



## Angela Carter's Transformative Gender Myths in The Passion of New Eve

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#### ABSTRACT

The contemporary British author Angela Carter in *The Passion of New Eve* (1977) creates a discourse that exposes, critically revises and rewrites patriarchal myths of femininity including the Christian myth of origin, and the myth of hermaphrodite. More specifically, this study shows Carter's impetus to demythologize the false "universals" of archetype of motherhood, womanhood and manhood in an attempt to unsettle categorical polarizations of feminine and masculine. Carter's *The Passion of New Eve* illustrates the way gender ambiguity and sexual fluidity is constructed by the revision of the mythical material, which allows the reader to question gender dynamics and reconsider the categories of sex and sexuality with variation in mind. Then, this study will briefly give the answer for the following question: what stimulates this twentieth century women novelist to construct an alternative discourse, reflecting upon non-normative identification and its implications in the mainstream society. Her critique of reality created by the "social fictions" of patriarchal order formulates the argument that gender is not a biologically determined essence, but an illusion, a repeated and learned imitation of heterosexual ideal regulated by gender performance. Accordingly, this study foregrounds continual fluidity, becoming and ambiguity between genders as a way of dismantling sexual and gender polarization.

**Keywords:** Angela Carter, *The Passion of New Eve*, Gender Myths, Fluidity, Gender Performativity.

## Angela Carter'in The Passion of New Eve adlı Eserindeki Dönüştürücü Cinsiyet Mitleri

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#### Öz

Çağdaş İngiliz yazar Angela Carter *The Passion of New Eve* adlı eserinde ataerkil kadınlık mitlerini eleştirel bir yaklaşımla tekrar yazarak yeni bir söylem yaratmıştır. Bu çalışma cinsiyet kategorilerini bozmak adına girişimde bulunan Angela Carter'ın kadın, anne, erkek arketiplerini yıkmadaki motivasyonunu gösterir. Ataerkil düzenin yarattığı cinsiyet kalıpyargılarının eleştirisini gözler önüne seren Carter'ın argümanı biyolojik cinsiyet algısının ontolojik bir yanılsama olduğu, cinsiyetin tekrar eden ve öğrenilmiş edimlerle kurulduğu üzerinedir. Böylelikle, bu çalışma kadın ve erkek cinsiyetleri arasındaki sürekli devam eden akışkanlık, oluşum ve belirsizliği, cinsiyet farklılıklarının aşılmasındaki bir yol olarak öne çıkarmaktadır.

**Anahtar Kelimeler:** Angela Carter, *The Passion of New Eve*, Cinsiyet Mitleri, Akışkanlık, Cinsiyet Edimi.

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## Introduction

Angela Carter's great amount of writing, containing children's books, film and television scripts, novels, poetry, short fiction, radio plays, and essays on numerous subjects did not gain a great attention until after her early death in 1992. Carter's work can be bothersome to read and write about due to its continuous referencing and citing of other texts, infinite layering of characters and plots and challenging generic boundaries. An additional cause of bother when confronting Carter's work is the fact that Carter does not attempt to supply answers to the questions her work asks. Rather, she continues asking endless questions so as to disclose the falseness of myth, the unreliability and incompleteness of symbols together with language, the emptiness of what is deemed "reality" or "truth," and the short-sightedness of normative identity categories, specifically gender.

Throughout her writing career, Carter seems to embrace feminist thinking and invokes feminist issues. As she states in her "Introduction" to the critical collection *Expletives Deleted* (1992):

*[M]y life has been most significantly shaped by my gender [...] I spent a good many years being told what I ought to think, and how I ought to behave, and how I ought to write, even, because I was a woman and men thought they had the right to tell me how to feel, but then I stopped listening to them and tried to figure it out for myself but they didn't stop talking, oh dear no. So I started answering back. How simple, not to say simplistic, this all sounds; and yet it is true (p. 5).*

Apparently, Carter's fiction is involved in making space for and giving voice to gender, sexuality and female desire. In this sense, her narratives build a multifarious paradigm of woman that disempowers and calls into question traditional masculine constructions of the feminine. Then, her fiction contributes to the reconfiguration of prevalent conceptualizations of sexuality, gender and the potential reconstruction of identity, meaning and reality.

As Carter declares in "Notes from the Front Line," (1997) her task in her fiction is "[the] investigation of the social fictions that regulate our lives" (p. 69). Partly, this task is prompted by what she calls "my own questioning of the nature of my reality as a woman" (p. 70). Such a questioning enables Carter to open a discourse in her narratives, which critically reconstructs and revises dominant master narratives within Western culture including conventional notions of sexuality, gender and subjectivity. In revising master narratives that stimulate and authorize systems of domination, Carter not only recontextualizes the limited and restrictive images of gender and its implications but also constitutes an unconventional fictional space for the transformation of culturally constructed mythic texts or realities, demonstrating the breadth of possibilities.

In an attempt to suppress the power of universalizing discourses, Carter takes part in revisionary rewriting of dominant canonical and mythical texts and cultural

discourses. Carter's revisionary fictions bring her feminist concerns with postmodern politics of representation to the aesthetics of experience in connection with sexuality and gender. In this way, Carter's postmodern feminist act of revision appears to provide an altered approach of representation, which offers a possibility for difference and multiplicity, without which various voices would be silenced.

Along with the relationship between feminism and postmodernism, Ellen G. Friedman and Miriam Fuchs (1989) suggest in their essay a connection between feminism and experimental writing that "in the case of twentieth-century women experimental writers... [is] an effect of the textual practice of breaking patriarchal fictional forms; the radical forms – nonlinear, non-hierarchical, and decentering – are, in themselves, a way of writing the feminine" (p. 3). In this sense, shattering conventional aesthetic forms comes to be a political act, its resultant narrative establishes an affinity with feminist projects.

In her introduction to *The Virago Book of Fairy Tales* (1990), Carter regards her literary works "in terms of the domestic arts" (p. 4) as a culinary practice that uses whatever is available to experiment. For Carter, writing needs to take a little of already existing texts in order to create various effects dependent upon her feminist concerns. At this point, Carter is involved in the processes by which texts are made to signify and thereby they are open to reconceptualization or revision. Here, what is more striking is that Carter has "new readings of texts" that she depicts as "put[ing] new wines in old bottles, especially if the pressure of new wine makes the bottles explode" (p. 76) in "Notes from the Front Line" (1997). Apparently, Carter proposes reading as a creative act that is as viable as writing. Then, Carter's revisionary literary works demonstrate how the new interpretations and re-reading of the stories of our past from our positions in the present are crucial for our intellectual development. Here, what she propounds is that rewriting can lead to a transformation of culturally constructed mythic texts or realities and pre-existing assumptions that regulate our sexual and social relations.

Presenting texts that offer themselves as critical commentaries on what they rewrite, Carter considers fiction as a medium for uncovering hegemonic structures and for revealing the latent content of pre-existing stories. At this point, it is essential to address Carter's self-defined project of rewriting as a demythologizing enterprise which has an interest in examining these culturally constructed versions of reality, passing themselves as truths.

In "Notes from the Front Line," (1997) Carter views her literary work as a critique of "myth," which she regards as a form of discourse inscribing conservative values and patriarchal concerns:

*I believe that all myths are products of the human mind and reflect only aspects of material human practice.*

*I'm in the demythologising business. I'm interested in myths – though I'm much more interested in folklore – just because they are extraordinary lies designed to make people unfree* (p. 38).

Carter sees Western thought and its cultural and social implications built upon “lies” or the falsity and self-constructedness of the myths. Therefore, Carter’s use of myth serves as a subversion and revision of these myths that would restrict human freedom. Since myth, as Carter claims in *The Sadeian Woman* (1980), “deals in false universals, to dull the pain of particular circumstances” (p. 5), Carter’s involvement in demythologising project demonstrates a resistance towards archetypal universals, distinctions or categorizations particularly in relation to gendered experiences. This business of demythologising contains worn-out gender universals or myths of gender-based on absolutes of male and female bodies and the tendency to essentialize the archetype of the feminine through them. As she states in the “Polemical Preface” of *The Sadeian Woman* (1980), Carter views these mythic depictions of feminine as “consolatory nonsense” (p. 25) that have been built upon dominant patriarchal projections, which oppress women by culturally standardizing such prevailing configurations of feminine and female experience.

It is also significant to note that Carter parallels these gender universals, or more specifically the mythic versions of femininity that reinforce sexual archetypes to pornography. Produced by men as an expression of male fantasies, pornography is the act of sexual intercourse in contact with the realities of patriarchal authority. In *The Sadeian Woman* (1980), Carter condemns pornography for “[denying] the social fact of reality” because it “serves to defuse the explosive potential of all sexuality” (p. 18). Then, Carter decries pornography as one of the indications of male dominance and erotic violence since pornography continues to ignore or refuse the social context in which such sexual liaisons take place (p. 16). The lack of true social context or materialist grounding in pornography creates a risk of mythologizing power of universalizing discourse. Like sexual archetypes, pornography strives to efface the notion of individuality capable of acting and desiring on their own right. While Carter disapproves the imprisoning and exploitive quality of pornography, she attempts to revise pornography as a transformative means for feminist involvement. Then, she envisions the possibility of a “moral pornographer” who uses pornographic archetypes to satirize gender relations and to reconceptualize female desire and experience as well as sexuality. When Carter manifests the need for “moral pornography” in *The Sadeian Woman*, she calls for a pornographic discourse in the service of women in an attempt to explore various configurations of sexuality and to portray a body in the constant process of becoming. Written around the same time as *The Sadeian Woman*, Angela Carter’s *The Passion of New Eve* can be viewed as

an effort to write moral pornography. Then, this study will demonstrate how Carter works within the pornography not only to revision or restore mythic figures but also to subvert the mythic construction of self, particularly archetypal feminine.

As Carter states in “Notes from the Front Line”, she contemplates *The Passion of New Eve* (1982) as her “anti-mythic novel” (p. 71). Carter revises Freud’s phallogocentric assertion in relation to the Christian origin myth, according to which the woman, Eve, was created from Adam’s rib. In Carter’s revised version, Adam is physically transformed into Eve/lyn, a man called Evelyn who has been surgically transformed into a woman called Eve against his will. By creating a woman from a man’s body, Carter seems to suggest the desirability of a vacillation from one sex to another.

### “New Wine in Old Bottles”: Rewriting Patriarchal Gender Myths

In *The Passion of New Eve*, Carter transmits her disruption of the Christian origin myth and how it causes to be remembered the myth of gender dichotomy through the several experiences and exploits of the hermaphroditic figure Eve/lyn. Meditating upon and recounting his/her journey after the fact, Eve/lyn comes to view gender as an unnecessary category, noticing how several characters in the novel s/he come across during his/her journey each embrace the myth of femininity: Mother, as her name evokes, represents the ideal of woman as goddess and Earth Mother; Leilah, the African-American erotic dancer and the mythic representation of woman as temptress or whore featured in pornography who seductively directs him; Tristessa, the iconic film star of Hollywood and another mythic portrayal of femininity, but masquerading as a woman. Even though Mother, Leilah and Tristessa unsettle the validity of gender myths attempting to universalize and determine female identity, the gender myth at the heart of the novel can be considered as the myth of the hermaphrodite and thus Eve/lyn comes to incorporate Carter’s revision of this myth. Carter reconceptualizes this myth, foregrounding the fluidity and constant ambiguity of sexed and gender identification and embodiment, which emerge from the breaks of these gender myths and reveal the variability beyond the binary divisions.

Regarding the myth of hermaphrodite, Eve/lyn has had his anatomical sex changed, but Eve/lyn’s male identity or masculine essence is not erased. Upon examining his/her new body in the mirror, Eve/lyn exclaims, “the cock in my head, still, twitched at the sight of myself” (Carter, 1982: 75). It becomes apparent that transforming one’s anatomical appearance does not change one’s identification or sense of self. In such a case, in the novel Eve/lyn’s “ambivalent attitude towards women” (Carter, 1982: 9) is exposed to be neither simply anatomically given nor natural. When Eve/lyn is clothed as the groom in his/her wedding ceremony with Tristessa, s/he realizes that both his/her female body and his/her male clothing are masquerades or the performative embodiment of

gender identity under the disguise of maleness, emphasizing gender's mutability.

In fact, it is his "normal" sexist mental image and attitude or his pornographic male awareness that Eve/lyn seems to be intrigued by challenging: *"Sometimes I'd amuse myself by tying a girl to the bed before I copulated with her. Apart from that, I was perfectly normal"* (Carter, 1982: 9). Likewise, before Eve/lyn's physical transformation into a woman, Leilah, the performative image of Eve/lyn's male fantasy, is transformed into an archetype by Eve/lyn. In this respect, Eve/lyn exercises sexual autonomy, violence and power towards Leilah. In spite of witnessing Leilah's change into a sexual object, Eve/lyn seems indifferent to the implication her femininity embodies in relation to his own male identity. He cannot recognize that he lives in a constructed gender identity as well. His need to believe in the representation she constructs makes him unaware of the artifice of the femininity by which his sexist male imagination is trapped or imprisoned. Evidently, similar to the image of porn icon within the conventional heterosexual pornography, Leilah's femininity in relation to her act of dressing and make-up ritual comes to be a performance and an imitation of male desire. In this sense, Leilah's femininity as a gender performance and a masquerade serves as an example of Judith Halberstam's (1991) assertion of *"gender as automated and intelligent, as a mechanism or structure capable of achieving some kind of autonomy from both biological sex and a rationalistic tradition"* (p. 456). That is to say, Leilah establishes her agency as a commodity, a masquerade and automation. Even though her subject position is refused by Eve/lyn and by the hegemony of heterosexuality, she foregrounds the seductive but unsettling power of her artificial gender construction. In fact, Carter constitutes this dichotomous affair between Eve/lyn and Leilah to highlight the gender constructs or the artifice of female identity that requires to be reformulated.

The relationship between Eve/lyn and Leilah arrives at a conclusion by Leilah's pregnancy, which causes Eve/lyn to be free from his residual desire for her. She expects him to marry her, but he rejects, suggesting instead that she has an operation to terminate pregnancy. Having no particular concern for the physical or psychological damage he has caused, Eve/lyn attempts to capture his freedom. Then, Eve/lyn escapes *"like a true American hero"* (Carter, 1982: 37), which leads the way to the American desert, a landscape with its infertility and sterility *"peopled only with echoes"* that *"matches the landscape of [Eve/lyn's] heart"* (Carter, 1982: 42). Completely unordered and unpredictable America immersing him in New York has disrupted his imagination and disturbed his identity and thus his journey comes to be an inner exploration of walking in a labyrinth. At the center of Eve/lyn's brain or at the heart of this self-constructed labyrinth is the *"sacred monster"* (Carter, 1982: 57), the figure of the mother goddess, *"who'd always been waiting for me, where I'd exiled her, down in the lowest room at the root of my brain"* (Carter, 1982:

59). Leaving isolated and trapped in the desert by the women of Beulah, who perform the ritualistic act of re-birth and death underneath the desert's surface, Eve/lyn is forced to experience this matriarchal frame of mind that he has always defined his sexist male identity against. Beulah's women have created a female-governed subculture in this underground city *"where contrarities are equally true... where contrarities exist together"* (Carter, 1982: 48). These women led by their godlike ruler, Mother, seek to undermine and revise the Biblical myth of origin and creation, the myth of Oedipus. Then, the Mother figure explains their intention for Eve/lyn's advantage: *"Woman has been the antithesis in the dialectic of creation quite long enough. [...] I'm about to make a start on the feminization of Father Time"* (Carter, 1982: 67). In an attempt to re-write the male narrative of Christ's miraculous birth, these women make Eve/lyn the experimental subject for the surgical sex-change operation and for Eve/lyn's subsequent gender identification as a woman. Eve/lyn's transformation into a woman in this female-governed, manless world where *"myth is a made thing, not a found thing"* (Carter, 1982: 56) will allow women to start reformulating the male reality by shattering the patriarchal myth of feminine.

#### **"Flesh uncreates the world": Unmaking Eve/lyn**

Through Eve/lyn's transformation into a woman, new Eve, she realized that her essence is forever historically and culturally re-invented, not pre-assigned and unchanging. However, Eve/lyn's consciousness of the artificiality of her own self and of reality as a whole did not make her nature any less real: *"For I'm not natural, you know – even though, if you cut me, I will bleed"* (Carter, 1982: 49). It is also worth noting that in the novel's role reversal rape scene, Eve/lyn is forced by Mother to perform the role of a present-day Oedipus. That is to say, the women in Beulah attempt to change the Oedipus myth into a positive myth concerning a young man's rejection to refuse his mother's love. In the act of reversing the Oedipus myth, Eve/lyn is unceremoniously raped by Mother who represents the opposite of the conventional features of the mother figure. Accordingly, this rape scene playfully redesigns the prescribed gender roles in the sense that this act has a tendency toward unsettling rape's rendering of its victim as female and reversing male sexual identity and power. In fact, both Eve/lyn and Mother reveal the absurdness of the patriarchal arrangements of gender enforcement since the act of rape masculinizes and feminizes Mother simultaneously. In a paradoxical manner, the Mother figure as a mythic artefact combines her excessive femininity with masculinity, implying an ambiguous and fluctuating gender position.

At this juncture, castrated and surgically and psychologically feminized Eve/lyn comes across the aging Tristessa, the image of the artificially constructed woman of Hollywood film industry and notices her unmasking as a performer who appears to be *"the perfect man's woman"* (Carter, 1982: 125) who has camouflaged his



gender identity. In fact, this Hollywood icon of femininity and male fantasy is constructed through the performativity of gender. As Judith Butler argues in *Bodies That Matter* (1993), gender should be regarded as a state of “becoming” and thus it is performatively formulated and hides its origin (p. 12). Through Tristessa’s gender-bending performance, he has the potential to reconfigure himself and rearticulate his gender identity. In the case of Tristessa, by means of artful “appropriation” of the signifiers or accepted norms of feminine identity, gender expression is regulated, as Butler (1996) states in “Imagination and Gender Insubordination” (p. 137).

In the difficult task of not passing, Tristessa experiences physical violence at the time of public revelation of Tristessa’s biological sex; however, Eve/lyn initiates a career from “passing” as a woman. In case of Eve/lyn, after her sex-change, she is enslaved by Zero, a sadistic poet who lives in the desert with his harem of enslaved women. Her continuous rape and abuse by Zero exemplifies her psychological transformation into woman and her fall from innocence. Eve/lyn remarks: “*Although I was a woman, I was now also passing for a woman, but then, many women born spend their whole lives in just such imitations*” (Carter, 1982: 101). Here, Eve/lyn experiences a new awareness concerning the false universals of manhood as womanhood, or more accurately the social and cultural constructedness of womanhood by means of men’s sexual pleasure in women’s passivity and suffering. In fact, the term “passing” produces the resonant effect for contradictory discourses of real versus imitation. To pass is to be identified as normal within a heteronormative cultural setting since the distinguishing feature of normality is its potential to go unnoticed. In addition, to pass points to a queer person’s capacity to pass undeviating within the mainstream society’s prescribed pattern of behaviour. As Sandy Stone declares in “The Empire Writes Back”, the peak point of passing is the quality of not being perceivable, rather being invisible (Stone, 1991: 14). In case of Tristessa, his body fails to pass as female and thus viewed as artificial or abnormal. Due to Tristessa’s vulnerability to interpretation, he undergoes a series of violence and suffering.

The disclosure that Tristessa is a biologically man does not repulse Eve/lyn, who is the most advantageous position to realize contradictory sexual orientations. Rather, this revelation leads to love making of Eve/lyn and Tristessa. The contradictions and abnormalities of sexuality and gender are united and dismantled. It is this lived moment of sexual union and sensual love that suggest the probability of release from false universals.

Eve/lyn and Tristessa blend peacefully into “a single self”, feminine and masculine, “out of these fathomless kisses and our interpenetrating, undifferentiated sex, we had made the great Platonic hermaphrodite together, the whole and perfect being” (Carter, 1982: 148). Through the merging of bodies, continuously transitioning and becoming, one perceives the possibility of not naturalized,

foreign bodies, which promote unconfined, unconventional form of sexual desire.

At this point, Eve/lyn envisages that Tristessa and Eve/lyn, the perverse mixture of opposite, each neither/both male/female who occupy both genders and who are urged to marry by Zero, “masculinity incarnate” in harmony are “Tiresias” (Carter, 1982: 108,146). Then, the source of Tristessa’s inclination towards suffering and Eve/lyn’s special urge to self-referential sexuality is the deeper awareness that each one is an Other, not a self or a subject. Rather, they are gendered objects constituted by others as in another’s gaze, or in an illusionary, fractured mirror, exemplifying the misrepresentation or deformity of image similar to the mind’s misrepresentation of what is imaged together with what is seen.

In the novel, the figure of hermaphrodite in Carter’s invention of sex change works for criticizing the term androgyny theorized by during the seventies. Proposed by Cixous and Clement (1991) as the pattern through which gender differentiation might be categorically balanced, the ideal of androgyny or so-called sexual equality was eventually repudiated (p. 56). Women noticed that the appropriation of the signifiers of the opposite sex in reality came to men as a gain or advantage since in a patriarchal context women commonly lacked strength even when they displayed characteristics conventionally considered as “masculine”. Carter’s *The Passion of New Eve* dismantles the notion of androgyny since this marriage turns out to be the convincing performance of the double drag. As Butler (1993) puts forward in *Bodies That Matter*, gender approximates the position of drag, a gender practice that is acted out by the motivation of camouflage (p. 125). Similarly, in *Undoing Gender*, Butler notes that drag performances reject fixed gender identification as either masculine or feminine and thus there is no gender essence shared by either women or men. Instead, there are contradictory and multiple modes of gender expression. As pointed out in the novel, the exaggerated wedding of Eve/lyn and Tristessa “was a double wedding – both were the bride, both the groom in this ceremony” (Carter, 1982: 135). By means of the doubling of disguise, two individuals are married; however, both have the bride and the groom simultaneously. As a double drag, Eve/lyn and Tristessa demonstrate the reality that gender is built upon a continuous imitation and that divisions of masculine and feminine, or opposite sex are constantly blurred and in flux.

## Conclusion

In *The Passion of New Eve*, Carter creates her own moral pornography as a means of eradicating sexual universals and criticizing the sexist side of sexual desire for stability. At the same time, in *The Sadeian Woman*, Carter argues that “*pornography, like marriage and the fictions of romantic love, assists the process of false universalizing*” (Carter, 1980: 12). That is, the “universalizing” inclination of pornography exists as a permanent aspect of the reductionist representation of

female sexuality in the sense that pornography reinforces sexual archetypes. For Carter, the potentiality of her self-defined moral pornographer would transform the mainstream society by creating "a world of absolute sexual licence for all genders" (Carter, 1980: 18), as simply stated in *The Sadeian Woman*.

Essentially, Carter's *The Passion of New Eve* unveils the power included in culturally constructed mythical archetypes that, even though false, affect and strengthen the dichotomy of gender roles and scripts. Accordingly, using gender myths to subvert and intervene the highly contradictory gender roles maintained in patriarchy, Carter vividly demonstrates the damage imposed on both women and men. In this respect, Carter attempts to revise and demythologise sexual myths in order to predicate a dissolution of the polarizations between genders.

In the assemblage of mythical portrayals of constructed womanhood, Tristessa emerges as the self-created archetype of feminine suffering and passivity; mother occurs as a mythic representation of maternity in her attempt to transform Eve/lyn into the ideal woman, Zero appears as "masculinity incarnate" and Eve/lyn embodies the Christian myth of origin and creation and the myth of hermaphrodite. All these false representations of sexuality and gender generates an illusory and transitory sense of truth. Overall, *The Passion of New Eve* celebrates the multiple potentialities of gender identification and expression and the possibility of desiring and experiencing beyond the socially constructed gender distinctions.

### Extended Summary

Yazarlık kariyeri boyunca, Carter feminist düşünceyi benimsiyor ve feminist meselelere başvuruyor gibi görünmüştür. Carter'ın kurgusu toplumsal cinsiyet, cinsellik ve kadın arzusuna yer açmak ve bunları seslendirmekle ilgilidir denebilir. Bu anlamda anlatıları, dişillığın geleneksel eril yapılarını sorgulayan çok yönlü bir kadın paradigması inşa ediyor. Bu nedenle, Carter'ın kurgusu yaygın cinsellik, toplumsal cinsiyet kavramsallaştırmalarının yeniden yapılandırılmasına ve kimliğin, anlamın ve gerçekliğin potansiyel olarak yeniden yapılandırılmasına katkıda bulunur. Carter'ın "Notes from the Front Line" isimli çalışmasında belirttiği gibi, romanlarındaki rolü "hayatlarımızı düzenleyen sosyal kurguların araştırılmasıdır" (69).

Kısmen, Carter'ın üstlendiği bu rol, "bir kadın olarak gerçekliğimin doğasını kendi sorgulamam" dediği hayata karşı duruşu aracılığıyla yönlendiriliyor (70). Böyle bir duruş, Carter'ın anlatılarında, geleneksel cinsellik, cinsiyet ve öznellik kavramları da dahil olmak üzere Batı kültürü içindeki baskın ana anlatıları eleştirel bir şekilde yeniden inşa eden ve revize eden bir söylem açmasını sağlar. Carter, tahakküm sistemlerini teşvik eden ve yetkilendiren ana anlatıları gözden geçirirken, yalnızca toplumsal cinsiyetin sınırlı ve kısıtlayıcı imgelerini ve bunun imalarını yeniden bağlamsallaştırmakla kalmaz, aynı zamanda kültürel olarak inşa edilmiş efsanevi metinlerin veya gerçekliklerin

dönüştürülmesi için alışılmadık bir kurgusal alan oluşturarak olasılıkların genişliğini gösterir.

Carter, evrenselleştirici söylemlerin gücünü bastırma girişiminde, baskın kanonik ve efsanevi metinlerin ve kültürel söylemlerin gözden geçirilerek yeniden yazılmasına katkı sağlar. Carter'ın revizyonist kurguları, postmodern temsil siyasetiyle ilgili feminist kaygılarını, cinsellik ve toplumsal cinsiyetle bağlantılı deneyim estetiğine taşır. Bu şekilde, Carter'ın postmodern feminist revizyon eylemi, farklı seslerin susturulacağı bir farklılık ve çokluk olasılığı sunan, değiştirilmiş bir temsil yaklaşımı sağlıyor gibi görünmektedir. Burada öne sürdüğü şey, yeniden yazmanın, kültürel olarak inşa edilmiş efsanevi metinlerin veya gerçeklerin ve cinsel ve sosyal ilişkilerimizi düzenleyen önceden var olan varsayımların dönüşümüne yol açabileceğidir. Carter, *The Passion of New Eve*'de, Hıristiyan kökenli mitini bozuşunu ve bunun toplumsal cinsiyet ikiliği mitini nasıl anımsattığını hermafrodit figür Eve/lyn'in çeşitli deneyimleri ve istismarları üzerinden aktarır. *The Passion of New Eve* cinsiyet tanımlaması ve ifadesinin çoklu potansiyellerini ve sosyal olarak inşa edilmiş cinsiyet ayrımlarının ötesinde arzulama ve deneyimleme olasılığını ortaya koyar.

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