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Critique of Male Politics in Jostein Gaarder's *The Orange Girl*

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Critique of Male Politics in Jostein Gaarder's *The Orange Girl* Shree Ram Khanal

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Letter of Approval

This thesis entitled “Male Politics in Jostein Gaarder’s *The Orange Girl*.” Submitted to the Central Department of English, Tribhuvan University, Kritipur by Mr. Shree Ram Khanal has been approved by the undersigned member of the Research committee.

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Abstract

This present research work is an analytical study of the male politics as gender performativity in Jostein Gaarder's *The Orange Girl*. It also traces the process by which both generation father and son perspective shed and reconstructs the male ideology. This research work investigates into the male ideology to hegemonize the female body inwardly. Gaarder analyzes the female performance as aesthetic beauty and epistemological beauty at the same time, his con-trick way of expression is cross genera and cross-generational view. It attempts this through outlives as Butlearian notion of gender performativity which brings the strategies of male ideologies in the novel. However, this gazing seems to be creative as objectify the female body outlives itself in postmodern just like postmodern feeds from male ideology which proves the harmonious relationship between gender performance and male politics.

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I. Paradigm shift of Male Politics in Jostein Gaarder's *The Orange Girl*

This research is an analytical to posit the male ideology as gender performance in the art of Jostein Gaarder's novel *The Orange Girl*. This project unfolds the Gaarderian romantic impulse, his glorification of life and his heterosexual attitude from the perspective of performativity. It also sheds light into the Scandinavian society and then objectifying of the female body in his quest for existence. That proliferate acts, gestures, postures, and movement from the perspective of performativity. In order to examine the politics, the researcher has used the tool with reference to Judith Butler, Elizabeth Bell and other.

This project focuses on Gaarder's '*The Orange Girl*' (1992): English version (2004) tells the story of Georg, fifteen years boy narrates the letter of his father Jan Olav. He influences his father's expression about Orange Girl that politically represents gender performance. It is because of his quest for philosophical inquiry, scientific, spiritual and his new way of human existence of his time. His research for the 'a level gaze' (Gaarder 19) brought his to embrace a big secret as politics. Level of gazing in his character is evident where is indirectly reflected/ subtle through Jan Olav's behavior towards Orange Girl and its Scandinavian state of Norway. Georg; as a European young boy views Norway and Scandinavian through the lens of European male perspective. It is so because he creates different stereotypical images of female Scandinavian body to create a male ideology/male gaze. It shows the result of his belongingness to the Scandinavian country Norway. Hence, Oslo is supposed to be empowerment of female in front of the third world countries like Asian and African countries. Similarly, Veronika a female protagonist is also seeking a way to create her own autonomous world where school management teams by using every means and ends. Society and cultures revive in front of the primitive gender performance. In fact,

the female body, movement, acts gestures, are the same issue of gender performance, which Gaarder aims to revitalize the male underlying thought.

This fiction sets in postmodern Scandinavian female status give a perfect glimpse of Norway by representing scenario through the political upheaval and different activities of its characters. With the change in time and situation, Scandinavian especially Norwegian female body is objectified of the gender performance and male domination upon them. Gaarder here, to show the performance of gender who successfully reestablishes male ideology by pulling out patriarchal, or social norms, where's designed more male product of male ideology. As European women are hegemonized from the male thought; this project posits the consequence of this movement in Scandinavian society.

Male ideology refers to the practices of tradition to observe from generation to generation. It indicates the way of making to hegemonize for female body. It often states as acts, movements, gestures, postures, dressing and way of behaving. The thought is belonging to social, cultural performance to flow with the motions and current of gazing. Therefore, it believes to be synonymous with male gaze, male ideology, male politics and gender performance. It helps to explore the body politics ancientness, past-ness and a pristine existence of the male strategies.

To validate a particular action or institution as female body one, one make reference to the actions and assumed values or people much like oneself. In traditional society, the concept of cultural and social performance as a way of legitimating practice through body politics and gender performance. It establishes norm that is already on the conventional track. That is to say, gender performance as it has followed over many years as established norms and politicized in the society. It is way of behaving while performance is an acts, the concept of gender performance is

opposed to social performance and cultural performance.

Gender performance refers to a marked break from the past. This radical disjuncture between gender performance and male ideological view the former with suspicion, disdain and even hostility as if the two essential issues and mutually exclusive without anything they can support from each other. Gender performance is associated with cultural and social performance and psychology of others in the background of performance. But this idea of gender performance which is body politics is problematized and even compromised by male thought that there is no one single male politics but multi-level of politics. French feminist theory is rooted of gender performance than cultural performance and social performance. Gender performance tends to read together in a syncretic vein, various French intellectuals [Levi-Strauss, Foucault, Lucan, Kristeva and Wittig]. An American academician Elizabeth Bell has argued. “performativity as a theory of identity constitution, and performativity as a strategy of critique. The third project is that performativity is a political practice . . . much theory in performativity argues that every day practices of identities are politically. These practices are evidence of agency- the ability to act to transform structures large and small” (Elizabeth 192). In Elizabeth’s perspective, there is a political practice and design the strategy for creating identity. Performativity is multi-dimensional in act to transform as way of behaving. Hence, performativity is always happening phenomena, which makes us constituting identity and political practice as per the demand of time.

Performativity, moreover, began as a critique of strategy, philosophy, ideology law, history, economic and power politics. The principal concepts and ideas of the performance progress, evolution, revolution, freedom, democracy, science and technology were born out from that criticism. However, it is marked by

experimentation imagination and inventiveness, complete understanding assertion of independence, and wonderment of psychic seeds. It is built on a sense of acts and way of behaving. It embodied a series of contradictions and paradoxes. It could embrace a multiplicity of features of the performativity, which might have appeared in a logical sense, mutually exclusive.

Performativity is a perspective, which analyses postmodern environment and experiences vis-a vis with the post cutting across of cultural and social, body politics and related psychology. In this sense, performativity can be said to unite all performance. But, it is a paradoxical unity, a unity of disunity; it pours us all in to all a maelstrom; of ambiguity and anguish/torture. It is the embrace of nation and wave of mind. Judith Butler, one of the critics of performance that the project of performativity oriented towards the establishment of gender performance making a shift from the cultural performance, social performance, and body politics and so on. Butler argues:

Categories of true sex, discrete gender, and specific sexuality have constituted the stable point of reference for a great deal of feminist theory and politics. These constructs of identity serve as the point of epistemic departure from which theory emerges and politics itself is shaped to express the interests, the perspective of “women”. But is there a political shape to “women” as it were, that precedes and prefigures the political elaboration of their interests and epistemic point of view? . . . a political shaping that takes the very morphology and boundary of the sexed body as the ground, surface or site of cultural inscription? . . . a cultural source figured as “external” to that body. Any theory of the culturally constructed body. (163-4)

Butler is of the opinion that gender performance tends to resist the cultural performance and social performance; often maelstrom the prior female in a reinvocation of a more distant past as an inspiration of proliferative ideology. The conscious of body politics refuses the principle of cultural performance and social performance in its insistence on origin, newness and evolution. But cultural inscription produce change as well as continuity; the new cultural and institutional formation of performance are themselves the product of cultural performance and social performance. Therefore, performativity is the acceptance of newness.

Elizabeth and Daniel in '*Performing Gender and Interpersonal Communication Research* considers performativity is an ultimate product of male politics:

Performativity is a valuable lens for research on pedagogy, for it accounts for the ways that body, history and power are doubly articulated in classrooms, which risk marginalizing and entrenching subjectivities while offering space for alternative identities and identification Gender is a complex matrix of normative boundaries- constituted in discourse, materially embodied and performed, and mobilized through culture to secure political and social ends-always articulated in/on/ through desire, race, ethnicity, class, age, and abilities. These bounded matrices, navigated by individuals, are open to scrutiny by interpersonal researchers. (Elizabeth and Daniel 18)

Here they claim Performativity is articulated stereotypically: desire, race, ethnicity, class, age, abilities and so on as adoption of psychological behaving. That's why gender performance is complex matrix of normative boundaries as reflection of

desire, race, age, class, abilities and so on causation make valuable lens for researcher as performativity. They reflect the boundaries of gender performance as body, history, and power consider themselves interrelated and manipulated than cultural performance to constitute new phenomena. They interpret every activity every activities from the perspective of male ideology there may be the performance of giving space by the gender performativity but female body tends to interpret as interchange the subjectivities. If reacting style it with constitute performance. Therefore, male thought overlooks the female body objectifies of gender performance.

Similarly, Elizabeth Bell views performance is constitute as a tool to invent cosmopolitan psychology throughout the politics. She examines:

With performativity as a foundation, no longer does the box “M” or “F” provide *a priori* evidence of gendered communication styles, strategies, or perception, nor do the boxes stand as blank slates for inscription . . . with performativity as a foundation for research, political structures and commitments can be more thoroughly interrogated, and the material effects of the research enhanced. All paradigmatic shifts in approaches to the study of gender (or any other phenomenon) are uncomfortable: biological determinism, social construction, and performativity represent sea changes in how scholars’ ground claims about gender scholars ground claims about gender. (18-9)

She depicts gender performativity is way of behaving both gender male and female as communication styles, strategies, perception and so on. She claims for performativity as foundation to research that become phenomena of political phenomena than social

phenomena. Mechanically and material effects claim gender performance as biological determination and social construction as paradigmatic shifts. Those paradigmatic shifts of phenomena reflect in performativity. In the theory of performativity, Elizabeth is constitutive involved the coming multi-dimensional identities through performances. Which is the project of performativity invents uniformity.

Performativity views as the rationalization of the cultural and social practices so on to achieve better understanding of the modes of structure present in society. Rationalization focuses on the subjective potential way of behaving to achieve ideology with the power of logic and reasoning. Besides such subjective way is as the discourse implies assumed to be universal where everybody is capable of getting such way of behaving. Many radical feminists believe that, the society design. “the basis of women’s oppression lies in social organization or physical domination, but in a male control of culture limits the ways in which we can think and causes patriarchal assumptions to be internalized by women as well as by men” (Bryson 222) Therefore, male doctrine to make hegemonized for female through culture, religion, language and knowledge. Patriarchal assumptions internalized by women. However, female body traps herself in the vicious cycle of the argument when she proclaims “but the nature of politics itself is re-defined as public/private distinction is declared invalid and power is said to exist in the most intimate private relationships”(Bryson 230). Here Bryson calls for freedom and restriction side by side. Foucault critiques the power of logocentric ideology. If Bryson prioritizes self-reasoning, Foucault calls for the self-critiquing: productive power;

Power is produced within and among relationships, such as economic processes, knowledge relationships, and sexual relationships, power is

internal to these relations, not above are external to them. . . power is not oppositional divided into the binary of ruler and ruled. Instead, power runs through the “social body as a whole”, as machineries of production such as families; groups, and institutions. These relations are linked together in micro-politics of bodies.” (Elizabeth 225)

Foucault is of an opinion that power politics or discourse of power is not an epoch but an ethos or an attitude. It is because power politics is an attitude related to micro-politics of bodies. The way of thinking and feeling, a way of acting and behaving, a way of breaking with tradition, a mode of relating contemporary reality manipulate in the daily life as relationship. Therefore, Foucault defines the power production in the light of theoretical concept of discourse design through knowledge, economic process, and relationship of other mechanism. For him, power is produced that are mobile changing and changeable as social body and practice as those mechanism linked together as well as micro-politics.

Derrida, another critic of performativity goes against the idea of subjective rationality to formulate his own notions about the foundational approach to universally suitable model. Like Foucault, he acknowledges the significance of the network of politics in the society. Everyone in the society is network with others and the power emerges out of it. For him, "If Austin, Derrida and Butler are steeped in philosophical tradition, assumptions, and debates that may make it difficult to relate their argument to some interpersonal research. . . understanding of gender as performance.” (Elizabeth 12) In fact, Derrida’s idea of performativity is based on his concept of discourse rationality.

Discourse rationality constituted in discourse, materially embodied and performed, and mobilized through culture to secure political and social

ends . . . starting point for understanding three interrelated concepts of performativity: (a) the materialization of bodies in performance, (b) the embeddedness of bodies in histories of performance conventions, and (c) the potential for political efficacy in and through performance.

(Elizabeth 12)

The discourse rationality becomes the foundation stone for enhancing the constitutive norms and values for it emphasizes on building consensus on different issues at hand. Performativity glimpses through materialization of body in performance as well as history, culture or other conventional performances.

When a term performativity is introduced, gender performance becomes radically revalued. To say that something is right because it is performance has very different implications than cultural performance, social performance and theatre performance would have cultural performance, social performance legitimate things in terms of a society where as 'performativity' legitimates by references to other societies or specially gender performance. Bryson discusses the differences and relationship between sexes.

She argues that in all known societies the relationship between the sexes has been based on power, and that they are therefore political. This power takes the form of male domination over women in all areas of life. Sexual domination is so universal, so ubiquitous and so complete that it appears 'natural' and hence becomes invisible so that it is 'perhaps the most pervasive ideology of our culture and provides its most fundamental concept of power (Bryson 185)

She claims for social mechanism to design the patriarchal power politics. Male domination over female body make hegemonized through many mechanism as

socially, culturally, politically and so on. Bryson takes support Kate Millet ideology of patriarchal norms and value to make received for female. She presents the document as Sexual Politics to confer radical feminist view through the patriarchal politics and power. However, the politics of gender performance with its universal features and characteristics is same in all societies.

The departure of gender of gender politics and performativity is clear although they have mutual relationship for the sake of novelty and creativity. Both of them objectify the patriarchal ideology to hegemonize and male centre culture. In *The Orange Girl*, Gaarder categorically represents the patriarchal objectifying over the empowerment of Scandinavian female civilization, which sowed the seed of politics in the novel.

The brief discussion claims that these two concepts- gender politics and performativity are mutually inclusive. There is no gender politics without performativity. However, most defining trait performative work s of art, that is: “the basis of women’s oppression lies not in social organization or physical domination, but in a male control of culture, religion, language and knowledge that limits the ways in which we can think and causes patriarchal assumptions to be internalized by women as well as by men” (Bryson 222). It would be more appropriate to say that male politics inferring citation and objectifying the female body as performative are neither inclusive nor exclusive. Hence, Gaarder’s assertion for gender performance is to establish the autonomy of female body, which is overshadowing by male politics.

Gaarder was born in Oslo, Norway on Aug 8, 1952. His parent’s occupations presaged his own interests in teaching and writing . . . his father was a headmaster and his mother a teacher. Following his 1974 marriage, Gaarder began to write, contributing to several books textbooks on philosophy and theology. He was

Norwegian schoolteacher and author of books that examined the history of philosophy and religion for an audience of young readers. His novel *Sophie's World* was an international best seller.

Gaarder studied the history of ideas, religion, and Nordic Literature at the University of Oslo. After graduating in 1976, he worked as a secondary school teacher of philosophy, religion, and literature in Oslo and Bergen. His literary are renowned to be cross-genre and cross-generational appeal like *Sophie's World*, 1991, because his ideology is near from the pre-Socratics to G.W.F. Hegel, Soren Kierkegaard, and Jean-Paul Satre. As that, he wrote *The Solitaire Mystery* 1990, *The Christmas Mystery* 1992, *Through a Glass Darkly*; 1993, *The Orange Girl* 2004, and other are published in Norwegian language and other languages.

Although, Gaarder employs both tenets of performativity and male politics and provides a text a new ground many critics debate with the different views on the wave of gender performance and male politics. A critic from Daily Mail in “introduction to Jostein Gaarder evaluate that *The Orange Girl* tells as much about a terrifically entertaining and imaginative story wrapped around its thought-provoking philosophical heart.”

The novel has a contemporary setting during the period of Norwegian female status. It opens with a aesthetic beauty to epistemological beauty of life for setting male ideology. Georg one of them departs with a feeling of expressing politics. “Are you sitting comfortably, Georg? It's important that you're at least sitting tight, because I'm about to tell you a nailbiting story. . .” (Gaarder 6) Jan Olav address to con trick way for Georg who is captivating and inspiring.” And by the way, how is the Hubble Space Telescope doing? Do you know? Have the astronomers found out anymore about how our universe is put together” (Gaarder 14). Later, his strategy

proliferates the idea about epistemological and Georg conceptualizes the noble idea. Jan Olav reflects his memoir about Orange Girl through the letter to his son as a captivating way. Olav depicts the body of Veronika in existing life of male support/thought: but she could not exist without male existing for postmodern mode of life. His sentiment remains in dilemma of whether to choose expressing to dig the brain spread. Similarly, Veronika hides some issue for Georg to delay expression. They believe that the existing male ideology could not bring gender performativity in the Scandinavian female body. Therefore, they initiate the project of revitalizing their own ideology and gaze. They claim: "I let myself be seduced by the Orange Girl. I let myself be lured by love, I let myself be tempted by the thought of having a child" (128). It reflects how to seduce male brain from the female body to compel for literary creation. Where design the strategy of ideology to hegemonize the female body. Gaarder has postmodernist longings for the gender performance and women Scandinavian empowerment to dominate from the male politics. As he shows the male politics between gender politics and novelty in the underlying level and female body, and gender performance on surface level, it is justifiable to analyze the text from the perspective of performativity and its relation with male politics.

The present study produces significant contribution to the area of research. First, it sheds light on the relationship and distinction between gender performance and male politics. Secondly, it also brings to the light male ideology to receive/hegemonize the practice of breaking away from the female body in order to produce the novelty. Last but not the least, it also digs out the consequences and outcomes of the male ideology/politics between female body and gender performativity.

This thesis is a library-based research. Although, this study makes use of significant concept of male politics and gender performativity, It does not offer a

comprehensive analysis of performativity and male politics. Rather this study centers on male gaze over female body to vibrant for literary creation. It foreground upon how male ideology is designed up by female body showing similarity and difference between them. As a theoretical tool to observe the text, the researcher has used ideas from Bryson, Elizabeth, Daniel, and Butler who advocate and prefer gender performance as gender politics and its trends.

This research is divided in three chapters and some sub-chapter in textual analysis. That become as; Introduction; Textual Analysis: theoretical background, the role of theory, resistance of the theory and theoretical support; conclusion. First chapter introduce the thematic concept, author and his works, and the problem in the text. The issues have risen at this chapter in this research. Second chapter is textual analysis, which examines the male politics in Gaarder's *The Orange Girl* using different theoretical modalities of gender performance and body politics. It tries to present how Gaarder creates a male ideology between female body and novelty through the medium of characters like: Veronika, Georg, Jan Olav and their sentiments. The last chapter, conclusion sums up the entire research.

II. Critique of Male Politics in Jostine Gaarder's *The Orange Girl*

In *The Orange Girl*, Gaarder has proliferated the inspiring imaginative yet philosophical and captivating as central feature of the masculinity formulation of reason. So, major argument of this study is to investigate patriarchal power politics that forms and regulates the female body. This research work excavates the underlying male sense through the valuable lens as performativity. In order to do so, Gaarder has depicted the memoir that represent expressive of Letter for Georg. Scandinavian Country Norway become highly involves female empowerment but how to make hegemonized from the male politics. This way of expressing the thought by Gaarder is no other than to depict the inspiring letter from father and son; it is the underlying expressive gender politics respectively.

Gaarder depicts his deeper sense to seek expressive mode as style as reflecting memoir of Scandinavian society. He resembles this sense through his characters in the fiction. In the beginning, George is of fifteen years by protagonist from Oslo begins to describe and represent the memoir; society and profession from the perspective of male gaze. But he realizes the consequences of male politics and gender performances later. He criticizes the past modern Scandinavian civilization as female body to make hegemonized from the male ideology. Similarly, dialectical form of father and son's letter: Jan Olav exchanges the feeling and experience as epistemological perspective to depict the free indirect style. It is proved when the revitalized the expression of feeling by pulling out the psychological deep sense. This research work attempts exhume the politics hidden intention in the novel.

Georg narrates the memoir of childhood with dad and Oslo as aesthetic beauty of life and the art of expression of his dad Jan Olav. Jan Olav is another narrator of his own life experience through the letter addressing for son to inspire epistemological

and existential psychic level. Jostein Gaarder attempts to depict male ideology through the two generation. Similarly, patriarchal norms are also asserting his expression. He argues that existing surface male ideology of Scandinavian society could not objectify the female body to hegemonize as patriarchal/masculine formulation reason. Therefore, he starts the memoir of life for inspiration through stylistic/stipulate way. His act of captivating in the expressing of feeling and experience about Orange girl. However, this politics gets resolved when Georg remains in aesthetic beauty bowing tally with existential epistemological beauty.

In this regard, Butlerian notion is one of the most prominent terms as new theoretical vocabulary 'performativity' at late twentieth century. The thinker indebted:

. . . to performance theory at its origin, before such theory reciprocated by borrowing from her analysis; for this reason, Butler's version of the concept is itself marked by the double history of performativity that is evident in performance theory more generally. In speaking of gender as an act, she draws on the dramatic or theatrical senses of 'act' in order to pursue her case, understanding the 'doing' of gender . . . the substance of a body . . . of a subject existing prior to and as the origin of the deeds that express it. . . Clothes, gestures, styles are therefore all merely expressive of one's given gender identity . . . an exposure of the underlying performativity of gender. (Loxley 141)

Butler claims the performance itself play the double role of acting as theatrical sense and understanding of matter and body as gender. It confers the idea of historical performance through theatrical that brings the cultural and social matter with way of behaving and way of speaking. That's why cultural performance and social performance are evidences of performance to pursue her issue ontologically, agency

of performance adopts as convergent of disciplines: anthropology, sociology, philosophy and literary studies have all furnished resources for construction of a body of performance theory. The substance of body and existing performance is prior of origin of the deeds and express the self. Loxley presents for Artaud's rejection of performance as the illusion or imitation of life, it depicts for happenings; performance as the thing itself. It claims:

The body displayed in performance art need not be understood as engaged in a specialised form of representation, one beyond the significances that our bodies can bear in ordinary or everyday life. If anything, it goes the other way: it has sometimes been argued that the naked body in performance, in particular, or the body marked or pierced, can enact a corporeal, psychic reality that is often concealed in the everyday. It can thus show the everyday what is usually hidden, but is nonetheless always there. (Loxley 150)

Mode of performance depicts through not only ontological sense. It has reflected enactment of body marked, corporeal reality, psychic reality and so on. Loxley brings to clear Artaud's notion through performativity and performance theory as while happenings performance as the thing itself by body. Those sense claims for everyday body marked to enact the performance directly and indirectly.

Gaarder reflects the memoir of art as writing that becomes to bring wave in brain as textual evidence from the researcher. When Jan Olav waits tram outside National Theatre to return to the shelter after medical internship. His mind changes while he saw:

The very first thing that caught my eye was a lovely girl who was standing in the aisle catching a huge paper brimful of luscious -

looking oranges. She was wearing an old, orange anorak, and I remember thinking that the bag she was holding was so large and heavy that she might drop it at any moment. But it wasn't really the bag of oranges that made the biggest impression on me, but the young woman herself. . . As soon as I was inside, she fixed me with a level gaze. (18)

The body marked of a young girl draws the attention of a nineteen year young boy. The male psychic reality corporate the male gazes become to design the daydream for male politics. It also explores the male psychic sense in the deeper level to make the role of thinking. Here shows expansion in the mind level for orange girl from this issue. While catches his eye from the lovely girl and hot dressing to make highly influenced to him. The young charm; he becomes to think she fixed in deeper sense to manipulate depends upon circumstances. The performance of body marked has reflected through underlying level of gaze or hidden psychic of male brain as strategic to design inside she fix for him.

When his eyes have hung in her gestures and dress up, and way of behaving, he shocks in the deeper level to forget the plan/not to recall the plan, ". . . that I have never been able to recall where I was going. . ." (Gaarder 18) Therefore, performance of her body and way of behaving derail his activities. So, "the body" itself shaped by political force with strategic interest in keeping that body bounded and constituted by the marker of sex. Orange Girl resembles Gaarder's own attitudes, which creates the politics between performances and constitutes way of behaving. Gaarder argues:

At any rate, I initiated a fateful course of action. Just listen to this: I resolutely stuck out both my arms and quickly had one hand wider the brown the waist of the young woman. . . . I pushed them out of her

tight group, almost as if mad with jealousy. . . It was the most embarrassing moment of my entire life. . . The girl was soon looking at me again, and now she was not smiling any more. At first she just looked upset, at least a dark shadow passed across her face. (20-1)

The performance of body marked enacts the corporeal reality and psychic reality to depict in both way of behaving. The exploration of male ideology embarrasses the above memoir of writing. The orange girl supports from Jan Olav but intention to manipulate touching her body and shows idiot and other pretending desire to create for being nearness. Male politics become as establishing the process through way of expressing language and way of behaving. Male senses dig out in the Orange Girl specially the character as Jan Olav.

Performance of Gender Role Theory as Performativity

Personal identities reflect the internal feature of the person establishes the continuity or self-identity as philosophical account of performance. That becomes ground presumption of sex, age and other body marked as cultural matrix and social matrix of male and female attribution. That depends upon power politics and construed relationship among sex, gender, sexual practice, and desirable behaving. Gender is culturally designation of the self and desire of heterosexuality naturalized the binary relation but it politically polishes of substance as language, power, ideology, and other mechanism. Feminist critics claim power, language and almost ideology are designed from male that's why social, cultural norms as together cultural performance and social performance are male designated to manipulate their strategies. Julia Kristeva claims through *Body Politic*: semiotic dimension of language as reform power, ideology and culture.

She is radical feminist to claim the gender role through new ground

presumption in cultural performance and social performance. Butler thinks gender performance at late twentieth century to constitute from cultural performance, social performance, and body politics as psychic penetrations of intellectual eye.

Epistemological sense brought convergent strategy in pinpoint view as gender performance. Gender performance depicts of political rage as identity shaping of body and heterosexuality.

Here Butler shows:

Categories of true sex, discrete gender, and specific sexuality has constituted the stable point of reference for a great deal of feminist theory and politics. These constructs of identity serves as the point of epistemic departure from which theory emerges and politics itself is shaped... a political shaping that takes the very morphology and boundary of the sexed body as the ground, surface, as site of cultural inscription? . . . gender and systems of compulsory sexuality operate ? Or is "the body" itself shaped by political forces with strategic interests in keeping that body bounded and constituted by the markers of sex?
(Butler 164)

In Buttlarian notion, theory and politics determine the construction of gender identities as constituted the politics of epistemic and it shaped to express. Identity shaped through the sexed body to establish from morphological boundary simultaneously social boundary and cultural boundaries. Politics itself demands strategy to constitute related phenomena.

In *The Orange Girl*; Orange Girl passes all features because of which Jan Olav to be superior as con trick way himself among the expression of ideal thought.

Gaarder shows female representation and male sense:

Perhaps she was going to make orange mousse for a party with a guest-list of more than a hundred. The idea immediately made me jealous, for why hadn't I been invited to the party? I also had the notion that there might be a very uneven representation of the sexes at this party. Over ninety young men had been invited and only eight girls. I thought I knew why. The orange mousse was to be served at a large . . . found it a scandalous disregard of equal opportunities that school of management hadn't yet adopted female quotas. (24 -5)

Here Gaarder reflects the male superpower in social performance simultaneously gender performance as Orange Girl herself has been a teacher of the school but her inclusiveness and other female representation have seen in Norwegian academia and society. That's why, reflects the situation of late twentieth century to manipulate through the Gaarder's imagination: ". . . the oranges found their way back to the young women with the squirrel's gaze" (Gaarder; 26). Jan Olav realizes while increasing the intimacy with orange girl. The male strategies politicize the female body. It depicts the gender performance as hegemonic culturally, socially, bodily and gender performative. It manipulates the male perspective in literary art through male ideology.

Gaarder uses the father as Jan Olav and son as Georg to become sharing the thought and imagination through the indirect free style of letter to use the motif of Orange Girl. While reading the letter of his dad, Georg transform the psychic sense as "He lived in indifferent time from now, and I had my own life to lead" (Gaarder; 28). That's why epistemological and philosophical parameters are changed than the before like Hubble Space, Big Bang Theory and so on. But subjective phenomena are

similar and objective parameter are become changes. Simultaneously, aesthetic beauty reflects:

I thought, at least when he was nineteen during that autumn at the end of the seventies, because he seemed to make such a big deal out of the way a girl was standing on the forgnier tram with a big bag of oranges in her arms. It's pretty normal for boys and girl to steal glances at each other. I imagine they've done that ever since the time of Adam and Eve he'd fallen in love with her? The girl must have realized that long before he attacked her oranges. He'd made sure one arm was round her waist as well. Perhaps he'd stood there on the tram with a subconscious desire to do an orange-girl tango with her . . . I'd thought nineteen-year-old would be a bit more sensible.(Gaarder 28/29)

Gaarder proliferates the performativity through the aesthetic beauty as way of behaving, way of gazing and way of expressing feelings; gesture. So that male politics spread the sense of subconscious desire as heterosexual behaving in deeper sense of male. Here declares the inner reality of male politics what seen in surface is very vast than subconscious level. Gaarder uses “to steal glance at each other”. Young boy and girl represent the psychic level to interpret the subconscious level of mind and other level of mind. In this sense, text explores the male ideology in both generation father and son.

Gender performance constitutes the heterosexuality of identity as body performance what can see outwardly and inwardly when to do behaving each other. Butler asserts in the bodily act:

Her analysis suggests that what constitutes the limit of body is never merely material, but that the surface, the skin, is systematically

signified by taboos and anticipated transgressions, indeed, the boundaries of the body become, within her analysis, the limits of the social *per se*. A poststructuralist appropriation of her view might well understand the boundaries of the body as the limits of the socially hegemonic. (167)

The performativity imposes theory and politics simultaneously Butlerian notion. Her analysis interprets surface performance of body that creates boundaries of social phenomena. It intrinsically deconstructs the social hegemonic sense as perception and other mechanism.

Scandinavian country; Norwegian writer Gaarder presents indeed but politically to confer proliferative male deeper sense in orange girl. Poststructuralist ideas establish the normative heterosexuality as securing heterosexuality. While Jan Olav going to finish first letter for his son Georg about Orange Girl. He exposes the masculinity and internalization the truth. But, he depicts deep sense of heart and inspiring and captivating;

This doesn't mean I'm especially light-hearted as I write. The truth is that I feel totally helpless, or totally inconsolable, to be more honest. I'm not trying to hide it, but it's something you're not to worry about. You'll never see my tears, I've made up my mind about that, and I'll manage to control myself . . . maybe then you'll send him a consoling thought. The thought warms me already. Time Georg. What is time?
(27)

Here Jan Olav explores the inner feeling with his son Georg through the letter. As inspiring and philosophical point of view, Gaarder uses the patriarchal sense to establish in the mind management and to make aware completely sense; heart,

honest, inconsolable and so on. He makes strong of hidden tears, it also explores the male superior and male power politics to make female hegemonic as gender role.

Gaarder confers the sense:

. . . the code the Orange Girl represented. We were still looking in to one another's eyes when I gasped you're a squirrel!' When I had spoken, she gave a gossamer smile and squeezed my hand tenderly. Then she released it, rose majestically from the table with the great bag of oranges in her arm and tripped . . . as she went, I saw she had tears in her eyes. I was paralyzed. I was speechless. Only a few second before the orange girl had been sitting opposite me holding my hand; the scent of oranges still seemed to linger in the room, but now was gone. Perhaps, if it had not been for the bag of oranges, she might have waved. (32)

When exchange emotions, thoughts, through gesture and way of behavior. The performativity depend upon surface and deeper level. When the orange girl hold his hand, he became paralyze and speechless. Psychoanalytically, here also reflects the deeper sense of human psychic as subconscious level to depict in the orange girl. But in performatively behaving between Jan Olav and Orange Girl has more gesture and other acts. The wave of brain depicts through squirrel gaze, way of spoken, way of smile and gesture. The attachment of heterosexuality performs in emotionally and physically.

Judith Butler exposes in bodily inscriptions, performative subversions to declare her own words are:

Hence, "inner" and "outer" constitute a binary distinction that stabilizes and consolidates the coherent subject. When at subject is challenged,

the meaning and necessity of the terms are subject to displacement. . . internal fixity of the self and indeed the internal local of gender identity become similarly suspect. The critical question is not *how* did that identity become *internalized*. As if internalization were a process or a mechanism that might be descriptively reconstructed...in what language is "inner space" figured? What kind of figuration is it, and through what figure of the body is it signified? How does a body figure on its surface the very invisibility of its hidden depth? (171)

Butler explores the idea of performativity through inwardly and outwardly constitute the subject of stabilizes and unite. Gender identity is challenge the internal fixity that's why it is suspect itself and no longer existence of meaning. If it internalize the mechanism and ideology of issue, it is reconstructed the space inwardly and outwardly itself. That's why Butler claims the figure of body is signified surface invisibility what in its hidden depth. Way of expression, language also establishes the performativity as metaphorical claim in Buttlearian notion. Buttle argues that which on has seen in surface level that is not real ground reality or in underlying level. So inner space or internal fixity and outer space of body that identities are distinguishes in visibility. It claims performance is holistic behave of the context.

Gaarder confers the thought of deep love of two hearts and their soul in deep psychic level. Here Orange Girl and Jan Olav fall in love but male activeness to play the role of performance as perception of desirable strategies. Gaarder reflects the memoirs through the metaphors are:

I couldn't tell if she had noticed me. But she was alone. She was even more beautiful than I remembered her. . . Ha! Only, I knew that this young woman was a genuine Orange Girl, and therefore full of

seductive secrets . . . but my gaze was fixed on the magical silver hair-clip at the Orange Girl's neck. In all the world there was only one Orange Girl, . . . but I thought she liked it. I could see the contours of two oranges she'd secreted under her black coat. They were identical in size and roundness. They made me nervous. They made me blush. I'd begun to get oversensitive about round shapes (49/50)

Here Olav crystallizes the inner feeling in metaphorical way at time of charismas. Her dress up and her young charm are more seductive. He interprets inner and outer body space to take in his brain as not forgettable memoir of him. Her beauties overwhelms as seductive that's why kidnapped his eyes and mind. She performs seductive smile, way of walking, her identical size and roundness of two oranges to seduce for Olav. He becomes oversensitive and nervous towards round shapes. They made him blush: become pink or pale red. It makes supports to crystallize for male inner politics to deal for female. Therefore, that seductively female body attacks for male conscience according to Electra complex. Like the same token, orange girl, also seduce Olav's mind as performance of outer and inner express. The gender performance plays the role to depict the inner feeling in *the Orange girl* through Gaarder's psychic art.

Gaarder objectify the art as metaphorical expressing as Orange Girl to proliferate the images in stylistic way. When heart melted and mind blows, Gaarder's verbal scores have taken shape as mode of *The Orange Girl*. The mental state is collectd the idea, symbol, and images as stereotypical context at while composing any art. So , *The Orange Girl* also the composing literary frame work of Gaarder's wave of brain. He also shows the politicization of behaving with female body as:

Once again the young women are clutching a great paper bag full of

lovely oranges. The young man moves to her table, and they sit like for a full minute looking into one another's eyes. This might sound a bit of a platitude, but during those sixty seconds, they really do look deep in to each other's eyes, almost to the bottom of each other's souls. She lays her hand in his hand and he says she's a squirrel. Then she rises gracefully and sails out of the café with the great bundle in her arms.

The young man can see that she has tears in her eyes. (34)

It confers idea of crystallization to attack his mind from her beauty. While they become keep in touch, they able to understand each other outwardly and inwardly like looking eye in surface and deeply. It confers the gender role between them. When they look each other's eyes, they read themselves as physically and mentally. They feel to reach in each other's souls. While they become attached each other with physically and psychologically. The physical attachment of them become in psychological attachment in each other. The male power shows the weakness of female tear and gender presentation. The performativity of gender role play through Olav's mind in *The Orange Girl* it becomes textual evidence of male politics as bold feature of literary art.

Butlerian notion depicts body politics and gender politics overlaps with in male politics. It make crystallizes:

The redescription of intrapsychic processes in terms of the surface politics of the body implies . . . presence and absence on the body's surface, the construction of the gendered body through a series of exclusions and signifying absences. But what determines the manifest and latent text of the body politics . . . That disciplinary production of gender effects . . . however it is clear that coherence is desired, wished

for idealized, and that this idealization is an effect of a corporeal signification. In other words, acts, gestures, and desire produce the effect of an internal core or substance. (172/3)

Gender performance is itself intrapsychic notion that reflects gender politics as surface level of politics. That claim Butler to manifests body politics as absence and presence on the body's surface. So construction of gender body and politics are more paradoxical as sense of the figure through the play of presence and absence on the body's surface. Body politic is corporeal signification to constitute act, gesture, and other movements through the performative tool to depict gender effects and created desire. She shows the internal core desire to produce the performativity in the way of expression.

While Gaarder shows the playful act between orange girl and Jan Olav through metaphorical images:

She made no reply to that, she just squeezed my hand firmly and tenderly-as if we were soaring weightlessly about in space, as if we'd drunk our fill of intergalactic milk and had the entire universe to ourselves . . . I stopped and stood before her. Gently, I stroked her damp hair and let my hand rest on the silver hair-clip at her neck. It was ice cold, but it warmed my body all the same. Imagine! I was the one who was touching it! . . . She stood looking down at the pavement before raising her eyes to me. (56)

Here Gaarder presents the physical attachment of gender performance between heterosexuality like squeezed hand, drunken milk and other performance. When they become in physical attachment, he exposes the inner feeling and images to depict in way of language. As textually, Gaarder shows male gaze to hegemonies for female

body as hypnotic way of behaving according to the performativity. The act of behave with heterosexuality and uses of gesture, posture and other behave to reflect through the memoir in the orange girl.

That's why, the reflection of human psychic digs out from the mind of character as Jan Olav and the orange girl 'Veronika' to establish the writing strategic sense. That's why, the capacity of the Gaarder manipulate the proliferative view through many gesture act and words. It becomes as to be established the writer stylistic expression.

According Butlerian notion as gender performatives:

The performance of drag plays upon the distinction between the anatomies of the performer and the gender . . . the presence of three contingent dimensions of significance corporeality; anatomical sex, gender identity, and gender performance. If anatomy of the performer is already distinct from the gender of the performer and both of those are distinct from the gender of the performance, then the performance suggest dissonance between not only sex and performance, but sex and gender and performance. As much as drag creates a unified picture of "women" (What its critics often oppose), it also reveals the distinctness of those aspect of gendered experience. (175)

Gender performativity presence through: anatomical sex, gender identity, and gender performance. As female bodies more politicizes than male body which depicts in Butlerian notion. Many psychoanalyses have presented about Electra complex and Oedipus complex ideology simultaneously to proliferate the literary art. Similarly, Orange Girl also have been reflected the Electra complex according to Butlerian notion of anatomical sex; And then gender identity and gender performance have seen

as way of behaving, dressing and other mechanism of social formation. But, male politicize the female body and objectify the situation with female like in the orange girl.

Butler attacks through the notion:

. . . very notion of an original; just as the psychoanalysis notion of gender identification is constituted by a fantasy of a fantasy, the transfiguration of another who is always already a "figure" in that double sense . . . gender fashions itself is an imitation without an origin. To be more precise, it is a production, which in effect-that is in its effect-postures as an imitation. This perpetual displacement constitutes a fluidity of identities that suggests openness to resignification and recontextualization; parodic proliferation deprives hegemonic culture and its critics of the claim to naturalized or essentialist gender identities. (Butler 175/176)

The performance female body constitutes the posture, gesture, imitation to politicize the masculine formative reason as extensive use of Lacanian psychoanalytic to be establishing gender performativity from Butlerian notion. She claims for the patriarchal society to create own mechanism according to male desire for objectifying of the female body. Gender depicts double deal of performance to proliferate figures and constitutes of identities.

The reflection of memoir depicts from Gaarder to manipulate through the creation of the orange girl. "The playful game of life has no place for memory or reflection; it has enough to do with itself." (Gaarder;53). That's why the deep thought has been presented as memoir or reflection but life is playful game that act depends upon contemporary situation. The male politics objectify the female issue:

. . . my heart began pounding in my chest. There is a thing called blood pressure, Georg in extreme situations it can suddenly shoot right up, sometimes in one bound. But don't let that keep up a way from great experiences and deep impressions. . . . It was her face, Georg, the squirrel face. It looked as if an artist and a good one at that had painted it. (74)

Euphorically, he exposes the extreme situations and great experiences, and deep impression. He elaborates the situation of farewell for son though the inspiring letter. But his palpitation become highly pressure and full of heart to create bound. He could not express in but try to expose through the words;

I was elated, my brain began to produce too much of a chemical we doctors call endorphins. There is a special word for this almost clinical state of elation. We say that the patient is euphoric. This was the state I found myself in now . . . I tumbled in and announced that I was going to be married... my brain stopped producing endorphins all together, and I wasn't euphoric any longer. I understood nothing. I understood less than I'd ever done. (75)

Gaarder psychologically and biochemically try to presents the evidence of gender performativity. Body is state of bio-chemical so it is a totally scientific expression of chemical body which on releases the action to depend upon bio-chemical functions of way in behaving. That's why, human behave determine or play the role from the bio-chemical: endorphin for love and peace, dopamine and other chemical release own functioning in behavior. But here is played the role of male politics and hypnotized for female/heterosexuality

Resistance of Gender Role Theory as Performativity

Intractability of performativity depicts through body politics and gender performance extensive use of Lacanian psychoanalysis as Butlerian notion of performativity. Here Gaarder reflects the memoir of the expression of self-subjectivity as ‘mirror stage, imaginary stage, symbolic stage and real stage’ in *the orange girl*. Butler is deeply invested political ideology as formative of subject performative actions, how bodily practices and rituals signify and how they form subjects, then, may work against dematerializing readings of Butler's texts. Her issues are reformulation of materiality as materialization and her identification of this process with ritual.

Gaarder also deeply invests the interiority physical and psychological phenomena from his character in the orange girl. He constitutes the identities as integrity form of Veronika. Orange Girl is a figure of interior psychic space inscribed on the body as metaphorical significance for reader brain. Gaarder’s con trick style itself digs out the performativity as linguistic form of performativity.

Butler claims of interiority of gender performativity through in this sense:

The figure of the interior soul understood as “within” the body is signified through its inscription on the body, even though its primary mode of signification is through its very absence, its potent invisibility. The effect of a structuring inner space is produced through the signification of a body as a vital and sacred enclosure. The soul is precisely what the body lacks; hence, the body presents itself as a signifying lack. That lack which is the body signifies the soul as that which cannot show. In this sense, then, the soul is a surface signification that contests and displaces the inner/outer distinction

itself, a figure of interior psychic space inscribed on the body (172)

The signification of body is primarily absence of invisibility that is effect of a structuring inner space. When the body lack of itself is manipulated the soul reflection inner way, the body absence is the presence of soul recovered the role of gender performance. Here, Butlerian notion make clear from a “the soul is the prison of body.” (Butler 172). It make crystallizes the notion co-existing relation of surface performance and underlying performance of gender role as performativity.

The researcher confers textual evidence to manipulate in this way:

I followed at a distance, because I'd made up my mind not to reveal myself until we once again aboard the Frogner tram. But, sadly, on this crucial point I'd made a false assumption. She didn't walk all the way down to Storgata to take the tram this afternoon just before we arrived there, she got into a white car. It was a Toyota, and there was someone sitting in the front seat. It was a man . . . she suddenly turned and looked at me . . . And who was this lucky man? I hadn't an opportunity to see how old he was; . . . all I could tell, but he might also but . . .

Gaarder (40-1)

Gaarder shows the relation and difference between male desire and male politics through the performance of body. Here, he depicts about Olav way of behaving and his psychological state. Olav wants to visit for Orange Girl where he met at first sight so he follows to her physically and mentally but he achieves false assumption. She was with someone and her indifference act play in reality.

Here is another textual evidence for resistance. The new ground of gender performance has depicted by Gaarder. That is:

I was disappointed in my own defective sense of judgement and, with a

lump in my throat . . . She hadn't seen me. Darkness had begun to fall over the plaza. It was hot, very hot, but even so I felt cold, I shuddered . . . I realized she'd come into the square with a young man of perhaps twenty-five. He looked tall and good-looking and sported a full, fair beard. He looked exactly likesome polar traveler. What worried me most, though, was that he didn't seem at all unsympathetic. So, I had lost. But it was my own fault. I hadn't followed the rules. I had broken a solemn undertaking. I'd got mixed up with someone who was nothing to do with me, (82-3)

Olav expresses his mental state when they become gathering in a Christmas party. He realizes opposition himself than the situational fact as psychologically and physically. He has seen Veronika with young gentle man that become feel himself as cold, shuddering. He compares himself with that man and he felt to lose her company. Then his mentally tussle reflects from surfacing. Here writer digs out the inner desire of male to design the strategy for achieving the goal. Strategies fail while the rules are broken that make realizes for him. Strategies are itself politics but here gender politics reflect through his characters.

Gender performance is deeply invested what seen in surface and perception of performativity. It attributes contextual understanding as collective consciousness. Butler's *Body and That Matter* is extensive use of Lacanian psychoanalysis and her *Gender Trouble* is extensive use of feminism where politics is attached itself. Where political concept emerges there have searched identities and reflect the identities, so performativity reflects the collective identities. Butler presents:

If gender attributes, however, are not expressive but performative, then these attributes effectively constitute the identity they are said to

express or reveal. The distinction between expression and performativeness is crucial. If gender attributes and acts, the various ways in which a body shows or produces its cultural signification, are performative, then there is no preexisting identity by which an act or attribute might be measured; there would be no true or false, real or distorted acts of gender, and the postulation of a true gender identity would be revealed as a regulatory fiction, (180).

Here Butler claims features of performativity not only constitute the identities those depends upon expression and perception collective significant. The relation and distinguishes between expression and performativeness is more pivotal because various ways a body shows or produces the confluence as surface and underlying meaning. In above expression of Butler, to claim performativity is follow regulatory fiction, so that there is no fixity in preexisting ways of behaving.

The performance itself depicts the attribution this way:

Who was the man in the white Toyota? I asked. I had asked as a joke. Really only to tease her. I already knew that he was some old flame of hers. At least, that was what she'd said to Dad. But now she become strangely confused, first she turned to me looking pale. Then she sat down at the kitchen table. 'He wrote about *that* as well!' she sighed. 'I think he was a bit jealous,' I said. When she didn't say anything more, I asked again: 'Can't you just tell me who was in the white Toyota?' She gave me a thoughtful stare. It looked as if she was contemplating jumping through a plate glass window. In a low voice she said: 'It was Jorgen.' I felt dizzy. Jorgen?' I said. She nodded. I felt . . . giddy. (142)

Here Gaarder presents to Georg for asking joking style past situation of Veronika and white Toyota. Her son himself teases old flame/ sweet heart of hers. She was unknown about that matter in letter of Georg from Olav. At moment, her bio-chemical reflect the change in pale of facial color. Then change her ways of behaving; she sits down at kitchen table, her long loud breathing, and other performances. When she did not say anything more, he asks again about white Toyota. Her thoughtful staring shows contemplating/ deeply thinking and other gestures to manipulate performances of body. Her voices and confers answer that was Jorgen. Jorgen is her second husband when Olav has ceased then they marry. She skeptic deeds and answers to make himself feel dizzy/ be wilder.

Georg tries to excavate the ground reality of Orange Girl. Gaarder presents; I almost felt a bit sorry for the old chick now. She was still pale. Despite myself, I said: 'Could I ask which of the two the Orange Girl was fondest of?' 'No,' she said emphatically, 'you can't ask.' She wasn't angry, but she was firm. Then she began to cry. I decided to let the whole matter rest, because if I'd learnt one thing from my father, it was that I had no right to meddle in things that didn't concern me. I had to be careful not to get too close to a fairytale whose rules didn't include me.(143)

Here, Gaarder takes support the son to dig out the female mind as he said that could I ask which of the two the Orange Girl was fondest/ attachment of. At moment, she confers the answer emphatically no "you can't ask." She is firm and cry to depict her emotion and feelings. He realizes a bit in old chick. Then decides to let the whole matter rest because he has no right to intrude in things, that does not concern with him.

As conic views, Gaarder depicts the gender politics to excavate the new ground for literary art in *The Orange Girl*. Where, he uses con trick way and subtle

way of expression. Not only this evidences are of gender politics as performativity, other textual evidence in the text those are representative issues for the depiction of male politics.

Redefining Gender Role as Performativity.

The core issues are depicted through theoretical evidence and textual evidence for exploration of gender performances that those defining are lack in *The Orange Girl*. The researcher quests the relation between gender politics and male politics through the theoretical tool of performativity as Butlerian notion. This research confers the exploration ground for coming researcher. Thus, male politics is overlaps with gender politics in some level. However, it proliferates the idea of relation with body performance and gender performance, and male strategies.

The researcher takes supports to crystallize for redefining gender performance in this way of Butlerian notion:

This repetition is at once a reenactment and reexperiencing of a set of meanings already socially established; and it is the mundane and ritualized form of their legitimation.⁷¹ Although there are individual bodies that enact these significations by becoming stylized into gendered modes, this “action” is a public action. There are temporal and collective dimensions to these actions, and their public character is not inconsequential; indeed, the performance is effected with the strategic aim of maintaining gender within its binary frame- an aim that cannot be attributed to a subject, but rather, must be understood to found and consolidate the subject.(178-9)

According to Butler, almost set of meaning determines socialized, ritualized and ordinarily their legitimating but individual body enacts significant stylized into

gendered modes and that action become as public action. That depends upon collective dimensions to their actions as public performance so it is affected of strategic aim to maintaining gender that becomes binary frame. Performance is become holistic approach than the aim of attribution and what finds in subjects so it depends upon understanding level.

Body is reacted according to biochemical what perform in the way of behaving. Symbolically trigger for Orange Girl as male politics. Here depicts the images inner of mind in the surface level but it reflects the memoir, posture, gesture, acts and so on. Gaarder shows:

you can kiss me now, Jan Olan. Because now I've caught you at last. I put my hands on her shoulders and kissed her lightly on the mouth. She said, 'No, you must kiss me properly! Moreover, you must hold me in your arms. I did as the Orange Girl had bidden me. She laid down the rules. She tasted of vanilla. Her hair smelt fresh as citrus. I had the decided feeling that two spry squirrels were clambering about high in the orange tree's crown. I wasn't sure what game they were playing, but at may rate it was something they were wildly engrossed in . . . (95)

Here, Olav expresses the context between Orange Girl and himself for his son through the letter. It is more symbolical presented how act performativity deal each other while caring and sharing idea. Hypnotically and physically, they become attachment each other through kissing, touching, and smell of heterosexuality. The persuasion of Orange Girl has reflected in hypnotically and physically as hegemonic of male politics. When they become attached each other to play the role of gestures, postures, acts and so on other behaving as kissing, and he said won't say a lot more about that situation

While, they exchange gesture deep sense of both hearts, they feel externally and internally attachment. He makes daydream in all atmosphere. How use of expressing language and bodily perform in the atmosphere of the gender politics.

Another textual evidence of gender politics to present:

I looked at the Orange Girl again. Then a shock went through my body. It must have been something like waking up from deep hypnosis. I gripped her hands tightly, tightly. I was about to burst into tears. Then I said it 'Veronika!' I explained she become I am wandering if she did not wipe a tear from the corner of her eyes as well I sat there looking into her eyes, and now my gaze did not waver. Nothing could hold me back now, I banished all bashfulness. Suddenly I had the courage to bare my soul to her . . . perhaps there is no intimacy to compare with two gazes that meet with firmness and determination and simply won't relinquish each other. (87)

The movement of body has determined the performance that is interrelated with body politics. Which are deeply rooted with heterosexuality? So that gendered have played with politics as a patriarchal norms and value which is socially constructed. In the sense of Orange Girl, Gaarder promotes the male ideology through physically and hypnotically to manipulate the proliferative idea. While become eyes are one, his body has shocked inwardly. When he feels like that level, he has found firmness and determination in each other.

Butler advocates many issues about; body politics through *Body and That Matter*, gender politics through *Gender Trouble*. Here, she advocates:

The possibilities of gender transformation are to be found precisely in the arbitrary relation between such acts, in the possibility of a failure to

repeat, a de-formity, or a parodic repetition that exposes the phantasmatic effect of abiding identity as a politically tenuous construction. . . . That gender reality is created through sustained social performances means that . . . an essential sex and a true or abiding masculinity or femininity are also constituted as part of the strategy that conceals gender's performative character and the performative possibilities for proliferating gender configurations outside . . . frames of masculinist domination and compulsory heterosexuality. (179-0)

Gender performance itself becomes transformation between heterosexuality or two bodies. Here, she advocates arbitrary relation between acts and failure of repeated behavior that becomes deformity and abiding identities as a politically tenuous construction. Gender reality constituted or created through sustained social performances. Which are essential of both sex and heterosexuality as strategy. Outwardly, restricting and conceal/hide the gender's performative character and performative possibilities depict proliferating gender configuration that becomes restricting frames of masculinity domination and compulsory heterosexuality. Thus, gender performance is itself an amazing issue.

Gender is formulated social fiction, which mostly design male ideology. In this sense, Male politics dig out the sense of performativity through:

I seem to remember we sat there for a long time without speaking. But there was a connecting thread I had to return to. 'so it wasn't Mogens in the toyata?' no, she said. Who was it then? She hesitated a fraction before answering, 'No one,' she said. 'No one? I queried.' He was a sort of ex-boyfriend. We were in the same class a sixth-form college.' I think I smiled. Ever so she said: we can't own each other's pasts, Jan

Olav. The question is whether we have a future together.(Gaarder 93)

The memoir reflects through words and passion in the Orange Girl. He expresses the matter of subconscious level, which has played the role of male politic. Because, Jan Olav questions for Orange Girl about ex-boyfriend but here reflects the Oedipus complex through performativity. She shows gender politics of life span

The images become stylistic as strategic and stipulated as way of expression.

The art of words combination are more stylistics and stipulate in the Orange Girl.

Gaarder presents persuasive way for Georg as:

. . . when you're at nursery school – the time of writing – and to the time of reading, which will be yours alone, when you sit down with this. I should tell you that it makes me feel deeply emotional writing this letter to a bereaved son, and it must hurt a bit to read, too. But you are a little man now. If I've managed to commit these lines to paper, you must bear to read them. As you realize, I've faced up to the fact that I'm possibly about to go away from all this, from sun and moon and all existence, though most of all from your mother and you. It's the truth, and it hurts. . . .Today – I mean at the time of writing – you're much too young to understand the story. (13)

The art of writing drops in words of feeling, images, experiences, and psychic thoughts in *The Orange Girl*. Gaarder presents the arts as media res technique of contents. He also digs out the child psychology as child literary feed. It also acts as performativity of writer because he releases the way of expression and way of behaving as somewhere indirectly and somewhere directly. This technique has con trick to persuade for Georg and similarly with Orange Girl. Mostly persuasions have used in politics to convince for other. So here also has applied the male politics in the

Orange Girl.

Thus, it can be asserted that Gaarder stipulatively presents the male politics as performatively. He depicts the male ideology to make hegemony for female as physically, as hypnotically, as socially and other way. Presenting the Scandinavian country Norway where women have empowered than the other society. He critiques the postmodern civilization. Later, he also demonstrates his longs for postmodern civilization when he lets the happy circumstance of Veronika with Jargon. However, the persuasions are essential as poststructuralist and postmodernist way of performances are depicted in the Orange Girl. Hence, there is no legacy without of gender performativity without male's presence.

III. Creative Fusion of Gender Performativity and Male Politics.

The core finding of this research is that; gender performativity outlives itself in political strategy just like male ideology feed from gender performance. This gender politics and creative fusion of gender performativity and male politics is exposed in the characters of Georg Roed, Veronika and Jan Olav.

While the former embraces male strategy, Georg does not altogether abandon the protocol of male politics and strategy. Gender politics confers meaning, direction and vitality to the gender performance and performativity and it also binds the male desire or male ideology. Georg becomes able to satisfy his hunger for new way of life in the performance of Scandinavian society in Norway. The primitive thought provides him an opportunity for philosophical inquiry and captivating which also explores human existence the sense of epistemological. Similarly, Olav's letter expresses his restatement and new excavated towards the human existence in postmodern Norwegian civilization. However, he eventually could not embarrass himself from the relation of aesthetic beauty and epistemological beauty of life. It is so because he initiates the mission gender performance with the purpose of performativity as Scandinavian consciousness. That is to say, he tries to politicizing the female body of Veronika. It shows his indirect longing and willingness for male politics along with the desire of the male gaze and gender performance.

Gaarder presents strategy of male politics between gender performativity and objectifying female body to achieve for Orange Girl. This politics seems to be creative as it provides the new ground for variety of performances. Georg criticizes gender performance and gender politics in beginning. His latent desire of dismantling male ideology is evident when he interprets Scandinavian female scenario creating different stereotypical images. He creates the overlapping relation

between gender performance and gender politics, which strongly strengthen the politic between female body and male desire. His ambivalence regarding the Orange Girl is also significant to proliferate the literary art. However, his dwindling stance comes to end when he accepts Veronika herself of being the Orange Girl he exhibits deep veneration and respect towards the strategy of his father which proves the ethos of male politics and gender performances.

Similarly, gender performance eventually welcomes male politics from gender performance regenerated. He believes that this regeneration is able to proliferate the gender performance and male strategy. It also avoids the existing performative disorder and gender politics. In this way, Gaarder resembles his ambivalence regarding gender performativity and male politics through his characters in the text. The politics gets resolved when both Veronika and Jan Olav cooperate to revive the proliferation gender performativity.

Hence, gender performativity and male strategy/politics Scandinavian civilization is backed up gender politics of Norway and vice versa. This is how the creative fusion between male politics and gender performativity is represented in the form of male politics in *The Orange Girl*.

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