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Gender Role as Performance in Angela Carter's *The Passion of New Eve*

-Sushmita Mishra

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By

Sushmita Mishra

Roll No: 069/070/043

Symbol No: 282165

T.U. Regd. No.:6-2-38-1000-2008

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Letter of Recommendation

This thesis entitled "Gender Role as Performance in Angela Carter's *The Passion of New Eve*" by Sushmita Mishra has been completed under my supervision. She carried out this research from June 2016 to June 2017. I hereby recommend this thesis to be submit for Viva-Voce.

Khem Raj Khanal

Supervisor

Date :

Tribhuvan University
Central Department of English

Letter of Approval

This thesis entitled "Gender Role as Performance in Angela Carter's *The Passion of New Eve*" submitted to the Central Department of English Tribhuvan University by Sushmita Mishra has been approved by the under designed members of the research committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

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Sushmita Mishra

Abstract

The thesis is an analysis on Angela Carter's novel, *The Passion of New Eve* based on the idea of gender role as performance. This research focused on social construction of power, femininity and gender roles corresponding between sex and gender. It questions the patriarchal power structure that shapes the individual's identities. The characters show the gender roles assigned to them through symbolism, dualism, religion, psychoanalysis, and reference to mythology. There are female characters who represent femininity based on patriarchal notions. Using the Judith Butler's theory where everyday action, speech utterances, gestures and representations, dress codes and behaviors as well as certain prohibitions and taboos all work to produce what perceived as an essential masculine of feminine identity. I have analyzed characters investigating how the main character's gender identity is a construct. The presentation of a subversive performance of gender examined through the idea of symbolic power of Phallus. The reversal of gender role is evident as women are in power by representing them strong and aggressive. The characters' gender roles are deconstructed and their individuality put to question in relation to their assigned role in the novel. The analysis of Carter's work demonstrates that she is against the imposition of gender roles and identities by patriarchal societies. It reflects the contemporary view of gender and sexuality as construct.

Gender Role as Performance in Angela Carter's *The Passion of New Eve*

This study focuses on gender roles in Angela Carter's novel, *The Passion of New Eve*. The central theme of the novel is the change in relation to gender anxiety and identity crisis. The narrative comes out with the cultural and social myth, which limits and control modern day society by examining the social formation of gender roles. The work deals with shifting identities where sex and gender related issues constantly put to question. The representation of gender role in novel raises the debate on the social construction of femininity and gender roles. It questions the patriarchal power instruction that saves people identities. There are female characters in the novel; they represent the femininity based on patriarchal notions. The analysis based on some approaches presenting impact of several characters on the main protagonist. An investigation on how the main character's gender identity is constructed; the presentation of a subversive performance of gender; and Carter's attitude towards myth. The analysis of Carter's work demonstrates that she is against the imposition of gender roles and identities by patriarchal societies. It reflects the contemporary view of gender and sexuality as constructed by social norms and values.

The Passion of New Eve by Angela Carter, the contemporary British novelist, works on feminism. The novel examines within the context of feminism and in particular, with the theory of Judith Butler regarding gender identities and gender construction. Many British novelists in the late 1960s and 1970s were keen to engage in the feminist movement. In 1949, Simone de Beauvoir published her famous book *The Second Sex* that initiated the second wave feminism, which well known for its women's liberation movement and women's fight for equal rights and opportunities with men as well as women's free choice. The central message of Beauvoir's book was the famous line that, "one is not born a woman, but rather becomes one" (cited in *Gender Trouble*). Judith Butler adopted this claim later in her work, *Gender Trouble*.

She proposes that “gender identity is not innate, but rather a set of behavior that all members of a culture perform” (61). Therefore, gender is a performance that is constructed by the dominant patriarchal society and culture. Butler emphasizes on the instability of notions like gender, sex and sexuality and argues that these notions are the effects of institutions and discourses. She demands “a genealogy of the category of woman”, according to which feminists are required to make inquiries into how the category of woman is produced and restrained by power structures (9).

The study of gender construction is especially important in the works of feminist novelists who try to present the female characters’ identity, their relationship with the male characters and the roles, which are assigned to them. All of them are prescribed by the patriarchal society, which always regards women as inferior sex, and the other is superior one. Carter aims to show gender construction within her works. In addition, how the female characters attempt to counter the ‘inscription’ of patriarchy. Carter has an anti-essentialist stance in her novels that questions the universality and essentiality of notions such as sex, gender and sexuality.

The Passion of New Eve is in some sense about the performance of gender. According to Erla Maria Davidsdottir, the novel “is a feminist debate on the social construction of power, gender and femininity” (3). It involves the adventure of Evelyn, a misogynist, who starts the novel as a man, but ends it through an enforced sex change as a woman. The title of the book is significant, because it refers to the creation of a new Eve or in other words, a new woman. This creation involves suffering of the main character. Carter uses a biblical myth, which is the creation of Adam and Eve, to tell her story. However, she aims at demythologizing of the original myth since she believes that all myths are the creations of human mind and are rooted in patriarchal culture. Butler’s performativity theory, which she introduces in her seminal work *Gender Trouble*, based on the repetition of the imitation. Eventually it

becomes a norm, the original. She further points that the “Substantive effect of gender is performativity produce and compelled by the regulatory practices of gender coherence (....).Identity is performativity constitute by the very ‘expression’ that are said to be its results” (33). The biological male Tristessa turns himself into a female holly- hood movie Star through masquerading as a woman in appearance. If we look at Tristessa from Butler point of view, his female identity is create by the result of his masquerade. He is biologically man. In the concept of phalocentrism, he was to perform as male the traditional approach would exclude him due to is maleness.

Butler claims, “Sex does not cause gender, and gender cannot be understood to reflect or express sex” (142).Tristessa’s sex does not cause her gender denied a sex assignment surgery by the mothers years ago. Tristessa achieve his gender transformation through his masquerade. Butler suggests the action of gender requires a performance that repeated through character Tristessa as a female imitator, regards as woman even though she still acquires male genital.

The female characters in the novel, who represents traditional concept of femininity. Leilah, a young Afro-American nightclub dancer. She is the object of lust and desire for men. The other character is Mother, the leader of a female group, who represents the maternal power. She has power to change men into woman, who castrates Evelyn. Tristessa represents an ideal and untouchable femininity. The protagonist’s encounters with these socially constructed characters, which helps him/her transformation. Angela Carter tries to present in her novel that one’s gender and identity are construct by society and our roles in society are assign by the very society in which we live. This study attempts to explore gender construction in Angela Carter’s novel *The Passion of New Eve*. It shows how the characters within the novel may counter such construction based on theory of Judith Butler gender construction.

Evelyn the protagonist of the story is a British man who travels to United States taking a new post in a university. Right in the opening sentence, the reader gives hints of Evelyn personality. He is self-centered person, whose gender identity has been constructs in accordance with his sex and the patriarchal principle of the phallocratic world where he lives. The novel opens with the flash back of Eve “The last night I spend in London, I took some girl or other to the movie and thought her meditation, I paid you a little tribute of spermatozoa, Tristessa” (5). The same attitude continues in the rest of the chapter. Evelyn represents all the characteristics of patriarchal. He introduces to the reader mostly through his sexual acts. His views on woman are pre-dominantly superficial, the only thing he wants from them is “the body, all body, to hell with the soul” (7). The author portrays this outlook by the manner in which Evelyn handles the various woman he encounters throughout the narrative; on his last day in London, he goes to see a movie of his first object of desire, Tristessa. He does not have any desire to remember his date’s names. He does not have least interest on her. She remains as “Some girls or others” (5),”a girl whose name I don’t remember” (6),”a girl whose name I forget” (8). This performance, which he subjects his woman friends can be associated with phalocentrism. He is showing himself as subject and woman as object. He is control by his phallus and the power assigned to it making him superior and woman inferior considering himself “nothing but cock”(25), as he was taught by his father to “stab with phallus”(75).

At the very beginning of the novel, the argument of performativity brought onward with the given statement:

Our external symbols must always express the life within us with absolute precision: how could they do otherwise, since that life has generated them? Therefore, we must not blame our poor symbols if they take forms that seems trivial to us, or absurd, for the symbols

themselves have no control over their own fleshly manifestation, however paltry they may be; the nature of our life along has determined their forms. (6)

The narration opens with the description of the protagonist as chauvinist of the worst kind, sadistic, conceited and egotistical. She suggests that our external symbols do not necessarily always expressed the life within. He is an individual whose gender identity has been socially construct in accordance with his sex and patriarchal principle of the phallocratic world. He lives in a consequently, the systematic mistreatment of his lovers is not an innate sexual drive but is instead the result of how he has been culturally taught to view femininity. His views on women are predominantly superficial; the only thing he wants is “the body, all body, to hell with the soul” (7), portraying his phallocentric male sensibility. The author portrays this outlook by the manner in which Evelyn handles the various women he counters through the narratives. Those manners are insignificant in his eyes, which shows woman as playthings that he uses for his erotic desire and then rejects them. The behavior constructed to the Evelyn is not only the result of his manner but it is the result how he views femininity culturally. Evelyn had learnt to like Tristessa since his nanny has taken him to cinema when he was child. At one point, he says:

I always like that particular quality in a woman for my nanny, although sentimental, had had a marked sadistic streak and I supposed I must have acquired an ambivalent attitude towards women from her. Sometimes I'd amuse myself by tying a girl to the bed before I copulate with her. (9)

Through this description, Carter emphasize how gender as an artificial construct. Gender is a product of various social technologies such as cinema. What they view in the cinema they feel it real and apply in their life.

The aim of novel is to show on the following sentences: “A critique of this symbol is a critique of our lives” (6). The author takes these symbols and then deconstructs them in order to show the flexible nature of gender.

Simone de Beauvoir, in her famous quotation asserts that “one is not born woman, one become woman” (*The Second Sex*). Butler agrees with her that “no one is born with the gender-gender is always acquired”; however, Butler continues her interpretation in a disapproving way by saying:

Beauvoir was willing to confirm that one is not born with the sex, as a sex, sexed, and that being sexed and being human are coextensive and simultaneous...cultural construction of sex, the myriad and open possibilities of cultural meaning occasioned by a sex body. (Butler142)

Carter brought a new prescriptive to what Beauvoir said concerning becoming a woman. According to Carter, the construction of gender is valid for both sexes, not only for woman. Thus, she claims that “to be a man is not a given condition but a continues effort” (Carter 63).

Carter shows nature of gender not only through the characters but also in narrative style. It consists of both masculine and feminine element. The narrator is transsexual. The novel states racial difference for different symbolic purpose. At the beginning Evelyn wonder in a loud, collapsing New York a war zone where black have begun to build a war around Harem in preparation for battle against white. Evelyn also engages in sexual relation with a black girl named Leilah. Their erotic union shows a union of opposite not only in gender and racial sense but also in alchemical symbolism. Carter’s city in chaos- the “misrule” that Gilbert identifies as a feature of narrative of transvestism- is also understood as an “alchemical city” (16) in the process of transformation. A practicing alchemist who lives above Evelyn city the hermitic belief that chaos is the “primordial substance ... the earliest state of

disorganize creation, blindly impelled towards the creation of new order of phenomena of hidden meaning” (14). Through the narrative, Carter’s uses the symbol of alchemical transmutations. The very first thing we hear of him is “the age of reason is over” (13). From a feminist point of view I consider this as reason, knowledge, mind, these all are connect to masculinity in the feminist critique. However, this does not mean that age of femininity will start, although this is what the Mother and her female guerilla aim to achieve. Carter in the end does not provide such a resolution because she believes none of the side would be victorious.

Again, we move forward to show the gender role through the character. Evelyn moves to New York to take the position of lecture at a university, which marks the beginning of the transformation. He will eventually be subject. His transformation is create when he encounters the different types of feminine icons created by patriarchal principal. The first female he meets is a black dancer and prostitute named Leilah. During his love affair with Leilah, Evelyn becomes the masculine drive, saying, “I was nothing but cock” (25). As a man, Evelyn understands himself to desire subject and woman mere object. She represents type of femininity, which Carter examines in the novel, ironically reproduces as “Mirror that reflects back on one of the stereotypical image of feminine that men has created and then projected on to woman” (Perez-Gil). The reader comes to have a biased approach on Leilah and learned her story only through Evelyn’s point of view when Evelyn takes the way to desert he relieves himself with justification of her being “Doubly degraded, through her race and through her sex” (Carter 37). She is victimizing by his racism and sexism. From Evelyn’s points of view, she is the one who is slowly responsible for what happens to herself because she is one who has seduced Evelyn in the first place. He believes that “this affliction she has given him is twice as virulent” (38). Because she is not only a woman but also a black woman, therefore she is supposed to

be twice reason of Evelyn's degrade. She reports everything through the medium of Evelyn's. He does not seem positive about the ways she speaks. He has difficulty in understanding Leilah speech. Adapted to phallogocentric order, Evelyn is confused by a feminine speech that is "a wordless song" (25).

Her speech contains more expostulations than by sentences for she rarely had the patience or the energy to put together subjects, verb, object and extension in an order and logical fashion, so sometime she sounded more like a demented bird than a woman, warbling arias of invocation or demand. (18-19)

Through the description Leilah's language as wordless suggests gynocentric order; in opposition to Evelyn phallogocentric order. As Evelyn comments, "Her argot or patois was infinitely strange to me, I could hardly understand a word she said" (26).

Evelyn's mistakenly sees Leilah's life as childlike, as the "sweet, blurred, safe world of early childhood" (27). When she looks at herself at mirror on the sign of femininity, she doesn't understand her image for herself, but some formal other" (28). Thus Evelyn's looks at Leilah looking into a jaggedly- broken mirror. "So, together, we enter the same reverie, the self-created, self-perpetuating, solipsistic world of woman watching herself being watched in a mirror that seem to have split a part under the strain of supporting her world"(30). However Leilah's apparent deadly passivity marks a knowing use of masculine symbol system. She "systematically canalized herself and becomes dressed meat" (31). In doing so Leilah deliberately, plays with a feminine role. All description about Leilah was shown through male gaze. She is seventeen years old exotic dancer. The first thing Evelyn notices in her- obviously physical without any surprise is the form of her leg and the movement of her legs are appalling to him in an erotic way. He decided,

As soon as I saw her legs, I imagine them she coil or clasped around my neck...I saw

her dress was a sleeveless, vestigial shirt-waist and she had unbutton the front to flaunt small, high, pointed breast on which nipples, painted bright purple to match her mouth, struck out a full half inch from the flesh. Her white, rolling eyes caught mind and started at me for an endless second with all the manner of mocking invitation in their opaque regard. (19-20)

He started describing what she wears at the first time when he saw her. He describes her physical structure make up and other things. He puts his mind to have her as a medium of sexual pleasures. He does not have emotional link with her. He only saw as an object of sex. He thinks, "Chaos delivered her to me through me for my pleasure, for my bane" (27). Leilah is show as submissive, silent and performativity through the feminist critics of Carter. In Evelyn's eye, Leilah represents sexual object quickly turning into aggressive act of rape, as he gets tired of her. When Leilah gets pregnant by Evelyn, she demands with him stay with her, which initiates fear in him, the fear of being "change down by domestic life, thus retaining his male ego in the feminine unconscious" (Perez-Gil). Evelyn's ultimate act of selfishness is seen when he leaves Leilah; after abortion. He heads to the desert, where he would be purify by the "Primordial light, on unexhausted by eyes" (Carter 38).

The next character of the novel who is socially construct as a mythological goddess is Mother. Mother is the castration-fixated matriarch. Mother shown as a giant prophetess who is described as "her own mythological artefact" (60). She represents male fear of woman. She will take revenge upon Evelyn for his irresponsible act. She demonstrate frightening fear associated by some male. The way Evelyn's treats towards Leilah, Mother, a "great scientist who makes extraordinary experiment" (49), will literally castrate him. The giant proportions of Mother are describe as mixture of a black parody and myth:

Her head, with its handsome and austere mask teetering ponderously on the bull-like pillar of her neck, was as big and as black as Marks' head in Highget Cemetery; her face had the stern, democratic beauty of a figure on a pediment in the provincial square of people's republic... Her Statuesque and perfect immobility implied the willed repose a greatest imaginable physical strength. (59)

Through this description, Mother is shown as great mother. She symbolizes fertility and nourishment. An infant ready to suckle her multiple breast, link her with such goddesses as The Great Diana of Ephesus, usually represented with numerous breasts. Indeed mother has many names" (49). She is named "Cybele" (49), the great mother (Magna Mater) of the god and goddess and she is also the Earth Mother a "Chthonic deity" (47). Define by the Jung, in terms clearly reminiscent of Carter's monstrous black Goddess of Beulah.

In the underworld of the Mother to adopt the Faustian, imagery Evelyn is urged by Mother to "reintegrate the primal form" (64):

Her flesh seems to me molten, burning. I caught one glimpse of her gapping vagina as I went down; it looked like the creator of volcano on the point of eruption... She rose up on her elbow and watched my exemplary humiliation with perfect impassivity. (64-65)

As Faustian" imply a situation in which an ambitious person surrenders moral integrity in order to achieve power. As Faustian imagery Mother creates the rape scene, standing mythological reference humorously revises gender roles. These roles pray fully dramatize what Freud and Karen Horney, for instance, have identified as highly unsure feeling experience by the male upon seeing the female genital organs, and in particular in those of their mother. Mother becomes the Archaic, Devouring, and Engulfing Mother of male imagination. Indeed, she is literally the castrating

mother, for which her surgeon's knife will cut Evelyn's genitals and through a series of operation and brain conditioning, what mother calls "Psycho-surgery" (68). After operation Mother, turn him into an attractive young woman. Eve as the essence of male desire. As Mother say, "I am the Great Parricide, I am the Castratrix of the phallogentric universe, I am Mama, Mama, Mama!" (67). She also goes on opinion that "Woman has been the antithesis in the dialectic of creation quite long enough... I am about to make a start on the feminization of fathers time" (67). Sophia, one of the woman in Beulah, explains the way to the frighten Evelyn. Mother is hybrid creature. She arouses change in what concern the role of nature, especially in what is relate to gender. By constructing mother as "Complicated mix of mythology and technology" (48), Carter, challenges the binary between natures and artificial, human and machine. Through mother large body Carter, challenge the patriarchal society. The novel also challenges female role, since mother can be consider the matriarch. Mother shows as provider taking opposite space of man. Mother has power to change bodies. As she transforms Evelyn, a man into an Eve a woman. Mother is challenging the god creation instead of doing good things. She destroys what nature created and recreates new life. By doing so, she makes clear that biological gender norms do not exist in her world, Beulah. Myth proposes to reactivate myth is more instructive than history. By using technology, Mother plans the virgin birth that she uses to castrate Evelyn. She excavate what we call the "fructifying female space" Inside you and make you a perfect specimen of womanhood" (68). Eve will represent the virgin mother. According to Mothers, intention she becomes pregnant with his/her own sperm. The programme of Mother shows female space without the mortal intervention of male time.

Power and authority constantly question the narrative. The struggle between sexes becomes proof through Evelyn's change from a man with power, into a

powerless woman. Adopting Lacanian theory, Carter turns the image of phallus into a tool of power, i.e. “To ‘be’ the phallus is to be the signifier of the desire of the other and to appear as this signifier” (59). This power according to Lacian varies between men and women.

“For women to “be “the phallus means, then to reflect the power of the phallus, to signify that power, to “embody” the phallus, to supply the site to which it penetrates and to signify the phallus through “being” its other, absence, its lack, the dialectical confirmation of its identity”.

(Butler 59)

This signifies that only men can attempt the phallus, which gives them power and authority over woman. This ideology is very evidence in Evelyn’s case, when he is in England and New York; he has the power and is in control of his destiny, simply because he “is” the phallus. However, as soon as, he leaves the city for the desert, a land unknown to him, his power reduces and the symbol of phallus becomes insignificant. He is taken by a group of warrior from patriarchal world where the man is consider superior, to the strictly matriarchal world of Beulah where man is consider obsolete. The first symbols show new circumstances for Evelyn when he is capture by Woman and bring him to Beulah, he immediately notices a

Structure, chipped out of granite dragged from gold knows where, it was twenty or thirty feet tall. It casts an infinitely elongated shadow in the direction of the night; upon a classic pediment, it representing a stone cock with testicles all complete, in a state of massive tumescence. But the cock was broken off clean in the middle with a vulture sitting on its cracked surface. (Carter 47)

The phallic statue is symbolic for the gynocentric world. He found himself in Beulah. The broken phallus symbolizes Evelyn’s fate for the end of his manhood and make

into a woman against his will. Thus, he removes his masculinity, the source of power assigned to his sex in the patriarchal society. The reduced column takes the form of “an emasculated phallus dominating the Beulah,” making the entrance in the desert sand” a symbol of a vagina dentate” (Perez-Gil)

The supremacy of women in ‘The Passion of New Eve’ is evident throughout the narrative. Carter empowers the female sex and gives them agency. She questions the socially constructed pre-conceived notion about female association with passivity, humiliation and defenselessness.

The surgery represents castration anxiety to Evelyn. After surgery, he loses not only male genitalia, his whole identity, the evidence of his existence as Evelyn- as a man. As the novel puts it

All that remained to me was the last thing I needed, as elaborated female apparatus, one of exquisite detail and superb charm, constructed around the nascent seed of another person, not Evelyn, whose existence, yet Evelyn persisted in denying. And this unfleshed other whom I was had not the slightest idea how to utilize the gadgetry of her new appearance. (Carter 83)

He has to re-create his identity, but this time as a woman. He does not know how to do so. S/he is in the most confusing state at this moment of the story because his whole identity has formed around his being a man. Now he has the female body, which he does not know how to relate. He seems to be doubtful about his masculine mentality at this point, as he cannot refer himself as either Evelyn or Eve.

I know nothing; I am tabula rasa, a blank sheet of paper and unhatched egg. I have not yet become woman, no; both more and less than a real woman. Now I am a being as mythic and monstrous as Mother herself; but I cannot bring myself to think of that. Eve remains willfully in the

state of innocence that precedes the fall. (83)

She is uncertain about who and what she is. Her body was of New Eve, but the mind remain of the males. S/he could not acknowledge new existence. She cannot remain for long in that realm. The plastic surgery that made Evelyn a woman takes two month to complete. The result is entirely successful. However, the psychosurgery is not. At the end of this period, the first time Eve sees her body in the mirror, and s/he is turns by her own image. Eve observes, "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" (75).

During the recovery period, Eve show images related to womanhood. The program selected to show the Tristessa movie where Tristessa represents the perfect form of Femininity. The other parts of his psychosurgery consist of "reproduction of every single virgin and child that had ever been painted in the entire history of western European art "accompanied" by the sound of the "gurgling a babies and the murmuring of contended mothers"(72). In order to generate maternal drive, the video show animals with their babies, suckling and tending. Another video consist of "non-phallic images such as imaginary sea- anemones opening and closing; caves, with streams issuing from them; roses, opening to admit a bee; the sea, the moon"(72). These video played to support the notion of womanhood. In spite of programming session during her recovery period, When Eve captures by Zero and becomes his newest wife; she continues to show hints of her pervious masculinity in the rank among other wives.

In spite of Sophia's training in Beulah, I would often make gesture with my hands that was out of Eve's character exclaimed with a subtly male inflection that made them raise their eyebrows. This intensive study of feminine manners, as well as my everyday work about the

homestead keep me in a state of permanent exhaustion. I was tensed and preoccupied; “although I was a woman, I was now also passing for woman, but then many women born spend their whole lives in just such imitation”. (100-1)

Although Evelyn gets female body, his masculinity memory is not erase, which has made him a male. This can be discuss in the context of theory of gender as a constructed commodity. Evelyn’s gender as a male is socially construct through repetition. The surgery does not make him a female. The mixed behavior of Evelyn can be seeing when Zero throws a wedding ring to Eve. He catches the ring as if a cricketer catches a ball. His female flesh betrays him and brings back his memory from his boyhood. Even his memories are not real anymore, “it was like remembering a film I’d seen once whose performance did not concern me. Even my memories no longer fitted me, they were old clothes belonging to somebody else no longer living” (92). Eve acknowledges that “I only mimicked what I had been; I did not become it” (132), which means his femininity has been merely an imitation. He has not becomes a woman but he remain masculine. However, when Eve presents with “the set of genitals which had once belong to Evelyn” (187), she does not want them any longer. She appears too settled with her female body in the end.

The novel supports the idea that feminist practice denies the masculinity in an individual in order to fight against patriarchy norms. If Mother Psychosurgery were as successful as a plastic surgery, Eve would have become just another woman drawn inside same boundaries which patriarchy decides upon the woman. Eve’s physical features are reform in the same way in which the male gaze has determined. S/he is turn on by her own image in mirror. The psychosurgery was going on in the same way however, the Carter does not let it be completed. Overall in the end Eve is free from stereotypical representation of womanhood, it is true that she embodies both

femininity and masculinity in herself.

Eve meets another figure, Zero the poet. Zero is shown as the model of a male having all the destructive characteristics of the patriarchal society. He is a misogynistic, homophobic, phallic-fixated man who holds the common patriarchal view that women are “fashioned of a different soul substance for men” (Carter), placing them as inferior beings. When Eve escapes from Beulah, Zero and his harem capture Eve in the desert. He brings her to his desert ranch and he rapes her “unceremoniously in the sand front of his rank-house” (86). For the first time, in her life Eve experiences the feeling of rape and becomes the object of male abuse, she observes:

I was in no way prepared for the pain; his body was an anonymous instrument of torture, mine my own rack. My nostrils were filled with the rank stench of his sweat his come and, dominating ever these odors, the sweetish, appealing smell of pig shit, a smell which clung to the entire ranch and its environs in a foul miasma. (86)

Being Eve, Evelyn experiences the female anxiety rape after being captured by Zero. Evelyn shows as subject at the beginning of the novel after being transformed he becomes object. The change highlights prevailing social construction of male power and female powerlessness. Zero keeps a harem of seven wives who “love zero for his air of authority but only their submission had created that. By himself, he would have been nothing” (100). As a result, the women put themselves as inferior to his superiority. Through the depiction of the harem Carter questions the society of women who are “frequently victims of male violence and exploitation” (Keenan 139).

He hates the things related to human and forbids his wives to use human language. If he found them using verbal interaction, he beats them heavily: “for he did not allow them to speak in words. A rule they interpreted as a perpetual whispering; if

Zero did not hear them, it was as if they had not spoken” (Carter 87). In absence of Zero, the wives speak with each other. This behavior resembles the submissive behavior of women. The behavior of Zero shows women kept in a pre-language state, while Zero, the poet takes the land of language entirely for himself. If men do not notice, they are free to do what they want; but that was not freedom at all. Zero himself abundance human speech as means of communication as well. “Once upon a time he’d written it down but he’d grown disgusted with words and their ineradicable human content long ago and now all his poems were howled and dance”(85). He forces the women to be speechless. During this wife and the Eve learns survival through passivity being humiliate by the masculine.

Although Zero has seven wives, they are valueless for him. He make them live in dirt and cold. He enjoyed beating them seriously. Each night, he takes one of his wife has to copulate with her. Eve said of this degradation “sometime, to illustrate the humility he demanded of his wife, he would smear his own excrement and that of the dog upon their breast” (85). Zero follows medieval philosopher and theologians that woman are “fashioned of a different soul substance for men” (87). Through this, Carter emphasized socially construct and gender roles within the historical and contemporary experiences.

Zero’s only goal in his life is to find Tristessa and kill her because he has concept that Tristessa has made him infertile. “She’d blasted his seed because he was Masculinity incarnated” (104). When he was watching a movie of Tristessa, the actor fixed her gaze upon him through the movie screen then he felt a sudden sharp pain in hisgroins when she sucked his shadow and made him infertile. Now he believes that his sterility will vanish only if he kills Tristessa. Then he can reproduce with his wife and creates the new population after the wars ends. His particular belief on self-construction is an example of masculinity, shows essence for patriarchal law of father,

whose phallus keeps woman alive.

The novel explores the culturally created image of false influence, gender roles and assumptions through Zero's wife. They believe on everything what Zero tells them. Each of them has to spend night with him during the week and they have faith that their intimate relation will guarantee his health and strength. "In whispers, they told me how Zero believed women were fashioned of a different soul substance for men, a more primitive, animal stuff, and so did not need the paraphernalia of civilized society such as cutlery, meat, soap, shoes, etc., though, of course he did"(87). In this way, Zero treats them. This behavior show how patriarchal treats women.

How do these women react to the ill treatment of Zero? They made to obey by Zero's domination. Carter twists the representation of the abuse and submissive women. The wife freely gives power to be control and oppressed by him. They accept the physical violence of Zero on them. "As they thought they knew they must be wicked and so deserve to be inflicted with such pain" (95). It is the submissive nature what makes him rule them. Eve observes, "They love Zero for his air of authority but only their submission had created that. By himself, he would have been nothing" (99-100). Carter's observe the problematic subject of women as victims, which clearly shows, women give patriarchal power to be rule over.

The motherhood is challenged through the character of wives. Motherhood reflected as gender-a socially constructed phenomenon. Due to Zero's infertility, the wife cannot reproduce. They believe that in the future when Zero's regains his manhood, they will become mothers. When one of the sons litters in the rank the wife's take one of the piglet and dress it in baby clothes and "dandle it on their knees, lullaby it and feed it with warmed goat's milk from a rubber- nipple bottles. In this way, the girls learns discipline of motherhood" (94).Although, motherhood is not

show as an innate quality, but as role that can be learn through practices.

As time moves on desert ranch, Eve is domesticated at Zero's eight wives. She learns to do house work and fulfill her wifely duties. She finds that she had "become almost the things I was" (107). Through oppression and constant rapes, Eve begins to gain a sense of femininity. Her gender identity becomes the socially constructed element of her biological sex. Eve learns false universal belief of masculinity and femininity where woman suffer in the hands of man. During periodic physical attack from Zero, Eve thinks, "I felt myself to be, not myself but he and the experience of these crucial lack of self... Force me to know myself as a former violator at the moment of my own violation" (102). Eve is passive in Freudian sense of passivity as femininity. As an unwilling member of church of Zero, Eve quickly learn to act as a woman otherwise Zero will kill her. Eve notes, "Although I was a woman, I was now also passing for women, but, then, many women spend their whole lives in just such imitation (101). Eve is physically a woman. She must acquire the tool to be feminine in order to pass "in the phallogocentric order. Taking idea from Zero's wives Eve learn passivity, submissive in order to survive. The passive behavior shows the worse kind of complexity with domination. "They gave him freely; as though they must be wicked and so deserve to be inflicted with such pain" (95). In the "deadly and annihilating circle of Zero" (100), One day Eve's thought about Tristessa when Zero comes back from town, smiling victoriously, stating that he has seen "The Witches' lair"(109), Pulling out his pistol, emptying the barrels through the roof. From that, point it becomes clear to Eve that Tristessa life is in danger.

Tristessa is the Garbo movie star whose name is "sadness". Her specialty is suffering. "Suffering was her vocation" (8). Roland Barthes, in her essay, "the face of Garbo" links the power of Garbo's screen image to her almost transcendent capacity for suffering, a moment in screen history "where the flesh gives rise to mystical

feelings of perdition”(56). Like Garbo Tristessa makes a career of suffering and silence. She is one of “the queenly pantheon of women who expose their scare with pride, pointing to their emblematic despair just as medieval saint points to the wounds of his martyrdom” (Carter 6). Carter describes Tristessa as the image of male desire, silent and passive, “the celluloid incarnation of male romantic and erotic fantasies of the internal feminine” (Rubenstein 106). Tristessa represents culturally construct gender system through her appearance and image, larger than life face of feminine suffering:

It was his flesh itself that seemed made of light, flesh so insubstantial only the phenomenon of persistence of vision could account for his presence here. The habit of being visual fallacy was too strong for him to break; appearance, only, had refined itself to become the principle of life. (147)

Tristessa is biologically man. His female identity is create by the result of his masquerade. Tristessa’s only function as a symbol of suffering; she has “know ontological status, only iconographic one” (129). In phallogentric, he was male subject instead; he becomes the object of desire through his performance. “She regains the silver screen for years and was American’s most loved actress, but then retired to “a hermit- like seclusion in southern California, she put herself away tidity in a stone- house for worn- out dreams” (8).Tristessa explains his willing surrounded to passivity, “Passivity.... in action. That time should not act upon me, that I should not die so I was seduce by the notion being, which is negativity” (137).Tristessa choose to be passivity. The passions is culturally construct with femininity. She must assume the role in order to survive. Carter applies the feminist concept of male gaze and female object towards Eve and Tristessa’s relationship, showing Tristessa as the “other”, aesthetic thing of beauty.

The illusionary image of Hollywood is represent in the novel. Hollywood assumes the role of male gaze and creates an illusion; Tristessa is an example of that. Tristessa's gender is socially constructed. The waxwork images of Hollywood star in Tristessa glasshouse is another example. The stars whose wax works lie in the glass coffins in Tristessa hall off immortal are Hollywood stars from real life who faced a sad end:

Jean Harlow in a ceiling gown of white satin, lay beside James Dame, both of whom have died of fame; then I found Marilyn and Monroe, stark naked, just as they found her or her death bed; an Sharon Tate, in a tide of golden hair, she, poor girl, stabbed to death by mad people; Ramon Navarro beaten to death by intruders in his own home; Lupe Velez died by her own hand; Valentino, consumption and loneliness; Maria Montez boiled to death in her bath for Vanity's sake; all the unfortunate dead of Hollywood lay here. (117)

The entire image created by Hollywood are being suffer. Through the story of these stars, novel shows the tragic story of iconic figure. Tristessa has not created this image all by himself. He question:" I don't know who else might have been in on the gross deception, what movie moguls, what make- up artists what drama coaches- who had sealed their lips at this ironic joke played on the world?"(144). Ward Jove states "Tristessa serves to embody media fantasies" and continue that

Carter's divas are man-made. Her writing, its antics and self-deflating rhetoric, exposes, unpick the fabrication process; never promotes the illusion. It shows the divas to be the ideological product of light and celluloid, issued from the mirror chambers of narcissistic, male imaginary. New Eve in the mirror is ex- Evelyn's dream girl. His dream diva, Tristessa is a man in drag. (162)

Through Tristessa, Carter criticizes the feminine image created by Hollywood. Tristessa is a man in struggle. He is an imitation of a woman for whom Hollywood determines the image and the role. Tristessa showed as femininity as a commodity. Tristessa's define as male due to his phallus but his gender is female due to his masquerade. His role as femininity is apply through male gaze.

She appears her fame as a perfect woman, which reflect a shadow, "an anti being that existed only by the means of a massive effort of will and a huge suppression of fact". (129) Tristessa creates herself as a woman in the first phase through the perspective of a man. Tristessa becomes the fantasy image of a man: "He had to meet himself the shrine of his own desires, had made of himself the only woman he could have loved!... Tristessa had been able to become the most beautiful woman in the world (128-29). When Zero and his harem, discover Tristessa's male organ. His female qualities is erase, they regard Tristessa as a man. From this point onwards, Eve begins to regard Tristessa as a man. When they found Tristessa is actually a man masquerading as a woman. Zero dresses new Eve as a man and marries Tristessa with her. Tristessa is able to destroy Zero and his Harlem making use of mechanism of the glass house. Tristessa and Eve escape in Zero's helicopter.

Tristessa explores his masculinity during the scene of his sexual intercourse with Eve in desert; and at the same time, Eve explores his femininity. The sexual union between Tristessa and Eve not only results in Eve pregnancy, but it is also a union, in which boundaries between masculine and feminine are radically question.

Eve says:

Alone quite alone in the heart of the gigantic metaphor for sterility,
 where our child was conceived on the Star - Spangled Banner, yet we
 peopled ...with an absurd and touching heroism had in his own single
 self , aspired : we brought into being the being who stops time in the

self-created eternity of lovers.(148)

Tristessa and Eve make love, and sensual love creates, “the great Platonic hermaphrodite together, the whole and perfect being....the being who stops time in the self-created eternity of lovers....The erotic clock halts all clocks” (148). In this moment of love, flesh becomes speech as Eve and Tristessa create “a single self” (148). Carter suggests the possibility of some kind of relating based on the erotic of the body, even if that relating is imperfect or short lived. In creating oneself by union with Tristessa, Eve notes, “We are Tiresias” (146). More accurately, they are Tiresias square, for their union is one between two beings, each of whom has experience of both of feminine and a masculine existence. Carter defines none of their gender identities clearly in the end because her aim is to show the double nature in an individual who embodies both masculine and feminine. Through Tristessa writer, examine gender as a socially construct.

At the end, Eve proposes a new approach. Tristessa is neither a man nor a woman. Eve still does not know answer to the mystery of sex. She says

Masculine and feminine are correlatives, which involve one another, I am sure of that-the quality and its negation is lock in necessity. But what the nature of masculine and nature of feminine might be, whether they involve male and female if they have anything to do with Tristessa so long neglected apparatus or my own factory fresh incision and engine-turned breasts that I do not know. (149-50)

Carter delivers both genders takes place in one body. The reader became confused not only because of gothic complexity, due to particular experience he faced.

The next time we see Leilah as Lilith at the end of story. She reappears, as revolutionary woman who fights in a civil war. Leilah is a black woman. She knows many things as she explains to Eve about the Mothers plan Tristessa secret,

historicity, and myth. Lilith sympathizes Eve for the situation she is in and takes her on a journey which marks the completion of Eve's metamorphosis, "The destination of all journey is there beginning" (186) taking her back to the place of her birth. She shows the way to Eve into the crevice of rock in the end so that Eve can be reborn again, "But Eve negotiates with the concrete regression of this cave. Eve returns to her mother" (180). The cave feels warm and soft just like Evelyn's room in Beulah. The cave resembles the womb. In the first cave, Eve comes across a mirror, but its glass is broken, "Cracked right across many times so it reflected nothing, was a bewilderment of splinters and I could not see myself nor any portion of myself in it" (181). Using the image of broken mirror Carter, want to show the metaphorical mirror should be broken. In order to reflect the stereotypical femininity. The cave gets small as Eve persuade. She finds a photograph of Tristessa, a flash containing a chunk of amber and the ingot of gold which Baroslav has produced Evelyn long time ago which Evelyn gifted to Leilah. Evelyn tears the photo and melts the armband. She observes, "Time is running back on itself" (183). She takes a gold necklace and gives it to the mother later in return for her boat. She arrives in the third cave up until that cave, she was naked and crawling through the cave; but now in the third cave, she can stand straight. However, this cave appears to be a total imitation of the womb. To quote the novel:

The rock had softened or changed its substances; the texture under my inquiring fingers were soft and yielding. Time no longer passed, now the dew felt like slime; this slime coated me. The walls of dispatches shuddered and sighed at first almost imperceptibly, show that I mistook it for my own breathing. But their pulsations exert greater and greater pressure on me, draw me inward. Walls of meat and slimy velvet. Inward. (184)

In Beulah, when Evelyn wricas passing through the womb like mazes to reach the mother, he was very scared. He feels panic and fear. However, this time Eve does not feel any fear because she has learned that “Mother is a figure of speech and has retired to a cave beyond consciousness” (184). From this movement on time revolves backward. The perfume bottles break and floral trees sprout, river rolls up on themselves, the baby animals leap back to their mother’s womb, and evolution recedes backward. Lilith offers Eve her masculinity back, but Eve, “ Now [having] experienced enough to know the full reality of being a woman, rejects the previous phallus”(Makinen 163), laughs and sends it “skimming over the waves”(187). By refusing to take her former genitals, Eve has accepted her femininity and her future, which lies, in her acceptance for the faith of motherhood. The historicity will be written a new. It will be free from patriarchal norms and stereotypical representation of both femininity and masculinity.

At the end of a story, Eve launches herself to the ocean in a boat she took from the Mother. She will start from her conclusions as she observes, “the destination of all journey is their beginning” (186). She will starts as a pregnant woman. In conclusion, the New Eve will write historicity a new and will re-define the notion of femininity now that she embodies both masculine and feminine attributes in the body.

Carter presents a various figure that links with the position women occupy in novel. Through the characters, Carters show the stereotypical representation of femininity and gender identities. As discussed throughout the novel it examines socially constructed gender roles within the terms of metamorphosis. Through gender change in novel, Carter describes the process of gender acquisition and how one can learn how to become a woman, thus rejecting the idea of an innate gender identity. It covers the journey of young men Evelyn, from a powerful man into powerless women. Itshow gender identities and identity crisis, which follow change. Novel relay

on series of image to show the slipperiness of the subject. Carter employs various literary tents and concept in order to give her character agency. As each character in the novel played a special role. Evelyn's encounter various characters who have some bearing on his change. Among those three idols, who makes Evelyn journey and metamorphosis towards a new beginning, rebirth in the world as a woman?

In the same way, New Eve stand for both elements of patriarchal binary oppositions between male and female where she shows "gender" existence as the psychological and sociological categories of 'masculinity' and 'femininity', as opposed to biological 'maleness' and 'femaleness'. The 'gendering' of a person is an arbitrary process, which transforms genital fact into cultural fiction. The issue of gender performativity is central to *The Passion of New Eve*. The gender is social construct, made up by patriarchal principle in order to empower male and make clear distinction between the sexes that a male general prefer sex and female marginalize other. Carter rejects the idea of a natural gender identity, but rather expands on the idea that gender is something that is perform and not fixed; she delivers both genders takes place in one body.

By generating, a merge between Evelyn body and psyche in the beginning as well as in the end Carter emphasizes her main place her work on gender being a more performance. Providing stereotypical characteristics to her character, she depicts the state of contemporary society, which has drawn fall image. The most significant issue Carter address is finding the lost part of one's double sexual condition.

At end, I show how social technology, mythical representation and false belief have endorses an essential representation of woman. By means of those representation novel gives artificial construction of gender. Projecting gender as place of political debate Carter attempt to visualize gender relation have been imagine and practice through power constructed by society.

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