and come across a run down music school. Mignon, The Princess and Samson decide to stay with the Maestro in this music school. Colonel Kearnel puts himself on the way to found a better circus. Fevvers and Lizzie in hope of finding Walser continue their quest. As Fevvers reveals to the convicts everything about her is a lie, the reality is blurred and also presenting unreliable narrators Carter blurs reality and magic. As Fevvers appeared to Walser in London and managed to trick him into Russia the most fearful section of the World (Bloody Revolution, Communism and Cold War) is a Shaman and Trickster figure at the same time leading a person into the right or wrong way.

As mentioned before, his Double Leilah, as a trickster figure deceived and kidnapped Evelyn into the underground world Beulah in Angela Carter's other novel *The Passion of New Eve*, where he is turned into a machine, being operated and changed physically, but left without a change in the state of mind. And he is subjected to painful experiential learning and is left genderless but pregnant to decide what genital to take from the box she is given, which the New Eve threw into the sea (preferring to remain genderless). Hayduke, as a trickster figure appeared to his several Other's, to Doc Sarvis and Captain Smith in Edward Abbey's novel *The Monkey Wrench Gang*, he deceives and tricks them, turning them into the war machines to destroy the mega machines. Hayduke then disappears in order to reappear. All these characters are partly human and partly animal be it the "Double" or the "Other" a "totemic animal" or a "domestic animal" they occupy and dominate the lives of these characters as they are somehow parts of their "SELF."

The next chapter will explore the cultural role of the animal in respect of the "Self" and "Body" and the separation of animal body and human body from the body of Earth. The following section will try to find answers to the animal question and

attitudes toward the animals and the forms of their appearance in these novels. The approach of the writers toward these various bodies and the production of spaces are the topics of discussions. Understanding their roles is crucial in defining the gender and human roles. Evelyn in *The Passion of New Eve* encounters his “animal other” the Albatross a seabird, which he cannot scientifically locate in the desert as being his “animal other.” Thus, Evelyn coming from England, an island, identifies himself with the bird and feels sorry for its painful condition. Unfortunately, it is too late, the bird’s condition is a foreshadowing of his approaching transformation, as he himself will be captured to be taken into the underground world Beulah, in the domain of the scientist Black Mad Mother, to undergo the kind of transformation required by the environment. Angela Carter prepares the ground for the deconstruction of “the language” and aims to decenter the Western philosophical human centered viewpoint. In a similar way Carter will present a different philosophical discussion by centering her novel on the bird-woman Fevvers in her ecosophical novel *Nights at the Circus*. Angela Carter by showing Fevvers in *Nights at the Circus*, as an in-between figure, is trying to show the “Other” viewpoints and philosophical discussions by making them announced via Walser to the whole world. Carter presents the necessity to understand the animal language by presenting the bird language in both novels. In Angela Carter’s other novel *The Passion of New Eve*, Evelyn encounters the albatross and this foreshadows Eve’s and Tristessa’s meeting as Eve says; “He came towards me. I know who we are, we are Tiresias” (1977, p.146). Tiresias is a blind prophet, who was struck blind as a boy when he saw Athena bathing. Athena later feeling sorry for Trisias could not restore his sight but gave him the gift of prophecy and ability to understand the bird language (Tiresias encyclopedia.com) and able to understand the bird language Eve becomes animal.



## **5. THE THIRD SPACE HUM/ANIMALS & ANIMALITY: THE TRICKSTER & SHAMAN IN ANGELA CARTER'S NOVELS *THE PASSION OF NEW EVE*, *NIGHTS AT THE CIRCUS* AND EDWARD ABBEY'S NOVEL *THE MONKEY WRENCH GANG***

### **5. 1 Animality: Crime, Madness & Sexuality in Angela Carter's and Edward Abbey's Fiction**

#### **5.1.1 Animality**

Edward Abbey observing the animals in the *Desert Solitaire* tries to communicate and understand the language of the animals, too, thus ascribing them on a new canvas to start a new philosophical discussion, that he further puts in light in the novel *The Monkey Wrench Gang*. In this novel Abbey criticizing the human centered viewpoint hints at the discussions in philosophy that the animal might have a "face" as Hayduke's face appears like the face of the mountain lion, sometimes a cougar. He is of native background and is associated with the jungle:

Twenty-five years old, Hayduke is a short, broad, burly fellow, well-muscled, built like a wrestler. The face is hairy, very hairy, with a wide mouth and good teeth, big cheekbones and a thick shock of blue-black hair. A bit of Shawnee blood back in there, maybe, somewhere, way back in the gene pool. His hands are large and powerful, pale white under the black hair; he's been in the jungle and then in the hospital for a long time. (Abbey 1975, p.18)

The mountain lion is an original habitat of the desert, of the North American landscape and they were sacred for many native groups and are called by different names. They were also very sacred for Hopi people. As emphasized by Chris Bolgiano (1995) in an article called "An Unnatural History of Pumas and People " in The Washington Post, Leigh Jenkins, a Hopi cultural preservation officer, states that the mountain lion is a very sacred animal to the Hopi. He is a deity and a guardian of the tribe. He is the greatest of hunters and one of the strongest animals. When European arrived in the Americas mountain lions were in great numbers and were wide ranging from Canada to Tierra del Fuego.

Hayduke, in *The Monkey Wrench Gang*, is a lion and a certifiable psychopath as Doc the scientist is able to recognize only at the end of the novel. In this respect Hayduke's speech about himself and the army is significant:

"I get a pension too. Twenty-five percent disability. Head case. One quarter lunatic. I must have a dozen checks waiting for me back at the old man's place. The Army sure didn't want to let me go. Said I had to be 'processed and rehabilitated.' Said I couldn't wear the VC flag pin on my Green Beret. Finally I caught on and said what you're supposed to say and the Senator turned a screw on the Pentagon, and about the time we were ready for court action they let me go. Medical discharge. They really wanted to court-martial me but Mom wouldn't stand for it. Anyhow, when I finally got free of those jail-hospitals and found out they were trying to do the same thing to the West that they did to that little country over there, I got mad all over again." Hayduke grins like a lion. "So here I am." (Abbey 1975, p. 360)

Hayduke being disabled by the army had to struggle for freedom from the army as they did not want him to go. With Hayduke there is an outlet of knowledge that is kept hidden by the institutions and ruling authorities for many centuries. As Harding & Martin emphasize in their article *Oscar, Derrida's cat, and Other Knowing Animals*, strange encounters that occasion perplexity concerning the status and the limits of human knowledge, the human beings are invited to query not what they know about animals but rather what animals force them to acknowledge that they want to ignore, what is hidden from them in the act of knowing (2011).

Both Angela Carter and Edward Abbey play with the lining ideas that divide the human and animal world in their fiction. As suggested by Michael Lundblad in his study "From Animal to Animality Studies" (2009), there is the necessity to explore the constructions of the animal that have changed in relation to the human in history. For Lundblad, the discourses of human and nonhuman animality have produced various identity categories and the most significant is the category of the "criminal animal." In the same manner R. D. Laing criticizes the animality discourse in *The Divided Self* (1969):

In the following pages, we shall be concerned specifically with people who experience themselves as automata as robots, as bits of machinery, or even as animals. Such persons are rightly regarded as crazy. Yet why do we not regard a theory that seeks to transmute persons into automata or animals as crazy? The experience of oneself and others as persons is primary and self-validating. It exists prior to the scientific or philosophical difficulties about how such experience is possible or how it is to be explained. (Laing 1969, p. 23)

And as Foucault asserts control of society over individuals is conducted in addition to consciousness or ideology in the body and with the body (Shukin 2009, p. 25). For Foucault the primary aim of power is to break becoming (p.31). The metaphor is the tropological site of language and animals are the first subject matter for painting and the first paint was animal blood, and as soon as it (tale) emerges as a commodity, it changes a thing which transcends into sensuousness.



Angela Carter and Edward Abbey presenting in-between characters as having Third-space (hybrid) identities are questioning the “animality discourses” that have been systematically and historically constructed in West (both “Europe” and Russia), dividing the line between human and animal that led to dehumanization, othering of “humans” and “animals” that could be endlessly used, abused commercialized and consumed. The “slavish” Black Beauty Leilah is resembled to a fox and bird by Evelyn the English scientist, who ironically, identifies himself with a dying “albatross” (though the bird is ambiguous as Evelyn, the scientist cannot identify it clearly) in Angela Carter’s novel *The Passion of New Eve* (1977) that foreshadows his coming transformation. Fevvers in *Nights at the Circus* is a bird-woman and is to be identified by Walser the American journalist, who, ironically, will be transformed by a shaman (indigenous people of the desert) in a process triggered by bird-woman, shaman Fevvers in Russian Tundra.

Edward Abbey going himself into the desert hopes for a spiritual transformation and the construction for a new “self ” as a park ranger observing the animals and questioning animal human relationships in his autobiography *The Desert Solitaire*. Hayduke, the mad gang leader in Edward Abbey’s ecosophical novel *The Monkey Wrench Gang* has the face of the mountain lion (cougar) waiting to be recognized as a native being in its natural habitat that he might possess an identity as mentioned by Derrida in his relation with his cat, having a face Hayduke is to start a process of deconstruction in context of animality alongside with Seldom Seen Smith the Monkey in the novel *The Monkey Wrench Gang*. Edward Abbey hints at Darwinian-Freudian theories as well as philosophical ones that need to be discussed, as Doc Sarvis as a scientist has to encounter monkey-like moving characters (Hayduke’s and Smith’s movements). Apes are a natural companion to men in his evolution and a mountain lion an unnatural companion (untamed) to men and all are connected to a woman called Bonnie, as she has sex with both Doc Sarvis (scientist) and Hayduke (mountain lion). In this way, Edward Abbey is symbolically connecting “animality theories” with the “theories of sexuality. “ These points will be discussed in the light of Deleuze’s concepts “becoming-animal,” and “becoming-woman.” Like Hayduke, who hints at “becoming-animal,” Bonnie hints at becoming-woman as woman, too, have to “become-woman.”

Michael Lundblad in his study “From Animal to Animality Studies” (2009) states that the sexual desire is newly constructed in relation to “animal instinct” rather than temptation or devilish impulse in a Protestant Christian framework. Desires that are “unnatural” are constructed against Darwinian reproduction rather than a Christian

god's will. The discourse of the jungle that is the discourse of "homosexuality" is too a construct in the early twentieth century in America. The behavior of "real" animals soon represent "natural" human instincts, particularly in terms of violence and heterosexuality (p. 500), as Hayduke was in the jungle before he landed in the desert in *The Monkey Wrench Gang*.

Angela Carter, too, plays with these constructions in her ecosophical novels *The Passion of New Eve* and *Nights at the Circus*, where she blends animal behavior with natural human instincts. Leilah is a "construction" in the eyes of Evelyn "the scientist" that needs to be deconstructed to show "the real" Leilah. Tristessa, a man in disguise of a woman in *The Passion of New Eve* is forced to have sex (with the transformed Evelyn) Eve, having the body of a woman and the mind of Eve by the impotent Mormon Zero with "zero degrees of empathy" and instinct or desire. Ironically, having eight obeying wives Zero is nothing. Carter presenting this kind of sexual intercourse in which the sides are forced to have sex, where all lines are blurred, she challenges the maddening violence induced by gender roles. Tristessa has the body of a man performing as woman; Eve/lyn has the body of a woman performing as man. Here the biological sex becomes unclear and Eve in the end is to choose the genital, which Eve totally refuses by throwing them into the sea.

### **5.1.2 Freud and Animality**

Like the systematic creation of "The Little Man and the Rat Race," there is the systematic creation of "animality." As Michael Lunblad states in his study "From Animal to Animality Studies", Freudian psychoanalysis travelled to United States and Darwinist constructions of "real" animals were turned into "animal instincts" within the human psychics:

This Darwinist-Freudian framework soon associates animality with the supposedly essential, biological instincts for heterosexuality in the name of reproduction and for violence in the name of survival. Kill or be killed, in other words, and produce as many offspring as you can. The animal within you, just like the animal in the wild, is naturally hardwired for survival in the jungle, even if the human part of you is defined by the capacity for restraining those animal instincts. ( 2009, p. 499)

Ironically, the impotent Zero, with "Zero degrees of empathy" is to erase Tristessa by killing them and is himself killed and cannot produce any offsprings. Symbolically, Leilah has to lose her child with her "former self" in order not to produce negative discourses of "racism" and "sexism" in the patriarchal capitalist society that has its motto "kill or be killed and produce many offsprings as you can" whereas the transformed Eve is pregnant and is left with new hopes for future that paves the way

for new forms of life. Symbolically, Evelyn, like an albatross who had no chance for survival in the desert, now Eve with a totally “new self” holds the future in her hands.

As a trickster figure Leilah with her sexuality tempted Evelyn, Evelyn following his animal instincts completes his transformation as a scientist and the result is “sexlessness” thus Carter in her apocalyptic novel leaves a question open that can be held responsible of all the ills (by endless dissection of bodies) on the Earth.

In her other novel *Nights at The Circus*, Angela Carter is questioning sexuality, animality and gender roles in identity constructions. Fevvers as a woman is now not only resembled to an animal but also is a hum-animal, a bird-woman a hybrid figure (Goddess /Deity/Shaman and Trickster), she is not only a bird but also a woman. Two problematic concepts related to who comes first and goes back to religious constructions of “animality,” a spiritual question that divides the world into “pagans” and “Abrahamic believers.” Only when Walser is transformed by a shaman and “speaks” bird language,” a new way is paved for a new spirituality, they, as a couple, have the chance to come together.

Likewise, in Edward Abbey’s ecosophical novel *The Monkey Wrench Gang*, Doc Sarvis, Bonnie and Seldom Seen as an ape is to initiate into the “healthy society” with a new spirituality via the trickster figure Hayduke the mountain lion, that is required for a new life on Earth where all the animate and inanimate objects ( that was separated by The Great Chain of Beings in the Middle Ages and with humanism that became human centered must be changed) are interconnected and tied to the body of Earth with the help of a trickster figure Hayduke (who appears as a mountain lion and disappears and then reappears again in Edward Abbey’s later novel *Hayduke Lives*).

## **5.2 Becoming Woman and Becoming Animal: Trickster The Bird / Fox & Shaman Bird Symbolism in Angela Carter’s ecosophical novels *The Passion of New Eve* and *Nights at the Circus***

The first subject matter for painting was the animal, first paint was animal blood. Formulating the “bodiless body” of the specter and animal life under the same logic (p.125) as soon as it (tale) emerges as a commodity, it changes a thing, which transcends into sensuousness (animal Capital) and animals occupy human tales. The animal was also “the source of knowledge.” The dissection of animals was performed althrough the history in order to know. The flesh became a canvas on which to ascribe knowledge. Flesh is life, and it is embodiement. It becomes a book. Likewise, in the same manner the human flesh is also dissected in Angela Carter’s

ecosophical novel *The Passion of New Eve* to convey a counter knowledge (a counter discourse), there is the dissection of Evelyn's flesh, who identifies himself with a bird (for Evelyn, a white albatros). It is subjected to a surgery by the Black Goddess (a Sourcerer) to become a woman, which is like the Deleuzian "Becoming-Woman." Carter after presenting him as an animal (as he feels empathy with the bird) will turn him into a woman, like an artist painting with blood, as animals have long been the tropological sites of language that is the metaphor.

In Angela Carter's fiction, the Bird, too, is a recurring motif. They are symbolic of the human being with all minority groups (minor literature of colored indigenous peoples) as opposed to mainstream Western (Christian) literature, as well as the real animal, the bird, as a vital part of nature. Angela Carter's aim is to deconstruct the discourses of "animality" of the West with her particular usage of the bird imagery as she refers to the myths of indigenous mythologies with her settings of America (like Crow people, who identify themselves with crows), particularly the deserts of New Mexico in her ecosophical novel *The Passion of New Eve*. And in her other novel *Nights at the Circus* she refers to the indigenous (shamanistic) myths of The Russian Tundra, to Northern people and Siberia, The Edge of the World. In this novel she uses Magical realism, a feature of Mexican-American and Latino Literature and the literatures of the post-colonial peoples to refer to the people who identify themselves with the Heron. The Heron symbolizes Aztlan, which is a fictional setting for their native background and defining their identity. Angela Carter refers to California, where Walser comes from, in her novel *Nights at the Circus* and The Russian Tundra (to the people who believe in the shaman who is thought to be a hybrid figure like Fevvers, being the child of half-human, half-bird (man & woman). And in *The Passion of New Eve* Carter presents Native American trickster figures combined with African-American background when she presents a black girl of 17 at the beginning of the novel and continues with a big powerful Black Goddess (Mother), The Latin Tristessa and ends her novel with an old woman sitting in Native American setting sun burnt states. In this way Angela Carter presents counter discourses of "animality." In her novel *Nights at the Circus* Angela Carter presents the "Animality" discourse of indigenous people of Russia and how these discourses were used and shaped and how Russians defined themselves as "Europeans" belonging to the West (Europe) through these people. In both of the novels Angela Carter is playing with human forms and the body. In her ecosophical novel *The Passion of New Eve*, Carter presents a Bird / Fox like trickster figure the 17 year old Black Beauty Leilah, who is identified by Evelyn as a "beast" an "animal"

because of his distorted western viewpoint who, ironically, later on will reappear as Lillith (biblical allusion) and Sophia. Although, she is Black, she has connections with the powers of the New Mexico Desert. She is a bird like / fox like furry creature. Alongside with the discussions of slavery, Carter presents discussions about “fur,” that goes back to the “fur trade” of North American continent that are associated with both French and English traders who created both establishments of half-breed people (Métis) a new racial category that caused trauma for both peoples.

The fox as a cunning trickster figure that appears in many cultures is actually, the native inhabitant of the American landscape like the indigenous peoples of the continent and has a different symbolism for these peoples. Leilah’s black skin also represents her African background, suggesting that she is a hybrid figure having her ties to both the American continent and to the African continent. She is both a native and an African as there are also intermarriages between the Native Americans and the African Americans.

Angela Carter doing storytelling, which is a feature of indigenous cultures, is playing with all forms, constructing and deconstructing them. Leilah, as Evelyn notes, is an out of earth unidentified object in Carter’s novel *The Passion of New Eve* that needs to be noticed by the English scientist Evelyn at the beginning of the novel. Unfortunately, with his distorted point of view, Evelyn sees her as a prey considering himself a hunter in a game he will end up to be hunted, as he will be led to the wrong way or the right way by the trickster figure Leilah at moon-lit night and darkness in order to convey light and illumination:

Most of the streetlamps on this block had been shot out but those that were left were of the soft, pink colour that the city authorities had hoped would reduce the aggression of the inhabitants. These lights cast a cosmetic and indulgent glow over the depredations that took place beneath them. A wasted, inner-city moon to which pollution lent a mauvish tinge leaked a few weak beams upon my prey as she swayed on shoes so high they took her a little way out of this world; they transformed her into a strange, bird-like creature, plumed with furs, not a flying thing, nor a running thing, nor a creeping thing, not flesh nor fowl, some in-between thing, hovering high above the ground which was, all the same, its reluctant habitat. (Carter 1977, pp. 20-21)

The Native American trickster figure provides order by connecting to the creative spirits. The trickster figure can be both positif and negatif. Though being entertaining and helpful at many times they can be tricky and violent at other times. The trickster figure can be a cultural hero, a cultural hero can be an animal, and an animal can be a creator and a creator can be a destroyer at the same time. The animals encountered in myths rarely show pure animal qualities. They speak to human

beings and communicate and transform by taking human or animal forms. In mythological times where human and animal forms were not definite animal and humans could change by taking any forms they wanted. The sacred animals encountered in Native American stories by many tribes are Coyote, Eagle, Raven, Bear, Antelope, Mouse, Spider, Rabbit etc. with whom the tribe's people identify themselves (Leeming 1998, p. 48). And wildness gives property rights.

Roderick Nash defines wild as "will" in the sense of "self-willed" in the Teutonic and Norse meaning. In Old English it is associated with animals not under control, undomesticated ones and "wilderness" is the place of the wild animals. As Gary Snyder notes that the Oxford Dictionary and dictionaries in general tend to define *wild* negatively according to them, wild is undomesticated, unruly, uncultivated, uncivilized, unrestrained, destructive, rude, insubordinate. He brings a different dimension by resembling it to the Chinese description of the Dao (or the Way of Nature), including the following: self-propagating, self-maintaining, original, pristine, self-reliant, independent, far-out, outrageous, free, spontaneous, ecstatic (Snyder 2004, pp. 5-6).

The Trickster Coyote is also wild. When he howls he is wonderfully wild, but when he kills the chicken or sheep he becomes destructively wild. Coyote's "willfulness" is his unpredictability and creates the world with songs, words and attitudes, so that place and creature converge and mutually change (Peiff 2000, p. 6). Hayduke in Edward Abbey's novel *The Monkey Wrench Gang* is wild and has the face of the mountain lion. He is a trickster figure and wants to save the sacred landscape.

Such a relationship is observed between the mountain lion and the coyote who are native to the North American landscape. The mountain lion after hunting and eating a prey for days leaves the rest for the Coyote. He, like Hayduke is an anarchist and shakes all the preestablished norms and stands for the continuation of the world. It looks from the outside. Paradoxically, his being unattached to any place and time symbolizes his tight connection to land and people. Coyote, who is independent and appears everywhere, has to have a comic spirit in order to maintain this status. He loves the land and his people and without controlling them interferes in their relationships but lives in ambiguity. In addition, he acknowledges it in humour. Coyote enlightens with humour. The vitality of environmental consciousness depends on this comic spirit-the ability to cope with tragedy and remain healthy, hopeful, and creative. In order to be a part of the ecological household, humour and should be exercised as a practice of wildness by being a little crazy like Coyote

(Peiff 79), like Hayduke. Like Angela Carter, Edward Abbey, too, presents counter discourses for “animality.”

Angela Carter and Edward Abbey attack the metaphorical usage of animals that shape the discourses related to animal and human relations. Birds are metonymical and metaphorical:

“Birds are given human christian names” (e.g. , Polly, Robin, Bob) “because they can be permitted to resemble men for the very reason that they are so different. . . . they form a community which is independent of our own but precisely because of this independence appears to us like another society, homologous to that in which we live: birds love freedom: they build themselves homes in which they live a family life and nurture their young; they often engage in social relations with other members of their species; and they communicate with them by acoustic means recalling articulated language. Consequently everything objective conspires to make us think of the bird world as a metaphorical human society.” (Ferber 1999, p. 25)

Unfortunately, the definition of the bird symbolism and the employment of animal metaphor shaped even the discourses of “criminality,” which led to the evolution of the criminal animal and the “beast.” By presenting Leilah as a juvenile thief, Angela Carter hints at this fact in her novel *The Passion of New Eve*:

Who had given her fox-fur-coat? She stole it, she said, with a burst of tinkling laughter. And she was seventeen; and her mother, she said, was somewhere from California. (1977, p. 26)

There is the systematic construction of the “criminal animal metaphor” and both Angela Carter and Edward Abbey make use of this metaphor in their works. Although, *Evelyn in The Passion of New Eve* associates Leilah with nature and animals he can not help himself from thinking of her as someone to be seduced by:

I could hear her wordless song above the intermittent roar of the traffic, although she sang so very softly; yet her voice was so high it seemed to operate at a different frequency from the sounds of the everyday world and it penetrated my brain like a fine wire. She wandered down the vile street, picking her way among the refuse with the rapt delight of a shepherdess in a pastoral straying among flowers in a meadow. I caught the sharp reek of musk from the furs that swung about her shoulders with a vivid life of their own, as if they were accompanying her, not as if she possessed them. (Carter 1977, p. 21)

Even being able to hear the wordless song sang by her, he rejects her positive “difference.” Leilah is to take him out of his security zone in order to force him into insecurity zone he refused to see and to accept. Leilah is a trickster figure (or a shaman) leading him into the right or the wrong way with song and dance in the very manner of tribal people of North America. Evelyn is enchanted by Leilah in *The Passion of New Eve*:

Her recklessness, to saunter, singing so, so brilliantly decorated, up and down the desperate streets, appalled and enchanted me; it was infectious, I caught it. Under the dying moon, she led me on an invisible string through back streets where winos and junkies lay among rubble and excrement. Her vague song, now loud, now soft, her lascivious totter that sometimes broke into a stumbling dance for a few seconds, the hot, animal perfume she exuded—all these were the palpable manifestations of seduction. (Carter 1977, p. 21)

Rape is an important problem in women's lives and Leilah is showing this fact to Evelyn by tempting him into her own space that she seems to manufacture as Evelyn also recognizes and Leilah is opening up a space to show these facts. But, unfortunately, Evelyn blames her for indifference, labeling her a blythe, callous, ghetto nymph in *The Passion of New Eve*:

Yet she seemed to manufacture about herself an inviolable space. In a parking lot, out of the corner of my eye, I saw three men stamping on the prone body of a fourth; she, too, must have seen it for she let forth a ripple of laughter that sounded like the windbells at the window of my apartment, this blythe, callous, ghetto nymph. But, when she glimpsed a rape, she moaned and scurried on for a while. So she led me deep into the geometric labyrinth of the heart of the city, into an arid world of ruins and abandoned construction sites, the megapolitan heart that did not beat any more. The yellow taxis with their armoured windows roared by and the rats congregated in twittering battalions around the hamburger stands. The shadows were harsh, unkind. (Carter 1977, p. 21)

Ironically, crime is committed by all the members in society and many ignore this fact and to take responsibility and Angela Carter makes these crimes visible, by opening a window to "ghetto life" (Latino Barrios and Native American Reservations) through Leilah. Crime is not an artefact that is attributed to particular members or groups or organizations all contribute to crime. In *The Passion of New Eve*, Leilah by living him a space tempts him into the night so that nothing is left invisible:

She knew that I was following her for she often cast a liquid glance over her shoulder and, now and then, softly laughed. But there was a strange, magic space between us; when I was so close to her the smell of musk almost overpowered me, she would gather her coat about her and hurry a little and, though she did not seem to move past, she must have moved far more quickly than I for I could never catch up with her. And I thought, if she were not wearing such heavy shoes, she would be flying; her shoes are all that anchor her to the ground. They are in complicity with gravity but she is not. (Carter 1977, p. 22)

She seems to be a sacred figure as she seems to fly and to create miracles. Angela Carter in a manner of a storyteller seems to tell the story of the trickster figure Leilah leading Evelyn to the right way or the wrong way and into the path of transformation. She is like an isolated creature, like a mermaid, who lured him (1977, pp. 22-23).



Likewise, as Evelyn meets Leilah on the road, a Bakhtinian chronotope is created a 'white man' meets a 'black women' and that there will be a transformation and change. The chronotope functions as follows:

Encounters in a novel usually take place "on the road." The road is a particularly good place for random encounters. On the road I ("the high road"), the spatial and temporal paths of the most varied people--representatives of all social classes, estates, religions, nationalities, ages--intersect at one spatial and temporal point. People who are normally kept separate by social and spatial distance can accidentally meet, any contrast may crop up, the most various fates may collide and interweave with one another. (Bakhtin 1981, p. 243)

And by "chance," some forces like fate, gods or villains take all the initiative and there will be a transformation and an individual becomes other than what he was (Bakhtin 1981, p.115). A chronotope is a new beginning (1981 p. 243). Leilah appearing as Sophia in the domain of Mother and later on appearing as Lillith at the end of the novel is "race," "science" and "religion" in disguise and is the embodiment of the factors that maddens Evelyn in *The Passion of New Eve*. Although he was mad for her, mirroring Evelyn's self, Leilah could not get satisfaction (Carter 1977, p. 26), which is a problem of success oriented individuals in the capitalist society.

As Evelyn says "She became dressed meat ... a girl more a slave to style... (p. 31)." Leilah, too, is being described hysterical and lunatic and she seemed to be the "perfect woman," passive, silent and obedient, like an animal, she is the imaginary woman other. Evelyn knows they are hypocrites:

And, in my heart, I knew it was my own weakness, my own exhaustion that she had, in some sense, divined and reflected for me that had made her so attractive to me. She was a perfect woman; like the moon, she only gave reflected light. She had mimicked me, she had become the thing I wanted of her, so that she could make me love her and yet she had mimicked me so well she had also mimicked the fatal lack in me that meant I was not able to love her because I myself was so unlovable. So hypocrites that we were, we spared ourselves the final hypocrisy of love. (Carter 1977, p. 34)

She became a piece of flesh that could be dissected and therefore became knowable, as Evelyn started to experiment with her sexually until she became pregnant and he got bored of her and ironically, she had to lose some of her furs that was identical with her, for abortion performed by an old lady at the heart of Harlem ... (p. 34). Angela Carter alludes to the fur trade in the continent North America where many animals were killed and natives were tricked, used and abused. Ironically, all this was done in the name of "love." As many traders were native women who had fallen in love with white men but ended mainly in deceit and

prostitution. Carter's experimentation with the 'masculine' and 'feminine' bodies bring the reader at the crossroads of the 'mad capitalistic society' that lead to the cul-de-sac, the final destination which is madness, the maze (the desert), Evelyn struggles hard to escape from Leilah and abandons her as she is representing his own negativity in *The Passion of New Eve*:

Down the freeways in fine style, like a true American hero my money stowed between my legs. At first I was exhilarated. I thought I left behind a fatal sickness that had been bred of the city; yet the darkness and confusion were as much my own as that of the city and I took the sickness with me since I was myself infected, or had brought it from the Old World to the New World with me, was myself a carrier of the germ of a universal pandemic of despair. But I wanted to blame my disease upon somebody and so I chose Leilah, for she was the nearest thing to myself I had ever met. I said to myself: her slow, sweet flesh has suffused my own with its corrupt languor. . . . She has been doubly degraded, through her race and through her sex: this affliction she has given me is therefore twice as vitulent. I might die of it. (Carter 1977, pp. 37-38)

Unfortunately, like the South, which is occupied by European ghosts, the desert is also occupied by "ghosts" as it is inhabited by indigenous people, the Pueblos, the Mexicans and the colonists. All the matter is flesh, which becomes a canvas for knowledge, memory, pain and revenge. What was experienced in the "South" is the "fact of slavery" which was visible to the whole world and was experienced in the desert in the name of "Western progress" remained, ironically, invisible:

I would go to the desert, to the waste heart of that vast country, the desert on which they turned their backs for fear it would remind them of emptiness—the desert, the arid zone, there to find, chimera of chimeras, there, in the ocean of sand, among the bleached rocks of the untenanted part of the world, I thought I might find that most elusive chimera, myself. And so, in the end, I did, although this self was a perfect stranger to me. (Carter 1977, p.38)

Ironically, by using and abusing a "juvenile criminal," Evelyn started his own downfall. His journey starting from Harlem is his journey into the history of slavery. Although it is an undesirable journey and the worst time for any journey, he has to make it. In hope for a "flight" and progress, he turns to escape into the desert, where he lands in the maze, the labyrinth. So, Angela Carter opens a new perspective to see the "life" in the desert in *The Passion of New Eve*. It is a new perspective given to the readers for thinking about the self/the other as mentioned in the following quote:

The Harlem Wall grew longer, taller, thicker; the National Guard was on permanent call. Riots, incendiarism. I could not have picked a worse time for my trip . . . Descend lower, descend the diminishing spirals of being that restore us to our source. Descend lower while the world, in time, goes forward and so presents us with the illusion of motion, though all our lives we move through the curvilinear galleries of the brain towards the core of the labyrinth within us. (Carter 1977, p. 39)

This labyrinth “inside” is visualized with the desert, the maze, “outside.” The “human self” is parallel to the landscape (geography, topography), like Edward Abbey tried to establish a “new self” in the *Desert Solitaire* and mentioned its difficulties despite government’s policies and the modern individual’s unwillingness. He painfully finds out that the desert is also occupied by some visible and invisible forces are everywhere. In Edward Abbey’s novel *The Monkey Wrench Gang* Mormon Bishop Love is the embodiment of these forces and people. the gang members are to encounter them. Walser, the reporter in Angela Carter’s *Nights at the Circus*, and Evelyn, too, in *The Passion of New Eve* will encounter these forces. The description of the desert by Evelyn is by no means positive as a landscape, it is post-menopausal (p. 40) as his description of the desert is negative he does not feel himself homely there in *The Passion of New Eve* and encounters his Other, that is the desert:

I am helplessly lost in the middle of the desert, without map or guide or compass. The landscape unfurls around me like an old fan that has lost all its painted silk and left only the bare, yellowed sticks of antique ivory in a world in which, since I am alive, I have no business. The earth has been scalped, flayed; it is peopled only with echoes. The world shines and glistens, reeks and swelters till its skin peels, flakes, cracks, blisters. I have found a landscape that matches the landscape of my heart. (1977, p. 41)

Like Edward Abbey, who emphasizes the necessity of these open lands on the creation of the new “self” and a new spirituality, Angela Carter, too, emphasizes this need. Landscape is like a character appropriate to the autobiographical quality of American writing. Evelyn, too, identifies himself with the landscape in Angela Carter’s *The Passion of New Eve*. Although the scientist Evelyn’s description of the desert is negative, because of his distorted point of view, as he likens it to a sea of infertility, in the beginning of his journey, his experience will bring about the change in his outlook. Carter, too, emphasizes the need for open spaces for the creation of the self in both of her ecosophical novels *The Passion of New Eve* and *Nights at the Circus*. Ironically, by presenting Evelyn and Walser, Carter, too, is seeking for a new definition of the “self” and a new spirituality in the patriarchal imperialist orders to which the other regimes contribute (communism is the binary opposition all the measurements are taken against the communistic threat, which, ironically, leads to the exploitation of the world. Angela Carter hints at these facts in her ecosophical novel *Nights at the Circus*, Stalin, too, hunted the indigenous peoples as many shamans were executed in the era in Russia. It is a passionate game of hunting the unwanted “Other.”

### 5.3 Becoming-Animal, Becoming-Woman: Trickster figure in *The Passion of New Eve*

The metaphor for hunting in its reversed form is employed by Angela Carter in her ecosophical novel *The Passion of New Eve* (1977). Evelyn being tricked by Leilah has to experience the desert to establish a “new self: “

ON A ROAD that ran through an insane landscape of pale rock, honeycombed peak upon peak in unstable, erratic structures, calcified assemblages of whiteness and silence where jostling pebbles marked the paths of rivers that dried up before time began, where snakes and lizards rustled in the grey sand, where buzzards floated in the sky, I ran out of gas and so found myself entirely at the desert's mercy. (Carter 1977, p. 42)

And there in the desert he also encounters his “animal Other, ” in pain and schock, foreshadowing his coming transformation that consists of not only “one self” as presented in western animality viewpoint that excludes the “animal other,” but “several selves”, that also includes the “animal self” of the tribal (indigenous) people as they identify themselves with particular animals. Evelyn in his need, too, tries to identify himself with an animal, which is white like Evelyn and must be a sea bird as he associates the bird with his own skin color and homeland in *The Passion of New Eve*:

It was not yet quite dead, although a bloody tunnel was bored into its breast feathers, feathers as tightly packed as the petals of a chrysanthemum. In my light fever, I saw what it was once—the Bird of Hermes, the bleeding bird of the iconography of the alchemists; now the great, white, beautiful bird turns to dead and putrefying matter. . . . It had a wing-span of perhaps six feet—angelic, Icarian wings; but its helpless fall, precipitated by death's bullet from its native element, had broken and twisted the marvellous wings that had been both sign and motor of its ethereal nature. It was enormous, as white as snow—only, the pinfeathers were yellowish, as if tarnished. (Carter 1977, p. 44)

But, unfortunately, it is not the whiteness of the skin color or the sea that makes the bird as what it seems to be like as it is not clear that the bird is an albatross. It is true that the bird is white like the snow, but symbolically, it is the bird of Aztlan, the land of whiteness (Mexican American roots) and the pinfeathers being yellowish stands for its being an Aztec deity. The western interpretation, on the other hand, of the white bird with yellow is illness. Like Evelyn, the bird is little ill, as he identifies the bird with himself. Evelyn, empathizing with the bird, questions its origin, as the bird according to insecure Evelyn seems not to be a “desert bird” with a high chance for survival. His apriori knowledge and schemata does not permit him to make the right analysis of his own pitiful condition. And this questioning is the foreshadowing of his coming transformation in *The Passion of New Eve*:

Where had it come from? . . . A devastating sorrow overcame me when I saw the thing that had been so beautiful so soon before now writhe in its disheveled extremity, such an instantaneous metamorphosis! Its yellow eyes were filming over. I had some idea of digging a grave for it, I knelt on the road and took it in my arms. It feebly beat its wings, not yet quite gone, poor bird . . . but a torrent of red, scavenging ants cascaded from its eyes and wound, they'd been feasting on it, already, before it was quite dead. The sight of the carrion ants brought the bile into my throat. I dropped the bird, gagging. At that very moment, a brisk karate chop in the back of my neck felled me, and sent me sprawling on the ground beside the rotting albatross. When I opened my eyes again, I went from nightmare to nightmare. (Carter 1977, pp. 44-45)

Via the bird symbolism, Angela Carter again attacks the discourses related to "animality" by creating a counter discourse which will be build on the desert by the means of the Big Black Goddess, the sourcerer, in the manner of exorcising the evil and illness as against the "discourse of the jungle" that created human identities like the homosexual and the African American man through animal instincts. As stated by Michael Lundblad in his study "From Animal to Animality Studies" there is also the systematic creation of "the jungle discourse:"

In my "Epistemology of the Jungle," I explore the discourse of the jungle in the context of Eve Sedgwick' s work and Foucault's suggestion that the "species" of the homosexual is born at the end of the nineteenth century (Foucault 43). In my book manuscript in progress, "The Progressive Animal: Evolutionary Fictions and the Discourse of the American Jungle," I explore how the discourse of the jungle performs a foundational role in the production of three seemingly unrelated *human* identities in American culture at the turn of the century, through or against new formulations of "animal instinct:" the homosexual, the corporation, and the African American man. Heteronormativity, class hierarchies, and racial differences are thus produced in a wide range of literary and cultural texts deploying new constructions of animality. (Lundblad 2009, p. 500)

The Darwinist-Freudian approach associating animality with the biological instincts for heterosexuality and reproduction as well as for violence in order to survive is a major threat for identity. Kill or be killed, in other words, and produce as many offsprings as you can. The animal within, just like the animal in the wild, is virtually programmed for survival in the jungle inspite of human capacity to control the "animal instinct." This construction of animality discourse and its influence surpasses the discourses of temptation or devilish impulse in a Protestant Christian framework. Powerful scientific and psychoanalytic animality discourses accompany religious discourses. Desires that are "unnatural" are constructed against Darwinian reproduction rather than a Christian god's will. In the discourse of the jungle, the behavior of "real" animals soon represents "natural" human instincts, particularly in terms of violence and heterosexuality, like Evelyn's sexual desire that created his mischief. Now, Leilah, the bird like / fox like creature has to take her revenge from

Evelyn with the help of Black Mother and being captivated he will come to know that the desert was by no means tenantless (p. 45) in *The Passion of New Eve*:

When I was securely trussed, she jumped back on her electronic sand-sled and glided off slowly enough for me to follow her at stumbling trot—and I had no option but to do so. Now I was a prisoner, but of whom I did not know except she was a woman. (Carter 1977, p. 46)

Evelyn, who decried Leilah as dressed meat himself will become a dressed meat begging to be eaten, the into woman transformed, dehumanized Evelyn will be turned into Eve, into food and a “food for thought” (knowledge) in the foreign landscape and atmosphere in their struggle for survival in *The Passion of New Eve*:

The dry heat attacked my throat and the insides of my nostrils cruelly. I could scarcely breathe. My heart was pounding so fiercely I could move only with a deathly lassitude. I looked down at my slow limbs; they were already dusted with sand, like a fine, golden powder and I thought how delicious I look! I look like a gingerbread woman. Eat me. Consume me. Here we were at the beginning or the end of the world and I, in my sumptuous flesh, was in myself the fruit of the tree of knowledge; knowledge had made me, I was a man-made masterpiece of skin and bone, the technological Eve in person. (Carter 1977, pp. 145-146)

Therefore, Carter also challenges the queer discourses (debates) when she presents Tristessa and Evelyn both male and female as Trisias. She emphasizes the need of both the “becoming-animal” and the “becoming-woman” in Deleuzian manner taking the reader at the beginning or end of the world, which is a matter of perception, as life is cyclic.

In a similar way Fevvers and Walser’s shamanic circular experiences in the ring of the circus as a bird-woman and bird language learner Walser is shown to the reader in *The Nights at the Circus*. Fevvers won’t be united with Walser until he becomes an animal in Deleuzian manner (and learns the bird language so that they will be able to speak the same language and shape a new discourse).

#### **5.4 Becoming Animal: The Bird as The Trickster & The Shaman in *Nights at The Circus***

Jack Walser having met the shaman in Angela Carter’s ecosophical novel *Nights at the Circus* is not only cured, but he also “became-animal.” Now he is able to speak the bird-language and will be ready to understand ecowisdom as embodied in Sophie Fevvers:

'Cock-a-doodle-do! Cock-a-doodle-dooski!' When he realised the kind ladies were all gone, tears ran unhindered from his eyes. Crowing like a cock, flapping his arms up and down, he sprinted off among the trees in search of them but soon forgot his quest in his enchantment at the sight of dappled starlight on the snow. (Carter 1984, p. 224)

As Angela Carter has shown the life in the American West in her ecosophical novel *The Passion of New Eve*, in her other ecosophical novel *Nights at the Circus* shows the life in Russian Tundra, where Western identities are defined. As she has mentioned the indigenous identities that have been stereotyped and tagged in America like the Mexican American, American Indian, African American and displayed all the invisible crimes committed to them via the language in *The Passion of New Eve and in Nights at the Circus*, she displays the definition of West in Russia (Tsarist Russia) that later on would become the other pole of capitalism. Carter makes the invisible crimes in *Nights at The Circus* that are committed on indigenous people of Russian Tundra that remained unrecognized and invisible by employing magical realism and shamanism. The American reporter Jack Walser, who came from California in *Nights at the Circus*, is to report the truth to the whole world. Although, he thought that he had a sense of finding himself at the right place and the right time he is a lost case as he will come to understand with his experiences. He also defined himself as a man of action as a typical American and rejected the idea that he was looking for his "self," ironically, he too will be forced to create a new self in the Russian open lands:

So he stumbled upon his profession, and, at this time in his life, he filed copy to a New York newspaper for a living, so he could travel wherever he pleased whilst retaining the privileged irresponsibility of the journalist, the professional necessity to see all and believe nothing which cheerfully combined, in Walser's personality, with a characteristically American generosity towards the brazen lie. (Carter 1984, pp. 9-10)

Jack Walser having a common name, that is also associated with John, is a stereotypical American reporter and is not really aware of his real self because he is described as a handsome house that has been let furnished but carrying little personal touches (Carter 1984, p. 10). He is incomplete and his self is associated with a house. If he is not concerned with his "self," he has to come to experience with a new "self" with the outside forces. His picaresque career depicts, in realistic detail, the everyday life of the common people in a humorous and satirical way. The real life of real people will be displayed in a magical realist way in *Nights at the Circus* and Angela Carter's novel is political.

## 5.5 Magical Realism & Aztlán: The Land of Birds and Whiteness

In her geopolitical novel *Nights at the Circus* Carter, she uses magic and realism at the same time. Magic realism is a term introduced in the 1940s. It is a narrative art that presents extraordinary happenings as an ordinary part of everyday reality (Bowers, p.127), although there are various definitions of magical realism and discussions related to the incursion into postmodernism or into postcolonialism Wendy Faris's description of it is notable. For Faris, the genre aids to transfer discursive power from colonizer to the colonized and provides a fictional ground in which alternative narrative visions of agency and history can be imagined. Faris states that Salman Rushdie and Ben Okri use 'their magic against the established order' in their novels and the use of this magic highlights the historical atrocities narrated in them (Deleuze and Magical Realism). English language magical realists are connected to each other with their writing against British colonialism in countries such as India, Canada, Australia and the regions of West Africa and the Caribbean. This magical realist writing in English in postcolonial nations opened a space for the discussion of the suitability of magic realism as a postcolonial strategy. In addition, Native American, Chicano and African American writers in the United States, who are affected by the oppressions, also adopted magical realism as a means to write against dominant American culture. So, there are many similarities between anti-British-colonial magical realist writing, and anti-neo-American-colonial magical realist writing as they both incorporate oral culture and indigenous myth into the dominant Western cultural form of writing (Bowers 2004, p. 46).

Angela Carter, too, uses magic against the established order in both of her ecosophical novels *The Passion of New Eve* and *Nights at the Circus*. In addition, with Fevver's story in *Nights at the Circus*, Angela Carter transfers the discursive power from colonizer to colonized one and opens up a new fictional ground for new historical narratives. By presenting the third space character Fevvers, the bird-woman she opens a Third Space for new discussions about artistic, philosophical movements and psychoanalysis. Sophie Fevvers has the impact of a philosophical, literary and artistic movement on people all around Europe:

On that European tour of hers, Parisians shot themselves in droves for her sake; not just Lautrec but *all* the post-impressionists vied to paint her; Willy gave her supper and she gave Colette some good advice. Alfred Jarry proposed marriage. When she arrived at the railway station in Cologne, a cheering bevy of students unhitched her horses and pulled her carriage to the hotel themselves. In Berlin, her photograph was displayed everywhere in the newsagents' windows next to that of the Kaiser. In Vienna, she deformed the dreams of that entire generation who would immediately commit themselves wholeheartedly to psychoanalysis. (Carter 1984, p.11)



She is a counter image of women introduced by Angela Carter in *Nights at the Circus* as opposed to the "imaginary woman actress" Tristessa of Hollywood in *The Passion of New Eve*, with her self-induced sadness. She is the embodiment of different identities. By drawing a line through Walser, from California to Russian Tundra, Carter goes back to the narratives of indigenous people of America and Russia. She is alluding to the origin stories of Native Americans, who are the inhabitants of North America that are thought to have crossed the Bering Bridge and settled in American Continent.

Angela Carter by presenting the bird-woman Fevvers alludes to the literatures of Mexican and Mexican American peoples. As stated by Marc Zimmerman (2012), Mexican literature was always present in the present American Southwest and Chicano literatures were a variant of Mexican literature. An immigrant literature that centered on the land emerged. They were written by twentieth century immigrants and their offsprings. Marc Zimmerman asserts some early writers of corridos and theatrical skits are from Mexican base (in U.S. Southwest or specifically national Mexican terms). A new Chicano literature began to be centered on the U.S. experience and the clash of old and new cultural trends, the pressures on language and identification, the problems of cultural loss, prejudice, discrimination, poverty and urban blight. There were also writers that portrayed the problems of modern "barrio life." Identity had to be defended through the notion of "roots" and the elaboration of a mythic source of identity structure. Chicano movement was influential with the appearance of the concept of Aztlán and the barrio as a fallen Mexican World (ruled by the gangs), had to be represented in order to try to find creative resolution and how to protect oneself from the identity chaos of the external world. And ways for solution possibilities were sought in order to escape the trap of the internalized external world's point of view. Therefore the artist in these literatures is considered as a kind of shaman, recreating the communal space, like Angela Carter's character Leilah in *The Passion of New Eve* and Fevvers in *Nights at the Circus* do. These characters are trying to win a war against invading forces of chaos. Since Old Mexico or Aztlán can not be brought back, a creative space can still be won ritualistically and artistically. Creative reconstruction and projection is the prerequisite. So, the space of the printed page becomes the communal writer's space of victory (Zimmerman 2012). Both Angela Carter and Edward Abbey in their own style create their own space of victory on the whole earth with all of its inhabitants.

As noted by Marc Zimmerman (2012), unfortunately, Chicano narratives were, too, male centered, especially, in the 1960s and 1970s. They were male bildungsroman and it was difficult for women writers to emerge. In the 1980s a constitution of works emerged by Chicana feminist writers that were multiply differential, resistant and were against hegemonic culture and Chicano patriarchal patterns. It was also against the white feminism that was against the hegemonic culture but did not concern with problems of colored women. This fact also highlights the importance of Angela Carter's fiction that not only centers on the white women's problems but also on colored and hybrid women and the contexts of homosexuality as well as the gendering of spaces. By presenting "the desert" of New Mexico, California and Russian Tundra, Carter presents the reality of territorializing the body of colonial subjects and colonial lands.

The concept of Aztlán was developed by Chicano writers in order to reclaim land grants and symbolic positing of a pre-Columbian mystical realm. It is a pre-capitalist concept that is based on land and spirit in Chicano culture, literature and political activity (Zimmerman 2012). Shamanism is another concept that opens up a space in philosophical, literary, artistic and psychological circles.

### **5.6 Frog Symbolism: Spirit Voices and Scientific Knowledge**

Walser's encounter with the Shaman in Russian Tundra is to bring about a similar affect not only for the Indigenous Americans but also for Indigenous Russians. Carter presents the symbolism, mythological stories and a different spirituality based on this symbolism of by both the indigenous people and the West. Psychoanalysis is also at stake. There will be a transformation and change in viewpoint with Sophie Fevvers as she is the personification of Wisdom in flesh. Her following description is noteworthy in *Nights at the Circus*:

Everywhere she went, rivers parted for her, wars were threatened, suns eclipsed, showers of frogs and footwear were reported in the press and the King of Portugal gave her a skipping rope of egg-shaped pearls, which she banked. (Carter 1984, p.11)

Therefore it is important to look at frog symbolism in various cultures. In many cultures frogs were associated with divine powers of fertility, regeneration and rebirth and are therefore sacred. In pre-Colombian Mesoamerica, for example, Ceneotl was worshipped as a powerful fertility goddess and patron of childbirth. She is also significant for her shapeshifting quality, as she could take the form of a frog or a toad with many udders. The frogs and toads were also considered as rain spirits and

were used in many rituals to bring rain. Small frog images to be placed on top of hills to bring rain were made by the Aymara tribe of Peru. In case of rain failure, some tribes blaming the toads for withholding the rain would lash them in punishment (Frog Symbolism Exploratorium, p. 4).

For the early Aztecs the toad Tlaltecuhiti was the earth mother goddess. She represented the endless cycle of death and rebirth. Tlaltecuhiti appeared both as a real toad and in virtual human form, with clawed feet and a gaping fanged mouth. Human skulls adorned her joints. She is believed to give birth to the new world and is usually depicted in a squatting position. The dying souls pass through her fanged mouth to the netherworld. In one legend, she is the source of the entire universe. The bird-serpent god Quetzalcoatl and the magician-jaguar god Tezcatlipoca find her floating alone on the primordial sea. They tear her body in half, so that one half of her body formed heaven and the other half formed the earth. Some Mesoamericans thought toads as the embodiment of destruction as they are known to cannibalize their own and other toad species (Frog symbolism Exploratorium, p. 4).

Frogs and toads are the companions to human beings on earth. They are present in the stories and myths of many people. Frogs take on roles of the trickster, the devil and the mother of the universe. In need for meaning and hunger for stories, the human imagination casts and recasts frog and toad as major characters in the unfolding story of the world. But the growing human population destroys their habitat, and they diminish from mysterious causes. As these spirit voices will no longer be heard, stories related to them will be lost. Then, who will populate the mythologies when these creatures are gone and the ponds are left empty? And there will be only one story left that is the story of loss and silence (Frog Symbolism Exploratorium, p. 4).

Carter uses frog symbolism that is associated with fertility as opposed to its (western) symbolism as evil. Fevvers is associated with the rain and frogs and is a spirit voice that controls and lulls Walser with her voice in *Nights at the Circus*. Leilah has a similar role in *The Passion of New Eve* and lulls Evelyn with her song and voice in a place covered by mice (tricksters showing the desperate condition of human kind) in *The Passion of New Eve*.

In addition to frog symbolism in *Nights at the Circus*, the frogs stand for scientific knowledge like the mice in *The Pasion of New Eve*. They have provided the human beings with the first reliable pregnancy tests and were used in many high school

biology lessons being dissected. Through frogs, knowledge about the connection between nerves and muscles were conveyed. They have contributed to the understanding of some basic biological processes of fertilization, cell division, and development. Frogs also enable model research. The eggs of the female African clawed frog are large and enable to inject substances like drugs or DNA to observe the effects. Tadpoles are transparent so that scientists can watch what's happening inside them as they metamorphose into adult frogs. They also are able to live in the lab for up to 20 years. They are prolific egg layers and provide researchers with a continual supply of material (Frogs Exploratorium). So the dissection of frogs provides scientific knowledge. Fevvers being associated with rain of frogs will bring new democratic possibilities to Americas and the whole world. This idea of Democratic ideal is revealed in the following words in *Nights at the Circus*:

Now all London lies beneath her flying feet; and, the very morning of this self-same October's day, in this very dressing-room, here, in the Alhambra Music Hall, among her dirty underwear, has she not signed a *six-figure contract* for a Grand Imperial Tour, to Russia and then Japan, during which she will astonish a brace of emperors? And, from Yokohama, she will then ship to Seattle, for the start of a Grand Democratic Tour of the United States of America. (Carter 1977, p.11)

Fevvers, too, is associated with animals and food with her broad and oval meat dish-like face (Carter 1984, p.12). Angela Carter also uses the expression writhing snakes' nest of silk stockings, which are in colors of green, yellow, pink, scarlet and black that introduces a powerful note of stale feet (Carter 1984, p. 9) as described by Walser. The writhing snake can be associated with the Mexican flag and may be alluding to the founding principles of Mexican nationality, identity and history. As stated by Gloria Anzaldua in *Borderlands La Frontera, The Homeland Aztlan*, the first inhabitants migrated across the Bering Strait and walked South across the continent. Chicano ancient Indians were found in Texas dating 35.000 B.C. and Aztlan is the land of herons and whiteness. Aztlan is an Edenic place of origin. As explained by Anzaldua:

Huitzilopochili, the God of War, guided them to the place (that later became Mexico City) where an eagle with a writhing serpent in its beak perched on a cactus. The eagle symbolizes the spirit (as the sun, the father): the serpent symbolizes the soul (as the earth, the mother). Together they symbolize the struggle between the spiritual/celestial/male and the underworld/earth /feminine. (Anzaldua 1987, p. 5)

The symbolic sacrifice of the serpent represents as stated by Anzaldua (1987, p.5) the vanishing of the matriarchal order transmitting the power to higher masculine orders. Starting from the 1800s illegal migration became a great problem when people became strangers in their own lands:

In the 1800s Anglos migrated illegally into Texas, which was then part of Mexico, in greater and greater numbers and gradually drove the tejanos (native Texans of Mexican Descent) from their lands committing all manner of atrocities against them . . . With the capture of Santa Anna later in 1836, Texas became a republic. Tejanos lost their land and, overnight, became foreigners. (Anzaldúa 1987, p. 6)

The Mexican American (Chicano) men have been labeled as criminals and outlaws in regards of subculture they have been developed in time. Ironically, science and psychology also contributed to the wrong labeling and stereotyping of these people:

The pinto-tecato barrio subculture is suspicious of research, because both Chicano addicts and Chicano convicts have been subjected to many experiences that are defined as “research” and that would horrify any academic social scientist . . . In addition, the convicts see legitimate research consistently misused in order to label behavior for purposes of control. Many such labels are derived from psychological research. The consequences are clearly evident to prisoners from the battery of psychological tests given every California prisoner shortly after sentencing. The results are used to determine as appropriate prison with appropriate custodial rating (of Irwin 1970). Prisoners classified homosexual or violent are examples of potential problems to the custodial staff. (Moore and Garcia 1978, p. 4)

The stockings stands for femalehood, unfortunately, the feet are stale so that the Mexican women are entrapped and have it twice more difficult than men who have been stereotyped and labeled as Gloria Anzaldúa mentions:

Mexican woman is especially at risk. Often the *coyote* (smuggler) doesn't feed her for days or let her go to the bathroom. Often he rapes her or sells her into prostitution. She cannot call on country or state health or economic resources because she doesn't know English and she fears deportation. American employers are quick to take advantage of her helplessness. She can't go home. She's sold her house her furniture, borrowed from friend in order to pay the coyote who charges her four or five thousand dollars to smuggle her to Chicago. She may work as a live-in maid for white. Chiacano or Latino households for as little as 15 dollars a week. Or work in the garment industry do hotel work. Isolated and worried about her family back home, afraid of getting caught and depoerted, living with as many as fifteen people in one room, the mexicana suffers serious health problems. (1987, p.12)

The Mexican women have it twice more difficult. They are used and abused economically as well as sexually (p.12). Fevvers being an orphan, having no family and background is to show the possibilities of new becomings and is to be loved by Walser who is healed by a shaman in *Nights at the Circus*. As she was found on the steps at Wapping and accepted by Lizzie with her unknown past and by unknown persons in spite of her differency (Carter 1984, p.12).

As she grew up she is to experience all the problems one by one on her journey that ends in Russia. A reversed journey is taking place, the journey “Asia through Bering strait to America” has been turned into “America to Siberia (as an invented space).” There was the systematic invention of the “Siberian Ethnology.” Walser, on the other

hand, will make his “own individual journey” from California to Russia, where he will experience fear in *Nights at the Circus*:

Walser had not experienced his experience as experience; sandpaper his outsides as experience might, his inwardness had been left untouched. In all his young life, he had not felt so much as one single quiver of introspection. If he was afraid of nothing, it was not because he was brave; like the boy in the fairy story who does not know how to shiver, Walser did not know *how* to be afraid. So his habitual disengagement was involuntary; it was not the result of judgment, since judgment involves the positives and negatives of belief. (Carter 1984, p.10)

He is not capable of critical thinking and analysis. Until he encounters the shaman, that will open the way for new becomings. Walser as an individual is given the opportunity to become a shaman, in order to prevent psychosis in Angela Carter’s *Nights at the Circus*. As mentioned in *Divination in Chapter 5* by Pentakianen shamans have a very important role for these people:

Shamans are not priests, but ordinary men or women who engage in shamanistic duties when the need arises: when someone is sick or when someone dies, or when an important question concerning the community’s livelihood or happiness needs to be answered. The essential point is that the community, which has appointed the shaman, trusts in the shaman’s power to act as an intermediary between this world and afterlife. (2013 p. 52)

Taking the role of the shaman is taking risk and responsibility for the things loved. Virtual madness is another requirement, that there is no more fear of being labeled mad:

Shamans possess different gifts and skills. Some of them are inherent and manifest themselves directly after birth; the community is able to determine whether a baby is going to be a shaman from its teeth, fontanel hair. Later in life other indicators, like dreams that come true, unusual experiences or virtual insanity, show whether the person possesses ‘the painful gift of shamanism’. (Divination 2013, p.52)

Knowledge of herbs, mythology, songs, and incantations are some of the skills the shaman should possess and the original shaman should know the genesis of the family:

... she /he has to know the name of the family’s original shaman and the names of all shaman ancestors; she or he has to know the myths about the clan’s or family’s genesis and be able to describe the connections to the animal system and what species of animal the clan descends from totemistically. Before the initiation, the shaman mentor informs the new shaman about different ceremonies. (Divination 2013, p.53)

The “shaman’s oath” and “the shaman’s road” are also important concepts that shape and direct the life of the shaman and the life of the people:

A shaman's oath is known in many cultures. In this oath, the shaman expresses his or her ethical principles and the source and purpose of the mythical information he or she possesses. The oath of the Buryats, who live by Lake Baikal, goes like this: 'After this initiation and after having been blessed as a shaman, I swear I will protect children and be a father to orphans. I shall not withhold the truth about the fate of the ill. May the father in heaven be aware of this oath, and may mother earth be its witness. (2013, p.53)

Fevvers is to bring the Circus on the shaman's road in *Nights at the Circus*. The 'shaman's road' is like a cognitive map of earthly topography (Divination 2013, p. 53).

Fevvers takes Walser and the whole members of the Circus into her road as the whole circus travels from London to Siberia with her in *Nights at the Circus*. Walser has to learn to take the responsibility of the shaman's oath as he will also become a shaman by being brought on shaman's path. Fevvers is a shaman and represents all the harassment and persecutions and the exploitations of reserves and the people living in the area as she, too, will be tempted by being offered jewelry and money. As mentioned in *Divination*, as the amount of money offered by the companies are seducing. Natives were driven out of their lands in the West Siberia modern cities of concrete were built for the workers of oil industry who were in need of housing (2013, p.51).

And Walser being healed by the Shaman and being on the shaman's road is to take, metaphorically, the responsibility for the land and its people as he learns to communicate and becomes one of them. Shamanic research, as again stated in *Divination* there is the importance of an ethnolinguistic approach, the shamanistic language are endangered and shamans are last speaking peoples of these northern languages (2013, p. 51).

Likewise, the mad shaman Hayduke in Edward Abbey's novel takes the members Doc Sarvis, Bonnie and Seldom Seen Smith of the gang in *The Monkey Wrench Gang* by giving their oath on his road, that they will save all the things they love that is symbolized by the Great Canyon Dam that needs to be destroyed. In the same manner Edward Abbey builds his own "shaman's road" in *The Desert Solitaire* as he drove to the Turnbow Cabin and tells the story of a man named Turnbow who lived in the grimmy wastelands of an eastern city which he does not want to mention, because its name is so familiar to the whole world. Turnbow had a consumption and his doctors gave him six month. Mr. Turnbow in his despair fled to the arid wilds, to this very spot, build the cabin, lived on for many years and died many years ago (1968, p. 42). So telling this story, Abbey emphasizes the healing quality of the

cabin in the Arch National Monument the cabin functions as a shamanistic hut for him and he himself turns his own (office as a park ranger) hut into a shamanistic hut. He keeping the fire always alive he wants to complete his own initiation into the Earth society as he wishes to bring about in *The Monkey Wrench Gang* and so he uses shamanistic tools. As noted in *Divination*, the hut is of crucial importance:

The traditional shrien of shamans is a hut, 'yurt.' The hut is used as an everyday dwelling, and is transformed into a holy place with traditional rituals before the rites. As a matter of fact, the structure of the hut reflects the three-tier world. The fireplace is the center of the hut; the fire must not die out during the rite and to prevent this is fed with bellows. (p.54) ... the rites are performed by the fire. Usually the shaman sits in the northern corner of the hut, on a reindeer skin that has been placed over a sacred piece of wood—birch or spruce twigs. The supporting bulk of the hut is the 'axis mundi', corresponding to the tree of life that supports the cosmos. Thus the scale model of the celestial universe, concretely consecrated by its complex ritualistic structure. The shaman's stick or crane turns the hut into holy space by pointing out the hole through which the shaman takes his or her magical flight between the different layers of the world, sometimes resting on the bottom of the lake or on a crest of a cloud. (Divination 2013, p.54)

As he himself initiates into the Earth society, he is looking for the ways of societies initiation into the Earth society in the novel *The Monkey Wrench Gang*.

### **5.7 The Evolution of the Immanent Mind & Trickster/Shaman: Animality and Hum/animals in *The Monkey Wrench Gang*, *The Passion of New Eve* and *Nights at the Circus*.**

The fire is central to Edward Abbey's work in both *Desert Solitaire* (non-fictional) and *The Monkey Wrench Gang* (fictional) for initiation into the society. The initiation ceremony in *The Monkey Wrench Gang* is especially noteworthy. The three men likened to three wizards initiate in the manner of Native Americans into the society transmitting the bottle from one man to the other:

The three men hunched closer to the shrinking fire. The cold night crawled up their backs. They passed Smith's bottle round and around. Then Doc's bottle. Smith, Hayduke, Sarvis. The captain, the bum and the leech. Three wizards on a dead limb. A crafty intimacy crept upon them. (Abbey 1975, p. 66)

This initiation is ironical, as it is an initiation into crime. Abbey also alludes to an important fact in American history. Alcohol played an important role in the assimilation process of the Natives as it was employed by the White settlers to trick out Indians. George Washington Hayduke, Captain Seldom Seen Smith both are allusions to historical figures, who had there share in building the U.S. Nation. They are brought together for a new beginning and to start the world over again. Edward Abbey uses the desert as a Third Space to build a self and not an "identity" both as



a writer and as an individual. In order to open up new planes and new spaces that will give rise to the possibility for different sensations, there is the need of both physical and sensual transformation. Therefore, the characters, ironically, uniting under the leadership of mad Hayduke by “becoming-animal” are turned into the destroying “war machines” as opposed to the affirmative and connecting “abstract machines” and desire machines of the universe (as affirmed by Deleuze and Guattari) to destroy the Grand Canyon Dam they see as the cause of their trouble because all relate their memories (that are the machines) to the beautiful canyon and the river.

George Washington Hayduke, ironically, had a grudge as a Vietnam veteran. He delivered Montagnard babies for to years and dodged helicopters. The Green Beret medics, the lost Americans shot down whatever breathed. He spent another year as a prisoner of the Vietcong and then returned to the American Southwest and found it out changed. When he came back he found the landscapes of his dreams having been turned into a nightmare. Someone and something was changing things. Helpless Mormon Seldom was waiting for a miracle to happen praying for an Earthquake that would destroy the dam and becomes prevented by the park guard telling him to use the 13 churches. In their helplessness they united. Both Hayduke and Smith being resembled to animals decided to fight against the terrible machines. They are human animals as fighting against the machine beasts. Human beings only by remembering and making use of their instincts will be able to bring about the desirable change. And one of the required quality of the shaman is virtual madness. Bonnie with a French literature degree in *The Monkey Wrench Gang* is reading R. D. Laing, Doc Sarvis and Seldom Seen Smith need the trigger (to meet the shaman, like Walser in *The Nights at Circus* and Evelyn in *The Passion of New Eve* meet. This time a gang is to bring about the desired transformation and change. The tool of the gang will be violence, which is required first to break away from the society rules and norms (power) and freedom from fear of madness.

Although governmental forces stop them at the end of the novel, the process will catch the gang members and will bring about the desired change. Edward Abbey by mapping the human “body” and “mind” and the “desert” and the “World” for possible future maps, opens a new plane in *The Monkey Wrench Gang*, where telling the story of the gang itself, becomes a tool (shaman’s tool) . He opens a new body and new spaces for a new genesis in order to make the world over and over again through his act of writing and telling stories, and so Edward Abbey himself connects to the earth. In doing this Edward Abbey emphasizes the need to connect to the

“body” of the Earth, which the modern man has long lost. The three men are the embodiments of this loss of connection.

Showing Hayduke’s condition in his fiction as (virtual madness is also a desired element of being a shaman in its psychoanalytic context) Edward Abbey displays a distrust to the institutions of psychoanalysis, which for Foucault, R. D. Laing and Deleuze & Guattari, is the keeping of the status-quo and is responsible for the World’s suffering. Abbey questions as Deleuze and Guattari do, the ways and attitudes of “individuals” who “desire” suppression, despotism, capitalism and globalism that is the new form of capitalism. As all kinds of “-isms” are restricting and are “falsely” believed to be imposed on the individual and thereby paralyzing them and keeping them away from “thinking”. This prevents the individual from taking the initiative by “taking action” and risk, and so restricts them to “reaction” philosophy of Difference is the only possibility for freedom. Active rule and dominate the masses, reactive forces are acted upon and cannot take action (“no creation,”) and are therefore to remain passive for forever. In this respect shamanism, too, becomes restricting and it is that shamanism that counts as a concepts but to “build the fire” to build the shaman’s road is important. Each individual is to pave their own way leading to the Earth Society. There is the need to use the shaman’s tool in the manner of Deleuze by creating new concepts from the previous one. And what both Carter and Abbey use is the synthesis of Native American, African American, Northern , Asian Shamanism combined with Trickster figure appearing as animals, humans, men, women, hybrids, half men half women, half animal and half human. They are Deleuzian “assemblages.”

The “mind” is a historically constructed site and is a site of power, the concept of “man” like any other “idea” or a “thing” is constructed in the “human mind” as images, separated from their actual physical bodies (that are “assemblages” consisting of doubles and multiple machines co-existing.

The human being and other species and the World itself are created in the “human mind” as ideas, they have both “actual” and “virtual” (image) meanings. There are some “clouds” surrounding the actual bodies, which are the virtual bodies, for instance the notion “Civilized World” as against the “Primitive World ” is controversial. What is meant by “Civilized” and “Primitive” is up to the perceptions. Building Roads may be as sign of civilization for particular societies as Abbey criticizes in *The Desert Solitaire* by making fun of the engineers and the representatives of the government and the visitors to the park by saying “Road Building Religion.” The West wants to civilize the so-called primitive (wild non-

Western World), the primitive wants to maintain their ways of life by rejecting to become “civilized,” although they could co-exist.

Reflecting Deleuzian view of “assemblage”, “virtual” and “actual” and “body;” Edward Abbey, too, constructed his characters by distorting and shaping their forms into animate and inanimate objects. The everywhere urinating Hayduke is like an animal and wants to mark the territories in order to deterritoriaze and wishes to conquer the lost space instinctively, in order to establish a space for all the things that make up his self), Hayduke is 25 years old. He is a Vietnam veteran, he is white (assimilated) but has a native background and sometimes appears to be a lion (cougar) . . . and that needs to connect to Bonnie, sexually (metaphorically, by making love) in the manner of a native trickster figure. His bodily fluids, his urine draws Hayduke closer to the land. He is a counter figure that arises against the patriarchal definition of western malehood. He seems to be a womanizer as he does not want a woman in his gang. Because it is natural that the gang consists of only males, the same is true for the gangs in barriers. Through him Edward Abbey hints at the facts related to Mexican Americans as he makes the characters discuss, the term Mexican. Although he seems to enjoy being a male his mission is to show the false ideas and norms about the malehood as a construction in the eye of the Whites. Boasting about his malehood Hayduke is like a warrior to erase the false conceptions about the male self with his love of freedom and independence as he wants to be on his own and stands for his animality. Through him Abbey is criticizing the discourse on “bestiality,” first by creating and then destroying. His “virtual” refusal to accept Bonnie into the gang is representative of the actual patriarchal society that through him the reader comes to learn, as a trickster figure, a shaman he is a counter cultural construction, he is the one to lead one into the right or wrong path, he will be the guide and it is up to the characters to follow, he will lead to the right or the wrong way, that the gang members distrusting him, labeling him a psychopath, constantly question. Bonnie first subjected to rape will later come to learn to be closer to him. He is an assemblage and rejects all the norms and rules of the Western viewpoint as well as Native viewpoints, as it is his role to cause anarchy as a trickster figure. And as a shaman, he has to learn to walk the shaman’s road by the help of Bonnie and Doc in order to heal the wounds of the Earth with his mission to save the world. So, he has to be convinced by the scientist Doc, who is in love with Bonnie “the girl.” The girl is a category Hayduke uses but Bonnie rejects. The following speech between Hayduke and Bonnie in Edward Abbey’s novel *The Monkey Wrench Gang* is significant in this respect:

"No fucking girls," he hollered. "This is man's work."  
"Don't talk like a pig," said Bonnie.  
"Here now, here now," the doctor said. "Peace."  
"I thought we were gonna keep the cell down to three men,"  
Hayduke insisted. "No girls."  
"I'm no girl," Bonnie said. "I'm a grown-up woman. I'm twenty-eight and a half years old." (1975, pp. 71-72)

All are interdependent. On the other hand Bonnie rejects the "idea of the girl" in the way Doc uses. She is the Deleuzian girl, who has to "become woman," as she is in a shamanic quest herself in Abbey's novel *The Monkey Wrench Gang*:

She was a walker too, that girl. In lug-soled boots, army shirt, short pants and bush ranger's hat, she marched along, alone, through Albuquerque's only mountains, the pink Sandia range, or tramped about over the volcanoes west of town. She didn't own a car but on her ten-speed bicycle sometimes pedaled all the fifty miles north to Santa Fe, pack on her narrow back, and from there up into the real mountains, the Sangre de Cristo (Blood of Christ) Mountains, to the end of the pavement, and hiked on to the peaks—Baldy, Truchas, Wheeler—camping alone for two or three nights at a time, while black bear snuffled about her midget tent and mountain lions screamed. She searched. She hunted. She fasted on the mesa rim, waiting for a vision, and fasted some more, and after a time God appeared incarnate on a platter as a roasted squab with white paper booties on His little drumsticks. (1975, pp. 50-51)

She studied French literature and is reading existentialist R.D. Laing, she has to learn to form her own concepts of life as against the patriarchal discourses, like a philosopher in order to have her share as a woman:

"Well said. But we've got to help him understand we're not like the others." "Yeah, I'm sure he's heard that before. And what about Captain Smith?" "A good man. The best. Good sound American stock." "You some kind of racist, maybe? He's a red-neck, a peasant, a Utah hillbilly." "The best men come from the hills. Let me refine that statement: The best men, like the best wines, come from the hills." "And a sexist, too. Where do the best women come from?" "From God." "Oh, shit!" "From the Bronx. I don't know — from the bedroom and the kitchen, maybe. Who knows? Who cares? I'm tired of that ancient squabble." (1975, p. 181)

Bonnie, too, is on the shaman's road, like the other characters and is not secluded from the gang by the scientist Doc, who has the money and power. There is the need for raising consciousness, Bonnie, too, has to be awakened, as she herself is a consumer like the others and contributes to the system:

Bonnie crawled out of her own sack, pulled on jeans and boots, went to the doctor close by. Wrapped in the cozy luxury of his goosedown bag (which could be zipped together with Bonnie's — but this time wasn't — to form a double bag), he seemed reluctant to arise, to face reality again. Bonnie knew why. She opened the nylon folds of the hood of his bag. By starlight he looked at her. Those bloodshot eyes seemed dim and small without their glasses. The nose had lost its luster. But he smiled. She kissed him softly on the lips, nuzzled his nose, nibbled at the lobe of his ear. "Doc," she murmured, "I still love you, you fool. I always will, I guess. How can I help it?" (1975, p. 185-186)

Although, Bonnie loves Doc, she has sexual relationship (the metaphor for basic form of relationship and love) with both Hayduke and Doc Sarvis that should be authentic, so that she will decide who is to be the father of her child:

"Well I know. Now kiss me, you ugly bastard."  
"Yeah? I guess not."  
"Why not?" "Have to talk to Doc about it first."  
"You can go to hell, George."  
"I've been there before."  
"You're a coward."  
"I'm a coward."  
"You had your chance, Hayduke, and you blew it. Now sweat." "Sweat?  
I never sweated over any woman in my life. I never knew a woman that was worth the trouble. There are some fucking things more important than women, you know."  
"If it weren't for women you wouldn't even exist." (1975, p. 183)

Through Bonnie, Edward Abbey opens the way to discussions about evolution and animality discourses as both men are resembled to apes, he thereby also discusses scientific, shamanistic and political ideas about the life on earth and how they are shaped and therefore is troubled in her choice:

The track crew had paused on the bridge, she realized suddenly, to look at her art-nouveau graffiti on the cement of the abutment, her red and black and decorative writing on the wall. CUSTER WEARS AN ARROW SHIRT — RED POWER! She unbuttoned her sweater as the sun began to bear down, put on her smoky shades, adjusted the brim of the huge and nonchalant hat. Garbo on guard duty. She watched Hayduke come tramping out of hiding, carrying what looked like a big metal spool. Squat and powerful, he resembled more than ever an anthropoid ape. Darwin was right. Seldom Seen Smith came out with him, lean and long. Mutation; the vastness of the gene pool; the infinite variables of combination and permutation. Who, she wondered vaguely, shall father my child? She saw no likely prospects in the vicinity. (1975, p. 193)

Hayduke, the trickster, as a womanizer has to show men how to feel empathy for women and as a human being he needs to be transformed. For Bonnie, Hayduke is obsolete:

"Good God, a whole nest of them. I'm surrounded by idiots. All three of them would-be cowboys. Nineteenth-century pigs. Eighteenth-century anachronisms. Seventeenth-century misfits. Absolutely unhip. Out of it, nowhere, just simply nowhere. You're obsolete, Hayduke." (1975, p. 184)

He is an idea. Therefore he takes on many other names and identities although the novel. He is also animal like:

"Aha, right, but have you thought of this? The track crew putt-putting down this way on their little car, the nosy motherfuckers, checking out the line ahead of the train. Hey? To your post, lookout. Don't fall asleep. Doc, why don't you go back the other way, find a comfortable spot up there under that cedar tree. Me and Captain Smith here will do the dirty work."  
"You always get to do the dirty work," Bonnie grumbled.

Hayduke smiled like a cougar. "Don't you start whining already, Abzug. I have a special treat for you, goddammit, right here in my arms." He set the blaster on the ground. (Abbey 1975, p. 190)

Cougar, mountain lion and coyote are animals associated with the trickster figure, the Coyote. By using another word for coyote (the mountain lion/trickster), the cougar Edward Abbey emphasizes the need to change the discourses about criminality. And he hints at the invisible crimes committed by labeling. He also hints at the abuse of Mexican and indigenous women, who have life doubly difficult and are forced to prostitution and working outlawry as previously stated by Gloria Anzaldúa the smuggler is called the coyote (1987, p.12) and Bonnie calls Hayduke coyote.

Edward Abbey in this respect is not a womanizer as he emphasizes the need of ones effort to change their own condition with a new spirituality and approach to the world. Men and women together have constructed these patriarchal discourses regardless of color, nationality and gender, so there is the necessity for deconstructing all the discourses that prevent life, when he alludes to the fact of marijuana, the traditional symbol of Mexican productivity and culture as evident in the song of women "Dead Skunk in the Middle of the Road" (a folk song released in 1972) that stand for rottenness and "road building religion." The "marijuana" (a vital part of the Mexican people) has been turned into a global crime business that lead to the creation of stereotypical images of Mexicans as drug dealers, smugglers and lead to the sudden disappearance or to the murder of many girls and women at the border who could neither be the citizen of the United States nor could work and live in Mexico, and so on. Marijuana as an aspect of Mexican Culture becomes a concept of debate in regard of gender in *The Monkey Wrench Gang*:

The pot revolution is over?" she said.

"All over," Doc said. "Marijuana was never more than an active placebo anyway."

"What nonsense."

"An oral pacifier for colicky adolescents."

"What utter rubbish."

The conversation lagged. The two young women from San Diego (a suburb of Tijuana) sang a song called "Dead Skunk in the Middle of the Road."

The entertainment palled. Fatigue like gravitation pulled at limbs and eyelids. As they had come so they departed, first Abzug, then the two women from San Diego. The ladies first. Not because they were the weaker sex—they were not—but simply because they had more sense. Men on an outing feel obliged to stay up drinking to the vile and bilious end, jabbering, mumbling and maundering through the blear, to end up finally on hands and knees, puking on innocent sand, befouling God's sweet earth. The manly tradition. (1975, p. 66)

So, there is the necessity for women to participate in the scientific, literary, artistic and philosophical world. Coming together in the name of science is the only solution, as Doc (science) is ready to embrace extreme forms of belief:

They gazed at each other, smiles trembling on their cold lips. Each waited for another to speak the word of sense. But no one would be first. Dr. Sarvis smiled broadly and opened his huge arms wide. "Abrazo, compañeros. Come to me." They came close and he embraced both—the exiled Jew, the outcast Mormon—in his vast Episcopalian anarcho-syndicalist libertarian tentacles. "Be of good cheer," he whispered to them. "We are going to face the Power Grid and clip its claws. We are going to be heroes and live in fame." (Abbey 1975, p. 189)

But they all need Bonnie (representative of minorities), even Hayduke, as the task is difficult and the way is long and exhausting. All of them regardless of gender are scared, but they keep on and want to achieve their aim whatever cost. They are also aware that they have to overcome death as evident in the song of the black bird:

And where was Bonnie? He looked but could not see her. If she was half as scared as he was she'd be halfway back to the jeep. Scared, yes, and happy too.  
. . . Proud as pie, he stopped again for breath. A big black bird with a great big mouth began to sing:  
They gonna get you, Jawge Hayduke.  
They gonna hang youah ass, man.  
You cain't hide. You cain't git away.  
You cain't do nothin they don't know about.  
They on the roads, lookin for you.  
They comin down the railroad, lookin for you.  
They back in them data banks, trackin you down.  
They up in the sky, lookin for you.  
You a gone goose, Jawge Hayduke. You a broken-down bum. (1975, p. 253)

Hayduke is able to understand the song of the black bird foreshadowing the coming events that they are surrounded by Bishop's men (system) and will be prevented. Their task is not easy, but shamanistic qualities will help them in their flight (the symbolic, shamanistic as well as Deleuzian flight). As emphasized in *Divination*, this should not be confused with shamanism as the term is a debatable one:

When the word shaman(ism) was translated from Russian into English and German, its meaning took on a nuance reflecting the point of view of the Christian missionaries who defined it. The expression of basic pagan religion was made into an-ism, a primitive belief, in order that the missionary work might receive greater justification. (Divination 2013, p. 47)

Each individual has to walk their own road in their own way, but in company with the Other in order not to fall in the vicious cycle of the mass behavior. Therefore the gang is caught at the end of the novel and Hayduke escapes confinement as he will reappear as a trickster on other roads.

There is the need for compassion, empathy and trust in order to communicate and establish healthy relationships ( the gang is a microcosm) and to establish healthy relationships requires effort and must be rethought and relearned, there is the necessity of analytical challenge of the “beliefs:”

"Christ," Hayduke goes on, tears leaking down his hog-bristled cheeks, gliding like melted pearls along the flanges of his nose and into the hairy underbrush of jaw and jowl, "when you think of all we did for her too, goddamn her, and just when we're almost there she has to sneak off like this, just because she feels sorry for Doc. Well to hell with her, that's all I can say. To hell with her, Seldom, we'll just go on without her, that's all . . . He won't even look at her. "You too, schmuck," she calls gaily, blowing Hayduke a rosy kiss. He shrugs, coiling his precious rope. Bonnie Abzug laughs and turns and hurries away . . . Or almost as many, Seldom adds, speaking to himself only.

Whock whock whock whock... (Abbey 1975, p. 380)

Seldom, as a Mormon, too, has to learn to speak his own language on the shaman's road his coyote eyes is a sign for his transformation:

Smith stares into the darkness, his wise and wrinkled coyote eyes scanning the immediate terrain. "Here's what we'll do. He has to come over that hump in front there so he won't see us till he's on top of us. But he won't see us for certain then neither 'cause just about that time we turn on our lights and we charge right past him on the left there, through the blackbrush, before he figures out who we are."

"What blackbrush?" (Abbey 1975, p. 328 )

When the three gang members are caught his search for a way for a new approach to the problems of Earth will continue as evident in his quest, as he represents the Mormon viewpoint when the earth will be destroyed in one day, why to bother not to destroy it, for which The Mormon leader Bishop Love with his destroying power stands for. Seldom appearance as a monkey like figure (his movements) shows that he was a natural companion to the human being in context of science. Seldom has to find his own tools and to pave his own “shaman's road.” Bonnie having her tools and paving her own way challenges even the authorities represented by the Vulture:

The vulture smiles his crooked smile.

"You're under arrest, Dr. Sarvis. I suppose I ought to tell you that before you look at Dudley."

Doc shrugs, returning Sam his canteen. "Of course. Where's the patient?"

"We got him laid out under that cottonwood where those other men are. You too, sister."

Sister? Bonnie reflects, but only for a moment. "Don't call me sister, brother, unless you mean it. Also I'm still thirsty and very hungry and I demand my rights as a common legal criminal and if I don't get them there's going to be nothing but trouble around here."

"Take it easy."

"You'll get no rest whatsoever."

"All right, all right."

"Nothing but heartache." (Abbey 1975, pp. 380-381)



It will not be easy with selfish men like Bishop, the Governor of Utah, who tend to label and categorize people, according to gender, profession, status, use and religion:

"You're a fine-looking young woman. You a doctor too? What's your name? It hurts right down my left arm. Right down to the fingers. And least of all we don't want the park rangers bumbling around in here. They don't even belong here. We're gonna transfer this whole goddamned so-called national park to state ownership soon as I'm in, mark my words, Sam. What're you fellas gaping at? Get out of here. Find Smith; tell him he better show up for the next ward Mutual Improvement Society meeting or we're gonna revise his genealogy. The only thing worse than a gentile is a goddamned jack Mormon. Are you a gentile, young lady?" (1975, p. 382)

There is a clearcut distinction between Christian and Jew or others in his discourse. The gang members, although, being stopped by the governmental forces and Bishop Love have developed a counter discourse. They have reversed the violent language of "criminality" and "animality" and turned the language of human criminal (the metaphor of the criminal animal) "beastiality" into the language of "criminal machine beastiality."

### **5.7.1 The Creation of the "Criminal Machine Beastiality" in *The Monkey Wrench Gang***

"Well now," the doctor said. "I hadn't thought about that. Stockpile the stuff along the highways. Throw it out the window. Well . . . why not?"

"Doc," said Hayduke, "it's liberation."

The night. The stars. The river. Dr. Sarvis told his comrades about a great Englishman named Ned. Ned Ludd. They *called him* a lunatic but he saw the enemy clearly. Saw what was coming and acted directly. And about the wooden shoes, *les sabots*. The spanner in the works. Monkey business. The rebellion of the meek. Little old *ladies in oaken clogs*. (Abbey 1975, pp. 68-69)

Edward Abbey by alluding to Ned Ludd and Luddite movement locates the enemy in the *The Monkey Wrench Gang*. It is not the human being that should be the target and attacked. It is the life destroying machines controlled by the mega machines that control the mind of people, therefore this has to be changed by challenging the discourses about progress, improvement and technology. Edward Abbey alludes to the important Luddite movement, which was started by textile mill workers against the new machinery in Nottingham, England (1811) and destroyed the machines thinking they would replace them. A mythical person known as Ned Ludd conducted the riot. He was a Leicestershire villager of the late 1700s and his name became connected with machinery destruction. The word *Luddite* is explained in the Merriam Webster Dictionary as someone disrespectful to new technology. The new

machinery is represented by Bishop Love, who is one of the mega machines in *The Monkey Wrench Gang*. His eight children and his poor health would not stop him:

As for Bishop Love himself, Search and Rescue was only a hobby; he was not only a bishop of the church but also served as chairman of the county commission, planned to run *soon* for the Utah State Assembly and higher office after that, owned the Chevrolet agency in Blanding, several uranium mines active and inactive (including that old one on Deer Flat above Natural Bridges), and a half interest in the marina complex at Hall's Crossing. *And* eight children. A busy man; too busy, perhaps. His physician, frowning over Love's cardiograms, advised him twice a year to slow down a bit; the bishop said he would when he got the time. (Abbey 1975, pp. 295-296)

They are so threatening and strong that they spread fear and paranoia. There is the necessity to get rid of the feelings of fear in order to fight them back. Edward Abbey in his fiction uses a counter discourse, the machines are dinosaurs, they are the cast-irons dinosaurs:

"But they have everything. They have the organization and the control and the communications and the army and the police and the secret police. They have the big machines. They have the law and drugs and jails and courts and judges and prisons. They are so huge. We are so small."  
"Dinosaurs. Cast-iron dinosaurs. They ain't got a fucking chance against us." (1975, p. 182)

There is the need for a broader movement. In order to do this Edward Abbey uses the language and the concept of the beast in this context by personifying the machine:

Smith drove straight to the side of the bulldozer, a middle-aged dust-covered iron beast. He shut off his engine and stared at Hayduke. "I'm ready," says Hayduke. They put on their hard hats and got out. "First we start the starting engine, right?" Hayduke says. "To warm up the diesel engine, right?" "Wrong. It's warmed up for us already. First we check the controls to make sure the tractor is in correct starting position." (1975, p. 123)

The machines are also likened to animals and showing feelings to remind the reader to the suffering and tormented animals:

They watched the plane go rumbling down the runway, engines howling like beasts in pain, saw airfoils work their magic one more time, the wheels rise from asphalt and fold into the nest of the wings as the awkward tin bird lurched over the power line beyond (barely clearing it) and rose and banked toward the blind stare of the sun. (1975, p. 219)

The machines have also to suffer and be murdered as animals have been murdered. And Hayduke declares himself as the perfect murderer who is the most suitable person for this mission and tries to secure Dr. Sarvis who cannot be sure of

being listened or surveilled by institutions as there is the problem of trust to authorities (Abbey 1975, p. 69).

As mentioned by Derrida the animal is a word, it is given by men and shows his authority on a living creature. As stated by Akira Mizuta Lippit in 'Magnetic Animal: Derrida, Wildlife, Animetaphor,' in the work of Derrida and other philosophers, animals occupy a great place in philosophy, in which their similarities and differences from other creatures are discussed. For Freud and Heidegger, animals are considered to serve as a metaphor for the unconscious (Lippit 1998, p,1114) as they contribute to the description of human subjectivity (Lippit 1998, pp. 1112-1113). But, for Derrida, it is a unique metaphor as they cannot speak. Animals are not linguistic and therefore the metaphor about animals invokes something from outside of language, bringing it into language but leaves it incomplete, the human being would not be able to understand the language of the lion, if he would speak says Wittengenstein (Lippit 1998, p.1115). Nietzsche on the other hand says the animal is honest as it lives unhistorically, it conceals nothing and the animal appears wholly what it is. By forgetting to speak erasing history it lives happily in the present without memory, and the human being on the other hand cannot live without forgetting. The animal contains the very possibility of life (p.1116).

Edward Abbey questions the idea of animal as it occupies an important space in philosophy and opens a space for the discussion of the concept or word of the animal, by presenting Hayduke and Smith resembling them sometimes to monkeys and sometimes to coyotes and other animals. Is it really something brought to the language from the outside with animals? The animals are prelinguistic and the unconcious does not utilize language so the language is built on it. There is no clear distinction between the animal and the human. As many indigenous groups all over the world identify themselves with them, like Hayduke is a cougar and Smith has coyote eyes. Angela Carter, too, interrogates the same question by presenting the bird as identified with Evelyn, and Leila as identified with Fox and Bird in *The Passion of New Eve* and presenting a hybrid individual, as being a bird-woman, Sophie Fevvers with the particular ability for flight in *Nights at the Circus*. Angela Carter's aim is to create a "counter memory " to hollow out the foundations of history that is created by Platonism and to denaturalize historical identity as emphasized by Foucault and there is the necessity to integrate the animal that is excluded from the human being through, science, philosophy and psychoanalysis in human history and evolution.

The animals, too, communicate among each other and the animal may remind the human being to the prelingual. The animal is set aside from the human being in order to justify its killing. It also enables to call a human inhuman “beast,” “brute,” “animal” justifies mistreating the human being, and this has been done althrough the history in criminality and colonial context. The animetaphor refers to something deep inside and reminds the human being of life. In this respect, the animal is not a thing and to be subjected to violence. The human being cannot be free of “guilt.”

It is not the animal machine, which is the enemy of the humanbeing; the enemy is the metal monster. They are the beasts of Bucyrus. There are the yellow brutes of Caterpillars norting like dragons, puffing black smoke into the yellow dust (Abbey 1975, p. 50) and the enlightenment discourses. And Hayduke carefully takes notes and records the fact in order to find solutions for the problems of the Earth and Mormon Smith is to find the solution having so many wives and children that also contribute to the environmental damage:

Why not?"

"There ain't no rotor arm in the magneto. I looked. They usually take out the rotor arm when they leave these beasts out on the road."

"Yeah?" Hayduke takes notebook and pencil from his shirt pocket, turns on his flashlight, makes notation: *Rotor arms*. "You know something else that would be fun?"

Smith, busy nullifying all physical bond between cylinder heads and fuel injection lines, says, "What?" (1975, p. 88)

By the dissection of the machines like the dissection of the animal flesh that conveyed scientific knowledge, new knowledge is produced, the harming effect of machinery and the invisible violence done to animate and inanimate creatures of the earth by the operation of the “mega machines” (belief systems and the formation of global institutional visions). In order to be hollowed he has to be scanned and turned into a machine in his nightmare and become one of them to make him feel empathy and to make him experience the violence of technology. The American Dream and The Russian Dream has been turned into a nightmare, the nations competing with each other for power, control and natural resources has turned the Earth (world) into a place of suffering and pain. This has been done by the scientific, religious, philosophical and psychoanalytical discourses on “sexuality,” “biopower” and “gender roles” in the context of time and space that needs to be discussed in with a different perspective.

## **6. A NEW GENESIS / ECOGENESIS, SEXUALITY, BODY AND SPACE AND THE NEW SELF IN *THE PASSION OF NEW EVE*, *NIGHTS AT THE CIRCUS* AND *THE MONKEY WRENCH GANG***

The soul relation to the body is another debatable concept that occupies an important place in scientific, philosophical and psychological discourses. It is also a central question in Angela Carter's and Edward Abbey's works. As defined by Michel Foucault the soul is a construction and by no means an illusion. It exists and it is real. The functioning power, that is the power of the supervisors, produce the soul within the body. Madman, children at home and school, the colonized and all the others become stuck at a machine and are endlessly supervised (Foucault 1977, p. 29).

The concept of the soul is created as a means of control. In order to understand the relation between the body and the soul, it is important to look at the relation between the mind and body in other words time and space relationship must be analyzed. Both Angela Carter and Edward Abbey question the time (mind) and space (body) relationship in their fiction. In Carter's ecosophical novel *The Passion of New Eve*, the mind and space relationship is explored through the characters Eve/lyn, Leilah and Tristessa. Edward Abbey's ecosophical novel *The Monkey Wrench Gang* on the other hand examines this relationship via the character Bonnie. Eve and Bonnie become impregnated. Therefore this section explores the concepts of motherhood and friendship in Angela Carter's and Edward Abbey's fiction, as the mind and body are not ontologically distinct.

As also mentioned by Gilbert Ryle in *The Concept of the Mind* (1949) Descartes's theories of the concept of the body and the theories in favor of the mind-body unity are misused. Descartes explains this as the following:

I am not lodged in the body like a pilot on a ship, but besides I am joined to it very closely and indeed so compounded and intermingled with my body that I form as it were a single whole with it. (Descartes 1968: 159 cited in Ryle 1949)

This idea never became significant. The argument that mind and body are not ontologically distinct did not become dominant in Western philosophy, although

major attempts have been made by disciplines such as Western phenomenology, psychoanalysis and psychophysiology.

On the contrary for Ryle, the principle of mind-body unity is at the foundation of an Eastern approach of the human body (especially in Japan), as it rejects any kind of dualism (see for instance Yuasa, 1993; Nagatomo, 1992). In this counter approach the bodily activities are primarily considered in terms of basho (the Japanese word for “place”), rather than time. As asserted by Yasuo, such an idea largely contradicts Western notion of embodiment where “mind” (time) is primary and “space” (body) is secondary (Yuasa, 1993).

From a Japanese point of view a person always exists within a definite “context,” or a specific network of interconnections. Only in social nexus, the individual acquires meaning as a human being. This idea is implicit in one of the three Japanese terms to indicate a human being (ningen), which literally means between a person and a person rather than an individual, as a subject.

As again noted by Ryle, the Japanese philosopher Watsuji called this phenomenon a state of “betweenness” (aidagara) (Watsuji, 1978) that is the most important aspect of the human being. To exist in a state of betweenness can be explained from an etymological point of view; that is the term “between” (aida) signifies a spatial distance that separates a thing from another thing. Therefore the betweenness suggests that the human being exists within a given “life-space”, characterized by a set of interrelationships (or “personal context”). In his *Climates*, Watsuji (1889-1960) defines betweenness as “the extension of personified subjective. “The primordial significance of the human being is to exist in space. In a way, Watsuji’s interest in space is a response to Martin Heidegger’s emphasis on temporality, which he well expressed in *Being and Time*. As Watsuji commented: “his attempt to grasp the structure of man’s existence as temporality was extremely interesting,“my concern was this: while temporality is presented as is presented as the subject’s (shutaiteki) structure of being, why is not spatiality equally well presented fundamental structure of human being?” (Watsuji, 1978)

For Ryle, according to Yasuo Yuasa the state of “betweenness” has to be understood in physical terms for Watsuji and these are friendship and motherhood. According to Yuasa for Watsuji a visit to a friend implies drawing near to the friend’s body. The relationship between two people is not only psychological (or “mind based”), but also grounded on the space that is the physical body. Space is the

most important fact in the life of a person. The person as a conscious subject emerged from Cartesianism. And does not matter in respect to space.

Zero wearing a kimono in Angela Carter's novel *The Passion of New Eve* is impotent, he has no mastery over the "body" (the space, feminine) and "time" (masculinity) and therefore is to erase the Cartesian binary between time that is masculine and the space that is feminine, by connecting Tristessa's and Eve's body, that is also the body of the the colonizer and colonized, to liberate it from its confines in the soul and history. Michel Foucault asserts the body is the site for knowledge and power in *Discipline and Punish*:

Historians long ago began to write the history of the body. They have studied the body in the field of historical demography or pathology; they have considered it as the seat of needs and appetites, as the locus of physiological processes and metabolisms, as a target for the attacks of germs or viruses; they have shown to what extent historical processes were involved in what might seem to be the purely biological base of existence; and what place should be given in the history of society to biological 'events' such as the circulation of bacilli, or the extension of the life-span (cf. Le Roy-Ladurie). But the body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs. (1977, pp. 25-26)

The body is located in the political field with its economy, it should be both productive and subjected if it is to be useful (p.26) Like Foucault, Angela Carter by creating Zero, hints at this fact about the body. The female body becomes the playground for testing, as Zero forces Tristessa to rape Eve and so becomes impregnated. Likewise, the body of Fevvers in *Nights at the Circus* becomes the object of curiosity, as she is both an animal and a woman. It is the space that should convey knowledge as power is space, it is a political investment. Her story reveals the story of the indigenous people of Siberia, whose body becomes the site for knowledge for the curious Europeans:

The activities of the travelling scientist took gendered turn not detected earlier, and the passion for scientific discoveries at times resembled a sexual encounter. The description of "a prince" with very long hair; who had to be intoxicated so as to have his hair untied and touched, defined the native man not only as a colonial subject but also as a scientific specimen. Ides had dined with a "Siberian prince," but once his body came into focus, the description of the Tungus man became that of a woman who was seduced and whose hair was then measured with a scientific instrument. In the text-- situated between a detailed discussion of fish species, their numbers and sizes, and followed by a description of river flows --the Danish scientist's description of the very long hair treats it as an unusual natural phenomenon. (Divination 2013, p. 93)

For Foucault there are four problematic themes, the first one is the woman's body as child bearer became sexualized. The second problematic theme is the invention of

the concept of "hysteria" as a result of sexual problems. The third one is the pedagogization of the sexuality of children. Children should at all costs be protected from the dangers inherent in masturbation and other sexuality. There is the process of socialization of reproduction. Adult sexuality becomes an object of study and there is the creation of a set of sexual activities as perverse. Homosexuality became the subject of scientific study. Tristessa is described by Eve as lycanthropic, as someone with a delusion imagining himself to be a wolf or other wild animal. It is the supposed or fabled assumption of the appearance of a wolf by a human being ("lycanthropic" dictionary.com) in *The Passion of New Eve*. In this respect Tristessa is a man, a woman and an animal at the same time. By presenting him wolf-like, Angela Carter, alongside with the fixation with sexuality, alludes to the history of "homosexuality" or its discourses and their reflection in literature. As also mentioned by Michael Lundblad the discourse of homosexuality is a construction based on the animal, the wolf. For Chauncey as mentioned by Lundblad the early twentieth century culture permitted men to have sexual relationships with men without being labeled as gay. And started to call themselves wolves:

London's "men in furs" might well exemplify "wolves" in this sense, including seemingly straightforward human characters such as Wolf Larsen in *The Sea-Wolf* (1904). But there is more to explore here in terms of the logic that might allow these men to call themselves wolves. (Lundblad 2009, p.500)

Carter alludes how the colonized man is made into a sexual object, which is also embodied in Tristessa in her novel *The Passion of New Eve*. Tristessa's colonized self-made body as a man/ woman/animal in Angela Carter's ecosophical novel *The Passion of New Eve* becomes the object of study, like the study of the indigenous Tungus men and Chucki men. Her colonized body and "sexuality" becomes the site for civilization check:

Given the striking similarities they saw between men and women—their identical hairstyles, lack of body hair, indistinguishable body decoration and clothing—early travellers searched for signs of sex and gender as markers of civilized behavior: the Tungus and Chucki men may have been hard to tell from their women, but surely they were still masters of their families. As if to confirm this order of things, the early ethnographers recorded the marriage patterns and relation between sexes in every village and settlement. Although regularly condemned in Christian societies, polygamy was a topic of great fascination . . . (T o m á i a k o v á 2013, p. 95)

And Evelyn's story in *The Passion of New Eve* becomes a story of "scientia sexualis," a study of (sexual) confessions in history. As stated by Gutting, for Foucault, "scientia sexualis", the science of sexuality is created in the 17th century based on a phenomenon on the confession. This phenomenon is diametrically



opposed to *Ars erotica*. There was generally the urge to talk about sexuality. A fixation with finding out the "truth" about sexuality arises, a truth that is to be confessed. It is as if sexuality did not exist unless it is confessed. Michel Foucault asserts in *History of Sexuality* the society has become a confessing society. Its effects were wide spread in the judicial system, medicine, in pedagogy, familial relations. Sins, crime, dreams, childhood, diseases and desires are confessed (1978, p. 59). All of these confessions are embodied in the figure of Tristessa, the holywood star in *The Passion of New Eve*.

As again mentioned by Foucault there are two ways of viewing sexuality. Sexuality is "*Ars erotica*", "erotic art," and is an art and a special experience as in China, Japan, India and the Roman Empire. It is not considered as something shameful. It should be kept secret in order not to make it lose its power. On the other hand, for Foucault as affirmed in *History Of Sexuality*, the Western societies are confessing societies. It has spread to judicial system, medicine, in pedagogy, in familial relations in criminology and so on (1978, p.59). Psychoanalysis is the representation of the modern, scientific form of confession. It is the legitimization of sexual confession. Psychoanalysis explains everything in terms of repressed sexuality and makes the psychologist become the only interpreter of confession. The reason sexuality should be confessed can be found in the Christian tradition of sexuality. It was seen as something treacherous, something only to be found by careful introspection. Traces of sin in sexual experience had to be found and examined through the confession. Western man has become a confessing animal.

Angela Carter discusses the position of the woman in relation to 'man' and 'animal' in the *The Passion of New Eve* as well as in *Nights at the Circus* by presenting hybrid characters. Edward Abbey, too, in the same way, questions the position of 'woman' in relation to man and animal in *The Monkey Wrench Gang*. In order to make the genesis of sexual difference understand, he deconstructs the discourses about them, to bring out a new genesis. Lisa Guenther affirms (2008) in her article 'Who Follows Whom? Derrida, Animals and Women,' Genesis 1 and Genesis 2 tell and retell the story of creation; but there is a difference between these two narratives, and there are striking implications of this difference for women. In Genesis 1, God creates the heavens and the earth, separates light from darkness, the land from the sea, then creates plants, celestial bodies, animals, and finally humanity [*ha-adam*]. In this narrative, the creation of humanity is complicated by an ambiguity between the singular and the plural, and also between the neutral human being and the sexual specification of man and woman:

So, God created man [*ha-adam*] in his own image, in the image of God he created *him*; male and female he created *them*. And God blessed them, and God said to them, 'Be fruitful and multiply, and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth' (Gen 1: 27–8, cited in Guenther 2008, p. 154).

*Ha-adam*, or 'the adam' is created last after all the other animals, and 'he' is created in the plural, as a 'they' which is both male and female. There is a long history of biblical commentary, both Jewish and Christian, which tries to sort out whether the name 'Adam' in this verse refers to a single man, or an androgynous person, or all of humanity, or an originary male-female couple, or some mixture of these. Some commentators translate 'Adam' as 'earth creature' (Trible 1978, 80) or even 'clod' (Bal 1987, 113) in order to emphasize the non-specificity of this first creature and its relation to the dust of the earth (*ha-adamah*) from which it was created. But however one reads it, the Adam of Genesis 1 cannot be simply identified with an exclusively male human being. God grants this ambiguous earth creature(s) dominion over all the animals, but does not specify what this dominion entails, nor the responsibilities that may be involved with this dominion (p. 154). In Genesis 2, the story of creation is told again in a completely different way. This time, *ha-adam* is created *before* the other animals, formed from the dust of the ground and placed in the garden of Eden as a kind of groundskeeper. *Ha-adam* while still alone is commanded not to eat the fruit of the Tree of Knowledge. God saying it is not good that the man to be alone and creates a helper (Gen 2:18). God creates all the other animals of the world, bringing them one by one to be named by Adam; but no fit helper is found among them. Finally, God puts Adam to sleep and removes a rib, fashioning another creature out of it. Upon waking, Adam says: "This at last is bone of my bones and flesh of my flesh; she shall be called Woman [*Ishah*], because she was taken out of Man [*Ish*]. (Gen 2:23)" The word *Ish* does not appear in the bible until a specifically female human being has been created. In other words, *ha-adam* (translated in most English versions simply as 'the man') identifies itself as *Ish*, or specifically male, only after identifying this new creature as *Ishah*, or specifically woman. Until the creation of *Ishah*, there is no mention of a specifically male human being or *Ish* in the Bible. Therefore, Adam is not simply identical to *Ish*, even if after the creation of *Ishah*, the previously ambiguous term Adam or *ha-adam* will come to refer to the male human exclusively, and be attached to him as a proper name. But until the duality of male and female exist, it makes no sense to specify the 'human' or *ha-adam* as male. This is not to say that Adam is sexually neutral, but whatever sexuality Adam has at that point cannot be determined as simple maleness. Who follows whom on this

reading of Genesis 2: 23? On one hand, Ish follows Ishah, since he can only be distinguished as a sexually specific human being in response to a sexually-different other. But, on the other hand, the text tells us that the new creature is called Ishah because she was taken out of Ish' – not because she was taken out of Adam or *ha-adam* (Guenther 2008, p.155).

As it is ambiguous who comes first in regard of the two genesis stories and the discussions related to malehood/femalehood and plurality/singularity of Adam, the fixation in “sexuality” is absurd and must be decentered and its discourses must be deconstructed. Both Angela Carter and Edward Abbey playing on this ambiguity aim to deconstruct the discourses of “western sexuality,” by blurring the lines between human beings and animals, man and woman. It is the only way to liberate the body from the confines of the soul. As mentioned again by Foucault in functioned also as social control. A power relation was created between the preacher and the confessant and between the psychoanalyst and his patient. This was also evident in the relationship between Adam and his several wives, namely, Lillith and Eve as mentioned earlier in this thesis. Lillith is considered to be the first feminist as she disobeyed Adam. As emphasized by Christopher L. C. E. Whitcomb (2000) Adam, wanting to assert his authority over Lillith, wanted her to lie beneath him during sexual intercourse (23 A-B). Lillith, however, considering herself to be Adam's equal, refused, and after pronouncing the Ineffable Name (i.e. the magic name of God) flew off into the air. And after this event, she was labeled “bad” & “evil” (Whitcomb 2000 para 5, Eve & Lillith).

On the other hand, Leilah reappears as Lillith as an important shaping force in the creation of the New Eve in Angela Carter's ecosophical novel *The Passion of New Eve*, and in the writing of a new story of genesis. As there were many attempts for explaining the inconsistencies in the Old Testament in history, Carter hints at the inconsistencies related to creation of Adam and Eve and “life on Earth” in history. So, if there are some attempts to explain these inconsistencies, Carter also can write her own story about genesis in the manner of Derrida, as affirmed by Lisa Guenther (2008), Derrida tells his own story related to the animal and human relations like who might have come first without showing any reference to any biblical stories. Carter, too, writes and tells the story of “Other Geneses,” the geneses of indogenous peoples of America and Russia while creating her own genesis at the same time.

As Guenther continues (2008), to explain the inconsistencies in the Old Testament, a complex interpretive system called the *Midrash* developed in Jewish literature. It

attempted to explain biblical contradictions and to bring new meaning. Midrashic writings with its imaginative power reached their height in the 2nd century CE. They also influenced later Christian interpretations of the Bible. Two separate accounts of creation paved the way for inconsistencies.. In the 13th century CE, questions appeared in Jewish mystical literature, Kabbalah. Midrashic literature as mentioned by Whitcomb, tells Adam's first wife was not Eve. His first wife was Lilith. She was a woman created in the first Genesis account. Only when Lilith rebelled and left Adam God created Eve as her replacement. In an important 13th century Kabbalah text, the *Sefer ha-Zohar* ("The Book of Splendour") written by the Spaniard Moses de Leon (c. 1240-1305), it is explained that (Whithcomb 2008, para 3 Eve & Lilith) Jehovah created Lilith from the Earth as Adam's wife. She spoke the unspeakable name of Jehovah and vanished and a dispute was created:

She was given to Adam as his wife. But there was a dispute between them about a matter that when it came before the judges had to be discussed behind closed doors. She spoke the unspeakable name of Jehovah and vanished. (Witcombe 2000, Eve & Lilith).

Both Angela Carter and Edward Abbey talk about a new genesis of life. Carter creates Eve *The Passion of New Eve* and Abbey creates Bonnie, the core and bone of the Earth. The Jew Doc Sarvis is dependent on Bonnie in *The Monkey wrench Gang*. In a similar way there was the creation of the Earth First, a radical environmental advocacy group that declared itself in the Southwestern United States in 1980 (Earth First Environment and Society). Edward Abbey himself is being claimed as "the self-proclaimed eco-terrorism promoter" and therefore "bad:"

As reported in Colorado's *Summit Daily* on June 20, 2003, police visited a local public library in 1998, right after the Earth Liberation Front burned a ski lodge in Vail. They asked for a list of those who had borrowed Abbey's *The Monkey Wrench Gang*, assuming that the arsonists would have been readers of the novel. But the librarian replied that past borrowers' names were no longer in the database and that "two-thirds of the people in this county have read that book." (Cahalan 2003)

The dialogues between a woman and man, Hayduke and Bonnie, hint again to the pervading nature of power. Hayduke does not want Bonnie as a woman in the gang, he is babying her, so that Bonnie rejects being babied and reduced to "a child." Edward Abbey describing this power shifts not only between man and woman, animal and human, human and machines, human and institutions hints at the pervading power relations in the society as mentioned by Foucault. Angela Carter and Edward Abbey question these human outcomes and question their "extend of

control” and human capability in shaping these outcomes in their fiction at the crossroads of science, art and philosophy.

### **6.1. The Many Faces of the Shaman**

On other hand by presenting Hayduke as a native to America ( native blood somewhere in the gene pool) in his ecological novel *The Monkey Wrench Gang*, Edward Abbey hints at the realities related to indogenous people and the speculations about them. As Hayduke represents the montain lion and the trickster coyote, cougar, these stories are also open to recreation like all the other geneses stories.

For example as emphasized by Chris Bolgiano (1995) in his article called ‘An Unnatural History of Pumas and People, ‘the focus of Hopi life is on communication with the spiritual world. They dance and pray in ritual celebrations at different times of the year (Washington Post 1995 Mountain Lion). Mountain lions play a strong symbolic role in Hopi culture with the most remaining Native lifeways. Mountain lions peculiar to North America live and hunt alone. They magically remain invisible on the landscape despite their presence. Beside the Hopi, who value the mountain lion the most there are also other Indians like those of the Pacific Northwest that disliked the mountain lion. To the south, toward the Plains, mountain lions disturbed the Indians (Washington Post 1995 Mountain Lion). Charles A. Eastman, a mixed-blood Lakota from Minnesota and a Dartmouth graduate, around the turn of the twentieth century, called these huge cats unsociable and queer people. Their speech has no charm. They are very bashful and yet dangerous. They are not controllable. Resembling it to man they tell he never makes any noise, for he has the right sort of moccasins (Washington Post 1995 Mountain Lion). Tribes from the Great Lakes southward feared the Underwater Panther. It is a monster combined from different animals. It has the body and tail of a mountain lion, Arden of a deer, scales of a snake, feathers of birds of prey, and parts from other animals. It lived beneath the water. These water monsters appeared in various guises in various places of the world, but in North America the Native images of the mountain lion merged in some cases with the lynx and snakes. As mountain lions can swim they are associated with water. A friend, who is part Potawatomi, suggested that the mystery of the animal's hidden life became associated with the unknown underwater world. Potawatomis wove the image of the Underwater Panther, master of underworld forces, into one side of the fiber medicine bag, and the Thunderbird, the master of the powers above, into the other side. The Potawatomi Indians also performed their

traditional ceremony to placate the Underworld Panther to maintain balance with the Thunderbird (Washington Post 1995 Mountain Lion). In East of the Great Lakes, Algonquian peoples believed the Underwater Panther had the power to heal. Its tail was covered by copper scales, and copper was used in curing rituals. When the first Europeans offered smelted copper alloys in trade for furs, Iroquoian tribes worked them into spirals and hoops that invoked the panther's long curving tail.

Agriculture as stated by Bolgiano apparently began in Mexico and was very important. A feathered and horned serpent and a jaguar with bird's eye and serpent's tongue were fundamental religious images (Washington Post 1995 Mountain Lion). They have complex meanings embracing both good and evil. The snake and the mountain lion were sacred animals in the Southwest. The ancestors of the Hopis (the Anasazi) and of Pueblo peoples painted horned snakes on canyon walls. They were the rulers of water and could make ponds puddle or dry up with their presence or absence. In the same manner mountain lions, too, were scratched and painted into the rocks (Washington Post 1995 Mountain Lion). So having so many varying significances the mountain lion and its existence is also a very debatable subject, despite their scarcity in the Hopi region. But there are also other individual stories about the mountain lion as Bolgiano tells in The Washington Post (1985):

I trap and shoot them." Leigh said, "and so do most Hopis that have been damaged by them. Some people bury the carcass with an offering, honoring the spirit even when it has harmed them, but others just leave the body. It's very individual. Dry farming is hard, and I'm proud of my crops. When it comes to protecting them. I'm a human being first and a Hopi second." The Hopi male ego, Leigh said, is closely tied to being the provider of corn and vegetables. The produced is given to women for storage and preparation, in a reciprocal arrangement. Farming is the link to the past. Hopi Way, the plan for a moral life, depends upon agriculture and reverent, ritual supplication for rain. Leigh still dry-farmed more than ten acres of corn and raised traditional squash and melons for his family. His father and grandfather were shepherds as well as farmers. "My grandfather," Leigh said. "could recognize his five hundred sheep by their individual faces. I'll never reach that level of intensity because I don't depend utterly on sheep and lan for survival. I have my checkbook," he said, patting his back pocket, "and a job, a savings account.

So farming also may seem a threat for the wilderness, even a sacred figure may lose its significance in respect to "civilization" and "growth." It is up to the stories that are told even for a clan that highly value knowledge like Hopi when it comes to survival, people may act selfishly. Hayduke being selfish, ironically, tries to survive and preserve wilderness, the space that is necessary for escape and freedom and Hayduke stands for the opening of the shaman's road as he stands for the many faces of the shaman in *The Monkey Wrench Gang*.

*The Many faces of the shaman as explained in Berman (2008) are;* The Shaman as a Religious Formulator, The Shaman as a Counsellor, The Shaman as a Diviner/ Prophet, The Shaman as Intermediary, The Shaman as a Healer, The Shaman as Performer /Ritualist, the Shaman as Psychopomp, the Shaman as Storyteller/Teacher and the Shaman as Figurhead/ Governor. Hayduke, as the shaman as Figurehead, becomes the leader of the gang to bring about the “desired” transformation, that is “the purification of the soul” and “the exorcism of evil” (together with the dissolution of the “fixed soul” and “fixed self”) residing in the society via crime.

In his role as a shaman as a religious formulator, Hayduke’s concern is like the concern of the shaman with the specific human crisis as explained in Berman (2008, p.59). Hayduke’s only concern is the explosion of the great Dam in the name of love for the planet in *The Monkey Wrench Gang*. He wants to save the places he loves, as opposed to the Christian priest that regards all the crisis of life as the result of mistakes in the application of changeless code ordained by God. Mormon Smith’s prayer to God and approach to religion emphasizes this idea. For Radin, the religious formulator is mainly concerned with gaining power and security, and these various recombinations and reintegrations of the folklorist-magical background can establish this (Berman 2008, p.60). There are also methods developed for the need of people, for those who became disillusioned with conventional forms of treatment and for those who are turning to alternative theories (Berman 2008, p.61) and Hayduke becomes a counsellor, as he is treated several times by doctors and psychiatric institutions. This is also made visible by Bonnie’s reading R.D.Laing’s books in *The Monkey Wrench Gang*, Abbey, too, shows distrust in psychoanalysis, that is also asserted by Foucault (psychoanalysis is an institution of confession among others sexual confession) and Deleuze & Guattari (Anti-Oedipus).

The method of Shamanic Counseling developed by the anthropologist Michael Harner (1988) is a system that makes one’s own journey to non-ordinary reality to obtain guidance related to the important events in one’s life possible. Such the person becomes his or her own shaman in his journey by the use of drumming tape. Harney regards the system as a method of personal empowerment without being dependent on external mediator. One realizes one’s own power for spiritual guidance (Berman 2008, p.61). Hayduke, Bonnie (the shamanic girl), Seldom Seen Smith as well as Doc Sarvis will make their own shamanic journey by the sounds of machines they will be destroying on their journey (the crack and the sounds of machines while exploding) and discover their own capacity. The aim of each of them

is to save the wilderness and rescue the world from the damage caused by the huge machines. Each character has their own philosophy and strating motif in Edward Abbey's ecosophical novel *The Monkey Wrench Gang* and their wish is to take the responsibility of the things they love. In the role of the Shaman as the Diviner, divination means the discovery of information that cannot be obtained by ordinary state of mind.

Therefore discovering information related to the environment requires a shaman. As for Harner, Shamans are healers who also engage in divination. They have the power to see into the present, past and future. The shaman as the Diviner uses the method of possession and by entering a trance-like state they can interpret omens and signs found in events in nature. They cast stones, sticks or bones, or even look for the patterns in the markings on the liver or shape of the organs of an animal. As emphasized by Turner, in all their deeds lie the belief is the interconnectedness of the whole universe. If the skilled person would look carefully at any one part of it he will be able to read off what is happening in other parts (Berman 2008, p.63). In its intermediary role the shaman unites the creation with the creator (p.64), which means to "tie together again." The gang members are united under the leadership of Hayduke in *The Monkey Wrench Gang* in order to tie the torn parts of the World together again. As mentioned by Halifax (1991), the shaman's role is to maintain the balance of the community and to create the harmony from which life springs (Berman 2008, p.65). In the role of shaman as healer, the person was often a wounded healer or someone who had been through near death experience and someone helping others through difficult times in their lives (Berman 2008, p.66). It has several roles:

"Specific techniques long used in shamanism, such as a change in state of consciousness, stress-reduction visualization, positive thinking, and assistance from nonordinary sources, are some of the approaches now widely employed in contemporary holistic practice ( Harner 1990 cited in Berman p. 66).

It is a perfect role that Hayduke fits in, Bonnie has questions like who is the most suitable candidate for "fathering a child" among the three "idiots" as she calls the three men. In making love to Hayduke, she makes her mind up to be together with Doc Sarvis, whose state of mind in turn is challenged by the "Deleuzian huge cloud" surrounding Hayduke's psychopathology. Doc Sarvis is the one "to father a child" and he is the one whose baby Bonnie carries at the end of the novel. And Hayduke will go on his own way with his new self-identity in *The Monkey Wrench Gang*:



Doc sighs again. "They shot you to pieces at Lizard Rock."  
"Not me. Rudolf."  
"Rudolf?"  
"A scarecrow. A fucking dummy."  
I don't understand."  
The horse stirs nervously. "whoa you ignorant sombitch. Yeah give me some skin, Doc." hayduke smiling like a little boy.  
They shake. They squeeze flesh. The apparition feels like the same smelly solid Hayduke of Old.  
Four month pregnant.  
No shit. pause well I'll be fucked. Bonnie, knocked up. I'll be screwed, blued and tattoed. I didn't think it could be done."  
"It happened. "  
"She is going to become a mother."  
I'll be goddamned." George smiles sadly and happily and foolishly, all at once, like a liberated lion. "You horny old fart. Doc, I want to see her."  
"You will, you will."  
Another pause.  
My name is Fred Goodsell now. I have a whole new ID. "hayduke's smile grows wider. " And I got a job too. I start work as a night watchman next week. I'm going to be a regular fucking citizen, Doc, just like you Seldom and Bonnie. For a while."  
(Abbey 1975, pp. 419-420)

Bonnie is carrying, metaphorically, a new spirituality that is to be fathered by Doc Sarvis, the academician. As again mentioned by Harner (1990), in shamanic terms illness is not tied to the physical body and is considered as power intrusions. One is in need of a guardian spirit power and serious illness is usually only possible when a person has lost this energizing force. Ingeman (1993), on the other hand asserts that there are three possible causes of illness, the first one is a person's power animal may have left without a new one taking its place, the second one may be soul loss and the third one may be spirit intrusion. Cases of soul loss are considered to be the result of an emotional or physical trauma. To cope with such an experience, a piece of the life force is said to separate from the body and travel into non-ordinary reality. In psychology it is known as dissociation. Unfortunately it has become an issue that psychology does not address. The soul loss can be considered as the result of the stolen life force. In cases of spiritual intrusion, the shaman removes the intrusion by sucking it out and replaces it in a bowl of water to neutralize its power. Whatever, its function the aim of Edward Abbey is "the soul loss," that the entrapped body should be freed by (Berman 2008, p. 67). There is the necessity to dissociate the parts of bodies in order to open the ways for Deleuzian " assemblages " and Hayduke is one of them, as he is Rudolf, a child, a lion, coyote, haydut and so on, in order to make them grasped by the mind to be mastered. As pointed out by Berman (2008), shaman's performance power is what affects his audience (p. 68).

As stated by Berman, the magical costume of the shamans represented a religious microcosm. It constitutes a symbolic system, a cosmography. Objects attached to the costume impregnated the costume with spiritual power. This spiritual power impregnated costume gave the shaman the power to transcend profane space and to enter into contact with the spiritual world. The costume that sometimes evoke the bird enabled the shaman to enter Sacred Space (2008, p. 68). The first shaman was believed to be born from the union between an eagle and a woman. Therefore the shaman can be considered as a bird that can fly to higher regions, into the Upper World in their journeys (p. 69).

In this respect Angela Carter's shaman, Fevvers in *Nights at the Circus* functions as a healer shows one of the many faces of the shaman as she is a gigantic half-woman, half-bird and an aerialist and is to bring Walser on the shaman's road.

In presenting the shamanistic theme and the bird-woman Sophie Fevvers in *Nights at the Circus*, the bird-like Leilah in *The Passion of New Eve* and Hayduke in *The Monkey Wrench Gang* with the ability to understand the bird language, Angela Carter and Edward Abbey aim to tie the people together again. For Turner, as also recognized by Rappaport, it is to create "communitas" (Berman 2008, p.74). By inducing a feeling of "loss of self" the rituals can alter consciousness. They can enable people to get rid of the sense of separation that is experienced in daily life and make people experience a feeling of union.

For Driver (1991), the three stages of ritual are preliminal, liminal and post-liminal. And the liminality of ritual is regarded as a withdrawal from alienated stage into the communal unity with humans and other beings (Berman 2008, p. 74). Walser, in Angela Carter's novel *Nights at the Circus*, having suffered amnesia is to enter these stages by the help of the shaman he meets in Russian Tundra.

The shaman as a psychopomp has the role to overcome the fear of death and in Christianity it is the role of the priest. In Greek Othodoxy, as explained by Rutherford 1989, it is believed that the soul of the dead can only leave at a funeral mass only after it is released by the priest (Berman 2008, p.77). The shaman's role as the storyteller and teacher is also important, for Turner (1995), myths, symbols, rituals, philosophical systems and works of art arises from the conditions of liminality, marginality and structural inferiority. And the shaman can undertake the "journey" in this liminal stage, the account of the experience is the outcome of this experience. For Turner, this experience in the liminal stage is a movement from structure to anti-structure (Berman 2008, p.78).

Angela Carter and Edward Abbey by taking on the role of the storyteller and teacher open a space of “liminality” via symbols in a ritualistic manner in order to give way to new thought and philosophical systems and works of art. Another role of the shaman is his role of provider of justice in case of lack of law and order, this role is fulfilled when calling on the spirits like the voodoo medicine man who governs the shanty towns and the community.

Hayduke, ironically, in *The Monkey Wrench Gang* is to “exorcise the evil” residing in society in the name of ecojustice. Both Angela Carter and Edward Abbey seem to point out the many faces of shaman and seem to highlight the necessity to take action and to open a space of liminality and to bring the reader into the shaman’s road, where woman and man meet without the restrictions of sexuality and gender roles in “the loss of soul,” “loss of self” process. On the other hand shamanism is not offered as a magic formula as their fiction is ecosophical and each reader has to make their own shaman like journey in the liminal stage.

## **6.2. Deleuze and Inhuman Sexuality in Angela Carter’s and Edward Abbey’s Fiction**

Sexuality is a very important concept in self formation and subjectivity therefore Angela Carter and Edward Abbey both question the place of the concept of sexuality in human relations in their fiction. As mentioned in *Deleuze Connections: Deleuze and Sex*, subjectivation is another created concept:

The relation to oneself, as explained by Deleuze in his book on Foucault, is the ‘affect of self by self, or folded force’. Subjectivation is created by four foldings: of the material, of forces, of knowledge and, finally, of the outside. Foucault/Deleuze argue that each of these foldings is also an encounter with sexuality in accordance with a modality that ‘corresponds to the mode of subjectivation’ (Deleuze 2006a: 86). This means that sexuality is placed as a crucial element in all relations to the self. (2011, p.6)

Sexuality must be understood in its nonhuman sense. Angela Carter and Edward Abbey fiction conveys this idea with their characters in their ecosophical novels. Leilah is a fox/bird creature in *The Passion of New Eve*; Fevvers is a bird-woman in *Nights at the Circus*. Hayduke appears as a monkey, lion, and cougar in *The Monkey Wrench Gang*. In order to understand sexuality from the perspective of non-human sexuality Deleuze and Guattari’s concept of ‘pack’ sexuality that emerges with *A Thousand Plateaus* must be highlighted as pointed out by Deleuze and Guattari (2004). The body needs to be defined in terms of its affects in *Deleuze Connections: Deleuze and Sex*:

The body, they argue, needs to be defined, not in terms of species or genus, but in terms of its affects. As such, sexuality must be defined not in terms of the unconscious, not in terms of the sexes and not even in terms of the human. A 'non-human sexuality' is that which has not been reterritorialised by the Oedipal or castration, by the conjugal and the anthropomorphic (Deleuze and Guattari 2004: 257). A non-human sexuality is that which has not been 'facialised' . . . Faciality, for Deleuze and Guattari, is a politics that, although 'everything remains sexual', overcodes the body with a signifying system that makes it into a social system (Deleuze and Guattari 2004: 189, 201). This non-human sexuality can be elucidated through Deleuze and Guattari's identification of three kinds of animals that have a varying degree of stratification. There are the individuated pets: 'Oedipal' animals; 'State' animals: animals with generalised attributes; and 'demonic' animals that form packs and multiplicities (Deleuze and Guattari 2004: 265) . . . Sexuality is really a multiplicity of connective combinations that reach across sexes and species and general. Sexuality, then, is better talked about in terms of epidemic than filiation, better practised through contagion than heredity. (2011, p.15)

Angela Carter and Edward Abbey present demonic animals that form packs and multiplicities. Leilah is a fox in Carter's ecosophical novel *The Passion of New Eve* and Hayduke's face is like a lion in Abbey's ecosophical novel *The Monkey Wrench Gang*. By presenting these pack animals Angela Carter and Edward Abbey aim to deconstruct the systematically created discourses related to sexuality. They use the concept of faciality as quoted above.

Fevvers has an oval face that resembles to a meat dish in *Nights at the Circus*. Hayduke in *The Monkey Wrench Gang* stand for "faciality" in the sense of Deleuze, and Bonnie is the expert in *The Monkey Wrench Gang*, who looks for a sign of faciality that he might have one and she realizes that his face is hairy and beast-like. So with her questioning of Hayduke, Bonnie is to bring about the desired transformation and becoming with "the dialogues about sex and sexuality" between them, that will open the way for scientific discourse as she at the end of the novel marries Doc Sarvis, the scientist, who is a Jew, believing in pan, impotent, bald and fat.

As sexuality helps to compose bodies, for Deleuze the concept of body covers all kinds of functioning connections. Different kinds of bodies enter into a composition with one another and create and recreate new new bodies and sexual compositions (*Deleuze Connections: Deleuze and Sex* 2011, p.18). According to Nietzsche's understanding of active and reactive forces, psychoanalysis is reactive in shaping sexuality and as it separates sexuality from its creative capability. On the contrary sexuality is an active power; therefore Deleuze's philosophy suggests that sexuality has the power for production of thought and bodies. For Deleuze, sexuality can both capture as well as liberate life and the sexual body has a revolutionary potential and

is the source of becoming. Sexuality therefore is a liberating force (Deleuze Connections: Deleuze and Sex 2011p.19).

Sexuality as an active force shall liberate life in *The Passion of New Eve*. Ironically, Eve being forced to have sex with Tristessa by Zero, their bodies are liberated as a multiplicity, because there is no limit between man and woman. As mentioned in *Deleuze Connections: Deleuze and Sex* (2011), there is the move away from the duality between two sexes (p.19). Eve has the body of a woman but the mind of man, Tristessa has the body of man but the mind of woman. And at the end of the novel Eve/lyn becomes a “sexless human.” The body is liberated from its confines in sexuality. Eve’s being impregnated by Tristessa is the creation of the new body that is the “thought,” the new spirituality.

It is a kind of decoding in a Deleuzian manner, since for Deleuze sexuality maps delimitations and helps to plug into revolutionary machines. The conceptual chain in the form of becoming-woman, becoming-insect, becoming-imperceptible are decoding machines and are subversive and unforeseeable expressions of sexuality (Deleuze Connections: Deleuze and Sex 2011, p.11). Machine is a crucial notion related to desire, as desire’ plugs into’ social machines (1983). There is the family machine, the identity machine, the gender machine, the phallus machine (a castrating machine) that delimits the flows of sexuality by introducing itself as an object or cause of desire as lack (Deleuze & Guattari 1983). The capitalist machine is another limiting machine as it emphasizes the organization of wants and needs as central functions of market economy for Deleuze and Guattari (1983). Deleuze and Guattari’s concern about sexuality is the social machine in which sexuality is plugged into and how these machines work (*Deleuze Connections: Deleuze and Sex* 2011, p.11).

As Edward Abbey is worried about these social machines that are plugged into one another by the “growth machine,” his Doc Sarvis who impregnated Bonnie is, metaphorically, impotent as Bonnie calls him. It is not the matter of masculinity or femininity (mainstream sexuality) that is to bring a new spirituality but non-human sexuality that does not mean to have sex with animals or objects but all kinds of other relationships that can be considered sexual and “sexlessness” in the manner of Deleuze. In this respect the discussion is not about homosexuality or lesbianism as they are not the focus of this thesis.

However, in reference to queer theory the article ‘The Sexed Subject in-Between Deleuze and Butler’ by Hickey-Moody and Rasmussen (2009) is significant in

displaying some similarities between Deleuze & Guattari and Butler. Deleuze and Guattari show the politics of producing subjectivity: related to how psychoanalytic types are created in the self. Myth is a form of social control. As little factories of myth reproduction, we are the new Ophelia: women who want to marry our mothers, men who desire union with the Father. We re-invent thousands of *Hamlet* and *Oedipus Rex* Complexes. And Deleuze & Guattari and Butler mention the difficulty of moving beyond double-binds in which the subject is an effect of a set of laws that precede it: psychoanalytic, mythic, tragic, cultural laws! They are the laws, which are re-invented and re-imagined across generations. For Butler, it is important both to work with the notion of the subject and, at the same time, to be able to look beyond the subject. In emphasizing the importance of working within and beyond the subject, Butler draws on her own approach, which intends to work the legacy of humanism against itself (p.1). In Butler's work there are also parallels with schizoanalysis: in which the schizoanalyst is an agent that affects productive flows beyond the increasingly personalized limits of capitalism.

Deleuze and Guattari critique the ways in which capitalism axiomatizes the psychoanalytic subject. Psychoanalysis sutures myth to capitalism and subjectivity, heterosexuality to family and sociability. Psychoanalysis co-constructs homosexuality and madness, neither of which offer any escape from the psychoanalytic theatrical stage of capitalism. Rather, homosexuality and madness are co-constitutive of the neurotic, psychoanalytic pole of capitalism. As such, homosexuality and madness have their own traps: madness embodies the schizophrenic social movement in a state too extreme to be useful; homosexuality can operate within a circuit of production-consumption that is excessively closed. Deleuze and Guattari (1983) there is the necessity for movement towards new regions where the lines between homosexuality and heterosexuality becomes blurred (Nigianni, Storr 2009, p. 24).

As one of the arguments of this thesis is the creation of "self-identity," there is the importance of moving beyond the "lacks" and toward the filling of the "gaps" that are left by the discourses of the capitalism (or any -isms), and to be able to "fragment the body" rather than trying to make it a "whole" and "fixed entity" in order to become a "desire machine," a "war machine" and much that is to be plugged in new machines that will again create social machinic entities that enable life as a flow. "Bits" and "pieces" according to "need" are the things that the self is requiring for becomings. Like in the manner the shaman does when the need arises and they are ordinary men and women. There is not a particular recipe or set of rules to be

followed, but there is the necessity of indulging in new processes of thinking and opening the ways for creations, which is an endless flow like life itself, without borders and limitations, the freedom of mind and body takes its stand from the freedom in “active force” that can go beyond the predominant discourses, that is the constant creation of new thought that will produce counter discourses surpass the prevalent ones.







## 7. CONCLUSION AND RECOMMENDATIONS

When we examine myths, we find that they are a high form of truth. They are the deepest, innermost cultural stories of our human journeys toward spiritual and psychological growth. An essential part of myth is that it allows for our return to the creation, to a mythic time. It allows us to hear the world new again. (Linda Hogan, *Dwellings* cited in Schweninger 2008, p.1)

To hear the world new again Edward Abbey and Angela Carter examine other myths in their apocalyptic (mythic, religious) settings, in the desert, that is *the* 'Edge of the World' and 'the Maze,' to find and create other high forms of truth related to the body and its environment in their fiction. The human body is the outcome of Western scientific and religious discourses and can be shaped endlessly. The body is the third space, where the Self finds expression. On the other hand the Self is shaped by the actual and virtual features of the body. In order to create a Self and care for the self the body as a space needs to connect itself to the land, the surface, the body, the room, the house, the garden, the village, the city, the country and the world are surfaces. Microcosmic assemblages make up the macrocosm, the world and they are machinic. The eye as a microcosm is the part of the macrocosm, the face. The face on the other hand becomes a microcosm in the macrocosmic body. The body as a microcosm in the environment needs the macrocosmic room. The room on the other hand is a part of the macrocosmic house and becomes a microcosm. The garden that is needed for the microcosmic house is a macrocosm and so on. The body in its relationship with the environment is need of other bodies like that of a lover, child, animal, book and so on as they are interconnected. All relations are spatial. Toward spiritual and psychological growth, there is the need for a new spirituality, that allows hearing the voice of the world again, that is possible with the myths and stories.

And to satisfy this need grand narratives are created in history in order to conceal the higher form of truth related to the world and its creations. Discourses and writing related to animality and criminality in its context of madness, prevent the modern individuals to express themselves in a self-body that would reflect their real selves freely. The modern individuals have to wear particular cloths for particular occasions that would fit their status and rank in the society. There are also social roles

assigned on them, where different masks are worn, like the mother role, teacher role, obedient worker, obedient student, and obedient wife and so on. Particular body weight and measures and standards are required to be beautiful, attractive and healthy. There are images rather than real people on the market to be bought and sold according to the need. On the other hand, these needs are created by some experts in some created fields that are necessary and required in the consumerist market. The result is multiple selves in their binary relations that are sometimes brought together in juxtaposition, which are sometimes in harmony and sometimes in clash but mainly in pain in one microcosmic human body in its relation to macrocosmic Earth body.

Care for the self requires care for the Earth in order to simply exist and to return to creation. So, Angela Carter and Edward Abbey writing and telling stories return to creation. Their setting the desert, the land of the natives becomes “the third space” to write a new beginning. Angela Carter’s post apocalyptic America in her ecosophical novel *The Passion of New Eve*, and The Russian Tundra the End of the World in *Nights at the Circus*, the desert of New Mexico, the Maze as presented in *The Monkey Wrench Gang* are all third spaces in which to create new forms of bodies and selves. Evelyn, in *The Passion of New Eve*, meets his multiple selves in America, where he encounters the polyphonic Black Beauty Leilah, his binary woman other, she is not only black, she is fox and bird-like. She is the image of a submissive, silent, slave-like woman of Evelyn’s mind, she is the colonized other and is a natural companion to him as she reveals herself to be Sophia (wisdom), Lilith, the first wife of Adam when Evelyn becomes Eve. The Latin Hollywood star, Tristessa is his male other Self, who is both a colonizer and colonized. These multiple Selves will be united only in the deserts of America. Evelyn having the body of a woman will be turned into a technological hybrid creature, being both woman and man. Being offered two genitals, the New Eve is to choose her own genital, to start the life on the world over again. She throws them into the sea rejecting to choose one of them. She is impregnated with the child of Tristessa, a new spirituality, as the future of the child depends on Eve’s acting capacities, metaphorically. This new spirituality will be Eve’s own creation.

### **7.1 Self-gender Identity**

With the new discussion of self-gender identity, Eve opens up a new space of discussion related to the necessity of gender that can be the subject of a new study. The Black Mother imposed, ambiguous gender of Eve and self-imposed gender of

Tristessa opens up a space for the possibility of self-gender and self-identity and this is only possible by mapping the land. Evelyn's gender, starting his journey in male London, continuing in homosexual New York is, finally, changed in the artificial underground counter world Beulah, and she ends up a woman in the deserts of sunlit California. Becoming the subject of gaze in the eye of the environment, Eve has to learn to assert herself as a woman/man/or both, as she has now the impregnated body of a woman and the blurred mind of a man. Fragmented into bits and pieces, left with a split body and mind, Eve has to bring the lost unity and harmony to the multiple split selves with the "assembled body." Angela Carter by telling the story of the apocalyptic world aims to bring together the bits and pieces of the self and the body in its microcosmic and macrocosmic relationships with the environment, the world, as the world is made up of the "assembled bodies."

Like Leilah, Fevvers, the bird-woman herself is an assemblage, made up of woman and bird in Angela Carter's ecosophical novel *Nights at the Circus*. As a hybrid, animal-woman character she is to bring about the desired outlook toward difference and is to change Walser's viewpoint, who encounters his multiple selves in the circus. In his journey with the circus and Fevvers, he finally meets the shaman, his other in the Russian Tundra, and becomes a so called "tabula rasa," a blank sheet, a canvas on which he is to write his transformed new Self in the Edge of the World, a place where nobody wants to be. His body and the land are third spaces. His new self is the eco-self as he is now able to communicate with his environment in bird language. Leilah and Fevvers are trickster figures and shamans triggering the change of Evelyn and Walser.

Sophie Fevvers, as wisdom in flesh, is the embodiment of bits and pieces, with all of her mysteries and indefinite background. She is an assemblage of native background uniting the spirituality of the indigenous people of Russia and America. Fevvers combines two poles in one body. Her body, like the body of Leilah, is political. Edward Abbey's woman character Bonnie coming from Bronx and alluding to political activist Abzug is also political, as the woman other and shaman, she is the binary of Hayduke, the Trickster with his several selves made up of Jewish Doc Sarvis and Christian (Mormon) Seldom Seen Smith representing the interdisciplinary necessity of science working together with worlds' religions. Therefore Bonnie as a woman is to be accepted into the male gang. The three men have to learn to accept Bonnie with her native background that is political and with her scientific background the necessary complementary knowledge to science as a nurse. Bonnie is vital in the gang and it is up to her to direct and control the gang's actions with her ideas

and complimentary knowledge as a nurse. She is nursing the three men dependent on her and is to decide, who to father her future child. This choice is crucial for creation of a new spirituality. The gang as an assemblage is symbolic of the unity of the fragmented environmental (social) body that rises against the beasts of technology (techno-globalism). Their mission is to save the body of the Earth, that is the land and thereby their own body. It is the ecological perspective that is on stake.

## 7.2 Ecological Perspective and The Importance of Land

By telling stories related to the creation, the land and the world, in the manner of the Native American and indigenous writers, Carter and Abbey emphasize the importance of the land that is the Earth and woman. As mentioned by Lee Schweningen (2008), Paula Gunn Allen identifies people with the land as people are land and it is the basic idea in Native American life and culture that life is based on in Southwest. She as a Laguna Pueblo emphasizes the importance of the ecological perspective for many Indian writers. Louis Owens another Indian writer, who is a Choctaw and Cherokee, emphasizes the importance of the ecological perspective for Indians:

As he explains in the introduction of his work *Other Destinies*, "Native American writers are offering a way of looking at the world that is new to Western culture. It is a holistic, ecological perspective, one that places essential value upon the totality of existence making humanity equal to all elements but superior to none and giving humankind crucial responsibility for the care of the world we inhabit." (Other 29) The American Indian relationships with the natural environment: "closeness of vision, reciprocity, and respect are powerful medicines. . . . ( 2008, p.1)

And for Louise Erdrich, the task of Native American authors writing about place is different from European American authors, because Native American writers" must tell the stories of contemporary survivors. . . . and in all these stories there is always the land" (Schweningen 2008, p.1). Edward Abbey, although he is a non-Native, h too, emphasizes the importance of the land. The land is a character as Edward Abbey mentions in an interview with Dave Solheim and Rob Levin (1980):

I certainly agree that the landscape is a major character in most western novels, and probably should be. But I also believe that the land acts upon and shapes human beings everywhere, eastern as well as western, city as well as country. (Interview With Edward Abbey, The Bloomsbury Review)

Therefore American writer Edward Abbey's writing explore the desert's hybrid character as a third space with its native, nonNative, nonhuman inhabitants. The British writer Angela Carter has the same aim. They both create contemporary

survivors in their novels setting their third space hybrid characters on the third space, the hybrid desert. The third space characters Eve and Walser struggle to survive in the deserts of America and Russia in Angela Carter's ecosophical novels *The Passion of New Eve* and *Nights at the Circus*. The third space Fevvers's story is a story of survival when she escapes a sacrificial ritual in *Nights at the Circus*. The third space character Hayduke, the trickster in *The Monkey Wrench Gang* achieves to maintain his freedom by taking on new identities and does not submit to the system.

### **7.2.1 Land Ethic & Stereotype**

On the other hand, as expressed by Schweningen (2008), while offering a unique view of their own attitudes toward and relationships with the land these native writers deny a land ethic stereotype (p.1). Ironically, both Angela Carter's and Edward Abbey's mad characters have fixated their thoughts on the predominant patterns of thought that they have created in their own minds, alongside with the clichés prevalent in dominant thought. They painfully struggle to get rid of these ideas and turn to violence and crime that is the only strategy they know, with their desire for an apocalypse. This process of fixation is made visible in their "stereotypical images" of homeless, in-between people, who try to find a new form of existence and new possibilities of Flight (Deleuze and Guattari concept), by destroying the world, to create it over again.

### **7.2.2 Mother Earth Stereotype**

By presenting already an apocalyptic America, Angela Carter opens a new discussion related to the future of life on Earth with her ecosophical novel *The Passion of New Eve*, by employing stereotypes like the Black Beauty Leilah (arabic name and Black), who appears as Sophia and Lilith as a companion to the newly created Eve. The underground Black Goddess Mother alludes to Mother Earth stereotype. Carter deconstructs all of these characters opening their identities up to new discussions. With Black Leilah, The Black Mother and Fevvers, Bonnie and Hayduke are stereotypical indigenous identities that are opened up to questioning. They are hybrid third space identities that are also questioned by indigenous writers themselves. There is a serious misrepresentation of the native culture and native bodies and, especially, the woman embodied in the Mother Earth stereotype as the Big Black Mother in Native American setting as her powers has been taken from her ruling position in Carter's novel *The Passion of New Eve* (1977). Hayduke is a

psychoanalytic type as his description by The Monkey Wrench Gang members convey.

### 7.3 The Dynamics of Value System

As again mentioned by Lee Schweningen (2008), Mother Earth stereotype associated with American Indians, for Sam Gill in his book-length study *Mother Earth* is another concept of a Mother Earth goddess, that is not originally indigenous at all, but borrowed from European colonists, it is the story of Mother Earth, which is distinctively an American Story (p.7). Popular books and Hollywood films also render American Indians as living in some sort of natural paradise, unlike and in stark contrast to their European contemporaries (Schweningen 2008, p.18). As again mentioned by Lee Schweningen, another serious problem is that mainstream America continues to stereotype American Indians as symbols of environmentalism and as symbols of offering counter cultural way to Western post-industrial culture and life. For Gretchen Bataille there is the problem of misrepresentation, commodification, and distortion of indigenous identities (Schweningen 2008, p. 21). Along with that single word appellation came other stereotypes that have seriously limited the colonizers' understanding and have haunted the colonized ever since. As affirmed by Lee Schweningen, Columbus's categorization of the Native Americans as other, in his 1493 letter, is noteworthy in this respect:

After describing the physical beauty of the landscape, he describes the people, mentioning their physical stature, their clothing (or lack of it), their intelligence, their observed customs and religion (or absence of it), and their apparent naiveté: according to his report, they "give objects of great value for trifles, and content themselves with very little or nothing in return. . . . Thus they bartered, like idiots, cotton and gold for fragments of bows, glasses, bottles, and jars" (Schweningen 2008, pp. 20-21).

Lee Schweningen continues,"through this brief passage from Columbus's description of the people he encountered, one can arguably identify a root cause of the stereotyping that has pervaded European and European American (mis)understandings of Native Americans for the past half millennium." For Lee Schweningen, Columbus's comment makes manifest the (excusable) ignorance and (inexcusable?) ethnocentrism evident in the admiral's inability (or unwillingness) to question his own value system. The concepts of value and trifle are important:

As Terry Eagleton explains, "[v]alue is a transitive term:it means whatever is valued by certain people in specific situations, according to particular criteria and in the light of given purposes" (Eagleton 11). The "trifles," on the other hand, as explained by Eagleton are material items that the inhabitants of the Caribbean islands were seeing for the first time, and were new, exotic, foreign, unique, rare; those items,

those baubles, therefore had great value for them. They were the late fifteenth-century equivalent of nineteenth-century moon rocks (Schweninger 2008, p. 21).

To distinguish the valuable from the trifle needs careful attention. Angela Carter and Edward Abbey's works also question the concept of value in order to deconstruct. Leilah (Sophia) in *The Passion of New Eve* is not valuable according to Evelyn, for him she is a sexual object, he wants to possess and enslave her. *Sophie Fevvers* in *Nights at the Circus* is just an object of gaze and desire, moreover she is the lacking part of a collection of a scientist. The value system of the gang, too, is in a clash with the value system of the politicians and society with their emphasis on consumerism and cheapness of human life in *The Monkey Wrench Gang* (1975).

T.C. Mc Luhan, in the introduction to her work *Touch the Earth*, explains why the non-Natives might seek an environmental consciousness in Native Americans. Her claim is "a rediscovery of the environment," is the only requirement for survival as there is the need to establish a right relationship with the land and its resources (Schweninger 2008, p.16). For T. C. McLuhan (2008), many things may be learned from Indian philosophy after many years of rejection (Schweninger 2008, p.21).

### **7.3.1 Fear and unwillingness to examine the Dynamics of White Socialization**

On the other hand, as Paula Gunn Allen mentions in her work 'Kochinnenako in Academe: three approaches to interpreting a Keres Indian tale,' Native Americans have been reared in an anglophobic World that views white society with fear and hostility. Unfortunately, this fear and unwillingness to examine the dynamics of White socialization prevents them to see the damages done to tribal traditions by whites. Native Women are discontent with feminism because they perceive it as White dominated. And American Indian men are more likely to quarrel with feminism, because they have benefitted from White Christian and secular patriarchal dominance. Whereas Paula Gunn Allen cannot locate the mechanisms of colonization and the reasons for rising woman-hating among man and even woman in the tribes, her studies revealed how they affected contemporary life, thought and culture. Sexist and classist assumptions of the white World damage the selves (p.714). Eve/lyn and the binary Tristessa in Angela Carter's ecosophical novel *The Passion of New Eve* are the representations and embodiments of this self-damage. Fevvers using the oral tradition and telling her story is to escape this self damage in *Nights at the Circus* with her third space, hybrid body. She refuses to become a part of the flora and fauna in the collection of the scientists as she escapes a sacrificial ritual by using her own wings for flight, for the first time and is to change Walser's

outlook, which is not possible without the journey with the circus and Fevers. Walser, who is to be brought on the shaman's road, must suffer amnesia so that he can become third space for self-identity.

### **7.3.2 Difficulty of Interpretation of Oral Stories Feminist Tribal Reading**

Paula Gunn Allen also mentions the difficulty of interpretation of oral stories. The interpretation of the same story depends on perception and differs from one person to another. For Paula Gunn Allen, oral tradition is strength, but at the same time weakness in a patriarchal racist, classist, and sexist reality. So oral tradition reflects the values and shapes the people's consciousness to include and accept racism, classism and sexism. It also helps to incorporate that change that becomes the major instrument of colonization and oppression.

Culture shapes perception and perception in turn is shaped by culture. Changes are the outcome of translations from tribal culture to Western language, because of the vast difference between languages. Certain structures implicit in Indian language are impossible in English language (1986, p. 715). The differences between them are perceptual and contextual as well as verbal. Paula Gunn Allen offers a solution that there is the necessity for feminist tribal reading as another third space invention, whereas the non-natives, too, need to create their own reading of the environment.

Angela Carter and Edward Abbey create their own reading of the 'environment of body' and the 'environment of land' in their ecosophical fiction challenging the previous perspectives and opening up the perception for new creations.

### **7.3.3 Feminist Tribal Reading**

For Paula Gunn Allen, there is the necessity for feminist tribal reading of Native American stories that also came under patriarchal control in Native American culture as she states the grandmother stories are not related to uncles they are related to children. With the western translation and interpretations the western notions are applied to tribal narratives. The result is a western story with tribal characters (1986, p. 727). The new form becomes confused with the archaic form. The tribal stories are also political. The Laguna and Acoma do not have rulers in the Anglo-European sense of monarchs, lords (though they in recent times elect governors). A person's status is determined by her mother's clan and position in it (1986, p. 720). And the interpretation of the same story may differ for the tribal person, the American reader, the modern feminist reader, the radical lesbian separatist's perspective.



Therefore the story related to the Old Mother sitting in Native American setting is blurred with different identities from Western history; she is Black and is the mother of Leilah, Sophia and Lilith in Angela Carter's novel *The Passion of New Eve*. She is one of the many grandmothers to change Evelyn, but it is up to Eve how to take on this difference, as it is up to the reader, who encounters Eve's new situation. Fevvers on the other hand in Angela Carter's novel *Nights at the Circus* is a different woman, who does not perceive her difference as something negative, she is to bring about a change in Walsler's outlook by deconstructing pre-eminent scientific as well as religious knowledges, whereas the Native Americans have the ecological perspective (that is also closely tied to woman) in their tribal culture. Like the Native American different viewpoint about land and woman, contemporary Chicano feminism as a third space conveys a different viewpoint related to body, disability and woman's body.

#### **7.4 Chicana Feminism**

As mentioned by Suzanne Bost (2009), Chicana feminism echoes Frida Kahlo, whose self-perception is different as a complete woman who is able to fly from doctor's understanding of her as a "cripple." It is the power of art, that brings the idea that legs are not necessary for mobility. In her self-portraits, Kahlo depicts herself as a man, an animal, an Indian and exceeds her identity as half Hungarian-Mexican woman.

In this respect, Contemporary Chicana Feminism, too, opens up a third space for the body (of woman) in disability studies by offering a different viewpoint, especially, related to woman's body. For Gloria Anzaldúa in her last published essay, "Neither the physical self nor the physical body is the totality about a person" emphasizes her hope that the rigidity of concrete reality can be left and expanded. For her the ability to shift is important (Bost 2009, p.194). For Bost, this hope assumes agency beyond the limitations of an individual body—an assumption that challenges the subjects and objectives assumed in Biomedical studies as well as the public policies, stigmas, and exclusions supported by these studies (p. 197)

Identity as Anzaldúa proposes, include prostheses, caregivers, beliefs, and hopes. Pain and illness will not annihilate a person defined in this way but, rather, emphasizes how s/he moves beyond the boundaries of his/her own tissue. This change in perception should expand the parameters of the ethical obligations from the biomedically constrained body communities, contexts, and their (sometimes conflicting) cultural and spiritual projections. The gaze must take in more than the

bounded body and consider other means of flight. Bost continues, for Laura E. Perez, in her analysis of Chicana feminist art, identity politics are the key to ending Chicanas' marginalization. Their conception focus of the World is on the intersections between particular bodies, cultural contexts, and political needs (Bost 2009, p. 197).

#### **7.4.1 Open-bordered Approach to Identity**

As stated by Bost, there is the open-bordered approach to identity and politics (p.197). And there is the necessity of writing on the social body, it functions as a "distortion of the ego" as Diano Gamboa suggests " a method of surviving the adverse conditions of the urban environment." It is the ego as shape-shifting agent that interacts with its environment. Gamboa's works are extremely gendered and there is a culture that is hybrid, transgendered, punk, sadomasochistic, countercultural-defined by transgression and "otherness" in her work (Bost p. 210). In a similar manner Angela Carter's and Edward Abbey's works are marked by countercultural transgression, madness and gang culture.

Evelyn's and Tristessa's transgendered body in *The Passion of New Eve*, Fevver's hybrid animal-woman excessive gendered body in *Nights at the Circus*, Hayduke's excessive gendered body in *The Monkey Wrench Gang* are writings on the social body in the manner of Chicana feminism, as he is not only male with his hairy face, he is lion, cougar, monkey and horse representing examples of minor literature and minor art.

Tristessa's virtual sadness as his name suggests turns out to be real pain in his binary other, the double of Eve as they are Triseas. Eve, in a new body and male mind has to suffer the pain as the cause and source of Leilah's (Lilith's and Sophia's) pain.

#### **7.4.2 Pain**

Pain on the other hand is explained differently in science, art and religion. As described by Thomas Szasz, in his 1957 study *Pain and Pleasure*, pain is a signal that warns the ego of a dangerous state of affairs related to the body"( Bost p. 211). According to David Morris, being in pain is being in a state of crisis, which is more than experiencing physical discomfort and pain disrupted the normal feeling of health. Crisis is often productive of new ways of thinking and new types of relationships. When the ego perceives a new relationship between body and context, or when the individual's perception of the world has been challenged, they

are forced to think and to investigate and to develop new models. Pain opens up questions; modern medicine closes them, fears of otherness of illness, and institutes normative embodiments. Pain is not just about bodies; it is about the contexts in which they are situated. Isolating bodies from their contexts also ignores power dynamics, cultural specificity, gender, affect, and social contexts in which pain might carry affirmative meaning (somaschism or the discourse of saints and martyrs, for instance) (p.121). The tyrant Mormon Zero's seven wives are examples of this in *The Passion of New Eve*. They obey him, although they are beaten and mistreated. Their pain does not have an affirmative meaning for them.

### 7.4.3 Chicana Paintings

As mentioned by Suzanne Bost, Gonzales and Gamboa's body paintings restore spiritual, affective, and revolutionary dimension to the thinking of bodies (p. 211). Angela Carter's and Edward Abbey's representations of bodies in pain, too, restore spiritual, affective, and revolutionary dimension to the thinking of bodies. Evelyn's body surgery in *The Passion of New Eve* and her description of Evelyn's experiences about the body both before and after the transformation give the idea of body in pain. In a similar way Seldom Seen Smith's body screening in his nightmare in *The Monkey Wrench Gang* has a similar effect on the reader and evokes the feeling about the necessity for self care.

This realization on the other hand is only possible when encountered with the feared other, like Evelyn's meeting of Leilah in *The Passion of New Eve* and this encounter is only possible with the sensation opening power of stories, counter stories. Minor literature and minor art have such power. Seldom Seen Smith is able to interpret his nightmares after he meets Doc Sarvis, Bonnie and Hayduke in Edward Abbey's novel *The Monkey Wrench Gang*. Evelyn's transformation of mind will be possible only after meeting his several selves and coming to a self-realization. Therefore his mind is left male, Eve experiences all the pain related to existence of a woman in a male world. A woman may understand another woman, because of similar experiences. On the other hand it is more difficult to understand the bodily functions, pregnancy, menstruation as a man, because he will never be able to experience it. So, it is important to imagine the experience that can only be told. The point here is then to be open to understanding and imagining the pain a woman might have experienced. This is also true for other relationships; the individual can only imagine the other's pain. The imagination of pain is important, because one can never understand the experience of other's pain fully.

So, the mind as a canvas is to be worked on, as the third space it is to be opened to different imaginings. It is not to experience the woman's pain or the man's pain but purely pain itself. Evelyn's male value system, in other words, his patriarchal mind that categorizes man and woman opens to the third possibility the non-heterosexual and non-human sex in the sense of Deleuze. In other words non gendered way of thinking that is required for ecological state of mind. Only then he will be able to affirm life. With the surgery of Evelyn, the physically Big Black Distorted Mother resists the objectifying power dynamics of medicine portraiture, or identity politics, all of which isolate bodies for evaluation and assume that they must fit within certain frameworks.

#### **7.4.4 Isolated Bodies**

Angela Carter rejects this idea of isolate bodies that are there for evaluation similar in the manner to Chicana artists. As affirmed by Bost, Chicana artists resist the objectifying power dynamics of medicine portraiture, or identity politics, all of which isolate bodies for evaluation and assume that they must fit within certain frameworks (p. 211). Carter's female bodies are examples for this resistance in *The Passion of New Eve* and *Nights at the Circus*. As Angela Carter says in an interview with Anna Katsavos 1994:

It is not very pleasant to find out how they are represented in the world. They find out much more about what their real existential status is from pornography, and it is very unpleasant. It really is. It's enough to make women give up on human race. One of the things about Sade is that he did know he was a pervert. Most people in the pornography business are under the impression that they're normal, and he knew perfectly that he was a pervert. (Angela Carter Dalkey Archive Press)

#### **7.4.5 The Pornographic Body**

Therefore the pornographic body of new Eve is like a ginger biscuit, as Eve perceives herself, begging to be eaten and devoured by Tristessa, the self annihilating system. On the other hand eating is a metaphor for nourishment of the soul. Metaphorically, this self threatening perception must be devoured. Eve's wish to be annihilated is so great that this wish also foreshadows the coming annihilation of Tristessa. The belief in all the ideas that are embodied in Tristessa must be put on stake. Tristessa is belief, media and religion (Latin Catholic World). In Carter's novel a new human is to emerge from ecological disaster, from the apocalypse in *The Passion of New Eve*, this human is neither man nor woman, the genderless, sexless New Eve.

Fevvers presents the imagining how a new woman and as how it would be to be a woman with wings as she stated in the same interview with Anna Katsavos (1994)

and a self-defined new woman in *Nights at the Circus* set in a time where things started to change in European history and she is not the creation of a new myths:

No, Fevvers is out to earn a living. Everything she says in that direction is undercut by her mother, but the stuff that she says in the beginning about being hatched from an egg, that's what she says. We are talking about fiction here, and I have no idea whether that's true or not. That's just what she says, a story that's being constructed. That's just the story of her life. Part of the point of the novel is that you are kept uncertain. The reader is more or less kept uncertain until quite a long way through . . . One of the original ideas behind the creation of that character was a piece of writing by Guillaume Apollinaire, in which he talks about Sade's Juliette . . . He's talking about the new woman, and the very phrase he uses is, "who will have wings and will renew the world" . . . Fevvers is a very literal creation. She's very literally a winged spirit . . . What you have to do is to change the rules and make a new game, and that's really what she's about. (Angela Carter Dalkey Archive Press)

Carter's character Fevvers is an idea. As a new allegorical figure she is the new spirituality. She is a product of thinking and will open a space for her Self in a world that she can start over again.

### **7.5 Call for Ecological Philosophy**

Edward Abbey, too, emphasizes the need for scientific, philosophic and religious cooperation for ecological philosophy in *The Monkey Wrench Gang* with his presentation of his characters Bonnie, Hayduke, the trickster, Seldom Seen Smith the Mormon and Doc Sarvis the Jew, to create a "new genesis." Angela Carter, too, recreates Eve in *The Passion of New Eve*. She also recreates woman in *Nights at the Circus*.

Angela Carter questions the authentic human relationships and their relation to religion via her character Tristessa in *The Passion of New Eve* and opens them up to discussion as she does in her other fiction as Carter states in the interview with Anna Katsavos (1994):

A little extension of this is that I was having a conversation with a friend of mine about a gay couple we knew, and I said their relationship seemed to be sometimes a cruel parody of heterosexual marriage. My friend thought for a while and said, "Well, what's a heterosexual marriage a parody of then?" It's the same sort of question put here. What's the original? And it's a very good question that I was asking. How do we know what is authentic behavior and what is inauthentic behavior? It's about the complex interrelation of reality and its representations. It has to do with a much older thing. I suppose it comes back to the idea of mythology and why I talk so much against religion. It's because it's presenting us with ideas about ourselves which don't come out of practice; they come out of theory. They come out of pure theory, and that's what that is about. (Angela Carter Dalkey Archive Press)

## 7.6 Focus Problem in Religion

Angela Carter and Edward Abbey by doing ecosophy in their fiction challenge human centered world religions. According to Mary Evelyn Tucker and John Grim the world's religions focus is human centered. Religion dictates humane treatment of humans will open the way to eternal reward. The anthropocentric perspective of world religions are narrow in terms of other species' rights although it has helped to promote social justice and human rights, but there is the necessity to include more than human world (Tucker and Grim 2009 Yale Forum on Religion and Ecology para 5).

Social justice and environmental integrity are crucial. The ethical focus of religions should be expanded as Biocentric, zoocentric, and ecocentric and so on according to new needs. Environmental ethics in religion can be developed with a new "systems ethics" of part and whole, local and global. Sustainability movement should be discussed in connection with religion. Humans are seeking an ethics to respond not only to suicide and homicide but also biocide and ecocide (Tucker and Grim 2009 Yale Forum on Religion and Ecology para 6).

As criticized by Edward Abbey in *Desert Solitaire*, philosophers and scholars come short in explaining the multiplicity of life and biocide and ecocide is nobodies concern as exemplified in his killing of the intoxicated rabbit in an effort to restore the lost balance in nature. Fixed concepts confine life; there is no ecological formula for how to do things, when things go bad. It is an ongoing effort to create new solutions and enhancing the diversity new ways must be sought.

Environmentalism also comes short in enhancing the diversity and valuing difference and must be rethought. As also stated by Mary Evelyn Tucker and John Grim (2009), traditional religion as well as ecology narrowed down into environmentalism (like saving the human being from disaster or preserving what already is), in their relation to nature and world come short in explaining the multiplicity of life. The traditional religious resources and modern environmental problems in their different cultural contexts must be rethought for the needs of contemporary life. The validity of many of world's religions rituals and myths must be rethought as they no longer reflect the present time. Anthropocentric perspectives related to human-human relations must be changed so to include human–other relations (Tucker and Grim 2009 Yale Forum on Religion and Ecology para 10).

### **7.6.1 Move from exclusively Anthropocentric Ethics to Ecocentric Ethics & Eco-Justice**

There are emerging paths toward a comprehensive ethics for sustainability. Ecocentric ethics and anthropocosmic ethics are developed by Tu Weiming to describe human interaction with Heaven and Earth in a Confucian worldview, where humans are participants in the dynamic transformative life processes. This idea can lead to the continuum of land-species-human-planet-universe. On the other hand this view has some challenges in its religious context (Tucker and Grim 2009 Yale Forum on Religion and Ecology para 7).

Another key word is the term ecojustice. Edward Abbey's characters are in search of ecojustice in his novel *The Monkey Wrench Gang* as Seldom Seen Smith is waiting and praying hopelessly for the justice of God to stop the environmental damage.

As mentioned by Dieter T. Hessel (2009), Kusumita Pedersen (1998), emphasizes the need for an ecojustice and the importance of its construction. There should be an ethic that will concern itself with both the natural world and human life, that recognizes that the destruction of the environment and economic injustice go hand in hand. As stated by Hessel, eco-justice ethics is a kind of spiritually based on respect and fairness toward all creation (Hessel 2009 Yale Forum on Religion and Ecology para 2).

Religious insights and scientific knowledge, intermingled with social, economic and political experience shape the ethics of eco-justice (Yale Forum on Religion and Ecology para 2). Leilah and her Black Mother's attempt to change Evelyn in *The Passion of New Eve* is to take revenge from male science and is an attempt of bringing justice. Both Angela Carter and Edward Abbey attempt to develop a feeling for ecojustice in their ecosophical fiction.

### **7.7 Ecological Philosophy as a Third Space**

In their visionary novels Angela Carter and Edward Abbey with ecological philosophies emphasize the need for some ecological philosophy as third space. Genesis as discussed in the sixth part of this thesis, is the question about the rise of life on Earth and what or who comes first in creation and its religious explanations. In a forum on Religion and Ecology as mentioned by Mary Evelyn Tucker and John Grim (2009), scholars have wondered about world's religions explanations related to wonder and meaning of nature (Yale Forum on Religion and Ecology).

Projects like *the Journey of the Universe* are created to encourage place-based environmental ethics in bioregions and watersheds around the world. The film and book may have helped to awaken awe and reverence in nature itself in classrooms as it is shown around the world.

Religion may seem to be bringing the desired solution for the world's problems together with "ecojustice" concerns. The solutions offered by each world religion may be further aspects to be explored in relation to the environmental ethics or philosophic concerns of Angela Carter and Edward Abbey's works.

The solution this thesis presents in this concluding section whether indigenous or Abrahamic or other, the circulating discourses and mainstream discourses related to difference, diversity and multiplicity must be self-defined as being on the shaman's road or pilgrimage by each individual in a constant effort for ecojustice, to better the condition of the world and its species, otherwise they, too, will become restricting like all the other -isms. There is the necessity to create new ways of thought by challenging the ideas or beliefs of particular movements, religions or ideologies.

Drawing on Homi Bhabha's third space the borders of mind and body and the self must be opened to hybridity and to assemblage, there is the necessity to create a self-body. Angela Carter's new Eve in *The Passion of New Eve* and Fevvers the new woman in *Nights at the Circus* are not self-created bodies but are new possibilities, they are food for thought. Tristessa's self and identity, although seeming to be a self-created body is the product of the progress based capitalist market constituted on fake sadness and deceit.

## **7.8 Ecosophy: The Three Ecologies and Ecological Industry of Guattari**

An "ecological industry" is called for by F. Guattari:

Wholesale replacement must leave no element of humanity's self-conception untouched. A new vision of humanity must overturn and rebuild our ontological, epistemic, moral and ethical domains of thinking action, and daily life. Guattari calls such a comprehensive transformation an "ecological industry" that remakes and reorganizes civilization from a humble perspective (Guattari, 1995, pp. 123-124).

As presented by Angela Carter and Edward Abbey, degenerated social relations create 'Great Ecological Fear.' This fear haunts their characters. Ideas of success, scientific progress, growth and the competitive capitalist system (or its complementary binary the communistic threat) are other ideas that haunt these characters. In this respect, idea of Great Ecological fear is important:



In an unpublished manuscript, 'Great Ecological Fear,' Guattari wrote of an iceberg: the tip above water and visible, represented environmental disasters and menaces; down below the waterline was the bulk of the worry, that is, the degeneration of social relations, like the rise of organized crime in the detritus of Stalinism, the hatching hatchings of parasites of hyper-capitalist growth, and mental pollution caused by media infantilization and passivity inducing post-political cynicism, to which may be added the traumas of globalization and (anti-) the fabric errorism. The iceberg represented a continuum of material encompassing the fabric of every day life, large scale crises, and habits of thought." <sup>16</sup> (Genosko 2009, p. 74)

Félix Guattari's three ecologies are environmental, social, and mental and are proposed in terms of their transformative thought and action that has been, and will be transmissible by artists and through the arts in general as connectors of micro and macro dimensions emphasizes that neither the artist should subordinate themselves to ecological imperatives nor that artistic practices can be adequately judged with reference to a transcendental concept like ecosystematic balance. Ecology is not art's prop: neither is art ecology's secret weapon. For Guattari, the production of human existence in new human contexts is important (p.74). His ecosophy consists of biospherical, social relations, human subjectivity as 'multipolar issues' whose ethico-polar articulation, as opposed to technocratic solution. And it is superior to technocratic solution mongering—that forges reduced, oft-repeated slogans—the Rio Declaration on sustainable development and Kyoto Protocol on climate change, are two examples from the 1990s. Guattari tried to get beyond tired left-right, east-west, socialist-capitalist, science-anti-science distinctions (Genosko p. 75). He does not reject science and wants to replace it by art he rejects any 'unequivocal ideology' because it leads to profound impasses and implosions (p.75-76). For him there is the need for biomedical success in the fight against Aids, for example, but such success would require ethical motivations to be channelled not based solely on profit, property, scarcity, and restricted distribution.<sup>21</sup> (p. 76). His ecosophic perspective cannot be unified by simple sloganeering of eco-revivalist and the three ecologies are 'complementary headings' and 'points of view.' As mentioned by Gary Genosko:

His goal is to elucidate the 'common principle' of the three ecologies through his conception of subjectivity and how it is produced. This is most original contribution to the theorization of ecology. Guattari's concern with the quality of subjectivity is what holds together art and ecology. The Guattarian subject is not an individual, an individuated person, thinking and thus being ... the Guattarian subject is an entangled assemblage of many components, a collective (heterogeneous, multiple) articulation of such components before and beyond the individual, the individual is like a transit station for changes, crossings, and switches. In the development of Guattari's conceptual language, assemblage came to replace group. ... This subject is also polyphonic . . . (2009, p.76)

Angela Carter and Edward Abbey present such subjects as described in Guattari's ecosophy 'the three ecologies,' polyphonic characters. Leilah and Tristessa in *The Passion of New Eve* and Fevvers in *Nights at the Circus*, Hayduke, Bonnie, Doc Sarvis, and Seldom Seen in *The Monkey Wrench Gang* are such subjects that are hybrid and 'three spaces' drawing on Homi, K. Bhabba's concept. They are like the subjects as mentioned again by Genesco (2009) appropriate to the description of Guattari emergent and processual, producing and produced by mutual self engenderings. This subject is in progress/process. Rejecting the psychoanalytic, structural or even postmodern (Genesco 2009, p. 77).

## **7.9 Subject in Process**

'The three ecologies' in Genesco's words lead to emancipatory praxes whose 'major aim is to touch knowledge, culture, sensibility and sociability that are the modes of production of subjectivity. Only an emergent self would –suffice, and the phases of such an emergent organization, while at work over time from childhood through adulthood, would also be available in parallel at different degrees and in a variety of combinations over a lifetime (Genesco 2009, p.77) supports the assertions of this thesis that Angela Carter's and Edward Abbey's subjects are in the process of becoming self-created and ecological subjects to create a new genesis whatever religion it contains, out of ecosophy. Metaphorically, being on the shaman's or pilgrim's road or path is important.

### **7.9.1 Thinking in process**

The process of thinking itself is sacred, and the memory becomes the third space for opening the mind to thinking. Evelyn and Tristessa in Angela Carter's ecosophical novel *The Passion of New Eve* as well as Fevvers in her other novel *Nights at the Circus* resort to memory. This can also be said for Edward Abbey's characters Hayduke, Bonnie, Seldom Seen Smith and Doc Sarvis in *The Monkey Wrench Gang* as they all resort to memory. It is the process of experiencing, having all different memories, these characters pave the way to a new ecosophy and to the production of a new eco-self. In this withdrawal into this third space all the periods of one's life coexist as exemplified by Guattari's analysis in Condo's work as mentioned by Genesco, in the polyphonic character, blue, clown, linear, volumical, monochrome, etc., it is like a symphony articulating all the level's one one's self, simultaneously exploring and inventing it through painting (p. 78).

This effect is created by Angela Carter and Edward Abbey in their writing, and in their painting like (composition) of bodies with words. Leilah as the other is creating a room of air for herself with her song. She conveys with her music Foucault's 'technologies of the self' and biopower by showing rape, poverty in the ghetto and revealing all levels of self; Black, criminal, juvenile, prostitute, woman, slave, animal and so on in a symphony in Carter's ecosophical novel *The Passion of New Eve*. In Leilah, Tristessa, Lilith and Sophia Eve/lyn's all levels of self are revealed.

Walser, as his name suggests, with his metaphorical dancing in a symphony, is also revealing all levels of self; as a clown, as a shaman, as a reporter, as a Californian and as the other of Fevvers, the bird-woman in *Nights at the Circus*. Hayduke, Seldom Seen Smith and Bonnie are all the other selves of Doc Sarvis as presented by Edward Abbey in his ecosophical novel *The Monkey Wrench Gang*. Doc Sarvis is an allusion to the Hebrew and scientific discourses related to man, woman, animal, earth and Christianity's origin and to the creation story in genesis that haunts the memory of the humanity. They are all activist. The concept eco logic, as explained by Gary Genesko, is by definition activist, but not in a narrow sense, just vigorous, dedicated and motivated by single issue eco-politics, or by non-binding agreements. It should be marbled by a therapeutic ethos. For Guattari, the usage of the word of ecology must be changed it should not be associated with the image of a small nature-loving minority or with experts of environmental sciences (2009, p. 78). He rejects the stereotypical images like the eco-Indian. The transgressive Hayduke and Bonnie are such "bits of images" in *The Monkey Wrench Gang* that Edward Abbey opens up for discussion. As gang members there are violent against the same nature and environment they want actually to protect. The role and attitudes of indigenous groups in context of land and its material resources are discussed in section five in this thesis.

Fevvers's journey into the Russian tundra with Walser and the circus is to reveal such relations to land and images of indigenous people in Carter's novel *Nights at the Circus*. Evelyn, too, faces his other selves in native settings, where he encounters Tristessa, Sophia and Lilith in her other novel ecosophical novel *The Passion of New Eve*. Angela Carter's and Edward Abbey's novels are ecosophic activist novels. Ecosophic activism, for Guattari, in an artists work serves as path breakers for subjective development and as guidance in taking responsibility<sup>35</sup> (Genesko 2009, p. 80).

### 7.9.1.1 A Call for Taking Responsibility

Angela Carter's characters are calls for taking responsibility. Walser in *Nights at the Circus* (1984) and Eve/lyn in *The Passion of New Eve* (1977) is called for action. Edward Abbey, too, calls for taking responsibility through Doc Sarvis and Seldom Seen Smith, as also suggested by his name seldom seen in *The Monkey Wrench Gang*. As the environmental problems should be the concern for all people. It is the responsibility of individuals, scientists, media and religion to take the responsibility of the World that is the only home human beings. The loveless, profit oriented Mormon Bishop is the source of destruction of life in the desert and represents politics, business, religion and patriarchy and therefore must be stopped. But, unfortunately, he cannot be stopped in *The Monkey Wrench Gang*; the Mormon Smith is to rise up against him and his policies as a Mormon, in order to challenge the policies of his own religion. Likewise, the Mormon poet Zero in Angela Carter's novel *The Passion of New Eve* forces Evelyn to action, that there will be a change in environmental outlook of Mormon people as discussed in section five.

It's the path of this ecological vision that is created in Carter's and Ebbey's fiction as Guattari also calls for and it may be tangled by a call for 'the permanent re-creation of the world' that begins by attending to a melody of nature and art that suggested renaming environmental ecology machinic ecology<sup>42</sup> (Genesko 2009, p. 83). For Guattari, subjectivity is dependent on machinic phyla (telecommunications; synthetics; new temporalities brought about by increasing processing capacities; and biogenetic engineering of life forms) and engenders itself with machinic components from iPods to iris scans.<sup>40</sup> (Genesko 2009, 83).

### 7.9.1.2 The Machinic Self

Angela Carter's Evelyn is turned into technological Eve, therefore Eve's body can be an example for such Guattarian machinic self in *The Passion of New Eve*. Seldom Seen Smith's fear of being scanned as revealed in his nightmare in *The Monkey Wrench Gang* (pp. 256-257) is another example. They can be representations of Guattarian 'Ecological Fear' of machinic selves, such being turned into machines. All of the gang members like Edward Abbey himself reject being turned into machines therefore these gang members worst enemy are the machines as previously discussed in section five.

Angela Carter and Edward Abbey call for reconstruction of group belonging and institutional life similar to Gary Genosko's reading of Guattari:

... both intimate even phantasmatic and more distant, perhaps objective ways of reevaluating the censoring and concealing shrouds engulfing concealing shrouds engulfing them, begins at the most 'miniscule level,'<sup>44</sup> but opens outward and swarms in all directions. the omnidirectional openness of subjectivity needs, Guattari also warned, to find real existential anchors and connective refrains that allow it simultaneously to install in all three ecologies, lest it fly away from lack of consistency and perspective. (p.84)

Angela Carter and Edward Abbey take this difficult task of throwing off certain self-satisfaction of creativity and deal with anti-intellectualism and economic marginality, and to expand one's world and so to take responsibility for matters that were once conveniently outside one's traditional purview and to contribute to collective processes of subjectification –like the artists's self-transformation (p.86), As Edward Abbey does in his autobiographical work *The Desert Solitaire* does. Angela Carter takes this responsibility by riding out of the borders of feministic writing by employing magical realism to speak for the colored women, who suffers twice from the policies of patriarchal viewpoints, which in itself is political and ecological in context of existential worries that Guattari mentions. Carter's visionary ecosophy like Guattari's ecosophy as described by Genosko:

Changes mentalities and builds solidarities between present for a non-narrow Self that expands by means of identifying with other selves and non-human animals. Decreasing egocentricity, widening identifications, appreciating diversity and complexity, and engendering care are all tasks of such an eco Self. Often this movement from personal self to the large Self is figured in a transpersonal psychology involving a movement of expansion from part to whole controlled by a unified agent capable of cultivating commitments to others through empathy and acting in accordance with altruistic motivations.<sup>35</sup> (p. 87)

### **7.9.1.3 Faciality and the Year Zero**

Such the Mormon Zero with zero degrees of empathy, ironically, is to erase Tristessa for liberating Eve/lyn's other selves in Angela Carter's novel *The Passion of New Eve* to bring about the desired transformation in viewpoint and to forge empathy for the large self that is the World. As for Guattari, this is not self realization through widening of a pre-given self. But are results of processes of singularization that resists the schemes of reference imposed on the self by identity (Genosko 2009, p. 87). Zero is symbolic of the year zero of Christ and therefore is a tyrant, the starting point of Christianity was to teach how to be good and tolerant but unfortunately its discourses became life threatening in time, the faciality machine is to be restarted again by Angela Carter and Edward Abbey. The year zero of Christ is important in this respect:

If it is possible to assign the faciality machine a date- the year zero of Christ and the historical development of the White Man- it is because that is when the mixture ceased to be a splicing or an intertwining, becoming a total interpenetration in which each element suffuses the other like drops of red-black wine in white water (Deleuze and Guattari 1987, p. 182).

Guattari's ecosophy aims to make machines progressive to initiate real changes, but without being concentrated solely on outcomes valuing uncertainty and courage to experiment (2009, p. 87) a kind of mutation that introduced by microprocessors changes the actual substratum of human existence and opens up possibilities for liberation so to get rid of media induced passivity (p. 87). Walser's self as the representative of media in *Nights at the Circus* must be opened for a large Self embodied in Fevvers and to get rid of the idea of media that aims to induce passivity. Fevvers rejects to be a part of the passivity inducing media, as she controls the narrative voice of the novel and by taking control and changing the focus to herself and her story, she tells her own story to make her voice heard unlike Tristessa, who prefers to hide his Self under the mask of sadness, so that her mask must be taken off.

It is the cinematic face of Tristessa that is to be mapped as a third space like one of the surfaces for transformation that haunts the memories of Evelyn, who thinks himself to be superior as a master in Angela Carter's novel *The Passion of New Eve*. It is the face of Walser that also needs to be opened as a third space for transformation when Walser climbs up and stands where Father time had stood and resembles himself to a man who is about to hang himself (Carter 1984, p. 28). Walser's face stands against the face of Fevvers in *Nights at the Circus*. The face of Fevvers is oval like a meat dish and her eyes are microcosms opening her body to the macrocosmic world:

At that, she turned her immense eyes upon him, those eyes 'made for the stage' whose messages could be read from standing room in the gods. Night had darkened their colour; their irises were now purple, matching the Parma violets in front of her mirror, and the pupils grown so fat on darkness that the entire dressing-room and those within it could have vanished without trace inside those compelling voids. Walser felt the strangest sensation, as if these eyes of the *aerialiste* were a pair of sets of Chinese boxes, as if each one opened into a world into a world into a world, an infinite plurality of worlds, and these unguessable depths exercised the strongest possible attraction, so that he felt himself trembling as if he, stood on an unknown threshold. (Carter 1984, p. 30)

The oval meat dish like face of Fevvers connects her to the face of the World. Her face connects her to Siberia, to the forehead of the world carrying the scar of Cain, as reprinted by the old man who sells the bears. He carries the word bad 'convict'

carved on his cheek (p.197). A cupboard door that flew open above him hits Walser on his head; he falls in a deadly sleep in Siberia (p. 209) and he suffers amnesia. Only in this state he has the chance to meet the criminals. These criminal women have committed crimes against their husbands and, ironically, were gathered from different Russian cities into a panopticon by a woman who herself committed a crime (p. 210). And there will be the liberation of these women (p. 219). Walser resembled to the sleeping beauty, as waiting for the cure of a kiss is made fun of. Whereas Vera is ironical, Olga is motherly and kisses him on his forehead:

'Mama,' he said. That universal word.  
Smiling, she shook her head. She saw that Walser no longer knew enough to ask: 'Where am I?' Like the landscape, he was a perfect blank. (Carter 1984, p. 222)

Like Evelyn in *The Passion of New Eve*, Walser, too, encounters the Mother figure needed for his cure. In other words for the necessary transformation and care needed for his Self. Bonnie in *The Monkey Wrench Gang*, too, is mothering the three men in the gang. Hayduke's face, too, appears as nonhuman sometimes like a cougar and sometimes like a lion and coyote. Bonnie realizes these shifts in the face. Seldom Seen Smith's eyes are resembled to coyote, as a means of his starting transformation so that his eyes will start to convey these multiple worlds in a similar manner to Fevver's eyes in *Nights at the Circus*. And Eve in the end of the of the novel *The Passion of New Eve* sees the dog's head on a restaurant. They are all inhuman nonwhite faces that cannot be associated with the face of Jesus Christ, or the dominating and controlling despot it is the face of the multiple others as mentioned in *a thousand plateaus: capitalism and schizophrenia*:

Dismantling the face is the same as breaking through the wall of the signifier and getting out of the black hole of subjectivity. Here, the program, the slogan, of schizoanalysis is: Find your black holes and white walls, know them, know your faces; it is the only way you will be able to dismantle them and draw your lines of flight. (Deleuze and Guattari 1987, p.188)

It is also not the face of the beast, a concept that is also deconstructed by Angela Carter and Edward Abbey in section five in the discussion about animality and criminality, but they are becomings. As criticized by Angela Carter and Edward neither criminals nor the feared wild beasts are as dangerous as the life destroying beasts, the machines.

These characters show process of becoming that can be considered a surface, a third space where they can be written. They are the maps that are yet to come, suggesting some kind of flight for the readers in their ecological becomings. Their

faces are silenced first, like the landscape the desert of America and Russia that is silenced in order to be blurred. Multiplicity of the face is defined by the outside of the Deleuzian outside and the silence of the face:

The silence of the face gives rise to becomings, draws its own line of flight, separate itself from the surface and lose the Deleuzian vein, namely the inhuman face. With this thought-provoking silence, the face will become *the face* and the non-Deleuzian multiplicities on the surfaces. Since "multiplicities are defined by the outside: by the abstract line, the line of flight or deterritorialization according to which they change in nature and connect with other multiplicities." (1987, p. 9)

The silencing of the face is the prevention of knowledge. The face should be prepared for inhuman faces. These characters in their madness are to connect to the outside with their own becomings that are to bring about various Selves, based on authentic relationships, like real love, brotherhood or sisterhood with all the animate and inanimate existence on the Earth. Angela Carter and Edward Abbey rejecting the boundaries of psychoanalytical traditions by deconstructing its discourses in their fiction construct Body without Organs. They are very like the Body without Organs of Deleuze and Guattari:

BwO that is constructed. No longer are there acts to explain, dreams or phantasies to interpret, childhood memories to recall, words to make signify; instead, there are colors and sounds, becomings and intensities (and when you become-dog, don't ask if the dog you are playing with is a dream or a reality, if it is "your goddam mother" or something else entirely). There is no longer a Self [*Moi*] that feels, acts, and recalls; there is "a glowing fog, a dark yellow mist" that has affects and experiences movements, speeds.<sup>20</sup> (1987, p.162)

As BwO is desire, there is the creation of the desiring Self in Angela Carter's and Edward Abbey's fiction. This Self should desire change in outlook, which is the only solution for the problems of the World. On the other hand it is a near impossible mission for the imprisoned modern Self and requires effort. Madness becomes one form.

#### **7.9.1.4 Masochism**

In their madness they want to liberate the Self in the mad system that is the source of suffering and pain. These characters attempt to liberate the masochist subject. The masochist subject with self-induced pain Deleuze and Guattari explain:

... the masochist's suffering is the price he must pay, not to achieve pleasure, but to untie the pseudobond between desire and pleasure as an extrinsic measure. Pleasure is in no way something that can be attained only by a detour through suffering; it is something that must be delayed as long as possible because it interrupts the continuous process of positive desire. There is, in fact, a joy that is immanent to desire as though desire were filled by itself and its contemplations, a joy that implies no lack or impossibility and is not measured by pleasure since it is



what distributes intensities of pleasure and prevents them from being suffused by anxiety, shame, and guilt. In short, the masochist uses suffering as a way of constituting a body without organs and bringing forth a plane of consistency of desire. That there are other ways, other procedures than masochism, and certainly better ones, is beside the point; it is enough that some find this procedure suitable for them. Take a masochist who did not undergo psychoanalysis." PROGRAM .... (1987, p.155)

Their characters are mainly masochistic like Tristessa and the seven wives of Zero in Angela Carter's novel *The Passion of New Eve*, the members of the circus, the women criminals running away from the panopticon in Carter's other novel *Nights at the Circus* and Edward Abbey's characters like Doc Sarvis and Seldom Seen Smith in *The Monkey Wrench Gang*. They are all self-suffering subjects. They desire suffering and pain, which is a metaphor for the individual who are passive and desire control and obey the active forces by being just reactive in Nietzschean-Deleuzian manner and let themselves be controlled by the forces that manipulate and shape them, capitalism, communism or other -isms by accepting them without challenge. There are also active third space -isms, like ecofeminism, tribal feminism, Orientalism and so on that can be considered as third space constructions that can enable Flight, but being again confined in their discourses without questioning them will block the thinking process and prevent mobility in thought. It is important for the desiring mobile individual to employ the nomadic thought in order to create active discourses that will balance the power relations by constantly challenging the power positions.

### **7.10 Kaleidoscope: The Eye/I in "Flight"**

The eye in these novels as a surface connecting to other surfaces is to be opened for the outside surfaces as a camera to connect, as bodies are in need of other bodies and spaces to be inhabited, and in Edward Abbey's and Angela Carter's writing, philosophy becomes art. These characters are artistic creations. The philosophy that becomes the art of surfaces in Deleuzian manner is important to highlight as it emphasizes the role of philosophy as it is the art of forming, inventing and producing concepts. Philosophy is the art of thinking and a way of life. Angela Carter and Edward Abbey provide thinking processes, their characters are "new allegorical" characters, dropping the mask of the human face and revealing real selves, as the writing of the face, that is the face of Jesus (year Zero), that might also be black, colored or inhuman. In self-threat their characters are violent, because action itself is violence. These characters act to escape their self/other face and to set their eyes on flight like a camera, as the interpretation of events depends

on perspective. Is the mad society the cause for pain and suffering in the world, or is madness the personal problem of the individual that needs to be cured. What is normal or abnormal? Who is to define the terms of normal and abnormal? Who is to set the borders of life? What is valuable or trifle? What is the role of science in human life? What is the role of religion in human life? How should madness be approached, with psychoanalytic or anti-psychiatric stand? How to take the initiative? These characters are all kaleidoscopes, the collection of all mirrors of the world, to look through/at for the readers, that are the new heterotopias, the third spaces. One open question remains, is real flight ever possible? It is the world that remains after all the turmoil and suffering induced on human and animal world by human? What makes a human, human? What as if ...?

Flight is only possible by taking the responsibility and facing of the very things and risks that the self tends to deny, fear and avoid, these are the responsibility of the “disturbing Other” and the responsibility of the life on Earth. Respect for the “different other” and a high degree of empathy will pave the path for a better world and community. That will be possible in the Ecological Democracy based on ecological industry, ecoethics and ecosophy that is to produce new Subjects, the eco-selves.

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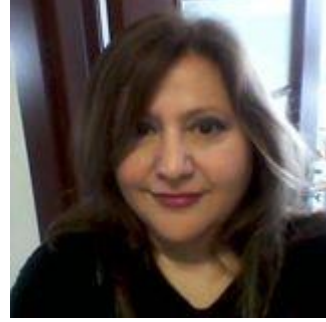
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### PROFESSIONAL EXPERIENCE AND REWARDS

After graduating from Hacettepe University, American Culture and Literature Department in 1993, I started working in the same year at Anadolu University as an English Lecturer teaching various Language Skill Courses. In 1996, I started giving Selective American and English Literature Courses at the Faculty of Education, English Language Teaching Department. Having obtained the M.A. degree in 1998 from Hacettepe University, Social Sciences Institute, American Culture and Literature, I started working at the Faculty of Education, Elt Department at Anadolu University, where I still continue teaching various selective courses like Native American Literature, Latino, Chicano/a, Hispanic Culture and Literature, Postcolonial Literature, Film and Literature, Nature and Literature, Poetry and Aesthetics, Selections From American Literature alongside the obligatory English Literature courses.

I also gave some courses on Native American Literature as Erasmus Exchange Program Teacher at various universities.

## **M. A THESIS:**

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