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**THE FALL OF MASCULINITY THROUGH TRANSFIGURATION IN
VIRGINIA WOOLF'S *ORLANDO* AND ANGELA CARTER'S *THE PASSION
OF NEW EVE***

M.A. THESIS

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DECLARATION

I hereby declare that the thesis ‘The Fall of Masculinity through Transfiguration in Virginia Woolf’s Orlando and Angela Carter’s The Passion of New Eve’ was written by me and all the information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also confirm that I have fully cited and referenced all the works that I have benefited from in the references part. 01/04/2017

Işın SACIR





Aileme,





FOREWORD

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VIRGINIA WOOLF’UN *ORLANDO*, ANGELA CARTER’İN *THE PASSION OF NEW EVE* ROMANLARINDA CİNSİYET BAŞKALIŞIMI VE ERİLLİĞİN DÜŞÜŞÜ

ÖZET

Yüzyıllar boyunca fiziksel ve toplumsal cinsiyet olguları, insanlar “kadın” ve “erkek” stereo tipleri olarak keskin hatlarla birbirinden ayrıldığı için tüm dünyada bilinen en eski tartışmaların değişmez konusu olmuştur. Oysaki Judith Butler’ın da ortaya koyduğu üzere; cinsiyet ‘akışkandır’ ve cinsiyet kavramına çok daha geniş bir açıdan bakılmalıdır. Ancak ve ancak geleneksel cinsiyet kalıplarının dışına çıkmayı başardığımızda cinsiyetin akışkanlık özelliğini görebiliriz ve işte o zaman ‘cinsiyet değiştirme’, “başkalaşım” ve “dönüşüm” gibi cinsiyet bağlantılı diğer kavramlar dikkatimizi çeker.

Angela Carter’ın *The Passion of New Eve*, Virginia Woolf’un *Orlando* adlı romanları; cinsiyet değiştirme yoluyla, fiziksel ve toplumsal cinsiyet rolleri arasındaki keskin sınırları ortadan kaldıran, geleneksel cinsiyet rollerini yıkan eserlerdir. Bir yandan, Angela Carter romanındaki iki ana karakterin, Evelyn ve Tristessa’nın cinsiyet değiştirilmesiyle; fallus merkezli dilin hiyerarşik yapısını yıkar. Diğer yandan, Virginia Woolf ana karakterin biçim değiştirme yoluyla farklı cinsiyet rollerini deneyimlediği belirsiz bir dünyayı kurgulayarak katı erkek egemen dünyayı eritir.

Bu bilgilerin ışığında, bu tezde; Judith Butler’ın cinsel kimliğin edimselliği ve Michel Foucault’nun güç- arzu ilişkisi teorilerinin yardımıyla, Virginia Woolf’un *Orlando* ve Angela Carter’ın *The Passion of New Eve* adlı romanlarındaki karakterlerin biçim ve cinsiyet değiştirmelerinin sebep ve sonuçlarından yola çıkılarak, güç dengelerinin nasıl yer değiştirdiği ve bunun cinsiyet kavramıyla nasıl ilişkilendirildiği, analiz edilecektir.

Anahtar Kelimeler: *Feminizm, toplumsal cinsiyet, cinsiyet değiştirme, başkalaşım, performatif cinsiyet*



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ABSTRACT

Throughout centuries, 'sex and gender' phenomena have always been the unvarying subject of the primordial argument in the whole world, as people have been put into hard-edged stereotypes under the title of two certain roles "man" and "woman". However, as Judith Butler would also put it "gender is fluid" and we need to look at it from a broader perspective. Only if we remove the borders of traditional gender roles, can we see the fluidity and realize that there are also other gender related aspects like "Transgenderism", "Transfiguration" and "Transformation".

The Passion of New Eve by Angela Carter and *Orlando* by Virginia Woolf are two works which abolish the 'hard-edged' borders and deconstruct the traditional gender roles through Transfiguration. On the one hand, Angela Carter breaks down the hierarchical structure of the phallogentric, language, through 'transformation' of the two characters in her novel, Evelyn and Tristessa. On the other hand, Virginia Woolf melts down the solidity of the male centred world by fictionalising an ambiguous world where the main character experiences different gender roles via transfiguration.

This study will account for how the balance of power replaces, how the concept of gender is associated with this balance of power with the help of Judith Butler's gender performativity and Michel Foucault's power-pleasure relationship theories by looking at the reasons and results of the transfiguration and the transformation of the characters in Virginia Woolf's *Orlando* and Angela Carter's *The Passion of the New Eve*.

Keywords: *feminism, gender, transformation, transfiguration, gender performativity*



1 INTRODUCTION

“Though the sex to which I belong is considered weak you will nevertheless find me a rock that bends to no wind.” *Queen Elizabeth I.*

When we think of the world we live in today, we cannot deny that sex and gender issues are still relevant. We still have new books, films, and songs focusing on gender and sexuality. The topic is visited and revisited constantly. Especially, female empowerment is an important issue. Since woman has always been the victim of the qualities and immanence she has been carrying inside since the creation of the world, throughout centuries the position of the woman has been mythologized as goddesses, mothers, witches and the most common of them; as “the angel in the house”.

Although hundreds of years have passed, the global fight for women’s rights still continues. However, sex and gender issues are not limited to women’s rights anymore. Gender matters are far more extensive than it was now; due to the expanded awareness in terms of new sexual identities or gender orientations which necessitates to think outside the box and examine the matter more deeply and closely.

Debates about gender equality still continue today, but it took time to get here. The gender equality did not happen in six days like the Jewish God supposedly created the earth. It took centuries to achieve something of importance and there hasn’t been any significant improvement in terms of gender equality until late 17th and 18th centuries in Europe. There appeared a lot of women on the feminist agenda throughout history, even in ancient Greece, who set out after a life in which they were respected and were given consequence to, but none of their reputation has spread on such a large scale as Mary Wollstonecraft’s. She became known as the forerunner of feminism, and started to question the equality of men and women in the 18th century in her famous book *A Vindication of the Rights of Women and A Vindication of the Rights of Men*. In her book, she underlines the reality that women came to this world in order to

improve their skills just like men and all the definitions made about women until that day are male-centred. Moreover, she declares that the books about the education of women or women behaviour ignore the idiosyncrasy of women. She tries to indicate the necessity of women regaining their long lost reputation and dignity. This quotation from *A Vindication of the Rights of Woman* shows us the reformist character of Wollstonecraft and also it is the promise of women's hope for the future.

It is time to affect a revolution in female manners - time to restore to them their lost dignity - and make them, as a part of the human species, labour by reforming themselves to reform the world. It is time to separate unchangeable morals from local manners. (Wollstonecraft, 1993, p. 113)

The history of feminism is studied under three main titles which are called three waves of feminism and after Wollstonecraft the first wave of feminism starts. These waves and their content will be fully examined in the theoretical background section but it should be kept in mind that as a first wave feminist, Virginia Woolf who is one of the exemplary figures that underlines the clearance of referring women as the second sex or the inferior being in her famous study *A Room of One's Own* is highly important for a feminist analysis. Woolf portrays women's necessity of reading, writing and of course the lack of necessary conditions for doing this work. We can see the inequality between two sexes best in this quote from *A Room of One's Own* upon the rejection of the narrator's wish to enter into the library: "...ladies are only admitted to the library if accompanied by a Fellow of the College or furnished with a letter of introduction." (Woolf, 1929, p.2) These impediments are the historical examples of women's being kept out of education and debarred from the simplest need of human kind; 'thinking'.

Although both *Orlando* and *A Room of One's Own* by Virginia Woolf are feminist works which discuss the perception and position of woman in society, they are also important works in terms of discussing the dual nature of humankind. Virginia Woolf is inspired from Samuel Taylor Coleridge's famous words "the truth is; a great mind must be androgynous" (Coleridge, 1832, p.96) and she discusses the meaning and nature of androgyny in *A Room of One's Own*, but she portrays this androgyny in *Orlando*. "If one is a man, still the woman part of his brain must have effect; and a woman also must have

intercourse with the man in her.” (Woolf, 1929, p. 6) The essence of these words is none other than the duality of the human nature and human mind. Although there have been countless theories that accept woman and man as completely different kinds or even coming from different planets just like the title of the famous book by John Gray *Men are from Mars, Women are from Venus*, it is impossible to talk about a mere womanhood in a woman just like it is impossible to talk about a mere manhood in a man. While the subconscious of a man contains a complementary female item, a woman’s subconscious embodies a male item as well. This argument of both sexes enclosing the features of each other originates from Carl Gustav Jung’s analytical theory which defines the female subconscious as the “anima” and the male one as “animus”. The androgynous mind is symbolically used in the androgynous bodies of Orlando, Evelyn and Tristessa in Carter’s and Woolf’s works, so that in the theoretical background section of this study, as well as the gender equality, repression and feminist movements; it is a necessity to investigate the psychological background of the perception of woman, man and the “unconscious”.

When it comes following a chronological order, one can’t help saying that Simone de Beauvoir and second wave feminism have a great importance to continue the analysis with, in this study. She can be counted as the successor of Virginia Woolf, as she improves the main idea of *A Room of One’s Own* with her feminist but at the same time existentialist approach. As it is accepted by the existentialist doctrine, she also accepts that the existence comes before the self. Although having been considered as a second wave feminist, De Beauvoir’s studies date back to 1940s. As she is one of the first feminist writers who scrutinize women rights in a philosophical aspect and points the way to arguments of gender mainstreaming, the theoretical subjects that were revealed in *The Second Sex*, despite their datedness still continues to be the focal point of feminism today. Especially in her famous work *The Second Sex*, which was published in 1949, De Beauvoir questions the underlying cause of ‘othering’ women in the texts that are written by men. Gender is a myth and roles of women are cultural concepts, they are artefacts constructed by the society, so “one is not born, but rather becomes, a woman” says De Beauvoir (Beauvoir,

2007, p. 273). Her main concern is to reveal the cultural victimization of women. Her word about women's not establishing an autonomous society, but their subsequent participation to that society generates the main idea of *The Second Sex* in terms of being the 'other'. The sexual repression and inequality have always been in the all segments of societies throughout history. Women, as the objectified inferior beings could be subjected to violence, rape, and even murder, as they were someone's belongings. Raping women is used as a political weapon to terrorise women. Barbara Mehrhof and Pamela Kearon have an article called "Rape: An Act of Terror" in which rape is announced as a political crime, a terrorist act that puts women in to the second class. Rape is not merely a violent act that one practices on another arbitrarily, but it is a suppressing political act which is applied by the powerful ones to powerless ones. (Donovan, 2000, p.275) Rape in wars is one of the striking tokens of the objectification of women. The first thing done by the rivals is raping women. Because raping makes the object (woman) belonging of the invader (men). This tradition survives today slightly in western societies but more in various countries which has patriarchal traditions around the world, especially Middle-eastern ones. Turkey, for instance, as a Middle-eastern country shows a lot of cases of domestic violence, rape and murder of women. It is estimated that the figures of domestic violence to which women are subjected to have risen 1500% in the last ten years.

Women have always seen as the second class in all societies which drove them into an unceasing battle even for the right of literacy. Discovered as manuscripts in 1980's, women in China were found out to create a language called "Nu-shu" and wrote a notebook for themselves which men couldn't understand a word of, long time ago. In this notebook they shared their memories, hopes and feelings. They were even buried with this book in their death. In an age when the encoded talk was punished with death, they managed to form a totally different alphabet composed of zig zag lines. Nu-shu was a special language that ganged up against cruel, male dominated Chinese culture in which the women were scorned since they were thought to be nothing more than a sexual object. Even this millennial incident brings the omni temporal nature of women suffrage and struggle to the light. (McLaren, 1998, p.1-2)

First performed in 1996 in Broadway, *The Vagina Monologues*, a play by Eve Ensler is another example in terms of reminding the gravity of the situation women are still in today. *The Vagina Monologues* is a radical work which makes one think about women needing a vaginal revolution because they need to walk in the parks without any fear of being raped. They need to have pleasure during sex; or they need to have the chance of loving their own bodies. There are still innumerable women who even haven't looked at their vaginas once in their lifetime. The first thing Gynaecologists advise women today who have Vaginismus is, to take a mirror and look at their genitals at least once. "Down there? I haven't been down there since 1953." (Ensler, 2007, p.10) Women shouldn't be forced to be circumcised in Africa, or they should be able to wear trousers in the Arabic countries. They should be able to flirt in Jordan freely or eat ice-cream in Afghanistan instead of being stoned to death. Grief of women is a secret language.

Women were not only the object of violence but also they were not even allowed to think, learn, or even write for centuries. Talking about sex was not something a woman could do. Parental bed was the only place to have sex, but on the condition that some sexual practices were forbidden. Because the only bed that brings profit and productivity is the parental bed. The ones that were different were doomed to vanish in the course of time or should be kept silent. What if those ones, the different ones, insisted on walking in their own way? They would be immediately stigmatized as the undesirable or declared guilty. As a result, in order to be accepted and tolerated one should obey the solid rules of the society.

Nothing that was not ordered in terms of generation or transfigured by it could expect sanction or protection. Nor did it merit a hearing. It would be driven out, denied, and reduced to silence. Not only did it not exist, it had no right to exist and would be made to disappear upon its least manifestation-whether in acts or in words. (Foucault, 1978 p.4)

However, women were the first to seize the power with feminist movements and revolutions in return. Furthermore; the sexual repression was not limited to women, the society repressed itself. Men were also the subject of this Great Repression. Sodomy was the name of all the sexual practices other than the parental bed. After *Scientia Sexualis* was invented in the second half of the nineteenth century, new terms arose. The terms have changed and been reshaped

through the 20th century. New words gave rise to new struggles. Michel Foucault the philosopher, whose theories are often consulted in this study, points out that gender is a socially or culturally constructed notion but not a natural one. *The History of Sexuality* by Foucault gives the opportunity to talk about the man-made disposition of sexuality and its relation with power. Foucault focuses on the othered or isolated ones while he talks about gender in the concept of modern times. According to Foucault; power surrounds the different ones, the ones that are not traditional, to discipline them through socially constituted notions and institutions such as; education (schools), law (jails), hospitals or family. Power is not only a negative notion that runs with isolation, censorship, repression, but also it is a positive notion in terms of knowledge-power relationship. Sexuality is the core of a repressive unit which enables to hold the power and run the system. Despite the fact that it is a social mechanism which is constructed merely to control us easily, sexuality becomes the irreplaceable essence when it comes to define oneself as a complete human being. Foucault also posits that the beginnings of “the age of repression” and capitalism intersect each other, although until 17th century people had the chance of living and expressing themselves more freely. This coincidence is nothing but the actual cause of ignoring the others and embracing the productive ones. However in time, it becomes ever increasingly beneficial for the capitalist system to include the ‘queer’ ones into the scope for the sake of pecuniary advantage under the legalization efforts. Therefore it brings someone’s mind this question: “Are sexualities accepted as they are or shaped in accordance with the capitalist need for reproduction?” (Irmak, 2015, p.187)

In addition, studies of Judith Butler on queer theory have also based upon Foucault’s ideas in a way. Especially Judith Butler, a professor, who is known as one of the most significant gender theorists, is also going to be benefited from in this thesis. In her famous book *Gender Trouble*, she constructs the skeleton of her theory about gender performativity and how the sexuality is constructed. She takes Foucault’s propositions and carries them one step further with her immense explanations about gender performativity and fluidity. Becoming a woman, a man, or a person who lives out of the traditional roles that are provided to him or her by the society or the culture, is also the proof of

the changeability of these roles. Judith Butler sees gender as clothes. So people can change the gender they wear if they realize there is a gender dress on them, or they are free to choose another one whenever they want. As a result, gender roles cannot be thought as concrete mechanisms.

The misapprehension about gender performativity is this: that gender is a choice, or that gender is a role, or that gender is a construction that one puts on, as one puts on clothes in the morning, that there is a 'one' who is prior to this gender, a one who goes to the wardrobe of gender and decides with deliberation which gender it will be today. (Butler, 1993, p.21)

Butler claims that it is wrong to perceive feminism solely as a group of women sharing the same features and interests, in one of her most significant studies *Gender Trouble*. Because to Butler gender relations do not merely consist of 'men' and 'woman' and feminism limits the sexual perspective ignoring the other alternatives. Yet these alternatives are the ones that create personal identity and make one unique. She also reminds us that feminism roofs its laws over the idea that being a woman is not the unavoidable destiny. However, while rejecting the biological fate, they are deemed to have accepted the cultural construction of the discrimination between the bodies of these sexes without even noticing. That kind of an assertion disenfranchises any different options. To put it in a different way, unlike the concrete conception of feminism which sees just two certain categories, gender must be something more flexible; indeed, fluid that can vary or transform depending on the conditions or time. "There is no gender identity behind the expressions of gender; that identity is performatively constituted by the very "expressions" that are said to be its results." (Butler, 1990, p.25) In her third book about gender issues *Undoing Gender*, Butler questions the variables that are used to define human beings as well as gender concepts, including the alternative categories of gender rather than just men and women under the umbrella term "queer". The word 'queer' and its context will also shed light on Transgenderism and Transfiguration in *Orlando* and *The Passion of New Eve* throughout this thesis during our analysis. Speaking of 'queer', it is also necessary to mention about Eve Kosofsky Sedgwick who works on Gender Studies, Queer Studies, and Critical Theory fields. Sedgwick's *Epistemology of The Closet* and *Tendencies* will enlighten this thesis in terms of a complementary of Judith Butler's performativity and queer theories. Since her focal point is questioning the constancy of sexual

identities and the binary definitions of words in the homosexual or heterosexual discourse, in the third and fourth sections of this thesis where the analysis of 'male to female' periods of Orlando and Evelyn will be made, it is essential to evaluate their transformation through the homo/heterosexual discourse as well as the feminist one. According to Sedgwick, sexual identity is not something you can categorize, because rather than a fixed role, it is a process. It is something that promises change depending on time, personality and conditions. Sedgwick emancipates sexual identities and terms; she makes the reader see the situation from a different perspective with the help of the meaning she added in to the word 'queer'. She says queer is;

the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically." (Sedgwick, 1994 p.8)

Sedgwick not only emphasizes contradictions and invalidity of definitions that are made for sexuality and its variations in the queer theory but also she displays the normalization efforts of classical heterosexual system. The heterosexual system rejects the queer one and tries to digest it by incorporating the odd one during this normalization process. Based on this point, we can reach the conclusion that besides the problems Orlando, Evelyn and Tristessa experience by having new bodies because of their unintentional transfigurations, they are also transformed into the undesirable ones with their queer identities. They can be no more the normal units of the system that the heterosexual order permits.

In order to construct a strong analysis of gender transfiguration it is highly important to find out the differences between sex and gender via their definitions: Merriam Webster Dictionary defines sex as; (n.d.; n.p.); "either of the two major forms of individuals that occur in many species and that are distinguished respectively as female or male especially on the basis of their reproductive organs and structures." According to the Oxford English Dictionary (n.d.; n.p.):

The word gender has been used since the 14th century as a grammatical term, referring to classes of noun designated as masculine, feminine, or neuter in some languages. The sense 'the state of being male or female' has also been used since the 14th century, but this did not become common until the mid-20th century. Although the words gender and sex both have the

sense 'the state of being male or female', they are typically used in slightly different ways: sex tends to refer to biological differences, while gender refers to cultural or social ones.

The difference between sex and gender takes one to the beginning of a new argument which is, we cannot choose the 'sex' we are born as, but we have the opportunity to choose, alter, deny, or accept the gender role we would live with. This is the point where we come across more different terms such as; transgenderism, transformation and transfiguration. Besides starting our analysis with "sex and gender" concepts, since our follow-up concepts will be those new terms, it is certainly necessary to give the explanations of these terms as well. According to Oxford Dictionaries, Transfiguration is: "A complete change of form or appearance into a more beautiful or spiritual state." According to Merriam Webster dictionary Transformation is: "a complete or major change in someone's or something's appearance, form, etc." and Transgenderism is: "a person who identifies with or expresses a gender identity that differs from the one which corresponds to the person's sex at birth. The first known use of the word is 1979."

In order to achieve a deep analysis, the background of feminism will be given in the first place in literary background. The history of feminist movements, writers and theorists who constitutes the cornerstones of these movements will also be declared in this chapter. In this way the sexuality and the body of the woman will be analysed as the source of writing. The feminist approach and how the patriarchal discourse affect feminist discourse are going to be some of the major topics that will prepare the reader to discuss and relate the theories with the books. The psychological background of 'androgyny' and feminist discourse will follow the feminist movements as the complementary of the topic under the guidance of Carl Gustav Jung's analytical and Jacques Lacan's psychoanalytical theories. While the androgyny of human unconscious is explained through Jung's "anima/animus"; the origin of masculine language and feminine language, especially in writing will be examined through Lacan's "real", "imaginary", and "symbolic". Understanding Lacan and his theory will enable us to correlate the psychological infrastructure of gender issues, sexual identity and the feminist point of view that is lying behind *Orlando* and *The Passion of New Eve*. To Lacan, sexual identity is contingent upon language and

it is acquired later as a part of identity. Namely, it is not organic as gender and this identity is coded to people by the patriarchal society. Lacan alleges that, “there's no such thing as Woman” (Lacan, 1998 [1975])" Actually, he means there is a woman identity created by the society; because the features of womanhood are not something that are granted to the female beings by nature. The patriarchal society has declared female beings as ‘woman.’, just like it created the symbolic which is the language.

In pursuit of psychological background, Michel Foucault and his ideas about gender, power and pleasure will be identified as a necessity to form the structure of this work. *History of Sexuality* is going to be one of the basic sources to interpret and understand the sexual terms, their regulations and the reasons and results of social, cultural norms. Judith Butler, Eve Kosofsky Sedgwick and queer theory will also help to develop and complete the technical analysis of gender concepts in detail. In this part as well as the history, meaning and the extent of the queer theory, the transgender elements of the two books will be investigated with examples from the two works. Following up theoretical background, in the third chapter, first life, works and feminist point of view of Virginia Woolf, with the analysis of *Orlando* will be presented. Then in the fourth chapter, life, works and feminist point of view of Angela Carter with the analysis of *The Passion of New Eve* is going to be presented in detail. After analysing Orlando’s and Evelyn’s male and female periods separately, the comparison of two different gender roles will be given at the end.

The aim of this thesis is to discuss transformation, transfiguration and gender issues from a feminist perspective as they are also represented in Virginia Woolf’s *Orlando* and Angela Carter’s *The Passion of New Eve*. These two works share plenty of common points such as sex, gender, the perspective of gender through the patriarchal system, and the relationship of power and gender in terms of theory and practice at the same time. The main object of this study is to portray the perception of woman throughout centuries, analysing the results of empowering women via turning masculine tradition on its head. The feminist elements in *Orlando* display an ambiguous atmosphere in which the character finds himself /herself in terms of gender. With the help of queer theory, the ambiguity of Orlando will be made explicit, since the message of the theory and

Woolf is the same: No matter how a person is identified in this world (male or female); he/she will stay as the same person. The same ambiguity appears in Woolf's own life, as this work, *Orlando*, is accepted as autobiographical at the same time. Woolf gives the transformations of genders in a very sudden manner in order to emphasize the futile efforts of the system which restricts these roles with binary oppositions like man and woman. When it comes to Angela Carter, she constructs a dystopian world in *The Passion of New Eve* where the 'magical transformations of the characters can take place. She depicts the cruelty of men to women in many aspects rather starkly in Evelyn's misogynistic behaviour towards woman which will be analysed in the feminist context. However, after the transgender period of Evelyn takes place, it is essential to examine the text from the queer perspective. Although *The Passion of New Eve* was published long before the appearance of Queer Theory, and generally associated with Second Wave feminism, the diversity of the gender roles that are employed throughout the story necessitates a restatement with Butler and Sedgwick. The existence of two different male to female transsexuals in the book (one is Evelyn and the other one is Tristessa) forms another duality as well as gender diversity which is again completely queer. As a result, Carter, with her extraordinary imagination, throws the reader into a world full of mythological symbols, dualities and contrasts in order to make them understand the situation of the woman from each perspective. Similar to *Orlando*, Evelyn's ambiguous gender is formed all of a sudden or magically and at the end both characters stay as they were, skinned out of their sexes.

The protagonists in *Orlando* and *The Passion of New Eve* experience a sexual transformation and transfiguration in the flesh. Therefore, the authors not only aim to give a message of reaction to the patriarchal system, language structure and traditions, but also they are in the intention of inviting the reader into these transformed worlds of the characters. With a deep psychological, theoretical and physiological analysis of these two novels, it becomes crystal clear that the authors achieve their objective of enlightening the reader in terms of the reality of gender matters, feminism and queer. As a result, it becomes possible in these fictitious worlds to observe the inevitability of deconstructing the traditional

systems, perishing the binaries and enhancing a higher conscious via acquiring awareness upon the “gender”.



2 THEORETICAL BACKGROUND

2.1 A Brief History of Feminist Movements

Feminist movements can be regarded as the attempts of all kinds which provide benefit to the women rights. Since its appearance at the stage of history, in the basis of feminism there has lied the wish to protect women or to obtain equal rights on the topics; such as women's right to have education, women's right to work, women's right to vote, domestic violence, sexual assault, and equal salary. Appearing in 1789, French Revolution brought the idea of enlightenment to the world. Every nation, every single institution got its share from this new era in terms of "liberty, equality, fraternity" which are the mottos of the revolution. As it is pretty well-known, the same ideas that acknowledge all human beings are equal naturally generate the corner stones of feminism. Another idea that gains importance while shaping feminism is; people learn their roles and features after they join into society; they don't come to this world under certain titles. Starting from this point; a lot of women begin to rebel against the prejudices claiming women are innately 'deficient'. Moreover, the idea of enlightenment canonizes mind and following this canonization, feminists wants to show their minds are also capable of doing things that a man mind can do.

Feminism has dealt with a great bunch of topics and has penetrated into a wide range of fields. So, while studying feminism it should be kept in mind that; feminism is a multidimensional theory which covers up a very large working area; such as politics, economy, culture, literature, criticism, etc. (Ayan, 2015, p.161) The philosophy of feminism can also be grouped under four assessments; apart from the three waves according to Ayan: 1. Feminism of equality; which takes "men and women as absolute equals "and claims that the rest of the differences are welded from "external factors", 2. Feminism of difference which talks about the physical and emotional difference but underlines the sameness of individuality, 3. Feminism of anti-essentialism which resembles to the first one

except for being a broader version and lastly, 4. Feminism of deconstruction which is the sum of the other three. “This group aims to deconstruct the male values; therefore, they are criticizing male dominated values.” (Ayan, 2015, p.162)

Historically, the origins of feminism as a philosophy and movement are accepted to date back to 18th century and to start with Mary Wollstonecraft who focuses on the inequality between man and woman. In her earlier works she pours out her troubles about how rare are proper job opportunities for women in *Thoughts on Education of Daughters*; or it is clearly observable how inconvenient she feels about the sexual bondages women are exposed to in *Mary*. Under the influence of age of enlightenment which spread from the French revolution to the world; Wollstonecraft engrosses *A Vindication of the Rights of Women* in 1792, her most remarkable work. With its revolutionary air, this book was against the men in charge who were responsible for the prevention of women’s right to have education at equal basis with men. She was heatedly opposed to Rousseau on his ideas in his book *Emilé* which claim that it’s women’s nature to do housework or to be treated like a doll. He, just like the other men of time was in the idea that women’s purpose of life is to look pretty for the sake of men’s pleasure and be obedient. Furthermore, according to Rousseau women should have different education than men which means questioning the intelligence and wisdom of woman. Wollstonecraft, by contrast, is in the opinion that; educating two sexes differently is the real cause of problems.

Rousseau declares that a woman should never, for a moment, feel herself independent, that she should be governed by fear to exercise her natural cunning, and made a coquettish slave in order to render her a more alluring object of desire, a sweeter companion to man, whenever he chooses to relax himself. (Wollstonecraft, 1993, p. 91)

These out of mode ideas were unbearable for Wollstonecraft and something should be said to criticize such immodesty. Unfortunately, Rousseau was not the only one who thought like that. In fact, men were afraid of women’s education, having the same education with them or what is worse, sharing the same rights with women because they were very much aware of the fact that they would lose their power and dominance over them. Wollstonecraft, noticing this positive situation, challenges men to prove the inferiority of women. However, men

should give a chance to women in order to prove this, by letting women get on the stage. Besides doing the groundwork for first wave representatives; reawakening of Wollstonecraft's ideas under the term 'Feminism' has taken a century or even more to come true, but *A Vindication of the Rights of Women* still forms the basis of feminist movements. According to United Nations' website; International Women's Day, which is celebrated all around the world today, actually dates back to the first years of feminist movements. It is recorded that a group of women workers in New York, USA; on March 8 1857 went on strike and marched to protest their working conditions. Although it is not clearly mentioned, the background of the story is generally known as the death of those women. Because unfortunately they were locked inside the factory they were working at and a fire broke out. 120 women are said to have died at this fire and this exact date was chosen to commemorate them and honour the rest of working women in 1910 in a socialist party congress by Clara Zetkin. "When the men kill, it is up to us women to fight for the preservation of life."(Zetkin, 1984, p.78) However it is also mentioned in UN's website that International Women's Day has only been celebrated by UN in 1975.

As an ideology feminism defends the absolute equality between woman and man, and handles the matters of women in three different stages historically. In the course of time the social perspective also changes; that's why there are different stages which named as three waves. (Humm, 1995, p.251) Each wave represents another period of history, but what is important that; they differ in terms of theory and practice. As for the movements waves determine the chronology of the feminism.

First wave feminism: To begin with, in 1870, a prostitute complained to Josephine Butler, the leader of the fight against the Contagious Diseases Acts which is a stunning example and it summarizes the whole situation of women very briefly.

It is men, only men, from the first to the last that we have to do with! To please a man I did wrong at first, then I was flung about from man to man. Men police lay hand on us. By men we are examined, handled, doctored, and messed on with. In the hospital it is a man again who makes prayers and reads the Bible for us. We are up before magistrates who are men, and we never get out of the hands of men. (Vicinus, 1982, p. 134)

While in some sources first wave feminism is accepted to start from 1830's and continue until early 1900's; the transitions are not clear when talking about exact dates. The division of the waves are about the ideas more than exact dates so it can be said that; each wave brings a different perspective in to the justified war of women and none of them is separable from the other. The main struggle of this period is; women's right to vote, women's right to have education and property. In 1850's an organised women movement emerged for the first time in London, at Langham Place. In 1867 women who were gathering at Langham Place to take more organized solutions to their problems, changed the name into London Society for 'Women's Suffrage.' Therefore this period is also known as the one in which the famous 'suffrage' movements just begin. 'Suffragettes' are the women who are members of the organisations in the aim of running after their rights to vote, so the movements they made are called 'women suffrage.' It had such a great importance that even today movies are produced in commemoration of these women, such as 2015 production; *The Suffragette*. The film addresses the issue of women suffrage in early 20th-century Britain and portrays how women step by step build their positions of modern day. It is easily observable how the events started by a group of divergent women who endure every kind of humiliation, oppression and risk out their lives detachedly, turns into a huge movement containing all the women in the world. The Suffragette is important to remind today's women their past in the stage of history. At that time; women were pretty aware that in order to ensure equality, regulations should be made first. Namely, the way to equality was passing through parliament which caused the struggle to focus mainly on vote equality. After the First World War; women started to gain right to vote in many of the countries. Women were gathering to act more organized and to make a difference but at first, they just consisted of white, middle-class women whose actions couldn't be assessed in the feminist framework and also the term Feminism; "was not coined until 1895" (Vilchez, 2012, p.1) Apart from little improvement on laws about property, first wave feminism wasn't very successful at achieving its goals.

In the USA the scope of women's suffrage was a bit broader; since slavery, and the right to vote of African-American people were following the problems that

women were having. Later while African-American men had gained their right to vote, women couldn't make a progress. Black women and white women joined hands in the gaining rights process in the USA, because black women realised that they were facing the same injustices with white women when black men let their women in the lurch. Black men didn't want to share their newly acquired freedom with women yet women had taken sides with men. This situation triggered all the women to move hand in hand no matter they were black or white. The war of feminists with the system took so long and was full of disappointments and rejections at first, but in the period between the first and second world wars, Virginia Woolf rose to prominence with *A Room of One's Own* (1929) and *Three Guineas* (1938). Woolf used feminism for the first time in *Three Guineas*, but she never actively took part an active role. Eventually "feminism" as a term was accepted by the society but it was seen as the symbol of trouble, and a group of problematic women. Woolf became famous in the first wave feminist literature and she varied from the activists or the other authors with her creative style. Actually; "Woolf's general contribution to feminism, is her recognition that gender identity is socially constructed and can be challenged and transformed." (Selden, 2005, p.118) Although she is ranked among the feminist authors she prefers to stay away from the collective conscious of feminism because she has to be free of gender boundaries in order to be herself. As she states in *A Room of One's Own*;

Rejecting a 'feminist' consciousness, and wanting her femininity to be unconscious so that she might 'escape' from the confrontation with femaleness or maleness' she appropriated the Bloomsbury sexual ethic of 'androgyny' and hoped to achieve a balance between a 'male' self-realization and 'female' self-annihilation. (Selden, 2005, p.119)

Second Wave Feminism: The second period of the feminism is thought to last from 1960's to 1980's. After the first wave, the focal spot of feminist movement changes direction. The social, economic, and cultural problems emerge as a result of the world wars and these problems carry feminists into the struggle of differences. Discriminations are brought to the table. Women were no more concerned only with equal social rights. Their focus was sexual differences henceforward, and they wanted a fair order where the differences weren't determined by centring the men. Women's struggle to change their unfair position in the society, acquired a new dimension when the conventional sexist

roles were questioned. Sexual discrimination in literature, art, science, politics, education; that is to say every single field in life was scrutinized. In short; second wave feminists tried to go far beyond the need for equality; since they were not only dealing with equal working conditions and social rights but also with deeper problems, such as equal salary, domestic and sexual violence, reproductive choice.

The fight for reproductive choice included a fight to have information about, and access to, birth control as well as the struggle to decriminalize abortion. The movement such as the National Organization for Women (NOW) formed in 1966 paved the way for feminist political activism. Writers like Simone De Beauvoir with *The Second Sex* (1949) and Elaine Showalter with *A Literature of Their Own* (1977) established the ground breaking works that formed the base of second wave feminist theories. (Ayan, 2015, p.163)

Second wave also represents the intensification and spread of feminist activities all over the world. In the USA, the civil rights and anti-war movements set the fire to second wave feminism. Women could no longer have the intention to tolerate the sexual discrimination which crowd them out as second-class beings. After World War Two, authors, such as Betty Friedan, Simone de Beauvoir and Kate Millet come out with the idea that literature is as important as the male centred society. While de Beauvoir questions why women take a back seat in the texts that are created by men, Millet with *Sexual Politics* portray the meaning and representation of sexuality in politics. Their common point is how to reveal and narrate the cultural oppression of women (Humm, 1994, p.61) Millet argues that women's grievance is not only financial but also ideological. In *Sexual Politics*, Millet underlines the distinction between 'sex' and 'gender' by criticising social scientists since they define the culturally acquired roles of femininity as natural.

She recognizes that women as much as men perpetuate these attitudes, and the acting-out of these sex roles in the unequal and repressive relations of domination and subordination is what Millet calls 'sexual politics'. (Selden, 2005 p.123)

Elaine Showalter another prominent name in the second wave opens a new window in the feminist literature with the term "gynocriticism." Showalter with her famous book *A Literature of Their Own* examines the women writers in history and classifies them in terms of ideology, psychology and matter. While doing this she evaluates the topic through the feminist criticism namely; the women readers, but the topic she examines is all about women writers as well.

This is what is called “Gynocriticism”; focusing on women that write about women characters, their experiences in order to create a literature of women. Gynocriticism also tries to unveil the subculture of woman and represent a role model for her. Showalter believes that, the female sexuality and imagination are subsequently formed phenomena, but male centred criticism and writing oppressed the feminine literature so that they are doomed to stay hidden and be neglected. As literature created all by men, Gynocritics’ focal point is creating a women’s literature which is not the imitation of male tradition. Showalter expresses this with her words: “the lost continent of the female tradition has risen like Atlantis from the sea of English Literature.” (Selden, 2005, p.127)

The French feminist author and philosopher Simone De Beauvoir is the most important character in second wave as she is accepted as the founder of modern feminism. She emerges in a time when first wave was just about to finish and second wave was about to start. Rather than her several novels, she is more famous with *The Second Sex* which can be seen as the feminist manifest of modern times. In her book De Beauvoir says:

When a woman tries to define herself, she starts by saying ‘I am a woman’: no man would do so. This fact reveals the basic asymmetry between the terms ‘masculine’ and ‘feminine’: man defines the human, not woman, in an imbalance which goes back to the Old Testament. (Selden, 2005, p.119)

Throughout history women are othered and they are seen as evil, the dark side, according to De Beauvoir. She also argues that some of the feminists have an admiration for men as they try to idealise men, with the aim of imitating them to reach their goals, such as Wollstonecraft. Neither despising women as it was done until that day, nor taking men as an example in order to be a free individual are agreeable. Women should cut their cords on their own. Although she is accepted as the cornerstone of feminism in our age, until 1970 Simone de Beauvoir doesn’t declare herself as a feminist. What changed her mind after standing against autonomous women’s movements for a long time is the disappointment she faced in terms of getting nowhere in women’s rights and socialism.

The resolutions of De Beauvoir mainly derives from the 20th century philosophical trend; existentialism. Therefore, De Beauvoir believes that otherness is one of the main organs of human thought. (Beauvoir, 2007 p.16)

The consciousness embodies hostility against other consciousness in its origin, so subject can only fulfil itself by getting up against the other; the object. That is how the male subjects define the women. In such a definition women have no chance other than being identified as the object. In other words, man fixates the position of the woman as an object in order to guarantee her “immanence” and ignore or even suppress her “transcendence”. The autonomy of woman as a human is being rejected by man, the creative of this system.

Thus humanity is male and defined woman in itself but as relative to him; she is not regarded as an autonomous being...She is defined and differentiated with reference to men and not he with reference to her, she is the inessential as opposed to the essential. He is the subject, he is the absolute. She is the other. She is the object. (Beauvoir, 2007 p.15-16)

According to Simone De Beauvoir the feminine body is alienated partly because of her genetic markers, such as productivity. The anatomical handicaps consume the energy of women which puts her into a disadvantaged position in terms of acting freely, self-fulfilment or creativity. However, at the same time she doesn't accept that anatomy is fate. The division of labour between man and woman is a historical fact which prepared the substructure of otherness in a way, because this division becomes the one that casts the role of woman later. The inability of women's coming together and acting as a whole is the result of their being seduced by the advantages that come with the protection phenomena. Women get used to act as the protected object to such a high extent that they find it difficult to take the responsibility of their own lives. De Beauvoir expresses that since they were isolated from the activities, such as to create, invent or form the future, which are accepted as the necessity of becoming a whole human being; women have not been seen as whole human beings throughout the history.

As a result, the existentialist approach of De Beauvoir serves two different options to women. The woman may either choose to continue to live with the advantages she gained as an object and embrace the consequences of it or to reject her predestined position, try to create, invent, form and fulfil herself in order to become a whole. The first option will carry her into despair and frustration while the other one will mean to reject her femininity. That's a conflict which marks the position of 'freed' woman. Nevertheless, when woman develops her logic, increase her intellectual capacity and refuse to be the object;

she would manage to make the so called subjects to see her as the subject too. The more the woman is transcendent the more she would exist.

Third Wave Feminism: The third wave of the feminism is thought to start in the 1990's under the influence of post-colonialism and post-modernism. While some critics claim that third wave is only an outcome of second wave, after 1980's something starts to change obviously. This change can partly be perceived as the reactions against the unsuccessful attempts of feminist movements, because despite gaining some rights and obtaining some concessions, women were still so far away from full equality and freedom. However there is something more than the failure and this is the non-western societies, and cultures. They have been neglected for so long and they have just started to take their place in the world scene which makes a change in the traditional framework of feminism. Women from all around the world have had a word to say. Today's many famous third-world and third-wave feminists such as Gloria Anzaldua or Gayatri Spivak can be counted in this list and it is undeniable that how much different and new point of views they brought to the feminist agenda. In other words, it wouldn't be wrong to tell that the third wave is a struggle against the "essentialist ideologies and a white, heterosexual, middle class dominance of second wave and it focused on contemporary gender and race theories to expand the marginalized female experiences." (Ayan, 2015, p.163) In an air full of change, another important concern of this period shows itself; the perception of sexuality. Women realized that in order to gain strength they should embrace their own sexuality and cope up with female heterosexuality, just as Pinkfloor a feminist says; "it's possible to have a push-up bra and a brain at the same time." (Rampton, 2015, p.1)

At this point the existence of a fourth wave is discussed. While some critics accept that there is the fourth wave of feminism, it still preserves its ambiguity. Because, since 1990's the world has been through a lot of change and it makes impossible to draw any borders between ideologies, writers or limit the thoughts. Now that human kind lives in a global world where everything, including literature, is universal, it turns out to be wiser to expand the content of the titles rather than classifying terms and topics just under the waves of feminism. As well as breaking a fresh ground, feminism moves in a binary

framework. As a result, this situation brings us to a point where it becomes a necessity to carry feminism into upper steps, such as gender studies and queer studies which are more global fields that embrace sexual and gender matters to the core.

2.2 The Psychological Background

Feminist literature and criticism have an important relation with psychoanalysis, as all of them deals with the background that form the structure they will analyse. They examine the unconscious either of a person or a text and try to find out the hidden, untold, symbolic meanings. (Humm, 1994, p.167) The correlation between feminist theory and psychoanalysis is best explained by the French feminists Luce Irigaray, Julia Kristeva and Hélène Cixous: “Psychoanalysis help feminism to teach how to withstand phallic symbols which were created by western mind and to write what the psychoanalysis deciphered through the experiences of woman body.”(Humm, 1994, p.168) Feminists can deconstruct the sexual hierarchy in literature and society by using psychoanalysis in order to interrogate desire, sexual identity and linguistics. As a result, it becomes vital to explain the origins of feminine and masculine language, androgyny and bisexuality of a text through the theories of Jacques Lacan and Psychoanalytic theory; Carl Gustav Jung and anima /animus, in order to make a deep analysis in terms of feminism and gender studies.

2.2.1 Jacques Lacan

It is highly important for gender studies and analysis to understand the psychological background of human conscious and formation of language in order to understand the logic that lies behind the position of woman, and the language. Therefore the French psychoanalyst Jacques Lacan and his theories, which centre on Sigmund Freud’s theories, but re-examines them in a linguistic and structuralist framework, will enlighten one who needs a deeper understanding in this thesis. Lacan’s theory of development consists of three main stages just like Sigmund Freud’s theory. However the difference is that Jacques Lacan revises and transforms Freud’s concepts of “id”, “ego” and superego”, into “imaginary”, “symbolic” and “real”. According to Lacan the

imaginary or mirror stage is the one where the human beings try to identify themselves and it is also the stage acquired before the language. In this stage the infant observes its whereabouts and identifies itself accordingly. The “symbolic” of Lacan corresponds to Freud’s “super ego”. As for “symbolic” stage, it is a whole social system which starts after the language is acquired. It consists of line of descent, religious rituals, gender, gender roles, social order, laws, and the language itself. In other words, the identity created in the imaginary stage by the child, is established irreversibly by the symbolic stage as the power of the father who prohibits the incest relationship between mother and the child. Male child tries to resolve the oedipal conflict between him and his father via identifying himself with the phallic power. Because he has the signifier which represents the sexual power, “the phallus” or the “penis”. The power in language refers to “phallus” and it imposes symbolic order. When it comes to power, the language belongs to the “father” here.

When it comes to the female child or the woman, what happens? Patriarchy silences women. Women are excluded as the “others” who can’t possess the power as they aren’t able to conflict between imaginary order and symbolic order just like men. Women are generally seen on the stage of history as object of desire, and they are objectified under the title of image exploitation. Namely, there is no room for women on the stage of history. Western philosophy is in fact a monologue of men and women is perceived as something still under construction. Lacan says; “words have historically portrayed man as complete within himself, a “tout” (complete), while woman has been depicted as “pas toute” (incomplete). (Ragland, 1982, p.15)

Finally, the unconscious was constructed just like the language. ‘Masculinity’ and ‘Femininity’ are concepts, metaphors and also language. According to Lacan language identifies human as gendered subjects. The sexual identity is always irresolute, vulnerable against unconscious and the thought of womanhood will always be redefinable. The perceptions of absence, lack, the one that is not male, about woman as Lacan expresses, are all developed with the language. Therefore, French Feminists, such as Luce Irigaray, H el ene Cixous and Julia Kristeva uses Lacan’s theories upon the idea that accepts

women's language is originated to the "pre-symbolic" phase where the father hasn't interfered with the mother and child's unity, yet.

It is also a must to mention that, despite being a student of and as a result being affected by the French psychoanalyst Jacques Lacan in terms of explaining sexual difference as it is designated in language, Irigaray diverges from Lacan at the point that he claimed 'symbolic' order was a historical stage and it couldn't be changed. According to Irigaray, language is something you can reshape, renew or control correspondingly by power relationships. In addition, 'Phallus' is used as the primary signifier in Lacan's theory and it is claimed that it hasn't got a physical relation to males. In *Speculum of Other Women*, Irigaray opposes to the exclusion of women from both philosophy and psychoanalytic theory.

Speculum argues that all the main systems of Western knowledge are shaped by masculinity. The title Speculum is a metonymy for language. Where Lacan describes the acquisition of language as recognition in a mirror, Irigaray describes language as a speculum- a sexual reflector. (Humm, 1994, p.104)

As a result, Irigaray states that there is no such thing as sexual difference and instead of defining woman as an object that is lack of 'penis' in language, she should be honoured for her multiplicity in terms of her nature and language.

2.2.2 Carl Gustav Jung

There are innumerable legends which claim that women and men are completely different species or they are from different planets. Undoubtedly it can be said that while women have masculine features, men have feminine features as well. This hypothesis was outlined via Carl Gustav Jung's analytical theory, who is one of the founders of modern psychology. Jung's theory of "self" has a mystical approach to human unconscious, and social consciousness. Jung suggests that human beings have a common, universal unconscious throughout the history which passes down from generation to generation. He also calls a set of models, which human beings inherit naturally and spiritually from their ancestors without any kinds of experience, as "Archetypes". The most important of them are; "persona", "anima", "animus", and "shadow".

In short, Jung tries to say that all human beings are "bisexual", but in order to explain that he mentions about "Animus"; the masculine self which is found in

woman and “Anima”; the feminine self which is found in man. Testosterone and oestrogen hormones are excreted together in human in terms of physical level. As for psychological level, both the feelings of femininity and masculinity are also seen in both sexes. Nevertheless, the bisexual side of people are hidden somehow. Namely, the animus in woman is recessive; it is repressed by the feminine feelings that are dominant. Similarly, the anima in man is on the back burner and the masculine feelings are dominant. In this case, people who have sexual preferences different than being just a woman or man can be said to display the other sex’s features although their sex is the opposite one. Besides accepting the bisexuality of human Jung underlines the fact that animus in woman and anima in men shouldn’t come out, they should be kept under control. “If one lives out the opposite sex in oneself one is living in one’s background and one’s real individuality suffers. A man should live as a man and a woman as a woman.” (Jung, 1992, p.60) As far as it is seen in his words, according to Jung gender roles are socially constructed, but just like Freud, he supports the idea that these roles should remain as they were given naturally. That is to say, the gender roles other than the traditional ones, the equality of two sexes in one body or dominance of the recessive sex in one body are all called as heresy or perversion according to Jung and Freud.

Jung claims that when woman prefers to come out with her animus, she lives ambivalence and as result of this she will lose her feminine features and she would no longer be seen as a woman by man and the society.

the mental masculinisation of the woman has unwelcome results. She may perhaps be a good comrade to a man without having any access to his feelings....She may even become frigid, as a defence against the masculine type of sexuality that corresponds to her masculine type of mind. Or, if the defence-reaction is not successful, she develops, instead of the receptive sexuality of woman, an aggressive, urgent form of sexuality that is more characteristic of a man. (Jung, 1992, p.61)

This phallogocentric attitude of Jung, (It is also the same for Freud) diverges from feminist point of view. Because while Jung supports the traditional male-dominated order which sees woman as a complementary object; feminist point of view supports the equality of women and men and freedom of women.

2.3 Gender Resistance and History of Sexuality

It is essential to broaden our analysis to enlighten social, psychological and physical factors which direct sexuality, namely; gender resistance or power-pleasure relationship. All these issues take us to the same address: the French philosopher, theoretician of sexuality, Michél Foucault and his famous book *History of Sexuality*. Michél Foucault has attracted philosophers from different fields into his works as his focal point is power relationships. *History of Sexuality* is a culminating point where Foucault looks at sexuality from axis of power, and theorized the concepts of subject and power. Human sexuality becomes the focal point in *History of Sexuality*.

for two centuries now, the discourse on sex has been multiplied rather than rarefied; and that if it has carried with it taboos and prohibitions, it has also, in a more fundamental way, ensured the solidification and implantation of an entire sexual mosaic... By speaking about it so much, by discovering it multiplied, partitioned off, and specified precisely where one had placed it, what one was seeking essentially was simply to conceal sex: a screen-discourse, a dispersion-avoidance. (Foucault, 1978, p.53)

His epochal ideas are irreplaceable in terms of interpreting sexual and gender relations. However, when it comes to define the sexuality of woman, Foucault's ideas turn out to be inadequate. "Foucault's politics of Western sexuality leaves female sexuality invisible". (Marome, 2005, p.117) This inadequacy will be completed by Judith Butler and queer theory for our thesis in the next chapter.

Since Michél Foucault thinks that subjective experiences are formed, developed and transformed through problematising, the issues of subject and subjective experiences are the basic questions of philosophy. Therefore, he meditates on indicating the historical evolution of the natural side effects of transforming human into the subject in the western culture, such as illness, madness, crime, and sexuality. When power relations try to establish the 'subject', the 'body' is usually neglected and ignored as an unimportant phenomenon, so that body is sometimes tried to be controlled via suppression by these power relations or it is sometimes tried to be put down by unveiling the indigenous desires of the body. According to Foucault's research, historically the body first goes under the domination of Roman Catholic Church and then it transforms into the model of capitalism and political institution or it can be said that modernisation and civilization of the society have been directly proportional to the objectification

of sexuality within the discourse. When we look at the history, in advance of modern times sexuality was under the control of oppressive Christian view, as the church had the power. In modern times, when the rational power took the control, the body and sexuality became the discourse of the power in charge. The religious power was in the aim of teaching people to be virtuous, pure and in order to do that priests were taking advantage of ‘confessions.’ According to them the ‘desire’ was the evil that carries people into the wrong side of the road. Therefore, people should transform their desires into discourse in order to get rid of committing sin, in order to obey the power and be under the control of power. Western men have become a confessional animal and truth is taken by force. Confession is the product of truth, but in fact there is no such thing as truth. But why doesn’t the power mechanism permit passion and desire? The answer is simple: It doesn’t want people to realise their options, be different or revolt against the order. Because realisation, namely ‘knowledge’ brings power and power& knowledge relationship is what Foucault originates his ideas on. The individual dominated by the desires feels pain in order to deny it and the only way to get rid of this pain is to control this individual by fear and repression.

In the 18th century and thereabouts with the appearance of psychoanalysis the issue of sexuality is started to be analysed in the fields of medicine, psychoanalysis and psychology. The system starts to control people by controlling their sexual attitudes and preferences via standardising them. According to Foucault there are four types of power and knowledge mechanisms about sexuality in this period:

1. A hysterization of women’s bodies
2. A pedagogization of children’s sex
3. A socialization of procreative behaviour
4. A psychiatrization of perverse pleasure (Foucault, 1978, p.104-105)

These mechanisms which are responsible for the production of sexuality intend to spread the power in the modern era. To set an example; although children are thought as asexual, there are institutions about the sexuality of children, or there are colours to differentiate them as blue for boys and pink for girls. At the same

time, the sexual activities of children are observed by teachers, doctors and even their family and these activities are tried to be kept under control in order to ensure the continuance of the system, because their departure from the rule of society or the system is not a matter of discussion. However, according to Foucault these efforts don't help to erase all kinds of perversions in children. On the contrary, the sexual deviations are observed to increase. In addition to that, the mechanism labels anything queer as a medical case which needs to be investigated separately. The actual aim of the social institutions, such as family, medicine, psychiatry, or education is to normalise people by prohibiting sexual deviations. Foucault sees Freud's concept of instincts, psychoanalysis, as also a means of sexual control.

In 19th century, heterosexuality is accepted as legitimate and the rest of the relationships are counted as illnesses that need to be cured. The reason behind this idea has always been a pragmatic one: "production". The economically beneficial sexual relationship is the heterosexual one so that it is the only one which is logical. Heterosexual relationship gives out a product; "the child" and it is essential for the continuity of the system. However different sexual preferences, such as homosexuality and different sexual activities other than the familial one, such as prostitution are all harmful for the production cycle, they are just malfunctions which have to be fixed. Foucault explains the perspective of the society with the "repressive hypothesis":

We must... abandon the hypothesis that modern industrial societies ushered in an age of increased sexual repression. We have not only witnessed a visible explosion of unorthodox sexualities; but – and this is the important point – a deployment quite different from the law, even if it is locally dependent on procedures of prohibition, has ensured, through a network of interconnecting mechanisms, the proliferation of specific pleasures and the multiplication of disparate sexualities. (Foucault, 1978, p.49)

In "Scientia Sexualis", Foucault investigates "sex" comparatively and he underlines that the 'truth of sex' is indigenous to West rather than east. In the western approach sex is perceived totally as a scientific fact, while in its eastern counterpart (in countries; such as China, Japan, India, and the Roman Empire), sex is explained through "ars erotica". According to Foucault, sexuality had a political usage under the title of "public hygiene" and scientists started to relate everything about humankind and society, especially the things about their psychology, with "sex". The best example for this attitude is psychoanalysis

which is represented by Sigmund Freud and his followers Jacques Lacan, Carl Gustav Jung, etc... In this case, pleasure becomes the symbol of power and it can easily be said that the one who control pleasures will automatically be the one who has the power to rule. Foucault explores the principles of power as:

1. The negative Relation: The only strength of power mechanism has over sexuality and pleasure is to reject them. Power destroys, asperses or degrades everything that involve pleasure just as labelling unmarried people or women living or having sex freely as, perverts, prostitutes or witches.

2. The Insistence of the Rule: The insistence here means the repetition of the rules by the system continuously in order to make it a concrete law. The degradation of sex is used to have power and this is achieved thanks to the language. Power constructs a certain discourse to destroy pleasure.

3. The cycle of prohibition: One should obey the rules if she/he wants to live in the society without being punished and the only way to provide this obedience is to ‘prohibit’ sexual intimacy:

“thou shalt not go near, thou shalt not touch, thou shalt not consume, thou shalt not experience pleasure, thou shalt not speak, thou shalt not show thyself; ultimately thou shalt not exist, except in darkness and secrecy.” (Foucault, 1978, p.84)

4. The logic of censorship: According to Foucault this principle consists of three different parts: “nonexistence”, “non-manifestation” and “silence” (Foucault, 1978, p.84). Namely; don’t show yourself, don’t be, and keep quiet if you want to live in this society.

5. Uniformity of the apparatus: The power is a whole from top to bottom. Therefore, its strength is valid for all segments of the society and its rules are used as effectively as in all of them. This principle is consistent in itself and this consistency prevents it from dissolving.

Lastly, as Foucault stated in *History of Sexuality*, it is important to know the history of gender and sexual matters in order to understand how the sex, power and pleasure are related and used for controlling human beings. He also reveals how the society is ruled by controlling every single individual and its interrelation with sex. Despite not mentioning a lot about women or gender

issues in his books, the relations Foucault achieved to establish between power, body and sexuality was enough for the world of gender and feminist studies.

2.4 Queer Theory

From the beginning of 17th century, sexuality was suppressed in the Western society, especially in the Victorian period when the piano legs were dressed since their probability of evoking sexual desires with their resemblance to women legs though it was accepted as a normal humanistic need which was completely natural in the eyes of traditional manners before. Therefore it is not hard to guess the quantity of the intolerance against any kind of difference on topics like alternative gender roles or sexual identities. Such a mind full of censorship is the main reason that triggered women to revolt against the system as well as their successors; the “queers”. After women’s movements the ideas such as equality in every segment of life, or freedom of expression influenced all people who seek for a broader perspective in terms of sexual freedom. They wanted to act, talk and live their different choices of gender identities in freer atmospheres. The time has come to announce their existence and make societies accept their real identities as they are but not as “queer”. At this point it should be reminded that the term “queer” was used as an insult at the beginning against people who have different sexual identities or choices. Therefore it has great importance to mention about how gay, lesbian and queer theories originate after feminist movements and this will takes us to radical movements in 1960’s. The Stonewall Riot in New York in 1969 can be admitted as the starting point of gay liberation movements, because this event and its effects spread to a wide geography from USA to Europe. So the Gay Liberation aspired to put up a struggle against oppression, inequality and the othering policy of heterosexual society.

The movement utilized two main strategies: “consciousness raising”, borrowed from Black and women’s movements and coming out publicly affirming gay identity which is unique to gay communities whose oppression partly lies in their social invisibility. Since then gay and lesbian activists have employed the term “heterosexism” to refer to the prevailing social organization of sexuality which privileges and mandates heterosexuality so as to invalidate and suppress homosexual relations. (Selden, 2005, p.243)

Gay and Lesbian movements accompanied their own theories and studies in the course of time and finally they were gathered under the umbrella of queer. The birth of Queer theory corresponds to early 1990s as an embracing theory which involves not only gender studies but also women studies. In fact it can be said that queer owes a debt to feminist studies which are used as the foundation stones for it. Again in the same year this new queer movement is adopted directly by an LGBTI constitution “Queer Nation” which was founded in March 1990 and a couple of months later they distributed leaflets written on “Queers Read This!” in the New York Pride March.

Besides queer studies, texts, readings; Queer theory also examines what is thought as different, odd. The term itself is represented in 1990 by Judith Butler, Eve Kosofsky Sedgwick, and Adrienne Rich all of whom follow and develop queer theory upon the disciplines of Michel Foucault. The theory is based upon feminist arguments which acclaim gender as part of the essential self through the research and focus of gay & lesbian studies. In addition, all these studies have one major common point and that is sexual identities, no matter what they are, all have a socially constructed nature.

Broadly speaking, queer describes those gestures or analytical models which dramatize incoherencies in the allegedly stable relations between chromosomal sex, gender and sexual desire. Resisting that model of stability, which claims heterosexuality as its origin, when it is more properly its effect--queer focuses on mismatches between sex, gender and desire. Institutionally, queer has been associated most prominently with lesbian and gay subjects, but its analytic framework also includes such topics as cross-dressing, hermaphroditism, gender ambiguity and gender-corrective surgery. Whether as transvestite performance or academic deconstruction, queer locates and exploits the incoherencies in those three terms which stabilise heterosexuality. Demonstrating the impossibility of any 'natural' sexuality, it calls into question even such apparently unproblematic terms as 'man' and 'woman'. (Jagose, 1996, p.1)

2.4.1 Judith Butler

After going through feminism and history of sexuality, one would realize that no matter how comprehensive these studies and theories are, the need of a broader perspective exists while talking about sex and gender. Since these theories and their theoreticians look at the matters from just one window; “the binary oppositions”, their studies are doomed to be limited and one-sided. Furthermore as many of the feminists put it, Foucault’s study is one sided

because “it is almost exclusively about the production of the male homosexual and ignores the female sexuality.” (Spargo, 1999, p.52-53)

At this point a more inclusive and welcoming theory with the extraordinary outlook of Judith Butler appear on the stage: the “queer theory”. Even though the starting point can be accepted as Michel Foucault’s *History of Sexuality*, queer theory rejects making no progress, because of its renewable nature. Thanks to the concept of “performativity” Judith Butler brought in, the theory was deeply affected. Butler makes a breakthrough especially in the early 1990’s with her startling books; *Bodies That Matter*, *Gender Trouble* and *Undoing Gender*.

Judith Butler is an American gender-theoretician and a famous philosopher whose works have shaken all the fields of humanities, such as law, political philosophy, feminism, and literary theory. She synthesises all these fields in Queer theory via going beyond the limited definitions of sex, gender, politics, etc. and in this way queer theory becomes the most up to date and inclusive theory, related to sex and gender, in today’s global world.

Queer theory deconstructs the binary discrimination of woman/man, embraces the ones who are assumed as ‘queer’, ‘abnormal’ or ‘pervert’ by heterosexual impositions and undermines the indispensably homophobic, patriarchal foundations of heterosexuality. It also deals with the historical evolution of categories, such as woman, man, homosexual, hermaphrodite, sodomite, lesbian, etc.... In queer theory especially the transgressive states of sexuality that are non-biological or performance based, such as transsexualism, drag, camp, etc... are examined.

Queer theory is not a singular or systematic conceptual or methodological framework, but a collection of intellectual engagements with the relations between sex, gender and sexual desire...The term describes a diverse range of critical practices and priorities: readings of the representation of same-sex desire in literary texts, films, music, images; analyses of the social and political power relations of sexuality; critiques of the sex-gender system; studies of transsexual and transgender identification of sadomasochism and of transgressive desires.(Spargo, 1999, p.9)

Judith Butler defends the idea that; sexual identities are beyond number, they are limitless; and these identities take form socially, psychologically or culturally. This idea also claims that, it is not possible to say there are mainly

just two opposite concepts as; homosexuality or heterosexuality. These concepts are raised by the society who tries to determine norms for identities. Butler commences her declaration of queer with studying on normalized sexes while expressing the gender is formed as a result of performative elements that are droning, solidified and seemed as if natural. Although the general behaviours, expressions and actions are usually seen as the outcome of gender roles, Butler is one of the first who counter intuitively propounds that these elements are the ones which constitutes gender roles indeed. Taking into account of all these factors, gender is shaped inside a very strict and complex framework which renders heterosexuality into a norm, rather than merely being the continuation of sex. As well as her efforts to deconstruct the seemingly normal, she also pays regard to the “abnormal”. To remark one’s sexual identity, is to take a stand against political demand and this is definitely necessary to reconstruct an obscure, flexible and multiple conscious. Without obscurity sexual identities will be nothing but just a dim shadow of the heterosexual hegemony. Besides according to Butler, the concept of “queer” should remain as an open platform that can be consistently debatable, questionable but unwilling to be stabilised or classified in order to embrace every kind of sexually othered person and gather them under one big umbrella.

When the relevant “culture” that “constructs” gender is understood in terms of such a law or set of laws, then it seems that gender is as determined and fixed as it was under the biology-is-destiny formulation. In such a case, not biology, but culture, becomes destiny. (Butler, 1990, p.8)

Before going any further, it is essential to touch on the subject ‘gender performativity’ at this point. There is not an absolute truth when it comes to sexual identity, because ‘sex’ is always thought as ‘gender’ as well. Sex itself in biological terms is the gradual embodiment of flesh. The body attains its sexuality after going through some cultural phases that aim to improve and continue power relations. Namely, sexual identities are cultural impositions whose continuity depend on expectancy, ritualization and of course repetition. What is seen as natural is actually the product of the repetitive system and this can said to be the sexual identity. So the naturality of sexual identity is relative. On the other hand there is a reality as clear as day and that is the concept of gender. Gender is not something repetitive or it cannot be seen as the product of the repetitive system and it is ‘performative’. Gender is performative, and it is

an ever-changing situation which takes form as a result of many different structural and environmental factors. Performativity makes gender productive, so gender is responsible for the creation but the identity is only the result, the product. Therefore claiming gender as performative necessitates an argument on “gender is real only to the extent that it is performed.”(Butler, 1990, p.25) It can be said that there is a gender spectrum from which people can choose one and perform or live their choice on the stage of life.

Butler has collapsed the sex/gender distinction in order to argue that there is no sex that is not always already gender. All bodies are gendered from the beginning of their social existence (and there is no existence that is not social), which means that there is no “natural body” that pre-exists its cultural inscription. This seems to point towards the conclusion that gender is not something one is; it is something one does, an act, or more precisely, a sequence of acts, a verb rather than a noun, a “doing” rather than a “being”. (Salih, 2006, p.55)

Butler emphasizes the importance of physical body and its overlapping with the discursive one with reference to Foucault. “The position that the body is constructed is one that is surely, if not immediately, associated with Michel Foucault.” (Butler, 1989, p. 601) Butler portrays with her words that as well as Simone De Beauvoir, Michel Foucault also mentions about body and its constructivist position which appears to Butler as a very productive starting point to form her theories on. Nonetheless, despite their starting points seem to be parallel, there is a core difference between Foucault and Butler in terms of handling the subject. Whereas body is constructed by discourse according to Foucault, it is constructed via discourse according to Butler. In other words, the ‘body’ is natural, ‘prediscursive’ and ‘pre-cultural’ for Foucault but it is not for Butler. Butler also shows that how far her theory goes beyond feminist theory as well as Foucault and *History of Sexuality* through declaring it is not going to be completely true or enough to discriminate sexes merely as men and woman. Such a distinction is out of date and by no means relevant because studying on sex and gender necessitates to adopt an across the board attitude. Because to Butler (also a Nietzschean point of view) there is “no doer behind the deed, but the doer comes out during the process” is completely contradictory to the pluralist (all women) ideals of feminism. (Butler, 1990, p.25)

Correlating gender performativity with language in *Gender Trouble*, Butler puts that language is the institution which labels, and classifies gender identities as

part of social norms, by naming them man, woman, gay, lesbian, etc... This phenomenon brings us again to the point that gender roles are constructed by the society via language and discourse, that's why gender is per formative. Namely, the reality that lies behind gender is, it is fictitious and it consists of costumes that are picked according to the role people need to use in order to perform their roles, so that it is impossible to talk about their absolute accuracy. In *Gender Trouble* Butler discusses this matter as;

gender is an effect, that is to say, a fabrication which is signified and resignified according to "heteronormativity" and "heterosexual matrix"...The sexed bodies become gendered through sexed practices which are shaped and reshaped according to the process of the heteronormativity and Phallogocentrism. In fact, "such acts, gestures and enactments, generally construed, are per formative in the sense that the essence of identity that they otherwise purport to express, are fabrications manufactured and sustained through corporeal signs and other discursive means. (Yazgünoğlu, 2012, p.20-21)

To put it in a nutshell, "queer" came out in an atmosphere where sexual identities or gender roles remain incapable of explaining or legitimising the pre-existing circumstances and states. Thereby, Queer became an expansive theory that gathered all sexual orientations under one single roof. However, in spite of its identification only with LGBTIs as an overall theory, it doesn't just refer to this case. The reputation of queer comes from its inclusive attitude towards all gender types and topics and that it deals with every kind of sexual discrimination and intolerance. As Judith Butler portrays; queer is "fluid", "unfixable", "wandering" and "flexible" in its nature which doesn't need to have a description or definition. It is repugnant to the soul and objectives of queer to embar it into cages made up of questions, definitions or identifications. The difference of queer theory lies in its struggle to turn the heterosexual language and discourse into advantage and make use of all the accusations it is exposed to by not taking them on but by using them for its own good.

2.4.2 Eve Kosofsky Sedgwick

It goes without saying that Eve Kosofsky Sedgwick has a great importance in the fields of gender studies, queer theory and critical theory. An American scholar Sedgwick with her astounding and pioneering works, such as *Between Men: English Literature and Male Homosocial Desire* (1985), *Epistemology of the Closet* (1990) and *Tendencies* (1993) has fairly significant effects on queer

studies and its improvement. Her works deal with a wide spectrum of issues, including queer performativity; critical writing; feminism, etc. Sedgwick inaugurates queer theory by suggesting oppositions to the generalisations of lesbian criticism against the experiences that are not heterosexual in her books. As Sedgwick puts it, the purpose of portraying a so called binary opposition of sex and gender is only problematical, so there is not a sharp distinction that can be talked about. Just like Butler she complains about the confusion of sex and sexuality and refers to the importance of other cultural elements that are needed ingredients to form sexuality.

Sedgwick's work does not offer a way beyond the binary, but has begun to unpack the ways in which the enormous conceptual privilege of heterosexuality is embedded in a broad range of discourses. In doing so, she reveals the extent of the promotion of normative heterosexuality's dependence on a stigmatised homosexuality. (Spargo, 1999, p.48)

Sedgwick reinterprets feminist studies as well as Michel Foucault's studies and discovers the "homoerotic subplots" which are hidden in writers like Charles Dickens and Henry James. She also has an essay "Jane Austen and The Masturbating Girl" on masturbation in Jane Austen's *Sense and Sensibility* which perplexed the academic world and caused the accusation of Sedgwick and queer approach in terms of corruption. (Spargo, 1999, p.49) In *Between Men: English Literature and Male Homosocial Desire* (1985), Sedgwick emphasizes why and how male Homosocial elements are opposed to, homosexuality. In *Epistemology of the Closet* (1990) Sedgwick claims that modern Western culture should be analysed through a modernized definition of homosexual and heterosexual, in addition by bringing new terms in, such as "Homosocial" and "anti-homophobic" she made a big contribution to the field of queer. She asserts in this book that 'closet' refers to the veiled homosexuality which should be freely declared contrarily. "The closet is the defining structure for gay oppression in this century." (Sedgwick, 1990, p.71) In *Tendencies* she criticizes the society that ignore its children's sexual identities, what is worse become the reason of their despair, even death. Sedgwick frankly puts her main aim in this book as; her starting point is the promises she gave herself as an adult. She hits the road to "making invisible" "visible" and to "challenge" with hostilities against queer.

Queer studies cannot be thought without the transgender figure as it is intertwined with feminist, gay-lesbian, post structural and heterosexual methodologies already. Eve Kosofsky Sedgwick argues that sexuality cannot be reduced to gender, so homosexuality cannot be reduced to transgender either. The hatred against the diversity of genders and sexualities which is called as “homophobia” is also a socially constructed notion. The unproductive nature of homosexuality does not serve the purpose of heterosexual based culture and society. Therefore, the gender identities and relations of people who are outside of the heterosexual system are unidentifiable.

In its claim that women in the 19th century served to mediate desire between men, Sedgwick's *Between Men: English Literature and Male Homosocial Desire* suggests that the production of normative heterosexuality depended on a degree of male identification-and yet importantly, the disavowal of this identification-with woman as the object of desire. At the beginnings of queer therefore, in what is arguably lesbian and gay studies' first book, heterosexuality is shown to be constructed through the sublimation of a cross gendered identification, for this reason making visible this identification-transgendered movement will become the key queer mechanism for deconstructing heterosexuality and writing out queer. (Stryker, 2006, p.258)

Sedgwick likens sexual boundaries to national boundaries and alleges that if you can change the national boundaries why not to change the sexual ones. Deconstruction of patriarchal norms becomes a must for queer theory in order to make room for its self-fulfilment. She criticizes the fear of society from gay, lesbian, transgendered, etc. people in its entirety by “exploring the theory that ‘paranoia is the psychosis that makes graphic the mechanisms of homophobia’”. (Selden, 2005, p.257)

Queer theory taunts the traditional western culture and its perspective of pragmatist sexuality for its failure and inadequacy. First gay and lesbian theories shake the ground of the system by trying to raise their voices for their rights, but with the appearance of queer theory not only the system is shaken but it is torn into pieces with its philosophical construction which was built on solid basis. Besides embracing and congratulating the othered identities, due to its deconstructive nature, queer swept over everything “same”. A new aeon is in hand in terms of gender studies despite the applicability of these ideas are still open to question when we look at the situation of today's world.



3 ORLANDO

3.1 A Feminist Perspective to Virginia Woolf and Her Works

As the daughter of a famous writer and Editor Sir Leslie Stephen, Virginia Woolf was born into an upper-middle class English family, in London, in 1882. With her novelist, critic, and publisher identities, Woolf has been one of the foremost names who not only created modern literary classics, but also secured the place of women in literature. As well as making her mark to the history of literature with her genuine contributions to novel genre, she is ranked among the most important critics of her time.

Stephen family was representing and living among intelligentsia, so that the children of the family were a little bit self-ordained, especially if it is considered that they lived in Victorian era- the vice squad period of Britain. Her family was after culture rather than money and status which enabled Woolf to have a part in a privileged environment full of literate people of time, to benefit from an extensive library and attend literary conversations with important authors, such as Henry James, George Meredith or Thomas Hardy. (Urgan, 1995, p.10-17) Not being able to have the same rights with men shows itself in the education of Woolf as; she and her sisters completed their education at home while her brothers studied at Cambridge University. She uttered her complaints especially in *A Room of One's Own* upon women's not having the same rights with men in terms of education. In spite of the remarkable household and comfortable conditions she was born and raised in, her traumas started at the age of six when her step brothers sexually abused her. Woolf could only confess this dark incident many years later. This painful experience and its traces became unbearable for, born fragile Woolf when she lost her mother at the age of thirteen. Those landmarks drove her life time despair and depression. She expressed her mother's death as the worst disaster could ever happen. After her

father's death, she, with her siblings started to live in Bloomsbury area where most of the philosophers, artists, literary and intellectual people live and gather to make conversations which was also known as the Bloomsbury Group. Bloomsbury group, of which Virginia Woolf is also a member, united around a cultural circle and left their mark to the modern history in terms of their influences on a wide spectrum of social sciences, such as literature, aesthetics, criticism and art.

In 1912 Virginia Woolf got married to Leonard Woolf, her lifetime best friend more than a husband. The nature of her marriage has an importance to understand the emotional situation she was in, as this situation influenced most of her works, most obvious in *Orlando*. Virginia Woolf is said to have a distant relationship with her husband especially when it comes to sexual issues. She was against everything masculine or related to masculinity, so that it was not something special for Leonard Woolf himself. Although she was as cold as ice against men sexually, she had a deep devotion for her husband mentally. At one occasion Vita Sackville West described Virginia Woolf as someone who "dislikes the quality of masculinity" which has been proven many times in either her frigid relationship with her husband or in her passionate love for Vita. Her dislike of masculinity and men is most probably because of her being sexually abused at a very young age which prompted her to identify a heterosexual relationship on sexual basis with assault and incest. Virginia Woolf doesn't give an inch to deal with sexuality or sexual feelings in her novels and if she does, she tries to show it in the most degrading or disgusting manner. She says; "the vague and dreamlike world, without love, or heart, or passion, or sex, is the world I really care about and find interesting." (Urgan, 1995, p.24)

The fine line that stands between genius and insanity as well as her rich cultural upbringing has been the essence of the bright conscious of Virginia Woolf. Thanks to her brilliant background and mastermind, between 1925 and 1931 Virginia Woolf produced what are regarded as her finest masterpieces, from *Mrs Dalloway* (1925) to the best example of stream of consciousness technique *To The Lighthouse* (1927), and an highly experimental novel *The Waves* (1931). She kept moving by disclosing ground-breaking outputs, such as *Orlando*

(1928) which can be ranked among products of transgender studies, even a biography that portrays Vita Sackville West and *A Room of One's Own* (1929), a controversial and at the same time a vibrant feminist essay. Although the prodigy of Woolf didn't permit her to stop writing or put everything aside; her mental situation suspended her from her beloved pages from time to time. As a result of this, on 28 March 1941, a few months before the publication of her last novel, *Between the Acts*, Virginia Woolf committed suicide. (Woolf, 2004, p. Intro)

Hogarth Press which is also owned by the author and her husband published almost all of the masterpieces that Woolf wrote with her extraordinary talent. Owing to these splendid works, Woolf has still been ranked among the foremost novelists and popular modernists and feminists of 20th century. As a literary person, Virginia Woolf tends to make experiments in her novels with a narrative manner of telling, but abstains from an eventful narration in the story line. The reader feels like lost or dissolved in the depths of characters' consciousness. This is a technique called "stream of consciousness" which is frequently applied by Woolf. Stream of consciousness consists of interior monologues that try to submit the action of thinking directly. It is hard to follow the plot because of the fractured thoughts or momentary emotions of the character. Woolf employs this technique in *Mrs. Dalloway*, *To The Lighthouse* and *The Waves*.

The aforementioned biographical information is necessary to understand Virginia Woolf and her mind. It is also non-negligible that Woolf is an author that personifies her fictional characters by correlating them with her own life just like she does in *Mrs. Dalloway* which is to some extent a representation of her own parents and also her madness, or like she does in *Orlando*, the biographical novel where she generates her lesbian relationship.

The feminism of Virginia Woolf is in fact the main concern of this thesis as well as *Orlando*. Although her feminist attitude was associated with her traumas or lesbianism by some environments, this kind of association would go no further than insufficient assumptions. Because firstly, as an intellectual woman who lived in 20th century England she didn't have a chance of escaping from the realities. She was alive to any possible kind of injustice women were exposed to and as a literate woman she had to raise her voice. Her main reason

to oppose to patriarchal system is the inequality between men and women in education. She reflects her thoughts upon this issue by inventing a name “Oxbridge” which is a combination of Oxford and Cambridge universities, in *A Room of One’s Own* and portrays the degrading attitude towards women there. She criticizes the system that doesn’t permit women to have the same education with men. On top of that, though the women were later started to be accepted into the colleges of these two universities, the injustice continued in every field such as the food that was served, the difference in difficulty level of the lessons, or using the library. A glance to Woolf’s words will be quite explanatory upon these problems: “One cannot think well, love well, and sleep well, if one has not dined well.” (Woolf, 1929, ch.1 p.18) Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind.” (Woolf, 1929, ch.4 p.90)

Woolf also mentions about the poverty women are driven into as another problem and she criticizes the laws that prevent women from owning property or wealth. She utters the impossibility of women to earn money or she underlines the fact that, even if they managed to earn it, they cannot possess it. This is also the explanation of why the name of the book is *A Room of One’s Own*. Because without enough space, a woman cannot be productive and in order to have that space, a woman should have enough money. In addition, these are facts that are true for everybody but the problem is while men can have a room for their own and have enough money to live on, women just can’t. As a result, being independent economically is a must for women.

Upon receiving a letter from an association that collects donations to prevent war, on the eve of the Second World War, Virginia Woolf writes *Three Guineas*, an article, as an answer. *Three Guineas* bears an advisory qualification which questions more ‘why people prefer war’ than ‘how the war can be prevented’. What she argues in this famous article is that women get the chance of constructing a political and cultural identity which can object to warmongering and fascism as a result of their being othered historically. Woolf takes the very need of the peace between man and woman, or races one step further and she underlines the necessity of a perspective that is cosmopolitan, even global. Woolf also indicates that men are the supporters of war but not

women. "For though many instincts are held more or less in common by both sexes, to fight has always been the man's habit, not the woman's." (Woolf, 1938, p.6) Therefore, if men want an advice from women, it won't make any sense, especially when it is thought that women don't share the same world view and living conditions with men, which is again because of men.

3.2 An Overview of the Plot

Orlando, as well as being a biography, is unquestionably the most interesting, strange and humorous work of Virginia Woolf who generally likes making experiments a lot with her books and prefers to go to extremes in each of them. For sure, the author conveys the extraordinary story of a splendid character; all the transformations that British history experienced in the last four hundred years and its reflections to the British literature, with light irony, sharp humour and striking symbols by *Orlando*, which can be seen as a break between her highly-qualified books *To The Light House* and *The Waves*. Upon her need of clearing her mind Woolf mentions in her diary that: "I think this will be great fun to write; and it will rest my head before starting the very serious mystical poetical work which I want to come next." (Urgan, 1995, p.133) The qualifications of artist, genius and the process of creativity intertwines with the complexity of individual, the dilemma of real and fantasy, love, the sense of history, and the position of woman in Orlando's intersexuality. Thanks to the broad time period the story spreads over; Woolf takes the advantage of representing a wide perspective of literary feast to her readers where they can taste the pompous metaphors or morality plays of Elizabethan age, the sharp-tongued wittiness of the Queen Anne period, the foziness of Victorian period and lastly the stream of consciousness of 20th century. In this way, *Orlando* becomes a very rich panorama of British history and literature besides its transgendered and biographical identities.

The setting in *Orlando* inholds interesting elements as well, such as the '365 roomed' mansion which is inspired by the 'Knole House', the property of Vita Sackville West's family in reality. The Knole house had been the property of Sackville-West family for four hundred years which seems as another inspirational element for Woolf who gives Orlando four hundred years' time to live his/her life. Orlando's travelling from century to century and place to place

are also the phenomena which make this novel one of a kind especially for the time it is published, as it is one of the first examples of such works. First published in 1928 *Orlando* begins in the 17th century with the experiences of Orlando, a young aristocrat yearning for literature and poetry. The story is fantastic on several counts and one of the fantastic elements is Orlando's unageing, because more than three hundred years pass, but he only ages '36' throughout the novel. Woolf traces the cultural and intertextual elements where her sharp irony becomes obvious. Orlando's life represents the male-dominated nature of an aristocrat family which also haunts him continuously. Since he is too young to accompany his family in their fight for colonization, he can do nothing but dream about the adventures around the world. Orlando, as the author states, has the incurable sickness of writers, namely he can't help wandering in his thoughts or falling under the spell of nature whenever he goes outside.

At the beginning of his story Orlando comes across with Queen. She is charmed by the innocence and beauty of him at first sight. Orlando quickly becomes a royal favourite in the eyes of Queen Elizabeth I and is employed as the treasurer and lover of her which brings him fame, status and fortune. However, upon being seen flirting with a young girl in the court Orlando falls into disfavour, he is even said to be the reason of queen's death. This time Orlando abandons himself to the company of lower class people. Just then, as he always does; he turns back to courtly environments suddenly, only this time King James I is in charge. He is still young, wealthy and handsome which are the three indispensable key elements that women of the time are after. Therefore, it is easy for him to flirt with aristocratic women in the court, such as Clorinda, Favilla, Euphrosyne. He decides to engage with, Euphrosyne, the most appropriate of them. In the winter of 'Great Frost' the frozen river is turned into an amusement park with the orders of King James I. When one day Orlando and his fiancée Euphrosyne hangs around in the carnival place arm in arm, a young skater passes by Orlando. At first glance he can't understand if it is a boy or a girl because of the clothing, however he is deeply charmed by this person. Later he discovers that it is a Russian princess called, Sasha. With the help of his fluency in French, the two cohere well, as the girl can only speak French accept

for Russian. They quickly develop a very intimate relationship and Orlando falls in love with Sasha. Although they are very close and even make plans to run away together, Orlando sees her with a Russian sailor and gets jealous. By the way, the frozen river starts to thaw and while Orlando waits for Sasha to escape together that night, she suddenly disappears and leaves with the ship she has come before. The chaos “The Great Frost” causes in the city symbolizes Orlando’s inner chaos at that moment, because Orlando sinks into depression with Sasha’s leave and as a result; he estranges himself from social life by devoting himself to poetry. He summons a famous poet Nick Greene into his mansion to study together. Nick Greene feels some kind of inferiority complex because of the class difference they have with Orlando and he also doesn’t like the work Orlando has done. Therefore, as soon as he leaves the mansion, he writes about Orlando to mock him which hurts Orlando a lot and causes him to burn down all his poems except for his favourite “the Oak Tree”. Thus, Orlando turns back his true love, nature and decides to write only for his pleasure, a necessity which Woolf mentions a lot about, in *A Room of One’s Own*.

After this incident, Orlando starts to deal with domestic issues, such as decorating his house, or socialising with neighbours. One day the Archduchess Harriet Griselda, a highly mannish woman, from Romania suddenly appears in the inner court of the mansion and reveals her immense infatuation with him. She chases Orlando to such extent that he resorts to escape from England at last. On his request, King Charles II assigns him to Constantinople as an ambassador and he leaves without delay. (Woolf herself had also been in Istanbul twice which may be the source of her inspiration while creating Orlando’s story.) The scenery of mountains, wilderness in Turkey fascinates him. He enjoys the life in Constantinople, even mingles freely with the crowd, disguises himself and hangs around the city. He relates his passion and love for this country and his swarthinness, as a man who was born and raised in Britain ever since he could remember, only to one of his ancestors who loved a Circassian woman and had a child. He has great success in Constantinople as an ambassador that the king decides to promote him as a duke. On the celebration night of his dukedom Orlando is seen while taking a woman into his room from balcony. Later it is revealed that Orlando is married to that woman, Rosina Pepita, a belly dancer.

However, Orlando goes to sleep that night which lasts for seven days and in the meantime, an uprising takes place in Constantinople which ends with the death of foreign people in the country and robbery in Orlando's room. Orlando survives thanks to his seven-day sleep, because the revolters think that he is already dead and don't touch him. The breaking point of the novel takes place in this scene with Orlando's revival as a woman. She (from now on) goes to Bursa with gypsies in her new identity and lives with them for a while in the heart of nature. The gypsies can't understand Orlando and her civilized standard of judgement which is different from theirs. Firstly, she has "the English disease, a love of nature" (Woolf, 2004, p.90). Next, "she couldn't help with some pride describing the house where she was born, how it had 365 bedrooms and had been in the possession of her family for four or five hundred years" and "her ancestors were earls, or even dukes" (Woolf, 2004, p.93).

Lastly, Orlando realizes that:

Looked at from the gipsy point of view, a Duke, Orlando understood, was nothing but a profiteer or robber who snatched land and money from people who rated these things of little worth and could think of nothing better to do than to build three hundred and sixty-five bedrooms when one was enough and none was even better than one. (Woolf, 2004, p.94)

In other respects, gypsies who believe their ancestors are from Egyptian pyramids and accept Anatolian mountains as their own property for thousands of years, condemn Orlando as she is a 'nouveau riche' in their eyes. These differences force Orlando to leave Turkey and turn back to London. The relation between history and identity is put through by Woolf in Orlando's relation with gypsies where she exhibits her own British identity in an oriental culture. In this part, the reader comes across Orlando's success in not losing his/her British identity and national spirit despite the change of time, place and gender. Woolf, by choosing a country completely unlike Britain and by taking Orlando as a reference, picks up on the differences between East and West as well, when she harangues on the people, the environment and the scenery of Turkey.

On her way in the ship, Orlando breaks a new ground by noticing how different it is, to be treated as a woman and she makes use of her femininity for the first time when she flirts with Captain Nicholas. She starts to enjoy being a woman and asks herself which one is more beneficial, being a man or a woman. In

London, she encounters with Archduchess Harriet Griselda once again, only this time with her real identity which is, Archduke Harry, a man. This time with the comfort of finding Orlando as a woman and introducing his real identity, he explains how deep his love to Orlando is that he disguised and pretended like a woman just in order to win the favour of him and he makes a marriage proposal. However, Orlando is not in the intention of marrying him in either sex, so she starts to flirt with famous literary men of the century. Before long, she gets bored with these men and this time her concern becomes the prostitutes, because she enjoys their company. Same as it ever was, one day, the 18th century suddenly finishes and the 19th century begins. Darkness and big clouds besiege London skyline which is the messenger of Victorian period. Throughout 19th century these clouds, fog and rain don't leave English people in peace. The humid and cold air not only makes people shiver to the hilt but also withers them in the soul and mind. This era, as the most conservative and gloomy one, blacks everything out and covers up the sentiments, thoughts, inner worlds, bodies, furniture, leg of pianos, windows; just like abandoned houses. Even though men and women get further away from each other to an extent that is never seen before, the population explodes contradictorily.

No open conversation was tolerated. Evasions and concealments were sedulously practised on both sides. And just as the ivy and the evergreen rioted in the damp earth outside, so did the same fertility show itself within. The life of average woman was a succession of childbirths. (Woolf, 2004, p.147)

It is customary for young girls to get married at the age of eighteen or nineteen and have children every year before they turn forty. Virginia Woolf mocks the situation and tells that British Empire owes its existence to Victorian period. The humid climate grows ivies which cover up the whole house and prevents sun light to come in, it is really cold inside. She watches the hideous monuments that exalter Queen Victoria with disgust and remembers the other, truly exalted Queen, Elizabeth. She chats with her housekeeper who tells her the fashion of the time "wearing crinoline" is popular because Queen Victoria also wears that to hide her pregnancy which is another symbol of the zealotry of the period. Women in Victorian period are supposed to be ashamed of their pregnancy and conceal their physical condition under garments. As she does from time to time, she takes her tercentenary poem, the reflection of all

sentiments she experienced until that day, in her hands again and thinks how it is aged, and lived with her the whole time.

The words flow through her pen and she writes and writes once again. She looks at her fingers and the ring of Queen Elizabeth which reminds herself that everybody has a wedding ring in those days and she doesn't live according to social expectations she lives in. She contradicts with herself, because on one hand she is full of longing for the past, and the days she was a man, because it is unbearable for Orlando, such a free spirit, to live as a woman and on the other hand, as she is a woman now, she feels a necessity for protection and finding a husband. Woolf says that Orlando is captured, hurt and deformed by this era, inevitably.

In grief, while she wanders in nature to find some solace about being the only one who is not married yet, she falls and injures herself and that is how she becomes acquainted with Marmaduke Bonthrop Shelmerdine, the man who rescues her. They cohere immediately just as Orlando did with Sasha, the princess, in the past. They feel like they are meant for each other and get married quickly before Shelmerdine sets sail, as he is a seaman. While Orlando is together with Shel, he receives a letter from Queen, informing her about legal arrangements that return Orlando's property and titles, accept her as a woman, invalidate her Turkish marriage and disinherit the three children from this marriage. After finding love, Orlando at last completes her poem, "the Oak Tree" and on her return to London, she comes across Nick Greene once more. Nick Greene, now he became Sir Nicholas Greene, is immortal in the novel just like Sasha, Archduke Harry and Orlando himself. Nevertheless, they age by contrast with Orlando who only ages thirty-six after a lifetime that lasts for centuries. Greene likes the poem very much and promises to publish it. After a short while upon returning home, Orlando gives birth to a son on Thursday, March 20th. In the meantime, the century and throne changes again. Plotted with stream of consciousness, the last part of the novel displays 20th century which is totally incomprehensible for Orlando and also it is the end of magic. The dark clouds, chimney hats, black veils of widows are cleared with a new era and people become happier. People are far too skinny, "absurd truncated carriages without horses" (cars) are everywhere, there are rooms which lighten by

themselves upon just touching a button which is electricity, the appearance of people is different with no beards in men, eating habits have changed. Now it is the time of King Edward VII on the throne and the atmosphere is pretty different. Finally, a very bright light illuminate everywhere and Orlando, for the last time, finds himself on the date its author lives with a “struck on the head”, 11th October, 1928, magically. She goes out immediately in a shock to buy something, she can see people are flying or hear voices from America. All of a sudden, she smells something she knows from the past and thinks that she sees Sasha, much to her astonishment, older and fatter. However, she discovers at last that it is only her past that haunts her, and she realizes, she is a middle-aged person now, in a completely strange century. She resigns herself to the truth that her house, she herself with all her memories are belong to past and realizes the relativity of time, sex and reality. Orlando at last embraces all her selves, the centuries, the experiences and memories she had and noticed that present moment is not what values one’s life; in addition, when everything becomes together they make sense as a whole which proves the interrelatedness of life. While air craft sounds fill the air, Shel, her husband appears, and the clock strikes midnight. The story ends with these words: “And the twelfth stroke of midnight sounded; the twelfth stroke of midnight, Thursday, the eleventh of October, nineteen hundred and twenty-eight.” (Woolf, 2004, p.215)

3.3 Male Period of Orlando

The most important reality about *Orlando* besides its various qualities, such as mockery, fantasy and the author’s means of letting of some steam; is actually the biographical and transgender features of it. Actually, one should be alive to the fact that though at the beginning *Orlando* seems to appear as the biography of a man in fictional world, it is the biography of a woman in real world which is the most important transgendered feature of this work. As concerns the story of its becoming a biography; in 1922 Virginia met with Vita Sackville West, the writer, and soon after they started a passionate relationship. Their passion remained as a friendship until death of Woolf. In 1928 Woolf imprinted her on the memoirs with *Orlando* a fantastic, biographical and one of a kind novel. Nigel Nicolson (son of Vita Sackville West) wrote about it:

The effect of Vita on Virginia is all contained in Orlando, the longest and most charming love letter in literature, in which she explores Vita, weaves her in and out of the centuries, tosses her from one sex to the other, plays with her, dresses her in furs, lace and emeralds, teases her, flirts with her, drops a veil of mist around her, and ends by photographing her in the mud at Long Barn, with dogs, awaiting Virginia's arrival next day. (Woolf, 2003, p.viii)

It wouldn't be wrong to say that, almost everything is inspired from Vita Sackville West in *Orlando*; her ancestral house, her furniture, her family heirloom, her aristocratic background, her courtly environment, her interest in literature (West is also a writer), even the gypsy Rosina Pepita (Spanish, dancer grandmother of Vita) and finally her bisexuality. The androgynous mind, the free spirit, the manly appearance and behaviour of this woman are the main elements that compose Orlando and his living space. Moreover, it is understood from the letters she exchanges with West asking for details from her life that Woolf wants to abide by the facts as well. The first two chapters that portray Orlando as a male, represents the first impressions Woolf had, upon their first meetings with West, as she states in her diary. In addition, as Vita and Virginia's relationship takes a warmer state, Virginia Woolf discovers the affection, delicacy and attractiveness of her and we observe this period as the transformation of Orlando to a woman in chapter three.

At the beginning of the novel Orlando greets us as a very young boy, only sixteen, but described with feminine features rather than male ones, when as normally a young noble man as he is, would be portrayed with more manly even macho qualities. Woolf, kind of, foreshadows the changeability of his nature with her description that fits for a woman more than a man:

The red of the cheeks was covered with peach down...The lips themselves were short slightly drawn back over teeth of an exquisite and almond whiteness. Nothing disturbed the arrowy nose in its short, tense flight; the hair was dark, the ears small, and fitted closely to the head. But, alas, that these catalogues of youthful beauty cannot end without mentioning forehead and eyes. Alas, that people are seldom born devoid of all three; for directly we glance at Orlando standing by the window, we must admit that he had eyes like drenched violets, so large that the water seemed to have brimmed in them and widened them; and a brow like the swelling of a marble dome pressed between the two blank medallions which were his temples. (Woolf, 2004, p.4)

Although Orlando as a man appears to be lecherous, indiscriminately chasing women from every class and is notorious with his disengagements of many

women which causes his fall into disfavour in the court; the concept of sex is always ambiguous for him, since Orlando is bisexual psychologically just like his creator. Therefore, when he lives a transformation in chapter three and continues his life as a woman, neither the reader nor the characters in the novel show any sign of astonishment. After all, his physical transformation is the natural result of this bisexual mind.

The androgynous mind abstracts Woolf in her real life and in the characters of *Orlando* a lot; however, it would be insufficient to modificate Orlando just as an androgynous character at all. The actualized form of the androgynous self is in fact bisexuality which is something undefined or probably unacceptable to the patriarchal structure of the society at the time of Woolf; so, it wouldn't be wrong to accept Orlando or Woolf as bisexual in an analysis of modern times. In male- dominated societies and times that gender issues are not open to conversation just as Michel Foucault explains in his famous work *History of Sexuality*; different sexualities which cannot be categorised by the capitalist system are merely 'deviant' and England in 1928 was not far from this way of thinking.

The effort of the author to prove Orlando's masculinity and nobility in the opening sentence of the novel where Orlando is seen as: "He – for there could be no doubt of his sex, though the fashion of the time did something to disguise it- was in the act of slicing at the head of a Moor which swung from the rafters" (Woolf, 2004, p.3) has great importance as it means that the narrator warns the reader from the very beginning about the sexual distress of Orlando as well as reminding the violence prone colonizer roots of him when she displays what is left from the beheaded Moor. Orlando's swordplay with the head is situated at the beginning of the novel meticulously to lay the stress on his masculinity as well as the interests and wealth of English upper class families.

The opening sentence of the novel is immediately suggestive of the ambivalent, playfully deconstructive style of Cixous and Irigaray's essays...Orlando is performing the typically aggressive action of a young Renaissance nobleman, yet his masculinity is cast in doubt by the parenthetical statement which apparently seeks to confirm it. (Watkins, 2001, p.110)

The love of poetry, nature and his melancholy are also other elements that are thought as womanly behaviour since these are the symbol of fragility and grace.

Orlando's masculinity remains unfulfilled every time he runs away to Mother Nature's arms instead of running after war and adventure just like other men do.

Orlando's male period lasts only for two chapters; however, it gives him enough time to experience all kinds of manly pleasures and realise some kind of absence in his soul. He has a great many adventures with countless women as he keeps up the time and words of poets: "Girls were roses and their seasons were short as the flowers.' Plucked they must be before nightfall; for the day was brief and the day was all." (Woolf, 2004, p.12) He even goes after common women ignoring their status, as Woolf states his taste is 'broad'. However, it should be kept in mind that these Casanova like behaviour shouldn't mislead us, since Orlando performs them because he is supposed to do like that as an aristocrat man.

Orlando only fulfils the expectations of society until he feels true love for Sasha who is also different from other women even with her unrecognizable appearance that leads Orlando into stress. Nevertheless, it should be kept in mind that Sasha's entrance into the novel is also an effort to adapt Orlando into a heteronormative life. Despite the differences in dressing and physical appearance, the biological resemblances that exist in different sexes are exposed by the author as well, through Sasha's and Orlando's look. With his unconscious mind, Orlando is attracted to Sasha to such extent that he doesn't care for the sex she belongs to at first, but as a psychological rule human conscious steps in after a few seconds and starts to evaluate situations within the societal and cultural rules. Therefore, on seeing Sasha for the first time in tunic and trousers, he is frustrated in fear that she is a man. "Orlando was ready to tear his hair with vexation that the person was of his own sex and thus all embraces were out of the question." (Woolf, 2004, p.19) However when he discovers that it is a girl but not a boy, he feels relieved:

Orlando stared; trembled; turned hot; turned cold; longed to hurl himself through the summer air; as it was he drew his lips up over his small white teeth; opened them perhaps half an inch as if to bite; shut them as if he had bitten. (Woolf, 2004, p.19)

Similarly, Orlando can't help feeling lust for the Archduchess Harriet Griselda who is portrayed as a very long, aged and ugly woman and later turns out to be a man in reality. Once again Orlando feels uncomfortable with the

inconvenience of the situation and even prefers to leave England instead of embracing his sentiments. Woolf describes the dual nature of love here and defines the feelings of Orlando as toxic: “For love, to which we may now return, has two faces; one white, the other black; two bodies; one smooth, the other hairy...It was Lust the vulture, not Love, the Bird of Paradise...” (Woolf, 2004, p.72-73). This incident becomes highly ironical in their second meeting when Orlando transforms into a woman and Harriet turns back into his real identity, Harry. The actual irony, as Woolf tries to reflect here, lies in the hypocrisy of the patriarchal system which has only two categories of people; ‘woman’ and ‘man’. This categorization brings along a range of rules that decide on behalf of people and draw hard-edged lines for sexual and also emotional relationships which prevents Orlando to follow his heart freely, at least in the first half of his life, as well. The same patriarchy is the reason why Harry needs to introduce himself as female by disguising in order to explain his love and propose.

Together with his incomplete relationships, Orlando’s melancholy and distress are observable throughout the first two chapters in which he never finds peace and throws himself to the nature every time possible. This situation stems from the hidden self in his mind, soul and body that repress and limits him. The narrator in fact gives the character its freedom with the magical transformation and transfiguration. The chaos period Orlando finds himself after Sasha’s leave is actually the beginning of the end that leads him into a dead end where he obliges to realize and embrace his true identity as an androgynous being. This melancholy also symbolizes Woolf’s hurt feelings after Vita leave her for another woman. Woolf takes her revenge in a way by teasing Vita West by every possible transfiguration. When Orlando throws insults to Sasha upon this separation one feels as if he/she hears Woolf’s voice: “Faithless, mutable, fickle, he called her; devil, adulteress, deceiver...” (Woolf, 2004, p.37)

Orlando’s concerns about gender as a man remain very minor, especially when compared to her female period. Therefore, the rise of Orlando’s awareness about the hardship of being a woman and simplicity of being a man concurs with mostly the female period of him/her. There are several incidents where Orlando has to update his/her former attitudes as a woman. For instance, in spite

of the fact that men cry as frequently as women, as it is a reaction associated with femininity, crying in public is thought to be inappropriate for a man, what is more; when a woman cries, it is taken normally whereas a man's crying is something a woman should be very amazed at. Orlando realizes this code of behaviour only after he becomes a woman and Archduke cries by her:

That men cry as frequently and as unreasonably as women Orlando know from her own experience as a man; but she was beginning to be aware that women should be shocked when men display emotion in their presence and so, shocked she was. (Woolf, 2004, p.115)

Another point is that, since he can move easily with men clothing he never thinks about the hardships of wearing long dresses, or as a man he only needs a few minutes to get ready and doesn't need any extra care for fixing himself, because a man is approved just like he is while women are not. As a man except from dressing accordingly to the mode of his time, there isn't any other expectancy from him which would make him think or worry about. Furthermore, he doesn't have any worries about preserving his chastity or reputation, because as a man he can live in the way he wants without any limitations which are only women's concern. Men don't have much responsibility to fulfil in order to lead a life, because the laws take up for men in terms of succession rights, earning and owning money or property. On the other hand, it doesn't matter for men to be aged, however women should be young and nice looking all the time; men don't have to look beautiful and wait to be preferred or remain chaste to deserve a good position in the eyes of society and women. As a result, Orlando, in his male period doesn't abstain from categorizing and idealizing women according to his taste as if he picks food and never concerns about how these women feel, if he deserves such women or the most important; if he has the right to act like this. The reader learns, though guesses before, his idealization only after the transformation takes place and 'she' remembers how ignorant 'he' was in the past when expecting women to be submissive, virtuous and fancy.

Consequently, for Orlando as a character that is embodied in the hands of Virginia Woolf there is no other way than experiencing all the possibilities in this world and apprehending or tasting every possible deed in one body and life. Therefore, Orlando in fact begins to experience and comprehend the real life in

the second period of his life. The fact that he is tired of everything happened, becomes only a reason for this change. Orlando at last realises the vanity of nobility, masculinity, affairs with lots of women and love; and sets sail to new horizons only to find his real self, which is to the best of our knowledge; a woman.

3.4 Male to Female Period of Orlando

The sexual issues and symbols are mingled in Orlando's character and body just like the real places and people which interlace with fictional ones. Sexuality becomes more and more transcendent in chapter three where 'he' suddenly transforms into 'she'. When it is taken into consideration that *Orlando* is dedicated to Vita Sackville West, who is gracious and passionate like a woman but strong and independent like a man, this gender transformation becomes quite meaningful as Vita West has an androgynous character in real life. Woolf gives the signals of the inevitable transformation and transfiguration during first two chapters; especially when the frozen lake of 'Great Frost' starts to melt down, because everything is overwhelmed with water just like the assumed stability of Orlando's gender. This thaw is a key element that sets the stage for 'the fall of masculinity through transfiguration.' Woolf deconstructs gender myths with Orlando's transfiguration and reconstructs them at the end by giving him a new identity as a woman.

The transformation of Orlando all by itself is a very strong proof that one is not made up of her/his sexual identity. What Woolf tries to emphasize is that, human is a composite structure that shelters all the traits of a woman and man in one soul which should include the elegance and sensitivity of woman and strength and independence of man in one body. To Woolf no matter how different the two sexes physically are, there can't be a sharp distinction between a man and a woman psychologically and spiritually.

Different though the sexes are, they intermix. In every human being a vacillation from one sex to the other takes place, and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what it is above. (Woolf, 2004, p.121)

She expresses that Orlando is exactly the same person, his/her characteristics, hobbies, style, soul are all the same. Orlando himself never puzzles with his/her transformation as well, because he/she believes that he/she is still the same

person without any changes. On the contrary, s/he starts to experience being a man and woman at the same time, sometimes in the same day after the female period begins.

Gender rather than sex, plays a big role in constituting identity and it becomes obvious progressively in following chapters. Orlando seems to switch clothes based on how s/he feels, which reminds one the changeability of gender roles from Judith Butler's words about gender and its being like dresses we put on differently whenever we desire. As Woolf says; "the pleasures of life were increased and its experiences multiplied" (Woolf, 2004, p.141). Woolf carefully chooses the setting, Constantinople, for Orlando's transformation which is located betwixt, East and West and she uses the binary oppositions; woman and man by means of East and West. As is known, East symbolizes femininity whereas West is always thought to be male according to the traditional view. Likewise, Orlando is an in-between character, neither man, nor woman. There is an Orlando inside him/her.

So Orlando always has a female gaze in both periods as male and female that results in having strong tie with nature unlike male gaze. Orlando's commitment to the nature increases with the transformation and the love of nature means writing for him/her, so that her/ his commitment to writing increases as well. Finding his other self, the feminine-self uncloaks the creativity in her/him to such extent that although s/he can't find ink, s/he uses wine and cherries to write in the nature. Woolf criticizes women of 19th century via Orlando's dual way of thinking thanks to his/her multifaceted nature. After the eventful transformation, Orlando experiences in chapter three, Woolf examines the socially constructed nature of gender in chapter four. Besides the two-sided evaluations of Orlando (both as a man and woman), s/he observes the reactions of people through the eyes of captain on the way home. She gradually realises that the way women and men are treated is totally different. Therefore, the author reaches to the opinion that the traditional structure of society and patriarchal system are responsible for the farfetched gender roles. Just as the male Orlando who has to be a womanizer in the first two chapters, the female Orlando has to act womanly in order to exist in the society. Therefore, it must be remembered here that sex and gender are different phenomena; because sex

has nothing to do with one's actions, but gender is all concerned about how one should behave in line with the social rules. One of the differences that become prominent between two periods is the 'clothes', according to the narrator. Because clothes are the means of self-expression and Woolf claims that Orlando's attitude varies by clothing. In other words, heteronormativity is maintained through clothes by society who divides people as man and woman. Nevertheless, new clothes cause new experiences, even new problems that Orlando isn't familiar with. Once "moved like a stag" (Woolf, 2004, p.78), now Orlando as a woman has to worry about her skirts, petticoats which prevents her from moving freely.

If we compare the picture of Orlando as a man with that of Orlando as a woman we shall see that though both are undoubtedly one and the same person, there are certain changes. The man has his hands free to seize his sword; the woman must use hers to keep the satins from slipping from her shoulders. The man looks the world full in the face, as if it were made for his uses, and fashioned to his liking. The woman takes a sidelong glance at it, full of subtlety, even of suspicion. Had they both worn the same clothes, it is possible that their outlook might have been the same. (Woolf, 2004, p.120-121)

As long as Orlando wears these clothes, a perceptible change takes place in his/her mood, so the clothes become something more than an external skin and it gives form to people's characters. "They change our view of the world and the world's view of us...it is the clothes that wear us and not we them" (Woolf, 2004, p.120). Orlando tastes love of all people and both sexes in his/her both periods. After the transformation s/he starts to feel both like a man and woman at the same time. Orlando fantasises that s/he comes across Sasha again in her female period. Orlando as a man suffers the pangs of love after Sasha's abandoning him, he even sleeps like a dead for seven days, but Orlando as a woman can still feel that pain of her male period. Realizing that how difficult to live in 19th century England as a woman, Orlando cross dresses and wanders at nights, makes use of appearing as a man, duels, sails as a captain, elopes with a woman whose husband chases them for so long, makes friends with prostitutes and enjoys chatting with them as a 'girl-talk' which is especially important when it is thought that Woolf's world is not one that lets men in. S/He flirts with males and females, has love affairs with both sides. He experienced being the 'pursuer' as a man but now she has the opportunity of being the 'fled'. (Woolf, 2004, p.98)

Moreover, Orlando discovers that physical traits have a big effect on gestures. When s/he goes to see Nell, the prostitute, just out of curiosity, Orlando first introduces himself/herself as a man and Nell responds highly flirtatiously which affects the man inside Orlando. However, soon enough (when s/he comes out in her woman identity), Orlando finds out that it is done as a part of role, because a woman should behave like that in front of a man. Towards the end, the actions which are accepted as womanly or the necessity of heterosexual relations by the society turn out to be the desires of men actually, they are totally artificial and women are not natural born sexual objects. S/he awakens to the vanity of societal norms and actions. Woolf's feminist side starts to talk via Orlando and the author aims to keep people's eyes open to the realities about sex, gender, identity and the underlying reason of femininity and masculinity. Orlando's double sided role also proves that a normal relation or talk can be possible between man and woman although it is forgotten by people who are used to act in accordance with the social norms.

To fall from a mast-head,' she thought, 'because you see a woman's ankles; to dress up like a Guy Fawkes and parade the streets, so that women may praise you; to deny a woman teaching lest she may laugh at you; to be the slave of the frailest chit in petticoats, and yet to go about as if you were the Lords of creation- Heavens!' she thought, 'what fools they make of us- what fools we are!' (Woolf, 2004, p.100)

In the meantime, Margaret Reynolds expresses that sexual diversities are not limited to Orlando himself/herself in *Orlando's* introduction and she also highlights that characters easily cross-dress to experience different adventures as a woman or men alternately.

Similarly, with sex difference; they do things differently there, and only if you cross dress or change sex, can you find out the foreign custom. (And it should be pointed out here that Orlando is not only the gender-bender in the novel; the Archduchess Harriet turns out to be a transvestite man, and Orlando falls for Marmaduke Bonthrop Shelmerdine when their awful suspicions about each other are admitted, 'You're a woman Shel!...You're a man, Orlando'.) (Woolf, 2004, p. xvi)

Throughout the book, the characters' sexualities change reelingly. Just like Orlando, Archduchess Harriet Griselda disguises for the love of Orlando or Marmaduke Bonthrop Shelmerdine, the last love of Orlando, has an ambiguous sexuality. Owing to this duality, the characters especially, Orlando is able to observe the world around from a bisexual or androgynous gaze which eases to evaluate everything from a broader perspective.

The century Orlando's transformation takes place in is significant in terms of women and literature because women have no role in literature before 18th century, and Orlando has a poetic side that continues throughout his/ her story. One of the important points in this book is that Orlando's writer identity as a woman. A woman who writes should have some pauses to exhale, and rest in order to evaluate everything and keep away from life for a while. Orlando does this in his/her long sleeping periods where s/he clears his/her mind, adapts herself/himself every time and then comes back refreshedly. She also worries about how to continue to write her poem as a woman.

Almost all women of the time are like slaves who live conventionally; follow the so called, ridiculous rules of men, suppose chastity as the most important virtue, keep their feelings and thoughts as a secret, swing around as a very fancy, and sweet- smelling ornament. Orlando wants women to be like that when s/he is male. However, as a woman, Orlando discovers his mistake about treating women as ornaments thanks to his/her understanding the difficulties in preparing such an appearance.

Now I shall have to pay in my own person for those desires...for women are not (judging by my own short experience of the sex) obedient, chaste, scented and exquisitely appavelled by nature. They can only attain these graces, without which they may enjoy none of these delights of life, by the most tedious discipline. (Woolf, 2004, p.99)

Although as a woman she has a more balanced attitude towards these deeds, she can't help being fascinated by the spirit of Victorian period and searching for a husband. This is clearly the result of societal enforcement. On her return to England Orlando finds out that s/he is dead according to English laws and can't possess anything, even if s/he isn't dead, she can't possess anything again because she is not a man anymore. Orlando, in the voice of Woolf cannot get on well with nineteenth century, since everything is limited for a woman; from her freedom of movement (because of clothes), and right of succession to the freedom of walking on the street alone. To be a woman and live without a husband in Victorian period is something like not existing.

As a result, it becomes inevitable for Orlando to accommodate herself into this narrow-minded world. Woolf underlines that Orlando is affected from the rules of this society to such extent that, s/he cannot see anything but the couples when

s/he looks around. At last she finds Shel as a husband who is an ambiguous character similar to her/himself. Orlando and Shel get on so well that they get married as quickly as they meet. Shel seems to be a man at first glance just as Orlando seems to be a woman. Nevertheless, they both know that this is not all, they both have multifaceted souls. They are not just a man or woman, their sexuality is transcendent. Namely, they cannot be categorised, labelled or limited with gender roles. Even they cannot understand how it is possible to be a man that feels, thinks and acts like a woman or vice versa.

“Are you positive you aren’t a man?” he would ask anxiously, and she would echo. “Can it be possible you’re not a woman?”...For each was so surprised at the quickness of the other’s sympathy and it was to each such a revelation that a woman could be as tolerant and free-spoken as a man and a man as strange and subtle as a woman...(Woolf, 2004, p. 168)

In the last part of the novel Orlando’s giving birth to a son on March the 20th,” 1928 corresponds with the publication of ‘Oak Tree’ as well as the publication time of *Orlando* in actual life. Orlando’s thirst for writing gets ahead of the real birth in the book. Because although she fulfils her missions to the society by getting married and being a proper lady, she knows inside that her story would be unfinished without writing, which means expressing oneself, and completing ‘The Oak Tree’. When her nearly four hundred- years long life which elapses with odysseys is completed in 1928, the time that the book is written, Orlando is a modern woman who still stands unyieldingly. Woolf in a way generates Orlando as the incarnated evidence of her words about the androgyny (bisexuality) of human and defends the idea that a human being is androgynous and should live his/her androgyny freely.

4 THE PASSION OF NEW EVE

4.1 A Feminist Perspective on Angela Carter and Her Works

As a 20th century British author and journalist, Angela Carter was born in 1940, in England and died in 1992 at the age of fifty-one in London. She studied English Literature in Bristol University. As soon as she published her first novel, *Shadow Dance* in 1966 she started to be mentioned among the most authentic writers of Britain. Then she won the awards of John Llewellyn Rhys in 1967 with *The Magical Toyshop* and Somerset Maugham in 1968 with *Several Perceptions*. Later comes her other novels, each are one of a kind, such as *Heroes and Villains* in 1969, *Love* in 1971; *The Infernal Desire Machines of Doctor Hoffman* in 1972; *The Passion of New Eve* in 1977; *Nights at the Circus* which is the winner of James Tait Black Memorial Prize in 1984; the collection of short stories: *The Bloody Chamber* in 1979 which is the winner of Cheltenham Festival Literary Prize; *Fireworks: Nine Profane Pieces* in 1984. She lectured creative writing in Sheffield University from 1976 to 1978 and in Brown University in 1981. Her last novel *Wise Children* in 1991 got a lot of credit.

Her first marriage was at a very early age, nineteen, and in order to free herself from this marriage later she used her Somerset Maugham Award money and then left for Japan. (Sage, 2007, p.3) This is a defining moment for the author, as this journey of her life is the one where she discovered and sharpened her womanhood and determined her framework. The traces of her visit to Japan are obvious in some of her short stories and also in *The Infernal Desire Machines of Doctor Hoffman* and *The Passion of New Eve* which shocked her readers and got negative reactions rather than praise. In 1977, Carter remarried and had a son. In 1979, not only *The Bloody Chamber*, but also her provocative nonfiction, *The Sadeian Woman and the Ideology of Pornography*, is published. It was provocative, because Carter shows the courage that other feminists couldn't until that day by embracing desires, sexuality through pornography, but what is

new, is that she deconstructs the conventional passivity of women and creates a new model of women who wait with whips in their hands. Other than her novels she also published articles for newspapers and made some adaptations for the radio. *The Company of Wolves* (1984) and *The Magic Toyshop* (1987) were adapted for film. Furthermore, *The Curious Room* is published in 1996 which consists of plays, film scripts and 'a libretto for an opera' about *Orlando* by Virginia Woolf which is the first book which was analysed beforehand in this thesis. Carter who is known to work on genres such as magical realism, feminism and picaresque is one of the most outstanding writers in postmodern English literature. She creates her own anthological novels by putting mythological motifs, legends, and fairy tales together and supporting them with gothic, surreal, erotic, sexual and humorous elements in *The Bloody Chamber*. Carter brought a breath of fresh air to the literary world as she laid the stress on storytelling by collating magical elements and basic aspects of life in what is called magical realism. She rewrites myths and fairy-tales with a post-feminist point of view where she displays that the bedtime stories may not be as innocent as one thinks and they may even turn into dangerous weapons in some societies. Carter, as an iconoclast, deconstructs the conventional process of stories where the adults read and children listens, because the stories turn into something else; they get dark but remain humorous and become stories for adults not for children.

Sarah Gamble depicts Carter and her authorship as "a reputation which has passed into academic urban legend." So to say, she is popular to such an extent that the students that want to study Carter at universities are far more than the students who want to study Woolf. (Gamble, 1997, p.1) Ali Smith summarizes everything about Carter in the introduction of *Essays on the Art of Angela Carter* as;

She was surprising and uncategorizable: how annoying. Each of her novels redefined this originality and as in her seminal collections of short stories, her anarchic fusion of low and high art took to bits the machineries of romanticism; tale-telling, biography, social structure, the notion of story itself, and laid them bare then transformed them, recreated them. She wrote verse, poetry, stage, and radio plays, screenplays, she was a gifted painter, she wrote children's fiction, she edited, translated, rewrote and analysed the fairy-tale tradition; she was an exceptional thinker, critic, reviewer and essayist a transformer of cultural history and cultural potential. (Sage, 2007, p.3)

Against the patriarchal system of Grimm brothers' tales or the traditional Adam and Eve myth which subordinates women, Carter suggests an alternative, fragmented structure in which the power balances are completely replaced; chaos, parody, the subtle humour of eroticism and the up-to-date language of magical realism are included. She opens the doors of very different worlds especially around metafiction and magical realism by attaching intertextual and many-layered narrations into her stories and novels. She displays via the language and humour quite clearly that neither the status of femininity nor the status of masculinity are fixed identities, but they are fictionalised in social and cultural contexts, so that they always undergo a change.

In this context; *The Bloody Chamber* which include the provocative rewritings of the terrible *Bluebeard*, vulnerable *Snow White*, susceptible *Little Red Riding Hood*, *Beauty and The Beast* and others can be ranked amongst the best examples of "distorting the phallus" focused discourse. In this distortion process Carter uses very well-known texts, but not just rereads them. On the contrary, by breaking out of the routine she transforms, transfigures and reshapes them until they turn into awesome bodies. In *Notes from the Front Line* the author admits: "Most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the bottles explode." (Carter, 1983, p. 69)

On the subject of volatile subjectivity and unsettled identity of woman, Angela Carter starts with Michel Foucault's power concept and discursive practices. She constructs these practices on the compound of reality and fantasy. In this way, this narrative of magical realism becomes related to various critical and theoretical points of views. The application of magical realism into the field of contemporary women literature is versatile. Especially in the *Nights at the Circus* Carter aims to deconstruct the rooted patriarchal system against British ruling class by using a different narration style and language.

Carter's writing takes its form around her marginal characters. It is obvious that Carter's writing is socialist and feminist though she doesn't like to be mentioned with these concepts. As a return of her marginality, she is remembered as anarchist from time to time especially by feminists, with her tough attitudes which put women through violence and pornography in order to

free and empower them. Angela Carter's feminism has always been controversial and in fact her main concern is to react against the conventional problem; woman's reification by male desire.

Carter however took nothing, not even feminism, at face value. Instead, both her fiction and non-fiction writing showed her constantly pushing at, testing, the boundaries of any received belief system...The kind of insouciant anarchism implicit in such statements shows Carter in her favourite role; as a kind of cultural saboteur, using her writing to blow up comfortable assumptions and habitual patterns of thought. Her fictions act as shattered mirrors through which her readers can still see themselves, but fragmented, refracted, multiple and startlingly defamiliarised. (Gamble, 1997, p.4)

Carter's settings are like fairgrounds; glittering, colourful and crowded. Each of the novels is another fantastic movie where one feels like lost between the imagination and reality. Especially the books that are written upon her return from Japan, such as *The Passion of New Eve* and *The Infernal Desire Machines of Doctor Hoffman* are experimental, ever-changing, self-reflective and picaresque. "The boundaries between fact and fiction blur in Carter's autobiographical writings, causing a rupture in the seamless relationship between real and implied author." (Gamble, 1997, p.7) Carter breaks any kinds of chains that come her way in her rewritings. However, she does this to serve a purpose. Carter "is always on the side of the less powerful against the powerful, and in her context, as she freely admits, she is mainly concerned with women's experience." (Eaglestone, 2003, p.204) That's why she tackles women characters who are the victims of a male dominated order. These are the heroines of the author because they fight to gain their autonomy from patriarchal mind. Carter defends the profane against the sacred which is the true nature of deconstruction. She attacks everything that people are familiar with, such as social constructions (gender and myths) by metamorphosing, transforming, raping, plundering. Using these Gothic motifs provides her to bring the commodification of women in to the light. Men owing to their hegemony, control sexual power to manipulate women and show them like ornaments. Therefore, different from her counterparts, Carter prefers perversion, pornography, briefly "pain" to hit the readers' eye. According to her pornography does not degrade women, on the contrary it empowers them. In her magical and carnivalesque style Angela Carter gives her characters power through pain and exaggeration. She interrogates what is real and what is

artificial, even the artificiality of reality, femininity and masculinity, just like Judith Butler who also argues the constructedness of gender and body:

The very attribution of femininity to female bodies as if it were a natural or necessary property takes place within a normative framework in which the assignment of femininity to femaleness is one mechanism for the production of gender itself. Terms such as “masculine” and “feminine” are notoriously changeable; there are social histories for each term; their meanings change radically depending upon geopolitical boundaries and cultural constraints on who is imagining whom and for what purpose. (Butler, 2004, p.10)

4.2 An Overview of the Plot

The Passion of New Eve, Angela Carter’s novel, dated 1977, was published at a time when women “still believed in revolutionary war and the prospect of feminist commandos, marching under the sign of the toothed vagina to liberate them from male domination.” (Morgan, 2011, p.1) It strikes the reader with its dense political, mythological and symbolical portrayals from the beginning. The author tells of “*The Passion of New Eve* as: I wrote one anti-mythic novel in 1977, *The Passion of New Eve*- I conceived it as a feminist tract about the social creation of femininity.” (Carter, 1983, p.38)

Among Carter’s many novels, *The Passion of New Eve* fits into its own place with its futuristic elements which show (like Woolf) Carter is a writer ahead of her time. She engraves every scene into the readers’ memory by creating colourful, vivid settings, such as depicting a New York that is fragmented by vigilante groups based on race and gender, a subterranean city which is only for women, a worn-out California, a grotesque desert where Evelyn experiences a series of traumas, the references she made via the Hollywood star Tristessa or the myth of Tiresias. Carter’s detailed, outspoken style is quite distinguishable in her word choice. The ideas and the events flow rather quickly and successively. The book is a satirical science fiction as well as being a dystopian novel which is set in the USA but a metamorphosed one because of a civil war. Rather than the plot, multiple ideas that surround the book via the main character are the focus of this novel. *The Passion of New Eve* is critical in terms of the obsolete and artificial concepts of gender, sexual identity and politics. The post-feminist view of Carter creates a new world where the personal worlds of people are deconstructed to make them understand first the dual nature and

finally the multifaceted and intertwined natures of human beings and their genders.

Not only does Carter present a critique of the culturally constructed bodies, but also she provides quintessential angles on artificiality, theatricality of violence and power, “meatiness” of human corporeality, voyeurism, mimicry, masquerade, cross-dressing, Hollywood, cinema, androgyny, and transsexuality, transgenderism and transvestitism, monstrosity, demythologization, dehumanization, the commodification of one’s appearance, simulacrum, de/reification and fetishisation of corporeality and artifice. (Yazgünoğlu, 2012, p.44)

The novel starts with Evelyn, the hero, a male English professor. He moves to the USA to work in New York, but finds himself in a state of chaos where a civil war destroys everything, just like the university he was going to teach in. From the very first moment, he appears as a selfish, insensitive man who decides to discover the USA before his return when guerrillas devour the university and he falls out of job. The opening scene is the indicator of the unusual course of the novel, as the novel starts with the oral sex scene of Evelyn in London which is performed by a girl, who is anybody for him. At the same time, we see him totally indifferent to the same girl, sitting in a cinema, watching his favourite actress Tristessa de St Ange. Evelyn has an obsessive admiration for this Hollywood goddess since his puberty, who is often defined as the most beautiful woman in the world throughout the novel. In fact, throughout the first part of the novel we have the opportunity to learn about the extent of his obsession for this actress and his attitude towards women. Later the novel continues in New York; but an almost extinct, hideous one which is ruled by giant rats and gangs which are gathered by gender, sexuality and race. The definitions Carter chose to use for New York is quite remarkable in terms of illustrating the decayedness of the atmosphere:

The skies were of strange, bright, artificial colours – acid yellow, a certain bitter orange that looked as if it would taste of meal, a dreadful, sharp, pale, mineral green- lancinating shades that made the eye wince. From these unnatural skies fell rains of gelatinous matter, reeking of decay. One day, there was a rain of, I think, sulphur that overcame in rottenness all the other stench of the streets. (Carter, 1982, p.12)

Evelyn stands aghast finding himself in the middle of nowhere without job or money. His only friend is his neighbour, Baroslav the alchemist who says “the age of reason is over” (Carter, 1982, p.13) referring to the unreasonable situation of the country which was once accepted as the cradle of reason. He

makes gold in his own lab and gives an “ingot of genuine gold” (Carter, 1982, p.14) to Evelyn as well. Baroslav is killed soon after and Evelyn remains alone again. However, after the funeral of Baroslav he meets Leilah, an African American dancer and starts to spend time with her. He is deeply touched by her beauty and follows her home. Evelyn starts to live with Leilah, but he is only after having an abusive sexual relationship with no emotional ties. He doesn't care about this woman or her feelings. Meanwhile, one day Evelyn faces the fact that he has to pay Leilah's hospital expenses upon her unintended pregnancy and a following maloperation by a “voodoo abortionist” in Harlem. However, instead of taking the responsibility, first he inclines away from Leilah as she became pregnant, next he leaves her in the hands of an abortionist. He only cares about himself and blames Leilah for not using contraceptives. In the meantime, Evelyn makes up his mind about leaving the city and Leilah. Therefore, he asks for some money from his parents, in order to take a ‘brief holiday’ and make use of his time well in the States. He pays only a small part of the hospital expenses and buys a car for himself with the rest of the money. As for Leilah, she has to meet the rest of the expenses by selling her furs and try to stand on her own feet.

Getting the money and the car, Evelyn heads towards the desert, but abandons Leilah again by just sending her red roses. On the way, he runs out of petrol and he is stranded. The real adventure for the protagonist starts here at the desert with his abduction by women soldiers who live in an underground matriarchal city, ‘Beulah’. These women are the one-breasted Amazonian soldiers and the priestesses of a goddess they call as ‘mother’ at the same time. Beulah is a technocity which is created to meet the needs of its inhabitants in the most comfortable way as well as being a great laboratory for Mother's experimental operations. Furthermore, it is also a symbolic reference to womb where mother will transform people and create a new race. The woman, who finds Evelyn, hauls him up before “Mother”, the multiple breasted head of the tribe (just like Artemis the Greek Goddess) and also a surgical genius. She is the one who turned herself into a fertility goddess by surgery and she wants to turn Evelyn into Eve to create the new manless race. Thus, first she rapes Evelyn to take his sperm and then she castrates him. Namely, she replaces his penis and testicles

with a vagina, ovaries, and even breasts. On top of that, the mother wants to impregnate Eve (lyn) by his own sperm that she takes from him when Eve is still Evelyn. However, she fails to do so, and her entire plan is ruined with Evelyn's escape. The milestone of Evelyn's life is this transformation from male to female, which causes her to be called "Eve or she" from that moment on. Even though the New Eve manages to run away from Beulah just before the impregnation process is completed, this time she is captured by a male tribal leader Zero and is enslaved in his harem. Zero is a one-eyed and one-legged, monstrous misogynist. He has seven wives and he makes Eve the eighth one. Zero determines a day for each of his wives and gives Sunday night to Eve. He also sees himself like a god and he makes his wives believe that the only way for them to survive the next day is to copulate with him. He even consecrates his semen by calling it "elixium vitae" which means, life potion.

Congratulations. You've just become the eight wife of Zero the poet. You're prettier than any of them. You can have me all Sunday night... I donate you for free the elixium vitae distilled by my immaculate testicles. (Carter, 1982, p. 92)

His women are his slaves who live like pigs under the order of Zero and he whips them from time to time like circus animals. His pigs and his dog 'Caine' is everything for him, they are far more precious than anybody. In Zero's house there are a lot of children clothes though he can't have any children and he makes his wives dress the pigs like small children. Zero sadistically rapes Eve and his other wives all the time and the wives teach Eve how to behave like a woman. It turns out that Zero hates the Hollywood actress Tristessa and wants to take revenge from her by raping, humiliating and deconstructing her, as he sees her as the only reason of his unproductivity. Zero and his wives go and find Tristessa in her glass palace in the desert, only to be shocked with the discovery of his sexuality. In fact, Tristessa is a transvestite pretending to be a woman for all those years.

To make fun of them, Zero conducts a staged ceremony in which he makes Eve and Tristessa transfigure as bride and groom and he espouses them. However, Eve and Tristessa make good their escape, Tristessa defeats Zero by means of the high-tech mechanism of the house and together with Eve they leave him and his wives for dead in the desert. They leave the decadent glass palace of

Tristessa in Zero's helicopter and on their way to escape, they discover their own and each other's sexual identities. Suddenly the helicopter breaks down and the couple find themselves on the vastness. Here they comprehend the duality of their bodies, make love; fall in love and Eve gets pregnant from Tristessa. They realize that they are one in different bodies and they become one to feel that unity and find their self.

I was a lost soul. Tristessa is a lost soul who lodges in me; she's lived in me so long I can't remember a time she was not there; she came and took possession of my mirror one day when I was looking at myself. She invaded the mirror like an army with banners; she entered me through my eyes. (Carter, 1982, p.151)

Nevertheless, this happiness does not last too long. They are captured again by a fanatic, teenager, boy-gang who accuses them of acting immorally. According to this militia, Christ tolerates the position of a woman in adultery but if a man does the same it is 'lechery' and an old man like Tristessa cannot "wear his hair so long". They beat Tristessa and cut his hair to make him look suitable for the traditional male role. Carter makes a reference to Samson and his hair through Tristessa's words: "I am no Samson," he said in a strangely bland voice. 'I have no strength to lose.'" (Carter, 1982, p.155) In the next scene Tristessa kisses the Colonel, the head of the gang and in return one of the soldiers shoots him dead.

Eve survives and returns to the city where she would come across "Lilith" the old Leilah. For the last time Lilith appears on stage as a rebel leader who is also responsible for Eve's transformation since the beginning. She takes Eve back to Mother now "retired to a cave by the sea" where they see "a mad old lady" waiting for the death. Lilith takes a metal box out from her rucksack which contains the genitals of old Evelyn and says: "You can have them back, if you still want them." (Carter, 1982, p.187) After all that's happened Eve only laughs at the offer and Lilith throws the box to the ocean. They talk about Eve's options and Lilith tells her either she can go back to the city with her where war takes place or stay in the cave, the womb of time and live with her unborn baby there. After her journey into the cave, she gives the ingot of gold which Baroslav made for Evelyn once, to the old, mad lady in return of her boat. In the end, she sets sail to a new life just like the "immaculate conception". A great many concepts and topics are interwoven in *The Passion of New Eve*. Although the main concern is gender concept and its perception, Carter services the topic

by combining it with picaresque, science fiction, grotesque, gothic and carnivalesque as a postmodern production. Therefore, it may be said that there is not only one focal point in this book. On the contrary, the author creates new scenes where the famous topics of the late 20th century can be discussed and criticised, such as radical feminism, psycho-analysis, media, etc. Carter applies to myths and symbols a great deal while addressing these issues. Other than all these different items, *The Passion of New Eve* is a psychological journey as well that transforms Evelyn into Eve via the concept of femininity by deconstructing male dominated mentality which perceives the term “man” positively, but “woman” negatively.

Every page of *The Passion of New Eve* is related to different subjects that intermingle through symbolic references, such as mythology, politics, women, or gender fluidity. The heated style of Carter is reflected in the novel by her words, and her sentences which make you feel like they are screaming at you in violence. The legendary and mythical narration that is full of phantasms provides Carter to grow prodigiously in the eyes of the reader. Carter employs myths a lot not only to question to what extent they are real, but also to prove how strong they are in terms of discourse while constructing gender identities. Because myths are socially constructed concepts just like the gender identities, as the author mentions: “all myths are products of the human mind and reflects only aspects of material human practice” (Carter, 1983, p.38)

Furthermore, the myths she uses in *The Passion of New Eve* are universal just like the most common of them, the creation myth which is performed by the character of Eve. “Mother” is another one used as a reference to many of the fertility goddesses, such as Artemis, Kybele, Diana of Ephesus, etc. There are also strong influences of the oppositions of Jungian archetypes: Anima – Animus, as well as the Freudian sexual politics of Oedipus complex and Penis envy. To sum up, by using universal myths and psychological references Carter proves the validity and globality of gender based problems that humankind faces even today.

4.3 Male Period of Evelyn

Playing gender games is a method Angela Carter employs a lot in her works and it is the same for *The Passion of New Eve* as well, so the transgenderism of the protagonist, Evelyn, or the transvestitism of Tristessa aren't surprising. However, transfiguration or transgenderism are not limited to the main characters in this book as Carter does her best to keep the gender roles fluid. Therefore, it wouldn't be wrong to say that almost all characters in this book are either ambiguous in terms of gender or have gender related issues. *The Passion of New Eve* is the synthesis of multifaceted remarks of sex and genders through their performativity, naturality and artificiality.

It can be said that we can count three main 'male' characters in the book: Evelyn, Zero and Tristessa. Starting with Evelyn, the protagonist, he is the typical representative of male perception in society. His male period is full of suffering women because of his cruel, heartless attitude. He associates his masculinity with sadistic acts, such as: "amusing himself by tying a girl to the bed before he copulates with her." (Carter, 1982, p.9) The USA adventure is actually an odyssey for him and as a result he experiences quite odd, magical but creepy incidents. Having been abusive towards woman, especially Leilah, Evelyn is sentenced to experience the female world through a woman's body, just like Tiresias the mythical character, whom Carter also mentions and likens to her androgynous characters. This myth is said to be a popular one especially among twentieth century feminists and feminist writings. "The myth of Tiresias, which Virginia Woolf had already adapted in *Orlando*, forms the basis of Carter's approach to the theme of the search for identity, a classic of second wave feminism." (Pérez-Gil, 2007, p.218) As it is stated in Ovid's poem *Metamorphoses*, Tiresias is a Theban oracle, a character from Roman and Greek mythology. In the third book of this series the poet narrates the story of Tiresias, who experiences both physical and psychological metamorphoses at the same time. According to legend; one day Tiresias comes across a pair of copulating snakes and attacks them with a stick. The wife and sister of Zeus, Hera as the Goddess of marriage, women and childbirth gets very angry with him and she punishes Tiresias, the oracle. She punishes him by transforming him into a woman, because he disturbs the snakes.

It happen'd once, within a shady wood,
Two twisted snakes he in conjunction view'd,
When with his staff their slimy folds he broke,
And lost his manhood at the fatal stroke (Ovid, 2004, p.102)

After that, Tiresias serves under Hera as a priestess and remains as a woman for seven years. One day he sees the same mating snakes and touches them with his stick again. This time he is freed from the female body and deserves to be a man again.

But, after seven revolving years, he view'd
The self-same serpents in the self-same wood:
"And if," says he, "such virtue in you lye,
That he who dares your slimy folds untie
Must change his kind, a second stroke I'll try."
Again he struck the snakes, and stood again
New-sex'd, and strait recover'd into man (Ovid, 2004, p.105)

As a person who experienced male and female world in one life time, Tiresias attracts the attention of Zeus and Hera and they decide to pose a question to him. 'Who gets more pleasure during the sexual intercourse, man or woman?' Tiresias replies that men give more pleasure than they get, so women are the ones who enjoy sex more. Upon this answer Hera makes him blind, but Zeus grants him with second sight. His transsexual experience in fact contributes him a privileged position to understand the duality of mind and body. The myth of Tiresias has a big importance in terms of understanding the transformation that the characters have undertaken, because Tiresias is turned into a woman against his will, just like Orlando and Evelyn. However he regains his masculinity like Tristessa at the end. Tristessa remembers what it is like to be a man in the arms of Eve; however he doesn't prefer his masculinity to his femininity. He embraces both of them instead. As for Eve, she rejects her old sexual identity at the end of the novel to embrace her new identity as a woman. However Eve also has the unity of both sexes.

As a result of his punishment, Evelyn comes across with transfiguration and transformation which is surgical and by force, yet not magical or optional. As a member of the phallogocentric world Evelyn goes to the desert to renew himself and discover his 'self', however he finds out that his self is something different, it is the other Evelyn or Eve. His acquaintance with the alchemist Baroslav is a foreshadowing element that informs the reader against the upcoming change in Evelyn's life and the course of events. The alchemy, in fact 'Mercury' which is a necessary element to identify the primary matter, is related to hermaphroditism. Hermaphroditism, namely androgyny in the novel is significant and observable at different points, such as the poster of Baroslav:

There was a seventeenth-century print, tinted by hand, of a hermaphrodite carrying a golden egg that exercised a curious fascination upon me, the dual form with its breasts and its cock, its calm, comprehensive face. (Carter, 1982, p.13)

In his male period, Evelyn's misogyny is most apparent in his behaviour to Leilah. "As soon as I saw her legs, I imagined them coiled or clasped around my neck." (Carter, 1982, p.19) He can only see Leilah as an object composed of flesh. He gives a detailed description of her appearance throughout the drugstore scene, but he doesn't say a word about her personality or mind. Evelyn, just like many of his fellows, serves to the patriarchal mind whose only focus is 'libidinal pleasure.' Evelyn commodifies Leilah just like he does all women; "As soon as I saw her, I was determined to have her." (Carter, 1982, p.19) Evelyn's chauvinism climaxes after they get closer, he becomes the master of desire who hunts and then plays with his prey like a beast. As the output of the phallogocentric tradition, his brain works between his legs not in his head, he can only think with his cock. "All my existence was now gone away into my tumescence; I was nothing but cock and I dropped down upon her like, I suppose, a bird of prey..." (Carter, 1982, p. 25) Moreover, in order to display his hegemony over women, he ties Leilah to the bed and leaves her all day until he comes home in the evening. He keeps punishing her: "if she had fouled the bed, I would untie her and use my belt to beat her." (Carter, 1982, p.28) As a very typical manner of capitalist, heterosexual system which rests upon consumption, Evelyn gets bored with his toy before long because, although men chase women to be with them, they get easily bored with women when they have them. Therefore, Evelyn starts to see Leilah as an old toy which he should

get rid of. "I had enough of her, then more than enough. She became an irritation of the flesh, an itch that must be scratched; a response, not a pleasure." (Carter, 1982, p.31) Upon learning her pregnancy Evelyn becomes crueller, after exploiting her in every possible way now he loses his desire for her and wants to throw her away like garbage. He isn't ashamed of his own actions but thinks that Leilah with her pregnancy embarrasses him.

"As soon as I knew she was carrying my child, any remaining desire for her vanished. She became only an embarrassment to me. She became a shocking inconvenience to me." (Carter, 1982, p.32) The pregnancy is a big shock for both of them and it is a breaking point in both Evelyn's and Leilah's lives. As a result, Evelyn staggers under the weight of all these responsibilities and decides to run away just as every man who is the son of the phallocracy would do. He decides to go to the desert to clear his mind, soul and to find his self. The desert, "the post-menopausal part of the earth" (Carter, 1982, p.40) would be the end of Old Evelyn but the beginning of New Eve.

In Beulah, the city of women, Evelyn realizes that he is the key point of a big plan. Mother blames Evelyn for the misuse of his masculinity, and she tells his faults to his face. Evelyn has always been ignorant to women and he hasn't been aware of the value of sexual unity, but mother is determined to drop his masculinity down just like a mask by deconstructing the structure. From now on, Evelyn becomes just a harmless toy in the hands of mother.

And you've been abused women, Evelyn, with this delicate instrument that should have been used for nothing but pleasure. You made a weapon of it...Well one day; you'll discover that sexuality is unity manifested in different structures ...Ah Evelyn; I've no quarrel with you just because you're a man! I think your pretty little virility is just darling, harmless as a dove, such a delight! ... but are you sure you get the best use of it in the shape you are? (Carter, 1982, p.66)

The women in Beulah think that the reason for the mythological Oedipus to lie with his mother was his yearning for his rebirth. However the phallus he had, prevented this desire. Therefore, in order to abstain from a defect just like Oedipus had, the fate of Evelyn should be guaranteed by a surgery through which Evelyn will be rectified. According to Mother, castrating Evelyn is killing the 'time', because, "time is a man, space is a woman...time is a killer...kill time and live forever." (Carter, 1982, p. 53) Furthermore, in the

psychoanalytic theory, the castration complex is directly related to the fear of losing the penis unconsciously. As this loss may be metaphorical, it may be literal as well. Therefore, according to Oedipus complex of Freud, in the phallic stage human beings start to discover their genitals. However at this point boys upon seeing the female genitals feel the horror of losing their penis whereas girls feel envy as they don't have an extension between their legs. In the male beings, there is also the fear of being punished by a stronger male figure, the father, because of their desire for mother. In Evelyn's situation, Carter references to this complex for Evelyn's punishment and castration. (Freud, 1936, p.47-58)

Another male character in the novel that is illustrated in a highly monstrous way is Zero. He is one of the most grotesque creations of the writer. Deemed as a poet, he is a grotesque tyrant with his extremely deformed body. Zero's sty-like place is a small model of the male dominated world and Zero symbolizes the phallus that rules. He has a harem of seven wives who worship him and serve him as if they need to do this. Roz Kaveney describes Zero and his environment in the *Essays on the Art of Angela Carter* as:

Life in Zero's ménage is a nightmare representation of male desire and the sort of complicity in one's own oppression, identification with the oppressor, which some people refer to as the Stockholm syndrome. (Sage, 2007, p.194)

Zero is an extreme symbol of patriarchy that is created on purpose to attract the attention to the suffrage of women. Carter criticizes the patriarchal system over Zero and reveals how women are humiliated in society by men like Zero. His violent acts, especially the way he prefers to contempt women brings a Sadeian attitude to mind. Raping, insulting, beating or using bodily fluids, such as smearing excrements or forcing women to live or sleep in feces have always been common methods to establish superiority. The constant rape Eve has to undergo causes her becoming a mere object of sexual desire and drops her down to the level of Zero where everything is "sterile" but not fertile. Besides, the situation goes beyond establishing authority when Carter uses scatological elements. For her, this process is a part of dehumanization and destruction of Evelyn which s/he has to live as a result of his/her new body. When Zero smears excrement on the wives' bodies he not only humiliates them, but also

deconstructs their humanity. Because according to the male dominated mind; woman is nothing more than a hole to fill up.

Women are fashioned of a different soul substance from men, a more primitive, animal stuff and so did not need the paraphernalia of civilised society such as cutlery, meat, soap, shoes, etc., though of course, he did. (Carter, 1982, p.87)

Zero fools his wives that they would die if they don't have sex with him and they obey his rules and endure every kind of degradation in order to survive. Even though Eve, since she was male before and she caused similar maltreatments, is aware of the exploitation system Zero improvises, she becomes one of his victims and can't escape from her fate. Carter ironizes a great deal of issues here, such as marriages, women who are always in need of men and the penis which is always praised and seen as a weapon or a tool of power. The heteronormative constitution of the male dominated society comes into existence in Zero's obsessive character that detests "female homosexuality". His accusation of Tristessa for his infertility is again another classical act which men often fall back upon. Actually, he is aware of his deficiencies, deformities and his hatred stems from his inferiority complex. He knows very well that beautiful, intelligent and successful women like Tristessa won't even look at him. Men who feel themselves incompetent sexually or physically have the aim of attacking the opposite sex. Zero attacks Tristessa, because she is beautiful and unfathomable. He can't stand the perfection of physical beauty. Similarly, the physical perfection of Eve enrages him.

almost pure envy in his eyes for Mother had made me unnatural only in that I was perfect. Venus had risen from the surgery. It was this perfection of physical beauty that puzzled Zero, even scared him, so that now, to master his fear he attacked me until I thought I would die of it. (Carter, 1982, p.107)

The same complex shows itself when Zero wants his wives to speak in an incomprehensible language among themselves, (in a language that only he can understand) in fact he intends to assimilate them by silencing their language. As well as Mother, Zero is also the architect of 'Eve', since Eve/lyn reaches a total awareness of womanhood only after being abused by Zero. Eve/lyn also admits that when s/he tells: "The mediation of Zero turned me into a woman. More. His peremptory prick turned me into a savage woman." (Carter, 1982, p.108)

When it comes to the third male or rather 'transgendered' character, Tristessa, s/he is defined as the favourite woman and actress in Evelyn's point of view. In the opening scene, Evelyn is observed watching Tristessa. He imagines and evaluates Tristessa as a goddess and this description is a complete product of the patriarchal gaze. As Tristessa is artificially prepared to be admired only by the male eyes, she is the perfect woman to Evelyn. She is the reflection of male desire. In the John Haffenden interview Carter explains the reason of her preferring transgender characters as:

In *The Passion of New Eve* the central character is a transvestite movie star, and I created this person in order to say some quite specific things about the cultural production of femininity. The promotion slogan for the film *Gilda*, starring Rita Hayworth was 'There was never a woman like Gilda', and that may have been one of the reasons why I made my Hollywood star transvestite, a man, because only a man could think of femininity in terms of that slogan. Quite a number of people read *The Passion of New Eve* as a feminist tract and recoiled with suitable horror and dread, but in fact there is quite a careful and elaborate discussion of femininity as a commodity, of Hollywood producing illusions as tangible commodities- yet most of that was completely by-passed. (Haffenden, 1985, p.85-86)

Namely, Angela Carter underlines how femininity is fictitious, by characterizing Tristessa as Transgendered. Tristessa, as a Hollywood star is an expert at suffering as a victimized woman. This is so typical for the woman imagery of male dominated society and Carter criticizes it. Much to our surprise, Tristessa turns out to be a man and this makes his/her sufferings invalid in terms of femininity. S/he is just an illusion and his/her femininity is a complete theatre play where she performs the social acquisition of gender. Due to this, the representation of ideal woman by Tristessa, just like gender itself, is performance based.

In regard to Tristessa, he has spent his entire life as a woman, and the revelation of his sexual organs is also a portrayal of the dual, hidden nature of transgendered people which seem deceptive to the people of the heteronormative world. Tristessa welcomes his/her femininity in glory while s/he denies it at the same time, because his/her femaleness is composed of a cover which can be easily skinned. The ingredients that are necessary to build his/her iconic structure are put together carefully to generate the image of Tristessa St-Ange. The first sexual intercourse of Tristessa and Eve in the staged marriage scene is by force, in other words it's nothing more than a 'mutual rape'.

However it becomes obvious at the same time that there cannot be just one groom or bride as Zero planned traditionally. Because according to the dual nature of Eve and Tristessa there are two brides and two grooms at the same time in this wedding. Therefore, as gender is nothing but a performance there is no need to use a heterosexual based language that connotes binary oppositions. Their marriage makes it impossible to talk about a certain sexual identity as well.

the union of the woman who was once a man and the man who has made himself into the perfect woman has profound implications, for in this action not only gendered language but gender itself has been cut adrift from the body, completely reducing sexual identity to a matter of performance” (Gamble, 1997, p.125).

Lastly, Carter tries to highlight how adamant and unthoughtful gender stereotypes and society's expectation of gender roles are through Eve's and Tristessa's lives and their sexuality. Because they are the very proofs of people whose sex and gender don't cohere, or whose souls are trapped in different bodies additionally.

4.4 Male to Female Period of Evelyn

By the representation of fifth chapter of *The Passion of New Eve*, the novel takes a new turn, because the time of women starts there. Three main women characters step forward in the female period of Evelyn and these are Leilah or later Lilith, Mother the “grand emasculator” and lastly Evelyn, namely “New Eve”. Rather than Leilah and Mother Evelyn is the one who has to acquire the female gender adventitiously. Mother emasculates Evelyn and gives a new sexual identity to him, but Evelyn's mind is still male-oriented. “I was the object of all the unfocused desires that had ever existed in my own head. I had become my own ‘masturbatory fantasy’. And -how can I put it- the cock in my head, still, twitched at the sight of myself.” (Carter, 1982, p.75)

Carter, who is aware of this fact, finds the solution of a complete transformation and transfiguration by employing Mother the creator not only with a physical surgery but also with a ‘psycho-surgery’ which would guarantee Evelyn's process of turning into Eve. Eve's brain is re-programmed just like a computer by listening and watching child delivery stories, or stories about the virgins and

their children, or animals and their cubs. Thereby, Eve is furnished with the whole history of womanhood and she is made to comprehend the misery women are exposed to throughout centuries. Mother uses every means available for the sake of her ideal which is to create a matriarchal system continuing women's lineage far from patriarchal disturbance. In this transformed and transfigured new order there would be no room for men by any means, women should depend only on themselves and Eve would be the archetype of this new system. Carter's sharp-edged picture criticises the 70's feminist perception which neglects the existence or necessity of men as well as it emphasizes the need of women's self-sufficiency in a sexually balanced world. The self sufficient logic of Mother can be associated with the 'parthenogenesis' mechanism which was mentioned in *The Second Sex* by Simone de Beauvoir.

In cases of parthenogenesis the egg of the virgin female develops into an embryo without fertilization by the male, which thus may play no role at all. . . . More and more numerous and daring experiments in parthenogenesis are being performed, and in many species the male appears to be fundamentally unnecessary. (Beauvoir, 2007, p 36)

Eve will be a virgin mother because there is no father other than himself/herself and virginity is associated with parthenogenesis. S/he, as the bearer of Messiah, will represent Virgin Mary at the same time. Nevertheless, Mother's design of a new world order is interrupted with Eve's escape. After the operation Eve still feels lost, s/he is stuck in limbo. S/he manages to escape from Mother and is saved from giving birth to the Messiah, but s/he finds herself in identity crisis. S/he no longer knows who s/he is, where s/he should go, or what s/he should do.

I know nothing. I am a tabula erasa, a blank sheet of paper, an unhatched egg. I have not yet become a woman, although I possess a woman's shape. Not a woman, no; both more and less than a real woman. Now I am a being as monstrous as Mother herself; but I cannot bring myself to think of that. Eve remains wilfully in the state of innocence that precedes the fall. (Carter, 1982, p.83)

Furthermore, despite her incredible efforts, mother can't achieve to create a real woman from Eve, who acts, appears, and feels like a woman. Because Eve only starts to understand what it is to be a woman after s/he lives in Zero's harem, and most importantly, s/he only embraces her new identity after s/he feels love for the opposite sex, which is the love of Tristessa. As a result Eve is not born a woman but becomes one later just as Simone De Beauvoir says. Thanks to the operation, Evelyn (now Eve) becomes the object herself/herself that meets the

standards of the society. S/he is the anima and animus, a hermaphrodite, and a symbol of alchemy. Hermaphrodite symbolizes the conjugation of mercury and sulphur, which brings the active and passive together to obtain the impeccable unity. In this new phase Evelyn/ Eve stands on, s/he goes beyond both sexes to ensure the integrity. In a nut shell, to live on the other side, on the side of sufferers yet not abusers provides Evelyn the opportunity of being able to see both sides of one coin. After the surgical process Evelyn is subjected to in Beulah, the city of women, s/he faces with danger and realizes that if she wants to survive she should learn to be a female or to be convincing as a woman. Nevertheless, her ordeals are not limited to the operation and Mother, since another adventure is on her door steps. Eve is scorned; raped and forced through to learn the cruelty of men, the victimization of women and her inner-self when she is captured by Zero. She is doomed to sterility and slavery, instead of the hope promising fertile prospect of Mother. Carter forms such a background to highlight the various aspects of violence against women and to display how atrocious gender relations can be in practice. It is also possible to make the inference that, although Evelyn is punished accordingly his abusive behaviour; his involuntary transformation is the outcome of gender violations of a decaying culture and humanity at the same time.

New Eve, just like Tristessa and the women in media or Hollywood, is created in the ideal woman image. Leilah in other respects, represents herself as a means of male sexual fantasy, she turns herself purposefully desirable for the masculine gaze by her clothing and actions just like the prostitute who tries to act in a certain way that attracts men in *Orlando*. The women both in *Orlando* and *The Passion of New Eve* are constructed through aesthetic concerns with the help of cosmetics, plastic surgery, clothes and coquetry. Because to the society there is a woman stereo type, in other words; a woman must appear, act and exist within a certain framework and this framework must be the one that pleases eye of men above all. That's why Tristessa is the most beautiful women in the world; she is a "constructed-wonder".

In *The Female Man* Joanna Russ claims that the vision of the sexy woman is a male creation, and hence holds that women should do away with make-up, pretty clothes and so on. Carter's argument is much more complex. Yes, Tristessa turns out to be a male creation as well, one man's ideal made real on celluloid, but Eve too is an ideal woman, created by Mother. And Evelyn

is seduced into Mother's plans by the actions of Leila who uses every trick in the harlot's book. (Morgan, 2011, p.1)

'Eve' is a reference to the biblical myth of Genesis. Evelyn is re-created as the New Eve in order to derive a new human race independent from cultural norms and the burdens of biblical myths which designates the role of all women from the very beginning automatically, as 'losers'. According to the myth; woman is created out of Adam's rib. Hence, she has always been accepted subsidiary, or half only to be a whole with a man besides her. Moreover, Eve in the Bible seduced and manipulated Adam to eat the fruit of knowledge tree and caused his expulsion from heaven. Carter intentionally raises concern over the title to highlight what this myth cost women for eons and she deconstructs this illusion by Mother's deeds. "Woman has been the antithesis in the dialectic of creation quite long enough...I am about to make a start on the feminisation of Father Time." (Carter, 1982, p.67)

On the other hand, Carter engages (Leilah) Lilith, the first wife of Adam, a Talmudic myth into the story just like 'Eve'. According to Jewish mythology, God creates man (Adam) and woman (Lilith) together at the same time to live in the garden of Eden. However, they conflict beforelong, because while Lilith defends the idea that both of them are created from soil equally, Adam rejects the idea of equality between them and tends to domineer her. As a result, Lilith leaves heaven and Adam. In this respect, Lilith has been the bearer of any possible unfavourable adjectives that are assumed to women down the ages, such as the witch, seductress, whore, vampire, head of djinns, etc. Contrary to Eve who is passive, naive and enables sexuality only after tasting the forbidden fruit, Lilith is always conscious of her power and sexuality from the very beginning and never hesitates to appeal to them in case of need. That's the reason why God creates Eve the second wife of Adam; to obey and accompany him unquestioningly. Although Leila seems to endure all the pain and degradations Evelyn subjects her to at first, her being the mastermind of a great plan which converts Evelyn into Eve with her real identity as Lilith, is the best indicator how Carter employed the myth of Lilith in the process to show women are not inferior beings that men can hustle. She, as Leilah, is the one who drives Evelyn into Beulah, the great womb and she appears in her real identity Lilith, the daughter of Mother when her duty is over.

When Leilah lured me out of the drug-store, into the night, towards her bed, she had organised the conspiracy of events that involved the desert, the dead bird, the knife, the sacrificial stone...Leilah had always intended to bring me here, to the deepest cave to this focus of all the darkness... (Carter, 1982, p.58)

The Passion of New Eve is highly brave and representative in terms of depicting sexual violence against women. Leilah's violation both by Evelyn and the unsanitary conditions that she finds herself in as a result of abortion are very exemplary and familiar issues in the man-made system and it has historical origins in fact. Further to that, these historical origins which lead us to the hegemony of men and victimization of women have racial basis as well. Because Leilah is not just a woman whose femininity is disregarded by a man but she is also an African-American woman who suffers in the hands of a white, English man, just like Woolf displays in *Orlando's* opening scene. To remind that, Orlando as a representative of his colonial progenitors and a member of male dominated society plays with a Moor's head at the very beginning of the novel. This current situation takes us to one of the oldest binary opposition which is; while Western colonialism and West is associated with men and masculinity, East and being the colonized one is associated with women and femininity. Therefore men's hegemony on women is in direct proportion to the domination of West on the East. Briefly stated; Orlando with the Moor's head, Evelyn with his abusive acts on Leilah are both on a power trip to prove their manhood.

Another central character in the story is Mother who calls herself as the "Great Parricide", "Grand Emasculator" or "Cybele". (Carter, 1982, p.49) She is the administratrix, Supreme Being of an Amazonian cult which consists of only women and these women are also priestesses that follow her orders with the dream of a utopia cleared of men. Mother represents an independent woman who doesn't belong to anybody and who has the ruling power to change the course of history. She is the mother of all women just like she is the mother of Lilith. Moreover, Mother is deliberately illustrated as a grotesque character to refer human body and to distort the phallogentric perceptions and myths about gender.

Mother's hermaphrodite body has been used in *The Passion of New Eve* as a grotesque and carnivalesque element. Mother is characterized as 'a huge

woman, more than six feet tall, Negroid and has multiple breasts artificially constructed. (Zirange, 2012, p.3)

Mother turns the tables by interfering Evelyn's masculine life because he becomes the prey and the abused suddenly. Carter shows the misconducts of a gender based, male-dominated system over Mother-goddess. Furthermore, the grotesque image created through a mother goddess aims to reject the cultural stereotypes of maternity. Mother's body not only symbolizes fertility and creativity just like the ancient icons which scares men to death but also it inhabits rebirth. Mother symbolizes destruction to Evelyn but regeneration to women, because the character of Mother directly contrasts with the mother role constructed by patriarchal system. So that Evelyn or the patriarchal mind cannot find any consolation in her. She is the symbol of birth and death at the same time. First she deconstructs only to reconstruct later. In this way Carter deconstructs the myth once more in Mother's terrorizing, cruel methods, such as enslaving, raping or emasculating..

Evelyn's perception of Mother as monstrous intensifies the realization that she contradicts all positive images of motherhood, offering no maternal protection, consolation or comfort. Instead she appears to him as a great punisher bringing retribution for his own abusive treatment of women. (Snircova, 2012, p. 28)

Through the end of the novel, after all deconstructions, reunion of Lilith and Eve for the last time, by the sea announces the pursuit of 'identity' comes to a conclusion at last. When Lilith tests Eve for the last time at the very end of the novel by asking her if she wants to keep Evelyn's organs back, New Eve refuses Lilith. Eve doesn't need them anymore because she finds her other half in this new body and catches the harmony of her 'self.' With the final scene the balance between sex and gender is achieved when Eve transcends her sexuality and reaches at the end of the maze at last. The journey to the inner self and knowledge of self are finally completed. When she goes into the cave to find mother upon Lilith's request, she realizes her misapprehension, because to find mother means to find her 'self', to get rid of myths and roles. From now on, there is no mother she is only "a figure of speech." (Carter, 1982, p.184) Her rebirth process is just completed and she is free as the wind and fresh as a new born.

I have come home. The destination of all journeys is their beginning...I emitted, at last, a single, frail, inconsolable cry like that of a new born child.

But there was no answering sound at all in that vast, sonorous place where I found myself but the resonance of the sea and the small echo of my voice. I called for my mother but she did not answer me. “Mama–mama–mama!” She never answered (Carter, 1982, p. 186).



5 CONCLUSION: THE TRANSFORMED SELF

As it was stated in Plato's *Symposium* and further mentioned by Angela Carter, by nature, all the human beings have a dual nature consisting of both feminine and masculine features in harmony. In fact, human beings were created with four arms and legs under a two-faced head, according to Greek mythology. However the chief god Zeus separated them, because he was afraid of the power that could come out from such a harmony. It is believed that humans are still in the pursuit of their other half since that day, as it is the only possible way of achieving happiness. (Carter: 1997, 156) The ill-fated separation of humanity shows itself as the ambiguity of sexuality, or the never-ending pursuit of the self to become one and happy.

The common result of research in a good deal of social sciences is that our gender roles are constructed on social and cultural bases. These bases determine how we act, dress, talk and live in a society. However, sex is a pre-determined notion outside of society's interference. As it is discussed broadly in this thesis, gender is a performance, a role that one prefers to choose at particular times, so it is ever-changing. Gender cannot speak on behalf of anyone or tell who they are. Although sex is organic and has been accepted as a stubborn fact for so long, one's sex can also be changed according to the gender role that is embraced by the individual.

In the view of such information; a selection of two novels; *Orlando* by Virginia Woolf and *The Passion of New Eve* by Angela Carter have been discussed, studied and analysed through feminist, psychological, and queer theories. These studies lead to the conclusion that both Woolf and Carter put forward; gender cannot be considered in a traditional manner whose claim is that, there are only two sides in a society. Gender is a spectrum that embraces a wide range of issues, and has a flexible, multifaceted structure, far from binary oppositions. Furthermore, it is extremely unfounded and unfortunate to talk about the superiority of one gender to the other, while it is impossible to talk about certain

gender roles. No matter how hard the socially constructed heterosexual-capitalist systems try, there is no such thing as gender discrepancy or superiority. Human beings are all equal, regardless of gender, race, language and religion. As Judith Butler mentions, the naturalness of the societal norms are always questionable, just like the perception of reality of being human. If someone belongs to a certain gender, it is acceptable by the society, but in fact this certain role won't change the humanity or the essence of that person. However, the one who does not meet the expectations of society not only will be called "queer", but also the humanity of this person will be questioned. That said, adopting a different gender role than just heterosexual woman or man means that you will be automatically expelled from the reality. That situation may seem trivial. However, this can have real life fatal consequences. For instance, in the 1980's after the spread of AIDS epidemic, the state or non-governmental organizations other than some gay and lesbian organizations did not care for the results of such an epidemic since gays and transgendered people were the unreal of the society. In the same sense, after 9/11, hundreds of thousands of people were killed in the Middle Eastern Countries by NATO, but it was not that big of a deal because of the religions and ethnicities of the people killed. Their ethnicity just like sexualities of the AIDS victims of the 1980s, made them unreal for the Western Countries. For this reason, it is obvious that reality or the realities of being human are also social concepts, which means they are relative, so there is no room for a transgender, a homosexual or a drag among the people of that system. Butler highlights this injustice in *Undoing Gender*.

How is it that drag or, indeed, much more than drag, transgender itself enters into the political field? It does this, I would suggest, by not only making us question what is real, and what has to be, but by showing us how contemporary notions of reality can be questioned and new modes of reality instituted (Butler, 2004, p.217)

Following the footsteps of Virginia Woolf, Carter tries to demystify the androgyny in humans via examining gender and sexuality. In fact, she even writes a libretto entitled *Orlando or the Enigma of Sexes* but couldn't complete it. Therefore, *Orlando* and *The Passion of New Eve* are already related works which make this analysis more appropriate. For instance, the myth of Tiresias in both novels is one of the proofs of the intertextuality. Notwithstanding the fact

that these two works have a lot in common, Carter's area of specialization is deconstructing the realities, rather than just determining and criticising them, like Woolf. For this reason, despite telling the same story, they are telling it in their own different way. While Carter comes up with a protagonist, Evelyn who experiences a physical and most importantly a mental transformation in order to learn what it is like to be a woman in a man's world, Woolf portrays the hypocritical nature of patriarchal society through playing games on Orlando who experiences a magical transformation to find his/her true self. Both of the novels fictionalize transgendered worlds for their characters in the aim of proving the fluidity of gender and showing them that true happiness can only be caught by accepting one's androgyny.

Each novel has the same final argument which is, self-realisation is a necessity for the whole of humanity. With the point that the characters reach at the end, the reader and the author fulfil themselves as well. The self-realisation here defines the unity and harmony of one's body, mind, and soul. Therefore, people cannot be separated into two ordinary groups which are pretty far from explaining and understanding the true nature of being human. The self-realisation process comes only with a transfiguration of the characters. Orlando does not have difficulty in adapting his transformed self since he has an artistic manner. Moreover, his mind never changes; in fact the only transfiguration of Orlando is his transformed body. This transformation is like a costume change in the backstage for Orlando, because s/he already has the knowledge of both genders. However, Orlando's breaking point is adapting himself to societal norms as a woman. The artificiality of the society and a long sexual discrimination influences Orlando deeply. But for Evelyn, to accept his female self is a heavy burden. It takes a great deal of time for Evelyn to get over his/her bisexual situation which is having the mind of a man and the body of a woman. The real story of Evelyn starts after his/her male to female transformation, but his/her femininity becomes meaningful only when s/he tastes love for the first time as a woman with Tristessa. The self-realisations on the basis of characters are not limited to Evelyn and Orlando in these two works. Archduke Harry in *Orlando* and Tristessa in *The Passion of New Eve* get their fair share in terms of leading a double life as transvestites. Their acceptance of their other selves

actualises only after they love Orlando (for Archduke Harry) and Eve (for Tristessa).

Carter highlights the idea of intellectual bisexuality through the stories of Tristessa, Zero and Mother in different aspects with Evelyn/Eve's double perspective. Similarly, Orlando's duality reveals the androgynous minds and natures of Archduke Harry and Marmaduke Bonthrop Shelmerdine. Although these works are richly elaborated in terms of androgyny, bisexuality, and transgenderism, character's realization of the androgyny of the self becomes only possible after transcending reality in both works. While Carter decorates her work with fantastic elements and prepares the ground for a magical, but at the same time real operation, Orlando experiences the same transformation with a magical sleep and an extraordinarily long life as if he is in a fairy tale.

Not only the multitude of gender roles but also the multitude of settings in each novel also attracts the attention both in *The Passion of New Eve* and *Orlando*. Characters sway from side to side in each novel, but the patriarchal background always remains constant. The writers fight for their ideas against patriarchy at every front. Orlando travels from century to century, country to country, while Evelyn/ Eve is driven into different settings changing from England to USA, from New York to California.

In the final analysis, Virginia Woolf and Angela Carter are authors who left their mark on the British literature by their feminist, critical and revolutionary studies. *The Passion of New Eve* and *Orlando* are significant works which aim to raise the consciousness of the reader with their outstanding story lines and distinctive narrations. Through these works the authors give a universal message which is, to lead the readers to understand and accept themselves and others out of strict gender boundaries. They give the chance of making a difference in life by showing the alternatives. There are alternative thoughts, feelings, gender roles and sexes in this world, and as human beings we should be able to develop empathy with all people. Carter and Woolf were against injustice, discrimination, and exploitation of women on the smaller scale but in fact the picture is much larger than just women. Besides fighting for the rights of women, it should be everybody's duty to fight against any kind of sexual discrimination that patriarchal societies expose people to. The most important

contribution of these works to humanity is to prove to them that the system itself is an illusion so not to take its rules for granted blindly. If there are inconveniences, one should fight for one's rights. Therefore, binary oppositions are inconvenient and they must be deconstructed. An all-embracing attitude should be adopted and new, egalitarian systems should be constructed. In today's world, millions of people all around the world are repressed, raped, and killed just in the intention of justifying the assumed naturalness of the binary heterosexual matrix. Corrective rape to lesbians is still intact in a lot of African Countries as well as clitoral circumcision, thus making this thesis and its overall ideas significant. To sum up, at the heart of feminist, queer and gender studies there has always been a search for expressing the human mind and fighting for freedom. Based on this point of view, traditional systems are against human nature, which is not simple and ordinary but multiple and complex. This exact point makes Woolf and Carter immortal and their works everlasting. Setting off from their ideas about sex and gender, this thesis came to the conclusion that it is vital to enhance a higher consciousness in terms of acquiring awareness regarding gender, self-realisation, unity and harmony. Humanity needs to unite and be in harmony within itself in order to be in harmony with others. This unity and harmony can destroy the power relations and rules to eventually make the world a better place.



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