



**THE ANALYSIS OF THE WORKS OF ANGELA CARTER: *THE PASSION OF NEW EVE* AND *WISE CHILDREN* THROUGH  
MAGICAL REALISM**

**Adalet EROĞLU**

**June 2013  
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**Pamukkale University  
Social Sciences Institution  
Postgraduate Thesis  
Western Language and Literature Department  
English Language and Literature**

**Adalet EROĞLU**

**Supervisor: Assist. Prof. Dr. Şeyda İNCEOĞLU**

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## YÜKSEK LİSANS TEZİ ONAY FORMU

Bu çalışma, Batı Dilleri ve Edebiyatı Anabilim Dalı, İngiliz Dili ve Edebiyatı Bilim Dalı'nda jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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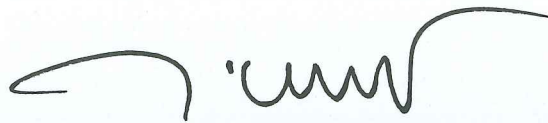


Jüri-Danışman  
Yrd. Doç. Dr. Şeyda İNCEOĞLU



Jüri  
Yrd. Doç. Dr. Selami OK

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İmza



Öđrencinin Adı Soyadı: Adalet EROĐLU

## FOREWORD

The aim of this study is to analyze two novels of Angela Carter, *The Passion of New Eve* and *Wise Children*, through magical realism, which is a term widely emerged in the 20th century by Franz Roh. The different aspects of these two novels are scrutinized as well as the common aspects of them, such as time shifts and the use of symbolism.

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## ÖZET

### ANGELA CARTER'İN *YENİ HAVVA*'NIN *TUTKUSU* VE *BİLGE ÇOCUK* ROMANLARININ BÜYÜLÜ GERÇEKÇİLİK ARACILIĞIYLA İNCELENMESİ

Erođlu, Adalet  
Batı Dilleri ve Edebiyatı Anabilim Dalı  
İngiliz Dili ve Edebiyatı Bölümü  
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Bu çalışmada çağdaş İngiliz Edebiyatı'nda Büyülü Gerçekçilik adlı edebi akımın özellikleri araştırılmış ve bu doğrultuda İngiliz yazar Angela Carter tarafından yazılan *The Passion of New Eve* (*Yeni Havva'nın Tutkusu*) ve *Wise Children* (*Bilge Çocuklar*) adlı eserler ele alınmıştır. Her iki eser farklı ve ortak özellikleri ve edebiyattaki önemi açısından incelenmiştir. Çalışmada detaylı olarak incelenen konulardan bazıları şunlardır; karnaval ruhu, kişiler arası ilişkilerin etkileri, saklanan gerçeklerin açığa çıkışı ve zamanın gerektirdiđi zorunlu deđişiklikler.

*Anahtar kelimeler:* Angela Carter, Büyülü Gerçekçilik, Karnivalizm, Shakespeare.

**ABSTRACT****THE ANALYSIS OF THE WORKS OF ANGELA CARTER: *THE PASSION OF NEW EVE* AND *WISE CHILDREN* THROUGH MAGICAL REALISM****Erođlu, Adalet****M.A Thesis****Western Language and Literature Department****English Language and Literature****Master Programme****Supervisor: Assist. Prof. Dr. Őeyda İNCEOđLU****June 2013, 75 pages**

In this study, the aspects of the literary genre Magical Realism in English literature are researched and accordingly *The Passion of New Eve* and *Wise Children*, written by Angela Carter, are textually analyzed. The different and common aspects of these two novels and the importance of them in literature are scrutinized. Some points examined in detail are; the spirit of carnival, the effects of human relations, bringing out the truths and the unavoidable changes occurred during the time.

**Keywords:** *Angela Carter, Magical Realism, Carnivalism, Shakespeare.*



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## CHAPTER ONE

### INTRODUCTION

There I was, one of the crowd, among the fairies, goblins, spirits, mice, rabbits, badgers etc. etc. crowding around the brides (...)(Carter, 1991:84)

Magical realism, also called as magic realism, is chiefly a Latin American narrative strategy that is characterized by the matter- of- fact inclusion of fantastic or mythical elements into seemingly realistic fiction. Although this strategy is known in the literature of many cultures in many ages, the term magical realism is a relatively recent designation, first applied in the 1940s by Cuban novelist Alejo Carpentier, who recognized this characteristic in much Latin-American literature ([http://www.britannica.com/EBchecked/topic/356736/magic-realism.](http://www.britannica.com/EBchecked/topic/356736/magic-realism), accessed in 03.05.2012)

On the other hand, the origin of the term is based on the art and magical realism is an important presence in contemporary world literature. Because they [the authors] treat texts from many countries and cultures, they create a complex of comparative connections, avoiding separatism while at the same time respecting cultural diversity.(Zamora and Faris, 1995: 4)

Besides uniting separate countries and cultures, magical realist works combine the realities of everyday life and hyperbole, supernatural elements such as ghosts, djinns, mythological and religious elements. Magic realist novels and stories have, typically, a strong narrative drive, in which the recognizably realistic merges with the unexpected and the inexplicable and in which elements of dreams, fairy story, or mythology combines

with the everyday, often in a mosaic or kaleidoscopic pattern of refraction and recurrence. (<http://www.public.asu.edu/~aarios/resourcebank/definitions/>, accessed in 09.10.2011)

On the one hand, there are common people of the common life who are busy with daily tasks; on the other hand, the supernatural and mythological elements can be observed in the magical realist works. Narrators of magic realism play confidence tricks on their readers, disavowing the more straightforward claim of the mimetic naturalist realist that what she or he is narrating actually happened in a heterocosmic world related to the one we know by analogy. Instead the magic realist narrator distorts the very idea of analogy and operates syncretically, asking the reader to believe, [...], that the natural order of things can be subverted in the world of her or his fiction [...]. (Zamora and Faris, 1995: 305)

Regarding these features of magical realism, two novels of Angela Carter, *The Passion of New Eve* and *Wise Children*, will be examined. These two novels are chosen as they are chief works of magical realism. As one of the prominent writers of magical realism, Angela Carter has an important place in English literature. Aidan Day points out that “The elements of fantasy in Carter’s fictional writing possess a feminist political vocabulary that connects them directly and positively with the real world.” (Day, 1998: 8) By choosing women as protagonists of her novels, it seems as if Carter justifies Day’s opinion about herself. Besides Day, John Haffenden emphasizes in his book, *Novelist in Interview*, that the term ‘magical realist’ might well have been invented to describe Angela Carter, a novelist, journalist, feminist. Her gift of outrageous fantasticality, resourcefully drawing on folklore and fairy tale, enables her to conjure fabulous countries, which have close designs upon the ways and means of real men and women, and upon the institutions that condition their responses and contests. Richly imagined and stylistically uninhibited- with dehumanizing villains, exotic landscapes and lush sensuality- her fictions are in many ways parables of power, desire, and subjection. (Day, 1998: 8)

As Haffenden points out, Carter has made contributions to the movement with her style and creativeness. Thus, the supreme purpose of this study is to indicate the relation of two chosen novels of Carter with magical realism. Before the analysis of Carter’s novels, the characteristics of magical realism will be examined in detail. Then, *The Passion of New Eve*, written in 1977, will be scrutinized. The protagonist of the novel is

Evelyn, later called as Eve, narrates milestones of his life. Carter narrates how a man's life can change so incomprehensively. In fact, what Carter tries to create is to break taboos of the patriarchal society. She reflects all her passions and dreams via the main character, Evelyn. Also this is the way of resistance against the patriarchal society. Carter exemplifies the antipodal point of views of a man and woman in her work. Thus this novel not only represents the features of magical realism but also reveals the feminist side of Carter. Aytül Özüm points out Carter's own idea about feminism and mentions that she adopts feminist identity as she becomes mature. (Özüm, 2009: 91, translated by Adalet Eroğlu) However, according to me, it seems so strange that a man can change his sex willingly without the help of a professional surgeon and how he can behave and think like a woman after the operation. At first sight, one can accept the answers of these questions as impossible, but Carter makes the point clear by using the magical elements in her novel. It can be said that the aim of creating the dilemma is to indicate the difficulty and incredibility. In addition to this, Carter presents not only the reality of the relations between a man and a woman explicitly but also the difference between the urban and rural life which is dominated by women. While everything in urban life is usual and explained with the laws of the universe, rural life differs from urban life with the unexpected and unexplainable incidents. The main reason of it is that Carter narrates the mythology and the recreation of a human in rural life. Mother, who operates on Evelyn and recreates him assuming the role of God, is an obvious example of a magical realist character in the novel.

After the analysis of *The Passion of New Eve*, *Wise Children*, another magical realist novel written by Angela Carter in 1997, will be discussed. It narrates the story of twin chorus sisters called Dora and Nora. The narrator of the novel is Dora, thus it seems that Nora is only the approver of Dora. The main subject of the novel is the spirit of carnival, which is, as Aschkenasy states, "a form of popular, low humor celebrating the anarchic and grotesque elements of authority and of humanity in general and encouraging the temporary crossing of boundaries." (<http://home.nwciowa.edu/wacome/Aschkenasy%20BakhtinforSBLNov07.pdf>, accessed in 09.04.2013)

Thus the key word of Carnivalizm is limitlessness. Carnival is, as Julia Kristeva puts it, 'a signifier, but also a signified': it can be the subject or the means of representation in a text, or both. (Vice, 97: 149)

In addition to this, Carter gives place to fairy tales and illusions in her novel. Whole lives of Dora and Nora seem as if they happened in a fairy tale. At the beginning of each chapter, Dora makes a beginning with a saying of fairy tales: “Once upon a time (...)”. Besides, they come across with strange events in an unexpected place and time. Thus it creates a magical condition, for instance, they meet with Saskia, who has been absent for a long time, at the birthday of their father. They cannot understand where she has gone and how she has been found by her uncle, Peregrine. It keeps its mystery until the end of the novel. Moreover, Peregrine always surprises Dora and Nora with magic and illusion. Another important subject in the novel is that Carter gives importance to theatre and especially to Shakespeare and his works. Guido Almansi emphasizes Carter’s aim for using theatre with these lines: It would seem logical, therefore, that the writer should exploit all the five senses in order to express what she knows and what she wants to say about the world. Theatre would therefore seem to be particularly suitable to Carter’s style and interests, even more so than the novel and the short story. (Sage, 2007: 232)

All members of Dora’s family are actors or actresses. Melchior, the father of Dora and Nora, devotes himself to the works of Shakespeare and tries to get them famous. Besides putting Shakespeare’s plays on the stage, they also put themselves in the characters’ places in the plays.

As it will be mentioned in the following section, Surrealism differs from magical realism. Yet Carter makes use of a feature of it when she denotes the relationships among the members of Hazard and Chance families. [...] for all the Surrealists, as for Freud, the arena of the unconscious was involuntarily patterned with all that had had to be repressed in the interests of maintaining a civilized order. (Sage, 2007: 83) In relation to this, Carter deals with mainly the incest relations, Electra- Oedipus complexes and unconscious side of people which is repressed to keep the order in their family. Additionally, it can be said that the novel is full of surprises; such as, all hidden facts come out at the end of the novel.

Consequently, many critics and writers, such as Alejo Carpentier and Gabriel Garcia Marquez, have made comments on magical realism and tried to determine its characteristics for years. However, in general, they compromise in main characteristics of it as it has been mentioned and analyzed above. In relation to this, as one of the followers of magical realism, Carter reflects its characteristics to her novels; *The Passion*

of *New Eve* and *Wise Children*. Both of them will be examined from all perspectives in the following parts.

### 1.1. The Definitions of Magical Realism

Magical realism is a term widely emerged in the 20th century by Franz Roh, a German artist. Although the roots of magical realism are based on painting, it has gained place in not only English literature but also other countries' literature, especially in Latin American literature. Thus, there are a lot of writers who have been engaged in magical realism; such as, Gabriel Garcia Marquez, Salman Rushdie, Franz Kafka and Angela Carter. Despite this intense interest, magical realism is still a matter of debate. So, each writer has made his/her own depiction about it. For instance, in the work of Zamora and Faris, Scott Simpkins mentions that "Garcia Marquez maintains that realism (he cites some of his realistic novels as examples) is a kind of premeditated literature that offers too static and exclusive a vision of reality. However good or bad they may be, they are books which finish on the last page. Disproportion is part of our reality too. Our reality is in itself all out of proportion. In other words, Garcia Marquez suggests that the magic text is, paradoxically, more realistic than the realist text." (Zamora and Faris, 1995: 148) As it is stated by Marquez, when a magical realist text is read, it is too difficult to decide whether it happens in an ordinary life or in a dream world, no matter how it is seen as fiction. When considered from this point of view, Patricia Merivale gives place to Rushdie's statement in her essay, *Saleem Fathered by Oskar: Midnight's Children, Magic Realism and The Tin Drum*, which supports the idea of Marquez; El realismo magico, magic realism, at least as practiced by [Garcia] Marquez, [as] a development out of Surrealism that expresses a genuinely Third World consciousness. [Magical Realism] is a way of showing reality more truly with the marvelous aid of metaphor. (Zamora and Faris, 1995: 331) In relation to this, Danow underlines the relation between real life and magical realism with these words: "While negotiating the tortuous terrain of credibility, magical realism manages to present a view of life that exudes a sense of energy and vitality in a world that promises not only joy but a fair share of misery as well." (Danow, 1995: 67). In other words, magical realism interdigitates the reality of our lives and misery so the impossibilities of reality occur. Magical realism indicates poles apart while it combines the reality with fairy tales and myths. Until this movement, it was believed that it was actually impossible to make such a combination. But magical realism provides a different point of view with its different style. Such as, in the work of Gabriel Garcia



Marquez, *One Hundred Years of Solitude*, it seems as if that the events happen in a circular way and the members of following generations are bound to fall into line with their ancestors. It can be thought because of the ever-repeating names and similar destinations. Besides, the end of the novel seems as unpredictable. However, Marquez sheds some light on the events and reveals amazing situations.

Amaryll Beatrice Chanady makes another definition about the combination of reality and myths in magical realism: Magical realism refers to the occurrence of supernatural, or anything that is contrary to our conventional view of reality [it is] not divorced from reality either, [and] the presence of the supernatural is often attributed to the primitive or magical Indian mentality, which coexists with European rationality. Floyd Merrel explains that magical realism stems from the conflict between two pictures of the world. (<http://www.public.asu.edu/~aarios/resourcebank/definitions/>, accessed in 09.10.2011)

Besides, what separates magical realism from other literary movements is that magical realism offers an insight into earliest fables and stories which are full of gods, demons, angels and talking animals. Because of this characteristic, one can say that it does not reflect the reality of our lives. However as it is mentioned above, magical realism combines the reality and the mystery. Thus it seems as necessary to decode the magical texts and differentiate the reality and fantasy. In other words, writers do not give so much explanation about the events which are intertwined. “As is generally the case in magical realism we are offered no explanation of the events, and calm distancing of the narrative voice makes us forget the implausibility of the strange happenings.”(Delbaere-Garant, 1995: 258) Therefore it can be said this situation makes difficult the magical realist work to be read. For, it is full of flashbacks and flash-forwards; besides including the reality, which is hidden by the writers meticulously. This refers to another important point about magical realism which is that writers of the movement do not narrate stories in a linear way. In other saying, the writers are free and can use different styles of writing. Thus, in the works of magical realism, time and setting are changeable with co-existing plots, flashbacks and flash-forwards and the settings of them are mainly specific, historic and mythical; *Wise Children* begins at the 75<sup>th</sup> birthday of Dora and Nora, but Dora reviews her past and gives information about her family. Carter, also, chooses the period after World War II in *Wise Children* and American Civil War in *The Passion of New Eve*. Thus both of them contain the historical events, places and time and the narrators look back

continuingly as well as the present. Furthermore, the characters are used symbolically while the writers mention social, cultural and personal matters such as identity, sexuality, gender, family bonds. For instance, Evelyn in *The Passion of New Eve*, and the twins, Dora and Nora, in *Wise Children* are mainly used as the symbol of gender and identity problem and domestic relations. Carter flaunts this situation via the help of the names of the characters. Dora means “gift” while Nora has the meaning of “light” and both of these names’ origins are in Greek. (<http://www.thinkbabynames.com/>, accessed in 04.03.2013) When these chorus girls are found in front of the gate by Grandma Chance, they brighten her life. Grandma Chance is a chance for the abandoned girls and the girls are the ray of sunshine for her. Additionally, Dora can be thought as the short used form of “Pandora”, the first woman on earth who had been given a box. Thus this box is named as Pandora’s box, of which all evils come out. In spite of these evils, there is hope at the bottom of the box. Similarly, Dora does not give up her hope until the end of the novel and the abandoned twins are renewed hope for her and Nora. Beside Dora and Nora, Tristram is a variant of Tristan, who is a knight of the Round Table in Arthurian legend and whose meaning is “sad” in French. (<http://www.thinkbabynames.com/meaning/1/Tristan>, accessed in 04.03.2013)

Tristram is like a symbol of infelicity for Tiffany because of throwing her to the wolves. It is not also a coincidence to choose the names, Melchior and Peregrine. As it is mentioned before, theatre has a great influence on the Hazard family and when the meanings of these names are regarded, it can be said that Melchior accepts himself as the “king”, who worries about his crown even at fire time, and Peregrine is a “worrier”, who comes up after a long time.

Carter also criticizes the family bonds in *Wise Children*, in which one can easily recognize the Freudian theories; Oedipus and Electra Complexes. Although the father figure gives way to an uncle figure, who is the twin of the father, one can see the reflection of Electra complex via the uncle. In a similar way, in *One Hundred Years of Solitude*, Marquez gives place to incest relationships and “Garcia Marquez maintains that realism is a kind of premeditated literature that offers too static and exclusive a vision of reality. [...] In other words, Garcia Marquez suggests that the magic text is, paradoxically, more realistic than the realist text.” <http://www.public.asu.edu/~aarios/resourcebank/definitions/>, accessed in 09.10.2011).

Another critic and author Dale Carter deals with magical realism and defines its

four main features: First, it is the combination of reality and fantasy and second, it is the transformation of the real into the awesome and unreal, thirdly an art of surprises, one which creates a distorted concept of time and space, fourth a literature directed to an intellectual minority; characterized by a cold cerebral aloofness it does not cater to popular taste, but rather to that of those sophisticated individuals instructed in aesthetic subtleties. (Carter, 1969: 3-4) These four features mentioned by Carter can be easily discussed within Angela Carter's two novels: *The Passion of New Eve* and *Wise Children*. Firstly, Melchior, one of the characters in *Wise Children*, thinks that he is responsible to spread Shakespearean theatre all over the world. This indicates the fantastic, imaginary world in which he lives. Yet, on the other side, he is an actor and performs the plays of Shakespeare. Thus, it can be said that he confuses the reality and fantasy. Secondly, to think the crown seems astounding and unreal while the house is burning down. Thirdly, a technological structure in an isolated desert causes distortion of a place. Fourth, and last, magical realist writers lay a burden on their readers for decoding their works. Thus it seems to be necessary to be an intelligent reader. On the other hand, to mix the reality with fantasy and queer with logical and potent create the perspective of 'the other' in magical realist texts.

Because of this feature mentioned above, Carter gives place to a dualistic perspective via the main character of her novel, *The Passion of New Eve*. One of the perspectives belongs to a man, Evelyn; the other belongs to a woman, Eve. Although these two characters seem as if they were different people, the fact is that both of them are the same people. Apart from this, another dualistic perspective happens when their views are evaluated again and again. While they are being evaluated continually, they are compared with each other. These dualistic perspectives are discussed in the analysis part in detail.

## **1.2. The Background of Magical Realism**

Franz Roh published his first book, *Post- Expressionism, Magical Realism: Problems of the Newest European Painting* in 1925 and made a clear distinction between magical realism and new objectivity (Neue Sachlichkeit), which was "fashioned in 1924 by Gustav F. Hartlaub, director of the Mannheim Kunsthall." (<http://www.britannica.com/EBchecked/topic/410437/Neue-Sachlichkeit>, accessed in (03.05.2013) In his book, Roh listed the characteristics of this new movement, which indicated the differences of

magical realism (also called as new Post-Expressionism) from new objectivity as it can be seen from the table below ( Zamora and Faris, 1995: 35-36):

**Table 1. Expressionism and New Objectivity**

EXPRESSIONISM	NEW OBJECTIVITY
Ecstatic subjects	Sober subjects
Suppression of the object	The object clarified
Rhythmical	Representational
Extravagant	Puristically severe
Dynamic	Static
Loud	Quiet
Summary	Thorough
Close-up view	Close and far view
Monumental	Ministure
Warm (hot)	Cold
Thick color texture	Thin paint surface
Rough	Smooth
Emphasis on the visibility of the painting process	Effacement of the painting process
Centrifugal	Centripetal
Expressive deformation	External purification of the object

Magical realism and new objectivity were united under the name of magical realism, which “seemed preferable to ideal realism, verism, and neoclassicism, since each of those designated only a part of the whole.” (Zamora and Faris, 1995: 34) On the other hand, magical realism differs from surrealism, which appears soon after magical realism. Although both of them include fantastic elements, the followers of surrealism completely created an unreal and unnatural world for their readers and “surrealist art was disordered, irreverent, and consisted in releasing and revealing drives that cannot be contained within the social order.” (Sage, 2007: 78) Additionally, in the interview with John Haffenden, Carter claims that “surrealism did not involve inventing extraordinary things to look at; it involved looking at the world as though it were strange.” (Haffenden, 1985: 92) Surrealists are also affected by Freud and his theory about the unconscious side of human being and, like magical realism, it combines painting and poetry.

On the other hand, like post-structuralism, magical realism combines the contradictions like dreams and reality, imagination and truths. Moreover, it is against the idea that a literary work has a unique aim, a unique meaning; contrary, it is expected from the readers to create her/his individual meaning, aim while s/he decodes the literary text. However it is sometimes difficult for the readers. This feature of magical realism

resembles science fiction works, in which the writers are free while choosing the theme and characters. It is also believed that although Carter is a magical realist writer, she also reflects the features of science fiction to her novel. Moreover, it is claimed that she likes the way of science fiction. In the book of Lorna Sage, *Essays on the Art of Angela Carter: Flesh and Mirror*, Roz Kaveney mentions the relation between Carter's works and science fiction ones in her essay, *New New World Dreams*. According to her, "what she [Carter] liked in science fiction was the freedom it gave its practitioners rather than the dictates of tradition and the market that went with those freedoms the freedom to play with causality and to regard character in a way less linked to Leavisite moral fictions or a bourgeois myth of identity which is three-dimensional and self-determined." (Sage, 2007: 185) Carter does not limit herself like science fiction writers and is open to new ideas. Thus her novels include not only the features of magical realism but also the features of other movements. For instance, *The Passion of New Eve*, *The Infernal Desire Machines of Doctor Hoffman* and *Heroes and Villains* are examples of such a kind of combination. While the scientific and technological developments in desert surprise the readers in *The Passion of New Eve*, Carter makes her readers perturbed with dysmnesia in *The Infernal Desire Machines of Doctor Hoffman*, which is also accepted as a surrealist novel. For instance, The 'Introduction' to *The Infernal Desire Machines of Doctor Hoffman* (1972) opens with 'I remember everything' (11). Four pages later Chapter 1 opens: I can't remember exactly how it began' (15). Memory is part of bewilderingly contradictory nature of the art of narration. (<http://www.csulb.edu/~bhfinney/carter.html>, accessed in 11.10.2011)

Besides, Carter, Marquez and Roh, Weiland Schmied lists five characteristics of magical realism:

- 1) Sobriety and sharp focus; an unsentimental, unemotional vision
- 2) Artist's vision is directed to everyday, banal, insignificant subjects, the absence of timidity with regard to painting the unpleasant
- 3) A static, tightly unified structure, which often suggests a completely airless, glass-like space, which in general, gives preference to the static rather than to the dynamic
- 4) The eradication of the traces of the painting process, the liberation of the painting from all signs of the handicraft
- 5) Finally, a new spiritual relationship with the world of things.

(<http://www.tendreams.org/traits.htm>, accessed in 05.05.2012)

Consequently, magical realism has a relation with other movements; it shares some characteristics as well as it becomes dissimilar in some points, but it is accepted as a unique movement since it reflects the facts in a different way. As Leal mentions in his essay, *Magical Realism in Spanish American Literature*, magical realism cannot be identified either with fantastic literature or with psychological literature, or with (...) surrealist or hermetic literature (...) Unlike super realism, magical realism does not use dream motifs; neither does it distort reality or create imagined worlds, as writers of fantastic literature or science fiction do; nor does it emphasize psychological analysis of characters, since it does not try to find reasons for their actions or their inability to express themselves. (Zamora and Faris, 1995: 120)

### **1.3. Magical Realism in Contemporary Literature**

After the appearance and use of magical realism in art, the term attracted the attention of the writers. In literary form, magical realism adjoins usual and unusual harmonizing and it is presented without a comment. It includes completely dissimilar conceptions which are seen as never congregating ones; death and birth, real and fantasy, past and future, night and day and it is a kind of modern fiction in which fabulous and fantastical events are included in a narrative that otherwise maintains the 'reliable' tone of objective realistic report, designating a tendency of the modern novel to reach beyond the confines of realism and draw upon the energies of fable, folk tale and myth while maintaining a strong contemporary social relevance. The fantastic attributes given to characters in such novels – levitation, flight, telepathy, telekinesis- are among the means that magical realism adopts in order to encompass the often phantasmagorical political realities of the 20th century. ( Baldick, 2008: 146)It was, firstly, revived and taken place in literary text by one of Venezuelan critic and essayist, Arturo Uslar-Pietri in 1960s. Besides Uslar-Pietri, Alejo Carpentier, a Cuban writer, used the term *lo real maravilloso* (approximately marvelous reality) in the introduction part of his novel, *The Kingdom of This World*, which was published in 1949. Carpentier handles out hybridization, bewitchery, sexuality, history, fate in his novel and he mixes the history with fiction. In order to underline the cyclical time of events, he uses repetitions and “in the introduction of his novel *El Reino de Este Mundo (The Kingdom of This World)*, Carpentier mentioned that magical realism defines the more effective way of seeing Latin American history.”

(<https://www.msu.edu/~williss2/carpentier/biog.html>, accessed in 13.10.2012)

The work of Carpentier had a great impact on Latin American writers in 1960s. As Stephen Slemon mentions in his essay, *Magic Realism as Post-Colonial Discourse*, since Franz Roh first coined the term in 1925 in connection with Post- Expressionism, it has been most closely associated, at least in terms of literary practice, with two major periods in Latin-American and Caribbean culture, the first being that of the 1940s and 1950s, in which the concept was closely aligned with that of the marvelous as something ontologically necessary to the regional population's vision of everyday reality, and the second being that of the 'boom' period of the Latin-American in the late 1950s and 1960s, where the term was applied to works varying widely in genre and discursive strategy. ([http://cinema2.arts.ubc.ca/units/canlit/pdfs/articles/canlit116-Magic\(Slemon\).pdf](http://cinema2.arts.ubc.ca/units/canlit/pdfs/articles/canlit116-Magic(Slemon).pdf), 14.06.2012)

Moreover, Carpentier opposes the idea, which is that the roots of magical realism are in European art and literature. For him, magical realism is closely related with Latin American not with Europe. Thus he calls this term as not magical realism but marvelous real in his work. Another reason of naming magical realism as Marvelous Real is that, according to him, the marvelous in Europe and in America are totally different from each other. Thus he tried to prove this difference in his essay, which was written after his stay in Haiti: "This seemed particularly obvious to me that during my stay in Haiti, where I found myself in daily contact with something that could be defined as the marvelous real. I was in a land where thousands of men, anxious for freedom, believed in Mackandal's lycanthropic powers to the extent that their collective faith produced a miracle on the day of his execution. I had already heard the prodigious story of Bouckman, the Jamaican initiate. I had been in the Citadel of La Ferriere, a work without architectural precedent... I breathed in the atmosphere created by Henri Christophe, a monarch of incredible zeal... I found the marvelous real at every turn. Furthermore, I thought, the presence and vitality of this marvelous real was not unique privilege of Haiti but the heritage of all America (...)" (Zamora and Faris, 1995: 87)

Additionally Carpentier defines magical realism as "an unexpected alteration of reality [. . .] an unaccustomed insight that is singularly favored by the unexpected richness of reality or an amplification of the scale and categories of reality" (<http://www3.dbu.edu/mitchell/magical.htm>, accessed in 04.07.2011)

One of the first Argentine writers who dealt with magical realism was Jorge Luis Borges. His short stories *Ficciones (Essentials)* and *The Aleph (The name of the first letter*

of the *Proto-Canaanite alphabet*) are the examples of magical realism because of containing dreams, fictional writers and labyrinths. For instance, *The Aleph* consists of seventeen short stories and one of them is about the King İbni Hakan el-Buhari, who dies in his own labyrinth. Although he has the labyrinth built in order to protect himself from his vizier Zeyd, he is killed by him. However, when Dunraven and his friend Unwin argues about this subject, they run into a contradiction and begin to believe that it can have a reverse situation.

Gabriel Garcia Marquez, a Colombian writer, is one of the prominent followers of the movement. His novels, such as *One Hundred Years of Solitude* (1967) and *Love in the Time of Cholera* (1985) are examples of magical realism with their themes; rage, solitude and the desire of love of human being. Apart from their themes, Marquez blends the reality and fantasy in his novels. Marquez chooses an incomprehensible love and patience of a man in *Love in the Time of Cholera* and because of an open-ended novel, Marquez allows the reader about the destination of the characters and on the other hand in *One Hundred Years of Solitude*, Marquez incorporates many supernatural motifs like levitation and flying carpets. Marquez also creates, in the tradition of the grotesque carnival and supernatural realism, the character of Melquiades, who is an overweight gypsy with supernatural powers. His novel contains powerful images of paradoxical bodily disgust and celebration, ambivalent celebration laughter, and the reconstruction of human shapes, all of which exemplify characteristics of magical realism. (<http://english.emory.edu/Bahri/MagicalRealism.html>, accessed in 04.01.2013)

What Marquez takes the advantage of is not the superstitious and mysterious but real tales of Latin American people. Because, mysterious is a part of reality in their culture. Though magical realism is flourished in the art of Roh in the 1920s, Marquez believes that the homeland of magical realism is Latin America and gives voice to his ideas with these lines: I suddenly realized that I wasn't inventing at all but simply capturing and recounting a world of omens, premonitions, cures and superstitions that is authentically ours, truly Latin American. Remember those men in Colombia who get worms out of cow's ears by saying prayers, for example. Our day-to-day life in Latin America is full of this kind of things. I was able to write *One Hundred Years of Solitude* simply by looking at reality, our reality, without the limitations which rationalists and Stalinists through the ages have tried to impose on it to make it easier for them to understand. (Melen, 2000: 4)



Other Latin American writers, who deal with magical realism, are Carlos Fuentes, Miguel Angel Asturias, Julio Cortazar and Isabel Allende. The short story of Cortazar, *Axolotl*, includes many elements of magical realism. For instance, the axolotls can think like humans and communicate with themselves without speaking. Beside *Axolotl*, Fuentes' *Aura* includes many characteristics of magical realism. The novel is based on the dreams of the protagonist of the novel, Felipe Montero, about having sex with Aura, who is an old woman in the appearance of a young girl. When Montero wants to embrace her, she turns into an old woman, who is at the age of 109. In this novel, Fuentes mixes dreamlike and fantastic elements beside time-shifts. Addition to these two novels, Asturias' novel, *Leyendas de Guatemala (Legends of Guatemala)* is constituted with the myths and legends, which mainly refer to the time before the Spanish conquest.

While magical realism was spreading out among Latin American writers, it attracted the attention of American writers, such as Edward Hopper, who is regarded as one of the best magical realist writers during 1920s. Additionally, Canadian and Australian writers were interested in magical realism. Jack Hodgging's *The Invention of the World* and Robert Kroetsch's *What the Crow Said* are leading magical realist works from Canada. Almost at the same period, the term began to take place in postcolonial literature. The writers, such as Salman Rushdie, Toni Morrison and Ben Okri, produced the magical realist novels between the 1980s and 1990s. Toni Morrison's *Beloved*, Salman Rushdie's *Midnight's Children* and Ben Okri's *The Famished Road* are examples of magical realism. Like Carpentier, Rushdie deals with history, fiction, mythology and, for instance, the protagonist of *Midnight's Children*, Saleem, telepathizes with the other children, who are born on the same day with him. In a similar way, the main character of Okri's *The Famished Road*, Azaro, is a spirit child, who ties in with the spiritual world. Okri combines the spiritual world with the real world: while Azaro tries to keep going on living in the real world, the spirits seek to take him back to the spiritual world. Thus he oscillates between the spirits and the real world. Similar to Okri's *The Famished Road*, Morrison's *Beloved* contains the spiritual world and the real one. The title refers to 'ghost daughter' of the main character, Sethe, who kills her daughter while turning back her 'Sweet Home.'

In the 1960s, it began to be realized by European writers and in the 1980s it was adopted by English writers; such as Angela Carter and Jeannette Winterson. Especially, the influence of Magical Realism can be seen in *The Passion of New Eve* and *Wide*

*Children*, which are the novels of Carter and the main subjects of this thesis. Another examples of magical realism are Carter's *Night At the Circus*, Jeannette Winterson's *Sexing the Cherry* and John Fowles' *The Ebony Tower*, in which five short novels take place: *The Ebony Tower*, *Eludic*, *Poor Koko*, *The Enigma* and *The Cloud*. Among these short novels, for instance, *Eludic* is the translation of one of the folk tale of Breton. Consequently, many writers in all over the world have been considerably influenced by magical realism though they do not have a mutual point of view about its meaning and origin. While some critics claims that it is the continuation of oral tradition of Latin American people, the roots of magical realism can be found in Roh's art emerging in 1920s. But it is also true that magical realism has spread to all over the world and it is not accepted as belonging to only one culture or country.

## CHAPTER TWO

### ***THE PASSION OF NEW EVE: REVISITING THE MYTH OF LILITH AND EVE***

Angela Carter, a British novelist, critic and representative of magical realism, combines different kinds of motifs in her works; such as fairytales, eroticism, feminism, violence and fantasy. Thus, it is really difficult for the critics who have been trying to put her in a category. “She has been called a fantasist, and a number of her novels have attracted the attention of science fiction critics. Some critics would prefer to call her fictions speculative. She has also been described as a magic realist.” (Tucker, 1998: 3) Her works consisted of novels, short fictions, poetry collections, dramatic works and even children’s books. Some of her well- known works are these: *Shadow Dance* (1966), *Unicorn*(1966), *The Magic Toyshop* (1967), *The Passion of New Eve* (1977), *The Bloody Chamber*(1979), *Nights at the Circus* (1984), *Wise Children* (1991), *Burning Your Boots*(1995) and *Sea-Cat and Dragon King* (2000).

*The Passion of New Eve* is one of Carter’s novels, which was firstly published in 1977. Carter harmonizes the aspects of magical realism and of feminism. She unites fantastic and real events in her novel besides narrating males’ point of views about women and women’s point of views about themselves. However the manner of Carter is generally mocking when the roles of women and men in a society and their comparison are discussed. This approach places her into unstable and slippery base in feminism studies. (Özüm, 2009: 40) The setting of the novel is dystopian United States and the protagonist is Evelyn, who is a man at the beginning of the novel. However he is obliged to change his sex because of abandoning his girlfriend, and then he is named as Eve. In Carter’s novel, the central character literally- albeit ironically- becomes a “newly born woman” as the initially male Evelyn involuntarily undergoes a sex-change operation at the hands of a mythical Mother Goddess, resulting in his transformation into a “new Eve”.

Carter narrates all details of the surgery of Evelyn when he is obliged to change his sex. Beside the surgery, she mentions how s/he is impregnated. (<http://www.jstor.org/stable/463759>, accessed in 03.05.2013)

Additionally, Carter refers to Lilith, who is narrated as the first wife of Adam in Old Testament: At the same time Jehovah created Adam, he created a woman, Lilith, who like Adam was taken from the earth. She was given to Adam as his wife. Yet there was a dispute between them about a matter that when it came before the judges had to be discussed behind closed doors. She spoke the unspeakable name of Jehovah and vanished. (<http://witcombe.sbc.edu/eve-women/7evelilith.html>, accessed in 04.05.2013)

After Lilith vanished, Eve is created for Adam as wife. Carter indicates the relationship between Eve and Lilith. When Eve escapes from Mother's tribe, she is caught in the middle and afraid of Lilith. But she does not injure Eve and lets her go. In fact, this attitude is surprising if Lilith and her anger are regarded in Old Testament.

“As a magical realist writer Carter treats texts from many countries and cultures, they create a complex of comparative connections, avoiding separatism while at the same time respecting cultural diversity.” (Zamora and Faris, 1995: 4) Similarly, Salman Rushdie, a British Indian novelist in the 20<sup>th</sup> century, represents this feature in his work *Midnight's Children*, first published in 1981. Rushdie chooses the names of the characters in his novel from the myths of India, such as , Shiva is used for one of Indian God, who symbolizes destruction. In the same way, Parvati takes place of Shiva's wife. The similarity among this kind of works is not a coincidence when the effects of the movement are thought.

Although Carter is known as a magical realist, she believes that postmodernism “is inviting the reader to write lots of other novels for them, to continue taking these people as if they were real. [...] it is inviting the reader to take one further step into the fictionality of the narrative.” (Özüm, 2009: 51) Thus, Carter creates a free atmosphere for her readers. “David Punter, for example, argues that her tendency to venture beyond the bounds of convention, to depict ‘magical’ boundary breaking events as part of the texture of everyday experiences, places her within this tradition.” (Tucker, 1998: 3) The novel is divided into two antipodal lives; while the first belongs to a man called Evelyn, the second is about ‘New Eve.’ As Roz Kaveney underlines that *The Passion of New Eve* is a novel which might have been expected to end in a utopian vision

of sexual equality or transcendence that would parallel, or redeem, the various sexual hells it has shown us earlier. Carter refuses standard literary and generic closures; she is not one for telling us what to do or what to believe (...)." (Sage, 2007: 195) This insubordination is provided with magical realism, because magical realism emancipates the writers and puts the boundaries away. Thus Carter, like many other magical realist writers, acts independently in her novels.

As it is mentioned before, Carter seats slippery slope as a feminist writer when she mentions the roles of women and men. At the beginning of the novel, the protagonist, Evelyn, is a man, but through the end of it he is obliged to change his sex. After changing his sex, he is not a man anymore, but a woman and named as Eve. Thus there are two different points of views, one of which belongs to a man; the other belongs to a woman. The reader can witness women's situation both from the side of a man and the side of a woman. What Carter creates is a dualistic perspective about women in the society. So women come out of their shell and become dominant characters in her novel. Carter goes beyond the traditional way and overthrows the preconceptions. She also changes the roles imprinted on the memories and indicates the dominant women. For years, women are accepted as weak and powerless, thus they need a powerful man who rescues and helps them. However, in this novel, the man needs to be rescued and helped even so he has to change his sex. Carter demonstrates how a man can lie helpless and be in a fix. It can be thought that Carter, as a woman, deconstructs the boundaries created by male writers in their works. Thus, as Helene Cixous defends, women need to write their bodies and to challenge the boundaries. Cixous argues that women should write their bodies to challenge the phallogocentric structure of patriarchal language which governs all institutions. In *The Newly Born Woman* she gives examples of binary oppositions and points to the fact that all the binaries lead to a single binary of male/female. These binary oppositions establish the hierarchical relations necessary for the continuation of the phallogocentric system. Cixous argues that this hierarchical organization subjects everything, including the female to man (1968b:64). Therefore the challenge of this system would first require the deconstruction of these binaries. (Yanikoğlu, 2009: 16-17) The impact of this idea can be seen in many works of the 20th century. Not only the female writers but also the male ones have brought new perspectives to the texts. Exemplary, how Carter chooses Evelyn for deconstruction of these binaries and goes beyond the traditional representation of women, Salman Rushdie reinterprets the man in

the society through the main character of *Midnight's Children*, Saleem Sinai, whose life is considerably influenced by women: "Women have made me; and also unmade. From Reverend Mother to the Widow, and even beyond. I have been at the mercy of the so-called (erroneously, in my opinion!) gentler sex." (Rushdie, 2006: 565) With the rise of the magical realism, the basics of traditional ideas clinging to the writers and the tendency of Carter to feminism does not exclude this novel from being accepted as a magical realist one. Magical realism is a kind of an open gate, which does not have strict boundaries, and renovates itself day by day. In this study, the features of magical realism relating to *The Passion of New Eve* will be examined in regard to the integration of fantastical and realistic elements, the use of mythology and hyperbole, the role reversal and the loss of identity.

### **2.1. The Integration of Fantastical and Realistic Elements**

In *The Passion of New Eve*, Carter puts forward dystopian United States and combines mythical and mysterious elements. The protagonist of the novel, Evelyn, is an English professor, who has been to United States. His arriving happens at the same time of Civil War, which has broken out among different racial, political and gendered groups. There were two opposite sides in the war; the North and the South. The North was against to slavery which lasted until 1865. Although The Southern armies had the advantage of fighting on interior lines, the North won the war and the slavery was forbidden. (<http://www.britannica.com/EBchecked/topic/19407/American-Civil-War>, accessed in 05.05.2013)

This war is, in fact, the precursor of the complication in the novel and the dangers that Evelyn faces with. So it has more importance than expected. In this respect, the setting looms large. Not only Carter but also many magical realist writers, such as Salman Rushdie, Gabriel Garcia Marquez, cherry-pick the setting of their novels; the main plot of *Midnight's Children* occurs during the Independence War of India and post-war period. Like Carter, Rushdie chooses wartime for his novel and these wars have great impact on the characters- or the characters determine the result of the war as it happens in Rushdie's novel. In *Midnight's Children* the end of the war happens on with the castration of Saleem and the other characters.

The first outstanding fantastic element of the novel is a famous actress, Tristessa. She seems as an unattainable and idol actress for Evelyn. From his youth, she has been the only actress who leaves an impression on him. But through the end of the novel, it is

understood that she is only a symbolic character, who has to pretend as if she was a woman. But, in fact, she is not a woman. The idol Hollywood actress of him is not a woman, but a man. This is one of the breaking points of his dreams:

Tristessa, my darling, before the proposition of my body forced you to become the first term of the syllogism, you did not exist at all in any medium of sensible actuality. Yet something that had chosen to call itself 'Tristessa', an anti-being that existed only by means of a massive effort of will and a huge suppression of fact, now wept and bled, torn from a non-life of intermediate stasis by Zero's rage. (Carter, 1982: 129) Tristessa, whom Evelyn adores, is completely a fantastical character. But, when he comes across Tristessa, he wakes from a dream and realizes the real life of his idol character. It can also be said, as Jean Wyatt mentions in her essay, *The Violence of Gendering: Castration Images in Angela Carter's The Magic Toyshop, the Passion of New Eve, and Peter and the Wolf*, Eve and Tristessa thus literalize the notion of femininity as a male construct. Because both of them reflect the ideal women represented in the magazines and partaking in the minds of men. (Tucker, 1998: 65) Another breaking point happens when he is forced to change his sex and have a surgery. However he cannot even imagine experiencing such a thing. At the beginning, Evelyn is a profligate man and has relationship with Leilah, who is a black stripper. When he impregnates her, he is afraid and escapes from the responsibility of unborn baby and Leilah. Although he has satisfied himself with her for a long time, he is not one to take the responsibility. After abandoning Leilah, he seeks refuge in the deserts of United States without knowing what will happen in that place. This is similar to taking a decision of coming United States. As, in both cases, he behaves thoughtlessly. When he arrives at United States, he is shocked for realizing that he is in the heart of civil war. However he has no intention to give up his decision ever then he loses his job. Though it seems that he is a determined man, he does not behave decidedly in his relationships with women. By choosing Eve/lyn as the main character for her novel, Carter supports the idea of Freud about the 'castrated women', which will be analyzed in 'The Role Reversal and The Loss of Identity' part in detail. For Wyatt, "the castrated female body, a pivotal image in Freud's narratives of sexual difference, strikes Carter as a powerful ideological for inscribing and so insuring women's inferiority. On the other hand, the image of woman's castration serves Carter's own polemical purposes as a metaphor for the painful curtailment of a woman's erotic potential and active impulses when she accepts the limitations of the feminine role. Carter returns to the image of

castrated woman again and again, addressing it as ideological issue, as narrative device, as image.” (Tucker,1998: 60-61)

Another significant figure in the novel is the mother of Leilah, who represents the mother goddess figure in the novel. She can operate and change Evelyn’s gender with the help of her mystic power. Although she receives support from the instruments, her mystic power cannot be ignored. Moreover, it can be said that she takes the revenge of her daughter, Leilah. The reason of this revenge is that Evelyn goes away when Leilah undergoes curettage. Thus, he is kidnapped by the tribe of Leilah’s mother, which totally consists of women. After being kidnapped, he comes across with the reality of the women’s world and begins to understand his mistakes. This is awakening from his dream. From now on, he is a woman and he is not Evelyn, but Eve. This is a kind of punishment for him:(...) I twisted my head to avoid the grave censure in Sophia’s eyes; her thin face reminded me of the receptionist’s in the gynecological ward, where I’d left Leilah, and this memory caused me a good deal of anguish. (...) I had transgressed and now I must be punished for it. (Carter, 1982: 73-74)

In short, whatever Eve/lyn has believed until the time of operation is turned upside down. He is obliged to make a new start to his life. Although magical realist writers do not tend to give a lesson to their readers, the writers give their characters in the novels a break in order to criticize themselves.

## **2.2. The Use of Mythology and Hyperbole**

*The Passion of New Eve* is Carter’s most extended critique of myth. Described by Carter as anti-mythic, the novel is constructed largely out of myths that get a drastic lateralization in Evelyn’s quest narrative. In the section where Evelyn finds himself in the gynocracy society of Beulah, Carter offers up a Great Mother that seems blatantly over coded. This configuration combines not only a chthonic deity, a many breasted Artemis, and a Cybellian priestess but also goes by the name of everyday goddess to be found from the Ancient Near East to Northern Europe and the British Isles. (Tucker, 1998: 14) Additionally, in this novel, the mother goddess symbolizes a mythological character, who can give life to men. Evelyn is not the only man whose gender has been changed by Mother; there is another woman, Sophia, who was man at one time. Mother also emphasizes the fertility of women not only like Earth Mother in the mythology, whose name is Gaia in Greek mythology but also like Virgin Mary in Christianity. After the surgery, she says to Eve that: “When you were a man, you suffered mortality because you



could only perpetuate yourself by proxy, through the mediation of a woman and that was often a forced mediation at all. But now, first of all begins in the world, you can seed yourself and fruit yourself.” (Carter, 1982: 76)

On the other hand, when Mother telling what will happen to Evelyn, she declares herself thus: “I am the Great Parricide, I am the Castratrix of the Phallogocentric Universe, I am Mama, Mama, and Mama.” (Carter, 1982: 67)

Besides, Eve is confused about which world is real which one is mythology. S/he cannot make a distinction between them. When s/he escapes from the tribe of women, he thinks that he is rescued from this dilemma. But s/he experiences worse life in the man-dominated tribe than the previous one. There are about twenty women but only one man, who is the husband of all women in the tribe. Now, Eve can observe the sufferings of women caused by a man and understand the difficulty of being a woman. Besides understanding the sufferings of women, she has binary points of views; on the one hand, a point of view of a woman, on the other hand, a point of view of a man. Carter, also, elaborates the technology existing in tribes of desert. One may think that such innovations are impossible in an isolated desert. But when she narrates the surgery scene of Evelyn, she gives all details about the room and the operation as a feature of magical realism, because magical realist writers tend to mention all details in their works and try to make the reader believe in whatever they narrate. As it is given below, Evelyn narrates the details of his operation with these words: “The floor was flat enough, although the room was round and also covered with a shiny, plastic substance. It was very cool, yet I could hear the hum of air-conditioning.” (Carter, 1982: 50) A similar scene is seen in *Midnight's Children*; while Saleem narrates the scene in which he is castrated by Widow, he tries to make believe his listener, Padma. Because he is also aware of that what he says is farfetched.

In addition to this, Carter mentions the new fangledness technology in the house of Tristessa, which is located in the desert. Though, Tristessa lives in such a place, s/he gets all the advantages of the technology. S/he not only protects herself/himself from the threats with automatic windows and doors, but also converts the house to a mausoleum by mummifying famous people. Mummifying is attracted to sustain premium products, too. The only living being except her/him is his/her assistant. Her/his assistant is also the only person who knows that s/he is alive. Because when s/he has vanished, everybody thinks that s/he is dead. It can be also said that as a magical realist writer, the aim of

Carter is to lead her readers to a dilemma and she makes them be aware of the unreality in the reality.

### **2.3. The Reversal of the Roles and the Loss of Identity: A Challenge to the Traditional Idea about Femininity**

“I have found a landscape that matches the landscape of my heart.” (Carter, 1982: 41)

*The Passion of New Eve* is narrated by a transsexual character, who is Evelyn at the beginning and turns into Eve later. Thus we can see two different points of views belonging to two different genres and the main subject of the novel is based on the role reversal of Evelyn and the loss of his identity. When he is forced to change his gender, he also has to change his role. Because of being a woman, he has to behave like a woman whether he wants or not. Firstly, Mother changes his gender, and then she gives him a new name, Eve. Moreover, she aims to impregnate him by using his own sperm. While he could be a father before the operation, he is now prepared to be a mother. He will be not only the father of his child but also the mother. However this is a kind of punishment for him as it has been mentioned in *The Integration of Fantastical and Realistic Elements* part. It can be also said that the castration of Evelyn is a result of his behaviors and ideas towards women. In fact, it is not the fault of him, because “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.” (Bristow, 1997: 156) Thus it can be said that the tone of Carter is not only critical but also ironic while she is depicting the position of woman in a patriarchal society and the position of man in a matriarchal one. As a feature of Carter’s works, it is also a kind of rebellion against patriarchal society. “As a man of the patriarchal world, Evelyn makes a journey to the matriarchal world where he turns into a woman and then as a woman goes back to the patriarchal world.” (Yanikoğlu, 2009: 49)

On the other hand, sex reassignment means loss of his identity. From now on, he does not have a family, surname and home to live anymore. He does not know where he will go after escaping from those places, either. When he succeeds in escaping from the cruelty of Zero, who is the cruel leader of the second tribe in the desert, he sails with his unborn baby. His new gender and identity symbolize the recreation. “In magical realist fictions, we witness idiosyncratic recreation historical events, but events grounded firmly in historical realities- often alternate versions of officially sanctioned accounts.” (Zamora

and Faris, 1995: 169-170) In this novel, Carter does not rewrite the history of a nation but rewrites the history and the destiny of a man. She illustrates how the life of a man can be changed completely because of wrong decisions. Besides, she sets her heart against traditional idea about femininity. While a woman is seen as a sex object in a patriarchal society, Carter indicates that a man can be an object in a society dominated by women and how a woman has the power of changing whole life of a man. As Yanıkoğlu mentioned in her study, Evelyn describes her (Leilah's) body, her clothes, her voice however says nothing about her personality because that is how Evelyn sees a woman: as a sexual object made only for the male gaze. Nothing matters to him except for her body so 'as soon as I saw her, I was determined to have her. (Yanıkoğlu, 2009: 49) While he is only concerned with the physical appearances of women and sees them as sexual objects, he also becomes a sexual object of another man, Zero. After being a woman, Eve/lyn is raped by him and gives birth to the child of Tristessa. From this point of view, it can be said that Carter presents a feminist standpoint. On the other hand, Laura Mulvey highlights this issue in her article, *Cinema Magic and the Old Monsters*, from a different point of view: (...) Tristessa turns out to be an illusion even in her corporeal reality: a man disguised as a woman and the mirror-image of Eve, a man remade into a woman. These images of the hybrid recur throughout Angela Carter's writing, bearing witness to her preoccupation with dualisms, not as binary oppositions but as either the merging of two differences into one, as in the androgyny Tresias, or the separation of the sameness into two, as in the mirror-image. (Sage, 2007: 244) Moreover, when Zero and his harem capture Tristessa, they force Eve and him in order to marry. Thus Zero marries them in front of the harem and the women behave as if they watch a drama on the stage. If one thinks that once upon a time Tristessa was known as a woman and Eve was a man, this marriage is double one. This situation creates a mirror image for Eve and she gives voice to it with these lines: "(...) he made us man and wife although it was a double wedding – both were the bride, both the groom in this ceremony." (Carter, 1982: 135)

From another different point of view, the castration of Evelyn refers to the theory of Freud, in which he claims that a woman is a castrated man. For Freud, a boy catches a glimpse of the genital of a girl and recognizes that her genital is different from the one he has, because of supposing that she has a penis like himself. His discovery leads him to get closer to his mother and causes a fear about being castrated. Thus he is alienated from his father. (Dorathy, 1982:84) In fact, this idea is the climax point of Oedipus complex,

in which the boy is accepted as having fondness towards his mother and moreover it is assumed to have a sexual affair with mother as such in the play, *Oedipus the King*. This Greek play is a starting point of the theory for Freud. If we think this theory, it can be said that Carter creates a unique character moreover, she seems to support his theory by creating such a character. Her character experiences virginity, rape, motherhood, degradation as a woman and has fantastical desires about women and relationships with them as a man. The journey of Evelyn is a kind of purification and finding himself. Thus at the end of his journey, he realizes that he 'has found a landscape that matches the landscape of [his] heart.'

## CHAPTER THREE

### THE ANALYSIS OF *WISE CHILDREN*

*Wise Children* is another magical realist novel of Angela Carter, first published in 1991. The main subject of the novel is based on lives of twin chorus girls, Dora and Nora Chance. The father of Dora and Nora always confuses them and the only thing that he does not mix is their perfume. Thus, when they change their perfume, they can also change their boyfriends and identities. Another example about mixing in a magical realist work is that two opposite sides, urban and rural, are mixed at the birthday party of Melchior. While Dora and Nora symbolize the rural side, Melchior is the symbol of urban life. Carter does not use a linear narration in her novel, she prefers cyclical one. In this chapter, the novel will be analyzed according to these features of magical realism.

#### **3.1. Scrutiny of *Wise Children* as a novel of Magical Realism**

The novel of Angela Carter, *Wise Children*, is the work in which magical and realistic events that take place in a day are mixed with a perfect vitality and comic expression. As Lucie Armitt critically focuses on, the novel self-consciously situates itself within magic realist terms and delights in the magic and trickery of the storytelling voice. (Özüm, 2009: 146) In other words, although the novel seems to be a biographical one because of narrating life stories of twins, it is an example of magical realist fiction. For, it combines the realistic and magical elements such as, the spirit of carnival, fairy tales, illusions, coincidences, bringing out the truths and the effects of the works of other writers.

Throughout the novel, Carter focuses on theatrical effects on the characters. At the beginning of the novel, Dora, the narrator, introduces herself by saying “Good

Morning” to the readers. She behaves as if she is on the stage and salutes the audience. The reason of this behavior can be that not only Dora and Nora are artists but also their father and mother are artists and most of their relatives are concerned with theatre. Thus, their whole life is observed by the others. In other words, it is as if they are always on the stage and the others –the spectators- are watching a play. This also creates an atmosphere of carnival; there are lots of spectators, noisy confusion, role-reversals.

On the other hand, Dora uses the time as a tool of her narration. While she is narrating the events, she uses flashbacks and flash forwards. This is, in fact the narrating style of magical realist writers, who abandon the traditional rules of writing. Besides, Nora and Dora neither have the chance to know their mother nor get enough knowledge about her. No one has told the truths about their mother. Moreover, the way of their birth seems to be like a miracle because of happening in Post-war era with the help of a lonely middle-age woman. In addition to this, their uncle, Perry, likes surprising them with his illusions and coming at the instant. His disappearance and appearance abruptly bring along the coincidences. For instance, he comes to his brother’s birthday party with the lost girl named Tiffany after disappearing for years. Coincidences lead to solve the problems like the rings of chain and bring out the truths.

Carter, also, indicates the influence of Shakespeare on her through the father of Dora and Nora. Melchior devotes himself to the works of Shakespeare and tries to eternize the characters of his works with the help of theatre. He is so impressed by him that one of the most important belongings of him is the crown. Thus he asks it primarily when fire starts in his house. Moreover, his name means king city(<http://www.thinkbabynames.com/meaning/1/Melchior>, accessed in 04.03.2013) and reflects the meaning of his name. Thus he behaves as if he was a king. Additionally, Carter uses many references to not only the plays of Shakespeare but also his sonnets. For instance, Melchior calls his daughters, Saskia and Imogen, as *The Darling Buds of May*, a line from the *Sonnet 18*, in order to emphasize that they are legitimate children of him while Dora and Nora are not. Also, another sonnet of Shakespeare, *O Mistress Mine* finds voice in this novel.

Beside the influence of Shakespeare’s works, *Wise Children* shares the same features with other magical realist works; such as, *Midnight’s Children* of Salman Rushdie, *One Hundred Years of Solitude* of Marquez, and with the play of Henrik Ibsen, *A Doll’s House*, written in 1879. For instance, the name of the main character of *A Doll’s*

*House*, Nora, is one of the names of the twins in *Wise Children*. Although the characters share the same names, they do not present the same characteristic features. For instance, while Nora in *A Doll's House* is a woman who hinges on the traditional values, Nora in *Wise Children* behaves contrary to the traditional values. Such that, her boyfriend's family stands up to their marriage and they break up.

Additionally Carter gives reference to Tristram Shandy, main character of the novel of Laurence Sterne. Tristram gives importance to his nose but after injuring his nose he began to be interested in his pen rather than his nose. Both of them are the symbols of power for him. In a similar way, Carter creates a character named Tristram and nose and pen change into sexual organs in the novel. How Tristram Shandy uses his pen to skip from present to past and from past to present, Tristram in *Wise Children* takes advantage of his influence on women and keeps half an eye on his aunt, Saskia while he still loves Tiffany.

### 3.2. The Spirit of Carnival

“What a joy it is to dance and sing!” (Carter, 1991: 232)

Carnival is a term introduced by Bakhtin, who is a Russian critic and theorist. In his writings, he mentions that the roots of carnival are in the middle ages and still a popular term. While examining Carnivalism and grotesque realism in her work, Introducing Bakhtin, Sue Vice mentions three main features of carnival, which can also be seen in the works of carnivalesque literature. These are:

- 1) Ritual spectacles: carnival pageants, comic shows of the marketplace.
- 2) Comic verbal compositions: parodies both oral and written, in Latin and in the vernacular.
- 3) Various genres of billingsgate: curses, oaths, popular blazons. (RW 5)(Vice, 1997: 151)

In addition to these features of carnival, Vice specifies nine features of it, which belongs to not only carnival in street but also carnival in literary form. These features generally describe time, space, the combinations and main theme of carnival. It is defined as ‘a pageant without footlights and without a division into performers and spectators’, an act of ‘the mock crowning and subsequent decrowning of the carnival king’, renewing of the object themselves, the combination of ‘the sacred with the profane, the lofty with

the low, the great with the insignificant, the wise with the stupid, including ‘parody of modern times’, taking place in great cities; such as, Paris and London.(Vice, 1997: 152-153) The unification in carnival demolishes the single voice in literature and creates new perspectives for not only the writers but also for the readers. On the other hand, his contribution to literature leads to a discussion about the ‘politics of the carnival’s appearance in high literature, yet politics is one of the central questions that confront readers of Bakhtin work on the carnival. Is Bakhtin carnival, then, constructive or destructive of high literature, a Dionysian invasion, or an Apollonian, controlled eruption of disorder, as some Russian readers suggest.’ (Barta et. al, 2001: 80) However much it causes discussion among not only the critics but also the reader of Bakhtin, theme of carnival in literature seems to have a constructive mission rather than destructive one. Thus it can be seen as the source of celebration, not the source of ruin. Another question arouses in the essay of Miller about the carnival and its connection with ‘established order.’ Miller interrogates that whether carnival is against the ‘established order’ or it helps people to provide the security in the society; (...) while there remains debate over whether carnival and the practices associated with it were as inherently subversive of the established order as Bakhtin is often thought to imply (...), or whether carnival served more as a safety valve which allowed the popular classes to blow off steam in a contained and ultimately conservative fashion (...), it is documented that carnival festivity not only expressed desires subversive of late feudalism’s vertical hierarchy, but also that these expressions were feared by the ruling classes (...).(Barta et. al, 2001: 144)As it is mentioned above, carnival and the approaches of Bakhtin to carnival call forth dilemmas. However, as it is accepted in general that carnival is a significant factor that affects the literature through the society. On the other hand, carnival is related to people individualistically because of including the celebration of the body and the senses as David Danow mentions in his book: In its most general sense, carnival celebrates the body, the senses, and the unofficial, uncanonized relations among human beings that nonetheless exist, as Bakhtin affirms in his acclaimed study of medieval folk culture, *Rabelais and His World*(1965), alongside the official, openly recognized forms of human intercourse.(Danow, 1995: 3) In *Wise Children*, not only the twins –Dora and Nora – but also their relatives experience out of common things and their relations take on a different dimension. This is the result of not having boundaries in the spirit of carnival. In this work, for instance, Nora lets Dora have a sexual relationship with her pianist boyfriend after a party and in order not be understood that they have changed their roles, they also



change their clothes and in a way they wear each other's masks: As for Nora/Dora, she kept herself to herself until she'd had a couple and then she forgot to behave herself and carried on in her usual fashion but by the time she started dancing on the table most of the party was plastered so nobody noticed she was behaving out of character and that's how Dora got off the pianist, to my considerable embarrassment in subsequent months.(Carter, 1991: 84)

To let Dora have a sexual relationship with her own boyfriend also symbolizes the reversals of fate. As Danow mentions in his work, "replete with countless transformations and reversals of fortune (that are themselves frequently reversed once again), it depicts the intermixing of human affairs (...)." (Danow, 1995: 22) Although it is one night relation, it satisfies Dora. For, it is important for Dora to prove herself. Role reversals point at the magic and triviality of the condition. Another significant point is that neither the pianist boyfriend recognizes her nor their Grandma. "Carter's work is both grand and vulgar; its deployment of intersexuality is daunting, but it revels in the smells of carnival and the many representations of physicality." (Tucker, 1998: 2)

Another prominent feature of carnival is that events generally take place in crowded places, like birthday parties. In this manner, everybody – all family members- come together and faces the realities about their lives. In addition to this, "Carter has reinvented the Oedipal plot as a comedy." (Tucker, 1998: 7) Dora has an affair with her own uncle, Perry, at her father's birthday party. This indicates the subconscious side of Dora and proves the theory of Freud, called Oedipus complex. Because of being grown up with the lack of love of a father, she take an interest in her uncle, who is the only known man in the family and the twin of their father and she narrates that night with these words: "While we were doing it, everything seemed possible, I must say. But that is the illusion of the act. Now I remember how everything seemed possible when I was doing it, but as soon as I stopped, not, as if fucking itself were the origin of illusion." (Carter, 1991: 222)

After these words, she makes the reader remember that "life's a carnival itself and her uncle, Perry, is an illusionist." Moreover, they totally forget their roles as uncle and niece for a while and behave as if they are two young beloveds. But Dora warns Perry: 'the carnival's got to stop, some time.' If carnival does not stop, the 'established order' will change extremely. It seems that Carter tries to indicate the effects of carnivals in her

work. For, in carnivals, everybody forgets their real roles and behaves in many different ways.

### 3.3. The Use of Fairy Tales and Illusions

Although *Wise Children* seems as a biographic novel, it also includes features of fairy tales and illusions which correlate with magical realism. Magical realism exposes reality as if it is 'unreal'. From the very beginning of the novel, Dora creates a fabulous world for herself and starts to narrate the story like a fairy tale. For instance, she introduces London, the city she and her twin live in, with these words: Once upon a time, you could make a crude distinction, thus: the rich lived amidst pleasant verdure in the North speedily whisked to exclusive shopping by abundant public transport while the poor eked out miserable existences in the South (...) (Carter, 1991:1)

'Once upon a time' is a key sentence in fairy tales. Almost all fairy tales begin with this sentence. The novel consists of five parts and each part of it begins with this sentence. As well as London, their lives are narrated like fairy tales. Neither Dora nor Nora knows about the past of their family and they are grown up with tales of Grandma. The only thing they know about their family is that their father is an actor and mother died while she was giving birth to them. So they were brought up by Grandma. Until Uncle Perry comes and takes them to meet their father, Melchior, they do not hear of their father. On the other hand, even after the death of Grandma, she still remains as an influential woman for them. When the twins are getting ready for the birthday party of their father, they enter the room of Grandma and go down memory lane. They begin to think the sayings of Grandma and even believe that they hear Grandma: Grandma's trying to tell us something, said Nora in an awed voice. Creak, creak went the door. She's telling us Memory Lane is a dead end, I said. I could hear her voice clear as a bell: Come off it, girls! Pluck the day! You ain't dead, yet! You've got a party to go to! Expect the worst, hope for the best! (Carter, 1991: 190)

As one of the features of magical realism, ghosts or giants take place in the novel just as happens in this example. It causes hesitation whether she is still alive or not. Thus, it seems problematic to distinguish the reality and the fantasy. Also, the sayings of Grandma bring another fairy tale to mind: Cinderella, who has to go to a party and meet the prince, but has to turn back, home before twelve. They 'have got a party to go to' and Dora meets her prince at that party, who is her uncle, Perry. She and Perry have a wonderful night like a night in fairy tales. Because of including evil characters besides

good ones in fairy tales, there are two ‘evil characters’ in this novel like in fairy tales. The first is Saskia, who is described as the wicked; the second is Melchior, the villain. She tries to kill her father, because of thinking that he is an irresponsible father, who forgets his children and his responsibilities towards them.

Beside features of fairy tale, Carter dwells on two kinds of illusions in the novel; the first is based on sleight of hand and show of Perry, the second results from twins of the characters. When the first is examined, one can notice that almost all family members of Dora and Nora are involved in show business and illusion is a part of their job. Uncle Perry is a good example of it. Whenever he visits his nieces, he makes side shows and surprises them; “He knotted the handkerchief and showed it to us again. A simple knot: nothing but a knot. Ceremoniously he unknotted his handkerchief and, lo and behold! A white dove flew out (...)” (Carter, 1991: 30)

He gives a great surprise in the birthday of Melchior when he shows up Tiffany, who vanishes without a trace after a TV programme. Nobody can understand how and where he finds her and convinces her to come to the birthday party of Melchior. Everybody is shocked and gets in a quandary. Thereby Perry indicates that illusion can make real whatever seems impossible.

As it is mentioned above, the second part of illusion results from twins of characters. Not only Dora and Nora but also Melchior and Perry are twins and this creates an optical illusion as Carter mentions in the meeting scene of Perry, Dora and Nora: “There was a big scimitar of silver paper in my hand and another child perched on the stairs, the spitting image, not so much a twin, more of an optical illusion, like as two peas except that her ribbon was green (...)” (Carter, 1991: 31) While this optical illusion sometimes helps them in every step of life, it also makes difficult to be known by others. For instance, when Dora desires to have a sexual relationship with the boyfriend of Nora, the only thing she does is to change her clothes and perfume. Thus she gets what she wants. On the other hand, their father cannot distinguish Dora and Nora. The only way of distinguishing them is their perfume.

#### **3.4. The Unexpected Coincidences and Exposure of Hidden Facts**

The surprises, coincidences or shocks of the characters represent other features of magical realism. If the features of magical realism mentioned in the previous chapters are thought, it seems that to get confused is not avoidable. It can also be seen in the

description of magical realism which [is characterized by] the mingling and juxtaposition of the realistic and the fantastic, bizarre and the skillful time shifts, convoluted and even labyrinthine narratives and plots, miscellaneous use of dreams, myths and fairy stories, expressionistic and even surrealistic description, arcane erudition, the elements of surprise or abrupt shock, the horrific and the inexplicable. (<http://www.public.asu.edu/~aarios/resourcebank/definitions/>, accessed in 09.10.2011)

As it is described above, besides the fantastic, realistic elements, fairy tales, myths and time shifts, magical realist works consist of surprises. In *Wise Children*, Carter embellishes her novel with unbelievable coincidences and hidden facts in order to create a magical atmosphere. Although both the coincidences and the hidden facts are revealed in daily life, the way of occurrence of the events creates the magic in the work. The first coincidence taking place in the novel is related to Shakespeare. It is so interesting that the birthday of Dora and Nora, and even the birthday of their father and uncle, are at the same day with Shakespeare's birthday. As it can be seen in the example that Shakespeare is a significant element in this novel.

Additionally, the clock of Grandma is obtained by coincidence. The real grandmother of Dora and Nora sends it to the last address of her son, Melchior, without knowing whether he moves or not and they get a remembrance of their family by coincidence. Nevertheless, Dora and Nora are orphan girls and grown up without their father. Melchior is an irresponsible father and always denies them. So he does not visit them even for one day. However, one day, while they are walking with Perry after the show, they come across with posters of Melchior and their eyes fill with tears. Then Perry takes them to their father's dressing room. Thus they get the chance to meet their father by coincidence. Yet, unfortunately, Melchior rejects them again. Another coincidence happens when Perry finds Tiffany. When everybody is in dilemma about her life, he finds her by chance and brings her to the birthday party of Melchior. Not only the characters of the novel but also the readers are surprised and they ask this question by themselves: when and where has he found her? Thus, this situation causes the question marks for them.

Besides the coincidences in the novel, Carter gives place to the hidden facts in order to shock her readers and demonstrate how hidden facts come out. The hidden facts, just like the coincidences, create a mystical atmosphere. At the beginning of the novel, while Dora gives information about the past of her family, she narrates that how her

grandfather, Ranulph, learns the hidden fact about his wife and his close friend, Cassius. Estella and Cassius are under a cloud of suspicion. When Ranulph realizes their secret affair, he kills both Estella and Cassius. After murdering them, he commits suicide. Another hidden fact which is exposed at the birthday party of Melchior is that Lady Atalanta confesses that her daughters, Saskia and Imogen, are, in fact, Perry's daughters, not Melchior's. When she declares this fact, everybody is shocked and listens to their conversations as if they were watching a drama on the theatre stage or on TV. Although the 'audience' is astonished, they come into their own quickly and go on living as it was before. Besides these unaccountable events, Dora learns that what she knows and Grandma tells about her mother can be unreal. While Dora and Perry are having sex, he claims that Grandma misinforms them about their mother and Pretty Kitty might not be their mother. Moreover, he claims that Grandmother can also be their mother. Although there is no clue about the claim of Perry, Dora is confused. This situation indicates once more that magical realist works cause bewilderment even in the last time. This bewilderment annoys Dora and she says to Perry that: You've got a filthy mind, I must say, Perry.' I tucked my tits away neatly into my lynx-print top. 'Possible but not probable. Grandma was fifty if she was a day when we came along and she'd have been proud as a peacock, she'd never have made up some cock and bull story about a chambermaid to explain us away, (...). (Carter, 1991: 223)

As it can be seen in the previous example, characters in the novel believe whatever they want or they ignore the facts. So to accept the facts takes a long time for them. Perry does not accept his daughters for a long time and deceives himself about that they are the daughters of his twin brother, Perry, Dora also deceives herself about the realities of her family. Although she seems as if she was sure who her mother is, Perry arouses her suspicion. After the party, she discussed this issue with her twin, Nora. Eventually, magical realist writers deal with magical realism entirely and reflect all features of it to their novels. While the reality and unreality are united, writers allow surprise or abrupt shock whatever seems as impossible becomes reality or whatever seems as possible does not come true.

## CHAPTER FOUR

### THE COMMON ASPECTS OF THE *PASSION OF NEW EVE* AND *WISE CHILDREN*

Because of being the examples of magical realism in English literature, both of the novels - *The Passion of New Eve* and *Wise Children* – share same features belonging to the movement. Thus, in this chapter, the similarities between two novels are analyzed and indicated with the examples from two novels. There are, mainly, four common aspects of these two novels, which are: Timelessness, the use of symbolism, the emphasis on opposites and sexuality and pornography. It will be useful to remind that the magical realist writers are freer than the writers of other movements, such as; realism, science fiction and post-structuralism. Thus, like many other magical realist writers, Carter covers a lot of ground in her novels.

#### 4.1. Time shifts

As it is mentioned above, the magical realist writers have free hand about the themes of their works just like their freedom in space and time. In these novels of Carter uses time shifts such as flashbacks and flash forwards. She sometimes takes her readers back to past and sometimes turns back to the present. Especially, Carter creates a legendary atmosphere by using stereotyped words of fairy tales at the beginning of each chapter in *Wise Children*. Thus the readers can travel in time and enjoy as if they watch a movie about the lives of the characters in the novel. For instance, *Wise Children* begins at the 75<sup>th</sup> birthday of the twins, Dora and Nora and this date also coincide with the birthday of their father, Melchior. After encountering the readers, Dora harks back and starts to narrate from the very beginning of their life.

She not only gives information about their birth but also enlightens the readers about the past of their family. The readers learn the betrayal of Estella and the murder of their grandfather, Ranulph Hazard. In addition to this, Dora remembers the past not only at the beginning of the novel but also in some parts of it. When she decides to attend the birthday party of their father, she and Nora enter the room of Grandma and feel the presence of her. Then, she remembers the words of Grandma and the passing days. As it can be seen in this example, even a shadow of a thing makes her remember the past. Another sample happens after she has a sexual relation with her uncle, Perry. While she is talking to her twin, Nora, about her sexual experience, Nora reminds that Perry is an illusionist. Whenever he visits them, he surprises with things hidden in his pocket or hands.

On the other hand, besides the information about the characters, Carter gives some clues and information about the war. Because of being a novel written after World War II, it can be seen how the war affected the people and Dora makes a point of narrating this war: You must remember that there was a war on, when we were born. If we made her happy, then we didn't add much to the collective sum of happiness in the whole of South London. First of all, the neighbours' sons went marching off, sent to their deaths, God help them. Then the husbands, the brothers, the cousins (...). (Carter, 1991: 28)

Additionally, in *The Passion of New Eve*, Eve narrates her experiences about Mother and the other threats of the people around him. Just like in *Wise Children*, the narrator goes back to front. At the end of the novel, she voyages with her unborn offspring and it is not known that how she manages to end her voyage with a simple vessel. In fact, the beginning of the novel is related to the end of it. But there is a huge gap between her leaving and arrival. Another question mark is that, as it is mentioned in above parts, she does not have an identity and she is like a tabula rasa and how she succeeds to turn over a new leaf is not clear. Her values and beliefs crumple up and she is like a ship which does not have a route. Beside, when Eve comes across with Tristessa, she remembers her old days and how she used to be affected by Tristessa. She also compares her feelings about the old days and the present state: I exhibited all the symptoms of panic when I met you – pallor, shallow breathing, and a prickle of cold sweat. It was like finding me on the brink of an abyss (...). Now I saw her in her spare and emaciated flesh, she looked far more of a ghost than she had done when, the choc-ice melting in my hand, I sat in childhood cinemas redolent of wet mackintoshes, Jeyes Fluid, stale urine, and watched

her – (...). (Carter, 1982: 110-122)

Just like happens in *Wise Children*, Carter gives place to war in *The Passion of New Eve*. But, different from the previous war, Carter does not mention World War II, she prefers the period after Cold War. When Evelyn first settles down to America, he is astonished with the chaos. Besides the chaos among black people, he is also exposed to discrimination because of being a ‘white man’. The only person who behaves kindly is his new Czech neighbor. On the one hand, he likes chaos but on the other hand, he is terrified because of coming across with such a kind of situation: “It was hardly an exciting life, even though it was spiked with terror; but just that terror lured me. It was my first encounter with pure terror and, just as the old alchemist assured me from the depths of his experience, terror is the most seductive of all drugs.” (Carter, 1982: 15)

Besides, the time-shifts, flashbacks and flash-forwards, Carter indicates timelessness with the setting of the novels. For instance, in *The Passion of New Eve*, settings are diversified in relation with time. In the scene mentioned above, Eve remembers her old days and feels herself as if she was still a man and watching one of the movies of Tristessa when she comes across with him. Although this can be seen as the fantasy of Eve, magical realism does not provide an escapist fantastic world; moreover, it is bound up a materialistic world. What magical realism creates is a mysterious relationship between the characters in the novel and their environments. Thus magical realism differs from the pure fantasy which contains uncertainty of situations: The fantastic occupies the duration of this uncertainty. Once we choose one answer to the other, we leave the fantastic for a neighboring genre, the uncanny or the marvelous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently, supernatural event. (Todorov, 1975: 25)

What Eve experiences is neither a supernatural event nor uncertainty, thus it cannot be spoken about a hesitation. She only harks back for a moment without alienated from the real world totally. How Dora, the narrator of *Wise Children*, lives the moment and her space perception changes for a moment while narrating the events, Eve lives through the same thing. In addition to this, Carter barely sets a definite time. We only know that time of both of the novels coincides wartime. Meanwhile, like realism, magical realism is concerned with social, political and historical changes and events. Thus it is quite usual to come across such common knowledge. These two wars mentioned in the novels deeply affected people and had a great impact on them. Thus magical realism is



not less real than realism itself.

In addition to this similarity between these two novels, there is a slight difference between these two novels which is that in *Wise Children*, Dora remarks time of the beginning of the novel. But, Eve starts to narrate from her last night in London. It is not known exactly that when this last night is. Thus one more question arouses. What Carter does in these novels is that instead of saying the time directly, she only gives implications to understand the time. In a similar way, in *Wise Children*, Carter obligates to find out the exact date of the birthday of Nora and Dora. She only says that their birthday is the same as Shakespeare's.

Shortly, because of consisting time shifts, flashback and flash-forwards, these two novels sometimes can make things difficult when the developments are tried to be followed.

#### **4.2. The Use of Symbolism**

As it is mentioned in the previous chapters, magical realist works reflect the reality as if it was much more different from the real and magical realist writers use the symbols in their works in order to create this uncertainty. In the works of Angela Carter, one can easily observe this feature. The two works of Carter, *Wise Children* and *The Passion of New Eve*, contain many symbols, such as: the clock in the house of Dora and Nora, the surnames of the characters in *Wise Children*, the cave, tribes and desert in *The Passion of New Eve* and etc. Thus, in this part, I will try to analyze these symbols.

The first figure that will be mentioned is Shakespeare. In *Wise Children*, Shakespeare is a dominant figure because of the fact that nearly all the family members of Dora and Nora deal with the theatre. But contrary to the period of Shakespeare, he becomes the symbol of lower class, not of upper class. They sometimes exaggerate their sympathies, especially Ranulph, who "sees it as his mission in life to perform Shakespeare throughout the world in order to persuade other people of the greatness of the Bard's words, just as missionaries took the Bible and tried to persuade natives of the truth of God's Word." (Sage, 2007: 292) Another symbol is about the fairy tales. Each chapter begins with a prologue of fairy tales. The usage of fairy tales' prologue creates a legendary atmosphere in the novel and it indicates the Dora's point of view about their lives. She sees their lives as a fairy tale and because of this fact the novel has a happy ending just like happening in the fairy tales. They go on dancing and singing and for Dora

“what a joy it is to dance and sing.” (Carter, 1991: 232)

Besides Shakespeare and fairy tales, London is compared with Budapest; how Thames River divides London into two parts, Danube divides Budapest into two parts. Because of dividing London into two parts, Thames River symbolizes two different sides of society and the discrimination between the upper and lower class. While north side is the symbol of the rich, upper class, south is the symbol of the poor, lower class. For Dora, they “have always lived on the left-hand side, the side the tourist rarely sees, and the bastard side of Old Father Thames.” (Carter, 1991: 1) Moreover, she narrates this distinction with some examples indicating the difference between North and South side of London: the rich lived amidst pleasant verdure in the North speedily whisked to exclusive shopping by abundant public transport while the poor eked out miserable existences in the South in circumstances of urban deprivation condemned to wait for hours at windswept bus-stop (...) (Carter, 1991: 1)

As it can be seen from the narration of Dora, river has an important place in the novel because of symbolizing the class distinction among English people at that time. Another important symbol in the novel is the clock, which was sent by paternal grandmother when they were born. The clock belongs to the past of their family and it is also remarkable that the clock has not struck correctly until the date of their seventy-fifth birthday. It is surprising for them and they think that something will happen soon: But, as I passed by our grandfather clock this windy birthday morning, cats scampering in front of me maddened by the smell of bacon, it struck. And struck. And struck. And this time got it right, straight on the nosey- eight o'clock! Nor! Nor! Something's up! Granddad in the hall got the right time, for once! (Carter, 1991: 4)

It happens as they think. At the birthday party of Melchior, Perry comes with Tiffany who has disappeared from the sight for days. In addition to this, Perry takes two babies for Dora and Nora. In fact these babies are the children of Gareth, who leads a much more different life than the other people in the family. However, his different life does not prevent him to be like his father and grandfather. Same as them, he also escapes from the responsibility of his children. Besides, the clock is the symbol of inaccurate relations among the family members and mismatch in timing. As it is mentioned in the previous chapters, Dora has an affair with her uncle, Perry, like Tristram and Saskia and Tiffany declares her pregnancy while they are on a live broadcast. Thus this event and the pregnancy of her are mismatch in timing for her and Tristram. Like the baby of them,

Dora and Nora are the unplanned children for their father and mother. In addition to this, their surnames symbolize their fates. While the Hazards experience the destructions and deceptions, Dora and Nora Chance are raised by Grandma reluctantly and this is a 'chance' for them as orphaned children. The burning of Melchior's house on the date of his birthday is another disaster for him.

Another symbol in the novel is the mirror, which also takes place in *The Passion of New Eve*. Mirror symbolizes the double effects in the novel. The double effect is created with the twins, such as; Dora and Nora, Melchior and Perry, Tristram and Gareth, Saskia and Imogen. This symbol is a little different in *The Passion of New Eve*. Tristessa is the mirror image of Eve- Evelyn- She believes that all people who gain the same experiences with them are Tristessa; "I know who we are; we are Tiresias." (Carter, 1982: 146) While this symbol is related to the changing of sex, in *Wise Children*, it creates an optical illusion for the readers. On the other hand, the fates of the characters changes via their sex changes in *The Passion of New Eve*, but in *Wise Children*, the fates of them changes via their clothes and perfumes. For instance, Nora wants to give a present to her twin, because of knowing what she wants she shares her boyfriend with her and they only change their clothes and perfumes. Thus nobody recognizes that Dora is not Nora or Nora is not Dora. In other words, it can be also said that to change their belongings is the symbol of their alternating fate. When they change their clothes and perfumes, they also change their fate for a moment. While Dora takes the place of Nora, TV supersedes the theatre. For instance, Melchior is an actor but her wife insists so much that he is obliged to be a guest on the TV show of Tristessa and Tiffany. This also indicates the technological development and the change of the society.

Besides the symbols in *Wise Children*, *The Passion of New Eve* contains symbols; such as cave, tribes, time and desert. Firstly, time is both a destroyer and a preserver for Eve; because of being forced to change his sex and his life totally, it seems as destroyer, on the other hand, it is preserver for her. Because, after he becomes Eve, he carries the baby of Tristessa. Although it is not known whether she gives birth or not, it can be said that to begin a new life and give birth indicate the preserver side of the time. Additionally, in the novel, three propositions are narrated related to time: "Proposition one: time is a man, space is a woman. Proposition two: time is a killer. Proposition three: kill time and live forever." (Carter, 1982: 53)

These propositions are said when he is kidnapped by a women tribe, whose leader is Mother. As it is mentioned in the propositions, they kill the time – Evelyn- and new Eve lives forever when she gets pregnant. In addition to this, Mother symbolizes Three Goddesses of Fate, who shape lives of people. Three Goddesses of Fate- Clotho, Lachesis and Atropos- control the fate of people and have power over Zeus. Even Zeus has to accept their decisions. (<http://www.mythencyclopedia.com/Dr-Fi/Fates.html>, accessed in 01.06.2013)

Thus, if it is thought that time is man and fate is woman, it can be said that fate can change and control time. However time cannot change fate. Fate may cause to lose track of time so time can make people feel as if it gains speed or gets slower. This indicates the power of fate over time.

In relation with these propositions, we see another symbol about woman, that is to say space. During her stay in this tribe, she feels as if she turns back to womb, the space of the unborn baby. Furthermore, desert is used as a symbol of women. After abandoning Leilah, she goes on her way and reaches the desert and says that: “Sooner than I would have been believed possible, I reached the desert, the abode of enforced sterility, the dehydrated sea of infertility, the post-menopausal part of the earth.” (Carter, 1982: 40)

As it is known, menopause and fertility are specific features of women. However Carter handles these features out in a different way. Especially, Mother is an important figure as a woman in this novel. She is like a ‘Hindu statue’ and moreover Eve describes her as “the great, black, self- anointed, self-appointed prophetess, the self- created god-head (...)” and Mother calls herself as “Great Parricide, the Castratrix of the Phallogentric Universe (...)” (Carter, 1982: 58-67) On the other hand, the tribe of Mother is the symbol of matriarchal society, while the tribe of Zero is the symbol of patriarchal society. Mother tries to take the revenge of women and to make Eve understand the experiences of women in the patriarchal society. In a similar way, Zero behaves cruelly towards the women in his tribe. However, while Zero reflects the reality of the society, Mother tries to create a utopia for women.

Besides the symbols mentioned above, Carter deals with the ‘allegory of the cave’ of Plato. Plato suggests the allegory of the cave in his work, *The Republic*, written in 360 BC. Seventh book of *The Republic* is about the discussion between his brother, Glaucon, and himself. The book is in the form of question and answer; Glaucon asks the questions about the reality and Plato answers them according to his ‘allegory of the cave.’ In this

allegory, he discusses the appearance for reality and the way of acting the reality for people. If his theory is summarized, it can be said that Plato likens people untutored in the Theory of Forms to prisoners chained in a cave, unable to turn their heads. All they can see is the wall of cave. Behind them burns a fire. Between the fire and the prisoners there is a parapet, along which puppeteers can walk. The puppeteers, who are behind the prisoners, hold up puppets that cast shadows on the wall of the cave. The prisoners are unable to see these puppets, the real objects, that past behind them. What the prisoners see and hear are shadows and echoes cast by objects that they do not see. (<http://faculty.washington.edu/smcohen/320/cave.htm>, accessed in 25.09.2012)

Because of not seeing the real objects and seeing only the shadows, the prisoners believe that the shadows of the puppets are reality for them. Thus they name the shadows as if they were real. But they do not know that they are only the shadows, not the reality. Then, when they name this shadow, does it mean that they name the reality or only the shadow of the reality? And according to Plato, the prisoners are wrong, for naming the shadows passing in front of them, not the real objects. Thus, in order to see the reality and name them correctly, it is necessary to release the prisoners. By this way, they turn their heads and realize their mistakes. Besides Plato points out that “the general terms of our language are not names of the physical objects that we can see. They are actually names of things that we cannot see, things that we can only grasp with the mind.” (<http://faculty.washington.edu/smcohen/320/cave.htm>, accessed in 25.09.2012)

In other words, we generate the language by naming the forms but we can also be mistaken for what we grasp can be more different than what we perceive. In *The Passion of New Eve*, cave is an important symbol for being a place where Mother moves on living as a blind woman. Through the end of the novel, Eve is found by Leilah and taken to the place of Mother, who has changed completely. She is not a tyrant anymore. Before being a blind woman, she was like a prisoner in the cave. She only believed whatever she saw; she was unduly attached to her own opinions like an enchained prisoner in the cave. But when she was rescued from her chains – ideas- she was confused and had a nervous breakdown. How the prisoners realize that whatever they see and believe is not the reality, but only the shadows of the reality, Mother realized that whatever she believed about the time was not the reality, but it was only the reflection of her ideas, in other words her belief about the time was the shadow of the reality. When she realized ‘the reality’, she ‘suffered sharp pains and was unable to see the realities of which in her former state’ just

happens to the prisoners. (<http://classics.mit.edu/Plato/republic.8.vii.html>, accessed in 25.09.2012)

This pain lets her have a nervous breakdown and though she has been a blind woman since this realization, she is awakened into reality. When Leilah wants to take Eve to her mother, Eve hesitates for a while and does not want to go. But Leilah mentions her mother's situation after realizing the reality with these words: Don't be afraid, she said; Mother has voluntarily resigned from the god-head, for the time being. When she found she could not make time stand still, she suffered a kind of ... nervous breakdown. She has become quite gentle and introspective. She has retired to a cave by the sea for the duration of the hostilities. (Carter, 1982: 174)

Beside her blindness, as it can be understood from the words of Leilah, she turns back to cave like the prisoners who cannot be accustomed to the reality at first and try to understand the realities around themselves. Because of not reflecting the reality as it is, the shadow let the people confuse their minds. In addition to Mother, Eve sees Tristessa as an illusion of reality- the shadow of reality and says that: "You were an illusion in a void. You were the living image of the entire Platonic shadow show, an illusion that could fill my own emptiness with marvelous, imaginary things as long as, just so long as, the movie lasted and, and then all would all vanish." (Carter, 1982: 110)

Beside the allegory of cave of Plato, Carter mentions the cave from a different viewpoint. She likens the cave to the womb of a mother; when Eve goes to the cave to see Mother, she turns back not only to Mother, but also to the womb of Mother. Like the womb of mother, her future is dark and anybody, even herself, does not estimate what will happen in the future. Moreover, after being born the babies begin new lives and in a similar way this comeback is the beginning of a new life for Eve.

### **4.3. The Emphasis on Opposites**

One of the aims of magical realist works is to astonish their readers with the oppositions which hide the mystery behind the reality. All by itself, magical realism includes the conflicts; such as the combination of the reality and magic or fantastic, the unity of carnivalization and the tragedy of the real life. "Thus we find depicted two parallel insurgencies: one affords a telling of account of the blood and gore and horror yielded by the unrestrained use of guns and bullets; the other ... provides a carnivalized sense." (Danow, 1995: 89) On one hand, the characters laugh at the comic scene; on the

other hand, they are shocked by the opposite scene which they face with. Besides the events in magical realist works, the characters represent contrasts. For instance, Gareth and Tristram have totally different personalities although they are fraternal twins. As it has been mentioned in the previous chapters, both of them do not want to take the responsibility of their children, but Tristram regrets and wants to take his child. On the other hand, Gareth entrusts his twin children to his uncle and Perry gives them as presents to Dora and Nora.

In addition to Gareth and Tristram in *Wise Children*, pre and post of Eve represents completely different features. When she was a man at one time, she saw women from a different perspective. She regarded women as sexual objects and escaped from the responsibility of her child like Tristram and Gareth. However, when he was obliged to change his sex, she became to be aware of the role of women and responsibility of a parent.

Carter not only emphasizes on the opposite points of views of the same sex but also indicates the different attitudes and views of different sexes. For instance, she underlines the fact that women are more sentimental than men and handle the events in a much more different way. As it can be understood from Eve that she changes completely after becoming Eve and this shows that not only her sex changes but also her behaviors, points of views and ideas about the roles in the society. At the beginning of the novel, she sees women as objects and women do not have any value for her. But she understands and accepts her fault. On the other hand, in *Wise Children*, the male characters try to behave logically and only focus on their jobs. Thus they do not want their children. However, it is also strange that they change through the end of the novel, such as; Melchior can cry for his crown, Tristram regrets and apologizes to Tiffany. These are the examples of the contradictions of people in their insides.

On the other hand, magical realist works have contradictions in themselves because of combining the reality, mystery and fairy tales. Additionally, the readers of the genre can observe fantastic elements but they have different purposes such as reflecting the cultural heritage and the community of the writers. Besides being different from the fantastic works, the magical realist works are separated from the reality because of not reflecting the normal and rational. According to Bowers, the primary difference between the realist works and the magical realist ones is that the writers of the realist works tend to explain everything in a reasonable way and restrict themselves only with one fact and

eccentrically events are ridiculous and irrational thus there is not any possibility to happen. Contrary to realist works, the magical realist ones offer an alternative reality to their readers. Thus, it can be said that both of them depict different kinds of reality to their readers. (Bowers, 2005: 20-21) If these differences between magical realist and fantastic and realist works are considered, it can be mentioned that the both novels of Carter contain these contradictions in themselves. For instance, the surgical operation scene in *The Passion of New Eve* is narrated so realistically that it seems impossible not to believe the technics of Mother and technology of the tribe. In addition to this, Eve tells Tristessa and his old days as dreamlike that it cannot be decided whether he is real or not. On the other hand, in *Wise Children*, the readers can question that whether the night of her father's birthday party and of her sexual relationship with her uncle, Perry, are the dreams of Dora as an old woman or not. As Dora narrates, they have sexual relationship unexpectedly.

Another contradiction happens when the members of lower class, Dora and Nora, are invited to the party. This party is the time of unity of two distinct groups of the society. In both novels upper class versus lower class, two different sides of the city; north and south side, are shown as oppositely. While we can see the discrimination as north and south side of the city in *Wise Children*, in *The Passion of New Eve*, it is reflected as the black and white, the tribes in the desert and the modern life in the city. Eve is an English man at the beginning living in a modern city and Leilah is a black American girl belonging to a tribe. But, although they are from different sides, they become together. But in the course of events, Eve becomes one of the members of the tribe and tries to keep distance with them. Thus, these novels indicate that how the members of these classes change sides. As it can be seen in these examples magical realist writers gather the contradictions in order to make their works much more conspicuous.

The last contradiction taking place in the novels is between war time and carnival. Carter gives place two different wars in the novels; the first is the World War II, the second is the civil war in America. These two contradict sides of life are dealt with skillfully. On the one hand, the readers face with the terrible parts and results of war; on the other hand, they can witness the enthusiasm of carnival. For instance, when grandma dies in *Wise Children*, Dora and Nora experience the terrible result of a war. But they go on performing on stage and entertaining the people. Another example happens in *The Passion of New Eve*, when Eve is found by Leilah and takes her to the cave of Mother. Before Leilah finds



her, she is captured by a group of young men and tries to escape. Because of the civil war, her fear is doubled and in this way, she suffers for the terrible side of it. Additionally, Carter argues that carnival is every place and can happen at any time. When Zero and his tribe bust the house of Tristessa, they do whatever they want and act madly. Eve narrates this scene with these words: “Shee-it! he claimed again and then began to laugh. As if at a signal, the girls all burst out laughing too and slid off the statues to crowd round the poor, bound, female man.” (Carter, 1982: 128)

Because of being one of the features of carnival, uncontrolled acts seem as normal. Although Zero is a cruel man and always sets bounds to women in his tribe, he lets them enjoy as they want. Esther Peeren deals with such kind of behaviors of people in carnival and mentions the ideas of Mike Philips in his work, *Intersubjectivities and Popular Culture: Bakhtin and Beyond*: In Carnival people claim and celebrate whatever self they choose, and no one can stop them. And the self extends into the space, the ground, which becomes free floating capable of being taken and molded at the moment, for the moment, and so forever. (Peeren, 2008: 189)

#### **4.4. Sexuality and Pornography**

Besides consisting of magical realist features, sexuality and pornography are taken place intensely in both novels of Carter. For instance, the title of *The Passion of New Eve* gives clue about the theme of the novel and from the very beginning of the novel; Eve narrates her fantasies about an actress, called Tristessa. She remembers her old days and dreams herself as if she was still a man and sitting in a chair of the cinema. The title of the novel also symbolizes the passion of Eve; for instance, she has a sexual relation with Tristessa between a rock and a hard place and gets pregnant. Although her sex is changed by force, the only thing that does not change is her passion of sex. On the other hand, Carter gives details of each scene consisting pornography and sex and the details sometimes stretch the imagination of the readers. For instance, when Mother holds Eve captive and compels her to have a sexual relationship with her, all details about their relation can be seen and Eve narrates it with these lines: 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 (...). Then her Virginia- smoked ham of a fist grasped my shirking sex; when it went all the way in, Mother howled and so did I. (Carter, 1982: 64)

This sexual relationship is the last performance of her as a man. After it happens, she is castrated and she is not a man anymore. The reason of such a kind of detail of their sexual relation can be that Carter tries to indicate the points of women who engage a sexual intercourse by force. The situation of Eve makes the readers to remember the theory of Freud about Oedipus complex. His theory is originated from Greek tragedy; *Oedipus the King*, whose main character, Oedipus, kills his father and marries his mother. However, he is not aware of the fact that the man he has killed is his father and the woman he has married is his mother. The focus of Freud in his theory is the unconscious aspects of human psyche. "For Freud it was clear that the story of Oedipus appealed to audiences because it reflected every boy's own unconscious wish to kill his father and marry his father." (Johnson and Price-Williams, 1996: 9) Besides, it seems as certain for the boy to have such a desire towards his mother because of that mother is the first person who has a close contact with him and when the father is around them he becomes jealous of his mother. Freud calls this situation as Oedipus complex. On the other hand, Freud claims that the girls share the same experience with the boys. According to Willner, "Freud was convinced that girls as well as boys experience Oedipus complex." (<http://www.jstor.org/pss/675950>, accessed in 03.05.2013) Although he believed the same kind of complex of the girls, he was against to Jung and to call it as 'Electra complex', instead he called it as 'Feminine Oedipus Complex'.

In both novels of Carter, we can see the clear examples of Oedipus complex and Feminine Oedipus Complex. As it is mentioned above Eve has a sexual relationship with Mother before being castrated. Although she is not her real mother and there is not a father figure in the novel, it can be accepted as a reference to the theory of Freud. The absence of father makes the situation for Mother, if we think about the idea that the theory is based on and *Oedipus the King* was written at the same time as "Greece was in transition from matriarchal to patriarchal society." (Johnson and Price- Williams, 1996: 9) Contrary to this period, Mother symbolizes the matriarchal society while Zero is the symbol of patriarchal society. On the other hand, in *Wise Children*, we can examine Dora as an example of Feminine Oedipus Complex, because of having sexual act with her uncle, who is the twin brother of her father. Although, he is not her father, he is like a representative of her father in a way and while they are having sex, she hesitates whether her uncle is, in fact, her father and asks him in order to have him approve her idea. But he antagonizes her idea. Dora gives some details about the sexual experience with her

uncle: “Even in old age, it was easy to see why Peregrine had always had such success with women. How long has it been, Dora? Too long, me old cock, I responded heartily (...)” (Carter, 1991: 219)

Besides this scene, Dora narrates how Tiffany takes off her clothes in public while she and Tristram are presenting a TV programme. Moreover, Melchior is their guest and witnesses this case closely. In fact, this event is a kind of scream of a woman who is ignored by her lover. Like Tiffany, the characters in the novel behave rakishly, hit-or-miss and fecklessly. As Bristow suggests “Carter’s heroines are self-made beings, triumphantly inventive of their own identities. They are consciously precarious, contingent, self-improvising creatures.” (Bristow, 1997: 18) Especially female characters in her novels have freedom in their acts and extraordinary and for Carter “a free woman in an unfree society will be a monster.” (Warner, 1994: 27) In addition to this, the main characters in the novel, Dora and Nora, are chorus girl, who dance and take off their clothes in a club. They are not ashamed of their jobs, on the top of that, they are proud of professing this job although they are rejected by the families of their boyfriends.

In a similar way, Eve mentions the days when she was a man and had a relationship with Leilah. Like Dora and Nora, Leilah also works in a club as a stripper and Eve gives all details of her fantasies about Leilah: “Her tense and resilient legs attracted my attention first for they seemed to quiver with the energy repressed in their repose, (...) As soon as I saw her legs, I imagined them coiled or clasped around my neck.” (Carter, 1982: 19)

## CONCLUSION

Today magical realism is still a matter of debate and many critics and writers, such as Carpentier and Marquez, have made different descriptions about it since Franz Roh first introduced the term in 1920s in Germany as a movement in art. According to Bowers, there are three periods of magical realism:

“The first period is set in Germany in 1920s, the second period in Central America in the 1940s and the third period, beginning in 1955 in Latin America, continues internationally to this day.” (Bowers, 2005: 8)

Another critic Irene Guenter agrees with Bowers about the date of emerging of the movement. But what she does not agree with is the place of emerging, for her magical realism first appeared in Weimar Republic as a reaction to Expressionism. Because she believes that Expressionism did not suffice for not reflecting the contemporary world and thus the writers needed to search a new movement:

In 1920, leading critics and artists perceived Expressionism as having nothing more to say. It was resolutely pronounced ‘*tot*’, dead. The ‘child’ anxiously waiting to take Expressionism’s place, however, needed a ‘real name.’ (...) The child didn’t even embody one coherent style, but instead comprised numerous characteristics, new ways of seeing and depicting the familiar, the everyday. It was, in effect, *ein neuer Realismus* (a new Realism). (Zamora and Faris, 1995: 33)

On the other hand, the introducer of this movement, Franz Roh, describes it as looking the world “with new eyes” and this provides the writers to obtain a bridge between the real world and ideal, between the imaginary and the reality. For Roh, Expressionism detracts the writers from the real world and thus they lose the connection with the real world. Apart from this, some critics believe that the roots of magical realism are found in Latin America. One of the writers who opposes that magical realism is a

product of Europe is Alejo Carpentier. Thus he prefers to use marvelous realism not magical realism. Because he believes that marvelous in America is totally different from that in Europe and the history and culture of Latin America include marvelous events and characters contrary to Europe. Other writers who support the claim of Carpentier are Angel Flores and Garcia Marquez. Because of the rich heritage, they think that the roots of magical realism are in Latin America.

While the critics and writers are going on debating the root and the origin of magical realism, it has started to be used globally by different writers in different countries; such as, Salman Rushdie, Ben Okri, Angela Carter, and Toni Morrison. In this study, two works of Angela Carter in the light of the features of magical realism are analyzed. These novels are *Wise Children* and *The Passion of New Eve*. In both novels, numerous examples of the features of the movement; such as, integration of fantastical and realistic elements, fairy tales, mythology, exaggeration, role reversals, loss of identity, the spirit of carnival, relationships among literary works, can be seen. As a feature of magical realism, the novels are not restricted not only with a theme or narrative style. Thus the novels of her are full of flash-backs, flash-forwards, exaggeration, illusions; in other words, Carter was much freer than the writers of the previous movements; such as Expressionism and Realism. Because of this fact, she chose contrarian characters for her novels. While the main characters of *Wise Children* are chorus girls, who have not got married, the main character in *The Passion of New Eve*, Evelyn/Eve is a man at the beginning and turns into a woman. In these novels, the readers come across with the abnormal relationships, such as; the sexual relation of Dora and her uncle, changing the partners as a birthday present, urging Evelyn to have an affair with Mother just before being castrated. On the other hand, Carter does not give all the details about the events in these novels and urges her readers to decode the texts. These are the reflections of the feature of magical realism. For the magical realist writers do not narrate all the details in order to create a mystical atmosphere. These two novels are open-ended and Carter expects of the readers to complete the novels. What Carter relinquishes is the hope for the future of the characters. As can be remembered *The Passion of New Eve* ends when Eve is prepared to a transoceanic travel without knowing what will happen to her and her unborn baby similarly, *Wise Children* ends when Dora and Nora talk about the future of their adoptive children and they still do not lose their hope. Such tragi-comic scenes do not prevent them from hoping for future; rather they try to do their best. Although magical

realist writers do not have an aim about teaching a life lesson, the readers can see that pain and happiness, good and bad happen in life and they are united. In magical realist works, contradictions come together and become a whole. Another contradiction takes place in a body of a person, Evelyn; it can be accepted as an extreme extent of the contradiction. Woman and man come together in a single body not only physically but also psychologically.

Additionally, because of choosing the twins, Dora and Nora, and Eve as main characters in her novels, the critics consider her as a feminist writer. Choosing these characters is not a coincidence; she intentionally attacks the members and the confirmed rules of the patriarchal society. For instance; Dora and Nora do not get married and spend a more different life than their family members but they do not care the sayings of the others and Eve is a kind of a symbol of the revenge of all women, who are repressed and bedeviled in the society. Before being a woman, she used to see woman as ‘an object.’ But her ideas completely have changed after the castration. Additionally, it can be said that “Angela Carter was a thumper of noses, a defiler of sacred cows. She loved nothing so much as cussed – but also blithe – nonconformity. Her books unshackle us, toppling the statues of the pompous; demolishing the temples and commissariats of righteousness they draw their strength, their vitality, from all that is unrighteous, illegitimate, law.” (Duncker, 1984: 98)

In conclusion, because of being one of the representatives of magical realism, Carter represents the reality as if it is much more different than the reality itself. Thus we can see contradictions, fairy tales, mythology, the effects of other writers like Shakespeare, the spirit of carnival. Shortly, as Ali Smith mentions in the *Introduction of Essays on the Art of Angela Carter: Flesh and the Mirror*, Carter created her works under the influence of some writers and reunited them in a dissimilar movement: “As she famously noted, she was ‘in demythologizing business,’ and her business involved ‘putting new wine into old bottles, especially if the pressure of the new wine makes the old bottles explode.” (Sage, 2007: 12) Even though Carter does not label herself as a writer who reinterprets the mythologies and fairy tales, she gives place to the references about mythological characters.

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## **ÖZGEÇMİŞ**

Adalet Erođlu was born in 1985 in Afyonkarahisar. She finished primary and high school in Afyonkarahisar. She graduated from Dumlupınar University in 2007. She works as an English teacher in a high school in Afyonkarahisar.