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## Araştırma Makalesi • Research Article

### The Hybrid Other in Angela Carter's novel *Nights at the Circus*

*Angela Carter'in Nights at the Circus adlı romanında "Hibrid Öteki" Kavramı*

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#### ÖZ

Angela Carter'in *Nights at the Circus* adlı romanı 1984 yılında yazılmış politik bir romandır, bu romanda, kuş-kadın Sophie Fevvers "Etin bilgeliğini" simgelemektedir, çünkü Fevvers' in hibrit bedeni Amerika ve Rusya'da yaşamakta olan yerli halkların geçmişlerine ve mitlerine ait, büyük bir bilgi barındırmaktadır. Aynı zamanda bu halkları simgeleyen bir Şaman ve bir hilebaz olan Sophie, (tüketici "Küçük Adam") Kaliforniyalı Amerikalı haberci Walser'in "farklılıklara" ve "öteki" kavramlarına karşı bakış açısını değiştirecektir. Bilgiye karşı doyurulamaz açlığı yüzünden Walser, bir şirkette çalışan bu kuş kadına Londra'dan St. Petersburg'a oradan da "Dünyanın Sonu" olan Rus Tundrasına uzanan yolculuğunda eşlik edecek ve deneyimsel bir öğrenme sürecine tabi tutulacaktır. Öykü anlatıcısı rolünü üstlenerek karşıt bir hikaye anlatan Angela Carter, karakterlerini "açık alan çöl'e" çekerek Sophie ve Walser'in hikayesini anlatırken aslında doğal zenginlikleri sömürülen ve toprakları şizofrenik küresel güçler tarafından işgal edilen yerli halkların sıkıntılarını ve acılarını anlatmaktadır. Walser kuş dilini öğrenerek sömürülen ve sömüren arasında iletişimi yeniden mümkün kılacaktır. Bu çalışmanın amacı; "hibrid öteki" hakkındaki gerçekleri hayvan sembolizmi, Deleuze ve Guattari'ye ait minor edebiyat ve sanat, kadın-olma, hayvan-olma, göçebe, assemblaj kavramlarını Homi K. Bhabha'nın Üçüncü alan kavramı ile birlikte okuyarak "göçebe düşünce" bağlamında ele almak ve böylece Üçüncü düşünce alanı açarak, batılı ikili (binary) düşünce ile tarih boyu oluşturulmuş söylemleri yapı söküme uğratmak, eril ve tanrı merkezli düşüncelerden uzaklaşarak yerel karşıt öğretiler aracılığı ile global öğretileri sorgulamak, sınıflandırmacı ve sınırlayıcı bilgi yerine bu bilgileri aşacak özgürlükçü gerçek bilgiyi arama yolları sunmaktır.

#### ABSTRACT

Angela Carter's political novel *Nights at the Circus*, written in 1984, presents the hybrid Sophie Fevvers as the personification of "Wisdom in the Flesh." Her body conveys a huge body of knowledge related to indigenous history and myths. As a bird-woman, a shaman and a trickster figure she will change (the consumerist "Little Man") Native Californian reporter Walser's outlook related to "difference" and "the Other." Angela Carter by locating her characters in the open land, creates a Third Space for thinking deconstructing the orphic discourses of the West. By using the devices of magical realism, she writes a counter story about the indigenous people of both Russia and America, showing the plight of these people whose lands are occupied by schizophrenic capitalist and globalist forces, which destroy the whole world with their progress and growth stories. With his new eco-self, he now will understand Fevvers, the "bird-woman" and enable the communication between the colonizer and the colonized. The aim of this paper; is to explore the realities and truths related to the (hybrid) "different other" through "animal symbolism" and Deleuze and Guattari concepts of "minor literature and art," becoming woman, becoming animal, nomadism, assemblage and flight employing "nomadic thinking, " to open up a Third Space in the mind as a site for the construction of new discourses deconstructing the dominant Western discourses created by binary oppositions and decentering man and God and questioning of the "grand narratives of growth and democracy" in the quest for true knowledge in a Western oriented "global" world through counter local knowledges.

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## GENİŞLETİLMİŞ ÖZET

Angela Carter'ın *Nights at the Circus* adlı romanı 1984 yılında yazılmış politik bir romandır, bu romanda, kuş-kadın Sophie Fevvers "Etin bilgeliğini" simgelemektedir, çünkü Fevvers' in hibrit bedeni Amerika ve Rusya'da yaşamakta olan yerli halkların geçmişlerine ve mitlerine ait, büyük bir bilgi barındırmaktadır. Aynı zamanda bu halkları simgeleyen bir Şaman ve bir hilebaz olan bu kuş kadın Sophie, Kaliforniyalı Amerikalı haberci Walser'in "farklılıklara" ve "öteki" kavramlarına karşı bakış açısını değiştirecektir. Bilgiye karşı doyurulamaz bir isteğe sahip olan Walser, (yerlilerin yaşamını ve çektikleri acıları simgeleyen) bir sirkte çalışan bu kuş kadına Londra' dan St. Petersburg'a oradan da "Dünyanın Sonu" olan ve kimsenin gitmek istemediği Rus Tundrasına uzanan yolculuğunda eşlik edecek ve orada deneyimsel bir öğrenme sürecine tabi tutulacaktır. Toplumda çok yaygın bir isim olan Jack ve onun yerine geçen John gibi sıradan bir isme sahip olan, stereotipik bir Amerikalı muhabir olan Jack, gerçek benliğinin (özünün) farkında değildir; hatta gerçek benliğini aramakta olduğunu kabul etmemektedir. Yeni hibrit kimliği ile Walser: tüm korkularını yenecek, kendisini geçmişte şekillendiren büyük Amerikan söylemlerinden uzaklaşacak ve yeni bir eko-kimlik oluşturacaktır. Öte yandan yeni bir öz oluşturmak ve sabit kimlik kategorilerini yıkmak için, yeni bir düşünce çizgisi oluşturmak, akli hayal gücü ve yeni yaratıcı düşüncelere açık hale getirmek gerekmektedir. Angela Carter, yersiz yurtsuz hibrit karakterlerinin çölde yaşadığı olayları anlatarak, bir Üçüncü düşünce alanı oluşturmaktadır. Bu yüzden Homi K. Bhabha'nın hibrit ve Üçüncü Alan kavramları, Deleuze ve Guattari' ye ait minor edebiyat (büyülü gerçeklik), göçebe, kadın-olma, hayvan-olma, assemblaj ve kaçış kavramları ile birlikte, "göçebe düşünce" tekniğiyle okunarak yeni kavramlar üretmek üzere yeni bir Üçüncü alan oluşturulmaya çalışılacaktır. Jack ve Sophie'nin pikaresk yolculuğu, gerçek insanların gerçek yaşamlarını eleştirel ve komik bir biçimde ele almaktadır. Angela Carter *Nights at the Circus*'ta büyümlü gerçekçilik kullanmaktadır. Çünkü büyümlü gerçekçiliği İngiliz ve Amerikan yazarlar, yaygın İngiliz Dilinin, Batı ve Anglo-saxon kültürünün baskın söylemleri ile başa çıkmak için kullanmaktadırlar. Bu yüzden Angela Carter'da karakterlerini bir "açık alan" olan Üçüncü alan "çölde" şekillendirmektedir. Fevvers ve Walser kadın/erkek-kuş bedenleri ile hibrit varlıklardır; zaten bir kuş-kadın olan Fevvers'in aksine, Walser, kaza sonucu, ancak, yaşadığı hafıza kaybının ardından erkeksi özelliklerini yitirerek ve kuş dilini öğrenerek erkek-kuşa dönüşebilecektir. Angela Carter, kabile hikâye anlatıcısının rolünü üstlendiği bu romanında yarı-kuş yarı insan ve kendilerini hayvanlarla özdeşleştiren halkların hikayelerini anımsatan bir hikâye anlatmaktadır. Bu hikâye Rus ve Amerikan yerlileri hakkında tarih boyu anlatılmıyken batılı hikayelere karşıt bir hikayedir, çünkü orfik yumurtadan çıkan eski Yunan mitleri ve felsefeleri gibi Fevvers da bu yumurtadan çıkan batılı dualik düşünce yerine bilgeliği, çeşitliliği ve evren ile bir bütün olma ruhsallığını simgeleyen bir varlık olarak karşımıza çıkmakta ve Walser'e hafıza kaybı sonrasında aktivist Olga tarafından emmesi için verilen yumurta ise bu düşüncenin değişimini simgelemektedir. Kuş-kadın Sophie Fevvers ve onunla ilgili magazinsel haber peşinde koşan Jack Walser'in hikayesi aslında şizofrenik küresel güçler (Colonel Kearny, Countess P. ve Madame Schreck) tarafından sömürülen yerli halkların göz ardı edilen acı hikayesidir. Egemen eril güçleri temsil etmekte olan tüketici "Küçük adam" Walser' in acı çeken halklara ve hayvanlara karşı bakış açısı ancak bir hafıza kaybının ardından Rus tundrasında bir şaman ile karşılaştıktan sonra değişecektir. Jack Walser, "kuş dilini" öğrendikten sonra sömüren ile sömürülen arasında iletişim yollarını aramanın önemini kavrayacaktır. Sirk ile birlikte yapılan yolculuk hem romandaki karakterler hem de okuyucu için bir özgürlük antremanıdır. Angela Carter'ın amacı yalnızca bedeni değil zihni de özgürleştirmektir. Ayrıca, Carter tartışmaya açtığı bu hibrit karakterler ve "medeniyetin kaynağı" Çöl' ü bir Üçüncü alan olarak yeniden düşünceye açarak insan bedenini ruhun kısılcısından kurtaracak ve büyük tartışmalar yaratacak tarihi, felsefi, bilimsel ve dini bilgiyi içeren büyük bir bilgi gövdesini de özgürleştirmeyi hedeflemektedir. Walser romanın sonunda empati kurma becerisini kazanmıştır: bu yüzden Fevvers'a kendisini sevmesi için yalvarmaktadır ve insan, doğa ve hayvan arasında, uyum ve dengenin önemini acı bir şekilde deneyimlemiştir. Walser'in "farklı ötekisi" olan Fevvers ise, bugüne kadar sahip olduğu fakat kullanmayı başaramadığı kanatlarını özgürlüğe uçmak için yeniden kullanmayı öğrenecek ve Walser aracılığı ile "gerçek sevginin" kendisi için önemli ve değerli olan "sevilen" varlıkların (Dünyanın) sorumluluğunu almak olduğunu öğrenmiştir. Walser, Fevvers ve okuyucu hibrit kimliğin stereotip kimlik değil, esnek açık-sınırlı kimlik olduğunu ve böyle bir esnekliğin eko-öz oluşturmada önemini anlamıştır, Fevvers ile dialog mümkündür. Bu çalışmanın amacı; "hibrit öteki" hakkındaki gerçekleri hayvan sembolizmi, Deleuze ve Guattari'ye ait minor edebiyat ve sanat, kadın-olma, hayvan-olma, göçebe, assemblaj kavramlarını Homi K. Bhabha'nın Üçüncü alan kavramı ile birlikte okuyarak "göçebe düşünce" bağlamında ele almak ve böylece Üçüncü düşünce alanı açarak, batılı ikili (binary) düşünce ile tarih boyu oluşturulmuş söylemleri yapı söküme uğratmak, eril ve tanrı merkezli düşüncelerden uzaklaşarak yerel karşıt öğretiler aracılığı ile global öğretileri sorgulamak, sınıflandırmacı ve sınırlayıcı bilgi yerine bu bilgileri aşacak özgürlükçü gerçek bilgiyi arama yolları sunmaktır.

## Introduction

Angela Carter's geopolitical novel *Nights at the Circus* (1984) presents the hybrid Sophie Fevvers as the personification of "Wisdom in the Flesh." As a bird-woman, a shaman and a trickster figure she will change (the consumerist "Little Man") Native Californian reporter Walser's outlook related to "difference" and "the Other." In order to build a new self and to shatter the fixed categories of identity, creating a new line of thought and opening the mind up for new imaginings and thinking is necessary. Therefore, Bhabha's postcolonial concepts of hybridity and The Third Space and Deleuzian and Guattari concepts of minor literature/art (magical realism) will be read together with Gilles Deleuze (and Felix Guattari) concepts of the nomad, assemblage, becoming woman, becoming animal, nomadic thinking and flight applying the "nomadic thought." "The Californian newsreporter Jack Walser in *Nights at the Circus*, with his boasted ego, is planning to publish his findings related to Fevvers in a newspaper series called "Great Humbugs of the World." Defining himself as a man of action, as a typical American, he as The little Man rejects the idea that he is looking for his "self:"

So he stumbled upon his profession, and, at this time in his life, he filed copy to a New York newspaper for a living, so he could travel wherever he pleased whilst retaining the privileged irresponsibility of the journalist, the professional necessity to see all and believe nothing which cheerfully combined, in Walser's personality, with a characteristically American generosity towards the brazen lie. (Carter, 1984, pp. 9-10)

Ironically, he will be forced to create a new self in the Russian open lands (desert) after having amnesia, and meeting the Shaman and learning a new language. The novel opens in London with Fevvers telling him her mysterious story. According to her story, she was left on the steps of a brothel in the shells of the egg from which she hatched and that as a baby she had little down buds on her shoulder but in puberty at the age of fourteen, she sprouted wings. Her presence is luring and he becomes fascinated by her, so that he will follow her with the circus to Russian Tundra. Jack Walser having a common name, that is also interchangeable with John, is a stereotypical American reporter and is not really aware of his real self, because he is described as a handsome house that has been left furnished but carrying little personal touches (Carter 1984, p. 10). His incomplete self is associated with this description of a house. His (and Fevvers as his Other) picaresque career depicts, in realistic detail, the everyday life of the common people in a humorous and satirical way. Therefore, the real life of the real people will be displayed in a magical realist way as the novel is political.

In order to create this new self, Angela Carter uses magical realism, which for Deleuze is a minor art. Magic realism, on the other hand, is a complex term with multiple functions introduced in the 1940s. Magic realism presents extraordinary happenings as an ordinary part of everyday reality (Bowers, p.127). Although, there are various definitions of magical realism and discussions related to its incursion into postmodernism or into postcolonialism, Wendy Faris's description is noteworthy. For Faris, the genre aids to transfer discursive power from colonizer to the colonized and provides a fictional ground in which alternative narrative visions of agency and history can be imagined. So, Walser's power will be transferred to Fevvers and as a story-teller she will be enabled to challenge the grand narratives and discourses of the Western World with her own story. As again stated by Faris, Selman Rushdie and Ben Okri use 'their magic against the established order' in their novels and the use of this magic highlights the historical atrocities narrated in them (Deleuze and Magical Realism). In this respect, it can be said that magical realists in countries such as India, Canada, Australia and the regions of West Africa and the Caribbean write against British colonialism. These writers also opened a space for the discussion of the suitability of magic realism as a postcolonial strategy in English in postcolonial nations with their writing. In addition, Native American, Chicano and African American writers in the United States have also started to use magical realism as a coping device to write against dominant discourses of American language and culture. Therefore anti-

British-colonial magical realist writing and anti-neo-American-colonial magical realist writing show many similarities in their use of magic realism, as they both combine oral culture and indigenous myth with the dominant Western cultural form of writing (Bowers, 2004, p. 46).

Angela Carter, too, uses magic against the established order in her geopolitical novel and tries to transfer the discursive power from colonizer to colonized one and opens up a new fictional ground for new historical narratives. By presenting the Third Space (Bhabha's notion) character hybrid Fevvers, the bird-woman, she opens a Third Space for new discussions about artistic and philosophical movements. Sophie Fevvers as an artistic piece of creation, with her magical appearance, has the impact of a philosophical, literary and artistic movement and challenge the institutions of psychoanalysis:

On that European tour of hers, Parisians shot themselves in droves for her sake; not just Lautrec but *all* the post-impressionists vied to paint her; Willy gave her supper and she gave Colette some good advice. Alfred Jarry proposed marriage. When she arrived at the railway station in Cologne, a cheering bevy of students unhitched her horses and pulled her carriage to the hotel themselves. In Berlin, her photograph was displayed everywhere in the newsagents' windows next to that of the Kaiser. In Vienna, she deformed the dreams of that entire generation who would immediately commit themselves wholeheartedly to psychoanalysis. (Carter, 1984, p.11)

Fevvers becomes fact through fiction. She is an idea and as a possibility will inhabit the imagination (mind). By drawing a line, through Walser, from California to London and then to Russian Tundra, Carter goes back to the narratives of indigenous people of America and Russia and their identity making process. She is alluding to the origin stories (that center on land and identity) of Native Americans and The Bering Bridge theory and tells a reverse story. She shows a common ground that binds these indigenous groups through bird symbolism and their identification with birds and the land. Therefore, Angela Carter by presenting this bird-woman Fevvers also alludes to the literatures of Mexican and Mexican American peoples. As stated by Marc Zimmerman in *U.S Latinos: Their Culture and Literature* (2012), Mexican literature was always present in the American Southwest and Chicano literatures were a variant of Mexican literature (The Development of Chicano Literature, para.1). Twentieth century immigrants and their offsprings wrote literature that centered on the land. As affirmed by Marc Zimmerman, some early writers of corridos and theatrical skits are from Mexican background. In this way, a new Chicano literature appeared that centered on the U.S. experience (assimilation) and its clash with old cultural values, language and identification. Prejudice, discrimination, poverty and urban blight were among other themes that were related to the problems of cultural loss, the loss of Mexican-identity and Mexican land.

There were also writers that portrayed the problems of modern "barrio life." Identity had to be defended through the notion of "roots." Chicano movement was influential with the appearance of the concept of Aztlán and the barrio as a fallen Mexican World (ruled by the gangs), had to be represented in order to try to find creative resolution and how to protect oneself from the identity chaos of the external world. And ways for solution possibilities were sought in order to escape the trap of the to win a war against invading forces of chaos. Since Old Mexico or Aztlán cannot be brought back they internalized external world's point of view (para. 3-4). As a result of this, the artist in these literatures takes on the role of the shaman in order to recreate the communal space. Both Angela Carter and her character Fevvers in *Nights at the Circus* can be considered as shamans. As emphasized by Zimmerman (2012), the communal writer's space of victory becomes the printed page (para. 9). Therefore, Jack Walser becomes a blank page after amnesia, on which to write a new self. With her fiction Angela Carter, too, creates her own alternative communal space on Earth, especially, on the desert (The Third Space) to create a new self. Since the desert is the physical space of spiritual quests, scientific testing and the land of the nomad.

As again noted by Zimmerman (2012), unfortunately, Chicano narratives too, were male centered, especially, in the 1960s and 1970s. They were male bildungsroman and it was difficult for women writers to emerge. In the 1980s a constitution of works emerged by Chicana feminist writers that were multiply differential, resistant and were against hegemonic culture and Chicano patriarchal patterns. It was also against the white feminism that was against the hegemonic culture but did not concern with problems of colored women (para. 14). This fact also highlights the importance of Angela Carter's fiction as it does not only center on the white women's problems, but also shows the problems of colored and hybrid women and the problematic gendering of spaces, which will not be discussed in this study. By presenting and referring to "the desert" of New Mexico, California and Russian Tundra, Carter presents the reality of territorializing the body of colonial subjects and colonial lands (partly as testing sites). For instance, the pre-capitalist concept of Aztlán based on spirituality and land was developed by Chicano writers in order to reclaim pre-Columbian Mexican Identity (The Development of Chicano Literature, para. 3-4).

Shamanism is another concept that opens up a space in philosophical, literary, artistic and psychological circles. Walser's encounter with the Shaman in Russian Tundra has a similar affect not only for the Indigenous Americans but also for Indigenous Russians. There will be a transformation and change in Western viewpoint with the indigenous trickster figure (bird) common to all afore mentioned peoples of the desert. Sophie Fevvers as the personification of Wisdom in flesh has magical powers and is enchanted:

Everywhere she went, rivers parted for her, wars were threatened, suns eclipsed, showers of frogs and footwear were reported in the press and the King of Portugal gave her a skipping rope of egg-shaped pearls, which she banked. (Carter, 1984, p.11)

She is a trickster figure half bird half woman and represents Native American, Latina/o, Hispanic, Chicana/o as well as Russian indigenous people with similar plight and pain. As explained in Merriam Webster Dictionary (2010), "the trickster is the one who tricks, a cunning or deceptive character appearing in various forms in the folklore of many cultures." The trickster is a being with supernatural powers. It is a cultural hero and religious figure and represents a different form of spirituality. The trickster can cheat and deceive and can lead the person into the right or the wrong path by playing tricks on them. The trickster is the symbol of the quest for knowledge and the power that knowledge brings (Ricketts, 2009, p. 87). The trickster helps to transcend the boundaries of the former self in order to create a new self and thereby to find a unique place for existence in the Cosmos (Ricketts, p. 87). Being different from the shaman or a religious devotee, who seeks help from outside powers, the trickster looks for the ways of using wit to subdue the world (Ricketts, p. 88). So, Fevvers, playing tricks on Walser, is a trickster figure representing (sophie) wits. She embodies the trickster, the shaman, the human and the animal at the same time.

As a hybrid figure, she also stands for the Russian mythological figure Sirin the bird-woman (with woman head and chest). They lived in Vyraj (the Euphrates River) and were based on the (Greek) sirens. They sang about future joys to the saints; but, mislead mortal men by luring them with their beautiful songs and making them forget everything else on earth. Men, following them, would die. Later these figures started to symbolize world harmony, heavenly happiness and eternal joy. They also inspired artists, painters and sculptors and appeared in many different forms. Sirins can be considered as messengers as they bring God's words into the soul of a man and can tempt weak persons. This metaphor is also linked with the synonym poet by Polish writers. Fevvers, as a spiritual guide, will transform Walser with her prophetic songs ("Sirin mythological creature of Russian legends,"2017).

Such polyphonic Third Space characters like Fevvers are also encountered in indigenous cultures of America. They are mainly the outcome of The Third Space, the Deserts of New Mexico and Russia with their indigenous peoples. Fevvers having no past and no family is a symbol; she is a new idea to manufacture new selves in The Third Space “mind.” She has a non-fixed identity. Fevvers, with her bird-woman body and identity, is in “the Third Space” of enunciation; and, as an in-between (being between the two cultures of the colonizer and colonized), she will enable communication.

Homi K. Bhabha names this “liminal” space between the two cultures as the “Third Space of enunciation.” Being in this “Third Space” shows the potentiality of creating a non-fixed identity. It is a new sense of identity that maybe “almost the same, *but not quite*” (2006, p. 54), thus discourses about madness, religion, science, sexuality and criminality can be changed with different discourses. The Freudian term, “the *unheimlich*,” means ‘Unhomeliness,’ for Bhabha, he uses the term to suggest that the construction of hybrid identity is an “estranging sense of the relocation of home and the world—the unhomeliness—that is the condition of extra-territorial and cross-cultural initiations.” This unhomeliness will make the world “soundless,” and “disorganized” for these hybrid individuals. Hybridity, on the other hand, is the result of cultural diversity, which keeps the different other under control and gaze in an alien territory. Madam Schreck, displaying women with unique features in her basement (in order to make money) in *Nights at the Circus*, keeps Fevvers under gaze and control. Carter’s novel presents other homeless circus characters as Third Space hybrid characters, who have open-boarded identity and criminals like the outlaws, who were men sent to Siberia as exiles for minor crimes, who allude to Siberia’s ethnic history formation. Her aim is to create various new concepts related to animality, criminality in its context of madness and to enable the possibility for flight that is to bring about new ways of thinking by confronting counter philosophies. This study will explore the realities and truths related to (hybrid) “different Other” that has been gradually shaped throughout history in the light of Bhabha’s concepts of hybridity, Third Space and Deleuzian notions of the nomad, assemblage, becoming woman, becoming animal together with indigenous animal symbolism and spirituality. The aim is to reopen a new space (Third Space mind) for the creation of non-fixed identity via nomadic thinking, deconstructing the concepts related to the fixed categories of identity in an America (Western World) that were created with the discourses of the 17th Century and the Enlightenment. Therefore, Angela Carter deconstructs the concept of the “American Identity” in The Third Space, the desert, the place of the nomad and the spiritual quests.

Angela Carter deconstructs language on the (Third Space) desert by locating her characters in the open lands of Russia by transforming Walser, the (Californian) man of media into the “Nomad” and the “Shaman” via amnesia. Angela Carter is fascinated by the desert and uses it as a setting for the creation of new (hybrid) Identity. The desert with its open and non-restricting nature provides the necessary freedom for thinking. She has seen the desert in a great-country trip tour, where she and her husband drove across the United States from New York to San Francisco (through the desert to California) and became fascinated by it. Therefore, for her, the desert is the place for desirable transformation as she states in an interview with Rosemary Carrol (1986, Angela Carter by Rosemary Carrol, Bomb Magazine).

Angela Carter, by using the desert as a setting, calls for “nomadic thinking.” Ironically, American Identity itself is defined with “wilderness occupying and taming.” Carter’s aim is to deconstruct the dominating discourses related to knowledge and fixed identity with the nomad of the desert in the same space, where they were created. The shamanic (nomadic) character, the hybrid bird-woman Sophie Fevvers is the cause of this “transformation.” Therefore, there is the necessity to look at the ideas that shaped the American identity/self and America as the paradise, which starts with the ideas of the English Enlightenment thinker John Locke.

For Locke, America was the second chance at Paradise (Arneil, 1992, p. 5), which led to the view of “agrarian labour as the basis for one's right to property” rather than right received by (p. 19). This idea, on the other hand, would be used by preachers starting from 18 th century and later on by politicians (p. 23) to take the lands of the natives. In this way, America would become an Eden for rich European settlers and turn into a hell for indigenous groups, whose lands and identities are taken. The Bird-woman Sophie Fevvers is the symbol for all these suffering people as well as animals with which they identified themselves as people. For example, the native tribe Crow people identify themselves with crows. There are also countless other tribes who identify themselves with animals like puma, bear and so on. And for many of these native people the Earth is associated with the Turtle, who is the Mother Earth. And when the land on which they based their identity is taken away from them, they become homeless in their own homelands. On the other hand, America becomes a place for both finding the past and the future (Arneil, 1992, p. 5). Therefore, Walser (as well as his other Fevvers) has to make a reverse journey starting from California to London and then into Russia to find the origins of his past and the promise of his future. As stated by Marquise (1988), Native Americans are believed to have arrived in America via the Bering Strait Bridge from Siberia (p.3). This theory, on the other hand, is open to various scientific discussions and therefore rejected by many Native American Tribes. There are also debates about the labeling terms related to Latino, Chicano, Hispanic, Native American, American Indian and Indigenous as they all identify themselves with the word Indigenous. Furthermore, there are also other mixed people with multiple European and African or Asian origin and so on, who do not want to be called by terms like mestizos or any other terms that label them (Indian Country Today, “Don't be Fooled:” Latino- Indigenous, 2014). Fevvers (few), as an umbrella term, covers all minorities. Therefore, there is not only (one people) and one dream that is The American Dream or Russian Dream, but there are multiple dreams (many minority groups).

For this reason, the “all American Walser” has to recognize the fact that there are other dreams including the real nature of American/Russian Dream. By portraying his plight, Carter aims to show the clash between The American Dream (and its other The Russian Dream) and the fading dreams of Indigenous peoples. The selfish Walser in his journey to St. Petersburg, will experience pain, amnesia and fear and encounter other selfish and absurd dreams. Countess P. and Christian Rosencreutz's dreams are only some of these selfish dreams. Countess P. (killing her own husband), built her own panopticon for female criminals, who killed their husbands, and punishes them without any mercy. The dream of Christian Rosencreutz is as selfish and absurd as the dream of Countess P, who wants to sacrifice Fevvers for attaining eternal life. He alludes to Christian missionaries, who tried to convert the natives in colonies (Anglo Saxon colonial history of Britain). He, holding a bible like book in his hands, exploits nature and natural life as the pun on his German name rose/n (England and also natural resources) and (creutz/kreutz) crucifixion suggests. Therefore, Walser is subjected to experiential learning in ” The Edge of the World,” where nobody wants to be, also alluding to Siberian exiles in Russian history who were forced to settle down in Siberia against their will. Angela Carter by telling the story of a bird-woman and the American newsreporter locating them in this open land, Siberia (The Russian Tundra) takes on the role of the tribal storyteller. Carter tells a counter story to the grand narratives of American Progress, Success and Democracy and The Russian Dream and communism that seem to contradict each other, but actually, feed on each other

Therefore, the desert as The Third Space is both culturally and environmentally important, it is a testing site (New Mexico), a hallucinatory site, a heterotopia, a panopticon (Foucault), an “assemblage” in Deleuzian sense of missionaries, monks, scientists and nomads. The Deserts of California and Siberia, The Russian Tundra seemingly in juxtaposition (capitalism and communism) share many things in common. They both are the subject of desire

and consumption. These lands and people are turned into commodity that can be bought and sold.

*Nights at the Circus* deals with both the American and the Russian Dream, as it presents the experiences of a Californian newsreporter and the members of a circus owned by American Colonel Kearny (alluding to the conquest of California and the law of New Mexico), in a Russian setting. The “ideas of mass culture” and “the American way of life” turned the human body and the “Body of Earth” into a “thing.” ‘The American Way of life’ is based on the big American Dream, which for the American critic and writer Joyce Carol Oates is a “false dream of conquest, control and ownership.” It is an impossible dream of overcoming mutability” (Creighton, 1992, p. 107). In a similar way, The Great Russian Dream presented in the plight of the indigenous people in America (Alaska) has a similar effect on the minorities in Russia. As mentioned in *Divination* by Pentikäinen, this dream defines Russia as a “Western” Country and Russian identity as a Western identity. With this “Dream of the Century,” a scientific town Akademgorodok near Novosibirsk in Siberia was established (1958) and became a very important educational center. Later, other centers were established that started exploring and exploiting the natural resources, which led to considerable changes in the living conditions of the indigenous peoples in Russia after the systematic policies of Khrushchev Era (1958-1964) (2013, p. 61). Alaska, for example, was pillaged and sold as cheap land together with the people (The Innuits, Alents and Indians) to America. Some people, like the Nenents, were expelled from Novaya Zemlya to make way for a strategic nuclear test site (2013, p. 61). With the destruction of wild lands and life, most of the total of seventy northern peoples whose life style relies on the wilds disappeared and with them the mythologies of many northern people (2013, p. 61), including the initial Fevvers. These disappearing myths were about the relationships between a primitive man / woman and an animal.

Walser’s metaphorical journey with the circus represents the life of primitive people with no rigid gender differences. The circus is representative of primitive relationships (life of indigenous people of California) and their struggle for freedom. Jack Walser, after being entrapped in the circus/ring (symbol of the cycle of life struggle) has to find ways for freedom and has to become a nomad, for freedom is not transcendental. As Foucault explains, freedom is contingent and always to be practiced. Because of this, it is a debatable and relational topic. It is intransigent and recalcitrant. It is always to be achieved, sustained, preserved and won from the games of power (Taylor 2011, p.123). The evident truth of freedom is wherever it has been practiced, it has produced its own truth in human history and only in occasions where men rise up against the machine guns (Taylor 2011, p. 123). Freedom has to be exercised and Fevvers and Walser exercise freedom similar to those of the Native American tribes.

Native tribes exercise freedom by keeping clowns, who use humor in storytelling. Angela Carter seems to use the same method in her fiction, as Walser starts job as a clown in the circus. Likewise, the relationships in the circus represent primitive men/primitive women interacting with animals. Life (as the cycle, the ring) is enacted in the circus ring. Fevvers is the product of Minor art. She represents these primitive people with her bird woman appearance and oval meat dish like face. Her body becomes a canvas on which to ascribe history and a new culture as she is the lead aerialist in the Colonel Kearney’s (the conquerer of California and New Mexican Law maker) Circus. Her face is a counter model for the suffering image of the face of Jesus Christ (the face of the “White Man”). Fevvers, with her primitive appearance and a meat dish face, as opposed to the universal face of the white man, is the other of Walser. “Primitives,” as explained by G. Deleuze and F. Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*:

...May have the most human of heads, the most beautiful and most spiritual, but they have no face and need none. The reason is simple. The face is not a universal. It is not even that of the white man himself;



it is White Man himself, with his broad white cheeks and the black hole of his eyes. The face is Christ. (1984, p.176)

Therefore, Walser's face must be replaced by the face of Fevvers. On the other hand, this is a very difficult task, because there was the strategic creation of "The Rat Race," "The New Little Man" and "the behavior of Americans in the mass" as the American Way of Life and the "normal" American. Carter in showing Walser's journey shows how the paths to the (false) consciousness is paved. Walser is to be taken into the (non-Christian) "shaman's road," which is a very difficult task. The 'shaman's road,' as asserted by Juha Pentikäinen, is like a cognitive map of earthly topography (Divination 2013, p. 53). Only by following the Shaman's path and understanding Fevvers, he will have the possibility to walk the path of the true self and the right consciousness.

As mentioned before, Carter combines the mythical with the realistic. The winged woman Fevvers, representing both The New Women and the "multiple other" finds flight from the nineteenth century into the twentieth century. Fevvers presents the imagining how it would be, to be a woman with wings, as stated by Carter in the same interview with Anna Katsavos (1994):

No, Fevvers is out to earn a living. Everything she says in that direction is undercut by her mother, but the stuff that she says in the beginning about being hatched from an egg, that's what she *says*. We are talking about fiction here, and I have no idea whether that's true or not. That's just what she says, a story that's being constructed. That's just the story of her life. Part of the point of the novel is that you are kept uncertain. The reader is more or less kept uncertain until quite a long way through. . . . One of the original ideas behind the creation of that character was a piece of writing by Guillaume Apollinaire, in which he talks about Sade's Juliette. . . . He's talking about the new woman, and the very phrase he uses is, "who will have wings and will renew the world" . . . Fevvers is a very literal creation. She's very literally a winged spirit. . . . What you have to do is to change the rules and make a new game, and that's really what she's about. (Angela Carter Dalkey Archive Press, para. 16)

Fevvers is not a new myths, she is a real working woman. At the same time, she is a winged spirit that will change the whole play. She is an idea. As a new allegorical figure, she is the new spirituality (opening the way for "Flight" and real emotional freedom). She is the product of thinking and will open a space for her "self" in a world that she can start over again. She shows the possibility of being emotionally free. Although, she is economically independent she needs to exercise in emotional freedom and overcome her fears that prevents action. Via Fevvers and her relation to Walser, Carter also hints at the intellectual background of the 20th century America that grew into a world power. The Cold War as an important concept shaped the American intellectual thought as mentioned by Trachtenberg. The spread of new communication systems contributed to the availability of news in the world, remote cities and rural districts. There was also a spread of anxiety and fear about mass destruction and a threat about nuclear weapons and other crises like The Berlin War (1961) and Cuban missile crisis in 1962 (Hoffman, 1979, p. 4).

Walser, representing the American intellectual and media, wants to identify and label Fevvers, the mysterious winged creature. He interviews her in London and being tricked by her accompanies her to Russian Tundra, where he loses his "own freedom" and control but becomes saved and rescued by Olga:

Olga, in a hurry, stuck a pin into an egg and gave it to Walser to suck, which he did eagerly. 'Cock- a-doodle- do!'

'I hate to leave the poor thing,' she said to Vera.

'He is a man, even if she has lost his wits,' replied Vera. 'We can do without him.'

... When she kissed Walser goodbye ...she thought there *must* be something useful this young man could do... (p. 223)

Olga, on the other hand, as an idea, is another exercise in freedom. She is an important member of an uprising group, called The Army of Lovers, who are running away from the house of correction established by the Countess P., who is a cruel and rich woman. She killed her husband and running away, she remained unpunished for her crime. To get rid of her feelings of guilt, she builds a panopticon with the aid of French criminologists in Transbalaika and tries to reform other murderesses, but ends up running away, because of the revolt of the prisoners and guards taking over the control (Carter 1984, p. 210). With this uprising Carter shows the possibility for the shift of power. Ironically, by presenting the Countess, who is an oppressor and surveiller (p. 210), Carter criticizes the lack of compassion and sisterhood. Activist Olga (rejecting male authorities), by leaving Walser with an egg for sucking to another rescue party, on the other hand, opens up a new scientific discussion for sisterhood, compassion and gender issues.

The huge “Army of Lovers” is symbolic of the quest for freedom of the body and the soul. Their quest is for authentic love. Their aim is to spread love everywhere like flowers that will overcome male time and history. They reject all types of patriarchal hegemony and crimes committed in the name of “Love.” Olga rejects all father figures. They also challenge the concept of false “Love” that holds the body captive. Their aim is to free the body from the confines of the soul (religion, ideology). In order to do this, they need to take the control of their own bodies first, as the human body is the only instrument for liberation. To do this, the bodily fluids like blood, menstrual blood and feces will help them, because these fluids show the aliveness of the body and the possibility of transformation and change. Love starts with the love of one’s own body, which opens the way for freedom. The love of the other’s body comes next. These women have committed crimes in the name of love of the husband and God, and, therefore, they reject the Father Time now (Jesus Christ and history) (p. 221), but, unfortunately, it is not enough to get rid of the Father Time to attain emotional independency. The body must be freed from all of its restraints (and desires); like the wish for power, money control and love, as it is imprisoned by the soul. As mentioned by Foucault in *Discipline and Punish: The Birth of the Prison*, a body of knowledge is built around the concept of the soul that is related to the analysis of psyche, subjectivity, personality, consciousness and scientific techniques:

The man described for us, whom we are invited to free, is already in himself the effect of a subjection much more profound than himself. A 'soul' inhabits him and brings him to existence, which is itself a factor in the mastery that power exercises over the body. The soul is the effect and instrument of a political anatomy; the soul is the prison of the body. (1977, p. 30)

The revolt of the prisoners of the panopticon is, therefore, symbolic of the freedom of the body (and a body of knowledge). Writing out of one’s body (woman’s body) will change the world and is the only key for freedom. These Love Army members writing out of their bodies, with blood, menstrual blood, feces and so on in the manner of Cixous will change future life (Carter, 1984, p. 208). They will write their own history. Escaping from the panopticon, they set up a republic for women in the Siberian wilderness, where they will independent and totally free from men.

Walser, as the symbol of male time, is like a blank page on which to write a new history after amnesia. After the train accident, he is discovered by Olga and is open to be remapped and changed. Therefore, when Olga kisses him, he wakes up calling her Mama (Carter 1984, p. 222). His encounter with Olga makes him ready to meet the Shaman, the other face of Russian religious (dating back to Greek Orthodoxy) leaders. Walser has to lose his political outlook. He has to face his fear of communism, which as a major Cold War consequence haunts the American mind. Socialism and Marxism were associated with Soviet Russia and Stalin. National liberation movements and revolutions were linked with “international communism”

and “subversion,” and domestic dissent from foreign policy and from the values of “big business” was considered proof of disloyalty. Even twenty years after the War Americans continued to read in their newspapers and journals, and hear and see in the mass media, the praise for the “American Way of life,” and the “American Century,” typified by an ever-rising Gross National Product, an expanding highway program, and mushrooming suburban shopping malls (Hoffman 1979, p.5).

As suggested by Trachtenberg, there had been a tendency to take the white urban and suburban middle class as the typical Americans and as the measure of what is normal (1979, p. 11). And this idea of the “normal” American was spread to the world through media and Hollywood film industry. With amnesia, Walser would forget the past and his mind is opened for the future. He has to learn how to cope with fear by facing the abnormal:

Walser had not experienced his experience *as* experience; sandpaper his outsides as experience might, his inwardness had been left untouched. In all his young life, he had not felt so much as one single quiver of introspection. If he was afraid of nothing, it was not because he was brave; like the boy in the fairy story who does not know how to shiver, Walser did not know *how* to be afraid. So his habitual disengagement was involuntary; it was not the result of judgment, since judgment involves the positives and negatives of belief. (Carter, 1984, p.10)

On the other hand, fear is the enemy of freedom. Ironically, Fevvers, who has her own fears, will guide him. Reading Fevvers as a hybrid, multidimensional figure, who judges herself from the perspective of Walser, will open new perspectives for understanding the plight of the “different other.” In this way, Angela Carter shows the plight of the people whose lands are occupied by visible and invisible (Global) schizophrenic capitalist forces in a tricky way. With the plight of the circus members, the plight of the colonized people are presented. There is a hierarchy between the circus members and the clowns are the lowest members of the circus and are not respected, like indigenous people, who became the object of scientific study in Russia and America. Buffo the Great, as a lead clown, suffering from disrespect, becomes institutionalized after the last show in St. Petersburg, as a result of a mental breakdown. The alcoholic Monsieur Lamarack, who directs the ape act beats his wife Mignon, symbolic of Native American man losing his warrior qualities (weakened by systematic introduction of alcohol by Whites) and violating tribal laws (women as sacred bearers of life would be beaten by their husbands). Colonel Kearny, (alluding to Stephen Watts Kearny, who conquered California and established the law and government of New Mexico in 1846), is the profit – oriented American. He hires the popular Fevvers giving her the lead role in the circus, which causes rage and enmity among the top billing acrobats, the Charivaris, who sabotage Fevvers out of envy. With these fictional circus characters, Angela Carter shows the dehumanizing power relationships in the profit-oriented schizophrenic capitalist societies (globalism) that produce selfish people like the circus owner the chauvinistic pig Fat Colonel, who has also to face fear and hubris:

Sometimes the lengths to which I'll go for money appal me. In the sudden, almost supernatural silence, we could hear the rumble of a tiger's roar and the ting-a-ling of the chains of the elephants, which never ceases. Tuskers through Siberia! The hubris of the little fat Colonel! (Carter, 1984, pp. 198-199)

Colonel Kearny, Christian Rosencreutz, Countess P. and Madam Schreck (fear in German) are only some of these insane forces, which destroy the whole world with their selfish growth stories. With their outlook, the Earth and its animate and inanimate inhabitants are turned into commodity and are endlessly consumed. Subjected to experiential learning, Walser is brought into the shaman's path and will learn the language of the “different Other.” In this way, there can be communication between the colonizer and the colonized. Endless debates throughout the history of feminist activism have couched equality and difference in various terms. The hybrid, Third Space (in-between), character Sophie Fevvers is no more silent; she

will narrate her own story and make her voice heard by Walser. Fevvers no longer needs an intermediary or a Goddess to help her; she herself becomes a goddess. She is already a woman who has become animal. She surpasses both the categories of woman and man, by being animal and woman, which means becoming something other than human.

### **Becoming Animal**

“Becoming woman” and “becoming animal” is a necessity for both men and women for imagining oneself as something other than human. Carter opens a new space, that is The Third Space for the existence of the other (the different and the multiple), “the assemblage” to recreate a world in the manner suggested by Deleuze, she opens up new imaginings for tolerance and empathy. In this way, Carter deconstructs the concept of “woman” by body mapping via Fevvers. Walser, too, has to become-animal first (he speaks bird language) in order to become like a shaman where the gender roles do not play an important role and madness is a requirement. Deleuze and Guattari explain the concept of shaman in *A Thousand Plateaus: Capitalism and Schizophrenia*:

Possession expresses a direct relation between Voices and the body rather than a relation to the face. Shaman, warrior, and hunter organizations of power, fragile and precarious, are all the more spiritual by virtue of the fact that they operate through corporeality, animality, vegetality. (1987, p. 179)

In order to become a shaman becoming woman is a requirement as mentioned by Deleuze and becoming woman is achieved via the writing process:

Moreover, ‘becoming-woman’ is a moment, a passage, a line of flight which bypasses empirical women per se. Processes of becoming are not predicated upon a stable, centralised ‘self’ who supervises their unfolding. Rather, they rest on a non-unitary, multilayered, dynamic subject. Becoming woman/animal/insect is an affect that flows; like writing it is a composition, or a location that needs to be constructed in the encounter with others. All becomings are minoritarian, that is to say they inevitably and necessarily move into the direction of the ‘others’ of classical dualism (such as sexualised, racialised and/or naturalised ‘others’). Yet becomings do not stop there; they become displaced and are reterritorialised in the process. Thus, ‘becoming-woman’ marks the threshold of patterns of ‘becoming-minoritarian’ that cross through the animal and go into the ‘becoming-imperceptible’ and beyond. (Parr, 2010, p. 307)

As mentioned previously, becoming begins with becoming woman in other words becoming other than man (Colebrook, 2002, p. 145). Angela Carter’s writing can be resembled to Virginia Woolf’s writing. As mentioned by Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*, writing should produce a becoming-woman like Virginia Woolf’s writing, which produces becoming-women and impregnates all social fields:

Rather, writing should produce a becoming-woman as atoms of womanhood capable of crossing and impregnating an entire social field, and of contaminating men, of sweeping them up in that becoming. The man described Very soft particles — but also very hard and obstinate, irreducible, indomitable (Deleuze & Guattari, 1987, p. 276).

Literature, in this respect, can be seen as a becoming woman and language becomes a tool for the exploration and creation of new styles of perception and becomings (2002, p. 145). Jack Walser as a literary creation becomes an animal, he has to encounter the Bird-woman, the shaman to create a “New American Self.” He has to listen to Fevvers uncertain stories and he has to undergo a “mind mapping” by becoming a clown (beginning from the lowest level) at the Circus. Encountering a native shaman after an amnesia in the Russian Tundra, he has to learn to become animal and has to respect the shaman and magic realism, (“minor literature”). Only when his dreams and memories are tied to the Shaman and require shamanic interpretations he will be open to understanding:

... The Shaman apprehended between real and unreal... It could be said that, for all the peoples of this region, there existed no difference between fact and fiction; instead, a sort of magic realism. Strange fate

for a journalist, to find himself in a place where no facts, as such, existed! Not that Walser would have known what a journalist was, any more. He was increasingly visited by memories. (Carter, p. 260).

Metaphorically, this openness will disrupt all traditions of writing. As Claire Colebrook (2002) states, minor literature for Deleuze has a particular effect: “ Art has the power not to represent the world or located subjects but to imagine, create, and vary affects that are not already given (p.103).” A minor literature disrupts the great tradition by not adding another work, Kafka, for example, does not occupy a language, or culture that he could consider his own or identical with his being. Only when the language is foreign and open to mutation, it becomes a vehicle for the creation of identity rather than its expression and this aspect of language makes the literature great and minor (p.104). As stated by Adrian Parr, in Deleuzian minor literature things are expressed in collective terms and collective value. There are collective assemblages of enunciation rather than subjects in minor literature (2010, p.139). Carter’s fiction creates new becomings and new identities. Fevvers is an assemblage and Walser, too, becomes one after amnesia. Carter creates an identity for Fevvers as well as for Walser via language and storytelling. Furthermore, as Adrian Parr continues, for Deleuze, “major literature” is connected to literary masters and is full of individual concerns. Minor literature, on the other hand, is born out of necessity and breaks established forms and encourages new directions (2010, p.139). Fevvers, as a powerful Goddess, gives the responsibility of writing to Walser (with his new transformed American Self):

And then she saw he was not the man he had been or would ever be again; some other henhad hatched him out for a moment, she was anxious as to whom this reconstructed Walser might turn out to be. . . what’s your name? Have you a soul? Can you love? ’he demanded of her great, rhapsodic rush as she rose up out her curtsey. When she heard that, her heart lifted and sang. She batted her lashes at him, beaming, exuberant, newly armed. Now she looked big enough to crack the roof of the god-hut all wild hair and feathers and triumphant breasts and blue eyes the size of dinner plates. That’s the way to start the interview! She cried. ‘Get out your pencil and we’ll begin!’ (p. 290)

Walser is given the responsibility for writing (to produce becoming woman) the story of Fevvers to impregnate (the entire social) various scientific fields with Fevvers’s story. Fevvers and Walser experience anxiety, which is a necessity, for, to experience anxiety is crucial in the creation of the new self, because it is the beginning of conscience. Conscience, on the other hand, as mentioned by Walser, is the “parent of the soul” (p. 293). He questions his own existence for the first time, when he learns that Lizzie and Fevvers played a trick on him the first night they met with the aid of Nelson’s clock in London. He, also, questions the nature of love and trust. He is afraid of new tricks that might be played on him, but Fevvers soothes him and tells him not to worry, as there is no clock there will be no tricks (p. 293). Fevvers, on the other hand, questions her own existence too, expressing doubts about her own origin and identity (Carter, p. 22) in the beginning of the novel and becomes empowered only at the end of the novel. On the other hand, to doubt one’s own existence is dangerous and threatens existence itself. Therefore, she is emotionally empowered by songs, music and dance as she is a very powerful being with her origins in indigenous and ancient (Greek) myths and folk tales, so that Walser will appreciate her importance as she is far bigger than the God Hut.

Fevvers is an outcome of magical-realism. She is a fact of Walser’s native environment and the history of his land (Aztlán), the indigenous people of Mexico and the Native Americans (Latin America, the land of White Herons and Birds). Fevvers, with her enormous wings, is hatched from an egg and her double, Walser, upon his encounter with female criminals and later with the shaman in Russia, has, symbolically, to hatch from an egg in a similar manner. In his journey, Walser is forced to create his new self; and, speaking the bird language, he is connected to nature. To understand this, there is the necessity to look at Deleuze’s explanation of the concepts of becoming and music. For Deleuze, becoming is capable of proceeding through music, through the bird song where music becomes nature (Parr, 2010, p. 27). Angela

Carter uses bird symbolism (hum/animals), bird song (bird language) and music in order to connect men and nature in her fiction. Fevvers is symbolically reunited with Walser by her luring voice, so that there are no more binary and hegemonic distinctions and they can become one with nature. As explained by Deleuze:

The territorial coding between and across certain bird species and their environments (transcoding) are carried over into the music in the use of birdsong, such that there can no longer be a binary or hierarchical distinction drawn between the productions of 'culture' and those of 'nature'. (Parr 2010, p. 29)

Fevvers and Walser are symbolically connected to each other and to the land in a primitive manner (a woman/a man and an animal) through becoming and music. Their humorous story will open up community's perceptions and evoke desire to exercise freedom.

The train accident on the way to Tokyo that causes the dissolution of the circus and the collapse of the panopticon metaphorically show the chances for freedom in life journey and the possibility for the shift of power (Carter, 1984, p. 210). Olga like Fevvers, is a powerful force and triggers change. With her support and help Walser becomes an animal and a Shaman:

'Cock-a-doodle-do! Cock-a-doodle-doooski!'

When he realised the kind ladies were all gone, tears ran unhindered from his eyes. Crowing like a cock, flapping his arms up and down, he sprinted off among the trees in search of them but soon forgot his quest in his enchantment at the sight of dappled starlight on the snow. (Carter, 1984, p. 224)

To understand this becoming animal it should be read together with Homi K. Bhabha's definition of "Being unheimlich." In this way, Walser's body is opened up for open-boardered identity and hybridity. The concept of "unhomeliness" (the Freudian term "unheimlich") evokes the idea of the home and the world relocated, which in turn leads to the creation of the hybrid identity that becomes the other. The other, on the other hand, becomes an object to be defined and translated into universal framework by the colonial government (2006, p.14). Walser, too, needs to be defined (Identity, past), now, by "experts and colonial powers. " He is like Fevvers now as he loses his (American) identity, becoming a wandering nomad, and does not fit in the universal framework ("categories of identity"). Ironically, Walser is open to empathy now. He becomes an object of desire (Olga's rejection of Fathers (men) and time) and so becomes excluded from the political scene (reversing Spinoza's exclusion of women from politics).

Fevvers, too, who is out for earning money, is one of the objectified and excluded women (with her love for money) from political action, until she decides to take the responsibility of her loved ones (evident in her search for Walser and her rescue of a tribal baby and its mother from starvation and cold). Her former self represents silent abused women (colored, disabled, mad), who have been excluded from political participation in history, especially, with the ideas of 17th century rationalist Spinoza and made homeless in a male world. She will not doubt her own existence (by judging herself from Walser's perspective) any more. Carter, criticizing Spinoza's belief, tries to deconstruct the political discourses that exclude women. For Spinoza, sexual passion inhibits one's power to act and think and gives rise to competition (implicitly, competition between men) and so promotes discord in the social body. Therefore, Walser becoming animal is bereft of this kind of manhood. As mentioned by Moira Gatens, for Spinoza, the law must protect men who cannot control themselves in the presence of women (1995, p. 134). Ironically, when Walser loses his manhood, sexuality will not be a problem and hinder him from political action. For Spinoza, the lust of men for women make men enemies to one another (p.134) and when Walser does not have lust for women, there will be no enmity and competition for power. Ironically, Carter's dephilosophy also puts Spinoza's notion of Democracy at stake.

According to Spinoza, the true aim of government is liberty. Democracy for him, on the other hand, is the only form of government that is 'the most natural, and the most consonant with individual liberty,' (Gatens, p. 133), but Ironically, categorization of people and the exclusion of women are the results of Spinoza's views, for, in his work *A Political Treatise* (1677), he denies women political rights. For him, "women are not, by nature, the mental equals of men" and women are apt to seduce men into making irrational political decisions. His views lead to the seclusion of the dishonourable, the insane, servants, day-labourers and children. In his time, the general view was that women were mentally unfit for theorizing or rational decision-making. Therefore, it is natural that men rule and women are ruled (p. 57). Angela Carter tries to reclaim the lost political space.

Fevvers, as a new model (as "The Wisdom in Flesh") and a storyteller, is the new political activist, symbolizing the androgynous as well as inhuman mind. Therefore, she does not fit into any category and framework at all, playing tricks with Liz on Walser, she takes political action. Walser and Fevvers are the two sides of a coin. On the other hand, hybridity for Homi K. Bhabha means a combination of two or more identities within one person "without an assumed or imposed hierarchy." Carter by presenting Sophie and Walser shows the separation of the mind and body with Walser (male time) and Fevvers (female space) and hybridity combines them. Therefore, she plays with the concept of memory (Walser) by presenting her unreliable narrator Sophie Fevvers (as the witness of conquered spaces like Aztlan and Siberia). Not only Walser, but also the readers are fooled by Fevvers to think:

'I fooled you, then! She said,' Gawd, I fooled you! She laughed so much the bed shook. You musn't believe what you write in the papers!' she assured him, stuttering and hiccupping with mirth. 'To think I fooled you!' (p. 294)

In this way, the body (that is female) and the mind (that is male) are united as both Fevvers and Walser are hybrid and shaman-like assemblages. Angela Carter achieves her aim by using nomadic thought and making the readers think. Fevvers's dance and songs are unique as opposed to Walser's (European) Waltz. At the end of the novel, Walser's dance is changed into the shaman's dance and becomes unique. Nomadic thinking is an exercise in freedom, and minor literature (magical realism) and hybridity are the results of nomadic thinking. As for Deleuze, as stated in *Difference and Repetition*:

Nomadicism allows the maximum extension principles and powers; if something can be "thought, then no law outside thinking, no containment of thought within the mind of man should limit thinking's power. (1994, p. 37)

Carter opens the mind up as The Third Space for the creation of new concepts and questions the stereotype and the "fixity of identity" that is imposed on the indigenous people by Western/American scientists, scholars and media (Hollywood) via the hybrid body of Fevvers to avoid tendency for stereotyping. The colored people are presented as stereotypes in movies and media. The Mexican American (Chicano) men, for instance, have been labeled as criminals and outlaws in regards of subculture they have developed in time. Ironically, science and psychology also contributed to the wrong labeling and stereotyping of these people:

The pinto-tecato barrio subculture is suspicious of research, because both Chicano addicts and Chicano convicts have been subjected to many experiences that are defined as "research" and that would horrify any academic social scientist . . . In addition, the convicts see legitimate research consistently misused in order to label behavior for purposes of control . . . Prisoners classified homosexual or violent are examples of potential problems to the custodial staff. (Moore and Garcia, 1978, p. 4)

Texas, which was closed in 1836 for Tejanos as a real space, who were made homeless in their own homelands (Anzaldua 1987, p. 6) has been reopened by Angela Carter's writing via nomadic thinking, as the Third Space in the colonizers and colonized peoples' minds, for the production of non-labeling discourses.

## Conclusion

Jack Walser becoming an assemblage learns how to listen to other people's stories. He experiences pain, which enables empathy. He learns to respect difference (Fevvers) and faces the fearful other. Fevvers playing tricks on people can change memory and time; she is dangerous like high fever that can cause hallucinations. She tricks Walser, Rosencreutz and Colonel Kearney and can change the dogmas and teachings of Christianity and change the direction of history (power relations). She is vital and crucial to life, as she saves the life of a tribal mother and her baby by taking their responsibility (Carter, p. 283). She is a good storyteller and opens up the perceptions for new interpretations (understandings).

Via Fevvers Angela Carter opens up a plane for real freedom, that is only possible by self-realization and self-knowledge. Carter breaks down the barriers of wild imagination with her portrayal of the hybrid Sophie Fevvers. Angela Carter, also, decenters the concept of "woman" and the false "tales" (discourses) about "being a woman"/"being a man" replacing them with becomings (animal/woman). The desert becomes The Third Space for The Third Space characters symbolizing new becoming to be manufactured. In this way, Angela Carter uses her art 'to join' (with the body of Earth) with the Earth's community. This union is crucial for existence as mentioned by Bhabha in *The Location of Culture*:

When historical visibility has faded, when the present tense of testimony loses its power to arrest, then the displacement of memory and the indirections of art offer us the image of our psychic survival. To live in the unhomely world to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity. 'I am looking for the join . . . I want to join . . . I want to join.' (1994, p. 27)

The Third Space is a becoming in which all the oppressive identity constructs explode. In this Third Space, the Desert, Angela Carter deconstructs all the oppressive discourses created in history to open up a new space for freedom (exercise). It is a freedom from all kinds of prejudice, labels and stigmatizations, where all kinds of oppressive forces of power are put into question and are subverted. In order to create alternative realities she also makes use of Deleuzian minor literature as a reaction to canonical literature as she makes use of magical realism and environmental writing (creating an eco-self). She makes use of ethnic cultures as they contain many elements of magical realism.

Fevvers, Lizzie and Walser take action for the betterment of the human condition and the World to fulfill their humanity. Angela Carter makes action and becoming free, by transforming Walser and making him other than man (as he becomes an animal). Now he can speak bird-language and is ready to understand the eco-wisdom embodied in Sophie Fevvers's hybrid body. He, too, becomes an assemblage, a multiplicity like Fevvers to overcome dualism. As explained by Parr in *Deleuze Dictionary Revised Edition*, for Deleuze:

An "assemblage" is thus a dynamic assemblage, a multiplicity that is drawn into a plane of consistency that maintains itself without being reduced to either side of a dualistic relation. (2010, p.19)

Fevvers is an "assemblage" and she does not conform to the man-made image of "woman." She is an angel; both the "Angel of the House" and the "Angel of Death." She escapes the crucifixion of Christian Rosencreutz as Flora (the eco-wisdom embodied in her) (Carter, 1984, p. 77), as she, also, symbolizes the rich flora and fauna of the open lands. She is an example of eco/geo-identity. Her flight, with her own wings, shows the possibility of new modes of identity (like the eco-identity). Carter's fiction also challenges the manipulative power of science co-working with capitalism, communism, religion and philosophy. Because, Russian (Siberian ethnicity) and American identity are the outcomes of this cooperative work. Angela Carter deconstructs scientific, religious and philosophical discourses of Identity.



Walser, too, becomes an assemblage and a hybrid figure by becoming bird-like. He loves her and understands her. Feeling empathy and knowing real Fevvers (eco-wisdom)--as she is both fact and fiction; a trickster, a shaman, hum-animal, and the other of Walser -- he has the potential to challenge the dominating discourses of fixed identity and Western binary thinking with his new changed perspective in writing. Fevvers, as the "different other" (the missing body of religious, historical, political, philosophical and scientific knowledge about indigenous groups and eco-wisdom) with her oval meat dish like face, replaces the face of White Man or the face of Jesus Christ ( religion and ideology). Carter's eco-wisdom conveyed through Fevvers liberates the false self (Walser and his other Fevvers) and the body imprisoned in the soul, dropping off "the mask" that the so-called civilized white man carries.

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