

Chapter 1

An Awakening to the Gender Roles in Carter's Book *The Passion of New Eve*

The main argument of this thesis is to reveal the problem of gender roles in Angela Carter's *The Passion of New Eve*. In the novel, the main character 'Evelyn' who possesses the same body with different sexual orientation [both Evelyn- male and Eve- female], but the confusion is on his/ her gender anxiety and identity crisis. That's why the novel focuses on gender anxiety and identity crisis. The narrative comes out with the cultural and social myth, which limits and controls modern- day society by subverting and examining the social formation of gender roles. So, my research design will be explorative, interpretive while analyzing concepts of the gender roles.

The Passion of New Eve is set in the dystopian world, and it has shown the departure from the simple and predictable narratives of traditional fictions. The main character performs the different gender roles as well as narrates the different feelings and emotions of the same body. 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's identities. This fiction has no linearity in its plot and narration which results in the subversion of expectations of sex, marriage, and death. Thus, it has destabilized the sense of the real and normal world. The narrator has been lost in between his previous identities, as a male and is unable to accept his current reality as a female. In this paper, an investigation is done on how the main character's gender identity is constructed? Where is the presentation of a subversive performance of gender? How can he reflect Carter's attitude towards myth by the expressed ideas in feminism?

This novel has shown the departure from the heterosexual normativity by

portraying the characters like Tristessa, a trans woman, however, she keeps it hidden for a long time. Mother [a fertility goddess] who resembles “the intersexual figure of Greek mythology” (Joko Morrison 169), Zero [sadist and sterile], Leilah [victim in the hand of Evelyn, but becomes a rebel in course of time], and Evelyn, a misogynistic figure who later on transformed into female. It reflects the contemporary view of gender and sexuality as constructed by social norms and values. This shows the world consists of those people who do not only have a penis or vagina, but also the transgendered, intersex, lesbian, and sex between male and female is normal by heterosexual normativity where Carter has challenged the notion of sex as the binding force of nature for love, marriage, reproduction and regeneration from the emotionless, transgendered and sterile characters. They are guided by the norms of patriarchal society that always regard women as the inferior sex, and the other is the superior one. Carter aims to show gender construction, deconstruction, and subversion within her works in this fiction. Carter has an anti-essentialist stance in her novels that questions the universality and essentiality of sex, gender, and sexuality notions.

Thus, *The Passion of New Eve* has problematized the beliefs of heterosexual normativity that sexual intercourse of others like transgendered, lesbians, gay, etc. are not normal, it means unnatural. Carter subverts the notion that power is always within a white European male by the character "Mother" in this novel. Mother is the colored woman [like a goddess] who has the power and knowledge to define the fate of people. She transplants the female organ in Evelyn. This giving power to black especially women challenge the grand narratives of the traditional fiction which always shows blacks, and women as the victim, and white and men are supposed to be the strong. Therefore, the *Passion of New Eve* challenges the established practices of

novelistic discourse on the subject matter of sex, body, marriage, gender, and death, along with the alternative narrative which blurs the boundary between fiction and science, fantasy and reality.

Review of Literature

For Angela Carter, gender is socially constructed, and it is not biological. In traditional writing, heterosexual normativity celebrates manhood, however, Angela Carter is critiquing this manhood through her writing with the help of characters like Zero, Mother (Goddess Figure), Evelyn, Tristessa and Leilah. Along with these characters, Carter brings some changes into these characters to criticize heterosexual normativity about the gender roles. Through *The Passion of New Eve*, Carter departs from patriarchal heterosexual normativity that counts male as superior and female as inferior.

Throughout history, it is widely seen that male god has created a female, and the creator is male. This is what we find in the Bible, but these all myths are dismantled in *The Passion of New Eve*. Reviewer Harcourt Brace Jovanovich has examined *The Passion of New Eve* as futuristic fantasies of feminism. He opines, "If we must have futuristic fantasies of feminism's nth degrees, let them come from the darting, lyrical pen of Angela Carter, mistress of the erotic picaresque". It has shown the future reality of gender role where gender role is going to be challenged due to the development in the scientific field. He has studied the novel as science fantasy, staying away from the feminist view, and problematized notion of gender roles. In this novel, Mother becomes a creator because she is the one who transplanted a female genital organ into Evelyn's body by setting the womb and impregnating him by his sperm. The biblical myth is challenged where Adam is the prime agent of the creator. Unlike this, in *The Passion of New Eve*, the mother plays Adam's role, and the

woman is regarded as a creator for newly Eve. The notable researcher John Stuart Mill has studied the novel from the heterosexual normativity. In his book *The Subjection of Women*, Mill argues “The anxiety of mankind to intervene on behalf of nature is an altogether unnecessary solicitude. What women by nature cannot do, it is quite superfluous to forbid them from doing” (8). This states that we never give chance woman to do any task, and we simply do not know what women are capable of, but the woman can challenge the manhood of man. We can find this kind of notion in earlier writing, but for Mill also this is historical construct and over time it has been changed. Although my point of research is near to his argument. However, my points depart far from him because so far *The Passion of New Eve* is concerned, the character, "Mother" who has the power to perform very serious task, and even she has technical knowledge which she ultimately transplants ovaries and vagina to Evelyn, and it is not given by someone but gained by herself. This is how even woman possesses manhood and has problematized the previous notion of gender roles which had divided the works/roles of male and female.

The Passion of New Eve is in some sense talks about the performance of gender. According to Maria Aline Seabra Ferreira, 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 (new woman). This creation involves the 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 the original myth since she believes that all myths are the creations of the human mind and are rooted in a patriarchal culture.

“In World Literature Today,” L.B. Mittleman has reviewed *The Passion of New Eve* as “the vengeance of sex is the love” (294). Finally, there is the union of two females. They are Eve and Teristessa. Mittleman has analyzed the issues of gender equality from the life experiences of Evelyn (Eve) who was once Evelyn, and now is able to feel the suffering of the impregnated female. Showing the union of two females can be counted as critiquing heterosexual normativity, raising the question upon their gender roles. Though Evelyn is hurt, and is left impregnated, Eve is rescued by Leilah and there is some kind of vengeance but this ultimately brings the same sexes into unity.

Alireza Farahbaksh and Sadaf Dejalood have analyzed this novel applying Julia Kristeva’s concept of misplaced abjection. From their point of view, Evelyn’s gender transformation can divide under two major titles, “Evelyn, the Possessor of Power and Sex Offender” and “Evelyn/Eve, the Powerless and Abject Sex” (31). The first title refers to that part of Evelyn’s life when he possesses masculine power and is not yet transformed into a woman whereas second titles deal with Evelyn’s life after the gender transmission. It is a transitive life of a misogynist who does not have any respect for the feminine sex and compelled to become a female.

In the article, “The Grotesque Female Body in *The Passion of New Eve* and the Biggest Modern Woman of the World” Haraway writes, “As a product of technology, Mother’s character can also be read in relation to the myth of the cyborg” (86) because the mother is a combination of machine and human body. Mariane has brought Donna Haraway ideas in her article. Haraway in her essay “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century” writes that “[a] cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction” (qtd in

Mariane⁸⁶). Mother is a hybrid, a creature that evokes change in what concerns the rules of the natural, especially in what is related to gender. By giving mother such shape and identity, Carter challenges the binary between natural and artificial humans and machines. More than that the Mother has challenged the complete myth of the human race and the traditional gender normativity.

To sum up, *The Passion of the New Eve* demythologizes the misogynistic representation of feminist to criticize heterosexual normativity that celebrates manhood, and keeps male at the center and female at the margin. In the postmodern period, it will be no worth if anyone celebrates manhood that has been privileged from earlier time because all such notions regarding heterosexual normativity is socially and culturally constructed. The subversion of gender role in *The Passion of New Eve* is the major thrust to Angela Carter for criticizing heterosexual normativity problematizing traditional norms of gender roles. Although her characters have performed their gender roles as performative for her, they have also faced the problems to adjust in the society, and own self due to their previous mentality where they are suffered to perform their new gender roles. They have faced their split soul which has shown her problematization of gender roles in the novel.

Organization of the Study

The study is organized in such a way that each part becomes a step of a ladder to lead to the final destination. It has been divided into four chapters. The first chapter, An Awakening to the Gender Roles in Carter's Book *'The Passion of New Eve'* touches upon the subject matter of gender identity that echoes throughout the novel. This chapter deals with the subversion of the characters and problematization of the established notion of human beings like, marriage, sex, death, body, and gender. There is a brief introduction of the characters and, it has shown how they are

subverted in the novel.

The 'Review of Literature' included in the first chapter tries to find out the issues that have not been founded yet.

The second chapter "Feminism and Gender", talks about the feminism in its broad context. It also shows the disparity between the female and feminity. The chapter provides the complete theoretical modality for the research revealing the different phases in relation to the development of feminism as a social and political movement. The heart of the matter of this chapter is to mirror the amalgamation of gender studies and the feminism.

The third chapter "The Subversion of Gender Roles in Carter's Novel *The Passion of New Eve* really crystallizes the subversion of the gender role with the help of characters. It makes an attempt how the male characters in the novel are forced to change the sex. The curator is the 'FEMALE' mother.

Chapter third includes four topics: Performativity in '*The Passion of New Eve*', Evelyn in a Trap, The Real Subversion, and Subversion of Evelyn into New Eve. First topic deals with a brief introduction of the novel and its characters, and performance of the characters in the novel. Similarly, second topic talks about the main character Evelyn who has been in a trap trapped by the female and is forced to do whatever they instruct.

Likewise, third one deals with the real subversion in which Evelyn is raped by Leilah's Mother and his semen is carefully collected by Sophia. The last chapter "Revelation of Gender Roles in *The Passion of New Eve* summarizes the main ideas and arguments expressed in the research paper. It shows the real subversion between the males and females. This study attempts to explore the gender relation that has been imagined and practised through power construction by society.

Chapter 2

Tenets and Themes of Feminism and Gender Studies

Performativity in feminist movement can be divided into three broad categories, or waves: defiance of patriarchy, celebration of female self, and recognition of equal rights. The women's movement was not a unified force with a single ideology or goal. Some activists fought for equal job opportunities; others focused on changing relations between men and women. They questioned traditional gender roles and tried to change society's view that a woman's worth was based on her physical attractiveness. An important issue for many women was control over their bodies.

It is generally agreed that words like "feminism" or "feminist" are political catchphrases that indicate the movement of the new women in 1960s. Likewise, feminist criticism is related to the political discourse. It is also a movement that is against the patriarchal aspects and the sexism of the society. The task of feminist critics always is to reveal the male's superiority and domination over the females. In this context, Millet says, "the most pervasive ideology of our culture and provides its most fundamental concept of power" (qtd in Moi 205). As such, feminism always creates two groups. Males as the power user, and females as the power used upon. Its studies are the marginal voices of the females.

Feminist criticism in its long run has become the new branch of literary studies. Patriarchal Power and its pervasive nature have become the major focal point of this criticism. It deals that all ideas of feminism are influenced by patriarchal voice.

Butler and Beauvoir often come together while dealing with the theme of feminism and gender studies. In 1949, Simone de Beauvoir published her famous book *The Second Sex* that initiated the second wave feminism, which is 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" (60). 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's performativity theory, which she introduces in her seminal work *Gender Trouble* is 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 produced and compelled by the regulatory practices of gender coherence. Identity is performativity constituted by the very "expression" that are said to be its results" (33). Butler claims, "Sex does not cause gender, and gender cannot be understood to reflect or express sex" (142). Butler suggests the action and gender requires a performance is repeated through character.

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). Butler agrees with Beauvoir that "no one is born with the gender-gender is always acquired" (Butler 142). 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). Beauvoir

argues:

Woman cannot simply be considered a sexed organism: among biological data, only those with concrete value in action have any importance; woman's consciousness of herself is not defined by her sexuality alone: it reflects a situation that depends on society's economic structure, a structure that indicates the degree of technical evolution humanity has attained. (87)

To become a woman, she has to go through all experiences and emotions of woman along with all entity of society. For Angela Carter, gender role is problematized due to its performative and socially constructive entity. She has followed the Beauvoir's notions somehow in her fiction along with taking it in another level of problematized world creating the subvert gender world.

Chapter 3

The Subversion of Gender Roles in Carter's Novel *The Passion of New Eve*

The Passion of New Eve by Angela Carter, the contemporary British novelist, works on feminism. The novel examines with the context of feminism and subversion of gender roles. When Eve is captured by Sophia, mother compels him to change his sex; male into female. Then, he falls in identity crisis.

Performativity in *The Passion of New Eve*

Technology is advancing in its maximum in every moment and the process is going on. Carter's novel, *The Passion of New Eve* is a futuristic novel which shows the future advance technology of gender transmission. Gender transmission is a sci-fi subject of Carter's time, but it has proved to be the reality of the present time. Her burning issues of gender and gender's role are reality and social problems of present time which revealed the fiction. In this fiction, each character has experienced his/ her perception of gender at some places dual perception too. The female characters in the novel represent traditional concept of femininity. Leilah is 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 the 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 helps him/her in transformation.

In Carter's world, characters are living within a character as a person of different gender. Like, Evelin and Eva(Eve) within each other, Lialah and Lelith, contracting on each other, Tristessa is a male but living as a female becoming the center attraction of male phallus. And other characters possess some certain types of gender identity, staying a little bit far from their sexual roles. When Eve remembers

her whole struggle, she wants to be reborn, starts a new beginning. She has learnt from her mistakes from her previous life. Subverting the gender role, Carter has created the upside down world through her characters. More than she has altered their gender role which is just opposed from the traditional notions of gender role in this novel.

This novel begins with the narration of main character's masculine desires and sexual prehistory with the voice of Evelyn, a young English professor. This whole story belongs to him, his macho and womanly confession in different gender roles. He also desires. According to Butler, "the claim of universal patriarchy no longer enjoys the kind of credibility it once did, the notion of a generally shared conception of "women," the corollary to that framework, has been much more difficult to displace" (4).

The traditional norms of patriarchy are dismantled in the present society. Carter has also introduced the traditional misogynistic norms of patriarchy through the Evelyn in this fiction. The novel begins like this, "The last night I spent in London, I took some girl or other to the movies and, through her mediation, I paid you a little tribute of spermatozoa, Tristessa" (5). Evelyn is attracted towards the most praised beauty of his time; Tristessa. He admires her beauty because she is his childhood crush. More than that, his manliness admires her. His misogynistic character says, "how beautiful she has been and was, Tristessa de St Ange, billed as The most beautiful woman in the world, who executed her symbolic autobiography in arabesques of kitsch and hyperbole yet transcended the rhetoric of vulgarity by exemplifying it with a heroic lack of compromise(5).Himself and his typical manliness both admire and praise her. From the depth of his heart, a kind of desire to gain her exists. He has represented the traditional macho man and his ideology

towards the woman.

Evelyn has shown his extreme desire to get her and at the same time expresses his dislikes. In his words, whatever she signified was false. According to Evelyn, “you were a piece of pure mystification, Tristessa. Nevertheless, as beautiful as only things that don’t exist can be, most haunting of paradoxes, that recipe for perennial dissatisfactions” (6). More than that, he likes her because:

She had been the dream itself made flesh though the flesh itself I knew her in was not flesh itself but only a moving picture of flesh, real but not substantial . . . I only loved her because she was not of this world and now I was disillusioned with her when I discovered she could stoop to pretence of humanity. I therefore abandoned her.(8)

His voice and thoughts have represented his misogynistic nature, and put himself above everyone. Although he likes and adores her beauty, he is still unable to accept her above him. Despite his manliness shows his dislikes over his likeness, her beauty seduces him each time. He is unwilling to accept this fact.

Both have enjoyed their moments of togetherness happily for some times. Soon, Evelyn starts to feel bored with Leilah and starts to abuse and punish her for misbehavior. He quickly grows bored with her as he confesses, “I had enough of her, then more than enough. She became only an irritation of the flesh, an itch that must be scratched; a response, not a pleasure. The sickness ran its course and I was left only with the habit of her sensuality, an addiction of which I was half ashamed” (31). He starts to feel ashamed of his behavior and his decision of living with her more than that he wants to abandon her.

He gets more aggressive and frustrated when I find out Leilah’s pregnancy. He accuses her for pregnancy too and thrown the oldest abuse, the most primitive

evasion, “How do I know it’s my baby, Leilah?” (32) He refuses to take the child’s responsibility and forces her to abort the child. Her cry does not affect him anymore. He says, “She issued voodoo threats against my manhood; she told me a chicken would come and snap my cock off, but I did not believe that. All this witchery offended my European sensibility; it seemed to me her pregnancy had unhinged her” (32). She has cursed his manhood. His refusal to marry her has left her in miserable condition. He is running away from his duty, and she is abandoned as helpless girl from the person once ready to do anything for her and cannot stay away from her. Now, she has become the body of flesh and the mess that has to be thrown out as soon as possible from his life. His manhood and her innocence have become the curse to her. He firmly tells her that she cannot marry him, and she must have an abortion.

Leilah reaches to a witch doctor helplessly for one illegal abortion which has ended with serious infection, and reached the hospital’s bed for several days. Due to that illegal abortion, she becomes infertile for forever. Evelyn runs from there, leaving her in such a situation at hospital. Festering with misanthropy and to run away from her, he has chosen the desert. He says:

The desert on which they turned their backs for fear it would remind them of emptiness – the desert, the arid zone, there to find, chimera of chimeras, there, in the ocean of sand, among the bleached rocks of the untenanted part of the world, I thought I might find that most elusive of all chimeras, myself. And so, in the end, I did, although this self was a perfect stranger to me. (38)

He headed to the desert where he lost running out of gas, and compelled to spend the night in his car, hoping to be rescued by a passer-by.

Mother has challenged the traditional orthodox of God as a man. Butler

argues:

The masculine/ feminine binary constitutes not only the exclusive framework in which that specificity can be recognized, but in every other way the “specificity” of the feminine is once again fully decontextualized and separated off analytically and politically from the constitution of class, race, ethnicity, and other axes of power relations that both constitute “identity” and make the singular notion of identity a misnomer. (4)

Mother is a black woman; presented as a cyborg giving her a god-like quality that can change the gender. A gender is supposed to be chosen and gifted by god. But, now she can create what god can create and she can change what he has done according to her wish. By giving Mother a large body, Carter challenges patriarchal society in which women need to be dedicated and reserved, but Women are taken to be opposite. The novel subverts female roles through the Mother. She plays the central role in fiction because she holds all the power like a god. She changes the Evelyn’s gender forcefully and hides the truth of Teristessa. Mother can be considered the matriarch, the provider, a position that is often occupied by man. She has put herself in the center of the subverting world.

Evelyn in a Trap

When Evelyn wakes up in a sterile round room, Female voices announce over a loudspeaker that he is at the place of birth. Evelyn realizes that the room resembles a womb. Suddenly, part of the wall moves open to let in Sophia, who captured Evelyn the previous day. He has already faced her karate chop. Sophia nurses Evelyn. She gives him “a few wafers of a synthetic but not bad-tasting bread or biscuit-like substance and had some of it herself” (46). She is taking care of him as a person who

cares about his pet. He has become the object to study in their hands. She is a person who takes him to Mother through a series of descending circular corridors.

He has observed them through the man's point of view. He describes the inhabitants of Beulah as austere and rigorous. According to him, "Beulah lies in the interior, in the inward parts of the earth, its emblem is a broken column; in Beulah, philosophy has dominion over the rocks" (46). It seems like, he is on another planet because it is different from the real world and people hold the advance technology which is not introduced in the outer world.

Mother is the creator of this world. She has built it like a God has created the real one. In Evelyn point of view, "Holy Mother whose fingers are scalpels excavated the concentric descending spheres of Beulah, unless, that is, she has always been there – a chthonic deity, a presence always present in the shaping structure . . . it is a profane place" (46). Furthermore, he examines:

It is the home of the woman who calls herself the Great Parricide, also glories in the title of Grand Emasculator; ecstasy their only anaesthetic, the priests of Cybele sheared off their parts to exalt her, ran bleeding, psalmodising, crazed through the streets. This woman has many names but her daughters call her Mother. Mother has made herself into an incarnated deity; she has quite transformed her flesh, she has undergone a painful metamorphosis of the entire body and become the abstraction of a natural principle. . . . I arrived in Beulah. (49)

A woman can build such a city and holds all the power over it. She hides the place from the outer world and experiments with the advanced technology. This is another world where anything can happen and everything is possible. Subversion is classified here; men are free from Butler's perspective as he says,

Assuming for the moment the stability of binary sex, it does not follow that the construction of 'men' will accrue exclusively to the bodies of males or that "women" will interpret only female bodies . . . the presumption of a binary gender system implicitly retains the belief in a mimetic relation of gender to sex whereby gender mirror sex or is otherwise restricted by it. (6)

A city of women runs by a woman, a black woman and challenged the world with her knowledge and power. There is no existence of another gender to create the stability of binary sex. This is the world of subverting genders.

Evelyn is helpless and forced to do whatever they instruct. A man, who never takes women more than one object and a mere body of flesh, is kneeling before the self-proclaimed monstrous goddess. He criticizes;

Yet there it was, in person, the mystery, enshrined in an artificial grotto seated upon an everyday chair. The girl Sophia kissed its forehead and gestured me to kneel. I knelt clumsily. I was appalled by the spectacle of the goddess. She was a sacred monster. She was personified and self-fulfilling fertility. (59)

As a man, he has played upon a woman's body and betrays them when he feels enough of them. But now, he has become the object of study for women. He remembers Leilah at the moments and feels pity for her because now he has become the object in women's hand as she had become in his hand and mother is none than the other, but the mother of Leilah. He has preferred it to call vengeance, somehow which is bitter truth too. He opines, "if now I comprehend even a little the nature of the flesh, I owe this knowledge to the illumination afforded me by the sullen flash of Holy Mother's obsidian scalpel – Evelyn, the first victim of her wild justice trimmed

with that knife to Eve, first child of her manufactory” (50). At first, he forces Leilah to follow his foot, but now he is forced to admire mother. The situation has taken its opposite side, creating the whole world upside down. He is subverting himself.

He is emotionally broken down as he cries for his mother. He says, “I broke down and I think I must have called for my mother because, when I did so, there was an explosion of soft, ironic laughter . . . Oh, that low, bubbling laughter! ‘Cry baby. Cry baby.’ No humiliation like a child’s humiliation” (51). Such a scene can be seen when girls are emotionally broken down. Here, he is facing such a situation although he is a man. Before getting gender change, he is emotionally broken as a woman. This is also considered as subverting of gender roles in the emotional ground. He has found himself in a hopeless situation. Despite his manliness, his misogynistic man’s ego is leaving him.

The Real Subversion

Every day, he is waiting for the day of experiments, and facing the questioning eyes upon his unprotected soul and body; both are going to be changed soon. A ceremony follows during which Mother rapes Evelyn. His semen is carefully collected by Sophia; the women plan to change Evelyn into a woman and impregnate him with his sperm. Later on, he is taken to the mother’s room where he is raped by Mother unceremoniously. A man is raped by a woman in front of other women. Normally, man rapes a woman, but just opposite happens there. A man is helplessly facing own rape in front of other women.

Mother has problematized the gender notion along with her role in subverting it. He explains the process as he has nothing to with it. He elaborates:

Her flesh seemed to me molten, burning. I caught one glimpse of her gaping vagina as I went down; it looked like the crater of a volcano on

the point of eruption. Her head reared up to kiss me and, for a hallucinatory instant, I thought I saw the sun in her mouth so that I was momentarily blinded and retain no memory of the texture of her tongue, although it seemed to be the size of a sodden bath towel. Then her Virginia-smoked ham of a fist grasped my shrinking sex; when it went all the way in, Mother howled and so did I. (64)

Such a scenario can be seen when men rape a woman but at this time, a man is explaining how he is being raped by a woman. It was the last time he performed the sexual act like a man, whatever that means, through which he was unable to take pleasure.

After that ceremony, Evelyn undergoes the sex-change operation and is renamed, Eve. Eve is, then, forced to watch films (including some featuring Tristessa) and paintings, which are supposed to teach her how to be a woman. He is unable to accept himself as she because they have changed his gender and body, but leave the mind untouched, which has store all his man's thoughts. He says, "They had turned me into the Playboy centerfold. I was the object of all the unfocused desires that had ever existed in my head. I had become my masturbatory fantasy. And – how can I put it – the cock in my head, still, twitched at the sight of myself" (75). They punish him for what he has done or gifted him another life to experience as another person; has created the confusion because he is living within that confusion.

They are giving him the training to adjust to his new society. The training is complemented by lessons given by Sophia and Mother. Evelyn is trying to learn women's behavior to live as Eve (woman). They have not finished their plan at with him after changing him too. They want him to experience her life as a woman, becoming a mother. As Butler states about Beauvoir's claims, "If there is something

right in Beauvoir's claim that one is not born, but rather becomes a woman, it follows that woman itself is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end" (33). Becoming a woman by born is the traditional notion because behavior might be differing from the sex where the traditional notion claims that gender is determined based on sex.

However, Beauvoir opposed traditional claims and gives more priority for gender performance. Butler has supported Beauvoir's notion of performance. Carter has also given more focused on gender performativity. Evelyn's sex is changed but he has not become a woman although he becomes a girl. He is learning to become a woman through the Mother's pieces of training. His role as a male has changed into the role of a female as he is learning to become a woman. Physical change is not enough to become a woman. To become a complete woman, one should have to feel all emotions and changes in a woman's body. In Butler's point of view,

Gender can denote a unity of experience, of sex, gender, and desire, only when sex can be understood in some sense to necessitate gender-where gender is a psychic and/or cultural designation of the self-and desire-where desire is heterosexual and therefore differentiates itself through an oppositional relation to that other gender it desires. (22)

This conception of gender presupposes not only a causal relationship between sex, gender, and desire, but suggests as well that desire reflects or expresses gender and that gender reflects or expresses desire. That's why; they start a new countdown of day fourteen after her menstruation. Women of Beulah city want to give a complete experience of a woman to Eve by impregnating Evelyn's semen which was taken by mother before the surgery.

The day before Eve's impregnation, s/he steals one of the sand-sleds and

makes her escape. Though Eve escapes from Beulah, from then on she is doomed to face and identify with cruelly grotesque embodiments of femininity and must experience the pains of becoming a woman himself/herself. She does not hold the previous identity to prove her new identity. The sand-sled runs out of gas. Eve has no choice, but to wait for the women from Beulah to find her. Although she escapes from there, she is waiting for their rescue. Such a brave man has become one helpless woman. A brave man with a misogynistic head has become one helpless woman.

As a helpless woman, Eve is wandering in the desert. Suddenly, a dog jumps out and makes Eve fall to the ground. Eve is dragged to a nearby helicopter by a pack of women who only communicate in animal noises. She is captured by Zero, the poet, and taken to his ranch house in the ghost town. Zero is a one-eyed one-legged poet, who uses language only if strictly necessary, preferring instead to make animal-like grunts and howls. The unknown women are Zero's wives, who are constantly humiliated and abused. Zero was the first man she met when she became a woman.

Instead of getting love and care, Eve's new life begins with pain and surprise. The first man becomes the first rapist of her life. Zero rapes her on her arrival. After that, the wives interrogate Eve in hushed voices as Zero does not allow his harem to use human language. Despite the degradation, they suffer at Zero's hands. The wives are fanatically devoted to their husbands. Each of Zero's seven wives receives his marital attention on one day of the week. But Eve presents a threat to this rota, so the wives violently attack her.

The fight is interrupted by Zero, who takes Eve to his room. Zero has a defaced poster of Tristessa pinned to his wall. In his thoughts, he is the avenging phallic fire, and has come to fecundate her sterility. The poet hates Tristessa as he is convinced that Tristessa is a lesbian who makes him infertile. Zero again sexually

assaults Eve and officially makes her his eighth wife. Eve is transsexual, and she has never felt how it feels like a woman while having sex. Butler argues:

Transsexuals often claim a radical discontinuity between sexual pleasures and bodily parts. Very often what is wanted in terms of pleasure requires an imaginary participation in body parts, either appendages or orifices, that one might not actually possess, or similarly, pleasure may require imagining an exaggerated or diminished set of parts. (70)

Transsexual has lost their previous gender identity and tried to adopt a new identity with new bodily experiences. As Butler analyzes, it is about their claims of bodily experiences and sexual pleasure where they face the radical changes. Evelyn has experienced sexual pleasure as a man before, but after the gender translation, she is brutally raped by Zero. Her gender is changed, her feelings are changed and the sexual behaviors too. Everything is dismantled. Subverting his gender has brought the whole world around her into the notion of subversions.

On the other hand, Beauvoir's views, "Woman is more emotional, nervous, and irritable than usual and can manifest serious psychological problems" (63).

Women are tentatively more emotional, but psychologically strong enough to handle those problems. In this novel, Eve stays in the house for some time. Zero has pigs, which are higher in the hierarchy than the wives; the animals are allowed to roam free in the house, and the wives are prohibited.

The wives are forced to perform all the household chores and Eve too now onwards. Eve imitates the behavior of her companions for fear that Zero might suspect that she is not a proper woman. She is desperately trying to prove herself as a perfect woman. Beauvoir argues:

Sometimes words are taken in their narrowest meanings, the term “phallus,” for example, designating very precisely the fleshy growth that is the male sex organ; at other times, infinitely broadened, they take on a symbolic value: the phallus would express all of the virile character and situation as a whole. (73)

Eve has limited herself into the new feminine body and trying to adjust according to it whereas Zero is showing himself superior to his harem. In zero’s house, he is superior just because of his phallus. Eve has seen her past life of Evelyn in Zero’s misogynistic behavior. A woman is observing her past as a man in her present husband. Carter in this novel, not only has problematized the gender experiences from the subverting the gender, but also the self-evaluation of her past.

Zero is continuously trying to find Tristessa’s house around the desert. One day, finally, Zero finds Tristessa’s house. He wants to take revenge with her because he believes that she is the cause of his infertility. The helicopter with Zero and his harem lands on the terrace of Tristessa’s tower-like house. There are glass statues around the house, which Zero and his wives proceed to destroy. He found Tristessa hidden within wax work. Eve discovers that she is not a waxwork. Zero forces Tristessa to act according to his wish although she is politely trying to host her guest. He forces her to undress. And the scene changes and everyone is astonished.

Zero lurches back against a great glass and dislodges it from its chrome pedestal so that it fell and shattered on the floor. The girls let out such a loud collective gasp the candle-flames shivered. They rise up on their mounts to catch the action. While Eve involuntarily darted forward and then fell back, covering her eyes. She could hardly believe what she sees, what the parted strand of silver has revealed. Out of the vestigial garment sprang the rude, red-purple insignia of maleness, the

secret core of Tristessa's sorrow has revealed. Eve describes:

His wailing echoed round the gallery of glass as his body arched as if he were attempting to hide herself within himself, to swallow his cock within her thighs; and when I saw how much the heraldic regalia of his sex appalled him, I thought that Mother would say he had become a woman because he had abhorred his most female part. (128)

She is a man who has been the center of all the men's enigma and provoking desire and her manifesto of desire when she was a man. He had made himself the shrine of his desires that had made of himself the only woman he could have loved.

Zero marries Tristessa and Eve in a mocking ceremony. They are forced to consummate their marriage. So, Zero makes them, man and wife although it was a double wedding of Eve. Both of them are the bride and the groom in this ceremony. Zero and his wives forced them to have sex. A woman's body is having sex with a woman's body with her man's phallus with a person who was a man once in her past life. Carter in the novel has subverted the gender, problematized its notion, creating the whole world upside down. Butler opines, "The incest taboo is, of course, more inclusive than the taboo against homosexuality, but in the case of the heterosexual incest taboo through which heterosexual identity is established, the loss is borne as grief" (69). Homosexuality is not accepted by the society from the lense of social taboo where this scene is hardly accepted. In the sex scene of Eve and Teristessa, a man is having sex with a man, a woman is having sex with a woman, and a man is having sex with a woman. A very complex scenario is presented by Carter. This is the first time; she has experienced the woman's feelings inside the woman's skin. According to Eve, "When I was a man, I could never have guessed what it would be like to be inside a woman's skin, an outer covering which records with such fidelity,

such immediacy, each sensation, however fleeting. His kisses exploded like tracer bullets along my arms” (148-149). The previous time, she is always raped by Zero but this time, she has enjoyed with Tristessa and participates willingly although they are being forced by Zero and his wives. In Butler’s view, “Genders can be neither true nor false, neither real nor apparent, neither original nor derived” (141). The complete notion of gender is destroyed by Carter in this scene.

Tristessa and Eve are guarded by the dog, and meanwhile Zero and his harem go on destroying the house. Tristessa suggests Eve to kill the dog to escape from Zero’s hand. Eve feels the power of Evelyn who might be living within her heart. She kills the dog with a shard of glass and runs away with Tristessa. Before leaving the house, they set the house to spin faster. Safely outside, Tristessa and Eve watch as the wives is spat out of the house one by one. Soon, the only one left is Zero. The tower starts to tilt and it crashes into the pool, sucking Zero in.

Subversion of Evelyn into New Eve

Tristessa and Eve escape in the helicopter, which unfortunately dives towards the desert. They find themselves without any provisions. They spend the night in the desert and make love to each other. When dawn breaks, they are sprinkled with water and separated. Tristessa and Eve are handcuffed by an army of children wearing crucifixes in charge of who is the Colonel. The children beat Tristessa to her knees and then cut her hair. Tristessa laughs and kisses the Colonel. One of the officers shoots her where he dies on the spots.

Eve stays with the soldiers. She reels from grief after Tristessa’s death. The Colonel leads the soldiers in prayers, begging God to restore law and order in California. Eve ceases to be afraid of the Colonel as she starts experiencing something akin to maternal feelings for the children. At night, the Colonel comes to Eve’s

sleeping bag, looking for comfort. He sobs himself to sleep. Eve clammers out of the tent, planning to get to Tristessa's grave and dies there. Suddenly, there is an explosion. Eve hides under the jeep and then drives away. New Eve is always on the run in her picaresque journey; yet, being more and more violently interpolated as a feminine subject. She is constantly entrapped in narratives of victimization. She witnesses phallogentric fictions of femininity as well as carries the phallus thoughts of Evelyn inside her mind.

Eve abandons her plan to die at Tristessa's side. Eve drives out of the desert to an abandoned highway. In the desert, she meets Leilah, but she seems different – the submissive dancer has transformed into a military leader. When Eve's scratches are taken care of, Leilah and Eve talk about what has happened since they last saw each other. Leilah reveals Mother whom Eve met in Beulah is her mum. Eve rejects the sexist Evelyn and her past. Being a woman, she has learned how horrible Evelyn was. In her male past, she did not want to fall in love with a woman; therefore, when they started to feel something deeper. Evelyn just ran away from them.

In the beginning, she has enjoyed the behavior of Evelyn. Evelyn has detailed his experiences while having sex with Leilah. He explains, "Just before she touched me, just as she touched me with the enameled blades of her fingertips, just as I crossed the filthy threshold of that gaunt, lightless, vertical, extinguished apartment block . . . my senses were eclipsed in absolute panic" (24). Further, he added, "I felt all the ghastly attraction of the fall. Like a man upon a precipice, irresistibly lured by gravity, I succumbed at once. I took the quickest way down, I plunged. I could not resist the impulsion of vertigo" (25). It has not ended there. He moves forward, "In the curtainless, carpetless room . . . I made her lie on her back and parted her legs like a doctor to examine more closely the exquisite negative of her sex" (27). His head is

filled with his misogynistic superior sex thoughts and he acts accordingly. He does not just establish sexual relations with her; he also punishes her in many times. He says:

Sometimes, when I was exhausted and she was not, still riven by her carnal curiosity, she would clamber on top of me in the middle of the night; the darkness in the room made flesh, and thrust my limp cock inside herself, twittering away as she did so like a distracted canary, while I came to life in my sleep. Waking just before she tore the orgasm from me, I would, in my astonishment, remember the myth of the succubus, the devils in female form that come by night to seduce the saints. Then, to punish her for scaring me so, I would tie her to the iron bed with my belt. (27)

For him, women are just a body of flesh, and he can do anything with them and compel them to obey him. Despite his misogynistic character, his head is compelled to bow down before Mother at Beulah, and become the rape victim in Mother's hand. He is unable to get any pleasure from mother when she raped him. After getting gender transmission, "he" is unable to feel the feelings of becoming 'she'.

When he raped by Zero, he is still unable to find out his place in the women's world. As a woman, he is unable to take pleasure from Zero's rape. Instead of feeling the feelings of "she," she has remembered the past feelings of "he" and how rude, egoistic, and misogynistic he was in Zero's face. Butler opines:

If gender differentiation follows upon the incest taboo and the prior taboo on homosexuality, then "becoming" a gender is a laborious process of becoming naturalized, which requires a differentiation of bodily pleasures and parts on the basis of gendered meanings.

Pleasures are said to reside in the penis, the vagina, and the breasts or to emanate from them, but such descriptions correspond to a body which has already been constructed or naturalized as gender-specific.

(70)

One cannot take the pleasure from the connection of body, as it is felt by the Evelyn while having sex with Mother and by Eve with Zero. Butler has brought the Beauvoir has explained her notion as:

Beauvoir was willing to affirm that one is born with a sex, as a sex, sexed, and that being sexed and being human are coextensive and simultaneous; sex is an analytic attribute of the human; there is no human who is not sexed; sex qualifies the human as a necessary attribute. But sex does not cause gender, and gender cannot be understood to reflect or express sex; indeed, for Beauvoir, sex is immutably factic, but gender acquired, and whereas sex is immutably factice, but gender acquired, and whereas sex cannot be changed-or so she thought-gender is the variable cultural construction of sex

(111)

Eve/Evelyn is unable to find out his/ her position in the world. Eve has lost her soul and trying to figure out that. At last, while having sex with Tristessa, she knows the magnificent feelings of being under the woman's skins. Only at that time, she enjoys it fully. He has got the pleasure of Leilah at the beginning as a man, and the same pleasure as a woman with Tristessa, but in the middle of the fiction, he was being the victim of rape as a male and female both in the Mother and Zero's hands.

Nevertheless now as a woman, she has been in love it hasn't been a pleasant experience "the vengeance of the sex is love"(52). Angela Carter decides to finish this

novel with the ocean where Eve will be reborn through her baby, she is going to resurrect as a man. She will start from her conclusions as she observes, “the destination of all journey is their beginning” (186). Thus, she tries to solve her mistakes. Like Eve, she suffers because of her female gender what can be interpreted as the punishment that Evelyn has to receive because of the chauvinistic manner towards women. These experiences have been useful to learn how women feel regarding the behavior of men. 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.

Angela Carter’s female characters in *The Passion of New Eve* transcend the heresies of history and therefore must fly, or flee, into a new heaven and a new earth of her invention. This is what Carter's heroine does and what the other characters in the novel accomplish. All flee and fly into new paradigms of gender experience. She has created the burlled future of society where gender is going to be questioned and difficult to conceive and perform as Butler and Beauvoir have discussed in their texts. Further, they transgress history and receive modes of representation to explore a new invention that creates a new story imagined differently, and a new signifier, which enables them to construct subjectivities of their own.

Chapter 4

Revelation of Gender Roles in *The Passion of New Eve*

Carter has presented various characters that link with the position of women in the novel and the society. Through the characters, Carter shows the stereotypical representation of femininity and gender identities, and subverts the gender roles in the fiction. As discussed throughout the novel, it examines socially constructed gender roles within the terms of metamorphosis whereas gender performance is based on the sex. However, by subverting the sex/gender roles, she has shown the new era of time/sci-fi genre. Through gender change in *The Passion of New Eve*, Carter describes the process of gender acquisition; she also shows how one can learn to become a woman. It shows the rejection of innate gender identity. It covers the journey of young men Evelyn, from a powerful man into powerless women.

Carter has shown gender identities and identity crisis, which follow the change in gender roles. As each character in the novel plays a special role. Evelyn encounters various characters that have some bearing on his change. Evelyn is a single person who has faced the four different gender experiences; misogynistic man who enjoys in girl's suffering, a helpless man who is raped by a woman, a helpless woman who is raped by a misogynistic man and at last a complete woman who enjoys the sex with a man, and becomes pregnant. Through him, Carter has constructed, deconstructed, and subverted the entire gender experiences challenging the traditional gender normativity of gender notions.

In the same way, New Eve also stands 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 a genital fact into cultural fiction. The issue of subverting and problematization of gender roles is central in *The Passion of New Eve*. The gender is a social construct made up by patriarchal principle to empower male, and makes a clear distinction between the sexes that a male generally prefers sex and female marginalizes other. Carter rejects the idea of natural gender identity, but rather expands on the idea that gender is something that is performed and not fixed. She delivers both genders takes place in one body which is clearly shown in the different relation of the protagonist that is vividly exhibited by positing the protagonist's gender experiences in different contexts.

To sum up, from the transformation of Evelyn's body and psyche in the beginning as well as in the end, 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. Projecting gender as a place of political debate, Carter attempts to visualize that gender relation has been imagined and practised through power construction by society.

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