

Başlık/ Title: Felsefe ve Sosyolojide Beden Kavramı Üzerine Bir Feminist Eleştirisi / A Feminist Critique of Body in Philosophy and Sociology

Yazar/ Author **ORCID ID**
Çelik EKMEKÇİ 0000-0002-7123-2621

Bu makaleye atf için: Çelik Ekmekçi, Felsefe ve Sosyolojide Beden Kavramı Üzerine Bir Feminist Eleştirisi, *KARE Özel Sayı BAKEA*, (2020): 14-23.

To cite this article: Çelik Ekmekçi, A Feminist Critique of Body in Philosophy and Sociology, *KARE Özel Sayı BAKEA*, (2020): 14-23.

Makale Türü / Type of Article: Araştırma Makalesi / Research Article

Yayın Geliş Tarihi / Submission Date: 29.06.2020

Yayına Kabul Tarihi / Acceptance Date: 13.11.2020

Yayın Tarihi / Date Published: 01.12.2020

Web Sitesi: <https://karedergi.erciyes.edu.tr/>

Makale göndermek için / Submit an Article: <http://dergipark.gov.tr/kare>

Uluslararası İndeksler/International Indexes



Index Copernicus: Indexed in the ICI Journal Master List 2018 Kabul Tarihi /Acceptance Date: 11 Dec 2019

MLA International Bibliography: Kabul Tarihi /Acceptance Date : 28 Oct 2019

DRJI Directory of Research Journals Indexing: Kabul Tarihi /Acceptance Date: 14 Oct 2019

EuroPub Database: Kabul Tarihi /Acceptance Date: 26 Nov 2019



This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

Felsefe ve Sosyolojide Beden Kavramı Üzerine Bir Feminist Eleştirisi¹

Özet: İnsanlığın yaradılışından bu yana, beden, her zaman önemli görülmüştür. Beden, sadece canlı bir organizma olarak değil, sosyo-kültürel özellikleri ve felsefi perspektifi bakımından da incelenmektedir. Böylece beden, 'beden ve ruh' ve 'beden ve akıl' karşıtlıklarının ortaya çıkışı ile sonuçlanan biyolojik ve kültürel özellikleriyle de ele alınmaktadır. Bu sebeple, bu çalışmanın amacı, bedenin felsefi ve sosyolojik değerlendirilmesine açıklık getirmektir. Sosyalleşmiş bedenin felsefi tabandaki özelliklerinin son derece önemli eleştiri ve teoriler aracılığıyla incelenmesi bu çalışmanın bir diğer amacı kapsamındadır. Bu bakımdan, Angela Carter'ın seçili eserleri, Carter'ın kadın karakterlerinde ve onların yıkıcı beden politikalarının oluşumunda görülebilen 'sosyal bedenin rolü, bedenin sosyalleşmesi, üryan bir beden olarak çıplaklık, bireysel bedenden sosyal bedene geçiş (homo duplex), bedendeki ikililik, bedenin varoluşu (habitus), ve bedende giyim ve kimlik' gibi sosyalleşmiş beden özellikleri açısından incelenecektir.

Anahtar Kelimeler: Beden Felsefesi, Beden Sosyolojisi, Beden Politikası, Beden, Kadın Bedeni, Sosyalleşmiş Beden, Bir Feminist Eleştirisi, Angela Carter.

A Feminist Critique of Body in Philosophy and Sociology²

Abstract: The body has always been considered to be significant since the existence of humanity. It has not merely been analysed as the body, a living organism; rather, it has also been analysed in terms of its socio-cultural facets and political perspectives. Given this, the body has also been discussed through its biological and cultural characteristics, which resulted in oppositions between the body and soul as well as the body and mind. Therefore, the purpose of this study is to express philosophical and sociological evaluation of body. It is also within the purpose of this study to scrutinise socialised body characteristics in tandem with philosophical contexts through seminal critiques and theories. In this respect, Angela Carter's selected works will be scrutinised in terms of socialised body characteristics such as 'the role of social body, the socialisation of body, the nudity as the naked body, the transformation of individual body to social body (*homo duplex*), the duality in body, the existence of body (*habitus*), and clothing and identity in body', which can be seen in Carter's female characterisations and in the formation of their subversive body politics.

Keywords: Philosophy of Body, Sociology of Body, Body Politics, Body, The Female Body, Socialised Body, A Feminist Critique, Angela Carter.

* Dr. Öğretim Üyesi, Bartın Üniversitesi, Edebiyat Fakültesi, Mütercim ve Tercümanlık Bölümü, E-mail: celikeymekci@bartin.edu.tr, ORCID ID: 0000-0002-7123-2621.

¹ I hereby declare that this study has been extracted from the dissertation of mine entitled: "Body Politics in Angela Carter's Works" and it includes the literary and theoretical analyses scrutinised within the scope of my doctoral study.

² This study is an expanded version of an oral presentation in the "6th International Western Cultural and Literary Studies Symposium (BAKEA)" organised & held in Kayseri Erciyes University (Nov. 20-21, 2019) and Nevşehir Hacı Bektaş Veli University (Nov. 22, 2019), Kayseri, Nevşehir - Turkey.

Introduction

Angela Carter's socialised body characteristics are crucial in producing her demythologising process which subverts traditional sexual roles and codes of gender. Carter's aim in her works, in general, is to challenge conventional gender politics through her subversive and deconstructive characterisations that have socialised body formations. In other words, it is through the representation of the characteristics of socialised body politics and their sociological body movements that Carter's characters become socialised. Based on that, this study expresses sociological body forms in Carter's acclaimed works: *The Sadeian Woman* (1978), *Heroes and Villains* (1969), *The Passion of New Eve* (1977) and rewritten tales of "The Company of Wolves," and "The Werewolf" in *The Bloody Chamber and Other Stories* (1979).

The Sadeian Woman (1978) is considered to be a non-fiction work in which de Sade's philosophical doctrines on women are introduced. Carter performs her demythologising and (de)philosophising business through two seminal female characters: 'Justine and Juliette'. It is seen that there is discrepancy between 'Justine and Juliette'. While Justine is depicted as holy virgin; Juliette is depicted as evil and monstrous woman. Therefore, Carter's intended purpose related to 'the role of bodily experience' and 'the nudity as the naked body' are reflected as parts of socialised body form. Through her groundbreaking work, Carter reflects "how definitions of good and bad or right and wrong are related to sex".³ Therefore, Carter deconstructs the mythic depiction of fake universals in the representation of women.

Heroes and Villains (1969) is considered to be a gothic romance which portrays the protagonist Marianne's self-journey. As Linden Peach contends, "*Heroes and Villains* is a futuristic, post-cataclysmic fantasy in which a young girl, Marianne, leaves the security of what remains of established society to join a nomadic tribe of so-called 'Barbarians' who exist outside".⁴ *Heroes and Villains'* exposition part begins with Marianne's attempt to escape from her home, the land of Professors or the 'White Tower' to the unknown place, the land of Barbarians in which nomadic people live. *Heroes and Villains* is also considered a picaresque novel since Marianne resembles a picaro/picara who wanders to find her identity in her quest. In this respect, the sense of body duality as a part of socialisation of body is reflected within the notions of *homo-duplex* and *habitus* through Marianne in Carter's *Heroes and Villains*.

The Passion of New Eve (1977) is considered a seminal work of Carter that needs to be "read in the light of late twentieth-century theories of performative gender, transgender and queer theory"⁵ due to the fact that 'gender metamorphosis' as the groundbreaking theme is foregrounded and portrayed through such characters as (Eve)lyn the New Eve, Tristessa the transvestite and Leilah the Lilith. As Carter puts it in her "Notes from the Front Line": "I wrote one anti-mythic novel in 1977, *The Passion of New Eve* – I conceived it as a feminist tract about the social creation of femininity, amongst other things".⁶ In her work, Carter reflects the male fantasy and the ideal woman for the males; however, what she sees is that the reflection of the female idol for the male desire is unlike from that of the real. As Nicola Pitchford puts it, "*The Passion of New Eve* simultaneously critiques existing, worn-out representations of women and these feminist efforts to create a new political iconography".⁷ (2002, p. 132). Carter attacks the male dominance over femininity. In *The Passion of New Eve*, she presents new feminine strategies and opportunities for women. The notions of clothing and identity within the frame of socialised body are revealed through gender relations in *The Passion of New Eve*.

"The Company of Wolves," and "The Werewolf" in *The Bloody Chamber and Other Stories* (1979) are rewritten stories which subvert Perrault's "The Little Red Riding Hood" as the original

³ Heidi Yeandle, *Angela Carter and Western Philosophy*, (London: Palgrave Macmillan, 2017), 172.

⁴ Linden Peach, *Modern Novelists: Angela Carter*, (London: Macmillan Press, 1998), 71-72.

⁵ Maggie Tonkin, *Angela Carter and Decadence: Critical Fictions/Fictional Critiques*, (UK: Palgrave Macmillan, 2012), 170.

⁶ Angela Carter, "Notes from the Front Line", *Shaking a Leg: Collected Writings*, introd. Joan Smith, (London: Penguin Books, 1998), 26-30.

⁷ Nicola Pitchford, *Tactical Writings: Feminist Postmodernism in the Novels of Kathy Acker and Angela Carter*, (London: Associated University Press, Bucknell University Press, 2002), 132.

version. Carter deconstructs and demythologises the old androtexts in her rewritten stories through her subversive and perverse narrative qualities. Carter's "The Company of Wolves," and "The Werewolf" also represent the notions of sociological clothing and identity.

As introduced in Carter's works, socialised body forms have been used in multiple disciplines. The aforementioned characteristic features of socialised body forms have been in use for literary critiques in Carter's works. Through such writers as Carter, these characteristics have been in use to clarify socialised body in body politics. This paper looks at the representations of the subversive and perverse body politics of women who have socialised body forms. This paper proposes that the existence of philosophical and sociological body forms cannot be denied. What is significant is the representation of socialised body in accordance with its authentic characteristics. Carter, hence, challenges the ideological force of conventional norms and standards in the representation of her subversive body politics by providing a variety of alternatives and possibilities to present how this subversive panorama can be reflected in her acclaimed works thoroughly.

'Body' in Philosophy & Sociology and "The Carterian"⁸ Sense of Body

In the Enlightenment Age or the Age of Reason of the 17th century, the body was seen as a physical object or a living being whose life-forms were reduced to physical and biological factors when the 'mind' was considered to be the basic form of Cartesianism. Therefore, Cartesian duality⁹ of the body and the mind has been seen from then onwards. René Descartes is known to be "a mind, not a body. In other words, he is essentially a thinking thing, and mind is essentially different from body".¹⁰ As Descartes puts it in his *Discourse on Method* (1637):

I think, therefore I am [...]. From this I knew that I was a substance the whole essence or nature of which is simply to think, and which, in order to exist, has no need of any place nor depends on any material thing. Thus this "I," that is to say, the soul through which I am what I am, is entirely distinct from the body and is even easier to know than the body, and even if there were no body at all, it would not cease to be all that it is.¹¹

For Descartes, it is subjectivity that forms the knowledge. In other words, it is through 'the mind' as a thinking being that the one can exist. Body is not a must for Descartes since the existence of "I" as a thinking being will continue to be without 'the body'. However, philosophy in the 20th century discusses the body form in its relation to the mind so, it relates the body to the mind by reaching knowledge.

Among the 20th century philosophers, Martin Heidegger criticises 'Cartesian Philosophy' and its duality claiming that there is a relationship between the body and the mind; he thinks that Descartes' subjectivity is not necessarily crucial. As Heidegger puts it in his *Being and Time* (1927), "[b]eing must face the Being of the whole man, who is customarily taken as a unity of body, soul and spirit [...]"¹² What is essential for Heidegger is the ongoing relationship between body and mind which forms unity so that the being can exist. However, for Heidegger, "the subject (or, more properly Dasein) is not a passive observer of experience, but is actively engaged in its own world"¹³, because Heidegger contends that "the essence of Dasein lies in its existence"¹⁴. Heidegger's view, which is related to the subject, is contrary to Cartesianism because of its ongoing activity.

⁸ "Related to Angela Carter or her doctrines especially with respect to 'Body Politics' in her groundbreaking narratives."

⁹ For further explanations about 'Cartesian Duality' and 'Cartesianism', see Andrew Edgar and Peter R. Sedgwick, *Cultural Theory: The Key Concepts* (Oxfordshire: Routledge, 2008), 38.

¹⁰ Andrew Edgar, Peter R. Sedgwick, 39.

¹¹ René Descartes, *Discourse on Method and Meditations on First Philosophy*, fourth eds. trans. Donald A. Cress, (Indianapolis: Hackett Publishing Company, 1998), 18-19.

¹² Martin Heidegger, *Being and Time*, John Macquarrie and Edward Robinson (trans), (Oxford: Blackwell Publishers, 1962), 73-74.

¹³ Andrew Edgar, Peter R. Sedgwick, 39.

¹⁴ Martin Heidegger, *Basic Writings: from Being and Time (1927) to The Task of Thinking (1964)*, David Farrell Krell (eds), (New York: HarperCollins Publishers, 1993), 229.

Heidegger's view, which is related to the body as a philosophical thought, has also been influential for the development of French phenomenology especially in Maurice Merleau-Ponty's analysis of 'flesh'. Merleau-Ponty is against the idea that the body is an objective apparatus. For him, the body is not a physical object which is made of flesh; but a container of the soul and the mind. According to Merleau-Ponty, "[t]he problem of the relation of soul to body has nothing to do with the objective body, which exists only conceptually, but with the phenomenal body".¹⁵ Merleau-Ponty's view on the living body is seen as a proof for existence. Moreover, for Merleau-Ponty, our body should be seen as an ultimate fact through which we are able to perceive the world. According to Tina Chanter, Merleau-Ponty offers that feminism is "a way out of the impasse of mind/body dualism. There is no doubt that his abiding interest in embodiment has played a major part in drawing theorists of sex and gender to his reflections".¹⁶ In this respect, feminist criticism is favored since theories on sex and gender are represented in reflecting the role of the body in general and that of the female body in particular. As Linda Martin Alcoff suggests, feminist philosophy:

[i]f it is to aid in the empowerment of women, must develop a better account of the relationship between reason, theory and bodily subjective experience. To quote Rosi Braidotti, we need to elaborate a truth, which is not removed from the body, reclaiming [our] body for [ourselves]....

[...] If women are to have epistemic credibility and authority, we need to reconfigure the role of bodily experience in the development of knowledge.¹⁷

As it is seen in the quotation above, what is essential is that through feminist disciplines women should explore the significance of the female body so that they are able to reclaim their rights which are taken away from them. If they are able to reconfigure, they are able to perform their empowered bodily experiences which enable them to reach the true knowledge. In accordance with this thinking, 'the role of bodily experience' is considered to be the empowerment for women in Angela Carter's narratives.

Carter forms the female body as an authority to gain autonomy for her female characters so that they are able to reveal their subversive body politics by demythologising and deconstructing traditional values and norms. Carter's *The Sadeian Woman* (1978) is a charming but alarmingly subversive example in performing different bodily experiences of two seminal female characters.

In Carter's non-fiction, there are two major female intertextual characters: 'Justine and Juliette.' Justine, though innocent and highly virtuous throughout her quest, is also the one who is victimised, and the passion of Justine is depicted; but she is not rewarded. Contrarily, it is seen that Justine cannot compete with the difficulties she faces and is ruined. However, Juliette's power and her perverse body politics make her a victorious woman because Juliette is able to compete with difficulties and she solves anything which intends to harm her. Carter contends that there is a distinction between these spurious archetypes: "Justine is the holy virgin; Juliette is the profane whore".¹⁸ This depiction is the acute discrepancy between 'Justine and Juliette' in terms of the social existence of their bodies. As Carter puts it, "the virtuous Justine is condemned to spend a life in which there is not one single moment of enjoyment; only in this way can she retain her virtue. Whereas the wicked Juliette, her sister and antithesis, dehumanizes herself completely in the pursuit of pleasure".¹⁹ While the one is for virtue; the other is for pleasure. While the one keeps her body to be virtuous; the other uses her body to have power and pleasure.

On the politics of feminism, however, Carter is totally against the portrayal of women as powerless beings; rather, what Carter acquires and even inspires from feminist ideology is the

¹⁵ Maurice Merleau-Ponty, *Phenomenology of Perception*, Colin Smith (trans), (New York: Routledge, 2005), 501-502.

¹⁶ Tina Chanter, "Wild Meaning: Luce Irigaray's Reading of Merleau-Ponty", Fred Evans and Leonard Lawlor (eds) *Chiasms: Merleau-Ponty's Notion of Flesh*, (Albany: State University of New York Press, 2000), 222.

¹⁷ Linda Martin Alcoff, "Merleau-Ponty and Feminist Theory on Experience", Fred Evans and Leonard Lawlor (eds) *Chiasms: Merleau-Ponty's Notion of Flesh*, (Albany: State University of New York Press, 2000), 251.

¹⁸ Angela Carter, *The Sadeian Woman: An Exercise in Cultural History*, (London: Virago, 1979), 115.

¹⁹ *Ibid.*, 28.

fact that the purpose of feminism should be inclusionary and unifying for both genders equally. Carter aspires such an ideology that welcomes and unifies everybody regardless of their gender, power and status. Carter's view resembles that of Gayle Rubin's²⁰ because Rubin wants to create a 'genderless society' through which such politics of feminism are harmoniously formed.

The body, according to philosophical and political contexts, is dependent upon human nature and its socialisation through cultural characteristics. The body becomes socialised through human relations that relate to the social-body form. The socialised body is related to the socio-cultural development of human relations. Therefore, the sociology of the body is valued because it enables the connection of the body with society, providing cultural faces and facets of the body. In cultural theory, "the depiction of body, the nudity in Western literature and its idealisation is analysed "according to historically varying cultural norms".²¹ As Edgar and Sedgwick write, "feminists and others [...] have placed the nude in a political context, in order to question the ascription of intrinsic aesthetic value to it as part of the patriarchal or ideological structure of power in Western culture".²² Therefore, it is deduced that for feminists and such scholars, the nudity, as an image of the 'naked body' and 'nakedness,' symbolises the sociological body politics in shaping ideological forms of the politics on human body. In this regard, the depiction of the body of 'Juliette' in Carter's *The Sadeian Woman*, has such characteristics as 'the nakedness' and 'the naked body' through which the politics of her social body are seen. As Carter contends:

Juliette loves to get herself fucked upon a coffin in a crypt. In the chapel of the Carmelites, Juliette and Clairwil shit upon crucifixes after the wafer and the wine have been inserted in their fundamentals, a comprehensive and ingenious blasphemy [...]. In Rome, the Pope, buggers Juliette with a consecrated wafer which has been placed on the tip of his prick [...]. She engages in murderous orgies with the Pope and then robs him.²³

As stated, Juliette uses her body and its authentic characteristics to attain bodily power by showing her sociological body existence. The symbolisation of 'the nakedness and the nudity' of Juliette's body is seen as a proof that Juliette has sociological body politics.

According to Edgar and Sedgwick, "[t]he understanding of the body develops in cultural studies through the recognition of the body as a site of meaning".²⁴ As put by Umberto Eco, this is simply the expression of cultural body as the body of "communication machine".²⁵ According to this principle, the analysis of the body is able to be developed through cultural studies, and the meaning of the body is explained through socialised forms of cultural identities in which the body is expressed from socio-cultural perspectives. As Edgar and Sedgwick put it:

The body is not simply there, as a brute fact of nature, but is incorporated into culture. The body is indeed a key site at which culture and cultural identity is expressed and articulated through the shaping of body itself. It is through the body that individuals can conform to or resist the cultural expectations imposed upon them. Sociology has thus been able to turn to the analysis of 'body-centered practices'.²⁶

As it is seen in the quotation above, the body helps individuals understand the culture because it shapes cultural identities. The sociological characteristics of the body are analysed as the sociology of the body by seminal sociologists. Emile Durkheim is one of those who points out the shifting characteristics of the body, from 'individual body' to 'social body', and he names it 'Homo duplex.' In his *"The Dualism of Human Nature and Its Social Conditions"* (1960), Durkheim asserts that "[t]he old formula *homo duplex* is verified by the facts. Far from being simple, our inner life has something that is like a double center of gravity. On the one hand, it is our

²⁰ For further details, see Rubin's "The Traffic in Women: Notes on The "Political Economy" of Sex" (1975), ed. Rayna R. Reiter, *Toward an Anthropology of Women*, New York: Monthly Review Press, pp.157-210.

²¹ Andrew Edgar, Peter R. Sedgwick, 31.

²² Ibid., 31.

²³ Angela Carter, *The Sadeian Woman: An Exercise in Cultural History*, 121.

²⁴ Andrew Edgar, Peter R. Sedgwick, 31.

²⁵ Ibid., 32.

²⁶ Ibid., 32.

individuality – and, more particularly, our body in which it is based; on the other, it is everything in us that expresses something other than ourselves”.²⁷ According to Durkheim, the body has a significant place in a society which is symbolically organised for the structure of the socialisation of the body. Durkheim’s approach to the body is seen as the socialisation of the body with its cultural characteristics. When these thoughts are considered under the lights of Durkheim’s ‘Homo duplex’ theorem, which focuses on the transformation of the individual body into a social body in forming socialised body relationships, it can be stated that Carter uses the similar clashing duality in the formation of body characteristics. However, in Carter’s narratives, the Carterian body concept is focalised on authentic individuality through which her characters challenge the normativity of traditional concepts on body relationships. This does not mean that Carter refuses the socialised body relationships; rather, her female characters gain their authenticity on their subversive and perverse body politics through their socialised body relationships. In this respect, Marianne, in *Heroes and Villains* (1969), is one of those mentioned Carterian women who strives for having bodily power and authenticity against the authority. The politics of the female body is represented through Marianne since she removes the man-made hindrances and she becomes the one who is empowered. Marianne’s rejections to patriarchal norms enable her to achieve the female autonomy as she changes gradually into “the ‘Tiger Lady’ [...] with a rod of iron”.²⁸ Marianne has no sense of fear since she is “strong-willed and independent young woman, unfazed by rape or savagery, fearing only the loss of her own autonomy [...]”.²⁹ Marianne is such a fearless woman that neither ‘rape nor savagery’ can stop her; but the only thing that she worries is the loss of her autonomous female identity because it is this very strong-willed autonomy that keeps Marianne alive and gives power for fighting against the problems.

In his sociological views, Durkheim defends the argument that the duality is the core factor for human nature. He explicates ‘the body’ as the ‘constitutional duality of human nature’. As Durkheim contends, “[i]n every age, man has been intensely aware of this duality. He has, in fact, everywhere conceived of himself as being formed of two radically heterogeneous beings: the body and the soul”.³⁰ For Durkheim, the duality of the body and the soul is constituted through antagonism which shapes our natural sociological bodies. The same duality of the body and the soul, which is also reflected as the duality of man and woman, is also seen in Carter’s *Heroes and Villains*. In *Heroes and Villains*, there is an ongoing antagonism which causes continual duality on characters. This is mainly represented through gender relations between ‘Marianne’ the protagonist and ‘Jewel’ the Barbarian raider. The duality even starts in the exposition part in which two societies are introduced since they are divided into two lands: the land of Intellectuals and the land of Barbarians. The protagonist Marianne is even born in the heart of this duality that she tries to overcome throughout her quest. As Carter contends:

‘Her ruling passion was always anger rather than fear.’ This is a girl who is bored with the impotent intellectual life of the Professors, hates their community festivals and rituals, including marriage, and disdains their self-referential language -- a ‘severe’ child who won’t play the games of others, upending the little boy who in his somewhat nasty innocence, only wants to play the hero, leaving him yowling in the dust. The boy calls her a Barbarian and a villain, and she becomes one.³¹

As stated, Marianne hates the society she belongs to and she escapes from it and she becomes a Barbarian. As she is fearless, she knows herself “to be too tough to be eaten”.³² The prevailing

²⁷ Émile Durkheim, et al. “The Dualism of Human Nature and Its Social Conditions”, *Essays on Sociology & Philosophy*, (New York: Harper Torchbooks, 1964), 328.

²⁸ Angela Carter, *Heroes and Villains*, (London: Penguin Modern Classics, 2011), 163.

²⁹ *Ibid.*, viii.

³⁰ Émile Durkheim, et al. 326.

³¹ Angela Carter, *Heroes and Villains*, vii.

³² *Ibid.*, viii.

antagonism and the clashing duality in the novel shape Marianne's natural sociological body characteristics.

The influential 'French Sociologists,' Pierre Bourdieu and Loic J. D. Wacquant, on the other hand, regard the sociology of the body as an existential value. Bourdieu takes 'habitus' either as the existence of humanity or the embodiment of sociology in which it is used for the sociological relations of human nature. According to Bourdieu, "[h]uman existence or habitus is accepted as the social made body".³³ For him, the relationship between habitus and knowledge is crucial because "social reality exists in habitus".³⁴ Thereby, it is deduced that body's sociological relations exist in habitus which forms the social reality. In Carter's *Heroes and Villains*, Marianne's social reality exists in the habitus of Barbarians since she knows that she is the other among them because she is a stranger; yet she tries to adapt herself into that social atmosphere though she already knows that she does not belong to the culture of the Barbarians. This thought makes Marianne alert and ready to escape. As Carter puts it:

For however dangerous the open country might be, she would be safer there than among these strangers; whatever romantic attraction the idea of the Barbarians might have held for her as she sat by herself in the white tower, when her father was alive, had entirely evaporated. She was full of pity for them but, more than anything, she wanted to escape, as if somewhere there was still the idea of a home. So she ran away into the wood, not much caring if the wild beasts ate her; but Jewel found her, raped her and brought her back with him [...].³⁵

As Marianne is an empowered woman, she does not care whether she will be in danger or not. What she does is that she keeps on fighting to find her female identity, to find her home, and most importantly to find her autonomous self. Marianne tries to seek herself in her social reality; therefore, she finds her social reality in the habitus of the Barbarians though she is forced to do it. Marianne is aware of the existence of her sociological relations which make her body empowered to perform her body politics.

Furthermore, clothing can also be considered one of the characteristics of socialised body. Roland Barthes, in his *The Language of Fashion* (2004), states that the body is able to be analysed as a type of clothing which is symbolised sociologically and culturally for humans. Barthes defines human clothing as an object of appearance because "it flatters our modern curiosity about social psychology, inviting us to go beyond the obsolete limits of the individual and of society: what is interesting in clothing is that it seems to participate to the greatest depth in the widest sociality".³⁶ According to Barthes, clothing carries the characteristics related to both individual identity and society. Depending upon Barthes' sociological clothing theorem, Julia Twigg, in her article titled: "Clothing, Identity and the Embodiment of Age" (2009), defines the relationship between identity and clothing as follows:

Identity and dress are intimately linked. Clothes display, express and shape identity, imbuing it with a directly material reality. They thus offer a useful lens through which to explore the possibly changing ways in which older identities are constituted in modern culture. [...] By clothing I mean the empirical reality of dressed bodies; and the approaches I draw on derive from sociological and anthropological traditions that regard clothing as a form of material culture, a species of situated body practice, and part of lived experience of people's lives [...].³⁷

According to Twigg, clothing and identity are connected with one another in shaping material-reality. In accordance with this thinking, it is also possible to see the relationship between 'clothing and identity' in Carter's *The Passion of New Eve*, especially in the characterisations of (Eve)lyn and Tristessa as they are forced to have fake identities by crossdressing. Both (Eve)lyn the New Eve and Tristessa the transvestite have masculine fantasies and desires as two major

³³ Pierre Bourdieu, Loic, J.D. Wacquant, *An Invitation to Reflexive Sociology*, (Cambridge, UK: Polity Press, 1992), 127.

³⁴ *Ibid.*, 127.

³⁵ Angela Carter, *Heroes and Villains*, 58.

³⁶ Roland Barthes, *The Language of Fashion*. (London: Bloomsbury, 2013), 20.

³⁷ Julia Twigg, "Clothing, Identity and the Embodiment of Age", In J. Powell and T. Gilbert (eds) *Aging and Identity: A Postmodern Dialogue*, (New York: Nova Science Publishers, 2009), 1.

fe(male) characters; though both of them are biologically the males. As Kari Jegerstedt puts it: “[i]n fact, there are no ‘women’ in *The Passion of New Eve* at all, only variously embodied effects of masculine desire [...]. The two main ‘female’ characters in the novel, Eve(lyn) and Tristessa, who are both also men, are of course the most obvious examples of this mechanism”.³⁸ As stated, both (Eve)lyn and Tristessa have fake identities of their own. Toward the end, the male Tristessa, who has faked femininity, is forced by the tyrant Zero to copulate with the female New Eve, who is male by birth (Evelyn). The reality is, hence, shaped circumstantially. As Anna Kerchy depicts, “Tristessa is a man merely acting as a woman, strangely, instead of castration schemes, all aim at depriving him/her of his/her (faked) femininity. Zero humiliates and torments Tristessa by (cross-)dressing her as a man (a bridegroom), forcing her to copulate as a male with the female Eve”.³⁹ (Eve)lyn, as the narrator, describes this freakish marriage ceremony in which ‘cross-dressed’ bride and bridegroom take their places related to clothing and identity:

‘Isn’t it every girl’s dream to be married in white?’ The virgin bride demanded rhetorically [...] in her heroic irony; but Zero sneered and thrashed him briefly [...]. The harem pelted him with lipsticks, rouge pots and eye paint until his satin skirts were daubed and streaked. Then, jeering, Zero took his arm in a grip like a vice and half led, half dragged him down the staircase to the Hall of the Immortals, where we would be married, and I walked behind, carrying my silk hat [...].⁴⁰

The alternative-material reality occurs in this fake and “violently freakish marriage ceremony”,⁴¹ which is further expressed by (Eve)lyn as follows: “Zero made us man and wife although it was a double wedding – both were the bride, both the groom in this ceremony”.⁴² This is how socialised bodies are reflected on gendered beings through clothing. Thanks to Bourdieu’s analysis of the role of clothing, gendered identities and sexualised bodies are reconstructed at the end of the socialisation of the body. The relationship between identity, clothing and the body is all able to be clarified since “[c]lothing is closely linked to the body. It forms the vestimentary envelope that contains the body and presents it to the social world. It is the body that makes clothes live; and we cannot understand the field of clothing and age without reference it. [...]”.⁴³ In other words, it is the body that gives meaning to clothing. The role of clothing is also explored in Carter’s “*Werewolf*” and “*The Company of Wolves*” because ‘The Little Girl’s’ clothing styles in both re-writing stories of “*The Little Red Riding Hood*,” define the identity and body politics of the protagonist.

In “*Werewolf*,” the little girl is described with a “scabby coat of sheepskin”.⁴⁴ On the other hand, in “*The Company of Wolves*,” the little girl is described with “the red shawl”,⁴⁵ knitted by her grandmother; however, towards the end it is seen that “she ripped of his short for him and flung it into the fire”.⁴⁶ In Carter’s re-telling of “*The Little Red Riding Hood*”, ‘the red’, this time, does not symbolise ‘the blood, the purity and the virginity of the girls’; rather, it symbolises the demythologised forms of traditional values. On that account, it is seen that the Carterian sense of ‘clothing and identity’ is related to forming subversive body politics.

³⁸ Kari Jegerstedt, “The Art of Speculation: Allegory and Parody as Critical Reading Strategies in *The Passion of New Eve*”, Andermahr, S. and Lawrence Phillips (eds) *Angela Carter: New Critical Readings*, (London: Continuum International Publishing, 2012), 136.

³⁹ Anna Kerchy, *Body Texts in The Novels of Angela Carter: Writing from a Corporeographic Point of View*, (Lampeter UK: The Edwin Mellen Press, 2008), 106.

⁴⁰ Angela Carter, *The Passion of New Eve*, (London: Virago, 1982), 130-131.

⁴¹ Anna Kerchy, 106.

⁴² Angela Carter, *The Passion of New Eve*, 132.

⁴³ Julia Twigg, “Clothing, Identity and the Embodiment of Age”, In J. Powell and T. Gilbert (eds) *Aging and Identity: A Postmodern Dialogue*, (New York: Nova Science Publishers, 2009), 7.

⁴⁴ Angela Carter, “The Werewolf,” *The Bloody Chamber and Other Stories*, (London: Vintage, 1995), 109.

⁴⁵ Angela Carter, “The Company of Wolves,” *The Bloody Chamber and Other Stories*, (London: Vintage, 1995), 113.

⁴⁶ *Ibid.*, 118.

Conclusion

To conclude, the existence of body and its philosophical and sociological characteristics are aimed to be discussed within the scope of socialised body forms. In this respect, socialised body characteristics, which are related to socio-cultural identities, are reflected through sociological representations of the body such as the role of social body, the socialisation of body, the nudity as the naked body, the transformation of individual body to social body (homo duplex), the duality in body, the existence of body (habitus) and clothing and identity in body. In this respect, these characteristic features are predominantly seen in Carter's female characters, especially in the formation of their subversive body politics. In this study, socialised body forms are reflected in Carter's *The Sadeian Woman*, *Heroes and Villains*, *The Passion of New Eve* and "The Company of Wolves," and "The Werewolf" in *The Bloody Chamber and Other Stories*. In reflecting her socialised body politics on her characters, Carter not only demythologises the representations of conventional body form but also demolishes the androcentric view of the body in her acclaimed works. Carter's subversive challenge in the representation of sociological body relations has paved the way for her politics on the body through her autonomous but anomalous characterisations. As a result, this paper has argued that the representations of the subversive body politics of women have socialised body forms. In view of this, this paper has proposed that the philosophical and sociological body forms exist and their authentic characteristic features represent the socialised body, manifesting the Carterian politics of socialisation on the body.

Bibliography

- Alcoff, Linda Martin. "Merleau-Ponty and Feminist Theory on Experience", Fred Evans and Leonard Lawlor (eds) *Chiasms: Merleau-Ponty's Notion of Flesh*, Albany: State University of New York Press, pp.251-271. 2000.
- Barthes, Roland. *The Language of Fashion*. trans. A. Stafford, ed. A. Stafford and M. Carter, London: Bloomsbury, 2013.
- Bourdieu, Pierre, Wacquant. Loïc, J.D. *An Invitation To Reflexive Sociology*, Cambridge, UK: Polity Press, 1992.
- Carter, Angela. *The Sadeian Woman: An Exercise in Cultural History*, London: Virago, 1979.
- . *The Passion of New Eve*, London: Virago. 1982.
- . "The Company of Wolves", *The Bloody Chamber and Other Stories*, London: Vintage, pp.110-118. 1995a.
- . "The Werewolf", *The Bloody Chamber and Other Stories*, London: Vintage, pp.108-110. 1995b.
- . "Notes from the Front Line", *Shaking a Leg: Collected Writings*, introd. Joan Smith, London: Penguin Books, pp.26-30. 1998.
- . *Heroes and Villains*, introd. Robert Coover, London: Penguin Modern Classics, 2011.
- Chanter, Tina. "Wild Meaning: Luce Irigaray's Reading of Merleau-Ponty", Fred Evans and Leonard Lawlor (eds) *Chiasms: Merleau-Ponty's Notion of Flesh*, Albany: State University of New York Press, pp.219-236. 2000.
- Descartes, René. *Discourse on Method and Meditations on First Philosophy*, fourth eds. trans. Donald A. Cress, Indianapolis: Hackett Publishing Company, 1998.
- Durkheim, Émile et al. et al. "The Dualism of Human Nature and Its Social Conditions", *Essays On Sociology & Philosophy*, ed. Kurt H. Wolff, trans. Charles Blend, New York: Harper Torchbooks, pp.325-340. 1964.
- Edgar Andrew, Peter R. Sedgwick. *Cultural Theory: Key Concepts*, Oxfordshire: Routledge. 2008.
- Heidegger, Martin. *Being and Time*, John Macquarrie and Edward Robinson (trans), Oxford: Blackwell Publishers, 1962.
- . *Basic Writings: from Being and Time (1927) to The Task of Thinking (1964)*, David Farrell Krell (eds), New York: HarperCollins Publishers, 1993.
- Jegerstedt, K. "The Art of Speculation: Allegory and Parody as Critical Reading Strategies in *The Passion of New Eve*", Andermahr, S. and Lawrence Phillips ed. *Angela Carter: New Critical Readings*, London: Continuum International Publishing, pp.129-145. 2012.
- Kerchy, Anna. *Body Texts in The Novels of Angela Carter: Writing From a Corporeographic Point of View*, Lampeter UK: The Edwin Mellen Press, 2008.
- Merleau-Ponty, Maurice. *Phenomenology of Perception*, Colin Smith (trans), New York: Routledge, 2005.
- Peach, Linden. *Modern Novelists: Angela Carter*, London: Macmillan Press, 1998.
- Pitchford, Nicola. *Tactical Writings: Feminist Postmodernism in the Novels of Kathy Acker and Angela Carter*, London: Associated University Press, Bucknell University Press, 2002.
- Rubin, Gayle. "The Traffic in Women: Notes on The "Political Economy" of Sex", ed. Rayna R. Reiter, *Toward an Anthropology of Women*, New York: Monthly Review Press, pp.157-210. 1975.
- Tonkin, Maggie. *Angela Carter and Decadence: Critical Fictions/Fictional Critiques*, UK: Palgrave Macmillan, 2012.
- Twigg, Julia. "Clothing, Identity and the Embodiment of Age", In J. Powell and T. Gilbert (eds), *Aging and Identity: A Postmodern Dialogue*, New York: Nova Science Publishers, Inc, pp.93-104. 2009.
- Yeandle, Heidi. *Angela Carter and Western Philosophy*, London: Palgrave Macmillan, 2017.