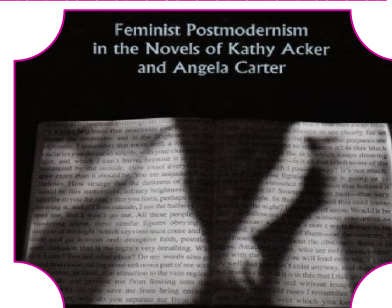




THE UTOPIAN WORLD: FEMINIST PROTEST IN THE NOVELS OF ANGELA CARTER

D. Blessy Angelin
Assistant Professor Department of English,
St. Peter's Institute of Higher Education and Research,
Avadi- Chennai.



ABSTRACT

Angela Carter was a famous English novelist and journalist. She depicted in 'The Times' list of 'The fifty Greatest British Writers Since 1945'. Her writings incarnate a vow to feminism and also incorporated shades of magical realism. As a young girl, she was enthused to take up journalism, following the path of her father and was soon appointed with 'The Croydon Advertisement'. After a concise spell as a journalist, she started writing short-stories and fictions, the famous ones being, 'The Infernal Desire Machines of Doctor Hoffman', 'Fireworks: Nine Profane Pieces' and 'Nothing Sacred'. To motivate herself, she roamed all around the sphere, drenched in all the dissimilar cultural diversities and knowledge, which she took back with her for her writing endeavor. Soon, her works began to echo a sense of feminism. She took her first step as a innate suffragette by espousing the works of Marquis de Sade, offering generally positive reviews about her work.

KEYWORDS: famous English novelist and journalist , magical realism.

INTRODUCTION

As a feminist author of Science Fiction, Carter contrasts certainty with the creative world of the hope, or the world populated by strange characters and situations. In general, Science Fiction is connected with a broad variety of eccentric machines, technical devices like robots, ray-guns, space-ships, time-machines etc.,. This group is shaped by the pulp science fiction that has turned into very well-liked in the USA.

The description of Science Fiction specified in English Dictionary emphasizes this very feature of Science Fiction. Though, Science fiction as a fictional variety has more solemn view and objectives than simply narrating space-saga on unbelievable planetary locations. Such stern intentions have been set in the descriptions of Science Fiction given by the authors and critics.

According to them Science Fiction presents an alterity or a world radically diverse from our own in an creative structure, but confront our own world in a sensible cognitive way. Science Fiction uses rhetorical and metonymic strategy to compare the world of imagination to the real world. In The Passion of New Eve, Carter has shaped three dissimilar urban cities of the future.

These innovative cities have been bent to query the ideas of Gender and discover the oppression of edifying myths about woman. In Science Fiction, the women writers have bent such urban seats to situate woman or female societies. Marge Piercy, in her Woman on the Edge of Time; Joanna Russ, in her The Female Man; Mary Bradley Lane, in her Mizora, have formed Utopian urban places in the form of female body. Their purpose has been to repeat female history and convention.

In The Passion of New Eve, the central character, Evelyn, is a traveler, who comes from London to

New York. The city of New York is innovative dystopia, a post- annihilating United States, which is a city of 'lurid and Gothic darkness' (Carter: 1969, p. 44), a city of baby sized rats, filled with hostility and disarray, conked out down to sewage scheme, annoyed women sharpshooters swiping at men looking at blue-film posters, the blacks construction a wall around Harlem and closure. It is a world of rot and suspension. 'That City had changed out to be not anything but a enormous symbol for death'. (Carter: 1969, p. 45).

This dystopia of New York formed in the conditions of male gender, where women are obtainable, and handled as sex objects. It is a phallo-centric world where woman is under enemy control to breach. New York, as a gendered city, is full of dirt and brutality. It is a city in chaos, an 'alchemical city' in the course of change. The symbol of alchemy, an art of transforming stand of metals like iron into gold, is a inner idea in the *The Passion of New Eve*. Boroslav, the Czech soldier, who lives in the similar hotel as Evelyn, obsessed this art of alchemy, which has a pseudo-philosophical and religious measurement. According to these beliefs, all substances are framed of one ancient substance, the prima materia. This prima materia was recognized as the mercury of the philosophers, combining male and female, like a genderless. All through this novel, Carter uses this thought of alchemical alteration, mixture of opposites.

As a rotting city, New York is exposed to be decomposed, but Boroslav, the alchemist, thinks option of originality within its worsening. The other innovative world shaped by Carter in the *The Passion of New Eve* is the city of Beulah, the matriarchal city. Carter lent the name Beulah from William Blake's writings. Beulah for Blake was the condition of virtue. As Harold Bloom points out in his *The Visionary Company: A Rending of English Romantic Poetry*:

Beulah is female, Eden male Beulah, according to Blake, is the discharge of Eden that is its external and feminist or fashioned form. Its emotions are all of the pardoning diversity, emphasizing feminine self-sacrifice.... (Carter: 1977, p. 10).

But Carter's Beulah is a trial product of feminist autonomist communities created in the Feminist Science Fiction of Joanna Russ, Marge Piercy and others. The landscape of Beulah is distinctive in the intellect that it is created in the shape of a womb. Dimness and shadow categorized Beulah. It is an antithesis of patriarchy. The stonework arrangement of a testimonial erected at the entry of Beulah represents a stone cock with testicles, 'but the cock is broken off clean in the middle'. (Carter: 1977, p. 39).

Beulah is a combination of myths and technology. There are contemporary gadgets like aerial, modern weapons, and very complicated instruments and a laboratory for surgery, which Evelyn calls a 'triumph of Science'.

The strange announcements coming from the aerial echo in the covered womblike place, creating terror. The maxims announcement from the loudspeakers sermonize main beliefs of matriarchy and re-explain the male controlled myths like Oedipus. The world of Beulah is the turnaround of world of male controls. Technology, which is usually connected with controle and male gender, is understood here in conditions of matriarchy. In spite of the technical details, the arrangement of Beulah is strange; it appears to Evelyn as a nightmare.

The aim of this female Utopia is to fetch revolt in the social and political scheme and in the scheme of values. The mother is a vital figure in Beulah, who has distorted herself by plastic surgery, and plans to change Evelyn as a New Eve, who will create a new world order giving birth to a new Messiah. She would like to wipe out in total of the male-female dichotomy. Evelyn, transformed as New Eve, physically a woman but mentally still a man, runs away from the world of Beulah in hunt of his true self. Evelyn comes back to the desert. After this alteration into a woman, the ultimate change of place for Evelyn is the male controlled township of Zero, where she would experience the necessary knowledge of the life of a woman in a male subjugated society. Zero's city is a gross place, where pigs are more appreciated than woman.

Zero, who policy the place, is a great dictator. He rules his seven wives hard-heartedly. Zero believes that women are to be tainted and reviled. He does not allow them even the use of language. They are not invented to shoo away his pigs. He is gripped with the faith that Tristessa, the Hollywood female protagonist, has magically render him sterile, and in anticipation to discover her, ravishes her and kills her. His procreativity will not be fixed. He is capable to rule his wives savagely because his women are made to

consider that their good health depends on his episodic copulation with them. These women stand for the women in general in a patriarchal society, in which women have been agreed exact roles for generations together. Zero's world is prescribed for New Eve to learn and appreciate 'socially constructed images of the feminine as well as carnage dedicated on women by men all through time, from clitori deceits to suttee. (Rubenstein: 1993, p. 110).

The New Eve undergoes by sexual practice for some time since, although physically a woman, mentally she is a man. Zero's city is it seems that the direct opposite of Beulah, the City of the Mother. The Mother represents richness, while Zero's City stands for sterility. Zero himself is disinfected and significantly placed in the desert, a sign for infertility. Secondly, if Mother stands for authoritarian female sexuality, Zero stands for despotic male sexuality. Zero's city is in stunning sunlight. There cannot be any shade in the desert. But Beulah, the mother's womb, is full of shadows. The male-world of Zero represents consistency, and it is understandable it is because there is no shade of uncertainties. But the world of Beulah is unintelligible. Evelyn may be puzzled in Zero's place, but he/she has no hesitation about the part he/she must play there.

But just as Beulah is a mixture of opposites: 'there is a place where oppositions are evenly true. This place is called Beulah. These contrarities are myths and technology. Technology is linked with male while myths with female. The mother in Beulah collaborates the two. Likewise, the world of Zero involves disagreement. Zero produces his own myth of male power of renewal. He himself efforts under illogical belief that Tristessa was the reason of his infertility. The sense of the two cities is debauched by Carter in the route of relating. However, the point is that the cities built by her acquire the part of 'estrangement' through time and space.

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