

COMPARATIVE DISCOURSE ANALYSES OF
GENDER CONSTRUCTIONS IN THE NOVELS OF
ROBERT HEINLEIN, URSULA LE GUIN, JOANNA RUSS
AND SAMUEL DELANY

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ABSTRACT

COMPARATIVE DISCOURSE ANALYSES OF GENDER CONSTRUCTIONS IN THE NOVELS OF ROBERT HEINLEIN, URSULA LE GUIN, JOANNA RUSS AND SAMUEL DELANY

Akçeşme, İfakat Banu

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This dissertation examines the gendered discourses in the novels of the writers of different sexes/genders, Robert Heinlein's *Stranger in a Strange Land*, Ursula Le Guin's *The Left Hand of Darkness*, Joanna Russ' *The Female Man* and Samuel Delany's *Trouble on Triton: An Ambiguous Heterotopia*. This study investigates how writers linguistically construct their characters as gendered/sexed beings as an effect of certain identity politics, ideologies and power structures. In order to do so, critical discourse analysis is applied to the passages chosen from different parts of the novels under consideration. Moreover, Butler's performativity theory of gender and Foucault's theory of discourse/power/knowledge and his conceptualization of subjectivity are employed in the discursive analyses of the novels. The argument of the study is that there is a close relationship between discourse, ideology and the constitution/representation of gender/sex as contingent on a particular socio-cultural and historical context. This study is based on Butler's assertion that gender is a doing, a performance, and it is a cultural and ideological construct. Thus, the study shows that writers' linguistic choices for the constructions and descriptions of their characters are not ideologically or politically innocent but imbued with socio-cultural and ideological meanings.

Key Words: Gender, Performativity, Discourse, Ideology, Subjectivity

ÖZ

ROBERT HEINLEIN, URSULA LE GUIN, JOANNA RUSS VE SAMUEL DELANY’NİN ROMANLARINDAKİ CİNSİYET YAPILARININ KARŞILAŞTIRMALI SÖYLEM ANALİZİ

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Bu çalışma farklı cinsiyetlere sahip dört yazarın Robert Heinlein’in *Stranger in a Strange Land*, Ursula Le Guin’in *The Left Hand of Darkness*, Joanna Russ’in *The Female Man* and Samuel Delany’nin *Trouble on Triton: An Ambiguous Heterotopia* adlı romanlarında cinsiyet söylemlerini incelemektedir. Bu çalışma yazarların belli kimlik politikaları ile ideolojilerin ve güç yapılarının bir sonucu ve etkisi olarak karakterlerin nasıl cinsiyetlerini kurguladıkları ve oluşturduklarını araştırmaktadır. Bu amaç için söz konusu romanların farklı yerlerinden seçilmiş pasajlara eleştirel söylem analizi uygulanmıştır. Ayrıca, Butler’ın edimsel cinsiyet kuramı, Foucault’un söylem/güç/bilgi teorisi ve yine Foucault’un öznellik kavramları romanların söylem analizinde kullanılmıştır. Cinsiyet temsili ve yapılandırılması, ideoloji ve söylem arasında belli bir sosyo-kültürel ve tarihi bağlama bağlı olarak yakın bir ilişkinin var olduğu tezi bu çalışmanın temel argumanıdır. Bu çalışma, Butler’ın cinsiyetin bir performans, bir eylem ve kültürel, ideolojik ve söylemsel bir kurgu ve yapı olduğu savına dayanmaktadır. Bu yüzden, bu çalışma yazarların karakterlerinin tanımlanması ve oluşturulması için kullandıkları dilsel tercihlerin ideolojik ve politik açıdan masum olmadığını fakat sosyo-kültürel ve ideolojik anlamlarla yüklü olduklarını göstermektedir.

Anahtar Sözcükler: Cinsiyet, Edimsellik, Söylem, İdeoloji, Öznellik

To My Parents

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CHAPTER I

INTRODUCTION

This study aims to closely study science fiction novels, including Robert Heinlein's *Stranger in a Strange Land (SSL)* (1961), Ursula Le Guin's *The Left Hand of Darkness (LHD)* (1969), Joanna Russ' *The Female Man (FM)* (1975) and Samuel Delany's *Trouble on Triton: An Ambiguous Heterotopia (Triton)* (1976). It attempts to find out how the discourses of differently gendered/sexed writers embody different notions and representations of genders and gender related issues such as sex, body, identity politics and ideology. This dissertation mainly sets out with an objective to explore the interplay between gender/sex¹, discourse and ideology, to display that social and cultural practices, along with ideological discourses, have effects on the constitution of the self, subjectivity and gender. To realize this aim, an approach of critical discourse analysis (CDA) is applied to the selected novels, *SSL*, *LHD*, *FM* and *Triton* within the framework of theoretical eclecticism. CDA is multidisciplinary and takes into consideration both discursive and non-discursive practices, including existing ideologies and power structures in a given socio-cultural and historical framework. It is because text analysis alone does not suffice for discourse analysis and so, it does not illuminate the complex interrelations between texts and social, cultural processes and structures (Wodak & Chilton 124). Thus, the researcher brings together several contemporary theories and approaches, which are Foucault's theory on sexuality, subject and discourse/power/knowledge, Butler's performativity theory of gender, CDA, Halliday's transitivity model and Theo Van Leeuwen's model of representations of social actors. They all shed light on the CDA which aim to examine how existing gender constructions can be manipulated by the writers who want to deconstruct and subvert them by generating new gender constructions that transgress a dualistic and essentialist model of genders through new discursive practices as effects of certain ideologies and power relations.

This introduction briefly illustrates the relevance of each of the related theories and approaches to the investigation of linguistic gender representations in the discourses of *SSL*, *LHD*, *FM* and *Triton*. To analyze different gender constructions as effects of different

gender politics and ideologies, four science fiction novels have been chosen for this study. Since science fiction is regarded as the literature of change with “its creative side and the opening quality of the fantastic, [and] the postmodern free play of possibilities which unlocks closed systems” (Hoffmann 245), it is a useful tool for investigating novel conceptions of gender and for exploring alternative modes of beings. Attebery states that gender issues shape this genre in powerful ways; as a result, there is now a significant body of science fiction that makes the redefinition of gender a primary concern (10). Heinlein, Le Guin, Russ and Delany aim to “disconnect gender signs from their conventional meanings” (Attebery 15), in order to express what cannot be said in mainstream fiction in *SSL*, *LHD*, *FM* and *Triton*. They also intend to offer new ways of thinking on gender/body through the free exploration of unconventional genderings and sexualities. For these purposes, they make use of the potential of science fiction to open up postmodern discursive spaces for imagining alternatively gendered/sexed worlds. The worlds contain subversive and emancipatory sexualities and gender identities through alternative formulations of society. To do so, Heinlein, Le Guin, Russ and Delany create sites where old boundaries are transgressed and disrupted, and where established gender norms are destabilized, reterritorialized and replaced by new gender categories. Therefore, they develop gender pluralist models in their novels, and they celebrate greater diversity by including gender diverse people, and each of these writers does this to differing degrees. In recent science fiction novels, including the novels studied in this dissertation, different gender constructions and sexual alternatives are not presented as illusions to be shattered or deviations to be avoided as plausible features of a possible future. Furthermore, Heinlein, Le Guin, Russ and Delany aim at a postmodern discursive deconstruction and destabilization which can lead to the construction and circulation of new alternative discourses in their novels. This is important and essential in enabling the writers to create new subject positions that can render novel performances of gender possible.

The novels selected for discourse analyses in this study reflect the theories and arguments about gender that have been circulating in the last 50 years about gender. These novels, being products of the New Wave movement, emerged as effects of the liberation movements of the 1960s and 1970s. These years witnessed important social transformations and changing conceptions of gender and sex. The New Wave, a significant historical moment in the development of science fiction as a genre, brought about a radical disruption in traditional forms of writing. A new exploration of gender/sexuality emerged (Mchale 69). This study traces how gender categories can change their meanings in

different historical contexts under different institutionalized ideologies from a Foucaultian perspective.

Foucault's genealogical approach to gender and sexuality reveals the postmodernist/poststructuralist account of gender. This account regards gender as a complex, cultural, historical and ideological construct, and much more flexible and enigmatic than the previously dominant view of gender as dichotomous. Like Foucault, Butler also contends that the normative understanding of body as having one gender is an effect of ideology, rather than being a natural fact (*UG* 10). This ideology is enforced by disciplining institutions which aim to create docile bodies, as Foucault states (*HS* 147). This dissertation adopts Foucault's and Butler's postmodern/poststructural views of gender, and in its analyses of passages, it discloses how the texts may show that gender and gender-linked attributes are not natural or essential but culturally, discursively and performatively constructed.

Foucault's conceptualization of the subject/subjectivity is also adopted in this study. The characters in *SSL*, *LHD*, *FM* and *Triton*, as performers of gender, are considered as either docilized and self-regulating subjects² and/or agents of change who are capable of effecting social transformations. These characters can show resistance to their imposed gendered identities and reject their constructions as docile bodies. Moreover, Foucaultian resisting subjects are able to transgress gender stereotypes, which leads to the destabilisation of the gender binary system by forming fluid and mobile identities. On the other hand, those characters in the novels that are created as docile bodies reproduce existing gender norms imposed by disciplining institutions. Along with Foucault's theory of the subject/subjectivity, this study intends to analyze the characters' abilities and capacities to construct and perform gender on the theoretical basis of Judith Butler's performativity theory of gender. Butler offers a theory of gender as performance (*UG* 10). Influenced by Foucault's work, Butler argues that gender identity is not an inherent attribute or a matter of anatomy, physiology or biochemistry but an effect of an ongoing series of gender performances (*UG* 7; *JBR* 91). Rather than a being, gender is a doing: an ongoing, unstable process which involves a series of performances. During this process, one may confirm or problematize one's gender. So, becoming gendered or doing gender is a process that can resist naturalization³ (*GT* xv). Performative gender construction leaves no room for gender categories assigned at birth according to external genital apparatus and which are considered to be fixed and invariant. Butler maintains that since gender norms need to be repetitively cited in order to construct the effect of their reality through performatives, gender transformation is possible in the very failure of the repetition of

these norms (*GT* 179). Thus, Butler's performative theory of gender offers subversive and resistant alternatives to normative gender identities and suggests multiple modes of gendered beings.

Butler's gendering combines two levels: unconscious engendering and conscious gender acting which makes gender a bodily performance. In this aspect, the performance of gender norms does not simply represent the internalisation and reiteration of imposed gender identities and norms by docile bodies, but it is also a conscious performance of the un/resisting subjects. It is through that performance that gender becomes real or normal, because in performing and repeating a particular type of identity or in failing to reiterate it, one enforces, reinforces or subverts that gender norm. This study focuses on both the conscious and the unconscious gender performances of the characters in *SSL*, *LHD*, *FM* and *Triton* in order to find out whether the characters can repudiate and free themselves from their internalized gender construction to reconstruct their genders differently.

Discourse is of central importance to the aim of this study, because gender and sex are taken as a discursive category by Butler, Foucault and other advocates of CDA including Fairclough. Discourses do not just reflect or represent social entities and relations, they construct and constitute them by shaping our sense of reality and determining the extent to which we can think and act within certain parameters (Fairclough, *DSC* 3). Hence, discursive choices reflect and foster a certain vision of the world, gender politics and ideology to create a particular effect. Butler's theory of gender performativity is also based on the assumption that the truth of gender is discursively constructed through language, and she states that one is not born, but rather one is called a woman or a man, and it is discourse that does this metaphorical calling (*JBR* 139). For these reasons, CDA, which views a text as a discursive, social, cultural and ideological practice (Fairclough, *DSC* 100), is considered very helpful for the exploration of the constructions and performances of gender in this dissertation. Chouliaraki and Fairclough explain that discourse is a "form of power, a mode of formation of beliefs/values/desires, an institution, a mode of social relating, a material practice", which constitutes the objects of knowledge, subjects and forms of self and identity (6). Similarly, Fowler states that "There is a dialectical interrelationship between language and social structure: the varieties of linguistic usage are both *products* of socioeconomic forces and institutions, [and] power relations [...], and *practices* which are instrumental in forming and legitimating these same social forces and institutions" (*LSD* 21). In the light of such an understanding of discourse, CDA seeks to investigate systematical relationships between discursive practices, which are ideologically shaped by relations of power and broader social and cultural structures,

and existing gender and identity categories (Fairclough, *DSC* 132). Thus, gender cannot be thought of or studied separately from social, cultural and political dynamics and the existing discourses produced and circulated by different power-knowledge structures within a society.

In order to study gender in the light of Butler's performativity theory, Halliday's transitivity theory is employed for the CDA in this study. This study exposes how Heinlein, Le Guin, Russ and Delany position their gender ideologies through certain linguistic choices in their construction, reconstruction or deconstruction of certain gender identities. So, this dissertation examines relevant patterns of linguistic choices, namely, Halliday's process and participant types with the question 'who does what to whom?', and the focus is placed on what resultant meanings and representational effects have been achieved as a consequence of these choices. Transitivity analysis is helpful to bring to light the ideological significance of these choices because, by means of them, gender dichotomy and established gender norms can be maintained or overthrown. The Wordsmith Corpus Tool is employed to look at how frequently certain transitivity options are selected for the linguistic representation of each character and the construction of that character's gender. Halliday's transitivity theory is considered an invaluable tool for the investigation of the relationship between a text and the wider sociocultural context around it, including the ideological standpoint of the writer. Moreover, the analysis of the novels is also based on Theo van Leeuwen's model of representations of social actors derived from Halliday's transitivity model. Van Leeuwen's model is useful to explain what affects can be achieved by allocating certain participant roles to gendered/sexed characters (van Leeuwen 302).

Chapter II provides a theoretical framework with a discussion of the related theories and discussions concerning gender and discourse, mainly with references to Butler, Foucault and Halliday. Chapter III studies Robert Heinlein's *Stranger in a Strange Land* (*SSL*). Chapter IV offers an analysis of Le Guin's *The Left Hand of Darkness* (*LHD*). Chapter V moves the discussion to Joanna Russ's *The Female Man* (*FM*), and Chapter VI is concerned with Samuel Delany's *Trouble on Triton: An Ambiguous Heterotopia* (*Triton*). These novels are organized in the chronological order in which they were written in order to trace if the notions of gender change in the discourses of these novels and if they do, how they change. Each of the analytic chapters gives a brief introduction to the writer and the novel under investigation, and a focus is placed on the societies the characters are placed in, in order to reveal social, ideological and cultural forces at work in their gender performances. For the critical discourse analysis of *SSL*, *LHD*, *FM* and *Triton*, extracts from different parts of the novels are chosen. These extracts can function as a

representative of the language that the characters in these novels use to talk about themselves and the language that the narrator and/or the other characters use to describe them. For this reason, they illustrate how the characters ideologically and linguistically/discursively construct themselves or how they are constructed as sexual/gendered beings in their own as well as in other characters' discourses, as the effects of the writers' particular transitivity choices. Finally, the last chapter provides concluding comments on the results of the discourse analyses by comparing and contrasting linguistic regularities displayed in *SSL*, *LHD*, *FM* and *Triton*. The analyses reveal that Heinlein, Le Guin, Russ and Delany have a tendency to use similar linguistic choices for their constructions and descriptions of their resisting, self-creating characters and self-regulating and self-policing characters. Moreover, the results show that the writers' linguistic choices are closely related to the dominant ideologies and existing power structures and relations in a given socio-cultural context. Details related to the analytic processes and results are provided in appendice.

“There is no being behind doing, effecting, becoming; ‘the doer’ is merely a fiction added to the deed – the deed is everything” (Nietzsche, *On the Genealogy of Morals*)

CHAPTER II

THEORETICAL BACKGROUND AND METHODOLOGY

This dissertation examines the discourses in Heinlein’s *Stranger in a Strange Land* (*SSL*), Le Guin’s *The Left Hand of Darkness* (*LHD*), Russ’ *The Female Man* (*FM*) and Delany’s *Trouble on Triton: An Ambiguous Heterotopia* (*Triton*) to explore these writers’ discursive constructions of their characters as gendered beings with an emphasis on ideological, socio-cultural and historical factors that influence the characters’ gender identities and performances. For this aim, this chapter first discusses the fantastic mode employed in science fiction, because this provides an insight into the construction of transgressive and subversive gendered discourses by releasing the pent-up sexual desires and by destabilizing cultural and social norms and taboos imposed on gender. In the second place, it focuses on the New Wave Movement and its conception of science fiction in order to explain how this movement encouraged and inspired Heinlein, Le Guin, Russ and Delany to deal with gender related issues in their novels in the 1960s and 1970s. Since the 1960s and 1970s shaped the socio-cultural, historical and ideological background of these novels, the events that led to novel understandings and changes in the perception and interpretation of gender and sexuality are mentioned. Moreover, since postmodernism has an important impact on the gender constructions and gender politics with its aesthetics and ideologies in the novels under study here, postmodernism receives close attention in this chapter. The discussion on the fantastic, postmodern theory and the New Wave Movement is helpful to contextualize the analysis in this study. After establishing both the literary and socio-historical context in which these novels are produced along with the motivating forces behind the writers’ exploration of gender in their fictions, this chapter moves on to gender theories. In this section, Butler’s performativity theory and the French Feminists’

views of gender are explained. Lastly, this chapter deals with discourse theories with references to Foucault's theorization of discourse, critical discourse analysis (CDA), and Halliday's transitivity theory.

2.1 Science Fiction as a Fantastic Mode

Heinlein, Le Guin, Russ and Delany employ fantastic as a mode in their novels. These writers choose this mode to produce their politically and ideologically laden discourses. By means of this mode, they question both ontological and epistemological certainties which reinforce dichotomous and strict views of gender and sex. Moreover, they experiment with the existing gender categories to deconstruct the established identities and structures. The fantastic mode is explained in this study with references to Freud, Todorov, Jackson, Butler and Foucault. They all draw attention to the function of the fantastic in the exploration of suppressed sexual desires, unconsciousness and nature of sexuality with an emphasis on its transgressive and subversive potential.

In the first place, Heinlein, Le Guin, Russ and Delany make use of the fantastic mode for social and sexual transgressions through the breaking of gender taboos so that they can explore the forbidden and thus repressed desires, sexualities and gender experiences. The fantastic mode allows these writers to make such desires and experiences livable through their disruptive gender constructions. Thus, they present these repressed and prohibited desires, not as the outside, unintelligible⁴ and unacceptable, but as possible alternatives. Freud, in his essay, "The Uncanny", one of the first texts on the fantastic, explains the function of the fantastic as an expression of the repressed desire, experience and anxiety; thus, the fantastic makes up for a society's prohibitions by allowing vicarious fulfillment (70). Similarly, Todorov asserts that the fantastic deals with "the relation of man with his desire, and thereby with his unconscious" (139). He exclusively links desire in general with the sexual. To Todorov, sexuality in the fantastic emerges from the temptations which are forbidden and perverted, and offered by a demonic female to a male protagonist. So, the fantastic is closely linked to heterosexuality and its deconstruction and destabilization. Todorov explains that the literary function of the fantastic is to provide novelty and suspense to the process of perception and identification. Moreover, it aims to bring about narrative transgression whereby stable situations are put into a state of modification and fluctuation (163). Thus, one of the functions of the fantastic is the transgression of restrictive and oppressive traditions, laws and taboos.

In addition, Rosemary Jackson also describes the fantastic as a literature of desire that operates in two ways in her very influential book, *Fantasy: The Literature of Subversion*. Jackson states that “it can tell of, manifest or show desire, or it can expel desire, when this desire is a disturbing element which threatens cultural order and continuity” (3). She maintains that “the fantastic is a literature which attempts to create a space for a discourse...[It is an] attempt to find a language for desire” (62). Jackson contends that the fantastic, like Freud’s uncanny, aims to reveal fears, desires, suspicions, falsehoods, absences that society would like to keep secret and thus constitutes a “subtle invitation to transgression” (180).

In this study, the selected novels are treated as discourses within which different ideologies are embedded to generate alternative realities as their effects. In this aspect, Jackson’s theorization of the fantastic gains significance for this study to illustrate how the fantastic helps the writers in dealing with and problematizing gender in their selected novels. Jackson states that the fantastic text is never an ideologically innocent text, and the fantastic can be employed as an ideological apparatus to construct a certain version of the real (122). The fantastic aims to introduce confusion, alternatives, multiple and contradictory truths (23) by breaking a single and reductive reality about gender and sexuality. Like Todorov, Jackson insists that the main task of the fantastic is a subversive one, directed at the cultural context from which the fantastic grows (9). In her discussion of the relation of the real to the fantastic, which she calls the “real under scrutiny”, she asserts that the fantastic creates “alterity” which means “this world [is] re-placed and dis-located” (19). In other words, the fantastic inverts elements of this world by re-combining its constitutive features in new relations to produce something strange, unfamiliar and apparently new, absolutely other and different (8). Furthermore, Jackson explains that transgressive impulses towards incest, androgyny, abnormal psychological states aim to blur or erase rigid distinctions of genders and of genres to turn over normal perceptions. According to Jackson, the fantastic traces “the unsaid and the unseen of culture: that which has been silenced, made invisible, covered over and made absent”, and the fantastic narrative strives to realize desire, to make visible the invisible and to discover absence (ibid. 4). Bakhtin also stresses the subversive, transgressive function of fantasy, its hostility to the static, and its resistance to fixity (cited in Rosemary Jackson 15)⁵.

Heinlein, Le Guin, Russ and Delany offer alternative possible ways of doing gender and sexualizing bodies through the fantastic in their novels, and by doing so, they challenge the inflexible, static nature of gender as imposed by the dominant ideologies of patriarchy. Butler states that the fantastic moves us beyond what is actual and present into

a realm of possibility, “the not yet actualized or the not actualizable” (*UG* 28). She problematizes the distinction between fantastic and the real, which she sees as the phantasmatic construction in “The Force of Fantasy”⁶. Fantasy is not equated with what is not real, but rather with what is not yet real, what is possible or futural, or what belongs to a different version of the real (185). Therefore, fantastic elements have the potential to challenge the contingent limits of what will and will not be called reality, and they are what allow us to imagine ourselves and others otherwise; they establish the possible in excess of the real (Butler, *UG* 28-29). Moreover, Butler states that because of the potential of the fantastic to exceed the norm and to expose a different future for the norm itself, the strict gender binarisms which assert heterosexual hegemony can also be exceeded and deconstructed by means of the fantastic mode (*UG* 217).

Similar to Jackson and Butler, Foucault also claims that exclusion and prohibition which regulate the thinkability or imaginability of genders on the margin produce and sustain the domain of the phantasmatic (*HS* 157). In other words, prohibition produces and proliferates the representations of genders that are to be controlled, and the political task of the fantastic is to promote the proliferation of these representations and sites of discursive production which may oppose the dominant production produced by the prohibitive law (Butler, “FF” 190).

Furthermore, Lance Olsen, in his book *Ellipse of Uncertainty*, proposes a form of the fantastic unique to the 20th century which he calls “postmodern” (19). It is a “deconstructive mode of narrative” (19) which refuses all absolute notions of truth and reality (20). He proposes that the postmodern fantastic is a “mode designed to surprise, to question, to put into doubt, to create anxiety, to make active, to make uncomfortable, to disgust, to repel, to rebel, to subvert, to pervert, to make ambiguous, to make discontinuous, to deform” (22). In this respect, the novels selected for the discourse analyses in this study make use of postmodern fantastic elements to deconstruct, subvert and destabilize what is taken for granted concerning gender.

In the light of the discussion of the fantastic mode above, it can be concluded that Heinlein, Le Guin, Russ and Delany employ the fantastic to experiment with alternative modes of beings, and to explore the realms of different possibilities for gendering by making what is familiar strange. They do this through the reconceptualization and transgression of the existing spheres of culture, ideology and literature. So, *SSL*, *LHD*, *FM* and *Triton* do not break away from the reality but estrange readers from the familiar world, because they aim to open up new perspectives and points of view by offering various “forms of otherness” (Seed 2) in order to question the established gender identity

categories. Thus, the fantastic mode provides these writers with a possibility of subverting and displacing the naturalized and reified notions of gender which maintain rigid gender binaries.

2.2 The Historical Background of the 1960s and 1970s

This study contends that Heinlein's, Le Guin's, Russ' and Delany's constructions of both traditional and subversive gender identities in their novels are deeply influenced by the dominant modes of thinking, feeling, tendencies and social movements in the 1960s and the 1970s, along with their own personal identity politics and genders. This part of the chapter aims to give a general picture of this period, and the relevant discussion as to how the events that took place at that time are reflected in *SSL*, *LHD*, *FM* and *Triton* in relation to gender issues is provided in the following analytic chapters.

The perception and conception of gender, along with power relations, depend very much on the particular historical and socio-cultural situation of people (Seidler 217). Since gender is a historical unity, not a timeless, unchanging force (Reis 7), which has been shaped and produced by a multiplicity of forces and which has undergone a complex historical transformation, it is useful to take a close look at the historical period these novels were produced in. For this aim, it is important to understand what possibilities of sexual expressions were available to individuals and what certain sexual practices, social and cultural boundaries, norms and taboos were dictated as well as how people's subversive sexual desires and identities challenged the dominant understanding of gender in the 1960s and 1970s. The 1960s and 1970s are important for the history of sexuality since ideas, behaviors and attitudes toward sexuality changed and the existing heterosexual gender categories took on new meanings in that period. The debate whether definitions of normality and abnormality are social constructs started in the 1960s and were carried on in the 1970s. It is certain that there was a shift to a more liberal attitude to gender expressions, and this can be observed in all four novels *SSL*, *LHD*, *FM* and *Triton*. Bolin states that the paradigm that there are two genders founded on two biological sexes which are fixed, essential and natural began to predominate in western culture only in the early eighteenth century, and from the 1960s onward this paradigm has been challenged and the task of deconstructing this binarist model of gender has been undertaken (485). As a result, a new understanding that the process of becoming gendered/sexed is culturally constructed, and that gender emerges as a product of specific historical, political and cultural circumstances developed during the sexual revolution of the 1960s (Reis 7).

Gender was reconsidered and redefined by the radical politics of the 1960s and 1970s under the light of different movements such as the second-wave feminism, the hippie movement and the gay/lesbian liberation movement. The gay/lesbian liberation movement exploded in the 1960s in the USA and in the 1970s in Britain, and it struggled for the absolute validity of homosexuality as a sexual orientation and owed a lot to the women's movement. These radical movements reflected the new social and political realities that emerged in the 1960s (Seidler xii, 2; Weeks 285). They both challenged what was normal and what was natural by exposing the cultural bias of systems of objective knowledge production which reinforced traditional gender roles and standards of sexual behavior (Cook 49). As a result, people started to reject a supposedly scientific account of transgendered sexualities as an illness, and a sign of degeneration or a neurosis (Cook 36).

These liberation movements in the 1960s redefined the very nature of politics. The new politics was built around conceptions of freedom and oppression, and urged individuals to validate their experience within a liberal moral culture (Seidler 8). There was a desire for people to live differently and to see these changes as an integral aspect of their politics (10). Moreover, this new politics involved connecting the personal with the political, that is, the everyday reality of individual experience with the larger structures of power and subordination (7-8). So, it politicized everyday experience (194). A personal change was often considered either as a consequence of larger social and political transformation or as an act of individual will and determination (173). Thus, the strength of the politics of the late 1960s was in helping to develop a critique of personal relationships and exposing that they were in fact relationships of power broadly institutionalized in the society (216). This new politics also redefined the relationship between state and individuals (192-193). A libertarian socialist system challenged abiding centralized state structures and insisted that people should be free and responsible with more control over crucial areas of their lives including their bodies, sexual experiences and desires (243).

The sexual liberation movement first emerged in the 1960s in the USA and by the early 1970s in Europe, and it had no single source or origin (Weeks 283). The 1960s and 1970s were characterized and represented by the excesses and permissiveness in terms of sexual experiences and practices (Weeks 249; Seidler 1), and as a result many areas of social life including moral attitudes, family life and regulations of sexual practices were reshaped, which can be traced both in the 1960s' novels *SSL* and *LHD* and the 1970s' novels, in *FM* and *Triton*. This led to the emergence of new social opportunities and important changes in the relations between genders/sexes, and to the explosion of youth cultures and the fragmentation of commonly agreed moral consensus (Weeks 250). The

greater flexibility in social attitudes and sexual norms can be seen in the gradual shifts in many traditional beliefs in the 1960s and 1970s (ibid. 250). Bodily gender rules were relaxed, and the biological paradigm was undermined (Bolin 479). The 1960s also saw the birth of a counter-culture which was initiated by largely middle-class youth who rejected the traditional society and its values, and the free sexuality of the youth provoked the fiercest debates. People now had greater freedom to talk about sex and sexuality. By the end of the 1960s, there was a more visible, sophisticated homosexual culture while homophobic reaction intensified at the same time, and transsexual advocacy organizations did not emerge until the 1960s (Weeks 285).

Weeks points out that the characteristic tone of the 1950s which excused homosexuals while rejecting aspects of their lifestyles, especially promiscuity among males, was replaced by a celebration of sexual pleasure for its own sake in the 1970s (287). In 1973, lesbian and gay activists influenced American Psychiatric Association to remove homosexuality from its list of clinical disorders (Waters 50). In the 1970s, sexuality no longer signified heterosexuality because biology no longer signified gender, and gender paradigm had been unsettled. In the 1970s, there were more radical sexual movements which further undermined the inevitability of the roles and sexual attitudes of compulsory heterosexuality (1) with an attempt to develop alternative models, and consequently new sexual minorities emerged in that period. For instance, the tendency of proliferation of categories and the emergence of new gender groups is reflected in *Triton* which was written in 1976.

Moreover, the rise of the Women's Liberation Movement, which is also known as the *second wave*, was certainly one of the most important political and cultural events of the 1960s and the 1970s. Simone de Beauvoir's *The Second Sex* is regarded as the launching point of the second wave feminism as a text which challenges assigned gender roles (Bernardo & Murphy 31). In her book, de Beauvoir argues that women's oppression is based on their historical restriction in the marketplace, their relegation to the domestic sphere and their perceived inferior status. Oppression can only be overcome if gender assumptions are shown to be nothing more than social designations and thus are openly challenged (36). In the 1960s, feminists set out with the slogan that "the personal is political" and drew attention to the fact that personal life had been subject to various efforts of societal, governmental and legislative control (Cocks & Houlbrok 5). Furthermore, this feminist notion recognized that the personal realm of love and emotion was also a realm of power (Seidler 235). Feminists aimed to change their subordinate status and positions by erasing discrimination and sexism against females in every layer of social life, including

family life, religion, government, employment and education. Feminism also posed a challenge to the moral and political traditions largely moulded within the terms set by the Enlightenment (Seidler x). Politics and morality had very much been shaped by the images of enlightenment up to the early 1960s (261). Feminists took a political stance against the Enlightenment distinction between public and private life which insisted that masculine identities should be fixed within public arena which represents a world of power and politics (236). Moreover, they were against the Enlightenment distinction between reason assigned as a male quality and emotion identified with females.

Around the 1950s and the early 1960s, sexual restraint reached a peak (Cook 34). Regulations were exercised by constructing attitudes to sexuality through state laws, the regulation of deviants and incest, the judiciary system, the police force, education, religious systems and so on (Weeks 8). There had been strict regulations on the individual expression and experiences of sexuality, and especially female sexual lives up to the 1960s. In the 1960s, unwed females who were involved in sex were regarded as rebellious. Before then, they were regarded as psychologically disordered. By the second half of the twentieth century “experts” demonized the lesbian and positioned them along with prostitutes as an indication of female sexual degeneracy (Penn 311). However, in the late 1960s and 1970s, family life and motherhood through which females were restricted to their reproduction function were accepted as forces entrapping women. Safe and accessible birth control and abortion were important issues on feminists’ agenda (Wood 71), and abortion was legalized only in the late 1960s (Solinger 361). Sanger declared that “A woman’s body belongs to herself alone. It is her body. It does not belong to church. It does not belong to the state...Enforced motherhood is the most complete denial of a woman’s right to life and liberty” (25). Moreover, because of the illegitimate sex among the youth in the 1960s which led to overpopulation and poverty (Solinger 349), a bill was issued to provide birth control to unwed women. The invention of the birth control pill in 1960 allowed women to distinguish their sexual and reproductive lives, and enjoy a freedom of sexual lives (Reis 6). Furthermore, the generalization of birth control undermined the moral compulsion towards female virginity at marriage (Weeks 260).

Therefore, women in the late 1960s and 1970s had identities of their own, jobs of their own, minds of their own, sexualities of their own. They gained a sense of their individuality, their power, and sought fulfillment beyond their traditional feminine obligations. Through the consciousness-raising activities of the Second-Wave Movement, women were made aware that their feelings of dependency and inadequacy were not their individual fault but a condition that was socially and historically created (Seidler 14-16).

They understood how the expectations and treatment they received and largely accepted within the family, school and job made them feel the way they did. Moreover, women realized that they could not individually overcome feelings of insecurity, inadequacy and worthlessness without the support and solidarity of relationships with other women. This solidarity among females to fight for their cause can be seen especially in *FM* (Seidler 28).

In addition to the second-wave feminism, the gay/lesbian liberation movement was also crucial in the sexual revolution that took place in the 1960s. Homosexuality is as old as the human race and has existed in every period of civilization (Caprio 328). However, it was interpreted differently in different periods. Transsexuals appeared in the medical and social arena in the West only in the late 1940s and early 1950s, when the English term transsexual was first coined and publicized (Meyerowitz 378). Before the coinage of the word, transgendered individuals identified their gender identities in the terms available in their day as transvestites, homosexuals, inverts and as hermaphrodites. From the 1950s onwards, the term transsexual has been used to define those undergoing sex-change operations. Transgender became a political term during the 1990s to describe the deliberate disruption of gender as a fixed binary opposition by exposing it as a fiction (Oram 257). Homosexuals/the transgendered unsettled the boundaries of bipolarity by suggesting a continuum of masculinity and femininity, and by rejecting gender as identified with genitals, body, social status (Bolin 447). Bolin states that as a political movement, the transgender community views gender systems as relativistic structures imposed by society, medical professions and privileged controllers of bodies like the state and religion (447).

Sex-change operations are very common in *Triton*. In America, in the 1950s, advances in medical technology made it possible for “patients” to receive hormones and undergo a sex reassignment surgery. Such surgeries were already done in Europe since the early twentieth century (Meyerowitz 376). Meyerowitz states that up to the 1960s, people who were identified as transgendered had been considered patients who needed to be cured and pathologized as the marginal subjects. By the early twentieth century, a few cases of surgery for human “inverts” referred simply to removal of body parts such as testicles or breasts. By the 1930s, stories of sex changes began to appear in English. American Media coverage of sex changes appeared in the late 1930s and 1940s (377-380). Sex-changes in these stories were presented by the media as unusual behavior, rare biological disorders, hormonal imbalance pathologies and astonishing surgical problems. Thus, transformative surgery was carried out to correct the mistakes of nature. Moreover, these stories were used to reinforce the stereotypes of gender and sexuality, and to discourage those who already started to ask whether it was possible to change sex, if so how and where. Individuals were

warned against the surgery, and it was underlined that not a normal male could be changed to a normal female and not a normal female to a normal male. Such surgery could be performed only on cases of intersexuality who were called invert, homosexuals or hermaphrodites because they were trapped in a wrong body, and in this dualistic vision of sex, science could and should correct the nature in trouble (382). Those who had an irresistible desire to have their sex changed surgically were considered as *psychopathia transexualis* as discussed by Cauldwell in 1949. They were believed to have unfavorable childhood environment, traumatic experiences or neurotic temperaments (385), depending on Freud's claim for the fundamental importance of childhood sexuality in the future adult's sexual behavior (Cook 36).

On the one hand, these stories expressed and incited hostility and negative cultural attitudes against nonintersexed transgendered people as deviations from the heterosexual norm along with the reinscription of what counted as masculine and feminine. On the other hand, however, these stories served as a crucial resource, causing people to reassess their own senses of self and imposed gender identities (Meyerowitz 393). After reading public stories of sex change, individuals came to a new sense of who they were and what they might become, and consequently, they started to envision gender change as a real possibility for themselves (378).

It is also remarkable to note that a masculine woman attracted less attention than an effeminate man, and generally, she was respected and admired for her manly qualities (Caprio 330), which reflects the valorization of masculinity in patriarchy. Although there was an ongoing debate about criminalizing female-female sex up to the 1950s, male-male encounters was forbidden by the law (Cook 73). When masquerading as the opposite sex is concerned, not females dressing as men but men dressing as women were prosecuted (Oram 274). Up to the 1950s, female-to-male sex changes predominated, and male-to-female surgery was more resisted (Meyerowitz 390). Bolin argues that male-to-female transexualism was used to support gender schema in the 1960s by dividing people with cross identification into men and women, and travestites were considered sick or pathological men, and transsexuals were women on whom nature had erred (482). This fear of and strong reaction against male homosexuality is reflected in *SSL* and partly in *LHD*. Female homosexuality, on the other hand, appears in *FM* but not as a desire to be suppressed but as a desire to be explored to break the hegemony of patriarchy and subordination of females. The 1967 Sexual Offences Act, which partially decriminalized male homosexuality in Britain, revealed a retreat from the thought that the law had a right and duty to produce and enforce a code of sexual rights and wrongs (Cook 70).

However, Weeks maintains that liberation expressed in the 1960s counterculture had its limitations. Sexual liberation still remained confined to the heterosexual libido (283). Sex roles were rarely challenged with still a rigid division of labor over childcare and domestic tasks. Weeks points out that up to the early 1960s, femaleness continued to be defined in terms of motherhood and home-building. Towards the end of the 1960s, a new ideal of the symmetrical family which was based on a sharing both work and domestic labour emerged but it was undermined by the continuing tradition that women were responsible for child-rearing, and social security system was still based on female dependency (283-285). This can be observed in Jeannine's and Joanna's patriarchal societies in *FM* and the male-dominated society in *SSL*. The major legislative reforms of the 1960s did little to challenge the female subordination but they led to a more militant movement in the 1970s, which can be seen in *Triton* (Weeks 257-259). The novels *SSL*, *LHD* written in the 1960s and *FM* as published in 1975 reflect all these limitations, and they are discussed in detail in the following chapters.

2.3 The New Wave Movement in Science Fiction

Robert Delany, Ursula Le Guin, Joanna Russ and Samuel Delany are considered the New Wave science fiction writers. The novels of the representatives and advocates of the New Wave movement are chosen for the discourse analyses in this study since they brought a new dimension to the conventional science fiction writing by calling the untouchable taboos including gender into question. The New Wave Movement in science fiction was represented by a group of British and American authors and associated with the London magazine *New Worlds* in the the1960s. *New Worlds* attracted writers, especially those who were dissatisfied with the old storytelling formulas and the lack of psychological sophistication in the 1950s' science fiction, because the New Wave Movement sought to break radically with the traditional way of writing (Platt 97). Moorcock states that former science fiction lacked "passion, subtlety, irony, original characterization, original and good style and a sense of involvement in human affairs, color, density, depth and on the whole real feeling" ("PF" 123). This movement hoped to revitalize the field by making it more serious, sophisticated, experimental and relevant to real people in the real world (Platt 97). Moorcock demands an engagement with the emerging counterculture, the militant attitudes and experimental lifestyles of contemporary youth in science fiction ("SFS" 25). The new wave produced a new generation which rejected their predecessors' ideological belief systems and turned to alternate forms of expression in the light of subversive theories

including postmodernism, poststructuralism and second-wave feminism. The New Wave brought innovation both in content and styles and played an important role in ushering science fiction into the realms of serious literature (Moorcock, "NW" 5; Seed 202). As a consequence, after World War II, science fiction assumed a new role which encouraged "satirical and mildly transgressive provocations" with the exploration of inner space with more complex subject matters, more developed characters and experimental narrative techniques (Istvan Csicsery-Ronay 49). Le Guin declares in her introduction to the *Norton Book of Science Fiction* that "It is fair to say that science fiction changed around 1960, and that the change tended towards an increase in the number of writers and readers, the breadth of subject, the depth of treatment, the sophistication of language and technique and the political and literary consciousness of the writing" (18).

Different portrayals of society and different models of human beings came into picture under the influence of this new tendency. The science fiction produced in the 1960s and 1970s created unstable, fragmented, and culturally, socially, politically, and ideologically pervasive futures. It is because the New Wave posed an intellectual and ideological challenge to traditional mindsets and represented a breakdown of the stability of boundaries, namely, established ideas about individual, gender and identity. As a result, the new exploration of sexuality came into picture with this New Wave because science fiction is very influential in destroying binary restrictions on sexuality and in challenging traditional gender representations by questioning conventional gender roles and stereotypes (Albinski 160). Thus, science fiction, under the influence of the New Wave has become the literature of alteration and resistance through the promotion of controversial content.

Heinlein, Le Guin, Russ and Delany, as the New Wave writers, aim to lead to openness to another way of knowing about and experiencing alternative gender identities to envisage the human beyond the established gender categories. In order to do so, they invent alternative worlds to show subversive possibilities through the denaturalization and mobilization of existing sex/gender categories. In these alternative worlds, the characters explore questions of gender identity beyond social constraints in societies which can no longer be conceived in terms of a monolithic and uniform structure that demands conformity or stability of the individual. Hence, the New Wave movement allows these writers to produce new subject-positions by expanding the boundaries of what is possible, what is imaginable, and what is liveable. To do so, they destroy the phallogocentric mode of signifying. Judith Butler explains that it is only through the loosening of the constraints of compulsory heterosexuality that queer genderings, including bisexual and homosexual possibilities, can emerge, and the artificial construct of gender can be overthrown (*GT* 95).

Consequently, instead of describing characters who are heterosexual only, these writers create characters with queer sexualities, genders and bodies to offer them as possible experiences. Thus, the new wave movement encourages the writers to utilize science fiction as a discursive space in which sex, sexuality and gender can be problematized and reterritorialized.

2.4 Postmodernism

Postmodernism, both as a literary movement and as the set of ideas reflecting cultural, historical and social logic and attitudes of the 1960s and 1970s, is important for this study because postmodernism questions the limited and restrictive boundaries arbitrarily imposed on being, gender, identity and subjectivity. The postmodernism of the 1960s is the result of the liberation from the intellectual, social, and sexual restraints of the 1950s (Hoffmann 30). In the 1960s and 1970s, the notion of a stable and fixed individual was shattered, and a new model of individual who is “changeable”, “unstable”, “illusory”, “made of fragments” with no fixed core and “an indissoluble unique essence” emerged (Hoffmann 13). The novels under examination in this study can be categorized as postmodern, considering both the literary techniques used, and the ideologies behind the construction of the characters and their postmodern gender/sexual identities. Thus, the discussion of postmodernism at this point provides an insight into the notion of a gendered subject that is exposed in *SSL*, *LHD*, *FM* and *Triton*, as well as into how this notion emerged and was shaped by the social, cultural and historical factors that were at work in the 1960s and 1970s. Heinlein, Le Guin, Russ and Delany employ postmodern aesthetics and postmodern ideology in order to create a subversive and deconstructive textual space so that they can deal with the problematics of gender, gender construction and sexual identity in their novels. So, postmodern aesthetics, like the fantastic mode, functions as “a disruptive and transgressive force which dismantles epistemology, ontology and established order” in their fictions (Hoffmann 86). Through postmodern techniques, including multiplicity of definitions, pluralism of viewpoints, defamiliarization, subversion, diffusion and decontextualization, these writers experiment, rethink, and redefine to present the inexpressible, the “unpresentable” and the “incommunicable” (Hoffmann 86) about gender and sexuality. As a result, they construct novel configurations of gender to include marginalized gender and sexual experiences.

A postmodernist discourse is valuable for these writers to deconstruct hierarchical oppositions, such as man/woman or culture/nature, which serve the structures of

logocentrism. Heinlein, Le Guin, Russ and Delany defamiliarize the so-called truth and meaning of compulsory heterosexuality by transgressing the boundaries of the patriarchal culture. Jonathan Culler argues in *On Deconstruction* that meaning is always a historical product but history cannot fix meaning since it is constantly re/produced “in processes of contextualization, decontextualization and recontextualization” (129). Heinlein, Le Guin, Russ and Delany create postmodern characters who are incoherent, discontinuous, contradictory, mobile, fluid, dissolved with “multiple selves, unstable and fleeting identities” (Hoffmann 79; Russell 56). Their realities are discursively produced and constantly open to redefinition in order to deconstruct the idea of unified, stable, coherent, consistent, fixed, natural gendered beings. These writers adopt the postmodern ideology which is based on “inclusiveness, multiplicity and tolerance” to offer a plurality of gender categories (Hoffmann 89). As Foucault suggests, postmodernism prefers “what is positive and multiple, difference over uniformity, flows over unities, mobile arrangements over systems. Believe that what is productive is not sedentary but nomadic” (*AO* xiii). Multiplicity functions as the liberating force and allows “all the possibilities in [one’s] personality” to be experienced (Hoffmann 63-64). Butler also celebrates the idea of a postmodern subject that is multiply constituted and moving in several directions. She advocates Braidotti’s assertion that multiplicity generates new possibilities of life, and thus, multiplicity is not the death of agency but its very condition (*UG* 194).

As for the characters in *SSL*, *LHD*, *FM* and *Triton*, as postmodern characters, their subjectivities are linguistically produced in the novels through Heinlein’s, Le Guin’s, Russ’ and Delany’s value-laden discursive practices. Postmodernism celebrates textuality, and language is accepted to constitute rather than represent selves (Fokkema 131). In “What is an Author?”, Foucault sees the subject as a “function of discourse”; “the subject (and its substitutes) must be stripped of its creative role and analyzed as a complex and variable function of discourse” (138). Similarly, Saussure explains that the meaning of *woman* or *man*, or the qualities identified as womanly or manly, are not fixed by a natural world, but socially produced within language, and they are plural and subject to change (cited in Weedon 23)⁷. Moreover, Fokkema maintains that discourse or language replaces the notion of psychological essence in postmodernism; character is either controlled by the language system, or is liberated in its linguistic dispersal, experiencing true existence within language (73). Peter Currie also formulates subjectivity as the trace of plural and intersecting discourses, and of non-unified, contradictory ideologies (64). In addition, Hans Bertens argues that postmodern characters as a discourse with a potential for discontinuity may, at any time, be replaced by another type of discourse (148). The characters in *SSL*,

LHD, *FM* and *Triton* whose discursive constructions are under investigation in this study are in process, and they are constantly deconstructed and reconstituted in the multiplicity of different discourses that exist in these novels. Thus, they are constantly open to redefinition and resignification as gendered beings. On the other hand, these characters are also constructed as subjects who are able to reflect upon their discursive constitution and the society in which they are placed. Therefore, they are capable of resistance to their construction by choosing from the options available. Such a postmodern character reflects a Foucaultian subject which is discussed later in this chapter.

2.5 New Gender Politics and Different Theories about Gender

As stated above, science fiction written after the 1960s has offered a political and ideological discursive space where an essentialist and fixed notion of gender and sexuality can be destabilized and reterritorialized by opening up new possibilities, which also reveals the vulnerability of existing discourses on sex and gender to reappropriation and subversion. This new tendency in science fiction can be explained through recent gender theories and gender politics. They bring about a novel understanding of the constitution of gender identities. After the 1960s, the meanings of gender have been rethought, rewritten and proliferated in an attempt to extend the norms of livability to include the sexually marginalized. This study mainly takes into consideration Butler's theories on gender which she argued first in her book *Gender Trouble: Feminism and the Subversion of Identity* in 1990. These theories shed light on and provide a greater insight in the analyses of gender constructions in *SSL*, *LHD*, *FM* and *Triton*. Since French Feminists, including de Beauvoir, Wittig, Kristeva, Irigaray and Cixious, have had a great influence on Butler, their views on gender are also referred to in this part.

SSL, *LHD*, *FM* and *Triton* reflect the recent gender politics which has offered challenges to established gender/sexual frameworks under the influence of a combination of movements concerned with transgenderism, transsexuality and intersexuality, which are left outside normalizing institutions and fixed models. Transgender refers to those who cross-identify or who live as another gender, but who may or may not have undergone hormonal treatments or sex assignment operations. Among transsexuals and transgendered persons, there are those who identify as men (if female to men) or women (if male to female), and yet others who, with or without surgery, with or without hormones, identify as trans, as transmen or transwomen (Butler, *UG* 6). Intersexuality refers to the biologic condition of being in between men and women (Sytsma xiii). Moreover, the term 'queer' is

used to refer to genders which are off center since they fall outside the heterosexual framework. Queer has developed as a way to broaden the definitions, so that the movement can be more inclusive: “Queer culture [...] in its openness and its non-specificity, potentially suggests the truly polymorphous nature of our difference, of difference within the gay and lesbian community” (Walters 7). Similarly, to Stein, queerness refers to a “nonnormative sexuality which transcends the binary distinction homosexual/heterosexual to include all who feel disenfranchised by dominant sexual norms - lesbians and gay men, as well as bisexuals and transsexuals” (Stein 50).

In the light of the recent gender politics, *SSL*, *LHD*, *FM* and *Triton* question ontological intelligibility, liveability and normativity in determining what does and what does not count as human. Heinlein, Le Guin, Russ and Delany fulfill the task of this new gender politics by reconstituting the human, by restructuring the question of what is and what is not liveable and by producing a new future for genders that do not yet exist or exist but have not been admitted as acceptable. In other words, these writers redescribe the gender possibilities that already exist but are made culturally unintelligible and impossible within given cultural domains. Butler explains the objective of new gender politics as to find out how to arrange the society in the way that it can embrace all possible lives for its institutional acceptance and support (*UG* 226). For this end, sexual minorities, including drag, butch, femme, transgender, transsexual persons, have started to enter into the political field to question the norms that govern contemporary notions of gender and existing gender categories, and to construe new modes of gendered beings from the late 1960s onwards (Butler, *UG* 29).

The common tendency the four novels in question share is to push understandings of heterosexual gender identities beyond the polarities of the essentialist debate. Butler’s theory of gender wages a war against the views which reduce the meaning of gender to the essentialist notions of masculinity and femininity. It is because the binary regulation of sexuality suppresses the subversive multiplicity of a sexuality which can disrupt the hegemony of heterosexuality (Butler *GT* 26). A biologically-based gender theory offers women and men forms of fixed gender/sexual identities which render the status quo natural and marginalize the attempts which aim to change it as unnatural (Weedon 27). Butler maintains that heterosexuality divides sexual choices into categories of a permitted and prohibited sexual practice. In this framework, bisexuality and homosexuality emerge as a construction of an outside. They are cultural possibilities that are rejected and accepted as impossible, unthinkable and unsayable within the existing cultural framework but at the same time they serve as the locus of subversion (Butler *GT* 98).

In the novels under study in this dissertation, heterosexuality is not rejected completely but the strict boundaries between the different genders get blurred, and it is attempted to erase the distinction between the permitted and forbidden gender categories through mobile and fluid bodies and sexualities. Butler is against the distinction made between heterosexuality and homosexuality since there may exist structures of psychic homosexuality within heterosexual relations and structures of psychic heterosexuality within gay and lesbian sexuality and relationships (*GT* 153). Furthermore, she argues that within psychoanalysis bisexuality and homosexuality are taken to be primary libidinal dispositions (98). Bisexuality is offered as the primary sexual orientation in *LHD*. Butler notes that the primary homosexual and bisexual desires are foreclosed by the taboo against homosexuality, and thus, heterosexualized genders form themselves through the renunciation and exclusion of the possibility of homosexuality (Butler, *JBR* 7; *BTM* 235). In other words, heterosexuality naturalizes itself by insisting on the radical otherness of homosexuality (*BTM* 65).

Heinlein, Le Guin, Russ and Delany all seem to acknowledge that gender is not natural or essential; rather, all the existing gender identities are constructions, and thus they can be deconstructed and reconstructed. Butler argues against the claims that gender is a truth that is somehow there, interior to the body, as a core or as an internal essence, something we cannot deny, something which, natural or not, is treated as given (*UG* 212). On the contrary, gender gets naturalized through being constructed as an inner psychic or physical necessity. Moreover, it is always a surface sign, a signification that produces the illusion of an inner depth, necessity or essence. Gender identity becomes intelligible through the cultural matrix which requires that certain kinds of identities cannot exist since they fail to conform to the norms of cultural intelligibility (*JBR* 134).

According to Butler, what is taken as the naturalized knowledge of gender is in fact a “changeable and revisable reality” (*GT* xxiii). She supports Derrida’s contention that “There is no nature, only the effects of nature: denaturalization or naturalization” (*BTM* 1, Derrida 170). She explains that the foundational categories of sex and gender are, in fact, the effects of a specific formation of power: “Those identity categories are in fact the effects of institutions [phallogocentrism and compulsory heterosexuality], practices, discourses with multiple and diffuse points of origin” (*GT* xxix). Butler remarks that when the constructed status of gender is disclosed, gender becomes a free-floating signifier with the consequence that man and the masculine might just as easily signify a female body as a male one, and woman and feminine a male body as easily as a female one (*ibid.* 10).

In *SSL*, *LHD*, *FM* and *Triton*, the proper gender categories which are strictly regulated and policed through normative taboos and laws are challenged by the non-normative, improper and subversive gender performances. Heinlein, Le Guin, Russ and Delany seem to expose that the imposed regulations and norms generate and maintain culturally accepted identities and performances; however, when the mechanism of the hegemonic regulatory power is disrupted, the repressed identities are liberated. Butler maintains that there is no proper gender, a gender proper to one sex rather than another (“IGS” 128). She points out that all the existing categories of sex/gender are normative (*UG* 53). Butler explains normativity as the process of normalization, during which certain norms, ideas and structures provide criteria for normal men and women and decide which expressions of gender are acceptable and which are not. She maintains that normalization restricts the meaning of gender by imposing exclusionary gender norms. Hence, the normative heterosexual law of patriarchy is repressive and regulatory, and prohibitions exerted by this law produce identities that fit into cultural intelligibility (Butler, *GT* 173; *BTM* 1).

Butler, in her theorization of gender as normative, is influenced by Foucault, who proposes that to be sexed is to be subjected to a set of social regulations which function as the formative principle of one’s sex and the univocal construct of sex; that is, one is one’s sex and therefore not the other (Butler, *GT* 122; Foucault, *HS* 139). Furthermore, Foucault suggests that truth of heterosexuality is produced precisely through the regulatory practices that generate coherent identities through coherent gender norms. Thus, homosexual (or trans- or inter-sexed) bodies can transgress the regulative strategies of sexual categorizations (*HS* 139-141). Foucault states that regulatory power acts upon a pre-existing subject by shaping and forming that subject, and to become subject to a regulation is to become subjectivated by it, that is, to be brought into being as a subject through being regulated (*HS* 81, 82). Therefore, for Foucault, sex can never be liberated from power because the formation of sex is an enactment of power. In this respect, sex becomes an object that productive power formulates, regulates, and produces. As a proponent of Foucault, Butler also maintains that the unity of gender is the effect of a regulatory practice of the imposed heterosexuality. This explains why the efforts to denaturalize sexuality and gender have been taken as the main enemy of the normative frameworks of compulsory heterosexuality that operate through the naturalization and reification of heterosexist norms (*BTM* 93).

Butler seeks the best way to “trouble” the gender categories that support gender hierarchy and compulsory heterosexuality (*GT* xxviii). In *Gender Trouble*, she proposes

that non-normative sexual practices can problematize the stability of gender as a category (xi). She insists that female and male are no longer stable notions, their meanings can be troubled and unfixed by means of their troubled significations and transgressive rearticulations (*UG* 206-207). She draws attention to new forms of gendering that have emerged in the light of transgenderism and transsexuality which call the dominant heterosexual frame into question by exposing the constructed and performative dimension of gender. These new queer gender identities display how the realm of gender possibilities can be expanded through the proliferation of gender categories (*JBR* 10).

The discourse analyses of the gender constructions of the characters in *SSL*, *LHD*, *FM* and *Triton* are based on Butler's performativity theory of gender. Butler explains that gender is not exactly what one is or what one has (*UG* 41). She adopts de Beauvoir's assertion that gender is not something one is but something one does (*GT* 12). She defines gender as "a set of repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being" (*GT* 43-44). As influenced by de Beauvoir, Butler theorizes gender as an "originating activity incessantly taking place", a construct, a process, a project occurring in a culture where it is impossible to be without gender (*JBR* 26). Butler states that gender is not a fact but gender is performative; that is, the various acts of gender create the idea of gender as their effect and without those acts, there would be no gender (*GT* 140). So gender is a construction which requires our belief in its necessity and naturalness.

At this point, it is important to highlight Butler's assertion that the effect of gender requires a performance that is repeated. To be more precise, the effect of gender is produced through a stylized repetition of acts, bodily gestures and movements over time that constitute the illusion of a gendered self and the effect of an internal core (Butler, *GT* 178). This repetition involves a reenactment and reexperiencing of a set of meanings and norms which are already socially and culturally established (178). The performative nature of gender exposes that the essence and identity are fabrications manufactured and sustained through repeated bodily acts and discursive means (173). Thus, performativity should not be understood outside of a process of iterability, a regularized, constrained and ritual repetition of norms.

Furthermore, through the practice of gender performativity, the mechanisms by which the reality of gender is reproduced are contested and altered in the course of citation (Butler, *UG* 218). In this aspect, performativity is productive since it promises disruption and subversion. So, the force of the performative lies in its power to rupture. Heterosexual identity is both produced and destabilized in the course of the reiteration since

heterosexuality requires to be instituted again and again; thus it runs the risk of becoming de-instituted at every interval (*GT* 42). To put it differently, if heterosexuality is compelled to repeat itself in order to establish the illusion of its own uniformity and identity, then this is an identity at risk since it can fail to repeat or this act of repetition can be redeployed for a transgressive performative purpose (Butler, *JBR* 130-131). Therefore, this disruption and instability offer a subversive, de-instituting and deconstructing possibility in the very process of repetition, namely, the power that undoes the very effects by which sex is stabilized (Butler *BTM* 10). Butler describes subject as unstable and ever-shifting, since it is constituted by its repeated failure and reversals (Butler *JBR* 91), and the characterization of identity as an ongoing and repeated failure provides the basis for Butler's theorization of gender as performative.

Butler develops her gender theory, which sheds light on the discursive constructions of genders in the novels under investigation here, by deriving ideas from Nietzsche, the Althusserian interpellation as discussed in his article "Ideology and Ideological State Apparatuses" (1971), that individuals are interpellated or called into subjectivity by ideology. Butler has also been influenced by Austin's Speech Act Theory in *How to Do Things With Words* (1965) and Derrida's response to Austin in his essay "Signature, Event, Context" (1972). Austin distinguishes between illocutionary and perlocutionary acts of speech, that is, between actions that are performed by means of words and those that are performed as a result of words. He explains that performance utterances actually perform the act in the utterance of it (99). Butler argues that if a word does a thing, the word not only signifies a thing but enacts that thing as well (*ES* 215). Butler analyzes the formation of gendered and sexed identities within a law that operates through the performative interpellation of the subject. The subject is retroactively and performatively hailed into gender in much the same way as Austin's ship is named through the action which the performative sentence "I name this ship The Queen Elizabeth" (5) performs when uttered. Moreover, Althusser's "man on the street" assumes his subject position in response to the policemen's call "Hey, you there!" (162-163). Butler replaces Althusser's "Hey, you there!" with the statement "It's a girl" which is uttered when an infant emerges from the womb or when a fetus is seen on an ultrasound scan for the first time (*BTM* 7, 121; *JBR* 7). Thus, the statement "it is a girl" is a performative one in which the girl, rather than being described, is interpellated as and thereby becomes a sexed and gendered subject. These words not only describe the infant, but they constitute the subject in the act of naming it. In that act of naming, the *it* is gendered as either a boy or a girl.

In *SSL*, *LHD*, *FM* and *Triton*, gender is presented as being ideologically, culturally and historically constructed and then imposed on the characters. As explained above, Butler's poststructuralist rewriting of discursive performativity starts out from the idea that one is not born but rather called a woman or a man, and it is the discourse that does the metaphorical calling. From this perspective, gendering precedes the emergence of the human (*BTM* 7). Butler emphasizes that gender is always a doing, though not a doing by a subject who might be said to preexist the deed. Butler has been influenced by Nietzsche's insight in *On the Genealogy of Morals* that "there is no being behind doing, acting, becoming; the doer is merely a fiction imposed on the doing - the doing itself is everything" (13). As already stated, medical interpellation serves for the interpellation of gender by changing an infant from an *it* to a *she* or a *he*. Moreover, Butler asserts that the "girling" of a girl or the "boying" of a boy does not happen once, but the initial interpellation is reiterated over time so that the naturalized effect of gender is reinforced or contested since this naming sets up the boundaries through the repeated inculcation of a norm (*BTM* 8). In her gender theory, Butler insists that "There is no gender identity behind the expressions of gender: that identity is performatively constituted by the very expressions that are said to be its results" (*GT* 33). Therefore, if one is girled or boyed from the very start, then there is no free subject who chooses her or his gender style. So, her or his choosing is inevitably and already circumscribed within the bounds of the imposed and regulatory gendered and sexed discourses which will limit acceptable gender styles (*BTM* iv).

Yet, influenced by Derrida's ideas that were revealed in the late 1960s and 1970s and Foucault's ideas that were exposed in the 1970s and early 1980s, Butler rejects the idea that context and convention can fix and determine meaning, and she asserts that there is always potential for agency for a gendered being through subversion, refusal and revolt, which she calls the sign's unanticipated futures (*JBR* 214). In *Gender Trouble*, she maintains that it is possible to reenact gender in ways that work against heterosexuality since gender identity is a contingent construction which assumes multiple forms even as it presents itself as singular and stable. It is an open assemblage that permits of multiple convergences and divergences without obedience to normative definitions and regulatory practices (*GT* 22). Thus, the sites of disruption, confusion, error and trouble in regulative norms can function as points for a certain resistance to heterosexual classification and identity. Individuals can make use of disobedient, subversive and radical ways of responding to the performative, interpellative call of the law, thus subverting existing norms (*JBR* 140). Butler explains that gender transformation means disrupting what has

become settled knowledge and knowable reality (*UG* 27). She insists that rejection, “virtuous disobedience” and resignification are key components of positive deconstruction and subversion (*JBR* 10). To Butler, it is essential to resignify the basic categories of ontology, of being human, of being gendered, of being recognizably sexual so that established norms can be destroyed, expanded or reworked (*UG* 38).

Therefore, the conceptualization of gender as a performance is useful to explain how the characters in *SSL*, *LHD*, *FM* and *Triton*, through their performances, attempt to proliferate gender configurations outside the restricting frames of compulsory heterosexuality, and by doing so, how they bring the forbidden and permitted gender identities to the same level as both being effects and constructions. Butler maintains that through performativity, dominant and nondominant gender norms can be equalized (*UG* 209). In fact, the notion of an essential, original sex and a true or abiding masculinity or femininity are constructed as part of the strategy that hides gender’s performative character and the performative possibilities for proliferating gender (*GT* 180). Butler states that categories like butch and femme were not copies of a more originary heterosexuality since the original, the authentic and the real are themselves constituted as effects, and all gender identities are performative, imitative and unreal, a copy of a copy without an original (*ibid.* 157). So Butler calls compulsory heterosexuality into question by suggesting that heterosexuality is unreal and a parodic effect of abandoned desires like all other genders/sexes:

Gender is a kind of imitation for which there is no original; in fact, it is a kind of imitation that produces the very notion of the original as an effect and consequence of the imitation itself [...] The naturalistic effects of heterosexualized genders are produced through imitative strategies [...] In this sense the reality of heterosexual identities is performatively constituted through an imitation that sets itself up as the origin. In other words, heterosexuality is always in the process of imitating and approximating its own phantasmatic idealization of itself (*JBR* 128).

Butler collapses the distinction between sex and gender by claiming that there is no sex that is not always already gender, and sex assigned at birth can be regarded as culturally and socially constructed gender (*GT* 11; *UG* 97). Therefore, gender should not be taken as “the cultural inscription of meaning on a pre-given sex” (*GT* 11). Gender is not to culture as sex is to nature. Butler sees gender as “the discursive and cultural means by which sexed nature or a natural sex is produced and established as prediscursive prior to culture, a politically neutral surface on which culture acts” (*GT* 11). Thus, the production of sex as prediscursive is the effect of the apparatus of cultural forces.

As for French feminist writers, they have influenced Butler's theorization of gender, and they have also had great impact on the attitudes, views and perception of gender-related issues. This impact can also be traced in Heinlein's, Le Guin's, Russ' and Delany's production of their novels. Two French feminist writers, de Beauvoir and Wittig refuse the essentialist doctrines of sex and gender (*SS* 33; *SM* 2). Butler's conception of gender as performance is very similar to de Beauvoir's description of gender as *becoming*. De Beauvoir, in her book *The Second Sex*, formulates gender as a cultural affair, an incessant project, a daily act of reconstruction and interpretation end note (*SS* 34; *JBR* 26). Similarly, Butler suggests that "Taking on a gender is a subtle and strategic project, and becoming a gender is an impulsive yet mindful process of interpreting a cultural reality laden with sanctions, taboos and prescriptions" (*JBR* 26). Butler maintains that Simone de Beauvoir's very well known statement "One is not born a woman but rather becomes one" from *The Second Sex* (xxiv, 34) reveals her idea that gender is constructed, and thus *woman* itself is a term "in process, a becoming, a constructing ... [and] as an ongoing discursive practice, it is open to intervention and resignification" (*GT* 43). De Beauvoir suggests that no one is born with a gender, gender is always acquired, and to become a woman is a purposive and appropriate set of acts, the gradual acquisition of a skill (*SS* 267-26). Depending on de Beauvoir's assertions, Butler maintains that the choice to acquire a certain kind of body, to live or wear one's body a certain way implies a world of already established corporeal styles. Thus, to choose a gender is to interpret received gender norms in a way that reproduces and organizes them as new (*JBR* 26). Butler also maintains that one is born with "a sex, as a sex, sexed, and that being sexed and being human are coextensive and simultaneous. Sex is a human attribute and there is no one who is not sexed" (*GT* 142). However, unlike Butler, de Beauvoir states that sex does not lead to gender, gender cannot express or reflect sex. While sex is static with no chance to be changed, gender is the variable cultural construction of sex, the myriad and open possibilities of cultural meaning (*GT* 142).

In addition, de Beauvoir suggests an alternative to the gender polarity in her notion of the body as a "situation" which means that the body is a field of cultural possibilities (*SS* 34). The body becomes a meeting point of culture and choice, and "existing" one's body becomes a personal way of taking up and reinterpreting received gender norms (45). De Beauvoir criticizes the fact that the female sex is restricted to its body, and the male body becomes the instrument of radical freedom. She proposes that the female body must function as the instrument of women's freedom, not a defining and limiting essence (37). She also states that the asymmetrical relationship between woman and man does not result

from nature but politics, and the preservation of the body/mind dualism, that is, the cultural association of mind with masculinity and body with femininity is symptomatic of the very phallogocentrism (*SS* 32-33, 43; Butler, *GT* 17). Wittig similarly points out that it is a misconception that one must understand that men are born with a faculty for the universal and that women are not reduced at birth to the particular: “The universal has been, and is continually, at every moment, appropriated by men... It is an act, a criminal act, perpetrated by one class against another. It is an act carried out at the level of concepts, philosophy, politics” (*SM* 80).

Monique Wittig who wrote an influential article “One is Not Born a Woman” extends de Beauvoir’s theory on the gender identity (*SM* 9-21). Like Butler, Wittig also rejects distinction between sex which she sees as a political and cultural interpretation of the body and gender. To Wittig too, the category of sex is fully politically invested, naturalized but not natural (*SM* 5, 9): “We have been compelled in our bodies and our minds to correspond, feature by feature, with an idea of nature that has been established for us” (9). She asserts that the terms ‘woman’ and ‘man’ are constructs that serve to stabilize and consolidate a binary and oppositional relation, the economic needs and the reproductive aims of a system of compulsory heterosexuality (2). Wittig explains that sex is taken as an “immediate given”, “a sensible given”, “physical features” belonging to a natural order, which is, in fact, a “sophisticated and mythic construction, an imaginary formation” (11-12). She also notes that there is only one sex, the feminine because to be male is not to be sexed since to be sexed is a way of becoming particular and relative but males are universal (*SM* 60- 63).

Wittig sees sex as a mark that can be erased or obfuscated through practices that effectively contest regulatory institutions. She suggests that “the advent of individual subjects demands first destroying categories of sex” (*SM* 20). In “The Category of Sex”, Wittig advocates a sexless society in which sex is eradicated: “a new personal and subjective definition for all humankind can be found beyond the categories of sex” (8). She states that the dissolution of binary restrictions and the destruction of sex are necessary for women to gain the status of a universal subject. Like Butler, she maintains that the power of heterosexuality can be contested through a deconstructive and reconstructive set of strategies for reconfiguring sexed bodies outside the oppressive categories of sex (*SM* 80-81). Thus, queer genderings can emerge as a category that can radically problematize normative genders as stable political categories of identifications. In “Paradigm”, Wittig states that the production of nature operates according to the norms of compulsory heterosexuality, and the emergence of homosexual desire can destabilize the categories of

sex: “If desire could liberate itself, it would have nothing to do with the preliminary marking by sexes” (114). Wittig offers an experience beyond the categories of identity to create new categories from the ruins of the old, new ways of being a body within the cultural field. So, Wittig argues that a lesbian is not a woman or a third gender but one who refuses to become either female or male, woman or man, a concept which is beyond the category of sex (*SM* 32).

Like the others above, Foucault also rejects the concept of natural sex. Foucault, in the first volume of *The History of Sexuality* describes the category of sex as a “fictitious unity” (117). The category of sex belongs to a juridical model of power that reinforces a binary opposition between the sexes (*HS* 89). Foucault, like Wittig, seeks to subvert the binary configuration of power. However, his tactic is not to transcend the power relations and gender identities but he offers the strategy of multiplication of productive forms of power and their various configurations to subvert gender hierarchy since their proliferation and multiplication will render binary oppositions meaningless in a context in which they abound (100-101). Thus, the Foucauldian model of emancipatory sexual politics suggests that the destabilization of sex results in the release of a primary sexual multiplicity, primary polymorphousness repressed by regulative culture (92). Furthermore, Foucault argues that any sex is produced by complex interactions of discourse and power. Sexuality resides within matrices of power that are always produced or constructed within specific historical practices, both discursive and institutional (152).

Like Foucault, Wittig claims that sex is discursively produced and imposed upon social life (*SM* 77). She assumes the political task which is to overthrow the entire discourse on sex, and to overthrow the very grammar that establishes gender as an essential attribute of humans. Wittig notes that gender itself is naturalized through grammatical norms, and hence, the conception of gender can be changed through the alterations in the grammar gender is expressed in. So, gender needs a new language that will allow for resignifiable and expansive categories that resist both the binary and essentializing grammatical restrictions on gender (84). The same tendency can be observed in Heinlein, Le Guin, Russ and Delany. These writers play with the language and coin new words to destabilize the established gender categories since the patriarchal language does not allow them to express the subversive gender identities in their fictions. However, it is also noteworthy that their attempts do not liberate them completely and they are still bound by this language. This limitation is referred to later in the following chapters.

Since this dissertation studies how gender is linguistically constructed in discourse as the effect of language, the emphasis is also placed on how patriarchal language imposes

strict gender categories through binary oppositions. The French feminist writers Kristeva, Irigaray and Cixous have a tendency to define femininity and masculinity as the qualities that are part of writing strategies and aspects of language. In *Tales of Love*, Kristeva describes the subject as unstable, in process and constituted in language (24, 26, 374). She defines femininity as a property of patriarchal language which identifies females with the marginalized, silenced and repressed aspects of a monolithically patriarchal symbolic order. Kristeva offers a specifically feminine locus of the subversion of the paternal law within language to which women have no access. To do so, she aims to develop an alternative to Lacan's theory about the *Law of the Father* which structures all linguistic signification (*OPD* 138). This is termed as *symbolic* and she offers *semiotics* which is a dimension of language associated with the maternal body (*RPL* 57). In *Revolution in Poetic Language*, Kristeva links symbolic language to masculinity and semiotic language to femininity and argues that both aspects of language, the feminine and the masculine, are open to all individuals, irrespective of their biological sex. So, she emphasizes feminine and masculine modes of language rather than women and men to foreground her theory of subjectivity. This emphasis marks a shift from biological sexual difference to subjectivity as purely an effect of language which has feminine and masculine aspects. The semiotic stands for the possibility of the subversion, displacement and disruption of the signifying process of the paternal law through original libidinal multiplicity, the multiplication of meanings and semantic non-closure. Poetic language, with its potential to disrupt, subvert and displace the paternal law, can lead to the recovery of maternal body, which Kristeva sees as the locus of multiplicity in opposition to the univocity of the paternal signifier. Kristeva suggests that poetic language and its semiotic expressions, with their subversive and disruptive potential to challenge the hegemony of the paternal law, can break the taboo against homosexuality and other queer genders (*RPL* 57-71).

Similarly, for Luce Irigaray, sex is neither a biological nor a social category but a linguistic one. In *This Sex Which is not One*, she states that the masculine sex is the one sex, and femininity is the sex which is "neither one nor two" but that which cannot be captured by number since she resists all definitions (26). She notes that within a man-made phallogocentric language and hegemonic western representation, women constitute the unrepresentable (110-111). Irigaray insists that it is necessary to create a different language to escape the mark of gender in the phallogocentric language (119, 132-135).

On the other hand, Helene Cixous is influenced by the anti-essentialism of Derrida's deconstruction, and she brings together his notion of logocentrism and phallogocentrism (*HCR* xviii-xx). She argues that masculine sexuality and masculine

language are phallogentric and logocentric, seeking to fix meaning through a set of binary oppositions including father/mother, head/heart, intelligible/sensitive, logos/pathos, which rely for their meaning on a primary binary opposition of male/female (or penis/lack of penis), which guarantees and reproduces the patriarchal order. In *SSL* and *LHD*, the imposition of fixed gender categories through patriarchal language can be seen clearly. This hierarchization of meaning serves to subordinate the feminine to the masculine order (*HCR* 31-39; *Sorties* 92-93). According to Cixous, writing can become a way of giving voice to repressed female sexuality and the female libido which it sustains (“LM” 250). This tendency can be observed in *FM*.

Lastly, body is an important dimension of gender identity, and in this study, bodies are studied as a construct as well. Heinlein, Le Guin, Russ and Delany experiment with the bodies of the characters in different alternative constructions in their novels by denaturalizing, resignifying and proliferating bodily categories beyond the binary frame. Butler states that like sex and gender, the body is itself a construction and an instrument on which cultural meanings are inscribed (*GT* 12). For this reason, Butler considers the boundary and surface of bodies as politically constructed (*GT* xxxi). The body does not precede or cause gender but it is an effect of genders. Therefore, there is no natural body which preexists culture and discourse since all bodies are gendered from the beginning of their social existence. Butler believes that the body gives rise to language and that language carries bodily aims and performs bodily deeds (*UG* 199). As discussed earlier, the body is linguistically and discursively constructed through performative utterances such as *it is a girl or a boy*. The bodily figures that do not fit into either gender fall outside the human and belong to the domain of the dehumanized (Butler, *GT* 142).

To sum up, in the light of Butler’s gender theory, the characters in *SSL*, *LHD*, *FM* and *Triton* are taken as beings whose genders are discursively, ideologically, historically and culturally produced. Since the reality of gender is generated through the repeated gender performances, the discourse analyses focus on how the characters do and/or undo their genders through the reiteration of certain gender acts and norms. While some characters’ repeated performances stabilize and consolidate the institutionalized gender identities and categories, others’ failure in citing the norms subvert and destabilize them through their transgressive, unintelligible acts.

2.6 Foucault's Theory on Discourse as a Locus of Resistance and Production in relation to Power/Knowledge/Subjection

The discourses that are produced by Heinlein, Le Guin, Russ and Delany in their novels are important since they both shape and also reflect the ways the characters think, perceive and react in a given culture. These discourses are approached in this dissertation according to Foucaultian views of discourse which put discourse in relation to power, knowledge and ideology. Foucault challenges the modernist tradition dominant since the Enlightenment by countering the definitions of truth, knowledge, power and the subject that ground the Enlightenment tradition, and by breaking down modernist dichotomies (Hekman 1). Foucault's theory on discourse and subject provide an insight into this study since it explains how discourses, institutions and power relations determine the existing gender identities. It is also helpful in the discussion of the emergence of gendered subjects with agency to resist their imposed constitutions as well as of how the gender categories change in different historical contexts. In the light of Foucault's theories, the characters in *SSL*, *LHD*, *FM* and *Triton* are analyzed as historically constituted subjects either as effects or producers of discourse within certain power relations and ideologies in this study. Moreover, the performances of the characters are studied to find out whether they are Foucault's docile bodies, self-regulating and self-policing subjects produced by bio-power or they are Foucault's resisting subjects who are engaged in the new ways of producing selves and bodies to attain different modes of beings.

In *The History of Sexuality*, Foucault argues that discourses are not natural but they are part of the effects of power, and people are able to resist the forces of power and discourse when they recognize this. The discourses, institutions and technologies on gender produce categories of sexual practices and sexual identities, by which people are marked as particular kinds of subjects, normal or deviant, and these categories are always liable to change according to the circumstances (*HS* 97-101). Moreover, through the term micro-power, Foucault explains that discourses "write" the body, or shape the ways in which bodies are understood and function in *Discipline and Punish*. As these discourses change across history, so does the body or rather, the way in which we understand and code our bodily functions changes as well (*DP* 137-138).

The existing discourses in the novels in question draw the boundaries within which the characters perceive themselves and others from other worlds and cultures as well as how they perform their genders/sexes. In *The Archeology of Knowledge*, Foucault suggests that discourses structure our sense of reality, and he is concerned with the way that

discourses inform the extent to which we can think and act only within certain parameters at each historical conjuncture since our thoughts and actions are influenced, regulated and to some extent, controlled by different discourses. Thus, although he sees the real and truth as constructed through discursive pressures, he is also well aware of the effect of this reality or truth on thought and behaviour (AK 125, 147).

Each society in the novels under investigation here exposes its own regime of truth which also shapes the existing discourses of gender and sex. Foucault argues that every society has its general politics of truth that serves to regulate the production, distribution, functioning and circulation of discourses around which there always exists a struggle concerning the status of truth (PK 126). Truth is a combination of two practices, a discursive and a non-discursive one which is called power (PK 7). In *The Archaeology of Knowledge*, Foucault maintains that discursive formations are the organising principles of an episteme (214). Thus, since knowledge and truth are not essential and ahistorical, but are produced by epistemes (HS 152), they are caught up in power struggles (94). Foucault uses the term “games of truth” to emphasize that disciplining institutions that impose regulatory norms and taboos authorise their activities by claiming to be speaking the truth. So, what is known or accepted as true is, in fact, the effect of the play of power and domination (Kreitzman, MF 117). Thus, we can suggest that what the characters think, understand and know about their gender identities is not inevitable but because of the way in which their episteme is ordered, and they internalize it through the imposition of the discursive occurrences. As a result, in most cases, they have very little understanding that their genderings could have been different. Foucault also draws attention to the possibility of constituting “a new politics of truth” or “of detaching the power of truth from the forms of hegemony, social, economic and cultural” (HS 133).

In *SSL*, *LHD*, *FM* and *Triton*, power that is exerted by the institutions, including state regulations, police force, schools, marriage, family and religion, and knowledge, as produced by these institutions, play an important role in the production of discourses. Foucault offers a completely novel understanding of power as a relation which produces knowledge in *Discipline and Punish*. Knowledge and power are intrinsically tied together, and they condition each other: “We should admit rather that power produces knowledge...that power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations. These are power-knowledge relations” (DP 27). Therefore, the configuration of power, knowledge and truth essentially constitutes discourse. Moreover, it is because of truth, power and knowledge,

discourse has effects (*HS* 101). Foucault states that “discourse can be both an instrument and an effect of power, but also a hindrance, a stumbling-block, a point of resistance and a starting point for an opposing strategy” (*ibid.* 101). Thus, while discourse conveys, generates and reinforces power, it, on the other hand, undermines and exposes it, renders it fragile by making it possible to thwart it (*ibid.* 101). Similarly, in *The Order of Discourse*, he maintains that “discourse is not simply that which translates struggles or systems of domination, but is the thing for which and by which there is struggle” (211). Therefore, the spaces of knowledge are always already a battleground and a space of contest and struggle.

Foucault does not see power as a form or an attribute that can be held or dispersed, withheld, frustrated or transferred, it is not a possession or property of a dominate class, state or sovereign but a strategy, maneuvers, tactics, techniques, functionings, and it “functions in the form of a chain” and is exercised through “a net-like organization” (*DP* 26). In this regard, it is fluid, flexible, and dynamic. Foucault suggests that “power is everywhere not because it embraces everything but because it comes from everywhere” (*HS* 93). He rejects the juridico-discursive model of power that limits and prohibits since it is restrictive, oppressive, productive of nothing (*ibid.* 87-89). Foucault insists that power is productive rather than purely negative: “we must cease once and for all to describe the effects of power in negative terms: it excludes, it represses, it censors, it abstracts, it masks, it conceals. In fact, power produces: it produces reality: it produces domains of objects and rituals of truth” (*DP* 194). Power only exists when it is exercised, and it produces knowledges, subjects, social relations (*PK* 59).

Foucault argues that where there is power, there is freedom: “power relations are possible only insofar as the subjects are free” (“*EC*” 292) since power is exercised only over free subjects (“*SP*” 221). After that, they can take the responsibility of constituting the self according to their own desires. In “The Subject and Power”, Foucault maintains that freedom is not the opposite of power. It is never outside power relations but occurs when power relations shift through reversal or resistance. To put it differently, power presupposes freedom in the sense that to be free means that one has a field of possibilities in which several ways of behaving can be realized, and they are able to choose from a range of possible ways of acting (“*SP*” 221-226). As for the characters in *SSL*, *LHD*, *FM* and *Triton*, they gain freedom to practice their power as a result of their recognition that they are constructed, and that there are alternative ways of constructing their selves. This also brings awareness that it is possible to do their genders/sexes and bodies differently from what is dictated to and imposed on them by regulatory power.

Thus, in this study, the characters are not seen only as effects of power and discourses but also as the subjects who are capable of exerting power to resist the way in which they are produced, categorized and regulated by power by producing counter-discourses. Foucault argues that where there is power, there is resistance, and power depends for its existence on the presence of a “multiplicity of points of resistance” and the plurality of resistances should not be reduced to a single locus of revolt or rebellion (*HS* 92-97). So, power produces, as one of its effects, a resistance: “in power relations there is necessarily the possibility of resistance because if there were no possibility of resistance (of violent resistance, flight, deception, strategies capable of reversing the situation), there would be no power relations at all” (“EC” 292). Resistance involves shifts and changes in power relations, and shifting power relations can end a situation of domination and increase possibilities for freedom (*HS* 90; *PK* 85).

Foucault’s definition of subject is important in this study to describe them both as constructed and constructing. They are constituted both as subjects and objects of knowledge and power. Hence, they either exercise or submit to power relations. Foucault refers to subjection, in *Discipline and Punish*, with a double meaning: *assujettissement* means both subjection in the sense of subordination and becoming a subject (26). As explained above, to Foucault, individuals are constituted as an effect of power/knowledge networks through regulatory practices and normalization but they are not helpless objects only formed and moved by power (*HS* 128). On the contrary, they are capable of critical reflection on their own constitutive conditions, and so, they have an opportunity and capacity to resist their imposed subjectivity and refuse the normative practices and alter power relationships as well (*HS* 128; *DP* 26). In the novels studied here, some of the characters emerge as potentially active agents capable of working on the self to discover “ontologically who they are and what they are capable” (Bernauer et al., *TFF* 8). Their process of self-constitution involves the exploration of possibilities for new subjectivations, new ways of producing the self, new fields of experiences, pleasures and relationships, and modes of living and thinking to transform the imposed subjectivity. Foucault describes this process as the “care of the self” or “ethics” which is necessary for liberating the self from oppressive taboos and morality concerning the imposed gender identities (*CS* 18). “Care of the self” provides a way of using disciplinary practices in emancipatory ways by subverting the harmful effects of self-policing, challenging, contesting and changing the constitutive conditions of unwanted subjectivity, which, in turn, increases possibilities for active participation in the creative process of self-making (*TFF* 10-12; O’Grady 108; Oksala 12). It is within this space of possibility, a space of self-

creation, self organisation and self-invention that the self may transform itself and attain a different mode of being (*TFF* 18-20).

Moreover, Foucault's *archaeology* describes the possibility and availability of various subject positions, and allows for the space of transgressive thought to be able to "think otherwise" (*AK* 16). Foucault's strategies of thinking otherwise are aimed at producing new thoughts to induce a crisis, a problematisation and a collapse of identity in the present: "thought must shock itself into something new, into the space of difference by confronting the Outside" (K. Robinson 265) as a positive, productive and creative force. So, the subject can enter into the formation of new social processes and think differently outside of the given knowledge, power and self (*UP* 9).

In addition to the points stated above, the plurality of discourses on gender and their interaction with one another is an important motive in the novels under investigation. The existence of different discourses in these novels is important for the resistance of queer gendered beings against compulsory heterosexuality. Foucault argues in favor of a pluralization of discourses which rather than prohibit, multiply the points of resistance within the field of power. The multiple potentiality derives from Foucault's claim that the discursive element is reversible, which explains the production of homosexuality as a perversion and its later reversal as the means of producing positive homosexual identity (*HS* 157): "Homosexuality began to speak in its own behalf, to demand that its legitimacy or 'naturalness' be acknowledged" (101). Foucault suggests the notion of a "reverse" (or an inversion of) discourse as the possibility of transformation, "the tactical polyvalence of discourses", which produces its own resistance (100-101). According to Foucault's repressive hypothesis, the prohibiting or limiting law is, in fact, productive of the sexuality it claims to regulate (10-12). Thus, instead of repressing homosexuality, the taboo against homosexuality produces the desire it is supposed to proscribe. Homosexuality is produced in order to repress it and to render heterosexuality intelligible and secure.

As discussed earlier in this chapter, the body gains importance in the discussion and analysis of gender. The bodies of the characters in *SSL*, *LHD*, *FM* and *Triton* are both the sites where power is exercised to regulate and police the sexual desires and practices and also the sites where the resisting characters struggle to resist. The sexual body is always discursive in the sense that it is an object of scientific discourses and disciplinary technologies. Foucault sees the body as a central component in the operation of power relations (*DP* 26), because the body becomes a locus of resistance to power: "Power, after investing itself in the body, finds itself exposed to a counterattack in the same body" (*PK* 56). Moreover, genealogical analysis reveals the body both as an object of knowledge and

as a target for the exercise of power. The disciplines, instruments of and techniques of power aim to train bodies and certainly create the docile body as an object and target of power through normalization and biopower (*HS* 141-143). What Foucault calls *biopower* is a particularly modern form of power linking together power, sexuality and the body. It is a power “working to incite, reinforce, control, monitor, optimise, and organise the forces under it: a power bent on generating forces, making them grow, and ordering them, rather than one dedicated to impeding them, making them submit, or destroying them” (*HS* 136). The basic idea of biopower is to produce docile bodies, namely, self-regulating subjects. The disciplinary mechanisms do not shape subjectivity only by external force; they also function through being interiorized (*HS* 139-141). Foucault explains the docilization process as follows: “the body is directly involved in a political field; power relations have an immediate hold on it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs” (*DP* 25).

2.7 Critical Discourse Analysis

In this study, Critical Discourse Analysis (CDA) is adopted for the analyses of *SSL*, *LHD*, *FM* and *Triton* since it investigates the interrelations between gender, power and ideology in discourses. Discourse is defined as “the flow of knowledge, and/or all societal knowledge stored throughout all time which determines individual and collective doing and/or formative action that shapes society, thus exercising power” (Wodak and Meyer 34). As explained above, gender is viewed as an ideological, cultural, historical and discursive construct in this study. The realities of the characters are discursively constructed, and CDA casts light on the discursive nature of identities by revealing how discourses produce both social and gender identities as well as social relations and patterns. It specifically examines how power and dominance are discursively produced and/or resisted in a dynamic struggle in a variety of ways through textual representations of gendered practices of the characters. The 1970s and 1980s witnessed the emergence of a form of discourse and text analysis that recognized the role of language in structuring power relations in society depending on the work of Kress and Hodge, Fowler, van Dijk, Fairclough and Wodak.

CDA is useful for this study since an interdisciplinary perspective is needed to combine discursive and nondiscursive elements, that is, textual, social and cultural factors, in our discourse analyses. CDA is diverse and multidisciplinary, and can embrace multiple theories and approaches by drawing on linguistic, semiotic and discourse analyses because

it provides a deeper insight into how discursive practices function in constituting and transmitting knowledge, in organizing social institutions or in exercising power (Wodak, “WCDA” 11). Moreover, CDA accepts that all discourses are historical, and so can be understood with reference to their context. Thus, CDA takes into consideration extralinguistic factors like culture, society and ideology. Text analysis alone is not sufficient for discourse analysis as it does not illuminate the complex interrelations between texts and social, cultural processes and structures (Wodak & Chilton 124). Describing discourse as a social practice or a social action implies a dialectical relationship between a particular discursive event and the situations, institutions and social structures which frame it: the discursive event is shaped by them, but it also shapes them (Fairclough & Wodak 258). It is constitutive both in the sense that it helps to constitute, sustain, reproduce, and it also transforms the social status quo, social and gendered/sexed subjects, subjectivity, knowledge and social and power relations (Fairclough, *DSC* 19).

Wodak explains that CDA mainly bases the analysis on three concepts; the concept of power, the concept of history and the concept of ideology (“WCDA” 3). Fairclough defines CDA as an approach which seeks to investigate relationships between “(a) discursive practices, events and texts and (b) broader social and cultural structures, relations and processes [...] how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power [...] how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony” (*CDA* 132). So, language can be used to challenge power, to subvert it, and to alter distributions of power (*Discourse* 32-37).

In *SSL*, *LHD*, *FM* and *Triton*, it seems that the characters` knowledge of the world they live in, and their identities, rather than an objective truth, are products of existing discourses. As a result, within their particular worldview, some forms of gender actions become natural and others unthinkable. They, after entering the realm of alternative worlds, discover that all knowledge and all identities are contingent and everything is in flux. CDA is interested in the production of reality which is performed by discourse (Wodak & Meyer 36), and the aim of CDA is not to uncover the objective reality but to map out the processes in which we struggle about the way in which the meaning of signs is to be fixed, and the processes by which some fixations of meaning become so objective and natural that we think of them as natural (Jorgensen & Phillips 26). On the other hand, changes in discourses are a means by which the social world is changed (9). Just as the structure of language is never totally fixed, so are society and identity for being flexible and changeable entities that can never be completely fixed. Therefore, the knowledge

which is handed down in the discursive and non-discursive practices is in principle reconstructable (Wodak & Meyer 45).

Since this study takes an interest in the constitution of subjects and gender identities, CDA is valuable in the analyses because the characters acquire their identities by being represented discursively. CDA regards subject and identity construction as one aspect of the constitution of reality in discourses (Fairclough, *DSC* 146). Like Foucault's subject, CDA also takes a subject both as an ideological effect and as an active agent who engages in self-constitution, complying with or contesting the assigned roles (Mills, *Discourse* 45-6). The CDA in this study examines the writers' discursive practices through which the characters act as both discursive products and producers in the reproduction and transformation of dominant discourses, meanings and ideologies. Moreover, the characters always have the possibility to identify differently in specific situations since their identities are constructed on the basis of different discourses, and thus, they are relational, incomplete, unstable and changeable just as discourses are.

The analyses in this dissertation are based on the study of ideologically laden discourses and investigate Heinlein's, Le Guin's, Russ' and Delany's language uses in relation to gender, ideology and identity politics. Their discourses have ideological effects and the ideological struggle is the essence of their discourse structures, as Mill suggests (*Discourse* 14). Fowler describes an ideology as "a theory, a system of beliefs which has come to be constructed as a way of comprehending the world" (*LSD* 28). He regards the production of ideology as an inevitable and ongoing function of the use of language. Every time people speak or write, the form of their sentences necessarily articulates and reproduces elements of ideology (28-29). Ideology cannot be removed but can be replaced by an alternative ideology. To understand the ideologies exposed by Heinlein, Le Guin, Russ and Delany in their novels is of crucial importance because ideology determines which meaning is constructed and conveyed or is challenged. CDA is very useful for this aim since, as Wodak and Meyer state, one of the aims of CDA is to demystify discourses by deciphering ideologies. Discourse, as an ideological practice, constitutes, naturalizes, sustains and changes significations of the world from diverse positions in power relations. So, discourse is a field of both ideological and linguistic processes (10). In this study the focus is placed on power relations between heterosexual and queer genders. CDA looks critically at social and gender inequality as it is expressed, constituted, legitimized by language use in discourses to make explicit these power relationships which are frequently hidden (Wodak & Meyer 2).

Moreover, in this study, how the characters display discursive resistance to break the conventions and stable discursive practices is examined. Heinlein, Le Guin, Russ and Delany offer alternative discourse practices which contribute to a change in knowledge, social relations, identities and values produced by heteropatriarchy. CDA looks also for the possibilities of resistance to unequal power relationships and dominant ideologies, and resistance is considered a conscious action to challenge and overthrow normative ideologies. CDA adopts the assumption that dominant structures stabilize conventions and naturalize the effects of power and ideology so that they can acquire stable and natural forms. However, CDA emphasizes that included and excluded identity categories are not to be considered as static categories: the person who is excluded today may belong tomorrow, and *vice versa*.

Since Heinlein, Le Guin, Russ and Delany deal with the characters of different genders including heterosexual, homosexual, bisexual, ambisexual and mobile sexualities, they accommodate different discourses, genres and ideologies that are situated in different social and historical contexts. The inclusion of different discourses is important since this involves the restructuring of existing discourses and categories to generate new ones and transgress the boundaries. As a result, their discourses become objects and sites of struggle. The characters in their novels, who carry out subversive gender performances, produce counter-discourses to assert themselves in a more liberating ways. This can be explained through the interdiscursivity of discourses. Fairclough explains that interdiscursivity occurs when different discourses and genres are articulated together and combined in new and complex ways in new interdiscursive mixes, and it is seen as a means of resistance and transformation (*DSC* 133). Similarly, Josephen and Phillips maintain that change is created by drawing on existing discourses in new ways, but the possibilities for change are limited by power relations: “[T]he seemingly limitless possibilities of creativity in discursive practice suggested by the concept of interdiscursivity - an endless combination and recombination of genres and discourses - are in practice limited and constrained by the state of hegemonic relations and hegemonic struggle” (75-6).

In *SSL*, *LHD*, *FM* and *Triton*, different discourses, each of them representing particular ways of talking about gender and understanding the social world, are engaged in a constant struggle with one another to fix the meanings of language in their own way. Heterosexualized discourses do not remain natural and uncontested but they open to new articulations through the transgressive gender/sexual acts of resisting characters. So, discourses are not closed entities but are the site of constant contestation of meaning (Mills, *Discourse* 16). Mills states that in Bakhtin and Roland Barthes’ theories, discourses

can be taken to represent voices within a text or a speech position (*Discourse 9*), and they do not occur in isolation but in dialogue, in relation to or more often in contrast and opposition to other groups of utterances. Jorgensen and Phillips, in agreement with poststructuralism, state that no discourse can be entirely established, it is always in conflict with other discourses which define reality differently and set other guidelines for social action. That a signifier is floating indicates that one discourse cannot succeed in fixing its meaning and other discourses are struggling to appropriate it (47). Similarly, Foucault states that “as history constantly teaches us, discourse is not simply that which translates struggles or systems of domination, but is the thing for which and by which there is struggle” (“OD” 52-53). So a keyword of the CDA is *discursive struggle*.

To sum up, the main objective of the discourse analyses in this study is to deal with the following questions:

- How are discursive practices, socio-cultural structures and power relations that exist in the worlds the characters are placed in interconnected in the constructions of genders/sexes?
- What ideologies are at work behind the construction of the characters?
- How do the existing discourses impose constraints on the expressions of the characters` desires and thus their genderings according to certain ideologies?
- Do the characters produce alternative discourses to create the possibilities for change, transformation and resistance to dominant ideologies and imposed gender/sex identities?
- To what extent do discourses of resistance lead to alternative social forms and alternative modes of beings?
- How do the characters of different genders/sexes produce contradictory and conflicting discourses?

2.8 Stylistics and Transitivity Choice Analysis

In the critical discourse analyses of the novels in question which focus on the performances of the characters as gendered/sexual beings, the transitivity process analysis is used, along with Butler’s theory of performativity. Butler’s assertion that “gender is doing” (*JBR 91*) is displayed through Halliday’s model of transitivity choice. The concept of transitivity is primarily associated with Halliday's work in Systemic-Functional Linguistics from the late 1960s onwards (Wales 119).

Halliday offers a model of the underlying semantic options as types or processes which are expressed in clauses. He explains that a language user makes choices between different types of processes, between different types of participants, between different types of circumstances, and between different ways of combining processes, participants and circumstances (*IFG* 101). These choices are known collectively as “transitivity choices” and every choice regarding the structure of a text is a choice about how to signify and about how to construct the meaning of the text. Thus, transitivity is the set of options whereby the speakers encode their experiences of the processes of the external world, and of the internal world of their own consciousnesses. In other words, transitivity choices constitute a norm, a world-view and a structuring of experience (“LFLS” 81). Moreover, the transitivity model is “employed to uncover how certain meanings are foregrounded while others are suppressed or obfuscated” (Simpson 104).

Halliday’s functional grammar aids to account for the possible reasons why writers make certain choices among all the linguistic possibilities available, and the consequences of these choices on the meaning-making process since different selections generate different meanings. Halliday, in his linguistic analysis of transitivity choices in William Golding’s novel *The Inheritors*, tries to link the systematic choices which Golding makes for his characters with the creation of a certain world-view (“LFLS” 56-86). This view of transitivity can be explained through the ways that language and ideology work together to construct gender identities. Therefore, Halliday’s transitivity theory is an invaluable tool for the investigation of the relationship between a text and the wider sociocultural context around it, including the ideological standpoint of the writers in their gender constructions of the characters in this study.

The study of transitivity is concerned with what kinds of actions appear in a text, how actions are represented, who does them (who is an agent) and to whom they are done (who is affected by the actions of others) (Halliday, *IFG* 101). In transitivity, different processes are distinguished according to whether they represent actions, speech, states of mind or states of being. Moreover, transitivity is constituted by (i) *processes* in verbal clauses; (ii) abstract or human *participants* involved in the processes and realized by nominal groups of clauses; and (iii) *circumstances* associated with the processes in adverbial groups or prepositional phrases (*ibid.* 102-112). In this system, processes are categorized into actions that can be observed and which have consequences. Verbs are divided into categories, depending on the kind of activity they refer to, and the participants involved are identified by terms which indicate processes and whether they are doing it, or having it done to them (*IFG* 102), as shown in the following table.

Process type	Category meaning	Inherent Participants	Indirect Participants
Material <i>Action and event</i>	Doing and happening	Actor, goal	Recipient, client, initiator
Behavioral	Behaving	Behaver	Behavior
Mental <i>Perception, affect and cognition</i>	Sensing, feeling, thinking	Senser, phenomenon	
Verbal	Saying	Sayer, target, recipient	Receiver, verbiage
Relational <i>Attribution and identification</i>	attributing and identifying	Carrier, attribute Identified, identifier	Attributor, assigner
Existential	Existing	existent	

The first category is material process, that is, process of doing. This process type includes actional verbs which refer to some kind of obvious physical action (Halliday, *IFG* 103). This category is subdivided into action processes and event processes by Deidre Burton (228), and in this study, these subcategories are employed. Event processes are usually concerned with non-human/inanimate objects, e.g. *The sun rises. The shirt shrank.* Action processes are those in which human activities are involved, e.g. *we wrote a letter, the baby trembled.* Action processes can be further divided into intention processes and supervention processes, which helps to distinguish between actions carried out deliberately by a human agent (intention processes), e.g. *we wrote a letter*, and actions which happen to people which they did not intend (supervention processes), e.g. *the baby trembled.* When an anatomical element of a character (a hand, for example) is the agent in a process, the process is analysed as an event process, not an action process. Material processes have two inherent participant roles associated with them. The process expresses the notion that some entity does something, which may be done to some other entity. The first is the actor, an obligatory element that represents the doer of the process expressed by the clause. The second is an optional goal which represents the person or entity affected by the process. Halliday states that the term goal implies directed at (*IFG* 104-105). Mental processes, the

second category, are related in some way to thought, opinions, ideas, or communication, e.g. *you saw me, they like the book, I said it, we have considered the issue*. Mental experiences are realized by mental process clauses that represent speakers' or writers' perception, cognition, desire and emotion (ibid. 106-107).

The relational process of transitivity expresses the process of being. Relational experiences are realized by relational process clauses which reveal the attributes and identities of speakers or writers (Halliday, *IFG* 112). Halliday categorizes a verbal process as a separate process along with two other forms of representation, behavioural and existential processes, and these three processes are considered by Halliday to be subsidiary processes. On the borderline of mental and material processes are the behavioural processes, processes of (typically human) physiological and psychological behaviour, like breathing, coughing, smiling and dreaming. Behavioural processes share the characteristics of both material and mental processes. On the borderline of relational and mental processes are the verbal processes of saying, which share characteristics of both mental and relational processes. They cover any kind of symbolic exchange of meaning. On the borderline of material and relational processes are the existential processes whereby all kinds of experiential phenomena are recognized as *to be, to happen* or *to exist* (ibid. 128-131). The six process types cover participant functions directly involved in the process. The other participant functions for the indirect participants that are more optional than inherent in the process are grouped under beneficiary, including the recipient, receiver of goods and the client of services (ibid. 132-135).

The analyses in this study pay attention to the systematic language choices Heinlein, Le Guin, Russ and Delany make between different types of processes and different participants and their realization by their characters in their gender constructions. There are alternative ways of expressing reality in language. That is, every text can be produced differently by different linguistic choices. This reveals that there exist particular ideologies behind the particular linguistic choices of writers who have certain ways rather than others in order to achieve certain effects and to expose a particular reality through the language they employ. In this dissertation, Halliday's transitivity analysis model is used to track down the ways in which all realities about gender identities and categories are constructed and represented as well as the ways that representations of gender reveal extra-textual realities including sociocultural norms, ideologies and history. To do so, this dissertation mainly focuses on the numbers of occurrences and the prominence of certain processes and participants, and in some cases, the circumstances whenever they are gendered, or they are of importance for the gender constructions of the characters.

Katie Wales, in her *Feminist Linguistics in Literary Criticism*, states that transitivity analysis is one of the most interesting areas of discussion within critical linguistics (141). By selecting certain options available within certain functions, especially transitivity functions, the roles of a participant can be defined, and how they and others position them in power structures as well as how they perceive themselves and the outside world can be inferred (ibid. 141-143). A social motivation for analyzing transitivity is to try to work out what social, cultural, ideological, political or theoretical factors determine how a process is signified in a particular type of discourse or in a particular text (Fairclough, *DSC* 180).

This type of analysis counts up the number of choices within certain transitivity categories to show that there is a clear correlation between the choice of the passive/affected role, the use of intransitive verbs, the concentration on mental processes or material processes and a more general position of lack of control and agency (Mills, *FS* 155). Thus, by analysing patterns in transitivity choices, it is possible to make more general statements about the way that characters view their position in the world and their relation to others (ibid. 144). Moreover, these linguistic choices make a distinction between conscious actors, who are capable of thought, communication, plans and actions, and the beings not capable of conscious thought and planned action (ibid. 143). The extent to which characters are the passive victims of circumstances, or are actively in control of themselves and their environment, making decisions and taking action is also one of the concerns of this study. Wales explains that if characters are very active in a text, in control of their own decisions and actions, an analysis of the text describing them shows a relatively high number of material-action-intention processes where they are performing an action which they have voluntarily chosen. On the other hand, characters whose behavior consists of many internalized mental processes appear very introspective. Those who are described in terms of supervision processes appear out of control of themselves (121). Therefore, this type of analysis of transitivity choices can tell us a great deal about the ideological messages which circulate in texts (149).

Some characters can be “disenabled” by syntactic choices in a text (Burton 229). Burton explores the ways in which language can be used to produce the sense of characters being powerless, and how the linguistic form of the verbs contributes to the protagonists’ apparent feeling of lack of control over their own lives. She states that women are often represented in particular disabling ways, namely, women are described as passive and acted upon; this has become part of the common-sense knowledge of heteropatriarchal culture which we do not necessarily question. Even when there are strong female

characters in a text, who are represented with predominantly material action processes, when the characters are represented in a sexual or emotional sphere, there is a clear switch to women as acted-upon. This leads to the conclusion that in the sexual or romantic sphere, there is a strong ideological pressure, which means that women can only be conceptualized as passive, or as not in control (229).

For Burton, there is an extremely close link between form and function (224-230). She shows that in rewriting the transitivity choices, it is possible to rewrite the content as well. Burton's view is that no analytical work can be conducted which is truly apolitical. All work either supports or challenges the existing social order: "All knowledge is contained and produced within an ideological framework" (Burton 226). Burton experiments with the ways in which changes in grammar can be made to reverse the effect and to confer greater power and control on a literary character and also, more importantly, on the reader. She develops ways of challenging traditional representations of women as passive, and one of them is to rewrite the text using different transitivity choices. This has a dual function: it can serve to highlight the choices which seem in some ways self-evident, and it can lead the audience to think in different ways about action and agency.

As seen in the case of Burton's stylistic analysis of a literary text through transitivity choices, M.A.K. Halliday's linguistic theory has a strong influence on stylistics (Fowler, *LSD* 14). The discourse analysis in this dissertation is a stylistic analysis since it focuses on the language of the literary text. Mills defines stylistics as the analysis of the language of literary texts, usually taking its theoretical models from linguistics in order to undertake this analysis (Mills, *FS* 4). Similarly, Fowler describes stylistics as literary from the point of view of linguistics or linguistic from the perspective of literary studies. In either case, stylistics is the application of theoretical ideas and analytic techniques drawn from linguistics to the study of literary texts (*LSD* 13). Geoffrey Leech and Michael Short describe the goal of literary stylistics as to "explain the relation between language and artistic function [...] From the linguist's angle, it is the way the author here chooses to express himself in this particular way [...] From the critic's viewpoint it is how such-and-such an aesthetic effect is achieved through language" (13). Stylistics also relates the language of texts to extra-textual political processes, studying the text from political and ideological perspectives in critical linguistics. Burton claims that there is an intricate relationship between linguistic structures and the fictional reality since fictional worlds in the novels are linguistically constructed. Moreover, she states that narrative takes place within an already constructed theoretical framework of socially, ideologically, and linguistically constructed reality which can be produced in different ways to mean different

things with different linguistic structures (230). Language items do not make sense in isolation, but only when they are set in the context of larger scale ideological frameworks (229).

The stylistic analyses of the novels in this dissertation is based not only on the model of processes and participants in the structure of clauses but also on Theo van Leeuwen's model of representations of social actors. This is also derived from Halliday's transitivity theory. Since van Leeuwen's original model is too complex and detailed for the aim of this study, we adapt only the related categories to our analysis, and they are provided in Appendix A. According to his model, representations can either include or exclude subjects and their activities in order to foreground or suppress certain ideologies. Exclusion is made through suppression and backgrounding. In the case of suppression (through passive agent deletion and non-finite clauses), there is no reference to the actor in question anywhere in the text. In the case of backgrounding, the actor is de-emphasized and pushed into the background (van Leeuwen 308-309).

Representations can assign either active or passive roles to included social actors. In a transitivity structure, activation occurs when social actors are coded as actors in material processes and behavers in behavioural processes and sensers in mental processes, sayers in verbal processes or assigners/identified in relational processes (van Leeuwen 313). Passivation occurs when they are represented as the affected, and passivation constructs a passivated social actor, either as subjected or beneficialised. Subjection of passivated social actor is achieved in various ways; it is a goal in a material process, a phenomenon in a mental process or a carrier in an effective attributive process (Halliday, *IFG* 143). Beneficialised participant is a recipient or a client in relation to a material process or a receiver in relation to a verbal process (Halliday, *IFG* 132-3).

The actor can be either personalized through *specification*, *individualization*, *differentiation* and *determination* (an individual social actor or a group of social actors is differentiated from a similar actor or a group, creating the difference between the self and the other, between us and them) and *nomination* (social actors can be represented in terms of their unique identity, proper noun, name, surname, title); or impersonalized through *indetermination* (which occurs when social actors are represented as unspecified, anonymous individuals or groups), *genericisation* (pluralization), *assimilation* and *categorization* (a group of actors who share identities and functions) (van Leeuwen 316-321).

Moreover, actors can also be represented through *functionalization* (which occurs when social actors are referred to in terms of an activity, in terms of something they do, an

occupation or role), and *identification* (which occurs when social actors are defined in terms of what they, more or less, permanently or unavoidably are). Identification is subdivided into physical identification and relational identification, which occurs when personal and kinship relations are revealed (van Leeuwen 324-325).

In this dissertation, the transitivity analyses in each novel under study focus on only main characters and characters who have a great influence on the gender constructions of the main characters. Each character is dealt with separately. To examine how their genders are linguistically and ideologically constructed and performed, sample passages from different parts of the novels are chosen for each character as a representative of the language the characters use to talk about themselves and the language the narrator uses to describe them. In the first place, the texts in which each character in question is introduced to the reader by the narrator and/or by the character herself/himself for the first time in the novel are selected for the analysis. The researcher specifically looks at whether the gender constructions of the characters at the beginning of the novel are reinforced or subverted through his/her repeated or transgressive performances which are represented by the predominance of or a change in particular transitivity choices in the following parts of the novel. The texts which describe events that mark important changes in the lives of the characters as a result of their new experiences of body or sexual desires in new relationships are also analyzed. The researcher looks at how this change influences the characters' performances and thus transitivity choices used for their constructions. Secondly, the texts which describe the characters' first sexual experiences are chosen to investigate how they emerge as sexual beings, and the results are discussed in relation to the characters' later sexual affairs, if there are any, to observe whether there are changes in their linguistic representations. Thirdly, the texts which depict the characters' interaction with other differently gendered characters are selected in order to compare and contrast their gender performances when they are with the characters of the same or different sex/gender. Lastly, the passages which reflect the main characteristics of the societies depicted in the novel are analyzed to disclose the general cultural attitudes and prevalent gender stereotypes that dominate and influence the way the characters live, act, think and feel.

Moreover, in the discourse analyses of the selected texts, the researcher tags only the process and participant options that are used for the character/s analyzed in that particular text. So, no attention is paid to those which are not related to the construction of the character/s in question. As a result, some clauses in the texts remain unanalyzed. Moreover, in English, certain verbs can function as different process types in different

contexts, and such verbs cannot straightly be categorized into a certain process. Since behavioral processes stand between material and mental processes, possessing both mental and physical aspects together, sometimes it is difficult to distinguish among these categories. In such cases, the researcher categorizes the verbs which involve the characters' physical activity and movement with free will, initiative and control as material processes. The verbs which indicate acts of feeling, sensing and thinking with absence of physical action are categorized as mental. The verbs which refer to actions that are done out of physiological necessities or that are dependent on emotive, sensory or cognitive responses of the character/s are tagged as behavioral processes.

Lastly, for quantitative analyses, the Wordsmith Corpus Tool is used to count the frequency of the occurrences of particular transitivity choices for each character. The aim is to find out whether Heinlein, Le Guin, Russ and Delany foreground any linguistic pattern with the predominance of certain transitivity choices in the representations/constructions of their characters as gendered/sexed beings. This study intends to interpret what the overall patterns of prominence of transitivity, if there are any in the novels under investigation in this dissertation, tell us about the characters and their gender constructions, in addition to the social, cultural norms and power structures that are at work in their societies. Moreover, the analysis of frequency distribution contributes to unveiling ideologies implicitly coded in each novel.

There is no nature, only the effects of nature: denaturalization or naturalization. (Derrida 170)

CHAPTER III

DISCURSIVE ANALYSES OF GENDER CONSTRUCTIONS IN ROBERT HEINLEIN'S *STRANGER IN A STRANGE LAND*

This chapter is an attempt to explore how Heinlein's characters in *Stranger in a Strange Land* (*SSL*) (1961) are constructed as gendered/sexed beings within the society they live in. It also emphasizes the interactions of differently gendered subjects with one another. It aims to display how the characters perform their genders differently, either as effects of the existing institutions and discourses or as producers of new discursive spaces. This dissertation starts with the discourse analyses of *SSL* since it was written earlier than the other three novels *LHD*, *FM* and *Triton*. In order to show how the existing sex/gender categories are re/constructed by the socio-cultural and ideological framework of the particular historical period, it is important to contextualize the novel. Thus, before the critical discourse analyses, this chapter first provides an introduction to the writer and the novel. Then, it points out the significance of the early 1960s for the gender related issues as reflected in the novel in order to offer an insight into the social, cultural and ideological principles that influence the constitution of the characters as gendered/sexual beings. Lastly, this chapter provides an interpretation of the results of the transitivity analyses of the texts selected according to the criteria as explained earlier in this dissertation in the light of Butler's and Foucault's theories.

3.1 Robert Heinlein and *Stranger in a Strange Land*

Robert Heinlein (1907-1988), an influential and controversial author, is often considered "the dean of science fiction writers" (Franklin 5). He is one of the few science fiction writers who help to make science fiction well known in mainstream literary circles

(Olander & Greenberg 7). It is acknowledged that he raises the literary quality of science fiction as a genre, and he also contributes to the development of social science fiction, which is concerned with more serious subjects like politics, sexuality, family, power, liberty, equality, justice and order (7).

Heinlein has an interest in exploring human biology, reproduction, family and sex roles. The theme of sexuality is central to much of his work, and he explores explicit sexual topics in his novels. Heinlein dwells mainly on social themes, most of which are subversive, with an emphasis on body taboos, sexuality, promiscuity, incest, free love, nudism, individualism, libertarianism⁸, cultural and social limitations imposed on an individual by the regulatory power, including the influence of organized religion on the construction of individuals and gender identities (Sarti 107). In his novels, he encourages sexual liberation and the free expression of sexual desires. Heinlein, a radical activist in his life (Miller 47), declares that “I believe in freedom. I believe in a man’s total responsibility for his own acts. I’m downright reactionary about that” (qtd. in Bester 33). He also examines the relationship between physical and emotional love and experiments with unorthodox marriage/family structures.

Heinlein’s characters may be divided into two categories: the competent and the incompetent. Olander and Greenberg state that his plots usually center around a protagonist, the “Heinlein hero”, who is always “tough, just, relatively fearless when it counts, and endowed with extraordinary skills and physical prowess” (8). The protagonist’s most noteworthy characteristic, whether male or female, is “competence”. Heinlein defines competence as success, ability and/or as capability for fighting but, most importantly, as the capacity to survive (ibid. 8). Thus, Heinlein’s competent characters are capable of acting as Foucault’s resisting subjects who can generate a gendering self by exerting power (Foucault, *UP* 28; *CS* 238) while his incompetent characters emerge, what Foucault calls as docile bodies (*HS* 141-143).

Stranger in a Strange Land is Heinlein’s first important work which overtly deals with the issues of gender and sexuality (Slusser 25). The novel received “phenomenal success” (Reno 151), and was the first science fiction novel to be placed on the national best-seller list published weekly by the Sunday *New York Times* (Miller 47). David Hartwell, a science fiction critic, states that “*Stranger* was a novel of extraordinary influence outside the SF community: [...] it helped to shape the popular consciousness of the late 1960s [...] Powerful ideas concerning great changes in humanity are waiting in accessible form, clothed in science fiction” (107).

In this novel, Heinlein challenges social and cultural taboos and the norms so as to go beyond the limits and restrictions placed on the expressions of gender, and to destabilize fixed notions and categories. When Heinlein's interest in the liberated sexuality and his experimenting with the alternative family and marriage structures in *SSL* are taken into consideration, the novel can be regarded as the reflection of the movement known as "the counterculture" (Franklin 127), which refers to "all 1960s-era political, social and cultural dissent" (Braunstein and Doyle 5). This movement mostly appealed to "libertarians and liberals, anarchists and socialists, earnest reformers, angry rebels, and pleasure-seeking do-your-own-things" (Franklin 127). The counterculture was mainly based on individual freedom, and it questioned all types of authority, repressive norms and laws (Young 2). Moreover, the influence of the hippie movement which developed in America in the early 1960s can also be traced in the libertarian tendencies, as fostered by the Martian protagonist of the novel Valentine Michael Smith (he is mostly referred to as Mike in the novel) when he comes to Earth and offers a life outside the norms of the society. *SSL* was published when millions of young people, moved and activated by the counterculture movements, rebelled against the most sacred values of the traditional society, including marriage, nuclear family, gender taboos and capitalism (Young 2). Thus, Heinlein reflects these tendencies in the construction of his gendered/sexed characters and their performances.

The novel depicts the experiences of Mike, a coming-of-age hero, who was born on Mars and his interaction as a stranger with the people on Earth, which is a strange land to him. The novel begins on Mars, and the rest of the story takes place on Earth with the arrival of the naive stranger in this strange land. His parents died at his birth during the first scientific expedition to Mars and he was left as the only survivor on Mars. Mike is an illegitimate child whose parents were engineers. When the second space ship visits Mars 25 years after the first one, Mike is discovered, and then, he encounters another human being for the first time.

Mike is biologically and genetically a human being: "Mike is an intelligent creature with the ancestry of a man, but he is more Martian than man [...] He thinks like a Martian, feels like a Martian. He's been brought up by a race which has *nothing* in common with us [...] He's a man by ancestry, a Martian by environment" (15). He is raised by Martians, a communal and extremely powerful old race, who are intelligent beings totally different from man, and he is exposed to and internalizes their culture, points of view, ideologies, philosophies and mental powers. In addition, he is trained in the exercise of certain faculties unknown on Earth. Mike can voluntarily slow his heartbeat and

respiration to practically zero. His mind can leave his body (15). He moves objects by willing them to move through telekinesis, and is schooled in using the analogous method of teleportation to move himself by mere wishing, as is customary on Mars. He can stay at the bottom of a swimming pool for a long time. Moreover, Mike has an ability to make things vanish when he sees a wrongness and danger in them, and he does not need to see the things/people to do so. Though psychologists on Earth judge him to be a moron (30), he reads three volumes of an encyclopedia in one day. Therefore, he is basically more Martian than man, as Heinlein explains, because “anthropology has made it quite clear that a man is much more the product of his culture than he is of his genes or certainly as much” (“Grumbles” 224). His cultural background and the cultural training he receives on Earth have a great impact on the way he perceives gender, and the way he does his gender on Earth.

When Mike is brought to Earth as a young man of 25, Mike has no knowledge of Earth’s cultures or religions. He has no idea as to what it is like to be human. He is completely ignorant of the heterosexual gender categories and has never seen a woman in his life before. As the story progresses, he undergoes different experiences and gradually discovers what it is to be human as well as male and female. Heinlein creates Mike as his “Competent Man” who can explore the culture and established institutions of Earth to destabilize and transgress institutions and existing categories including religion, monogamy and heterosexuality (Blackmore 139). Mike initiates and leads a new religious movement on Earth, the “Church of All Worlds” (301), to disrupt the hetero-patriarchal order and to offer a new discursive space for the emergence of new gendered subjects.

Heinlein exposes his own “philosophy” of man through Mike in *SSL* and comments on the present state of his own society by foregrounding the message that a man, to be truly human, must be committed to concepts of love and duty and must be unhesitatingly willing at all times to lay down his life for his fellow man (Slusser 5, 21). That Heinlein’s characters discuss the themes of selfless love, social cohesiveness, individual responsibility (Reno 158), and collective life mirrors the rejection of capitalism and the tendency towards socialist and communist ideals as adopted by the leftist movements in the 1960s (Braunstein & Doyle 119, 231). Moreover, one of the most important social activities of the culture Mike produces on Earth which nourishes the art of “growing together” is a ceremony of water sharing which is accompanied by having sex. In this ceremony, water is offered to the individuals to build a close bond and trust. In fact, the ritual of “sharing water” is an expression of the people’s attempt to escape from sterility, alienation, lovelessness, as observed in the 1960s (Franklin 127). Moreover, this

“sharing water” ceremony is ideologically significant for the emergence of the liberated subjects who can do/undo their gender. Mike, through sharing water, aims to free sex from the regulative institutions so that it is no more an obstacle keeping people apart. On the contrary, he considers sex, as purified from limiting taboos, a means to bridge all gaps by bringing people together in happiness.

At this stage, since the social, cultural and ideological parameters and the disciplining institutions of a given society are shaping forces affecting how the individuals do their genders, it is useful to draw the general features of the two societies, Earth and Mars, as described in the novel before the discourse analyses.

3.2 The Structures and Interactions of Martian and Terran Societies

Martian culture and the new culture developed by Mike are compared and contrasted with the culture on Earth throughout the book. Mike introduces the culture of Mars to the human race while he himself explores Earth’s culture, and then he sets out to constitute his own culture. Martians have a concept of the universe that is very different from that held by Western world, and Mike’s own culture is also an antithesis to Earth culture.

Heinlein studied and did research in anthropology to create Terran and Martian cultures. Philip E. Smith notes that Heinlein uses the idea of Apollonian versus Dionysian cultures as developed by Ruth Benedict in her book *Patterns of Culture* “to confirm the basic difference between Martian and human culture” (161). The culture of Martians is Apollonian and has many important distinct differences from the dominant Terran Dionysian culture. The worldview which causes so much distress and anxiety, change, and fracture is what Musgrove calls the “rebirth of Dionysian culture” (19). A culture of this type is chiefly characterized by violence, a dominating leader, and hysteria, and it imposes strict constrictions and regulatory norms on the possible identities, experiences, desires and practices. On the other hand, Apollonian culture is characterized by a submergence of the individual in the group, a lack of violence, and a lack of hysteria in religious rites. “Apollonian” is associated with “mild”, “calm” and “cool” (Herskovits 339). Hence, Apollonian culture allows for more free expressions of desire.

In the novel, Earth survives World War III and becomes unified. That unity takes the form of the World Federation of Free States. As for Mike’s society, Mars is ruled by Old Ones, namely, the ghosts of disincorporated Martians, who are extremely wise. These ghosts make up the majority of the citizens of the society. Old ones are invisible,

omniscient and infallible. On Mars, only Old Ones can always be sure of right action “at a cusp”⁹ (110).

In *SSL*, Heinlein constructs Mars as an old culture, far superior in knowledge and wisdom to Earth, yet decadent, no longer a vital, dynamic race. Martians tolerate the human presence on Mars largely from inertia; wrapt in their own preoccupations, they pay little attention to man, as long as he behaves himself (Slusser 38). Captain van Tromp explains that Martians do not raise any objection to their taking Mike with them to Earth. That they do not show any resistance is interpreted as their lack of concern or care for Mike: “Talking with a Martian is like talking with an echo. You don't get argument but you don't get results” (15). Yet, it is certain that Mars is an improvement on Earth in many aspects. Mike comments that it does not seem possible to put an end to violence and fights in the world: “*This race must be split up, hating each other, fighting, constantly unhappy and at war even with their own individual selves*” (394). Mike explains that Martians can decide to destroy the world because of its violence and cruelty since “by their standards, we are diseased and crippled - the things we do to each other, the way we fail to understand each other, our almost complete failure to grok¹⁰ with one another, our wars and diseases and famines and cruelties - these will be insanity to them. I *know*. So I think they will decide on a mercy killing” (390).

Martians live on a planet with scarce water and food; on Earth, resources are much more abundant. The fact that there is little food and water on Mars is important because this leads to unity and solidarity among Martians. They have a different concept of death. When they die, they become invisible old ones. When one dies, he becomes food, and other Martians eat the body in a unifying joyful “religious” ceremony. Also, since the planet has little water, water is treated as sacred, and water ceremonies are an important way of linking in this society. This ceremony is equivalent to making love on Earth. Mike states that sex is like the water ceremony on Mars, a means of “growing closer”, and he grows to believe that sex is a good, if not better, way of “becoming closer” (Reno 154). The influence of Martian culture can be clearly seen in Mike’s alternative model of gendering, family and marriage. While on Earth, sex and sexuality functions a determining and controlling force, they are not of such vital importance on Mars, as Mike notices:

All human behavior, all human motivations, all man’s hopes and fears, were colored and controlled by mankind's tragic and oddly beautiful pattern of reproduction. The same was true of Mars, but in mirror corollary. Mars had the efficient bipolar pattern so common in that galaxy, but Martians had it in form so different from Terran form that it would be ‘sex’ only to a biologist and emphatically would not have been ‘sex’ to a human psychiatrist. (91)

Heinlein employs the fantastic elements to create postmodern understanding of gender in order to offer an alternative model of gender on Mars. It is postmodern in the sense that Martians' bodies are fluid and undergo several transformations, and thus, assume different modes of beings. Martians pass through five major shapes in the process of their constitution as gendered beings: egg, nymph, nestling, adult and Old One who has no shape but soul (147). What Martians call nymphs are female babies, and the nymphs who can pass prenticeship by surviving are cherished and fertilized. Martian nymphs are always young and female. Fulfilled nymphs are persuaded to give up childish things and metamorphosed into adults, that is, into males to survive (91). Nymphs are "fat, furry spheres" while the adults are always male and huge, often being over twelve feet tall (90). Adults are in charge of supervising a planet. Male adults are physically passive but mentally active while female nymphs are full of bounce and mindless energy, and they lack cognitive abilities like thinking. The only thing they can do is to bounce. While describing nymphs, their outer appearance is emphasized, whereas adults are described in terms of their function. Femaleness, which is associated with ignorance, childishness and frivolity, is just the early stage of becoming a male which is associated with maturity and wisdom. On the other hand, old ones are sexless and genderless. When existing forms of beings on Mars are considered in the light of Terran identity categories, it is noticeable that Martians have a kind of gender hierarchy but this is certainly different from the Terran forms. Yet, a Nymph/Adult pair seems to reflect a male/female dichotomy on Earth. Nymphs possess so-called female traits and attributes while adults have so-called masculine attributes. However, Martians are not bipolar sexual beings. Female nymphs need to transform into males, and males change into genderless/sexless old ones, so the man-woman polarity which controls human life does not exist on Mars. Moreover, since Martians have a different gender arrangement, they do not have the family structure or any sort of kinship relation or marriage institution that humans do on Earth. When Mike's reaction to gender on Earth is considered, it is evident that Martians are not conscious of gender and sexuality since they do not have such concepts.

Terran and Martian cultures also reflect the distinction between capitalism and socialism, as could be observed in the 1960s. While Terran culture reflects the capitalistic worldview, Martian culture seems to be based on socialism. On Mars, there is unity, uniformity and certainty. The society is in "oneness" (63), and Martians feel that they are one with the universe. They do not own anything, not even their bodies. There is joint ownership of everything. According to Martian conceptions, any private ownership of property is absurd, and so, the ways of Earth seem possibly too dangerous to be allowed to

continue on Mars. The Martian word “grok” reflects the main philosophy Martian culture is based on with its emphasis on unity. “Grok” literally means “to drink” and figuratively means “to understand”, “to love”, and “to be one with”. “Grok” means “identically equal”, to understand so thoroughly that the observer becomes a part of the observed, to merge, blend, intermarry, lose identity in group experience (205-6).

As for Mike’s new religion, it is based on training humans so that they come to a complete comprehension of the Martian understanding of the universe and so outdo other cultures. As an outsider, he looks at Earth from a distance, and when he realizes it is in a “horrible shape” (391), he decides to look for ways to transform the world, its culture and people. Mike is disturbed by pain, sickness, hunger and fighting, and becomes determined to help human beings: “I grok them now, I can talk to them [...] I could set up our act and make the marks [people] laugh every minute. I am certain” (298). Mike’s new culture, like Martian culture, also deplores violence. Mike handles violence and other uncomfortable situations on Earth by going into a near-death state where he becomes motionless and isolated from food and company (108-110).

Thus, Mike attempts to create a Utopian world by overcoming the present evils inherent in people and in the world they live in. He takes a group of people born in a culture that promotes competition, differences and division, and creates a society of individuals who assumes the *oneness* of the Martians. He tries to show people how to “live in peace and happiness with no bitterness, no jealousy” (391). So, the Martian philosophy of growing one with others forms the basis of Mike’s church he founds on Earth, and exposes a challenge to heterosexual relationships and traditional family structure which demand “possessiveness and ownership” (Vida 65), especially over the female body. Mike believes that people on Earth must be freed from the disciplining institutions, especially religion and patriarchal marriage/family system so as to join in unity. Mike explains the principle of his church, which is also referred to as *nest* in the novel, as “this is everything that getting married is - and much more” (269).

Mike forms a sexually active church and the members of the church are held together by group sex, which is used not merely for the physical pleasure, but also for growing closer. Like Mars, Mike’s church also has socialistic practices. Members of this church share everything from the wealth of the church to sexual partners and to love, both physical and spiritual. In this nest, no one needs to worry about money or other contingent factors. They are all protected and nurtured regardless of their ages and genders/sexes and provided with stability, refuge, and hope. Therefore, people can spend all their time and energy for growing closer. These communal family patterns result in a greater sharing of

tasks, including child-raising, with less sexual or gender division of social roles, less male possessiveness, less violence against women, and less sexual jealousy (Parkin-Speer 117). Considering the alienation and social disintegration in his own society in the 1960s, Heinlein implies that an extended family of such type is helpful for physical and psychic survival (ibid. 115).

Moreover, unlike Earth culture, the new culture that Mike promotes on Earth does not try to suppress or destroy individualism or sexual desires. Benedict states that “no resignation, no subordination of desire to a stronger force, but the sense of man's oneness with the universe” (128) is the essence of the worldview that Mike brings to Earth. It does not allow for authority figures to execute power; the group prevails, and individuals move toward actions that promote the good of the society by maintaining their individuality (Reno 155). As stated above, Mike, as Heinlein's competent character, acts as Foucault's resisting and ethical subject, who takes care of himself (CS 43), and so, he constructs his identity according to his own desires, instead of assuming the one assigned to him. Mike also encourages his members to become competent so that they can assume the responsibility for their own constitutions and actions. Blish suggests that Mike's “system is ethically even more permissive, and it has no visible use at all for custom or morality [...] It would be very difficult to predict under what circumstances an adept would ‘grok wrongness’ other than in circumstances when his own will or desire is about to be thwarted” (18). There seem to be no controls over individuals' behaviour and practices because, according to Heinlein's definition of an individual, none are necessary since the individual is necessarily right-thinking (Blackmore 146).

Lastly, Mike rejects clothes as products of Earth culture in his own church since he cannot understand the necessity of clothes. Mike's nest is organized with sexual freedom including domestic nakedness within the inner group because he sees clothes and shoes as false skin, unnecessary ornaments (65). Thus, he takes a great interest in stripping people and things, and he strips himself and other people many times throughout the novel. Moreover, Plank describes Mike as “denudative” because of his compulsive desire to strip (84). In the church, Jill and Mike experiment with costuming as a parody of clothing on Earth. Hence, it can be interpreted that what Mike strips is tabooed sex by making it overt and explicit. To Mike, just like religion and regulated sex, clothes are also a wrongness since people use clothes as barriers against outsiders, and so, clothes keep people apart and prevent them from letting love enable them to grow closer. Mike wears clothes only when Jill tells him to do so (327). Jill, as Foucault's self-regulating subject, tries to regulate Mike by constantly enforcing the Earth's norms and laws on Mike.

3.3 Gender/Sex on Earth and Mars

In *SSL*, Heinlein explores many forbidden sexual practices, such as emasculation, promiscuity, group sex, incest, narcissism by experimenting with the nature of hetero- and homosexuality (Sarti 123). Because of his strong belief in individual freedom, Heinlein seems to broaden his toleration of subversive sexual activity in *SSL*. He aims to explore unusual patterns of sex, marriage, and reproduction along with different family arrangements. *SSL* offers a vision of the sexual revolution of the counterculture movement in the 1960s. Heinlein states that “Concerning sex, our primary cultural assumption is that monogamy is the only acceptable pattern. A writer is permitted to write endlessly about rape, incest, adultery and major perversion...provided he suggests that all of these things are always sinful or at least a social mistake - and must be paid for, either publicly or in remorse” (“Grumbles” 263). Heinlein rejects these limitations by providing alternative models, and he emphasizes that what the culture offers as natural is just one option that is naturalized.

A typical Heinlein hero has some peculiarities that make him sexually interesting to the reader. Although he is smart, talented, and able to learn, the young version of the hero, like Mike in *SSL*, is grossly naive about women and sex (Sarti 109). Having been raised on Mars, Mike has no concept of binarily formed genders. Because of the different sexual orientation of Martians, Mike experiences the traumatic shock of the existing Terran genders. Through his erotic experiments, Mike discovers the main difference between Mars and Earth, which is that Earth is a dynamic race precisely because they have two sexes. He is fascinated by the nature of gender and sexuality on Earth: “Male-femaleness is the greatest gift we have - romantic physical love may be unique to this planet [...] and I grok dimly that we-who-are-God will save this precious invention and spread it. The joining of bodies with merging of souls in shared ecstasy, giving, receiving, delighting in each other - well, there's nothing on Mars to touch it, and it's the source, I grok in fullness, of all that makes this planet so rich and wonderful” (391).

Sex plays a central role in Mike's commune of free thinking and free loving disciples. As already discussed, in the novel, sex is a necessary process of group formation and “a kind of magnetic attraction to the formation of a structure larger than the individual and more lasting than the individual” (Olander & Greenberg 77). Sex produces a creative energy which allows Mike to recreate the world on his own terms (ibid. 78). Where Martians can only grow together symbolically, man does so literally. Instead of merely sharing water, he shares a physical act. His new culture is permissive about extramarital

sex, fostering a new form of relationship, that is, polyamory. Polyamory is described as the practice, state or ability of having more than one sexual loving relationship simultaneously, with the full knowledge and consent of all partners involved (Benson 1). Polyamory challenges heterosexual relationships and patriarchal values. Polyamorous relationships commonly consist of groups of more than two people. Sex is not necessarily a primary focus in such relationships. This gender orientation is based on gender equality, self-determination, free choice for all involved and mutual trust, equal respect among partners. So, for those who are engaged in polyamorous relationships, openness, goodwill, intense communication and strong intense bonding among all the parties are essential. Jealousy, possessiveness, and restrictive cultural standards are regarded as hindrances to the forming of a polyamorous relationship. Polyamorists replace ownership and control with trust. Mike, as influenced by the Martian culture, fosters strong interpersonal relationships in his own nest (Benson 1-5).

Moreover, Mike's nest encourages sexual intimacy with water brothers. Although people can choose a sexual partner who does not belong to the church, it is not what they prefer. Through this, it is emphasized that sex is not only physical but spiritual as well. Mike feels that sexual union should be a merging of bodies and souls in shared ecstasy for a perfect sexual freedom between all the spiritually beautiful people in the world (Sarti 125). In the nest, partner's partners are accepted as part of a person's life in terms of gain rather than threat, and partners should support each other.

According to Jubal, Mike shows humanity a better way to run this planet by creating a sexual utopia, a perfect community free of sexual restrictions and inhibitions (345). In the novel, the emphasis is on the fact that institutionalized sex and religion are obstacles which prevent people from performing their genders/sexes according to their desires, and this can be explained through Foucault's argument that sex is normative, and it regulates our bodies, mind and experiences (*HS* 139). In Mike's nest, promiscuity and group sex are given as the solution to everything from job dissatisfaction to menstrual cramps. Hence, Mike offers an alternative to the limited genderings, not by suppressing and restricting what is considered natural but by allowing for the free expression and revelation of what is regarded as immoral. Therefore, instead of coveting anybody's wife, one is invited to love her: "There's no limit to her love, we have everything to gain - and nothing to lose but fear and guilt and hatred and jealousy" (343). He puts established institutions and ideas into question by uncovering their constructed nature. Although Mike's church is criticized for its immorality, when those who have undergone the docilization process in Terran society are compared with Mike's disciples, it is certain that

Mike's people are happier, more content and satisfied, and cleansed from all their negative feelings (344).

As a reaction to the increasing tendency for illegitimate relations outside the marriage and family life in the 1960s, Heinlein attaches great importance to marriage, family and parenthood. Both male and female characters in Mike's church are devoted to the family, and the quality of this domestic life is more important than professional careers (Sarti 118). Both genders choose domesticity as a mode of personal fulfillment; they are not forced into it by conditioning. Sarti maintains that although Heinlein advocates marriage, parenthood and domesticity, he does not mean to restrict either sex to a subordinate role, or to reinforce society's conventions of gender stereotypes (118). Rather, it is his own appraisal of each sex voluntarily finding fulfillment in important roles for which they are biologically suited, forming a complementary partnership between competent equals (*ibid.* 118). Heinlein's insistent emphasis on marriage can be observed in many parts of the novel. For the first expedition to Mars, an all-male crew is rejected as unhealthy and unstable (11), and it is decided that a combination of four married couples can make the best possible crew option. Captain Mike Brant, who is single before the expedition, picks the best candidate as a wife among the female volunteers. She is nine years older than his senior but she completes the crew best with her skills, and therefore, he proposes to her.

Moreover, Heinlein's criticism of his own society leads him to present a different type of marriage system and family arrangement which can free women from many of the obligations of the patriarchal family and marriage (Parkin-Speer 113). Mike, by rejecting patriarchal monogamy, attempts to create his nest as an idealized family arrangement beyond the conventional nuclear family unit. Within the group marriage in the nest, women do not have to worry about a sudden economic hardship when a divorce takes place; they do not have to worry about child support because the group takes care of all members. They are emotionally and financially secure. Furthermore, women are taught how to manage human bodily processes and brain function so that they can control their own reproduction without mechanical or hormonal/chemical means. So, getting pregnant is not an action which is done to the females or an action over which they have no control. On the contrary, they get pregnant and give a birth only when they think the right time comes. Jill announces her pregnancy as follows: "I grokked that waiting had ended and I was free to be [pregnant] [...] so this high priestess will be unhurried in building a baby" (382). Besides, the women in the nest are no longer weak victims subject to rape and male violence, and by means of their mental powers, they can protect themselves from male

aggression. All these benefits come from the mental discipline Mike teaches the people in his church.

Still, Heinlein's female characters raise a lot of controversies and criticisms. While some appreciate his effort to create strong female characters, others criticize him for offering female images which reinforce patriarchal representations. Parkin-Speer maintains that Heinlein's main women characters do not fit into cultural gender stereotypes. He presents women as strong, bright, self-determining human beings, as independent and intelligent (113). Moreover, unlike the stereotyped image of passive, weak, frivolous females who are interested only in their looks and boys, Heinlein affirms women's free sexuality, mental gifts and abilities to perform many different roles from military officer and assassin to wife and mother (ibid. 115, 124). Sarti suggests that Heinlein advocates equality of capability, competence, and intelligence of both males and females, and he presents good role models for encouraging such equality (115). At least, they have the potential for such equality (ibid. 114). Moreover, Pamela Sargent notes that Heinlein's female characters "may represent an advance over much previous sf [science fiction] [...]. As a matter of fact, Heinlein's female characters *choose* their fates to a certain extent. They are generally not passive creatures but strong-willed sorts who make up their own minds about what they want" (111). Heinlein scorns a society where women are either virgins or whores, and where blind sexual repression is the norm (ibid. 122).

In spite of his attempts to create liberated females, an element of patriarchy remains in Heinlein's novels. Slusser maintains that although *SSL* preaches love and union of free partners, its women are still essentially props (27). The transitivity analyses of the discourses in the novel display that female characters are constructed as effects of the patriarchal discourses and fail to free themselves from the limited identity imposed on them, although they have such a possibility. This is discussed in the following section.

3.4 Transitivity Analyses of Discourses Regarding the Gender Constructions of the Characters

The discourse analyses in this chapter focus on Mike and his interaction with people who play an important role in his life in a strange land. These include Jill, a nurse, who helps him to get out of the hospital where he is kept when he is brought from Mars; Jubal, a writer and lawyer, who teaches Mike to look at things critically with a questioning mind; and Ben, a journalist, who risks his own life to rescue Mike from the hand of government. The transitivity analyses are applied to the texts chosen from the novel to

examine how each character constructs himself/herself and the other characters they interact with and the society they live in to uncover the political, ideological and cultural forces at work in their gender constructions and gender performances.

3.4.1 Transitivity Analyses of Discourses Regarding the Gender Construction of Mike

According to Terran criteria, Mike is not a categorizable human being either as a male or a female. Since Mike is a complete stranger to the existing categories on Earth, Jill, as the first character who sees him, describes him as having “old, wise eyes in a completely placid face, a face of unearthly innocence” (30). To Jill, he is an unworldly childlike creature. Jubal initially describes him as “an ordinary young male human, rather underdeveloped, clumsy, abysmally ignorant but bright and docile and eager to learn” (120). The opening sentence of the novel presents a mythic being whose name suggests his multiple identities: “Once upon a time there was a Martian named Valentine Mike Smith”. He is Valentine, both a message of erotic love and a martyred saint. He is also a “superman” from a culture “far in advance of human culture in mysterious ways” (116). He is the unfallen man, the New Adam who “has never tasted the fruit of the Tree of Knowledge of Good and Evil” (171).

When Mike is transported to Earth, he is in a very passive position. He just observes the things, happenings and people around him. He is passivated and made completely dependent on others so that he takes orders to be led, directed and controlled by the other people whom he accepts as his water-brothers. Because of his naivety, ignorance and alienness, he is described as a “poor baby”, a “poor, poor infant” doing only what he is told (43). He is nursed, fed, and bathed in a special hospital bed. Mike does not even know how to dress at the beginning. Thus, he predominantly occupies the object position, receiving the actions of other characters. Initially, Mike also lacks linguistic competence and so communicative skills; thus he fails to produce his own discourse on Earth. His description as an infant in a passive state, where he occupies the object position in the discourse reflects Butler’s interpellation of the baby from it to s/he. Since a baby does not have the ability to produce a discourse, a regulatory discourse is imposed on him, defining and determining who s/he is. Similarly, Mike is constructed not as one who does his gender but as the one who is docilized and regulated as *he*.

Text 1: Mike is constructed by the narrator as passive in the opening of the novel

Captain Willem van Tromp was a man of humanity [...] He sent his ship's surgeon to make sure that Valentine Mike [sub-gl] was installed [mat-act-int/pass] in a suite in Bethesda Medical Center, [bgd sub-gl] transferred [mat-act-int/pass] into a hydraulic bed, and [bgd sub-gl] protected [mat-act-int/pass] from outside contact. As Mike [sub-gl] was being lifted [mat-act-int/pass] into bed, the High Minister for Science was saying testily, "Granted, Captain, that your authority as commander of what was nevertheless a scientific expedition gives you the right to order medical service to protect a person temporarily in your charge" [...] "Mike [cr] isn't [rel-neg] sick [att], sir," Captain van Tromp said, "but he [cr] isn't [rel-neg] well [att]. He [cr] has never before been [rel-neg] in a one-gravity field. He [cr] weighs [rel] two and a half times [att] what he [cr] is used [rel] to and his muscles aren't up to it. He [cr] 's not used [rel-neg] to Earth-normal pressure. He [cr] 's not used [rel-neg] to *anything* and the strain is too much. Hell's bells, gentlemen, I'm dog tired myself and I was born on this planet." "Mike [cr] is [rel] an intelligent creature [att] with the ancestry of a man, but he [cr] is [rel] more Martian [att] than man. Until we came along he [act] had never laid eyes [mat-act-int/neg] on a man. He [se] thinks [m-ment-cog] like a Martian, [bgd se] feels [m-ment-react] like a Martian. He [sub-gl] 's been brought up [mat-act-int/pass] by a race which has *nothing* in common with us. They don't even have sex. He [ide]'s [rel] a man [idr] by ancestry, a Martian by environment. If you want to drive [rel] him [cr] crazy [att] and waste that 'treasure trove,' call in your fat-headed professors. Don't give him [gl] a chance to [bgd br] get used [bl] to this madhouse planet. (14-15)

When Mike appears for the first time in the novel, he lacks a narratorial voice and he is described either by the other characters or the third person narrator. In the text above, he is mostly constructed in the relational processes in which he is introduced to the reader through differentiation and specification with an emphasis on his diverse attributes and peculiarities as a stranger, and thus his differences are foregrounded to indicate that he is brought up as a Martian and is different from a human being in many ways. Since he lacks agency, he receives the actions of the others, and he is passivated through subjection, six times as a goal in passive constructions in the material-action processes others carry out. He appears as a linguistic subject only in one material-action-intention process which is negated. His agency is established in one behavioral and two mental processes. However, his exclusion twice in the position of subject of a passive verb, once as a behavior and once as a senser further intensifies his passive state. His inability to perform material processes and the high number of his goal positions along with his exclusion from the subject positions reveal that he is gendered through normative regulations at this stage.

Mike is kept in a prison-like hospital when he is brought to Earth. He carries out material processes only to his body in order to modify his body and adjust his respiration and heart beat to Earth's gravity to survive. At other times, he acts predominantly mental processes as an observer and perceiver in an attempt to grok the nature of the different creatures and their ways of life on Earth. Mike's body gains importance in this aspect. As discussed earlier, body is crucial for sexual politics since body is exploited as the surface

for the exercise of power through which bodies are trained to be created as docile bodies (Foucault, *HS* 141-143). From the very beginning, Mike is in control of his own body, which helps him to resist the biopower exerted on him.

Text 2: Mike is in control of his body

Mike [cr] had been [rel] aware [att] of the doctors but [bgd se] had grokked [m-ment-cog] that their intentions were benign; it was not necessary for the major part of him [gl-body] to be jerked back [mat-act-int].

At the morning hour when human nurses slap patients' faces with cold, wet cloths Mike [act] returned [mat-act-int]. He [act] speeded up [mat-act-int/t] his heart [gl-body] , [bgd act] increased [mat-act-int/t] his respiration [gl-body part], and [bgd act] took [mat-act-int/t] note of his surroundings [gl], [bgd act] viewing [mat-act-int/t] them [gl] with serenity. He [act] looked [mat-act-int/t] the room [gl] over, [bgd act] noting [mat-act-int] with praise all details. He [se] was seeing [m-ment-per] it for the first time, as he [cr] had been [rel] incapable [att-neg] of enfolding it when he [sub gl] had been brought [mat-act-int/pass] there. This room was not commonplace to him; there was nothing like it on all Mars, nor did it resemble the wedge-shaped, metal compartments of the *Champion*. [bgd-se] Having relived [m-ment-cog] the events [bgd-se] linking [m-ment-cog] his nest [gl] to this place, he [cr] was [rel] now prepared [att] to [bgd se] accept [m-ment-react] it [phe]. [bgd sa] commend [vl] it, and in some degree to [bgd se] cherish [m-ment-react] it.

He [cr] became [rel] aware [att] of another living creature. A granddaddy longlegs was making a journey down from the ceiling, spinning as it went. Mike [act] watched [mat-act-int] with delight and [bgd se] wondered [m-ment-cog] if it were a nestling man. Doctor Archer Frame, the intern who had relieved Thaddeus, walked in at that moment. "Good morning," he said. "How do you [m-se] feel [m-ment-react]?"

Mike [se] examined [m-ment-cog] the question. The first phrase he [se] recognized [m-ment-cog] as a formal sound, requiring no answer. The second was listed in his mind with several translations. If Doctor Nelson used it, it meant one thing; if Captain van Tromp used it, it was a formal sound.

He [se] felt [m-ment-react] that dismay which so often overtook him [phe] in trying to communicate with these creatures. But he [act] forced [mat-act-int/t] his body [g-body] to [m-bgd cr] remain [m-rel] calm [att] and [bgd-sa] risked [vl] an answer. "Feel good." (18).

Even when Mike is in a completely passive situation, predominantly carrying out the acts of internalized mental processes, including perception and sensing, he always has control over his body. Mike carries out slightly more mental processes than other processes. While his 11 mental processes expose his position as a perceiver with lack of active agency and control over his environment and people around him, his 10 material processes show his active control over his body. He is described in 5 relational processes through identification and personalization again. Because of his complete power over his body, he does not let the regulative institutions, including church and government docilize and sexualize/gender his body to fit into the dominant ideologies. This ability enables him to challenge and destabilize the established categories which are taken as natural and essential by offering an alternative way of gendering and performing gender, and this is explained in the following part of this chapter.

When Mike's interaction with the opposite sex is examined, Jill is the first female whom Mike meets on Earth, and this is the first time he sees a female in his life. Mike understands that Jill is different from other Terran people not only in terms of her physical appearance but in terms of the inclusive language she uses. Instead of asking how he is, she puts the question as: "Well, how are we today? Feeling better?" (22). Her use of "we" instead of "you" is very meaningful to him. He concludes that the inclusiveness of her language expresses a wish to cherish and grow close. Unaware of the water share ritual on Mars, which is an expression of desire to grow closer and get united with one another, Jill offers water to Mike. Thus, Jill is the first creature he feels trust for, and as a result, Mike willingly and submissively follows what she asks him to do.

It is noteworthy that he takes more interest in her and especially her body than he does in men and their bodies, and Jill becomes an object of his gaze: "Mike continued to stare. Jill began to get embarrassed. To be looked at by a male she expected, but this was like being examined under a microscope. She stirred. 'Well? I look like a woman, don't I?' " (23). Since Mike does not know how a woman looks, he wants to learn "What makes you woman?" (23). He even takes seriously her cynical offer to take off her clothes to show him (23). Similarly, she is disturbed by his eyes watching her with the interested eyes of a baby when she is left in brassiere and panties in his presence (68). Yet, when Mike touches her breasts, she does not raise an objection: "It's all right. Just don't distract me, I'm busy" (69). This is Mike's first attempt to explore the female body by making it an object of his gaze. Moreover, this is the first time Mike directs his action to the other character and this happens to be a female body. This act of Mike's foreshadows how his nest also turns into a male-dominated nest where the female bodies are enjoyed freely.

Text 3: Mike is constructed as a docile body when he meets Jill for the first time

She [j-sa] said [j-vl] soberly. "You [m-act] just do [m-mat-act-int/t] what I [j-sa] tell [j-vl] you [m-rv] to." "Yes." It was an unlimited acceptance, an eternal yea. Jill [j-se] suddenly felt [j-ment-react] that Mike [m-act] would jump [m-mat-act-int] out the window if she [j-sa] told [j-vl] him [rv] to - and she [j-cr] was [j-rel] correct [j-att]; he [m-act] would have jumped [m-mat-act-int], [m-bgd se] enjoyed [m-ment-react] every second of the twenty story drop, and [m-bgd se] accepted [m-ment-react] without surprise or resentment discorporation on impact. Nor would he [m-cr] have been [m-rel] unaware [m-att] that such a fall would kill him [m-gl]; fear of death was an idea beyond him. If a water brother [j-act] selected [j-mat-act-int] for him [m-cl] such strange discorporation, he [m-se] would cherish [m-ment-react] it and [m-bgd se] try to grok [m-ment-cog].

"Well, we [j&m-act] can't stand [j&m-mat-act-int/neg] here. I [j-act] 've got to feed [j-mat-act-int/t] us [m&j-gl], I [j-act] 've got to get [j-mat-act-int/t] you [m-gl] into different clothes, and we [j&m-act] 've got to leave [J&m-mat-act-int]. [m-spd act] Take [m-mat-act-int/t] those [gl] off." She [j-act] left [j-mat-act-int] to [j-bgd act] check [j-mat-act-int/t] Ben's wardrobe [gl].

She [j-act] selected [j-mat-act-int/t] a travel suit, a beret, shirt, underclothes, shoes [gl], then [j-bgd act] returned [j-mat-act-int]. Mike [m-cr] was [m-rel] snarled [m-att] like a kitten in knitting; he [m-cr] had [m-rel] one arm prisoned and his face wrapped in the skirt. He [m-act] had not removed [m-mat-act-int/t/neg] the cape [gl] before [m-bgd act] trying to take off [m-mat-act-int/t] the dress [gl].

Jill [j-sa] said [j-vl], "Oh, dear!" and [j-bgd act] ran [j-mat-act-int] to [j-bgd-act] help [j-mat-act-int]. She [j-ini] got [j-mat-act-int/t] him [m-act] loose from the clothes, then [j-bgd act] stuffed [j-mat-act-int/t] them [gl] down the oubliette. . . she [j-act] would pay [j-mat-act-int/t] Etta Schere [gl] later and she [j-se] did not want [j-ment-react-neg] cops finding them-just in case. "You [m-act] are going to have a bath [m-mat-act-int], my good man, before I [j-act] dress [j-mat-act-int] you [m-gl] in Ben's clean clothes. They've been neglecting you [m-gl]. [m-spd act] Come [m-mat-act-int] along." [j-bgd ide] Being [j-rel] a nurse [idr], she [j-cr] was [j-rel] inured [j-att] to bad odors, but (being a nurse) she [j-cr] was [j-rel] fanatic [j-att] about soap and water. . . and it seemed that no one had bathed this patient [m-gl] recently. While Mike [m-br] did not stink [m-bl-neg], he [m-ini] did remind [j-ment-cog] her [j-se] of a horse on a hot day.

With delight he [m-act] watched [m-mat-act-int/t] her [j-gl] [j-bgd act] fill [j-mat-act-int/t] the tub [gl]. There was a tub in the bathroom of suite K-12 but Mike [m-se] had not known [m-ment-cog-neg] its use; bed baths were what he [m-cr] had had [m-rel] and not many of those; his trancelike withdrawals had interfered. Jill [j-act] tested [j-mat-act-int/t] the temperature [gl]. "All right, [m-spd act] climb [m-mat-act-int] in."

Mike [m-cr] looked [m-rel] puzzled [m-att].

"Hurry!" Jill [j-sa] said [j-vl] sharply. "[m-spd act] Get [m-mat-act-int] in the water."

The words were in his human vocabulary and Mike [m-act] did [m-mat-act-int] as ordered, emotion shaking him [m-gl]. This brother [j-sa] wanted [j-vl] him [rv] to [m-bgd act] place [m-mat-act-int/t] *his whole body* [m-gl-body] in the water of life! No such honor had ever come to him; to the best of his knowledge no one had *ever* been offered such a privilege. Yet he [m-se] had begun to understand [m-ment-cog] that these others did have greater acquaintance with the stuff of life . . . a fact not grokked but which he [m-se] must accept [m-ment-react]. (68)

Mike appears in 11 material processes, four of them are directed, once to his body and three times to the outside world in the material processes. However, out of 8 material processes, only one of them is the result of his free will and initiative, and this is where he watches Jill although nobody urges him to do so. Two of these processes are the actions he is predicted to perform if Jill asked him in hypothetical cases, 8 processes are the actions Jill asks him to do as imperatives, and in one process he is trying to do the action, which is done by Jill later because of his failure. On the other hand, Jill is constructed as the actor of 15 material processes which she carries out with no force from outside, and she directs her action onto the outside world in 10 of them. Although Mike is passivated as a goal in 6 material processes, in four of them, he receives the actions of Jill, who is constructed once as the goal of Mike's only voluntary action of watching. Mike's passive mood as an observer and perceiver becomes apparent when the numbers of Mike's and Jill's mental processes are compared. While Mike acts as a senser in 7 mental processes, Jill does so in three. Jill's active positioning can also be seen in verbal processes. There are 6 verbal processes, and Jill does all the talking, directing Mike by telling him what to do. Mike is passivated through beneficialization in which he is constructed as a receiver of Jill's actions in verbal processes. Mike, as a gendered subject, is still passive when Jill takes him

outside the hospital. Yet, with or without Heinlein's intention, he is constructed as a heterosexual male who takes an interest in the female body.

As the novel progresses, Mike gradually gains autonomy and starts to make his decisions without consulting, and acting without being told. Moreover, he takes more control over his environment and the females' bodies.

Text 4: Mike is constructed as a hero for the first time (*'Ma' stands for the males who attack Jill*)

Jill [j-act] ducked [j-mat-sup] past Berquist, [j-bgd act] threw [j-mat-sup] herself at Johnson. He [ma-act] slapped [ma-mat-act-int/t] her [gl] aside. "None of that, you little slut!" Johnson [ma-act] did not hit [ma-mat-act-int/t] Jill [gl] as hard as he [ma-act] used to hit [ma-mat-act-int/t] his wife before she left him, not nearly as hard as he [ma-act] hit [ma-mat-act-int/t] prisoners who were reluctant to talk. Until then Mike [m-act] had shown [m-mat-act-int/t] no expression [gl] and [m-bgd sa] had said [m-vl] nothing; he [ini] had simply let [br] himself [m-gl] be forced along. He [m-se] understood [m-ment-cog] none of it and [m-bgd act] had tried to do [m-mat-act-int/t-neg] nothing [gl] at all.

When he [m-se] saw [m-ment-per] his water brother [j-gl] [j-sub gl] struck by this other, he [m-act] twisted [m-mat-act-int], [m-bgd act] got free [m-mat-act-int] and [m-bgd act] reached [m-mat-act-int] toward Johnson and Johnson was gone. Only blades of grass, straightening up where his big feet had been showed that he had ever been there. Jill [j-act] stared [j-mat-act-int] at the spot and [j-bgd se] felt [j-ment-react] that she might faint. Berquist closed his mouth, opened it, said hoarsely, "What did you [j-act] do [j-mat-act-int/t] with him?" He looked at Jill [j-rp]. "Me? I [j-act] didn't do [j-mat-act-int/neg] *anything*." "Don't give me that. You got a trap door or something?" "Where did he *go*?" Berquist licked his lips. "I [j-se] don't know [j-ment-cog]." He took a gun from under his coat. "But don't try your tricks on me. You stay here-I'm taking him [m-gl]."

Mike [m-act] had relapsed [m-mat-act-int] into passive waiting. [bgd se] Not understanding [m-ment-cog/neg] what it was about, he [m-act] had done [m-mat-act-int/t] only the minimum [gl] he [m-act] had to do [m-mat-act-int]. But guns he [m-se] had seen [m-ment-per] in the hands of men on Mars, and the expression of Jill's face at having one aimed at her [j-rp] he [m-se] did not like [m-ment-react]. He [m-se] grokked [m-ment-cog] that this was one of the critical cusps in the growth of a being wherein contemplation must bring forth right action in order to permit further growth. He [m-act] acted [m-mat-act-int].

The Old Ones had taught him [m-gl] well. He [m-act] stepped [m-mat-act-int] toward Berquist; the gun swung to cover him. He [m-act] reached out [m-mat-act-int] and Berquist was no longer there. (70)

Up to the point where Mike groks the danger to Jill, he has been constructed as a docile body who is directed, ruled and controlled by outside forces. Because of his extraordinary Martian abilities, he can manage only his own body. Mike takes the initiative to act on the outside world for the first time, when he assumes the role of a male hero. His construction of himself as a hero is realized through material processes. It is remarkable that his actions in material-action-intention processes he carries out in order to save Jill from the trouble she is in creates a male image of romance as a strong and brave hero and savior who rescues his mistress from distress. The number of Mike's material-action-intention processes increases to a great extent in two situations in the novel, in both of

which he saves Jill, first in Ben's flat and second in Jubal's house (148-149). This scene creates a contrast with the one in which Jill, with active agency, rescues Mike when he is completely passive. This reversal of active/passive roles Mike and Jill assume reflects the ideology which reinforces the heterosexual framework and gender hierarchy. The more agency and independence Mike gains, the more passive, weaker and dependent Jill becomes in the course of the novel.

In the text above, Mike performs as an actor 10 times while Jill appears as an actor only in 4 material processes, and she is exposed to male violence in 5 processes. She is passivated through subjection and beneficialization. She is constructed as a goal and as a recipient on whom and to whom the action is directed by the other two males in 5 material processes and once by Mike. Mike carries out 5 mental processes to understand what is happening. His mental processes do not refer to his passivity because by doing so, he comes to the conclusion that Jill needs to be helped. As for Jill, she acts as a senser twice in an attempt to understand how Mike, whom she has regarded as a docile body, turns into a hero. Both Mike and Jill are excluded as linguistic subjects. While Mike is excluded five times through backgrounding in three material processes, and one verbal and mental process, Jill is backgrounded twice in one material and mental process.

Mike is transformed into a more active and independent subject by his contact mainly with Jubal and Jill. Having acquired much of Jubal's knowledge and having experienced sex with his female water brothers, including Jill and Jubal's secretaries, Mike feels strong enough to leave Freedom Hall, that is, Jubal's house, in order to make his own way on Earth. After he leaves Jubal's house in the company of Jill, he alters very fast from ignorance to self-knowledge by means of his open-mindedness and his being free of prejudices. So, he manages to change his position from that of an object to that of a subject. Although Mike starts as a naive, childish, helpless, confused young man in a strange land, later he takes up the position of a leader who leads people including those whom he once followed and got help from.

Before he establishes his church, Mike is engaged in discovering Earth and people, taking up different jobs for a short time and travelling around. When Jill and Mike are in the outside world, he spends a great deal of time in the libraries reading about the universe while Jill is doing shopping, which is considered a so-called female engagement (Tanenbaum 100). As he develops, he gradually gains the normal powers of a human being and discloses the super powers he has as a Martian. He also builds his body from babyish impotence to male's strength, agility and beauty by applying his mind to his muscles (Franklin 129).

Mike explores the relationship between females and males through his interaction with different female figures around and through his interaction with the outside world, which gives him a chance to experience sexual intimacy as well. When his identity is revealed to the public, he starts to get letters, especially from females and “misguided males”, some of whom propose to him, others send their photos, “disgusting pictures” and “some left little to the imagination” as Jill describes them (220). Jill wants to keep them away from Mike partly because she gets jealous, and partly because she wants to protect him from this “filth”, as Jubal puts it (221). But Mike takes an interest in such disgusting pictures. He finds women “tremendously interesting” (221). Indeed, Mike tries to understand how males and females are different but his interest in females rather than males establishes him as a gendered subject acting as a heterosexual male.

Moreover, Mike studies the faces of the people around him. He finds that Jubal has the most beautiful face he has ever seen, distinctly his own whereas the human young females in the picture collection which Duke, one of the men working for Jubal, keeps can hardly be said to have faces. They seem to have the same face to him. The sameness of the faces of Jubal’s three secretaries Dorcas, Miriam and Anne, and of Jill surprises Mike as well. This realization of Mike’s reflects how female unique individuality is suppressed and reduced to her physical body in a patriarchal society. As time passes, he comes to a conclusion that “each girl had potentially her own face, no matter how small the difference” (223). The only way to differentiate between them is size, coloration and voice: “Anne was so much bigger, Dorcas so small, and that Miriam, bigger than Dorcas but smaller than Anne [...] Miriam had hair called ‘red’ ” (223). From Duke’s collection of pictures of females, Mike learns that there is “variety in sizes, shapes, and colors of women and some variety in the acrobatics of love” (270). Thus, what makes females different from each other is the features of their physical body rather than their personality traits, abilities or skills.

Mike understands that physical human love is not simply a quickening of eggs, nor is it ritual through which one grows closer; the act itself is a growing-closer. He tries at every opportunity to grok its fullness. Mike explains that “Sex is a helpful goodness but only if it is sharing and growing closer” (283). Mike’s strong liking in kissing girls and his getting ecstasy out of his sexual encounters with the females also supports his construction as male in a heterosexual structure: “Kissing girls is a goodness [...] It beats the hell out of card games” (184).

Mike criticizes how sex is treated and perceived by human beings. It is stripped of deep feelings and love, and sex is used not to create happiness and pleasure but to establish

domination, exert power and hurt each other through institutionalized and tabooed sex, as Jubal explains:

It is indifference and acts mechanically performed and rape and seduction as a game no better than roulette but less honest and prostitution and celibacy by choice and by no choice and fear and guilt and hatred and violence and children, brought up to think that sex was 'bad' and 'shameful' and 'animal' and something to be hidden and always distrusted. This lovely perfect thing, male-femaleness, turned upside down and inside out and made horrible (392).

To Mike, sex is not just related to physicality. Mike can be sexually involved only with a female for whom he develops trust and closeness: "When I first learned what this ecstasy was, my first thought was that I wanted to share it, share it at once with all my water brothers - directly with those female [...] And in perfect corollary I had no slightest wish to attempt this miracle with anyone I did not already cherish and trust [...] spirits blend as flesh blends" (392). After physical intimacy, bathing together in a bath tub is a family custom in Mike's nest. Mike does it playfully, taking people into the tub, they are scrubbed and dried by the invisible hands of Mike.

With the arrival of Mike, Jubal's "married life" (306) is destabilized. Duke leaves, two of her secretaries Anne and Dorcas get pregnant, and Mirriam gets married to Mahmoud, a linguist, studying the Martian language. Jubal does not know for sure who gets them pregnant because his secretaries are all sexually available to all the males who visit Jubal. However, both Jubal and Ben suspect that Mike can be the father of his secretaries' babies. The female figures seem to be constructed as those who actively enjoy their sexualities. However, Ben's description of Jubal's house as a harem undermines the image of sexually liberated females: "everybody assumes that you are keeping the fanciest harem since the Sultan. Don't misunderstand me - they *envy* you. But they think you're a lecherous old goat" (308). In this aspect, Ben reflects the male's perspective that females are sexual servants.

Text 5: Mike's first sexual intimacy

He [m-se] thought [m-ment-cog] "Of the humans we left at the equator, one has disincorporated and the others are sad."

"Yes, I [f-se] heard [f-per] it in the news." Mike [m-se] had not heard [m-ment-per/neg] it; he [m-se] had not known [m-ment-cog/neg] it until [m-rv] asked. "They should not be sad. Mr. Booker T. W. Jones Food Technician First Oass is not sad; the Old Ones have cherished him."

"You [m-se] knew [m-ment-cog] him?"

"Yes. He had his own face, dark and beautiful. But he was home sick."

"Oh, dear Mike. . . do you [m-cr] ever get [m-rel] homesick [att] ? For Mars?"

"At first I [m-cr] was [m-rel] homesick [att]," he [m-sa] answered [m-vl]. "I [m-cr] was [m-rel] lonely [att] always." He [m-act] rolled [m-mat-act-int] toward her [f-rp] and [m-bgd act] took-

[m-mat-act-int/t] her [j-g] in his arms. "But now I [m-cr] am not [m-rel/neg] lonely [att]. I [m-se] grok [m-ment-cog] I [cr] shall never be [m-rel/neg] lonely [att] again."

"Mike darling-" They [f&m] kissed [f&m-mat-act-int] , and [f&m- bgd act] went on [f&m-mat-act-int] kissing.

Presently his water brother [f-sa] said [f-vl] breathlessly. "Oh, my! That was almost worse than the first time."

"You [f-cr] are [f-rel] all right [att], my brother?"

"Yes. Yes indeed. [m-exc act] Kiss [mat-act-int/t] me [f-g] again."

A long time later, by cosmic clock, she [f-sa] said [f-vl], "Mike? Is that - I [f-sa] mean [f-vl], 'Do you [m-se] know [m-ment-cog]'"

"I [m-se] know [m-ment-cog]. It is for growing closer. Now we [f&m-cr] grow [f&m-rel] closer."

"Well. . . I [f-cr] 've been [f-rel] ready a long time-goodness, we *all* have, but . . . never mind, dear; [m-exc act] turn [m-ma-act-int] just a little. I [f-act] 'll help [f-mat-act-int]." As they [f&m-act] merged [f&m-mat-act-int], [f&m-bgd se] grokking [f&m-ment-cog] together, Mike [m-sa] said [m-vl] softly and triumphantly: "Thou art God."

Her answer was not in words. Then, as their grokking made them ever closer and Mike [m-se] felt [m-ment-per] himself almost ready [att] to [m-bgd act] disincorporate [m-mat-act-int], her voice called him [m-g] back: "Oh! ... *Oh! Thou [m-cr] art [m-rel] God!*"

"We [f&m-se] grok [f&m-ment-cog] God." (252)

The narrator does not reveal which female character Mike has sex with. It can be Jill or one of Jubal's secretaries. She is referred to as Mike's "water brother" (252). Mike acts 4 material processes and only in two of them, he directs his actions to her, and she willingly positions herself in the goal position by telling him to do so. He is backgrounded and excluded as an actor twice. They perform as the subjects in three material processes together but she carries out only one material process, which reveals that she wants Mike to become active and in control in the sexual intercourse. So, she constructs herself as a traditional heterosexual female who yields to male power and authority. He performs as a senser in 8 mental processes, which weakens his active agency. They speak equally. He receives her action only once as a goal and once as a receiver. It is noteworthy that even when Mike is passive, he carries out material-action processes only when he wants to share physical intimacy with the female characters. Moreover, the female figures in the house help Mike to get out of his docilized state, and they create a heterosexual space where Mike can be more active and assertive. With the arrival of Mike, the females in Jubal's house appear as more bright-eyed, efficient and happier. They become more preoccupied to cook, much less be secretaries. They are always available in the service of Mike, teaching him how to write and read, cooking for him, serving food, dressing him. Meals are always on time and better than ever. At this point, Mike seems older than his age rather than younger, his voice deepens, and he starts to speak with forcefulness rather than timidly. Because of the heterosexual training Mike is exposed to in Jubal's house, he gets ready to join the human race. There is no doubt that sexual intimacy he shares with Jill and

Jubal's secretaries help him a lot to integrate himself to the life on Earth by becoming a masculine male and acting accordingly.

The female characters play an important role in Mike's life. Mike starts his church as uncertain of himself and with only the help of three untrained priestesses. In the nest, Dawn and Jill are High Priestesses and Dawn and Patty are pretty well-known Fosterites. They are all very devoted and committed to Mike and his cause. The female characters seem more successful in gaining and acquiring Martian skills and abilities. It is also noteworthy that although the male characters, including Ben and Mahmoud, first reject the practices of Mike's church such as group sex, the female characters willingly take part in such practices. In the church, the female characters act as simple sexual servants who constantly give kisses to the male characters and encourage them to be physically intimate with one another to grow closer. The male characters are reluctant and suspicious, full of hesitation and anxieties to become a part of this discipline while females are very eager, enthusiastic to develop belongingness to Mike. In this church, they are situated as Mike's angels who help him to earn new members, especially male members. Their only function seems to be to get the males into this discipline by helping them to get rid of their reluctance and anxieties by providing sexual satisfaction. Sex plays an important role in persuading the newly-come male characters to stay with them and grow closer. This is the case with Ben and Jubal. They are determined to keep away from the practices of the church when they come to the church but they are convinced to be a part of it through the sexual experience the females offer them.

Mike's teaching creates different effects on the male and female characters. The female characters become more dependent on Mike while the male characters maintain their autonomy and independence since they reach an understanding that they do not actually need Mike, as Ben explains: "*You could have been the Man from Mars. Or me. Mike is like the first man to discover fire. Fire was there all along - after he showed them how, anybody could use it*" (364). Mike is declared their Prometheus¹¹ by Ben:

Mike is our Prometheus - but that's all. Mike keeps emphasizing this. Thou art God, I am God, he is God - all that groks. Mike is a man like the rest of us. A superior man, admittedly - a lesser man, taught the things the Martians know, might have set himself up as a pipsqueak god. Mike is above that temptation. Prometheus ...but that's all (364).

The female characters cannot act alone without consulting Mike. Mike realizes that Jill loses her individuality and turns into somebody who is not her self any more after her interaction with Mike. So, with Mike, Jill changes into another "faceless" female figure in his harem, "now neither person nor lover, just another breeder of chosen ones" (Slusser

103). Jill has goodness but lacks wisdom, like other female characters, and she requires to be defined, shaped and directed by a strong male figure. Mike generalizes and evaluates the female characters in terms of patriarchal gender stereotypes by drawing attention to female weakness and vulnerability. Mike believes that there had been times when Earth could have been made a better place if Jill, who constantly reminds him of the society's rules of propriety and codes of conduct, did not have this weakness (301). Moreover, the female characters like the idea that Mike needs them. They still treat Mike as if he were a baby that needs to be taken care of. In the church, he is dressed by the females although he does not need such help: "he was being dressed at break-neck speed with the unnecessary help of several women - each garment seemed to know where to go and how to drape itself" (396).

Text 6: Mike and Jill after Mike becomes active and Jill passive

"Time to leave. [j-spd act] Pick [j-mat-act-int/t] a dress [gl] and [j-spd act] get [j-mat-act-int/t] your purse [g]. I [m-act] 'll dispose [m-mat-act-int/t] of the trash." Jill [j-se] thought [j-ment-cog] wistfully that she [j-act] would like to take [j-mat-act-int/t] one or two things. Mike [m-act] always moved on [m-mat-act-int] with just the clothes on his back - and [m-bgd se] seemed to grok [m-ment-cog] that she [j-se] preferred [j-ment-react] it that way. "I [j-act]'ll wear [j-mat-act-int/t] that pretty blue one [gl]." It floated out, poised over her [j-rp], wriggled onto her [j-rp] as she [j-act] held up [j-mat-act-int/t] her hands [j-g-body]; the zipper closed. Shoes walked toward her [j-rp], she [j-act] stepped [j-mat-act-int] into them. "I [j-cr] 'm [j-rel] ready [j-att]." Mike [m-se] had caught [m-ment-cog] the flavor of her thought but not the concept; it was too alien to Martian ideas. "Jill? Do you [j-se] want [j-ment-react] to [j-bgd act] stop [j-mat-act-int] and [j-bgd act] get married [j-mat-act-int]?" She [j-se] thought [j-ment-cog] about it. "It's Sunday, we [j&m-act] couldn't get [j&m-mat-act-int/t-neg] a license." "Tomorrow, then. I [m-se] grok [m-ment-cog] you [j-se] would like [j-ment-react] it." "No, Mike." "Why not, Jill?" " "We [j&m-cr] wouldn't be [j&m-rel/neg] any closer [j&m-att], we [j&m-act] already share [j&m-mat-act-int/t] water [g]. That's true, both in English and Martian." "Yes." "And a reason just in English. I [j-cr] wouldn't have [j-rel-poss/neg] Dorcas and Anne " and Miriam-and Patty-think that I [j-act] was trying to crowd [j-mat-act-int/t] them [g] out." "Jill, none of them would think so." "I [j-act] won't chance [j-mat-act-int/t/neg] it, because I [j-br] don't need [j-bl/neg] it. Because you [m-act] married [m-mat-act-int/t] me [j-g] in a hospital room ages and ages ago." She [j-sa] hesitated [j-vl]. "But there is something you [m-act] might do [m-mat-act-int] for me [j-ct]." "What, Jill?" "Well, you [m-ass] might call [rel] me [ide] pet names [idr] The way I do *you*."

"Yes, Jill. What pet names?" "*Oh!*" She [j-act] kissed [j-mat-act-int/t] him [m-gl] quietly. "Mike, you [m-cr] 're [m-rel] the sweetest, most lovable man [m-att] I [j-act] 've ever met [j-mat-act-int/t] and the most infuriating creature on two planets! [m-spd act] Don't bother [m-mat-act-int/neg]. Just [m-spd ass] call [rel] me [j-cr] 'little brother' [j-att] occasionally. It makes [j-rel] me [j-cr] all quivery [j-att] inside."

"Yes, Little Brother." "Oh, my! Let's [j&m-act] get out [j&m-mat-act-int] of here before I [m-act] take [m-mat-act-int/t] you [j-gl] back to bed. [j-spd act] Meet [j-mat-act-int/t] me [m-g] downstairs; I [m-act] 'll be paying [m-mat-act-nt/t] the bill [gl]." She [j-act] left [j-mat-act-int] suddenly. (284-285-286)

In this section, Jill is completely passivated by Mike. Everything is done by him. Jill even does not need to tell Mike what she wants or thinks. Mike groks everything she

wishes through telepathy. Mike dresses her up: “He levitated her a couple of feet. ‘Pants. Stockings. Garter belt. Shoes. Down you go and lift your arms. Bra? You don't need one. Now the dress-and you're decent. And pretty, whatever that is. You look good. Maybe I can get a job as lady's maid if I'm not good for anything else. Baths, shampoos, massages, hair styling, make-up, dressing for all occasions - I've even learned to do your nails so it suits you’ ” (293). In this text above, Jill carries out more material processes than Mike. While Jill performs 14 material processes, Mike acts as an actor in 7 processes. In contrast to the earlier situation where Mike followed Jill's instructions, with the strength and power Mike gains, Jill is constructed as a doer of what Mike tells her to do. Only in two processes does she direct her action to Mike. On the other hand, Mike passivates her through subjection as the goal of his action twice and through beneficialisation as a recipient three times and as a client once. Jill acts as a senser more than Mike. While Mike performs three mental processes, in all of which he tries to grasp what Jill wants, thinks and feels so that he can do whatever is required for her, Jill appears as a senser in six mental processes, most of which are related to feeling rather than cognition. As a linguistic subject, Jill is excluded more than Mike, which further weakens her agency. While she is backgrounded twice and suppressed three times in material processes, Mike is suppressed as an actor and backgrounded as a senser only once. Jill appears in relational processes, in two of which she constructs Mike as an assigner to identify her. Jill, as a female, expects Mike, as a male, to describe and define her through pet names.

Through his linguistic choices, Heinlein emphasizes that Jill lets Mike and other male characters dominate and subjugate her. She prefers not to appear too bright when she is with other male characters, automatically accepting their superiority. She follows Mike wherever he goes. She gets the jobs he finds for her. They do these jobs for a short time and constantly move to other places when Mike wants to. Jill's strong female image with enough courage to rescue Mike from the hand of government by herself disappears.

Lastly, Mike creates an extraordinarily powerful hero out of himself by assuming a Jesus-like, even God-like quality, fighting for the goodness of people. Now, Mike is in the position to give orders and directions to other people around, telling them what to do. He directs them, and everybody is willing to follow his orders. In the final scene, Mike sacrifices himself by facing people who gather in front of the hotel in which he and his water brothers stay. Mike takes his message to the masses, exhibiting his beautiful, naked body and announcing himself as “a Son of Man” but the mob that is motivated by regulatory power fails to understand his message, which urges them to free themselves from the restrictions so that they can take the responsibility of their own constitution.

Consequently, Mike is stoned, killed and torn into pieces by the crowd who take him as a fake messiah because of his rejection of “all conventions and mores of a hypocritical society” (Sarti 125).

Text 7: Mike as a self-sacrificial hero

The announcer's voice climbed: "Yes, he [m-act] 's coming out [m-mat-act-int] now - he [m-act] 's walking [m-mat-act-int] toward the people!" The scene cut to reverse; Mike [m-act] was walking [m-mat-act-int] directly toward camera. [...] Mike [act] continued to walk [m-mat-act-int] unhurriedly toward the crowd until he [m-act] loomed up [m-mat-event] in the stereo tank in life size as if he [m-cr] were [m-rel] in the room with his water brothers. He [m-act] stopped [m-mat-act-int] on the grass verge in front of the hotel a few feet from the crowd. "You called me [m-rv]?" He [m-sub gl] was answered with a growl. The sky held scattered clouds; at that instant the sun came out from behind one and a shaft of light hit him [m-gl]. He [m-act] stood [m-mat-act-int] before them, a golden youth, [m-act] clothed [m-mat-act-int] only in beauty, beauty that made Jubal's heart ache, thinking that Michelangelo in his ancient years would have climbed down from his high scaffolding to record it for generations unborn. Mike [m-sa] said [m-vl] gently "Look at me [m-g]. I [m-id] am [m-rel] a son of man [m-idr]." [...] A half brick caught Mike [m-g] in the ribs. He [m-act] turned [m-act] his face [m-gl-body part] toward his assailant. "But you yourself are God. You can damn only yourself...and you can never escape yourself."

"Blasphemer!" A rock caught him [m-gl] over his left eye and blood welled forth.

Mike [m-sa] said [m-vl] calmly, "In fighting me [m-g], you fight yourself ... for Thou art God. . . and I [m-cr] am [m-rel] God. . . and all that groks is God--there is no other." (399)

More rocks hit him [m-gl], he [m-act] began to bleed [m-mat-ev] in several places. "Hear the Truth. You need not hate, you need not fight, you need not fear. I [m-act] offer [m-mat-act-int/t] you [p-gl] the water of life-" Suddenly his band held a tumbler of water, sparkling in sunlight. "-and you may share it whenever you so will ... and walk in peace and love and happiness together." A rock caught the glass and shattered it. Another struck him [m-g] in the mouth. Through bruised and bleeding lips he [m-act] smiled [m-mat-act-int/t] at them [p-rp], [m-bgd act] looking [m-mat-act-int] straight into the camera with an expression of yearning tenderness on his face. Some trick of sunlight and stereo formed a golden halo back of his head. "Oh my brothers, I [m-se] love [m-ment-react] you [p-phe] so! Drink deep. Share and grow closer without end. Thou art God."

Jubal whispered it back to him [m-rv] [...] "Lynch him [m-g]. Give the bastard [m-g] a nigger necktie!" A heavy-gauge shotgun blasted at close range and Mike's right arm [m-gl-body] was struck off at the elbow and fell [...] "Give him [m-g] the other barrel, Shortie - and aim closer!" The crowd laughed and applauded. A brick smashed Mike's nose [m-g-body] and more rocks gave him [m-gl] a crown of blood. "The Truth is simple but the Way of Man is hard. First you must learn to control your *self*. The rest follows. Blessed is he who knows himself and commands himself, for the world is his and love and happiness and peace walk with him wherever he goes." Another shotgun blast was followed by two more shots. One shot, a forty-five slug hit Mike [m-g] over the heart, shattering the sixth rib near the sternum and making a large wound; the buckshot and the other slug sheered through his left tibia five inches below the patella and left the fibula sticking out at an angle, broken and white against the yellow and red of the wound. Mike [m-act] staggered [m-mat-sup] slightly and [m-bgd act] laughed [m-mat-act-int], [m-bgd act] went on talking [m-mat-act-int], his words clear and unhurried. "Thou art God. Know that and the Way is opened." "God damn it-let's *stop* this taking the Name of the Lord in vain!" "Come on, men! Let's finish him [m-g]!" The mob surged forward, led by one bold with a club; they were on him with rocks and fists, and then with feet as he [m-act] went down [m-mat-sup]. He [m-act] went on talking [m-mat-act-int] while they kicked his ribs [m-g-body] in and smashed his golden body [m-g-body], broke his bones [m-g-body] and tore an ear loose [m-g-body]. (400)

The mob opened up a little at that warning and the camera zoomed to pick up his face and shoulders [m-g-body]. The Man from Mars [m-act] smiled [m-mat-act-int] at his brothers, [m-bgd sa] said [m-vl] once more, softly and clearly, "I [m-se] love [m-ment-react] you." An incautious grasshopper came whirring to a landing on the grass a few inches from his face; Mike [m-act] turned

[m-mat-act-int/t] his head [m-g-body], [m-act] looked [m-mat-act-int] at it as it stared back at him. "Thou art God," he [m-sa] said [m-vl] happily and [m-act] discorporated [m-mat-ev]. (401)

Mike conveys the truth that there are alternative and better ways of living and constituting selves but nobody is interested in truth. Although he faces the crowd all alone, the number of the material processes he acts is the highest when compared to his material processes in the other texts. Although he performs 2 mental, 4 verbal processes, he acts as an actor in 22 material processes, four of which are event processes and 2 of which are supervision processes. However, unlike the earlier texts, Mike cannot act upon the external world in this text, which reveals his lack of control over the mob but he directs his action onto his own body as a goal in two processes. Mike is excluded as a linguistic subject only in three material processes and in one verbal process. The high number of material processes he performs and the high number of goal positions in which he is acted upon as a passive receiver of the action seem to create contrast. As a goal of other's action, he cannot be expected to gain active agency to carry out such a high number of material processes. Indeed, his construction of himself as a hero in such a difficult situation through a great number of material processes is what makes him a hero, and this reinforces the heterosexual image of a strong man who rescues the people in trouble.

Yet, Mike is not passivated even after his death. He is still active, controlling people and his environment. His voice is heard by Jubal while he is having a stroke. Jubal is helped by Mike and brought back to life after his death. "His own stroke had come and he couldn't take it [...] Shortly the pain went away. From a great distance the voice reached him" (402). Mike does not let him die because he has not reached fullness yet, and Jubal "let himself be helped and led into the bath, let his head be held while he threw up, accepted a glass of water and rinsed out his mouth" (402).

3.4.2 Transitivity Analyses of Discourses Regarding the Gender Constructions of Jill and Ben

Jill is the main female character in the novel. When she appears for the first time, Jill is described as "a competent nurse" and portrayed as a spinster whose main concern is males (21). Jill also internalizes a patriarchal discourse and describes herself as a "spinster" later in the novel: "Don't joke about marriage to a spinster" (29). She is attributed with traditional female qualities. She is constructed as an object of male desire. Her job is also stereotyped. She is a nurse who is sexy and flirtatious.

Jill's lover, Ben, is a fearless reporter and journalist, and he appears for the first time in the novel as the voice talking to Jill on the phone. He is assertive and commanding towards Jill. Once, when Jill interrupts him while he is speaking, he asks her to keep quiet in a very assertive way: "Don't talk when I'm orating" (34). Ben calls her to invite her out for lunch to learn about Mike and gets her to help him to reach Mike. He does not even ask whether it is possible for her to make arrangements for him to see Mike, but directly urges her to do so: "you are going to help me see him" (26). To easily convince her, he offers to rub her "poor tired feet" (28). Ben proposes to marry her as a bribe after she refuses to take the money he offers: "Jill, will you marry me? That's as high as I can go" (28). Marriage is the greatest prize he can offer to her because as a typical stereotypical female, marriage is the only thing she cares about. Later in the novel, Jill tells him: "I might marry you if I can trap you into proposing again" (35). The female characters are very interested in marriage in this novel. It is noticeable that after this marriage proposal, Jill yields and accepts to help him.

Text 1: Jill and Ben are in Ben's flat

Caxton [b-act] got [b-mat-act-int] in; it took off again. Jill [j-act] looked [mat-act-int/t] him [b-gl] over. "My, aren't [f-rel-neg] we [f-cr] important [att]! Since when do you [b-act] send [mat-act-int/t] a robot [gl] to pick up your women [f-gl]?" He [b-act] patted [b-mat-act-int/t] her knee [j-gl/body] and [b-bgd sa] said [b-vl] gently, "Reasons, little one. I [b-phe] can't be seen [ment-per-neg] [b-bgd act] picking [b-mat-act-int/t] you [j-gl] up. [...] Caxton [b-act] punched [b-mat-act-int/t] buttons [gl]; the taxi, which had been circling under a "hold" instruction, woke up and headed for the apartment hotel where Ben [b-act] lived [b-mat-act-int]. He [b-act] punched [b-mat-act-int/t] a phone number [gl] and [b-bgd sa] said [b-vl] to Jill [j-rc], "How much time do you [j-se] want [j-ment-re] to get liquored up, sugar foot? I [b-sa] 'll tell [b-vl] the kitchen to have the steaks ready." Jill [j-se] considered [j-ment-cog] it. "Ben, your mousetrap has a private kitchen." "Of sorts. I [j-act] can grill [-j-mat-act-it/t] a steak [gl]." "I [j-act] 'll grill [-j-mat-act-it/t] the steak [gl]. [b-spd-act] Hand [b-mat-act-int/t] me [j-rp] the phone." She [j-sa] gave orders [j-vl], [j-bgd act] stopping [j-mat-act-int] to [j-bgd se] make sure [j-ment-cog] that Ben [b-se] liked [b-ment-react] endive.

The taxi dropped them [b&j-g] on the roof and they [b&j-act] went down [b&ma-act-int] to his flat. It was old-fashioned, its one luxury a live grass lawn in the living room. Jill [j-act] stopped [j-mat-act-int], [j-bgd-act] slipped off [j-mat-act-int/t] her shoes [j-gl-her body], [j-bgd-act] stepped [j-mat-act-int] barefooted into the living room and [j-bgd act] wiggled [j-mat-act-int/t] her toes [j-gl-her body] among the cool green blades. She [j-sa] sighed [j-vl]. "My, that feels good. My feet have hurt ever since I [j-act] entered [j-mat-act-int/t] training."

Presently she [j-act] followed [j-mat-act-int] and [j-cr] became [j-rel] domestic [j-att]. Steak was in the package lift; with it were prebaked potatoes: She [j-act] tossed [j-mat-act-int/t] the salad [gl], [j-bgd act] handed [j-mat-act-int/t] it [gl] to the refrigerator, [j-bgd act] set up [j-mat-act-int/t] a combination [gl] to [j-bgd act] grill [j-mat-act-int/t] the steak [gl] and [j-bgd act/t] heat [j-mat-act-int/t] the potatoes [gl], but [j-bgd act] did not start [j-mat-act-int/t] the cycle [gl]. "Ben, doesn't this stove have remote control?"

He [b-act] studied [b-mat-act-int/t] the setup [gl], [b-bgd-act] flipped [b-mat-act-int/t] a switch [gl]. "Jill, what would you [j-act] do [j-mat-act-int/t] if you [j-act] had to cook [j-mat-act-int] over an open fire?"

"I [j-act] 'd do [j-mat-act-int/t] darn well. I was a Girl Scout. How about you, smarty?"

They [b&j-act] went [b&j-mat-act-int] to the living room; Jill [j-act] sat [j-mat-act-int] at his feet and they [b&j-act] applied [b&j-mat-act-int] themselves to martinis. Opposite his chair was a stereovision tank disguised as an aquarium; he [b-act] switched [b-mat-act-int/t] it [gl] on. (25-26-27)

When Ben and Jill come together for the first time, the number of material processes they perform is greater than other processes. Out of 34 material processes, three of them are performed by Ben and Jill together, 20 by Jill and 11 by Ben. Out of 20 material processes, 3 are actions Jill would carry out in hypothetical cases. Yet, Jill performs more material processes than Ben. When examined more closely, it is seen that Jill gains active agency either while she is preparing the meal in the kitchen or while she is acting upon her own body. She has no control over Ben or the outside world but her own body and the items in the kitchen. She directs her action to her body and the kitchen utensils as goals of her actions seven times. Her construction as an active actor only in the kitchen reinforces the gender hierarchy and culturally formed gender distinction. It is the patriarchal culture which positions women in a domestic place to carry out traditionally gendered tasks like cleaning, cooking and washing. On the other hand, Ben asserts his actions in a public domain. He makes all the necessary arrangements to pick up Jill from the hospital. When his processes with the affected participants are examined, it can be seen that he mostly directs his actions to technological machines and devices, including the car, phone and the TV. Technology is also a gendered domain, and closely associated with males (Oldenziel 10).

Furthermore, Jill's exclusion through backgrounding as an actor in 9 material processes and as a senser in one mental process undermines her agency. Ben is backgrounded twice as a sayer and once as an actor. While Ben passivates her as a goal and recipient in four material processes, Ben appears as the goal of Jill's action only once. Ben's active position can also be observed in the lack of mental processes and in the high number of verbal processes he performs. While Jill performs as the senser of three processes, the only mental process Ben appears as a senser in is not realized. Ben does more speaking than Jill. He is linguistically constituted as more active in his environment with more control over Jill than Jill is over Ben. The relationship between Ben and Jill, as discursively represented through Heinlein's linguistic choices, reveals stereotypical patriarchal doctrines and ideologies with strict gender roles and attitudes. While Ben tries to explain to Jill why the government is interested in Mike, Jill has difficulty in following him because as a female, Jill displays her complete ignorance of politics which is regarded as a manly subject. In the 1960s, politics was not considered to be a subject in which females took an interest. Ben's attitude towards Jill displays how he also internalizes

established clichés about females: “No, you're real bright, for a female” (29). Ben draws attention to female intellectual inferiority through generalization. Females are not intelligent enough to deal with male domains like politics and economics. They are competent for domestic works only. When they go to Ben’s flat, as we have seen, Jill assumes a traditional female gender role by taking care of food and home.

Although Jill assumes the passive female role in the presence of the male authority, she appears as a woman of action and determination when she appears for the first time in the novel. Although no one assumes the courage to see Mike, she takes the initiative and manages secretly to walk into the room in which he is kept in order to get Mike out of the hospital, and she even becomes his first water brother. However, considering the fact that Mike is in a very vulnerable and passive situation, it is understandable how Jill leads and directs Mike. When Ben comes into the picture, her control over her environment and assertiveness diminishes, and she turns into someone who takes instructions from males. She is portrayed as childish enough to be convinced by a proposal of marriage. It seems that the only aim in her life is to find a man to marry since patriarchy makes her believe that fulfillment lies in marriage and family life.

Text 2: Jill rescues Mike

When Mike [m-se] heard [m-ment-per] a key in the outer door, he [m-se] recalled [m-ment-cog] that he [m-se] had heard [m-ment-per] this sound somewhat before the last visit of his water brother, so he [m-act] shifted [m-mat-act-int/t] his metabolism [gl-m-body] in preparation, in case the sequence occurred again. He [m-cr] was [m-rel] astonished [m-att] when the outer door opened and Jill [j-act] slipped in [j-mat-act-int], as he [m-cr] had not been [m-rel] aware [m-att] that it was a door. But he [m-se] grokked [m-ment-cog] it at once and [m-se] gave [m-ment-react] himself over to the joyful fullness which comes only in the presence of one's nestlings, one's water brothers, and (under certain circumstances) in the presence of the Old Ones. [...] His joy was muted by awareness that his brother [j-br] did not share [j-bl-neg] it –he [m-cr] seemed [m-rel] more distressed [m-att] than was possible save in one about to disincorporate because of shameful lack or failure. But Mike [m-se] had learned [m-ment-cog] that these creatures could endure emotions dreadful to contemplate and not die. Jill [j-act] handed [j-mat-act-int/t] him [m-rp] a bundle [gl]. "Here, [m-spd act] put these on [m-mat-act-int/t]. [m-spd act] Hurry [m-mat-act-int]!" Mike [m-act] accepted [m-mat-act-int/t] the bundle [gl] and [m-bgd act] waited [m-mat-act-int]. Jill [j-act] looked [j-mat-act-int] at him [m-rp] and [j-bgd sa] said [j-vl], "Oh, dear! All right, [m-spd act] get your clothes off [m-mat-act-int/t]. I [j-act]'ll help [j-mat-act-int]." She [j-cr] was [j-rel] forced [j-att] both to [j-bgd act] undress [j-mat-act-int/t] and [j-bgd act] dress [j-mat-act-int/t] him [m-gl]. He [m-act] was wearing [m-mat-act-int/t] hospital gown, bathrobe, and slippers [gl], not because he [m-se] wanted [m-ment-react/neg] to but because he [m-rv/ sub] had been told to. He [m-se] could handle [m-ment-cog] them by now, but not fast enough to suit Jill [j-phe]; she [j-act] skinned [j-mat-act-int/t] him [m-gl] quickly. She [j-ide] being [j-rel] a nurse [j-idr] and he [m-se] never having heard [m-ment-per/neg] of the modesty taboo - nor would he [m-se] have grasped [m-ment-cog] it - they [j&m-gl] were not slowed by irrelevancies. He [m-cr] was [m-rel] delighted [m-att] by false skins Jill [j-act] drew [j-mat-act-int/t] over his legs [m-rp]. She [j-act] gave [j-mat-act-int/t/neg] him no time to [m-bgd se] cherish [m-ment-react] them, but [j-bgd act] taped [j-mat-act-int/t] the stockings [gl] to his thighs [m-rp] in lieu of garter belt. The nurse's uniform [gl] she [j-act] dressed [j-mat-act-int/t] him [m-rp] in she [j-act] had borrowed [j-mat-act-int/t] from a larger woman on the excuse that

a cousin needed one for a masquerade. Jill [j-act] hooked [j-mat-act-int/t] a nurse's cape [g] around his neck and [j-se] reflected [j-ment-cog] that it covered most sex differences - at least she [j-se] hoped [j-ment-react] so. Shoes were difficult; they did not fit well and Mike [m-se] found [m-ment-cog] walking in this gravity field an effort even barefooted.

But she [j-act] got [j-mat-act-int/t] him [m-g] covered and [j-bgd act] pinned [j-mat-act-int/t] a nurse's cap [g] on his head [m-rp]. "Your hair isn't very long," she [j-sa] said [j-vl] anxiously, "but it is as long as some girls wear it and will have to do." Mike [m-sa] did not answer [m-vl/neg] as he [m-se] had not fully understood [m-ment-cog/neg] the remark. He [m-se] tried to think [m-ment-cog] his hair longer but [m-bgd se] realized [m-ment-cog] that it would take time.

"Now," said [j-vl] Jill [j-sa]. "[m-spd act] Listen [m-mat-act-int] carefully. No matter what happens, [m-spd sa] don't say [m-vl/neg] a word. Do you [m-se] understand [m-ment-cog] ?" "[m-spd sa] Don't talk [m-vl/neg]. I [m-sa] will not talk [m-vl/neg]." "Just [m-spd act] come [m-mat-act-int] with me - I [j-act] 'll hold [j-mat-act-int/t] your hand [m-g]. If you [m-se] know [m-ment-cog] any prayers, *pray!*"

"Pray?" "Never mind. Just [m-spd act] come [m-mat-act-int] along and [m-spd sa] don't talk [m-vl/neg]." She [j-act] opened [j-mat-act-int/t] the outer door [g], [j-bgd act] glanced [j-mat-act-int] outside, and [j-bgd act] led [j-mat-act-int/t] him [m-gl] into the corridor. (62)

By taking all the responsibilities and risks to rescue Mike from the hand of authority which has trapped him to deprive him of his legal rights, Jill constructs herself with active agency and control over her environment and Mike. This is the only moment Jill carries out so many material processes, directing her action onto the outside world. Without knowing that Ben has been captured, she is left all alone and forced to plan out everything by herself. Out of 29 material processes, Jill performs 19 of them and in 15 processes, she acts upon external objects, mostly on Mike. Mike is the only male figure on whom Jill can direct her action but this is only when Mike is completely submissive and unresisting, doing what Jill tells him to do. In 7 material processes, he carries out the directions Jill gives him and only in 3 material processes does he act by using his free will, and in one of them he directs his action to his body. He lacks control over the outside world, and he directs his action only onto the clothes Jill asks him to wear. On the other hand, he receives Jill's action in five material processes as a goal and in seven processes as a recipient. Since Mike follows Jill's commands, he is excluded as a linguistic agent through suppression in six material processes and in 3 verbal processes where he is warned not to speak. His exclusion as a subject reveals his lack of agency and control. Jill is also excluded as a backgrounded agent in 6 material processes and in one verbal process by the narrator. Her exclusion in material processes also weakens her power as an active subject. There is a significant difference between the numbers of mental processes they perform. While Mike acts as a senser in 17 processes, Jill performs only 3. The fact that Mike predominantly performs mental processes also demonstrates his lack of ability to exert power. He does not only do what Jill asks him to do but also he listens, observes and tries to grasp what Jill is trying to do. Mike's emotional reactions to what is happening are

described in four relational processes through identification, while Jill is described once through functionalization and once through identification to indicate the situation she is in.

Once Jill has taken Mike out of the hospital, she loses all her courage, determination and will to action: “She was not sure what she had done, what laws she had broken; she simply knew that she had pitted herself against the Big People, the Bosses” (66). She is not given a chance to be a hero. Her heroic deed of saving Mike from the hand of authorities is undermined first by her confusion, and then overshadowed by Mike’s rescuing her from the cops, whom he disincorporates in Ben’s flat. Thus, Jill’s heroism is submerged with a shift of focus onto Mike, and the promise of individual heroism has been totally dissipated.

After Mike takes the control of himself, he assumes control over Jill too. At this stage, Mike makes all the decisions. With his change from docility to dominance, he grows steadily in strength, sureness and authority. Jill finds herself stripped naked a great many times. When they are in the bath together, Jill asks him to wash her by positioning herself as an object to be acted on: “soap lifted out of the dish, traveled all over her, replaced itself and the soapy layer slathered into bubbles” (264). After she is washed, she asks him to dry her: “Dry me, please?” (264). Whenever she falls asleep, Mike lifts her body and puts it on a bed. Sometimes Mike makes her sleep when he wants to do something he does not want her to join in: “She suspected that her sleepiness the night before had been Mike's idea ... and heard Mike agree in his mind” (279). Jill is made to sleep by Mike when Patty stays in their house with them, and Mike grows closer with Patty alone.

As for Ben, when he visits Mike’s church, he observes that in one ceremony, Mike starts calling Jill a series of names including Cybele, Isis, Frigg, Gel, Devil, Ishtar, Maryam, and Mother Eve, and with each name, her costume changes. Each time she transforms into archetypal female figures fostered by patriarchy. These female archetypes encode a male perception of idealized womanhood and gender experiences (Stern 344). This is very similar to Patty’s body tattooed by her husband with different pictures. In both cases, the strong male characters transform the bodies of female characters as they wish to make them fit into their idealized image of femininity and femaleness.

Jill’s relationship with Mike helps her explore and foreground her feminine nature as a passionate woman which she suppresses, thinking it as immoral and immodest. In Las Vegas, while Mike tries the games, Jill kills time as a show girl for her own pleasure. “She couldn't sing or dance; parading in a tall improbable hat, a smile, and a scrap of tinsel was the job suited to her in the Babylon of the West” (285). During the parade of beauties where Jill walks along with the other girls in front of the men as a show girl, Mike cannot

understand why it pleases her to be stared at. Before this, she works at the carnival along with Mike, and Jill is indifferent to stares there. However, she discovers that she has not been truly indifferent to masculine stares and, with increasing Martian honesty, she examines this feeling: “Under the stresses of adjusting to the Man from Mars she has shucked off part of her cultural conditioning, that degree of prissiness a nurse can retain despite a nonsense profession. But Jill hadn’t known that she had *any* prissiness until she lost it” (286). Jill admits to herself that she has always enjoyed being looked at with admiration by men whom she finds attractive enough to want to touch. She tries to explain this to Mike through her theory of the complementary functions of narcissist display and voyeurism: “when they look at me and tell me - think at me - that I’m desirable, it gives me a warm tingle right in my middle” (287). In this part, Jill is constructed as a lecherous woman whose only concern is to be sexually desirable and attractive to males.

Text 3: Jill’s female body is constructed as an object of male gaze

She [j-act] posed [j-mat-act-int], and [j-sa] talked [j-vl] with Mike [m-rv] in her mind. (“[m-spd se] *Feel [m-ment-react] anything?*”) (“ I [m-se] *grok [m-ment-cog] but not in fullness.*”) (“[m-spd act] *Look [m-mat-act-int] where I [j-act] am looking [j-mat-act-int], my brother. The small one. He [ma-act] quivers [ma-mat-sup]. He [man-se] thirsts [man-ment] for me.*”) (“I [m-se] *grok [m-ment-cog] his thirst.*”) (“*Can you [j-se] see [j-ment-per] him ?*”) Jill [j-act] stared [j-mat-act-int] into the customer's eyes [ma-rp] both to [j-bgd act] increase [j-mat-act-int/t] his interest [gl] and to let [j-ini] Mike [m-act] use [m-mat-act-int/t] her eyes [j-g-body]. As her groking of Martian thought had increased and as they [j&m-cr] had grown [j&m-rel] steadily closer [j&m-att] they [j&m-act] had begun to use [j&m-mat-act-int/t] this common Martian convenience [gl]. Jill [j-cr] had [j-rel-poss] little control as yet; Mike [m-se] could see [m-ment-per] through her eyes simply by [m-bgd sa] calling [m-vl] to her, she [j-se] could see [j-ment-per] through his only if he [m-se] gave [m-ment-react] it his attention. (“*We [j&m-se] grok [j&m-ment] him together,*”) Mike [m-sa] agreed [m-vl]. (“*Great thirst for little Brother.*”) (“*Jill!*”) (“*Yes. Beautiful agony.*”) A music cue told Jill [j-rv] to [j-bgd act] resume [j-mat-act-int/t] her slow strut [g]. She [j-act] did [j-mat-act-int] so, [j-bgd act] moving [j-mat-act-int] with proud sensuousness and [j-bgd se] feeling [j-ment-react] lust boil up in response to emotions both from Mike and the stranger. The routine caused her [j-act] to [j-mat-act-int] walk toward the ratty little stranger; she [j-act] continued to lock [j-mat-act-int/t] eyes with him [ma-rp]. Something happened which was totally unexpected to her [j-gl] because Mike [m-sa] had never explained [m-vl] that it was possible. She had been letting herself [j-se] receive [j-ment-cog] the stranger's emotions [phe], [j-bgd act] teasing [j-mat-act-int/t] him [ma-g] with eyes and body, and [j-bgd act] relaying [j-mat-act-int/t] what she [j-se] felt [j-ment-react] to Mike [m-rp] - when suddenly she [j-se] was seeing [j-ment-per] herself [j-phe] through strange eyes and [j-bgd se] feeling [j-ment-react] all the primitive need [phe] with which that stranger [ma-se] saw [ma-ment] her [j-phe]. She [j-act] stumbled [j-mat-sup] and [j-act] would have fallen [j-mat-sup/neg] had not Mike [m-act] caught [m-mat-act-int/t] her [j-g], [m-bgd act] lifted [m-mat-act-int/t] her [j-g], [m-bgd act] steadied [m-mat-act-int/t] her [j-g] until she [j-act] could walk [j-mat-act-int] unassisted, second-sight gone [...] For the rest of the show Mike [m-act] gave [m-mat-act-int/t] her glimpses [j-g] of how she [j-cr] looked [j-rel] to various men [ma-rp] while [m-se] making sure [m-ment-cog] that she [j-g] was not again taken by surprise. Jill [j-cr] was [j-rel] startled [j-att] at how varied were the images: one [ma-se] noticed [ma-ment] her legs [j-phe-body], another [ma-phe] was fascinated by undulations of her torso [j-ind-body part], a third [ma-se] saw [ma-ment] only her proud bosom [j-phe-body]. Then Mike [m-ini] let her [j-act] look [j-mat-act-int] at other girls [f-rp] in the tableaux. She [j-cr] was [j-rel] relieved [j-att] to [j-bgd se] find [j-ment-cog] that Mike [m-se] saw [m-ment-per] them [fe-phe] as she [j-se] did [j-ment-per] but sharper. (289)

Jill predominantly carries out material processes in this part. Out of 14 material processes she appears in, 2 are supervision and one is not realized. She acts upon the external world only in five processes. Jill's agency is undermined through backgrounding as an actor in five material processes and as a senser in two mental processes while Mike is backgrounded as an excluded actor three times and as a sayer once. He is also suppressed as a senser and an actor once. On the other hand, Mike acts as an actor in seven processes, in six of which he acts upon Jill as a goal through subjection. She directs her action onto the customers to whom she displays her body three times, onto the other girls and Mike once through beneficialization. Jill performs more mental processes. In 9 mental processes, Jill perceives herself through the eyes of the male customers, and Mike focalizes Jill's body and transmits the other male customers' perception of her body to her so that Jill can see herself through the male gaze. In the four mental processes in which the male customers are engaged, Jill is made an object of their gaze in the position of a phenomenon. Jill certainly enjoys being an object of male admiration. Hence, her body functions as a political and ideological space where norms of heterosexuality are reproduced and reinforced.

Formerly, "exhibitionism" was just a weakness she held in contempt (286). When she discovers her own tendency to exhibit herself and she does not feel abnormal because of her public display of her female body, she feels healthier than ever. Jill comes to the conclusion that if a healthy woman likes to be looked at, it follows that healthy men should like to look (286). Here, Robert Heinlein seems to justify the way males treat the females as the object of their sexual desire through the female voice who confesses that she likes to be looked at and admired by males and who, after this realization, welcomes male gaze. This also displays the way how normative heterosexuality and patriarchy are normalized and naturalized by docile subjects who internalize these norms.

After Jill's discovery about her own nature, Mike throws away Jill's clothes several times so that Jill can make "naughty pictures" (287) and with each pose, Mike lets her use his eyes to see herself and feel his emotions. Jill, with the help of Mike, explores male desire of the female body, and through the repetition of this gender performance, she sees this heterosexual desire as a norm. Moreover, when Mike and Jill go to see revues on the strip, Jill finds out that she "grokked naughty pictures" (290) only through a man's eyes. If Mike watches, she shares his mood and his sensuous pleasure by looking at other girls through his eyes. If Mike's attention wanders, the model, dancer, or peeler becomes just another woman to her. This is fortunate because, otherwise, to have discovered in herself lesbian tendencies would have been too unpleasant. This shows her cultural

conditioning that she must conform to cultural intelligibility as determined by heterosexuality, and as a result, she rejects what remains outside its boundaries.

Text 4: Ben's first sexual experience in the nest

Jill [j-act] got [j-mat-act-int/t] a faraway look [g]. "[b-spd act] Kiss [b-mat-act-int/t] me [j-g] good-night, Ben; I [j-act] 'll see [j-mat-act-int/t] you [b-g] in the morning." "You [j-cr] 'll be [j-rel] gone [j-att] all night?" "Probably. It's a fairly big transition class." She [j-act] stood up [j-mat-act-int], [j-bgd-act] pulled [j-mat-act-int/t] him [b-g] to his feet and [j-bgd-act] went [j-mat-act-int] into his arms [b-rp]. Presently she [j-sa] murmured [j-vl], "Ben darling, you [b-act] 've been taking [b-mat-act-int/t] lessons. *Whew!*" "Me? I[b-cr] 've been [b-rel] utterly faithful [b-att] to you-in my own way." "The same way I [j-cr] 've been [j-rel] to you. I [j-sa] wasn't complaining [j-vl-neg]; I [j-se] just think [j-ment-cog], Dorcas [d-act] has been helping [d-mat-act-int/t] you [b-g] [b-bgd act] practice [b-mat-act-int/t] kissing [g]." "Some, maybe. Nosy". The class can wait while you [b-act] kiss [b-mat-act-int/t] me [j-g] again. I [j-cr] 'll try to [j-bgd cr] be [j-rel] Dorcas." "[j-spd ide] Be [j-rel] yourself." "I would, anyway. Self. Mike [m-sa] says [m-vl] that Dorcas [d-act] kisses [d-mat-act-int] more thoroughly - [d-bgd se] groks [d-ment-cog] a kiss more' -than anyone." "[j-spd act] Quit [j-mat-act-int/t] chattering." She [j-act] did [j-mat-act-int], [j-bgd sa] then sighed [j-vl]. "Transition class, here I [j-act] come [j-mat-act-int]- [j-bdg act] glowing [j-mat-sup] like a lightning bug. [d-spd act] Take care of [d-mat-act-int] him [b-g], Dawn." "I will." "And [d-spd act] kiss [d-mat-act-int/t] him [b-g] right away and [d-spd se] see [d-ment-per] what I [j-sa] mean [j-vl]!" "I [d-se] intend [d-ment-cog] to." "Ben, [b-spd ide] be [b-rel] a good boy [idr] and [b-spd act] do [b-mat-act-int/t] what Dawn [d-sa] tells [d-vl] you [b-rv]." She [j-act] left [j-mat-act-int], not [j-bgd act-neg] hurrying [j-mat-act-int]-but [j-bgd act] running [j-mat-act-int]. Dawn [d-act] flowed up [d-mat-act-int] against him [b-rp], [d-bgd act] put up [d-mat-act-int/t] her arms [d-body-gl]. "I [b-cr] didn't have [b-rel-poss-neg] much choice. I [b-act], uh, cooperated [b-mat-act-int] with the inevitable." Jubal nodded. "You [b-g-sub] were trapped. Whereupon the best a man can do is try for a negotiated peace." (328).

Ben's first sexual experience is described in Mike's church. The analysis of the transitivity choices in the following section shows that the sexual intercourse is not carried out with his willing participation or desire but it is what he is exposed to inevitably, and he gets involved since it is unavoidable for him, as Jubal describes it: "You are trapped" (328). In this part, the female characters are constructed as more assertive and commanding, acting more material processes, controlling the environment and Ben. Ben is passivated as an actor since he is told what he needs to do, and he follows Jill's and Dawn's instructions. Ben is constructed as the doer of six material processes but he takes initiative in only one of these actions, and he is asked to do the other five actions by Jill in the imperatives twice, in which he is excluded as an actor, and in the sentences of requests three times. His actions are directed to the external world in five of them and in two processes, Jill positions Ben as the doer and herself as the goal of his action when Jill urges him to "kiss me" (328). On the other hand, Jill carries out much more material processes than Dawn and Ben. She is constructed as the actor of 10 material-action-intention processes and one material-supervention process. In one material process she is excluded as the actor since it is a command given by Ben to her. She acts on the outside world in

five material processes, two of which are directed to Ben. Dawn appears as an actor in 6 material processes, and she does what Jill asks her to do. Since, rather than the doer, the fulfillment of the action, that is, to sexually satisfy the males is what really matters, who sleeps with Ben is not important. All the females are the same since they all have the same function, and so, the emphasis is shifted to what is done from who does what. In this context, the females lose their agencies, and their construction as an actor is weakened. Dorcas and Jill perform as sayers in verbal processes (Jill 4 times and Dorcas once), in most of which they address Ben. Ben is acted upon and thus passivated 6 times as a goal, four times by Dorcas and twice by Jill. He is further passivated as a beneficiary by receiving Jill and Dorcas` actions twice, as a receiver of Dorcas` action in one verbal process and as a recipient of Jill`s action. The discourse analysis in this section reinforces images of females as sexual temptresses, who drag males into sexual activity.

On the other hand, Ben, constructed as the beneficiary of females` actions of sexual advances on himself, enjoys what is freely and willingly offered to him. He perceives every female as a sexual body, an object of his sexual desire. The way he describes the women in Mike`s church reveals his conception of a woman: “A babe, tattooed from chin to toes - and not a goddam stitch on. Hell, she was tattooed *everywhere*. [...] this gal is nice [...] Anyhow, she trotted up, all big smile, put her arms around me and kissed me [...] I had *never* been kissed by a strange babe dressed only in tattoos” (312).

In the following part when Mike and Ben come together along with Jill, male`s jealousy and competition for the female is foregrounded. In patriarchal cultures, the female is seen as a space where the males can assert and prove their maleness (Seidler 61-62). Ben feels disturbed because Mike, who once was a passive male and who was in need of help and guidance, is now a man who has control over everybody, and is respected, admired and followed by many people. Ben seems to envy the influence the “goddam superman has on women” (308). He perceives Mike as his rival and gets jealous when he observes that Jill is very attached to Mike, and that they share physical intimacy. Ben is the embodiment of patriarchy, and as a man of patriarchy, the relationship between Mike and Jill is not acceptable to Ben. He is still a slave to the feelings of passion and possession. When Ben is bothered by the closeness between Mike and Jill, he proposes to Jill in order to possess her alone, which Jill rejects because of her devotion to Mike. Mike cannot understand the feeling of jealousy in fullness although he groks wrongness in it: “every one of those wrong things is a corollary of jealousy. It seems insanity to him” (392). Such possessiveness is the chief enemy to Mike`s gospel. Ben runs out of the church in distress when Jill and Mike offer a sexual practice of a group orgy to him on his first visit. It is not

acceptable for a heterosexual male to share his woman with another man in this patriarchal society. Indeed, what disturbs Ben is not the idea of group orgy but his jealousy for Jill. If it had been Ruth or any other female in the nest rather than Jill along with Mike, Ben would not have been that shocked by the invitation. Ben's feeling of jealousy can also be regarded as cultural conditioning.

Text 5: Ben and Mike and Jill in the nest

The Man from Mars [m-act] came [m-mat-act-int] straight to Ben [b-rp], [m-bgd act] pulled [m-mat-act-int/t] him [b-gl] to his feet. Let me [m-act] look [m-mat-act-int] at you [b-rp], Ben! Golly, it's good to see you [b-phe]!" "It's good to see *you* [m-phe]. " What's this about three days? Three days indeed!" "I [b-id]'m [b-rel] a working man [b-idr], Mike." "We'll see. The girls [f-cr] are [f-rel] all excited [f-att], [f-bgd act] getting ready [f-mat-act-int] for your Welcome tonight [b-rp]. Might just as Well shut down - they [f-cr] won't be [f-rel/neg] worth [f-att] a damn." "Patty [f-act] has rescheduled [f-mat-act-int]," Jill [j-sa] told [j-vl] Mike [m-rv]. "Dawn and Ruth and Sam are taking care of what's necessary. Patty [f-act] sloughed [f-mat-act-int/t] the matinee [gl]-so you [b-cr] 're [b-rel] through for the day." "That's good news!" Mike [m-act] sat down [m-mat-act-int], [m-bgd act] pulled [m-mat-act-int/t] Jill's head into his lap, [m-bgd act] pulled [m-mat-act-int] Ben [b-gl] down, [m-bgd act] put an arm [m-mat-act-int] around him [b-rp], and [m-br] sighed [m-bl]. He [m-cr] was [m-rel] dressed [m-att] as Ben [b-se] had seen [b-ment-per] him [m-phe] in the outer meeting, smart tropical business suit.

"Ben, [b-exc act] don't take up preaching [b-mat-act-int/t/neg]. I [m-act] spend [m-mat-act-int/t] night and day [m-bgd act] rushing [m-mat-act-int] from one job to another, [m-sa] telling [m-vl] people why they must never hurry, love you along with Jill and Jubal more than anyone on this planet - yet this is the first time I [m-sa] 've been able to say hello [m-vl]. How've you [b-cr] been [b-rel]? You [b-cr]'re [b-rel] looking fit [b-att]. Dawn tells me [m-rv] you [b-cr] *are* [b-rel] fit [b-att]."

Ben [b-act] found himself blushing [b-mat-act-sup]. "I'm okay."

"That's good. Carnivores will' be on the prowl tonight. I [m-se] 'll grok [m-ment-cog] close and [m-bgd act] sustain [m-mat-act-int/t] you [b-gl]. You [b-cr] 'll be [b-rel] fresher [b-att] at the end than at the start won't he, Little Brother."

"Yes," agreed [j-vl] Jill [j-sa]. "Ben, Mike [m-act] can lend [m-mat-act-int/t] you [b-rp] strength- physical strength, not just moral support. I [j-act] can do [j-mat-act-int/t] it a little. Mike [m-act] can really do [m-mat-act-int/t] it."

"Jill [j-act] can do [j-mat-act-int/t] it a lot." Mike [m-act] caressed [m-mat-act-int/t] her [j-gl]. "Little Brother [j-ide] is [j-rel] a tower of strength [j-idr] to everybody. Last night she [j-ide] certainly was [j-rel]." He [m-act] smiled [m-mat-act-int] down at her [j-rp], then [m-bgd act] sang [m-mat-act-int]. [...] Caxton [b-se] was finding [b-ment-react] their behavior embarrassing, even in this relaxed atmosphere.

Mike [m-act] went on cuddling [m-mat-act-int/t] Jill [j-rp] while [m-bgd act] keeping an arm [m-mat-act-int/t] around Ben's waist [b-rp] . . . and Ben [b-cr] was [b-rel] forced [b-att] to [b-se] admit [b-ment-cog] that Jill [j-act] encouraged [j-mat-act-int/t] him [m-gl] [...]

Isn't there anybody in the kitchen? I [m-se] just remembered [m-ment-cog] I [m-act] haven't eaten [m-mat-act-int/neg] for a couple of days. Or years, maybe."

"I [b-se] think [b-ment-cog] Ruth is," Ben [b-sa] said [b-vl], [b-bgd act] trying to stand up [b-mat-act-int].

Mike [m-act] pulled [m-mat-act-int/t] him [b-gl] down. "Hey, Duke! See if you can find somebody who'll fix me [m-cl] a stack of wheat cakes as tall as you are and a gallon of maple syrup." [...] Mike [m-act] pulled [m-mat-act-int/t] Ben [b-g] closer and [m-sa] said [m-vl], "Ben, I [m-se] grok [m-ment-cog] you [b-cr] are not [b-rel/neg] entirely happy [b-att] ?"

"Huh? Oh, I [b-cr] 'm [b-rel] all right [b-att] !"

Mike [m-act] looked [m-mat-act-int] into his eyes [b-rp]. "I [m-se] wish [m-ment-react] you [b-se] knew [b-ment-cog] the language, Ben. I [m-se] can feel [m-ment-react] your uneasiness but [m-bgd se] can't see [m-ment-per/neg] your thoughts."
"Mike ..." Jill [j-sa] said [j-vl].

The Man from Mars [m-act] looked [m-mat-act-int] at her [j-rp], then [m-bgd act] looked back [m-mat-act-int] at Ben [b-rp] and [m-sa] said [m-vl] slowly, "Jill [j-sa] just now told [j-vl] me [m-rv] your trouble, Ben-and it's a thing I [m-se] never have been able to grok [m-ment-cog/neg] in fullness." He [m-cr] looked [m-rel] worried [m-att], and [m-se] hesitated [m-ment-react] almost as long as when he [m-act] was learning [m-mat-act-int/t] English. "But I [m-se] grok [m-ment-cog] that we can't hold your Sharing-Water tonight. Waiting is." Mike [m-act] shook [m-mat-act-int/t] his head [m-gl-body]. "I [m-cr]'m [m-rel] sorry [att]. But waiting will fill."

Jill [j-act] sat up [j-mat-act-int]. "No, Mike! We [m&j-ini] *can't* let Ben [b-act] leave [b-mat-act-int] without it. Not *Ben!*"

"I [m-se] do not grok [m-ment-cog/neg] it, Little Brother," Mike [m-sa] said [m-vl] reluctantly. A long pause followed, silence more tense than speech. At last Mike [m-sa] said [m-vl] doubtfully to Jill [j-rv], "You [j-sa] speak [j-vl] rightly"

"You [m-se] will see [m-ment-per]!" Jill [j-act] got up [j-mat-act-int] suddenly and [j-bgd act] sat down [j-mat-act-int] on Ben's other side, [j-bgd act] put [j-mat-act-int/t] her arms [j-gl-body] around him [b-rp]. "Ben, [b-spd act] kiss [b-mat-act-int/t] me [j-gl] and [b-spd se] stop worrying [b-ment-react]."

She [j-act] did not wait [j-mat-act-int/neg] but [j-bgd act] kissed [j-mat-act-int/t] him [b-gl]. Ben [b-se] did stop worrying [b-ment-react], [b-cr] was [b-rel] lulled into a sensuous glow that left no room for misgivings. Then Mike [m-act] tightened [m-mat-act-int/t] the arm [m-g-body] he [m-pssr] still had [m-rel-poss] around Ben's waist and [m-sa] said [m-vl] softly, "We [m&j&b-se] grok [ment-cog] closer. Now, Jill?"

"Now! Right here, at once-oh, [spd b&j&m] Share [mat-act-int/t] Water, my darlings!"

Ben [b-act] turned [b-mat-act-int/t] his head [b-gl-body] - and - [b-gl] was snatched out of euphoria by utter surprise. Somehow, the Man from Mars [m-act] had rid [b-mat-act-int/t] himself [m-gl-body] of every stitch of clothing. (335-336-337)

In this part, Mike is constructed with more active agency, performing many more material processes than Ben and Jill. While Mike acts as an actor in 25 material processes, Jill performs 8 and Ben 6, one of which is supervention process. In contrast to the scene where Ben is more active and dominating than Jill, his authority is challenged by another male figure who is stronger and more influential than him. Ben lacks control over his environment, Mike and Jill, and rather than acting, he becomes the goal and recipient, receiving the actions of Mike and Jill. He is acted upon as a goal by Mike five times and by Jill once and 8 times as a recipient of Mike's action and once as a recipient of Jill's. In most of the processes, Mike directs his action onto Ben. Ben is exposed to Mike's physical contact or his gaze, which he finds disturbing as a heterosexual male. On the other hand, Mike is constructed as a goal of his own action in three processes, and he receives Jill's action once. Similarly, Jill directs her action onto herself in two processes and she is acted upon by Mike twice as a goal and three times as a recipient. It is obvious that although Mike can act upon other characters, he rarely receives the action of others. Mike, as a linguistic subject, is excluded as a backgrounded actor in 8 out of 25 material processes. Jill's agency is also weakened through backgrounding in three material processes. Ben's lack of agency is further undermined when he is excluded through suppression in three

processes in the form of imperatives directed to him by Mike and Jill. Ben appears in relational processes more than Jill and Mike. Out of 15 relational processes, Ben is described through identification in 10 relational processes, most of which are constructed by Mike to describe Ben's troubled state of mind and his confusion over his experiences of free sex in the church. Mike and Ben carry out mental processes as well. In most of the 10 mental processes Mike performs, he tries to grok Ben's thoughts and find out what causes his uneasiness and unhappiness but fails to do so in three processes. Although Jill persists that they should offer Ben to share physical love to remove the cultural barrier of compulsory heterosexuality Ben unconsciously puts between them, Mike can feel that that moment is not the right time since Ben has not reached fullness. Yet, this can be interpreted as Ben's being not ready to practice, what Butler calls, "virtuous disobedience" (*JBR* 10). Like Jill, Ben also acts as Foucault's self-regulating subject who disciplines his own body and lives up to the ideals of patriarchy. On the other hand, most of Ben's 7 mental processes express his annoyance and frustration and his desire to escape to avoid the immorality he foresees. Ben's passivity can also be observed in verbal processes. Mike and Jill do all the talking, Mike speaks slightly more than Jill, and Ben is situated as the listener.

Not only a group orgy but also the possibility of homosexual experience Mike offers by putting his arm around Ben and by taking his own clothes off terrifies Ben. He is not open to other alternatives because of his patriarchal encodings which impose compulsory heterosexuality: "I simply have no stomach for group orgies [...] How would you feel if people started acting like monkeys in a cage in the middle of your living room?" (339). Moreover, Ben explains female submissiveness in the nest by suggesting that Mike gets all the females hypnotized (338). They all act like his slaves, serving him, doing anything he wishes according to his rules and his discipline. Ben admits that he gets pleasure in his heterosexual sex experience in the nest but it is also because he has also been hypnotized by Mike. Since he experiences the possibility of transgressing the boundaries of ethics and morality imposed on him, he is filled with a sense of guilt and corruption, and he cannot openly admit even to himself that Mike has no part in his taking pleasure out of such an experience he has in the church.

The conversation between Jubal and Ben after this event provides an opportunity for Ben to critically question Mike's doctrines and teachings. Jubal functions as the questioning voice of the taken-for-granted truths and unconsciously internalized ideologies which shape the way they think and perceive things. He psychoanalyzes the motives behind Ben's reaction to subversive sexual practices in the church. By doing so, Jubal digs

out the dark side of Ben's unconsciousness to bring to surface what is repressed and suppressed. Jubal explains that Ben finds public displays of sexual desire distasteful because of his early indoctrination. Jubal's argument reflects Foucault's argument that heterosexuality depends on the suppression of homosexuality or any other alternative genderings. Ben is made to believe that his own rules of propriety and morals are natural laws but what he accepts as natural and inevitable is, in fact, a construct. Jubal asserts that Ben tests Mike's sexual ethics against the Judeo-Christian code: "Faced with a problem in sexual ethics new to you you tested it against that same Judeo-Christian code [...] so automatically your stomach did flip-flops [...] All your stomach can reflect is prejudice trained into you before you acquired reason" (342). Jubal emphasizes that it is just a matter of taste, and there are different possibilities which appeal to different people, and nobody has the right to lament any practice since others do not share his/her taste: "You told me this is a plural marriage - a group theogamy, to be technical. Therefore, whatever took place - or was about to take place; you were mealy-mouthed - was not public but private. [...] so how could anyone be offended?" (339). Jubal's awareness of the constructed nature of sexuality, norms and taboos does not let this prejudice rule his perception and thinking system. In fact, Ben invited a group orgy because when he got there, he saw that their customs were not his. Yet, he stayed and "enjoyed the favors of one goddess - behaved as a god toward her" (339). So, Jubal believes that Mike and Jill behaved with propriety but "the offense lay in [Ben`s] behavior" (339).

Moreover, Ben describes Mike's nest as a "Harem" in the same way he describes Jubal's house because of their similarities: "This hands-around harem upsets the hell out of me" (341). Ben also recommends to Jubal to join the nest if he approves of their transgressive, non-normative practices, and he encourages him to do so by emphasizing the fact that Dawn will be available for him: "Dawn is waiting to kiss your feet and serve you; I wasn't exaggerating" (341). The only thing in the nest that attracts Ben is the availability of the female figures as sexual figures. To Jubal, their sexual practices have nothing to do with corruption, and he perceives it as complete, pure innocence which Ben and he are not capable of (341).

3.4.3 Transitivity Analyses of Discourses Regarding the Gender Constructions of Jubal

Jubal is the typical Heinlein father figure. To Mike, Jubal's wisdom makes him an Old One. Mike finds a supportive and challenging surrogate parent in Jubal, and sees Jubal

as the father to himself and to all his water-brothers. He later declares Jubal to be the patron saint of the Church of All Worlds. Heinlein's Wise Old Man, Jubal is described as a "professional clown, amateur subversive, and parasite by choice" (126). He is a "bon vivant, gourmet, sybarite, popular author extraordinary, and neo-pessimist philosopher" (81), a thinly disguised self-portrait of Robert Heinlein (Franklin 131). Diane Parkin-Speer describes Jubal as crusty, knowledgeable, iconoclastic and unorthodox (117). He is Mike's savior. It is Jubal who saves Mike from the dirty tricks of the government as his lawyer. Mike learns about life and religion on Earth from Jubal.

Jubal leaves the job of training and educating Mike to Jill, who assumes the role of a mother who brings up a child. This also reflects another gender stereotype that females are more apt to care and tender. The male characters are culturally conditioned to believe that all women have maternal instincts, and thus Mike appeals to the maternal in Jill. While the four women, Jill and three secretaries, are too protective and disconnect him from the external world with a desire to keep him to themselves, Jubal insists that he should learn about the outside world: "Mike has got to get acquainted with 'filth' and get immunized [...] I'm going to push him out of the nest as soon as he can fly. I shan't make it possible for him to live out his life as an arrested infant" (221-22). Jubal is perfectly aware that Mike uses values taught to him on Mars and perceives everything accordingly, which is inevitable: "It is almost impossible to shake off one's earliest training" (122). Moreover, Jubal warns the other characters not to evaluate Mike according to their own cultural values and prejudices. Jubal tries to prevent the other characters' attempts to docilize Mike. While discussing philosophy, religion, politics, and sex, Jubal consistently urges Mike to form his own opinions rather than accept those of others, and warns Jill not to impose Terran values on him: "Don't brainwash him" (103). Jill insists that Mike has to dress but Jubal criticizes her since she is forcing on him her own "narrow-minded, middleclass, Bible Belt morality", which Jill prefers to call "necessary customs", in order to turn him into "a copy of every fourth rate conformist in this frightened land" (103). To Jubal, Mike is a "personality untouched by the psychotic taboos of our tribe" (103), and so, he must be protected. Thus, Mike should not be taught passive compliance with the taboos but only the taboos themselves. Instead of a docile body, he must be an active thinker, a competent person who can resist when necessary: "Mike must learn human customs. He must take off his shoes in a mosque, wear his hat in a synagogue, and cover his nakedness when taboo requires, or our shamans will bum him for deviationism [...] Make sure he is cynical about it" (104).

Therefore, as a man of wisdom, Jubal helps Mike to gain wisdom. As Foucault suggests, knowledge gives power to produce discourse and resistance. Jubal speaks and acts with authority since he has nothing more to learn, and everything to teach. He surpasses others in terms of his potential, talents and knowledge, which guarantees him the right to dominate and rule over other people. Like Mike, Jubal can also be regarded as Foucault's "ethical" subject (CS 65, 238-239). He is a self-reliant man, master of himself, and nobody imposes anything on him against his will (86). He is constructed as a resisting and capable subject and creates freedom for himself.

Jubal is surrounded by people whom he pays to serve him including the secretaries and Duke. Jubal is an assertive and commanding male figure with authority, telling people what they should do. He expects others to obey his rules and directions without any objections. Jubal makes everybody in his house know that he is the boss: "This is Freedom Hall, my dear. Everyone does as he pleases.... then if he does something I don't like, I kick him the hell out" (85).

Text 1: Jubal and others

A gong sounded, they [t-act] went [t-mat-act-int] in to [t- bgd act] eat [t-mat-act-int]. If Miriam [f-act] had cooked [f-mat-act-int/t] dinner [gl], she [f-act] had done [f-mat-act-int] so with modern shortcuts; she [f-cr] was [f-rel] seated [f-att] at the foot of the table and [f-cr] looked [f-rel] cool and beautiful [f-att]. In addition to the secretaries there was a man slightly older than Larry called "Duke" [ma-act] who treated [ma-mat-ac-int/t] Jill [f-gl] as if she [f-act] always lived [f-mat-act-int] there. Service was by non-android machines, keyed from Miriam's end of the table. The food was excellent and, so far as Jill [f-sa] could tell [f-vl] none was syntho. Jubal [j-sa] complained [j-vl] that his knife was dull, the meat was tough; he [j-sa] accused [j-vl] Miriam [f-t] of [f-bgd act] serving [f-mat-act-int/t] left-overs [gl]. No one seemed to hear him [j-phe] but Jill [f-cr] was becoming [f-rel] embarrassed [f-att] on Miriam's account when Anne [f-act] put down [f-mat-act-int/t] her fork [gl]. "He [j-sa] mentioned [j-vl] his mother's cooking," she [f-sa] stated [f-vl]. "He [j-se] is beginning to think [j-ment-cog] he [j-id] is [j-rel] boss [j-idr] again," [f-vl] agreed Dorcas [f-sa]. "How long has it been?" "About ten days." "Too long." Anne [f-act] gathered [f-mat-act-int/t] Dorcas and Miriam [f-gl] by eye; they [f-act] stood up [f-mat-act-int]. Duke [m-act] went on eating [m-mat-act-int]. Jubal [j-sa] said [j-vl] hastily, "Girls, not at meals! [f- spd act] Wait [f-mat-act-int] until-" They [f-act] moved [f-mat-act-int] toward him [j-rp]; a machine scurried out of the way. Anne [f-act] took [f-mat-act-int/t] his feet [j-gl-body part], each of the others [f-act] an arm [j-gl-body part]; French doors slid aside; they [f-act] carried [f-mat-act-int/t] him [j-gl] out, [f- bgd act] squawking [f-mat-act-int]. The squawks ended in a splash. The women [f-act] returned [f-mat-act-int], noticeably [f-bgd act] mussed [f-mat-act-int]. Miriam [f-act] sat down [f-mat-act-int] and [f-bgd act] turned [f-mat-act-int] to Jill [f-rp]. "More salad, Jill?". Jubal [j-act] returned [j-mat-act-int] in pajamas and robe instead of evening jacket. A machine had covered his plate as he [j-gl] was dragged away; it now uncovered it, he [j-act] went on eating [j-mat-act-int]. "As I [j-sa] was saying [j-vl]," he [j-sa] remarked [j-vl], "a woman [f-act] who can't cook [f-mat-act-int] [f-id] is [f-rel] a waste of skin [f-idr]". (87-88)

When his relationship with his three secretaries is examined, it is evident that the secretaries, like Jill, can be active either in the kitchen preparing meals or carrying out

what they are asked to do by Jubal. There is a significant difference between the material processes that the secretaries and Jubal perform. While the secretaries perform 17 material processes, Jubal acts only in two material processes. However, the secretaries do not perform any act by exercising their own initiative or preference. The efficiency of their agency is reduced when they are excluded as a backgrounded actor in four material processes and as an excluded actor in one process. They have strict duties and responsibilities which determine what they can do, and what they cannot, and they are not seen acting any other action. While secretaries have active agency when cooking and serving the meal or when taking care of Jubal, Jubal is passive, receiving what is given to him and eating the meal served. He is passivated as the goal of their action four times and as a recipient and a phenomenon once. On the other hand, he does not act upon them in any of his processes. Jubal is active mostly in verbal processes. While the secretaries carry out 3 verbal processes, Jubal performs as a sayer in 6 processes. He does most of the talking, commenting on the taste of the meal and complaining about the things which he thinks the secretaries cannot do satisfactorily enough. The secretaries appear in relational processes more than Jubal. Jubal is described through functionalization by the secretaries in the only relational process in which he appears: "he is the boss". On the other hand, the females are described mostly through their physical attributes in four relational processes. In one of them, Jubal emphasizes that the main function of a female is to cook and the one who cannot cook is "a waste of skin". So, the females are reduced to their bodies and household duties. In this part, Jubal is constructed as a powerful man while the female characters assume the subordinate roles. Therefore, the discourse analysis in this section reinforces the gender hierarchy and ideologically constructed male/female dichotomy in which females are accepted as inferior and submissive.

Jubal manages his household in a patriarchal way: "Whenever anyone comes here to live, I make it plain that this is neither a sweat shop nor a whore house, but a home and, as such, it combines anarchy and tyranny without a trace of democracy, as in any well-run family, i.e., they are on their own except where I give orders, which orders are not subject to debate" (309). Ben criticizes the way he treats his secretaries since he finds him very rude (303). However, the way Ben treats Jill is no better than Jubal's manner. In fact, the male characters can be deliberately unpleasant to the women, and their patronising attitude can be demeaning in some cases (Parkin-Speer 123).

The trio of secretaries is constructed as stereotyped females with little individuality. They are the "same faceless automata" rather than persons (Slusser 27). Panshin points out that Heinlein does not bother to differentiate even relatively important

characters, at least as long as they are female (152). The reader has a hard time distinguishing between Jubal's three secretaries or deciding which of them is the first to seduce Mike. The secretaries have impressive qualities, skills and good education, but none of their professional qualities are foregrounded. For instance, Anne is a Fair Witness¹², a “graduate, unlimited license, admitted to testify before the High Court” (99). Jubal does not treat them as individuals. Whenever he needs them around, he says “front” without taking the trouble to address them by their names, and one of the secretaries comes to his presence. They should always be available whenever Jubal calls them to the “Front”: “Jubal yelled, ‘Front’ and Miriam started toward him” (82). Their values are measured by their capacity to carry out household responsibilities rather than their professional skills: “these kids who work for me may sometimes misspell words ... but they are all superb cooks” (201). Therefore, Jubal’s secretaries mirror the culturally accepted image of females as the ideal angels in the house, which politically and ideologically limits them to the domestic sphere and domesticity.

Jubal has strict gender categories of heterosexuality in his mind: “women did not chatter, did not intrude into sober talk of men, but were quick with food and drink in warm hospitality” (205). Jubal constantly gives orders to them and does not let them speak if he does not ask them to: “ ‘Girl, not one word.’ ‘But, Boss-‘ ‘Zip it, I said’ ” (149). They do not have any right to raise an objection, to reveal their ideas and opinions if not asked, and Jubal rarely listens to them. They do not speak and they are not listened to but they are expected to carry out orders submissively. The girls are responsible to please Jubal by doing their household duties quickly and on time: “We’ll feed you and get you drunk and put you to bed” (170).

Although Jubal is very broad-minded with radical ideas, with a questioning and critical mind, and although he calls into question the established institutions like religion, marriage and sex, he is very conservative about gender roles. Although he defends a complete freedom for Mike, a male, when it comes to the females, he assumes a different attitude because Jubal is very conscious about gender hierarchy and binary oppositions. He believes that there is a gulf that separates the two sexes of their race (221). Jubal’s statue of an old, ugly woman “Caryatid Who Has Fallen Under Her Stone” is an important symbol which also reflects his patriarchal mindset. The statue describes a woman “serious, unhappy at her failure, not blaming anyone, not even the gods...and still trying to shoulder her load, after she’s crumpled under it” (304). He thinks that “she’s a symbol for every woman who ever shouldered a load too heavy [...] woman who ever sweated out life in

uncomplaining fortitude, until [she] crumpled under [her] loads” (304). Jubal admires her efforts and perseverance:

Victory in defeat, there is none higher. She didn't give up, Ben; she's still trying to lift that stone after it has crushed her. She's a father working while cancer eats away his insides, to bring home one more pay check. She's a twelve-year-old trying to mother her brothers and sisters because Mama had to go to Heaven. She's a switchboard operator sticking to her post while smoke chokes her and fire cuts off her escape. She's all the unsung heroes who couldn't make it but never quit. Come. Salute as you pass and come see my Little Mermaid (304).

Jubal, as a voice of patriarchy, idealizes a woman who does not complain about the load put on her shoulders and expresses his admiration for a female who willingly sacrifices herself for the others. So, Jubal celebrates the stereotypical patriarchal image of self-sacrificing and self-denying woman who exists for her husband and children. As discussed earlier, Ben is also constructed as a heterosexual man of patriarchy but there is a difference between constructions of Jubal and Ben. Although Ben is not aware of his imposed heterosexual identity, and he performs his gender according to norms as a docile body, Jubal, as Foucault's ethical subject, is capable of critically reflecting on his identity. Jubal consciously chooses to construct himself as a heterosexual male, and he acts accordingly.

When Jubal visits Mike's church, everybody, especially the women are very excited on seeing Jubal. He becomes a myth since Mike tells them he is the only person who can grok in fullness even without learning Martian. Jubal is the most popular male to whom the female characters most willingly offer their selves, their bodies and their love: “She [Jill] came straight into his arms. ‘Jubal- Oh, we *love* you so! Thou art God.’ He returned her kiss as warmly as it was given, grokking that it would be hypocritical not to” (381). All the female characters are lecherous as in the example of Jill: “ ‘Dawn told me, to give you a kiss for her [...] here's Dawn's kiss - the first one was just from me.’ She put her arms around his neck and put her mouth greedily to his and said: ‘My goodness! Why did we wait so long?’ ” (383). Becky Vesey, another female member of Mike's church, also takes an interest in Jubal: “ ‘Hi, you old goat!’- grabbed his ear, pulled him down, and whispered: I've known it all along - but why weren't you around to console me when the Professor died?’” (383). After Becky, he is kissed by the captain's wife Mrs. Van Tromp: “She stood up, kissed Jubal [...] He decided that she could teach even Jill something about kissing” (384). Jubal is kissed by the females at the church so often that whenever he meets a new woman, he automatically expects to be kissed. Dawn welcomes him by kissing his hand: “Jubal thought that she was going to kiss him. But she dropped to one knee, took his

hand and kissed it” (366). Patty follows him into his room to display all her pictures on her body. However, Jubal does not feel the same way as Ben does. He does not get anxious and he is not overwhelmed by this experience. Moreover, like Ben, Jubal is also tempted to have sex with Dawn. He gets undressed and discovers with pride that it does not matter even though it has been years since the last time he allowed anyone to see him naked.

Text 2: Jubal’s sexual intimacy with the females at the church (‘*ji*’ stands for Jill and ‘*j*’ stands for Jubal)

"Damn it, I [j-se] thought [j-ment-cog] I [j-act] bolted [j-mat-act-int/t] that door [gl]. Child, [d-spd act] march [d-mat-act-int] straight out of - *Hey!* [d-spd act] Get [d-mat-act-int] out of this bed. Git! [...] [d-spd act] Stay [d-mat-act-int] where you are" (379). Dawn [d-sa] insists [d-vl] she should stay to say "something about women" (380) [...] "Jubal ... my beloved brother. Men [ma-se] care [ma-ment-react] very much how we women [f-cr] look [f-rel]. So we [f-cr] try to be [f-rel] beautiful [f-att] and that is a goodness. I [d-id] used to be [d-rel] a peeler [d-idr], as you [j-se] know [j-ment-cog]. It was a goodness, to let [d-ini] men [m-se] enjoy [m-per] the beauty [phe] I [d-ide] was [d-rel] for them. It was a goodness for *me*, to [d-bgd se] know [d-ment-cog] that they [ma-br] needed [ma-bl] what I [d-act] had to give [d-mat-act-int]. "But, Jubal, women [f-id] are not [f-rel/neg] men [f-idr]. *We [f-se] care [f-ment] what a man [men-id] is [m-rel].* It can be something as silly as: Is [men-rel] he [men-cr] wealthy [-att]? Or it can be: Will he [men-act] take care of [men-mat-act-int] my children and [men-bgd cr] be [men-rel] good [men-att] to them? Or, sometimes, it can be: Is [ma-rel] he [ma-cr] good [ma-att]? - as you [j-cr] are [j-rel] good [j-att], Jubal. But the beauty we [f-se] see [f-ment-per] in you is not the beauty you [men-se] see [men-per] in us. You [j-cr] are [j-rel] beautiful [j-att], Jubal." [...]

"I [d-se] think [d-ment-cog] you [j-sa] speak [j-vl] rightly. Thou [m-cr] art [m-rel] God and I [d-cr] am [d-rel] God-and I [d-br] need [d-bl] you. I [d-act] offer [d-mat-act-int/t] you [j-rp] water [gl]. Will you let me [d-act] share [d-mat-act-int] and [d-cr] grow [d-rel] closer?" "Uh, look, little girl, if I [j-se] understand [j-met-cog] what you [d-act] are offering [j-mat-act-int/t]" "You [j-se] grok [j-ment-cog], Jubal. To share all that we have. Ourselves. Selves". "I [j-se] thought [j-ment-cog] so. My dear, you [d-pssr] have [d-rel-poss] plenty to share - but ... myself -well, you [d-act] arrived [d-mat-act-int] years too late. I [j-cr] am [j-rel] sincerely regretful [j-att], [d-spd se] believe [d-ment-cog] me [j-phe]. [j-sa] Thank [j-vl] you. Deeply. Now [d-spd act] go [d-mat-act-int] away and let [d-ini] an old man [j-br] sleep [j-bl]." "You [j-br] will sleep [j-bl], when waiting is filled. Jubal. . . I [d-se] could lend [d-ment-react] you [j-phe] strength. But I [d-se] grok [d-ment-cog] clearly that it is not necessary." (God damit - it *wasn't* necessary!) "No, Dawn. Thank you, dear." . She [d-act] got [d-mat-act-int] to her knees [d-rp-body part] and [d-bgd act] bent over [d-mat-act-int] him [j-rp]. "Just one more word, then. Jill [ji-sa] told [ji-vl] me [d-rv] that if you [j-sa] argued [j-vl], I [d-br] was to cry [d-bl]. Shall I [d-act] get [d-mat-act-int/t] my tears all over your chest [j-rp] ? And [d-spd act] share water with you that way?" "I [j-act]m going to spank [j-mat-act-int/t] Jill [jii/gl]" "Yes, Jubal. I [d-br]m starting to cry [d-bl]." She [d-act] made [d-mat-act-int/neg] no sound, but in a second or two a warm, full tear splashed on his chest - was followed by another...and another-and still more. She [d-br] sobbed [d-bl] almost silently. Jubal [j-sa] cursed [j-vl] and [j-bgd act] reached [j-mat-act-int] for her . . . and [j-bgd act] cooperated [j-mat-act-int] with the inevitable. (380)

Dawn invites Jubal to grow closer by sharing sexual intimacy. When rejected, she tries to persuade him by telling him what men are to women and what women are to men. She performs so-called feminine behavior, like crying, to influence him, and make him do what she wants. Dawn, by assuming the role of a tempter, is more active with more control over Jubal. She carries out much more material processes. While Dawn performs 13

material processes, Jubal performs 5 material processes, in two of which he is excluded as a backgrounded actor. Jubal is passivated through beneficialisation in the position of a recipient by receiving Dawn's action in three material processes. Dawn acts as a senser more than Jubal. While Dawn is constructed in six mental processes which are mostly cognitive like "think", "believe", "know", Jubal appears as a senser in four mental processes, which are all cognitive. The cognitive mental processes they both perform show what they think, believe and know about the opposite gender and their own gender. Since Dawn is constructed as a stereotypical female, her three behavioral processes reflect so-called feminine responses of emotion like crying and weeping. Dawn describes herself as a female needed and whose beauty is appreciated by men in the relational processes she appears. While she puts the emphasis on her gender in her relational processes, Dawn praises Jubal in the relational processes not because of his male gender but because of his general traits as a human being. This reflects the traditional representation of males and females in heteropatriarchal cultures.

When the members of Mike's nest want Jubal to join, he, like Ben, has a difficult time discarding his conventional attitudes (386-87). It is one thing to mentally accept radically different family and sexual relationships and another to be emotionally committed to new openness and freedom where women are candid about their sexual needs and desires (Parkin-Speer 118). Although Jubal holds back from Mike's collectivity at this point, he, at least, understands it.

In this novel, Heinlein shows that the real God is man. To Mike, everybody that groks, "all shaping and making and creating together" is God (140), but clearly, not just any man is God. Indeed, two central figures, Mike and Jubal, are "the elite of the elect" (Slusser 5). Only towards the end of the novel does Mike learn that he has been sent to the world as a spy by the Old Ones whom Mike fears can destroy the people on Earth and the Earth itself. Although he is surrounded by females who are always ready to do anything for him, he still needs insightful *male* perspective since he finds women delicate, fragile and too easily overwhelmed: "Jill always groks - but if it hurts me, it hurts her still more. Dawn the same. Patty...well, Patty can always take my hurt away, but she does it by keeping it herself. They are too easily hurt [...] We need strong men" (387). Jubal is the only person from whom Mike seeks advice and help, because "a hard, cold wisdom is required for goodness, to accomplish good. Goodness without wisdom always accomplishes evil" (387). This also explains why the youthful spirit of Mike chooses Jubal to rejuvenate.

Text 3: Jubal and Mike when they meet at the church

“Jubal [j-act] was just leaving [j-mat-act-int] as the man from Mars [m-act] came in [m-mat-act-int]. “Father! Oh, Jubal!” Mike [m-act] hugged [m-mat-act-int/t] and [m-bgd act] kissed [m-mat-act-int/t] him [j-gl].

Jubal [j-act] gently unwound [j-mat-act-int/t] him [m/gl]. “[m-spd ide] Be [m-rel] your age [m-idr], son. [m-spd act] Sit down [m-mat-act-int] and [m-spd se] enjoy [m-ment-react] your breakfast. I [j-act] `ll sit [j-mat-act-int] with you”.

“I [m-act] didn't come [m-mat-act-int/neg] here for breakfast, I [m-act] came [m-mat-act-int] [m-bgd act] looking [m-mat-act-int] for you [j-ct]. We [m&j-act] 'll find [m&j-mat-act-int/t] a place [gl] and [m&j-bgd sa] talk [m&j-vl].” “All right” They [m&j-act] went [m&j-mat-act-int] to an unoccupied living room, Mike [m-act] pulling [m-mat-act-int/t] Jubal [j-gl] by the hand like an excited small boy welcoming his favorite grandparent Mike [m-act] picked [m-mat-act-int/t] a big chair [gl] for Jubal [j-ct] and [m-bgd act] sprawled [m-mat-act-int] on a couch to [m-se] hear [m-ment-per] him [j-phe] [...] Jubal [j-act] got up [j-mat-act-int] to [j-bgd act] shift [j-mat-act-int/t] his chair [gl] so that he [m-act] would not be facing [m-mat-act-int/t] the light; he [j-ide] was [j-rel] mildly annoyed [j-att] to [j-bgd se] find [j-ment-cog] that the chair shifted itself - remote control over objects was a labor-saver and probably a money-saver (certainly on laundry! - his spaghetti-splashed shirt had been so fresh that he [j-act] had put [j-mat-act-int/t] it [gl] on again, and obviously to be preferred to the blind balkiness of mechanical gadgets. Nevertheless Jubal [j-cr] was not used [j-rel/neg] to telecontrol done without wires or waves; it startled [j-ment-react] him [j-phe] the way horseless carriages had disturbed decent, respectable horses about the time Jubal [j-gl] was born. (384-85)

Jubal and Mike, two male figures, are the two characters with the most active agency with complete control over themselves, the others and the external objects in their environment. They both are very influential in the lives of the female characters, too. The discourse analyses of their performances also reflect their active constructions. Both Mike and Jubal predominantly carry out material processes rather than other processes. When Mike and Jubal meet at Mike's church, Mike is constructed as more active than Jubal. He acts as an actor in 10 material processes, two of which are directed onto Jubal while Jubal performs in 7 material processes, in one of which Mike receives his action in the goal position. Mike is excluded as a linguistic subject more than Jubal. Mike is backgrounded in three material processes and suppressed three times as an actor, identified and senser. Jubal is constructed as a backgrounded actor and senser only in two processes. However, Jubal is more passivated than Mike through subjection and beneficialization, as a client of Mike's action twice and as a phenomenon in one of Mike's mental processes. The discourse analyses present them as equals in terms of active agency, authority and control despite the small differences in the processes they carry out.

3.4.4 Transitivity Analyses of Discourses Regarding the Gender Constructions in Terran Society

Each character in *SSL*, as products of their culture they have grown up in, reinforces cultural gender stereotypes. So, masculine and feminine images reflect culturally inherited norms and standards. The males are active in public life while the female characters are more active in domestic and private domain. Rigid female gender role stereotypes are destructive for the females since they limit their potentiality and individuality. Both the male and female characters, through their repetition of gender performances, do their genders within the boundary of heterosexuality.

Heinlein's attitude toward female characters becomes evident in the very first pages of the novel. The novel presents a lot of sexist attitudes toward women and their places in society. When the professions and skills each crew member possesses are examined, it is noteworthy that the professions, such as nurse, cook, which are traditionally recognized as female are attributed to female characters along with their other skills: "Dr. Winifred Coburn Brant, forty-one, semantician, practical nurse, stores officer, historian... Dr. Olga Kovalic Seeney, twenty-nine, cook, biochemist, hydroponicist" (12). On the other hand, the male crew members hold manly professions. Among the male crew is there a physician, surgeon, biologist, atomics engineer, electronics and power technician, electronics engineer, chemical engineer, practical machinist. None of them does so-called feminine jobs. Moreover, how the crew members are chosen, and how they are positioned in relation with one another reveal patriarchal, heterosexual and logo-centric encodings and discourses. A male character is chosen as a captain, the head of the crew, which implies that female characters lack the necessary quality for leadership. The main reason for the inclusion of the female figures into the crew is not their impressive, superior qualities but to maintain good relationship between the males by creating and fostering a mild, friendly atmosphere in the space ship. This is based on the gender stereotype which assumes that males are more aggressive and assertive and females are always emotional, open to negotiation and cooperation, so, they can prevent rivalry and competition between males. Thus, the males and females are treated according to gender stereotypes and generalizations.

Mahmuod, a Muslim Arabian linguist and a member of the inner circle of Mike's church, also stands for patriarchy, and he reinforces heterosexual norms. He marries Ruth, one of Jubal's secretaries, and she is dominated and subordinated by him. She is shaped

into a new woman with the new identity Mahmoud decides for her. First, she changes her name to an Arabic name Maryam and then she is converted to Islam.

Mahmoud exposes his own Islamic point of view which is very patriarchal, and which devalues and degrades females. Heinlein, by inserting religious perspectives, draws attention to the way religion is interpreted and practiced by males as a disciplining and regulative institution to exercise power on females. In the novel, all the religious leaders are male, attracting females, including Patty, Jill and Dawn, who are dominated and directed as a result of their passive submission to male religious figures, like Mike and Ben Foster. For instance, Patty is a kind of a person who can easily be tempted by and passively yields to anything about religion and faith easily. She devotes herself to Mike since she regards him as “a holy man” because of his extraordinary qualities like stripping people naked. Patty, without any hesitation, accepts to grow closer physically with Mike (269). Even Jill is surprised at Patty’s willing and submissive acceptance. When Patty is touched by Holy Foster and Mike, she is overwhelmed by “religious ecstasy” (268). Mike describes her as wanting “to give herself all the time, to everybody” (284). Because of their generous giving nature, the women in Mike’s church are considered whores by the society: “The sheriff has announced that he’s going to run all us whores out of town” (360).

As for Dawn, Jubal, Mike and Jill meet her for the first time at the church doing a snake dance in the religious ceremony on the stage by displaying her body. Dawn establishes the image of a snake goddess who is a figure of motherhood and fertility, and so, she represents the maternal aspects, especially reproductive abilities of female bodies (Witcombe “Minoan Snake Goddess”). Dawn used to be the most immoral woman, as “the highest paid peeler” in all Baja California (235), and she comes to church for cleansing. In the church, she either helps women by encouraging them to confess their sins or helps males by teaching them how to be happy in Young Men's Happiness Classes.

Therefore, the emphasis is placed on the gender inequality and gender hierarchy as constructed and maintained by religion in *SSL*. Mahmoud claims that only “Mohammedan” men have souls, and thus, only they are entitled to go to paradise where they will have beautiful houris for playthings, which makes the existence of wives unnecessary in Paradise (248). Yet, Jubal seems to have a more correct vision of the Islamic religion and insists that women have souls, too, and the Koran supports this: “The Koran states that entire families enter into Paradise, men and women together” (248). Houris are on the staff to serve delicious foods and pass around drinks and entertain as requested so that the souls of wives do not have to work (248). It is remarkable that although Jubal describes the family as consisting of men and women, Mahmoud describes it as “you and your wives”

by using the language used in the Koran (248), which implies that women can exist only in relation to their husbands.

Mahmoud likens Jubal's house to the paradise God promises, because of the beautiful secretaries: "A garden the Prophet himself would envy. Four beautiful houris, serving lovely food and delicious drinks at all hours. Is this Paradise?" (248). Hence, he perceives females only as bodies whose main function is to serve and entertain males in every possible way. Whenever he comes to see Jubal, he welcomes his secretaries' efforts to relax him by rubbing his back and his head. When the men, including Mahmoud, gather in Jubal's house, talking about serious matters, the secretaries serve the men: " 'Back to the kitchen, woman. Has everybody got a drink [...] Food', announced Jubal. 'Lunch, and about time! Girls, put it where we can reach it and maintain a respectful silence' " (201-202). So, the only difference between houris and the secretaries is that houris are spiritual and permanent while the secretaries are physical and mortal. Maryam also reflects how Mahmoud's culture values males by despising females. Maryam and Mahmoud have a daughter, and Mahmoud decides to sell the female baby to make room because Maryam is expecting a male baby: "Stinky [Mahmoud] and I are making a boy - got no time for daughters" (361). Mahmoud is not the only male character who has cultural biases against females. Jill is mostly addressed by belittling labels by the male characters. Ben addresses her by expressions closely associated with females as "little one" (25), "honey lamb" (27), "baby girl" (28).

Moreover, there is no attention or emphasis attached to what a male body looks like. None of the male characters' bodies are described although all female characters' physical appearances are depicted. The females are exposed to the gaze of the readers and male characters. Although both males and females are naked in Mike's nest, the nakedness of the female body is drawn attention to by the male characters (365). Ben describes Patty who stays young and attractive in spite of her advanced age by emphasizing her attractiveness as a female. Another male character, the priest Ben Foster, describes her as "a delicious little butterball" (282). Moreover, the female characters are very conscious about their bodies as in the case of Patty: "My belly looked like six months gone. My busts hung down - and I've never had 'em lifted. You can see for yourself - sure, a good surgeon doesn't leave a scar ... but on *me* it would *show*, dear; it would chop holes in two pictures" (272). Since they are conditioned by their patriarchal training to believe that being an object of male's gaze normal and natural, they eagerly display their bodies. Patty suggests that "If God didn't want women to be looked at, He would have made 'em ugly - that's reasonable, isn't it?" (272). Patty likes displaying her tattooed body with the pictures all

over her body, and she particularly seeks a male gaze. Moreover, like other female figures in the novel, Patty has a very traditional mind. She limits the function of females to reproduction: “When God told us to love, He wasn't holding out a card on us; He *meant* it. Love little babies that always need changing and love strong, smelly men so that there will be more babies to love” (273). Similarly, Jill justifies the male violence exerted onto females since she assumes that if a girl gets raped, it's partly her fault. This shows that she internalizes the patriarchal discourse which makes her believe that at the core of female sexuality is desire for a narcissistic display of her body (285-287).

Like the other female characters, Jill is the embodiment of regulative and disciplining institutions whose main aim is to create a docile body. Before Mike gains his autonomy, she tells him what he should do and how he should behave in public and warns him not to do anything out of the ordinary where it might be noticed, like discorporating or stripping people and forgetting to put on clothes in the presence of others. Jill imposes patriarchal values onto Mike, teaching him how to be a real masculine male to fit into society. Since Mike welcomes the touch of his water brothers regardless of their genders, Jill constantly warns Mike against homosexuality to prevent him from getting involved in any transgressive sexual act. Jill thinks that fortunately Mike's male water brothers are decidedly masculine, just as his other female brothers are very feminine. It is apparent that Jill has been conditioned to feel and think as a heterosexual female and encourages and trains Mike to be a heterosexual male who needs to reject any person who falls outside the established categories of gender because in this society gendered traits of the opposite sex, boys with feminine attributes and girls with masculine attributes cannot be endured. The fear of feminization in a male body within heterosexual framework is associated with male homosexuality which is worse than female homosexuality. However, Mike fails to understand the compulsory nature of heterosexuality. Still, he follows Jill's advice by making his face more masculine, instead of the androgynous beauty he has (286). Thus, he is trained and forced to be purely male suppressing his feminine qualities. Mike's masculine identity is important since he is the authority, and he is the primary God who manages, controls and directs the other Gods who are, in fact, only his shadows. A female figure or a male body with feminine attributes cannot be capable and apt for such power and authority. So, Jill and the other characters try to reconstruct him within the boundaries of normality so that he stays within the institutions and fixed models with his stable heterosexual identity.

Not only the moral codes but the existing patriarchal categories of gender in the society are imposed on Mike. The male/female binary opposition is one of the things Mike

is taught in order to familiarize him with “a puzzling configuration of this people group” (22) even before he is brought to Earth. Mike is made to understand that all human beings fall into two categories, either male or female. He is shown female pictures to draw his attention to how males differ from females on his way to Earth. By doing so, a female image is constructed as the marked other. As a result, when he sees Jill for the first time, he automatically identifies her as a woman rather than a human being: “This creature was different from the others. This, then, was ‘woman’ [...] He looked her up and down. ‘You are... woman?’ ” (22). However, since he lacks notions and categories of patriarchy, including male-female configuration, he uses the pronoun ‘it’ to refer to Jill: “This woman creature had offered him water. It wished to grow closer [...] he became aware that the woman was bending over him and he knew somehow that it was not about to die. It looked into his face” (21, 24).

Heinlein explores the Whorfian hypothesis, which refers to the close relationship between language, discourse and thinking, through the discussion on language between Jubal and a linguist, Mahmoud, which emphasizes how cultural discourses determine the doings and thinking of the people who are the products of that culture. Language controls one’s worldview, the way one thinks, perceives, feels and reacts. Mahmoud states that Mike thinks in Martian, which gives him a “different map” (206). In order to gain a Martian perspective on life and grok Mike and his notions, it is essential to learn Martian. Similarly, in order for Mike to act like others, he should learn to speak and think in English. He needs to acquire the patriarchal language to gain the mindset of its culture. Butler states that the language of typicality is taken for normality just like the typical gender attributes taken to a standard of psychological normality (*UG* 82). Foucault states that grammar imposes an artificial binary relation between the sexes, as well as an artificial internal coherence within each term of that binary. Therefore, the language Mike learns on Earth has the function to normalize and discipline him for conformity and adaptation to preestablished existing norms.

Mike’s attention is drawn to the fact that since male and female are different, they must be addressed by different pronouns. Until Jubal teaches him the difference between male and female, Jill is his brother. Mike has a tendency to refer to everybody as a man, because on Mars all adults are male. So, it is essential for Mike to learn the language on Earth, which is based on binary oppositions, to acquire and maintain a patriarchal way of thinking: “ ‘I am a man, you are a man, Lary is a man.’ ‘But Anne is not a man?’ . . . Anne is a man, a female man. A woman [...] A baby is a man? [...] A baby is not shaped like Anne. . . and Anne is not shaped like you ... and you are not shaped like I” (138). Mike

learns to distinguish man and woman through their physical appearance. The shape is a woman while a man is not a shape but grokking. It is noteworthy that Mike associates man with a verb, an action along with a thinking ability rather than a quality: "I think I grok that my people - 'Martians' - are man. Not shape. Shape is not man. Man is grokking" (138). Jubal agrees that shape is irrelevant in defining "Man". The language Jubal and the other characters use to make Mike understand the heterosexual gendering/sexualizing system on Earth uncovers the gender ideology of patriarchy which imposes compulsory heterosexuality.

In addition, Robert Heinlein uses his characters' voices to emphasize the importance of marriage. His overemphasis on family, marriage and parenthood reveals his commitment to patriarchy since they are all patriarchal structures and institutions. According to Foucault, marriage, like religion, functions as a regulatory institution which keeps people in the boundaries of cultural intelligibility (*HS* 37-38; *CS* 80, 166). Moreover, the emphasis on motherhood can be part of the historical subordination of women (Parkin-Speer 115).

Two passages are selected to reflect the general male and female perspectives, and how the males and females perceive each other and themselves. These passages provide the linguistic representations of the conventional characters, including Ben, Duke and Ruth, and thus they can be taken as stereotypically gendered characters. Thus, the following texts give a clear picture of a society which is based on strict gender binaries. In the discourse analyses, the characters who are involved in the conversations are not analyzed personally and separately by name but they are treated and coded as the female [f] or the male [m] with no references to their proper names, since they stand for their own gender, and thus their gender performances can be generalized. This part aims to foreground the prevalent sexist attitudes as internalized by the characters in Terran society.

Text 1: Male perspective

"You [m-cr] *are* [m-rel] married [m-att]. After tonight there will never be any doubt in your mind." Duke [m-cr] looked [m-rel] happily pensive [m-att]. "Ben, I [m-cr] was [m-rel] married [m-att] before; . . . and at first it was nice and then it was steady hell. This time I [m-se] like [ment-react] it [phe], all the time. Shucks, I [m-se] *love* [ment-react] it [phe]! I [m-sa] don't mean [m-vl/neg] just that it's fun to [m-bgd act] shack up [m-mat-act-int] with a bunch of bouncy babes. I [m-se] *love* [m-ment] them [phe] - all my brothers, both sexes. Take Patty - Patty [f-act] mothers [f-mat-act-int/t] us [p-gl]. I [m-se] don't think [ment-cog/neg] anybody gets over needing that. She [f-ini] reminds [men-ment] me [m-se] of Jubal. . . and that old bastard [m-act] had better get down [m-mat-act-int] here and [m-se] get [ment-cog] the word! My point is that it is not just that Patty [f-cr] is [f-rel] female [f-att]. Oh, I [m-act] 'm not running down [m-mat-act-int] tail-" 'Who is running down tail?" a contralto voice [f-act-voice] interrupted [f-mat-act-int]. Duke [m-act] swung [m-mat-act-int] around. "Not me, you [f-cr] limber Levantine whore [f-att]! [f-spd act] Come [f-mat-act-int] here,

babe [f-att], and [f-spd act] kiss [f-mat-act-int/t] your brother Ben [m-gl]." "[f-spd act] Never charged [f-mat-act-int] for it in my life," the woman [f-sa] denied [f-vl] as she [f-act] glided [f-mat-act-int] toward them. "[f-spd act] Started giving [f-mat-act-int/t] it [gl] away before anybody told me [f-rv]." She [f-act] kissed [f-mat-act-int/t] Ben [m-g] carefully and thoroughly. "Thou art God. Share water." Never thirst. [m-spd se] Don't mind [ment-cog/neg] Duke [m-phe] -from the way he [m-br] behaves [m-bl] he [m-id] must have been [m-rel] a bottle baby [m-idr]." She [f-act] kissed [f-mat-act-int/t] Duke [m-gl] even more lingeringly while he [m-act] patted [m-mat-act-int/t] her ample [f-gl-body part] fundament. She [f-cr] was [f-rel] short, plump, brunette to swarthinness [f-att], and [f-bgd pssr] had [f-rel-poss] a mane of heavy blue-black hair almost to her waist. "Duke, did you [m-se] see [ment-per] a *Ladies' Home Journal* when you [m-act] got up [m-mat-act-int]? She [f-mat] took [f-mat-act-int/t] his fork [gl] and [f-bgd act] started eating [f-mat-act-int/t] his scrambled eggs [gl]. "Mmm...good. You [m-act] didn't cook [m-mat-act-int/t/neg] these [gl], Duke." "Ben [m-act] did [m-mat-act-int]. Why would I [m-se] want [ment-react] a *Ladies' Home Journal*?" "Ben, [m-spd act] stir up [m-mat-act-int/t] a couple of dozen [gl] more and I [m-act] 'll scramble [m-mat-act-int/t] 'em [gl] in relays. There's an article I [m-se] want [ment-react] to [m-bgd act] show [m-mat-act-int/t] Patty [f-gl], dear." "Okay," agreed [m-vl] Ben [m-sa]. " [f-spd se] Don't get [f-ment-cog] ideas [phe] about redecorating this dump! And [f-spd act] leave [f-mat-act-int/t] some of that for me! You [f-se] think [f-ment-cog] us [m-phe] men [m-act] can do [m-mat-act-int/t] our work [gl] on mush?".

"Tut, tut, Dukie darling. Water divided is water multiplied. Ben, Duke's complaints never mean anything-as long as he [m-pssr] has [m-rel-poss] enough women [pssd] for two men and food [pssd] for three, he [m-ide] 's [m-rel] a perfect lamb [m-idr]." She [f-act] shoved [f-mat-act-int/t] a forkful [gl] into Duke`s mouth [m-rp]. " [m-spd act] Quit making faces [m-mat-act-int] brother; I [f-act] 'll cook [f-mat-act-int/t] you [m-ct] a second breakfast [gl]. (332-333)

This talk takes place in Mike's church with the participation of Duke, Ben and Ruth. They reflect the general attitude of gender and gender performances as Duke himself suggests. His use of "we men" refer to all men and "you" to all women. He generalizes all women and men by limiting genders into two strict categories. There is no significant difference between the material processes the male and the female characters carry out in the text above. While the males perform 13 material processes, the females are constructed as the actors of 15 material processes. With 10 goals, the women act upon the external world more than the males who act upon the objects in 5 processes and thus the women seem to be more in control of their environment. Moreover, while the males direct their action to the females twice, the females act upon the males 4 times. It is interesting to note that the males receive the females' action as a goal, a recipient and a client when they are kissed or mothered by them or when the females cook for them. The women take males' action as a goal when they are touched by them in most cases as in the example above where Duke touches Ruth. The males' linguistic agency is excluded through suppression and backgrounding four times while the females are excluded through suppression as an actor 5 times, once as a backgrounded actor and possessor. So, the females' agency is more weakened than that of the males. The males perform much more mental processes. While the males perform 10 mental processes, the females are constructed as a senser in one mental process in which Duke implies they think wrongly about males. The males' mental processes include the verbs "like", "love" with the females as the phenomena and the verb

“want”. In three relational processes, the males are described by the females to reveal that they can turn into perfect lambs as long as they have women and food enough for all men. On the other hand, in the relational processes, the females are described in terms of their physical appearance with an emphasis on their femaleness. As far as the relational processes are considered, it is apparent that both the men and women are impersonalized through genericisation, categorization and collectivization rather than personalization. None of them appear as unique individuals. It is also remarkable that the females are further impersonalized through indetermination. While the male characters are referred to by their name, the female characters are referred to as “she”, which makes it difficult to follow which female character is referred to or which of them gets involved in conversation. This is a foregrounded linguistic pattern used in the representation of the female characters throughout the novel.

Text 2: Female Perspective

"How many people have kissed you [m-gl]?" "Several." "As a priestess I [f-act] kiss [f-mat-act-int/t] more than “several”, but there’s never so much as a sniffle in the Nest. I [f-cr] used to be [f-rel] the sort of whiny woman [f-att] who [f-bgd cr] is [f-rel] never quite well [f-att]. "She [f-act] smiled [f-mat-act-int]". "Now I [f-cr] ’m [f-rel] more female [f-att] than ever but I [f-cr] ’m [f-rel] twenty pounds lighter [f-att], years younger [f-att], and [f-pssr] have [f-rel-poss] nothing to [f-sa] complain [f-vl] about - I [f-se] *like* [f-ment-react] being female [phe]. As Duke [m-act] flattered [m-mat-act-int/t] me [f-gl] a Levantine whore' [att] and unquestionably more limber - I [f-act] sit [f-mat-act-int] in lotus position when I [f-act]’m teaching [f-mat-act-int], whereas it used to be all I [f-act] could do [f-mat-act-int/t] just to [f-bgd act] bend over [f-mat-act-int]. 'But it did happen fast," Ruth [f-sa] went on [f-vl]. "Sam [m-id] was [m-rel] a professor of Oriental languages [m-idr]; he [m-act] started coming [m-mat-act-int] because it was the only way to learn Martian. Strictly professional, he [m-cr] wasn't [m-rel/neg] interested [m-att] in the church. I [f-act] went along [f-mat-act-int] to [f-bgd act] keep an eye [f-mat-act-int] on him [m-rp]; I [f-cr] was [f-rel] jealous [f-att], even more possessive [f-att] than the average. "So we [f&m-act] worked [f&m-mat-act-int] up to Third Circle, Sam [m-act] learning [m-mat-act-int] rapidly and myself [f-act] grimly studying [f-mat-act-int] because I [f-se] didn't want [f-ment-react-neg] him [m-phe] out of my sight. Then *boom!* the miracle happened [...] Afterwards, I [f-se] knew [f-ment] that I [f-ide] was [f-rel] all the things [f-idr] I [f-se] despised [f-ment-react] in other women and I [f-se] despised [f-ment-react] my husband [m-phe] for [m-ini] letting me and [f-se] hated [f-ment-react] him [m-phe] - for what he [m-act] had done [m-mat-act-int]. All this is in English, with the worst parts in Hebrew. So I [f-br] wept [f-bl] and [f-bgd br] moaned [f-bl] and [f-bgd ass] made myself [f-ide] a stinking nuisance [f-idr] to Sam. (333- 334)

In this section, the females carry out more material processes than the males. The female character Ruth constructs male characters in 4 material processes, while she constructs female characters in 9 processes. The females act upon the males only in one process in which the males are kissed and the males direct their action to the females to flatter them. The female agency is excluded through backgrounding in 5 different processes. While the males do not appear in a mental process, the females act in 6 mental

processes which are mostly related to feeling and emotional reactions with the verbs including “like”, “hate” and “despise”. The mental processes reveal that the female characters are more preoccupied with their feelings and more sensitive to what the males do to them, which shows their overdependency on the males. This also reinforces the gender stereotype which identifies females with feeling. The two behavioral processes the females perform “weep” and “moan” also expose females as directed by their emotions and feelings rather than reason. The females construct themselves in more relational processes which all describe their female bodies or feelings. The males appear in two relational processes, both of which refer to what the males do rather than what they are or what they are like. Thus, while the males are described through functionalization, the females are described through identification. Therefore, the discourse analysis in this part also reinforces the traditional gender roles in heteropatriarchal culture.

3.5 A General Discussion in Relation to the Results of the Transitivity Analyses

This part aims to interpret the results of critical discourse analyses of the selected passages in the light of Butler’s gender theory and Foucault’s theory of discourse, power and desubjugation. The discussion is extended to the analysis of the whole novel. Mike’s transformation into a strong male figure is guided mainly by Jubal, the patriarchal voice of the surrogate father, and mouthpiece for Heinlein himself (Kerslake 111), and by Jill who is constituted as a perfectly heterosexual female docile subject. In order to foreground Mike as an active male with power, control and authority, the active and heroic deeds of other characters, including Jill, Ben and Jubal, are weakened and shadowed by the actions of Mike from the very beginning.

The high number of mental processes and the low number of material processes Mike carries out, along with a great number of his positioning as the affected, at the beginning of the novel display how Mike is initially regulated and disciplined on Earth to provide his compliance to the norms and existing identity categories. As discussed earlier, to Foucault, this is a docilization process which aims to create a self-regulating and self-disciplining subject (*DP* 25). Mike is the character who performs the highest number of mental processes with 75 processes in total. Mike’s mental processes at the beginning of the novel construct him as inactive, ineffectual and docilized with lack of control over the outside world. When all the texts analyzed in this chapter is considered, he performs the greatest number of mental processes (with 16 processes in all) when Jill rescues him from the hospital. In this situation, he is not in the position to make decisions and act since he is

a complete stranger, and he does not know even where and why he is there. He does what he is told by the others, and through the mental processes he tries to understand what other characters try to do to him. However, his later mental processes cannot be explained with his passivity. He performs a relatively high number of mental processes when he saves Jill, and when he is together with Jill and Ben in the nest. In both cases, his mental processes, through which he understands the other characters and the situations they are in better, enable him to act with active agency and do what is required. He performs the fewest number of mental processes when he passivates Jill. He carries out only 3 processes to know what Jill wants so that he can do them for her and only 2 processes when he sacrifices himself for his water brothers at the end of the novel. As he learns more about people and their culture on Earth, he gains more control and agency, and so, the number of his mental processes decreases.

Moreover, Mike seems to be passivated by a large number of goal positions (with 45 goals in all) he occupies in material processes. In some of them, he is passivated by Jill's material processes when Mike is very naive and vulnerable on Earth. However, in most of the processes he appears as a goal, he is the agent, and thus, it is him who acts upon his own body to control and adapt it to the new conditions on Earth and protect himself from the threats of the outside world. This also reveals his active construction as a subject in control.

Therefore, as the novel progresses, the numbers of his material and verbal processes increase. Mike's agency is foregrounded and activated more than that of the other characters with the highest subject positions in 252 processes in total. When all these processes are examined, it is seen that Mike predominantly acts as the actor in material processes, and he is the character who performs the greatest number of material processes (with 121 processes in all). Moreover, instead of receiving other's actions, he gradually directs more actions to the outside world in the course of the novel. This change in his linguistic representations indicates his transformation into a subject from an object position, as capable of rejecting his docilization to gain an authentic identity. Therefore, his active agency results from both his construction as a resisting and self-constituting subject and his construction as a strong heterosexual male, which is imposed on him by the other characters. Since they are conditioned to believe that heterosexual males are men of authority and power, they treat Mike accordingly and urge him to behave accordingly. Moreover, Mike, who also carries out a relatively high number of verbal processes (20 processes), acts as a sayer to direct, lead and control the people, especially the female characters around. As a result, his repetition of material and verbal processes as gender

performances to control and manage people and the outside world throughout the novel naturalize the stereotypical image of a heterosexual male.

In addition, Mike appears in a higher number of relational processes with 36 processes in all when compared to the other characters. Mike is mostly described through functionalization. His physical body is not described in the novel. On the contrary, what he does and what he is capable of doing, along with his abilities and skills, is emphasized. In addition, like other male characters, his unique individuality is constructed through personalization, that is, through differentiation, individualization and specification. Thus, while the female characters' alikeness makes it difficult for the male characters, and even sometimes for the female characters to distinguish between them, Mike is constructed as different from the others. This is true for the other male characters. Through Heinlein's systematic linguistic choices, they all emerge as people who have their own individual personalities.

Mike first explores, and then rejects and resists the binarily formed gender configuration on Earth since he finds it restrictive and exclusionary. He performs as an incoherent and discontinuous gendered/sexual being who fails to conform to the gendered norms of cultural intelligibility with his capacity for homosexual and polyamorous sexual relations. His rejection and resistance to be regulated by normative gender norms with which the docile subjects are defined necessitate a liberated agency and subjectivity. Butler maintains that agency emerges when one commits an act of "interruption and reversal of regulatory regimes" (*GT* xxvi). Mike's becoming and gendering as "culturally unintelligible" is linguistically represented through his repeated performances of high number of material and verbal processes (Butler, *GT* xxx). As an alternative to the training of disciplinary techniques and normalization, Foucault offers practices of self-creation through transgressive practices of sexuality to exert resistance to political techniques of domination and discipline (*UP* 27-30). Foucault insists that power is productive and generative, not repressive because every movement of power creates the possibility of an act of resistance (*HS* 95). Mike, instead of appropriating himself to the existing cultural framework and identity categories, he creates an alternative model of society which consists of happier people. He is truly competent, and makes his own rules for everything, including his gendering and sexing his body. He is against all disciplining institutions which charge him with "public lewdness, statutory rape, conspiracy to defraud, keeping a disorderly house, conspiracy to evade truancy laws" (354). When he is arrested, he crashes out of jail by using explosives. He breaks every bar and door in the county jail and state

prison, and disarms all the police to set free all the prisoners (367). This also displays his rejection of state law, its authority and right to regulate people's lives.

Although Mike manages to bring himself outside the discourse of compulsory heterosexuality through desubjugation, the other characters persist in their own imposed beings through their repeated bodily acts and performances. When Butler's assertion that the reality and effect of gender is produced through the performances repeated over time (*UG* 218) is taken into consideration, we can see that the female and male characters reproduce the norms of heterosexuality through their repetition of the same type of processes to carry out so-called male and female gendered acts and roles. For instance, with the 22 processes, Jill carries out the highest number of verbal processes. She performs as a sayer either to verbally impose heteronormative culture and its taboos on Mike or to manage the sexual relationship between the male and female characters in the nest. This naturalizes and reinforces the assigned gender attributes, and the gender distinction. In other words, the heterosexualisation of desire in *SSL* leads to the production of discrete oppositions between feminine and masculine where these are understood as "expressive attributes of male and female" (Butler, *GT* 23). So, there is no mobilization of identity categories. As Butler suggests, woman and man are constituted as stable signifiers and assigned common fixed identities in heteropatriarchal cultures (*GT* 6). In this binary, the woman characters, including the three secretaries, Jill and Dawn, occupy a negative position. As a result, the female characters emerge as submissive and subordinate while the male characters appear as strong and dominating. We have observed that the characters of both genders on Earth act as, what Foucault describes, self-regulating, self-disciplining and self-policing subjects (*HS* 58-60), in order not to upset the oppositional categories of femininity and masculinity. This is because they are regulated and made docile by virtue of being subjected to limitations and prohibitions on any sexual experiences that remain outside heterosexuality. Besides, the political power, which is mainly exerted by the police forces and different religions in the novel, forms, defines, and reproduces these characters in accordance with the requirements of the normative heterosexual laws.

Butler points out that under conditions of normative heterosexuality, policing gender is used as a way of securing heterosexuality (*GT* xii). Mike is perceived as a threat to the norms of the Terran society because he constitutes "the domain of the dehumanized" as Butler explains (142). Butler maintains that the masculine/feminine binary constitutes the exclusive framework (7), and restrictive bodily norms do not allow for an increase in, what Butler calls, a livable life for those who try to live on the sexual margin (*UG* 206). That Mike is killed because of the marginal sexual experiences he offers to the people

shows how these norms operate to suppress the marginalized alternative genderings. Jubal expresses his anxieties about Mike and the other members of his church since he is perfectly aware of the fact that the dominant ideology always attempts to destroy other alternative ideologies and never lets them gain widespread power: “this pattern has been offered to a naughty world many times - and the world has always crushed it” (342). In this, Jubal echoes a Foucaultian philosophy. Disciplining authorities, including the philosophers, are very much concerned with creating docile bodies that will passively comply with the code to erase the moral and social evils: “Mostly they debate how we can be made to *obey* this code... ignoring the evidence that most tragedies they see around them are rooted in the code itself rather than in failure to abide by it” (343). Jubal argues that the code which is supposed to correct the wrongness in human beings brings about the evils that need to be removed: “The code says, ‘Thou shalt not covet thy neighbor's wife’. The result? Reluctant chastity, adultery, jealousy, bitterness, blows and sometimes murder, broken homes and twisted children” (343). Similarly, Foucault argues that prohibition on homosexuality brings about the emergence of homosexuality (*HS* 10-12).

When the other male characters, Jubal and Ben, are examined, it is obvious that cultural discourse establishes male principles as active. As a result, they are repeatedly constructed with a high number of material processes with masculine activity and control in their relation to the females, dominating, directing and commanding them. Ben performs as an actor in 24 material processes and Jubal in 14 processes. Moreover, like Mike, Jubal and Ben carry out more verbal processes than the secretaries and Dawn. While Ben performs 4 and Jubal 7 verbal processes, the total number of verbal processes the secretaries and Dawn carry out is only 4. Therefore, the male characters perform as decision makers and doers with active agency with the serving female characters at their disposal ready to meet their needs. This supports the patriarchal image of male in authority by reinforcing the repressive system of compulsory heterosexuality. On the other hand, Ben is passivated 33 times through subjection and beneficialisation. However, he receives the females’ action only in 9 processes. He is constructed as a goal and receiver of Mike’s action 15 times. This indicates Mike’s superiority over Ben as a rival in his relationship with Jill.

As for the female characters, they sustain norms of mandatory heterosexuality by repeatedly carrying out a high number of material processes in order to fulfill feminine duties and obligations so that they can satisfy the males’ physiological and sexual needs. Jill is activated as a subject in 176 processes in total. Like Mike, she mostly carries out material processes with 108 processes out of 176. However, when closely examined, it is

seen that Jill acts the largest number of material processes (31 processes) to rescue Mike when he is in a complete passivity. Secondly, she acts a great number of material processes (20 processes) in Ben's kitchen, doing domestic work. Moreover, her being sexually active is also represented by a high number of material processes. Similarly, the secretaries and Dawn also carry out a great number of material processes (the secretaries, 17 and Dawn, 19 processes in all) either to serve the male characters or initiate sexual activity with the males as tempters. So, as seen on many occasions in the novel, female agency is constructed and reinforced only in domestic spaces and in sexual intercourses as a result of Heinlein's systematic linguistic choices in *SSL*. As has already been stated in this chapter, all the female characters are constructed as heterosexually desirable and sexually subservient both in Jubal's house and Mike's nest. Sarti notes that Heinlein's heroines usually devolve into vaguely drawn sex objects (124). In the church, it is always the females who take the first initiative to kiss the males who are forced to return their kisses. So, the males are not described as active kissers but the kissing action is something inevitable for them, and they are the goal of the kissing action carried out by a female character. The female figures blame the males for failing to grok the fullness of their way of sharing-water when they show reluctance in participating in a physically *growing-together* activity.

In addition, when other participant roles are examined, it is observed that Jill is passivated more than the other characters. She is acted upon through subjection and beneficialization 48 times, 22 of which as a goal, and 10 of which as a recipient. In 28 of these positions, she receives the actions of the male characters including Mike, Ben and the police who attack her in Ben's flat. This also displays her position as subordinated by the males. Moreover, her agency as a subject is undermined through exclusion in 50 processes, and she is backgrounded in 37 and suppressed in 4 material processes as an actor.

Thus, in *SSL*, there is clearly nothing impressive about the way the women characters are depicted. Butler acknowledges that femaleness is described through the absence of the male-determining factor (*GT* 138). In this novel, they are portrayed as lacking wisdom, rationality and insight to make decisions and put them into action. Hence, where and when the male characters can perform material and verbal processes, the female characters take up the position as the affected and passive. They carry out the action only when they are asked to do so by the males. Westfahl asserts that the females in the novel are doomed to stay in the background and allow the men to have apparent control (132). They prefer to be directed and taught by the male characters. This explains their inability to act material processes in the presence of the male characters. Their dependency is clearly seen in Mike's nest although they are in the position of controlling their environment and

others. The priestesses Dawn, Patty and Jill have the right to make decisions and put them into practice while managing the church but they never take an action without consulting Mike although they do not have to. This is because they are all sure that whatever Mike does, he does it more perfectly than they do. None of the female characters are brave, resourceful and thoroughly competent. Ben suggests that although Patty is the only person who can use teleportation, she remains dependent on Mike's support and help for this: "Patty is curiously naive and humble for the genius she is and feels dependent on Mike. Which she needn't be" (364). Moreover, the female characters claim that they perfectly understand what Mike tries to achieve but whenever they speak about it, they just repeat what they are told by Mike with no critical or questioning mind but with passive acceptance and compliance. Therefore, it can be said that Heinlein grants male superiority in terms of organisational skills and rationality over female, and male leadership is always accompanied and instituted by woman's agreement and cooperation (Kerslake 113). On the other hand, the female characters are closely associated with so-called feminine qualities, interests and traits assigned by patriarchy. It is emphasized by Sam that the females are so engrossed in dressing up that they will never lose interest in it. Anne is absent-minded, subject to unexplained tears. Dawn uses crying as a weapon to persuade Jubal to sleep with her.

Furthermore, when the relational processes of the male and female characters are compared, it is seen that in relational processes, the females are described through identification in terms of their bodies and physical beauties (Jill in 19, Dawn and the secretaries in 4 processes): "Anne was blonde, Miriam red-headed, Durcas dark; they ranged, respectively, from pleasantly plump to deliciously slender. Their ages spread over fifteen years but it was hard to tell which was the eldest" (81). Their physical beauty is always emphasized more than their skills and abilities. It is repeated several times that the secretaries are all "amazingly beautiful" (81). Thus, the female body is marked within patriarchal discourse whereas the masculine body remains unmarked. This also deepens the male/female dichotomy in which females are identified with bodies and males with mind. This choice of Heinlein's subordinates and victimizes the female characters as the object of the male gaze. In addition to their physical description, in relational processes they are categorized through generalizations and impersonalization, and the differences among them are ignored. So, Heinlein constructs the female characters as those with no individual identities. In Mike's harem, Jill discovers that she and Dawn look exactly alike. That Dawn and Jill are frequently mistaken for each other even by Mike, Ben and Jubal also indicates that they lack their unique individuality, identity and autonomy.

Although the number of the female characters is greater, the perspectives of the male characters, their ideas and acts are foregrounded, as can be seen in the greater number of material and verbal processes they realize compared to the females. *SSL* is male oriented, and depicts a male-dominated world. The female voice is silenced and suppressed by the dominant male voice. As already stated, the narrator does not specify even the name of the female character most of the time. Their speeches are given in quotations with no introductory clause to reveal the identity of the speaker, while the male characters' names are always given when they are mentioned or their talks are quoted: "He [Mike] felt a puppyish need for company as strong as his earlier necessity for quiet. He stepped out into the hall, was delighted to encounter a water brother. 'Hi' " (251). The reader does not know which of the female characters the narrator refers to in this sentence, and it is not specified later in the novel.

Moreover, the existence of two different societies, Earth and Mars, is important, and the contrasts between them display the fact that there are historical and cultural circumstances in which humans can be defined differently, as Foucault and Butler point out (Butler, *UG* 37; Foucault, *HS* 157). Foucault insists that existing identity categories are the effects of institutions, practices, discourses of phallogocentrism and compulsory heterosexuality in patriarchal societies (*HS* 86-88, 141). In the novel, Mike, as a member of another culture, has the knowledge that what is claimed to be intelligible and acceptable sexualities and bodies on Earth is just one option but not ultimate and unique. Foucault maintains that there is an interrelated relationship between knowledge, power and discourse (*ibid.* 100-101). This awareness gives him power to knowingly, deliberately become unintelligible, and produce his own discursive space to establish his own truth as an alternative to the others. As a result, Mike initiates and inspires a new life on Earth along with a new gendered way of life. Butler states that new forms of gendering are essential to put the traditional gendered identity into question (*GT* xi). She makes a distinction between subversive and unsubversive expressions of gender. While unsubversive performative gender acts comply with the norms that govern gender, prescribing which expressions and performances of gender are acceptable, subversive performances of gender expand the realm of gender possibilities with new configurations of gender (*GT* xx-xxi). Mike is the only character who, through subversive gender acts, challenges gender hierarchy and compulsory heterosexuality. Butler states that gender can be reproduced or contested and altered in the course of that reproduction or citation (*UG* 218). By constructing him as a self-creating subject, Mike deliberately fails to repeat/cite those norms of cultural intelligibility. Nothing is forbidden in his nest. The only rule is the

absence of any rules that can restrict or limit the fulfillment of human desires and aspirations. Mike strives to create complex relationships through extended networks of multiple lovers and extended families with an aim to rebuild new structures to replace the old ones (Slusser 36), and to devise more humane ways of living and loving (Parkin-Speer 117). Mike offers love without fear, hypocrisy and without the responsibility of continuing attachments. He insists that sex is not a sin, and sexual faithfulness in heterosexual marriage is not necessary for a good lasting relationship because Mike observes that jealousy, which is imposed through religious and cultural codes of sexual morality and taboos, creates inhibitions. Butler also suggests that heterosexuality is intensified through jealousy and possessiveness (*UG* 141).

However, Mike's nest cannot transcend the binary restrictions on sex imposed by the system of compulsory heterosexuality. In *SSL*, it does not seem possible to oppose the normative forms of gender, and so, patriarchal society of Earth cannot be undone. The characters are not openly involved in any performance of gender subversion. As a result, Mike's church creates a new form of hierarchy and exclusion. For instance, Ben and Jubal reject group sex. There is no homosexual relation in the church, in which only two males or females are involved. The females are matched with the males only. There is no description of group sex in any of part of the novel but it is only implied although heterosexual love between the male and the female characters are openly depicted. Mike's attempt to change the traditional pattern at home also fails. Although it is told that children in the church are communally taken care of, only the female characters are seen with the children. The females prepare the food and take care of other household works in the church. Hence, it is apparent that the characters fail to achieve the fullness Mike aims at and repeatedly perform their stereotypical gender roles.

Jubal is the only one in the novel who can perceive the essence of Mike's doctrines with clear-sightedness although he prefers to construct his gender in the heterosexual framework. Still, he sees the beauty in Mike's way of gendering:

Mike's attempt to devise an ideal ethic [...] must start by junking the present sexual code and starting fresh. Most philosophers haven't the courage for this; they swallow the basics of the present code - monogamy, family pattern, continence, body taboos, conventional restrictions on intercourse, and so forth - then fiddle with details...even such piffle as discussing whether the female breast is an obscene sight!" (343).

He appreciates Mike's attempt to provide an alternative way of perceiving established gender related issues otherwise: "[He] looks at this sacrosanct code with a fresh viewpoint - and rejects it. I don't know the details of Mike's code, but it clearly violates

laws of every major nation and would outrage 'right-thinking' people of every major nation - and most agnostics and atheists, too" (343).

To conclude, Heinlein's transitivity choices construct Mike as an agent of change, transformation and resistance with the highest frequency of the material processes. Moreover, Heinlein's representations of his female characters through material processes only in the the kitchen and the bedroom restrict the female character's agency. They are constructed as a reflection of masculine fantasies and desires through their representations as sexually active agents. On the other hand, Heinlein describes his male characters with a high number of material processes to construct them as active agents in public. His representation of his female and male characters in terms of a public/private distinction reinforces the gender distinction. Mike's nest gives them a chance to fail in reproducing the norms by performing subversive bodily acts. However, both the female and male characters perform their genders to remain within the boundaries of heterosexuality by reiterating its norms, even in the nest. Thus, their material processes can be interpreted as a resistance to Mike's resistance to the regulatory practices and discourses.

Thus, Robert Heinlein offers a possibility of subverting the gender/sexual roles and displacing naturalized and reified notions of gender that support masculine hegemony and heterosexist power through Mike's doctrines and his transgressive sexuality. In the novel, polyamorous sexual relationships and arrangements which are more fluid and inclusive than traditional marriages which encourage sexual exclusivity play a subversive role in the gender hierarchy on Earth. Although Mike encourages free love, it is restricted to the standard pattern of heterosexual intercourse. While the female's eager participation in free sex can be taken as a challenge to heterosexuality and patriarchy, because of the subservient role they assume in the church, the males gain control. Even after they become a part of this church, they seem happy and satisfied because of the sexual intimacy the women so willingly offer them. They can sleep with any woman they want no matter if she is married to another man, because in the nest everybody is married to one another. So, the nest is a sexual paradise for the males. As a result, they reestablish patriarchal norms in which females are sexually exploited, but this time with their free will and cooperation. The patriarchal encodings both the male and female characters internalize stand as obstacles in their way of understanding the true nature of Mike's philosophy. Although Mike's doctrines give the females a chance to subvert and deconstruct the patriarchal framework by their subversive practices, they construct themselves as passive sexual satisfiers. Women could have been changed for the better and empowered by the Utopian

group marriage. But it is not the case in the novel. Thus, Mike's resistance to power relations at work to gain freedom from mandatory norms and practices of heterosexuality serves to entrench the power it aims to oppose.

When the period the novel was written in is taken into consideration, it is evident that Heinlein reflects the common tendencies, the dominant mindset and ideologies of his own period. As discussed earlier, the 1960s is important since it is the time when compulsory heterosexuality was openly challenged and called into question. The counterculture introduced sexual freedom to a younger generation in the same way Mike encourages the characters to physically grow together by getting rid of all taboos and norms in the free environment of his nest. So Mike's nest represents this strong political and ideological challenge to the essentialized and naturalized gender hierarchy in a male-dominated culture and the newly started struggle for the sexual liberation in the early 1960s. Therefore, Mike's philosophy mainly reflects the libertarian philosophies fostered by the hippie movement and the counterculture which rejected all types of authority, the cultural values of the society and the sexual repression as well as the emergence of the sexual revolution at the beginning of the 1960s (Falk & Falk 188). Like the hippie movement, the alternative culture Mike creates on Earth also offers communal life which requires sharing all the resources and free sex (188). Moreover, Mike's obsession with stripping the clothes functions in the same way as the hippies' distinctive hair and dressing styles, through which they rejected the accepted norms and regulations imposed on them.

On the other hand, the other characters' persistence in the conservative and traditional values displays the strong resistance showed by the elder generation against the change in the established gender categories (Falk & Falk 188). For instance, Jill's anxiety about the possibility of Mike's having sex with the males reflects the dominant tendency in the 1950s and early 1960s. Clara Thompson states that at that period while two overt homosexual women might have lived together in complete intimacy in many communities without social disapproval, two men attempting the same thing were likely to encounter marked hostility (317). Moreover, Ben has a strong sense of possessiveness and jealousy, which is so deeply set in his sense of male identity that it is hard for Ben to see Jill in other terms. This sense of possession, control, and domination is entrenched within modernity as inspired by an enlightenment culture which was dominant up to the 1960s (Seidler 61). Therefore, it can be concluded that the characters' gender performances reflect the male-dominated vision of Enlightenment which legitimates women's oppression and subservience, and Mike's attempt to break with this vision results in a failure.

Light is the left hand of darkness and
darkness the right hand of light. Two
are one, life and death, lying together
like lovers in kemmer, like hands joined
together, like the end and the way.
(*LHD* 233-34)

CHAPTER IV

DISCURSIVE ANALYSES OF GENDER CONSTRUCTIONS IN URSULA K. LE GUIN'S *THE LEFT HAND OF DARKNESS*

This chapter deals with Ursula K. Le Guin's novel *The Left Hand of Darkness* (*LHD*) (1969). Like Heinlein, who offers a polymorphous and homosexual gendering as an alternative to heterosexuality in his novel *SSL*, Le Guin creates an alternative gender model, that is, ambisexuality/androgyny¹³ in order to destabilize and disrupt a binarist gender model of heterosexuality through a vision of an androgynous society in *LHD*. In both *SSL* and *LHD*, heterosexuality is offered as compulsory and inevitable in one culture, and through its interaction with the alternative world which is peopled by alternative beings and genderings, it is called into question. Heinlein and Le Guin show the possibility of going outside the heterosexual framework through their queer gender forms to encourage readers to look and think about gender in new ways. Reconsidering and reinterpreting a traditional notion of gender from a fresh perspective was an effect of the libertarian movements that emerged in the free atmosphere of the 1960s, as has already been discussed. These movements paved the way for openness to different sexual practices and orientations, and ambisexuality and bisexuality were seen as key alternative adaptations within youth, especially hippie, subculture, and bisexual life style spread to all "in pursuit of the best of both worlds" in the late 60s and early 70s (Evans 147-148). Like Heinlein, Le Guin was also influenced by the social, cultural and political events and movements, especially the Women's Liberation Movement that developed in the late 1960s, and this influence can be observed in her gender constructions in *LHD*.

It is useful to note here that all the four writers Heinlein, Le Guin, Russ and Delany put the heterosexist framework in conflict with the subversive framework to put one discourse in dialogue with other positions. Thus, ideological struggle forms the essence of the discourse structure in the four novels, *SSL*, *LHD*, *FM* and *Triton*. There is a dynamic struggle between emancipatory, subversive discourses and restrictive/exclusive, regulatory discourses in each of these novels. The restrictive, exclusive and regulative discourses put a limit on what can be said, thought and what can be counted as knowledge and truth through strict prohibitions and taboos on gender, restricting the gender performances of the characters. On the other hand, new gender/sexual identities are constructed as a result of resistance exerted by the emancipatory and subversive discourses. This is a resistance against hegemonic patriarchy, strict gender distinctions, hierarchally arranged male/female dichotomy and impositions set on one's choice of freedom to decide who one is.

In this chapter, a brief introduction to the writer, Le Guin, is provided to highlight how she employs science fictional discourse in order to play with the established gender categories and question what is taken for granted about human nature, gender, body and sexuality. The novel, *LHD*, is also introduced with an emphasis on its importance for being one of the first novels which aims at the exploration of gender related issues outside the heterosexual framework. In the discourse analyses of the texts selected from *LHD*, the focus is placed on the foregrounded transitivity patterns that are repeatedly used for the constructions of the characters as gendered beings to disclose ideologies that produce them. Since CDA aims to establish a connection between the discursive practice and socio-cultural and historical context in which the discourse is produced, the researcher points out the characteristic features of the two planets, Gethen and Terra, which are depicted in the novel. The aim is to explain how two different societies generate different notions of gender, and thus, differently gendered people, in addition to how they reflect on-going discussions concerning gender and sexuality during the time Le Guin produced this novel. Lastly, the results of the discourse analyses are interpreted in relation to Butler and Foucault, and the discussion is expanded to a broader context to explain how these results reflect the overall gender ideologies behind the gender constructions of the characters in *LHD*.

4.1 Ursula K. Le Guin and *The Left Hand of Darkness*

Ursula K. Le Guin is one of the most significant contemporary writers in the field of science fiction. She creates imaginative and philosophically intense future worlds and cultures in her science fiction novels. Like Heinlein, she aims to bring high standards for this genre and to inspire readers to intelligent responses (*LN* 23). Le Guin explains that, rather than answers, “one of the essential functions of science fiction is [...] question-asking: reversals of a habitual way of thinking, metaphors for what our language has no words for as yet, experiments of imagination” (*ibid.* 163). The fantastic mode in science fiction is appealing to Le Guin, and she describes the experience in science fiction as “a scene less real than the world around us, a partial view of reality [...] by that partiality, that independence, that distancing from the shared experience, it will be new” (*ibid.* 21-22). She calls herself an explorer, and she turns to science fiction for the exploration of the inner world through unrestrained formal realism and imagination because science fiction is the language of the inner self (*ibid.* 22). By imagination, she means “free play of the mind both intellectual and sensory [...] recreation, re-creation, the recombination of what is known into what is new” (“WAAD” 41). Genly Ai, the protagonist in *LHD* (he is, hereinafter, referred to as Ai), echoes Le Guin’s view “truth is a matter of imagination” (1). This idea can be thought in relation to gender construction. What is imposed as a natural fact concerning gender is, in fact, a construct that is naturalized and legitimated.

LHD is one of her major science fiction novels. It is a thought-experiment in gender, and Le Guin offers one of the first gender explorations in the 1960s. *LHD* was ground-breaking in 1969 since it provided new insights and new dimensions in the concepts of humanity, gender and binary oppositions through its innovative story (Bucknall 65; Spivack 44; Rabkin 156). As Rochelle states, gender is a force in the quest of her characters (43). She questions the traditional definitions of masculinity and femininity in her novels. In *LHD*, Le Guin mainly aims to create a society where people accept each other with their different genders/sexes as human beings. As Barbour states, “They are equally human, part of the great brotherhood of man regardless of their genders and sexual preferences” (“WB” 33).

Moreover, Le Guin reads feminist writers and critics who she states set her “free in my old age to learn my language” and “who empowered me to criticize my society and myself” (qtd. in Cummins 200). She mainly raises questions as to how biology and social history shape and control our perception of the world, and our actions in it, in her novels. She is always keen on observation of other cultures, recognition and appreciation of

cultural diversity. She takes a deep interest in the depiction of a journey from here to there, from self to other (Cummins 5). According to Le Guin, “the use of imaginative literature is to deepen your understanding of your world and your fellow men and your own feelings and your destiny” (“WAAD” 43). Since physical and psychological journeys for self-knowledge and knowledge of the other are essential in her novels, Le Guin acknowledges that the genre which can best describe this journey of discovery and realization is science fiction as it is “the best medium suited to a description of that journey, its perils and its rewards. The events of a voyage into the unconscious are not describable in the language of the rational daily life” (“CS” 65). In her novels, there is a recurrent plot structure in which a protagonist comes to a new world as a representative of his native land and encounters a different and strange culture and finds himself being called an alien or a pervert. In this encounter, he is forced to reexamine his concepts of humanness, gender and body, and eventually comes to accept that these aliens are also humans beyond their strange gender (Cummins 13). Not only the characters but also the reader is invited to see and explore here and there, homeland and a foreign land from a new perspective so that they see self and other, native and alien differently, and as a result, they can be changed through experience (ibid. 5). In *LHD*, Estraven’s son voices this desire when he asks Ai to give information about different worlds and cultures that exist outside the boundaries of his own world, Gethen: “Will you tell us about the other worlds out among the stars - the other kinds of men, the other lives?” (210).

In this novel, as in *SSL*, different worlds, which co-exist in different time periods where different discourses and ideologies are prevalent interact with one another. Therefore, the interactions of the characters of different genders/sexes from different cultures emerge as one of the main motifs both in *SSL* and *LHD*. In *SSL*, the societies of Earth and Mars interact with one another. In *LHD*, Gethen and Terran cultures meet. Like Mike in *SSL*, Ai sets out to explore a different world with its differently constituted and performing people. This exploration, in return, leads to consciousness-raising and awareness about himself and the people whom he initially considers perverts and aliens because of their ambisexuality in Gethen.

In Terra, there are eighty-three habitable planets which are directed by a formal organization, a kind of confederation in the interplanetary community, which is called the Ekumen. The Ekumen brings various human races which live in different time periods in different geographical locations as scattered over light years in space together. *LHD* depicts the experiences of an envoy of the Ekumen, Ai, who is sent from Terra to an androgynous society Gethen to bring this planet into the Ekumen. He explains the purpose

of the Ekumen as “Material profit. Increase of knowledge. The augmentation of the complexity and intensity of the field of intelligent life. The enrichment of harmony and the greater glory of God. Curiosity, Adventure. Delight” (34).

The whole story in *LHD* takes place in Gethen in 2520 according to a Gethenian calendar. The primary narrator of *LHD* is not a Gethenian but an alien Terran, Ai. Ai, as a narrator and a central figure in the novel, is both the observing “eye” and the participating “I”. Most of the narration is told directly by him, and reflects his own slowly evolving consciousness and reactions to an alien culture. Since first person narrative is central to the structure of the novel, the reader sees the events in Gethen from Ai’s fragmentary perceptions. Through his perception, the reader learns about the political, cultural and religious institutions of Gethen’s two major countries, Karhide and Orgoreyn, direct opposites of each other in most ways. At first, he is too naive to understand the political, social and cultural forces at work in Gethen, and thus, he fails to establish contact with Gethenians and finds himself in the dangerous currents of local politics. Later, Ai gradually improves his judgments as he explores the true nature of a human being as constructed and naturalized through Gethenians. Le Guin seems to be motivated by her commitment to second-wave feminism in choosing a heterosexually sexed/gendered male as a protagonist in order to explore the androgynous nature of the alien society, Gethen, because Le Guin feels that it is males who should come to the realization that gender is a construction, and it can be constituted and performed in different ways. She wants men to gain an ability to think and act beyond the stereotypes about sex and gender (Spivack 49).

However, Ai is not the only narratorial voice in *LHD*. His narrative alternates with other narrative voices. At the very beginning of the novel he explains to the reader: “The story is not all mine, nor told by me alone. Indeed I am not sure whose story it is; you can judge better. But it is all one, and if at moments the facts seem to alter with an altered voice, why then you can choose the fact you like best; yet none of them are false, and it is all one story” (1). Told sometimes from the point of view of Ai and sometimes from the point of view of the Gethenian Estraven, the second major character and narrator, the action is frequently interrupted by interpolated myths, legends, and reports on the planet Gethen. They serve to cast light on the on-going events and reflect the social system, historical and cultural context as well as the genealogical heritage of Gethen societies (Spivack 56-57). All of the twenty chapters are chosen and arranged by Ai as the overall structuring consciousness of the book (Attebery 145). Estraven is a Karhidish politician, an aristocrat and an intriguer. In his own narrative he reports on his/her experiences including the exile from Karhide and the political scheming s/he encounters in Orgoreyn. Ai’s and

Estraven's first person narrations are important for the discourse analyses of this novel to examine how they discursively construct themselves and each other. In the course of the novel, a personal relationship grows between Ai, the outsider, and Estraven, who ultimately brings the mission of Ai to a successful conclusion through her/his own personal sacrifice.

Along with Ai and Estraven, there is another narrative voice, which belongs to Ong Tot Oppong, an investigator for the Ekumen, who secretly travels to Gethen before Ai's arrival on a mission of an anthropological investigation. Ong Tot does not appear in the narrative; rather, her voice is transmitted through a series of reports kept for the Ekumen on the social, political, and familial structure of Gethen. Ong Tot is the only female voice heard in the whole novel.

Le Guin's artistic vision is multiplex, inclusive and holistic (Barbour, "WB" 27). She rejects what is static and fixed, and celebrates the unity which emerges out of conflicts. That is to say, she unites dualities including a male/female dichotomy in wholeness. What determines the construction of *LHD* is an image of holistic dualities or dualistic wholeness including likeness and unlikeness, myth and reality, progress and stasis, native and alien, 'I' and 'Thou' and male and female (Hayles 100).

Yet, the novel is a controversial work. Although it is considered one of the first major works of feminist science fiction, it receives many criticisms and objections from some feminists because of the absence of a female figure in the novel. They maintain that this novel fails to achieve feminist aims since her androgynous Gethen society is seemingly a male society where females are excluded (Bernardo & Murphy 33). Still, it is regarded as a piece of revolutionary literature because of the sexual vision she offers on the planet Gethen, and her alternative gender model, ambisexuality, receives much attention (Bloom, *ULHD* 2).

Before the transitivity analyses of the discourses of the selected passages from the novel, it is useful to draw a clear picture of Gethenian societies to provide the ideological, cultural, and political contexts the characters live in. This is helpful to determine the role these societies play in the way they do/perform their genders and sexes.

4.2 The Structures and Interactions of Orgoreyn and Karhide

Le Guin is the master of a dialectical narrative mode in which nothing happens without involving its opposite (Bloom, *ULG* 3), and an important part of this dialectic in *LHD* is the ambivalence of androgyny. Ambisexuality, with its emphasis on dualistic

wholeness, plays a significant role in Gethenian culture and in the relationship between Ai and Estraven (Hayles 98-101). The main concern of the novel, that is the unity and harmony born out of the creative tension of binary opposites, gives shape to the social, political and the religious institutions of the planet Gethen. Dualities can be observed in the opposed states of Orgoreyn, Karhide and Terra. Karhide, where Ai resides when the book opens, is a feudal society ruled by a mad king, Argaven XV, who is “insane and stupid” and who is in favor of status quo. Karhide has a slow steady pace of change, as Ai remarks, in a comparison of Gethenians with Terrans: “Gethenians could make their vehicles go faster, but they do not. If asked why not, they answer ‘Why?’ [...]. Terrans tend to feel they’ve got to get ahead, make progress” (35). Displeased with his host country, Ai states, “Karhide is no country for comfort” (51).

Ai decides to pursue his mission in a bureaucratic and urban society, Orgoreyn, which is more socialist, ordered and unified. He explains the difference between Karhide and Orgoreyn according to his initial impression of Orgoreyn: “The Orgota seemed not an unfriendly people, but incurious; they were colorless, steady, subdued. I liked them. I had had two years of color, choler, and passion in Karhide. A change was welcome” (79-80). Unlike Karhide, Orgoreyn conveys a sense of progress. However, Orgoreyn considers its citizens without individuality or a unique identity. So, later, this society terrifies Ai with its failure to respect the rights of the individual. He discovers that the totalitarian oppression in that state is more dreadful than the feudal chaos of Karhide. He is betrayed and mistreated in Orgoreyn. Seized by the Orgota police, he is imprisoned in a labour camp, ironically called a Voluntary Farm, from which Ai is eventually rescued by Estraven. Karhide is more welcoming and tolerant than Orgoreyn. In Karhide, the king has control over what people do but in Orgoreyn, the government can check not only acts but also thoughts (107). The oppression in Orgoreyn can also be seen in the gender practices and desires. Unlike the Karhidish, they even try to modify their natural ambisexuality artificially through drugs. This shows that gender construction in Orgoreyn is strictly regulated and policed by the disciplining power.

4.3 Gender/Sex on Gethen

Le Guin designs the world of Gethen to examine the thoughts and feelings of individuals who can be both men and women so that she can explore different possibilities, alternate gender formations, alternate sexualities, and alternate lifestyles. She raises a thought-provoking question, *what would a society look like in which there is no sexual*

difference?. She describes the purpose of her novel, *LHD* in her introduction to the novel as “observing, in the peculiar, devious, and thought-experimental manner proper to science fiction, that if you look at us at certain odd times of the day...we already are [androgynous]” (ix). So, she aims at discovering the true nature of people rather than inventing them (Bucknall 4). *LHD* draws upon the original archetypes which express that man had once experienced a unity that is now denied by the basic division into male and female (Hayles 99). Le Guin’s gender model of ambisexuality/androgyny is based on Taoism, the traditional Chinese view of life, in which everything is a blend of yin (the feminine element) and yang (masculine element). In other words, everything is male-female in differing degrees (Bucknall 68-69). Le Guin claims that dualities like female-male are interdependent, and each needs the other to exist, and this is the main concern of *LHD*.

Androgyny is a combination of *andro* meaning male and *gyn* meaning female (Huffman 354). In *LHD*, ambisexual people are neither men nor women, but potentially either. Their physical body can alternate between male and female, and so, they can become both self and the other. According to Brown, *LHD* is an affirmation that humanity should reject all forms of sexual polarization and emerge from the restrictions of gender so that everybody can freely choose one’s gendering and sexuality (226). The people of Gethen offer a challenge to the fixed notion of gender in Ai’s heterosexual society. Unlike in Terra, male/masculine and female/feminine designations have no place on this planet because its inhabitants have fluid and dynamic biological gender. Le Guin disturbs traditional gender roles, and she defies natural biology by rewriting the essentialized and naturalized nature of gender, which is always exploited as a political tool in order to justify social stratification between men and women, and often used as the pretext for reinforcing gender hierarchy, in *LHD*. Gilbert maintains that, by creating a planet whose inhabitants can be alternately referred to with the English pronouns ‘he’ and ‘she’, Le Guin displays that masculinity and femininity are clearly social constructs, and she shatters the dualistic way of thinking in this novel (113).

Hayles states that androgyny, as it is found in myth, legend, and history, is basically ambivalent; it can be seen either as the augmentation and completion of the self or as a form of self-annihilation, the intrusion of the alien into the self (99). In *LHD*, the point is not to deny the alien but admit it as part of the self; hence, the recognition of the other as other is essential (Hayles 109). “To oppose something is to maintain it,” Estraven says in *LHD*, and so does the creator of Estraven (106). Le Guin, in her essay “Is Gender Necessary”, reveals that “the dualism of value that destroys us, the dualism of superior/

inferior, ruler/ruled, owner/owned, user/used might give way to what seems to me here, a healthier, sounder, more promising modality of integration and integrity” (169). In *LHD*, the alien remains the other, and once its otherness is admitted and understood, it comes into creative tension with the self, and from this tension a new wholeness emerges.

Gethenian society is an improvement on Terran society with its relatively more libertarian sexuality and gendering. Le Guin describes the Gethenian sexuality not primarily in terms of sexual organs but of responses and performances. Gethenians spend most of their time in a state of sexual latency. These androgynies have no sexual drive at all for about 21 or 22 out of every 26 days. The sexual cycle averages twenty-six to twenty-eight days. During twenty-one to twenty-two days of this cycle, the individual is in *somer*, that is, s/he is sexually inactive and sexually neuter, neither male nor female. On about the 18th day, hormonal changes are initiated by the pituitary control and on about the twenty-third day, the individual enters the phase of *kemmer*. This is the phase when the sexual impulse is tremendously strong, controlling the entire personality, subjecting all other drives to its imperative. In the first phase of kemmer, a Gethenian remains completely androgynous, and if kept alone or with others who are not in kemmer, s/he remains incapable of coitus. In the second phase of kemmer, there occurs a mutual process of establishing sexuality and potency within a time span of two to twenty hours. The final phase of kemmer lasts two to five days, during which sexual drive and capacity are at maximum. It ends fairly abruptly when, in one partner, either a male or female hormonal dominance is established. Which gender Gethenians assume at the end of kemmer is unpredictable. During the successive phases of six-day periods of kemmer, one of the parties develops male sexual organs and the other, female, depending upon how they react to one another: “The genitals engorge or shrink accordingly, foreplay intensifies, and the partner, triggered by the change, takes on the other sexual role” (63). Once the sex is determined, it cannot change during the kemmer-period. If conception does not take place, the individual returns to the *somer* phase within a few hours, and the cycle begins anew. If the individual is in the female role and is impregnated, hormonal activity continues, and for 6 to 8 months, this individual remains female. The male sexual organs remain retracted as they are in *somer*, the breasts enlarge, and the pelvic girdle widens. With the cessation of lactation, the female re-enters *somer* and becomes once more a perfect androgyne (63).

During kemmer, coitus can be performed only by mutual invitation and consent; otherwise it is not possible (65). Thus, there is no unconsenting sex or rape in Gethen: “Abstinence is entirely voluntary; indulgence is entirely acceptable. Sexual fear and sexual frustration are both extremely rare” (124). Moreover, kemmer is not always performed by

pairs, though the pairing is the commonest custom, but in the kemmer houses, groups may be formed, and intercourse can take place promiscuously among the males and females of the group. However, kemmer partners of the same sex are so rare as to be ignored. Sexual practices of ambisexual Gethenians are very similar to the polyamorous sexual relationships Mike fosters in *SSL*, in which the consent and trust of and free choice for all the partners who get involved are also important. Similarly, Heinlein's polyamory allows the characters to have sex within group and with people of the same gender as well, although this option is not brought to attention much in the novel. Both Heinlein and Le Guin, through their alternative model of genderings, aim to create more inclusive and dynamic gender framework than heterosexuality.

The custom of *vowing kemmering*, which is, to all intents and purposes, a monogamous marriage, is not legal but socially and ethically, it is an ancient but still active institution. The whole structure in *Karhide* is based upon the institution of monogamous marriage. There is divorce, but no remarriage after either divorce or the partner's death: one can only vow kemmering once (64). Incest is permitted with minor restrictions between siblings who are not allowed to vow kemmering, nor to keep kemmering after the birth of a child to one of the pair. So, siblings cannot form a monogamous marriage. However, any person might become the object of desire; any might pursue, and during kemmer, related people can choose each other as sexual partners if they desire.

The dominant factor in the life in Gethen is gender. It rules and dominates Gethenians. Thus, every layer of society reflects this biological fact. Le Guin gives a clear picture as to how ambisexuality would affect the culture, political institutions, and personal relationships between people in the novel (Hayles 97). In this aspect, kemmer is the primary force giving shape to the social and cultural structures in the society including the management of their industry, agriculture, commerce, the size of their settlements, and even the subjects of their stories. No one can be obliged or forced to work when in kemmer. No one is barred from the kemmer house, however poor or strange (65).

Kemmer can be considered what Butler calls a "subversive bodily act" (*GT* 101), and it is very effective in transgressing the gender binaries and deconstructing the traditionally, culturally and ideologically formed and reinforced gender stereotypes in the novel. Gethenians reconstruct and redo their gender and sexual identity each time they enter kemmer according to the chemical interaction with their partners. Kemmer, during which biological sex is temporary, allows for social and gender mobility, and so, no fixed gender roles or characteristics can be assigned to either sex. The absence of sex roles does not allow for the establishment and development of gender stereotypes. Therefore, jobs and

social roles are not determined by gender distinctions in Gethen: “Anyone can turn his hand to anything. This sounds very simple, but its psychological effects are incalculable” (65). Moreover, social role assignment has nothing to do with a biological ability to reproduce and raise children, because kemmer allows each Gethenian to potentially have this ability. Everybody between seventeen and thirty-five is liable for childbearing. Since the same individual may be at times female and at times male; the mother of several children may be the father of several more. For instance, Estraven is both father and mother to his/her children, and King Argaven temporarily secedes the throne because “he” is pregnant (69). No one is psychologically or physically a woman and restricted as a woman. So, the burden attached to motherhood is not limited to one gender only. On the contrary, burdens and privileges are shared out equally. Everybody is responsible for the nurture, care and education of the children.

Le Guin’s androgyny is, in fact, an attempt to remove the inequality and sexual differentiation between genders. There is, therefore, no dualistic division of humankind into active and passive. There is no second sex to be considered inferior. Females are not exposed to male violence, they are not victimized, exploited, subjugated or dominated. As a result of their ambisexuality, Gethenians are much less prone to the dualistic perception that is related to the permanent male/female split that characterizes most other forms of humanity: “There is no division of humanity into strong and weak halves, protective/protected, dominant/submissive, owner/chattel, active/passive” (65). Ai observes that Gethenians are obsessed with wholeness while Terran people are obsessed with dualities (164). He also draws attention to how even the language reflects their culture as free of strict distinctions and categorizations. The word *Orgota* (i.e. *Orgoreyn*) is translated as “commensal”, “commensality” for almost any form of group organization, and Ai remarks on “this curious lack of distinction between the general and specific applications of the word, in the use of it for both the whole and the part, the state and the individual, in this imprecision is its precisest meaning” (76).

Moreover, Le Guin’s androgynous society resembles Mike’s nest in *SSL* in the way that both have socialist implications, reflecting the political and ideological philosophy of Socialism. Like Mike’s polyamory, ambisexuality fosters interaction, equality and sharing. Moreover, it does not involve possessiveness, suppression, oppression and violence as well. Both Heinlein and Le Guin aim to remove a structure of ownership and dominance between women and men, which is brought about by the distinction and destructive dualism between males and females within a heterosexual framework.

Ai observes that Karhidiers discuss sexual matters freely and talk about kemmer with both reverence and enjoyment, but they are reserved about discussing perversions, especially in the presence of Ai. It is because Ai's fixed heterosexuality is also considered as a perversion in Gethen. Excessive prolongation of the kemmer period, with permanent hormonal imbalance toward the male or the female, causes what they call perversion. It can be described as a permanent state of being in one-sex body, like heterosexuality. In Gethen, three or four percent of adults may be physiological perverts or abnormal by Terran's estimate. The Karhidish slang for them is *haifdeads* (44). They are not excluded from society, but they are tolerated with contempt, as homosexuals are in many heterosexual societies in our world.

The Ekumen investigator, Ong Tot Oppong, in an attempt to theorize Gethenians' ambisexuality, speculates that the Gethenians were exposed to human genetic manipulation which led to their current sexual physiology. So, the unique gendering of Gethenians is the result of the experiment in human biology carried out by the Ancient Hainish (66). As Ong Tot Oppong's observational records indicate, the Gethenian androgyny, with its absence of gender roles, offers a cultural pattern which precludes the possibility of war, jealousy, hatred, rape, male sexual aggressiveness and sexual exploitation: "Did the Ancient Hainish postulate that continuous sexual capacity and organized social aggression, neither of which are attributes of any mammal but man, are cause and effect? Or ... did they consider war to be a purely masculine displacement-activity, a vast Rape, and therefore in their experiment eliminate the masculinity that rapes and the femininity that is raped?" (103). Yet, heterosexual Ong Tot Oppong calls this gendering anomalous, a deviant arrangement, and describes the kemmer cycle as "degrading, a return to the estrous cycle of the lower mammals, a subjection of human beings to the mechanical imperative of rut" (66). Moreover, she warns prospective visitors against their attitude towards the ambisexual Gethenians not to cast them in the roles of Man or Woman, as what a heterosexual naturally does: "Our entire pattern of socio-sexual interaction is nonexistent here" (65).

In addition, the language of patriarchy which reinforces a male-female dichotomy through the linguistic representation of sexes is highlighted in this novel. In *SSL*, we already discussed that Mike is taught the gender-specific pronouns, 'she' and 'he' in addition to the use of 'he' as a generic pronoun to increase his awareness of gender distinction. Although Ai finds Gethenians womanly with prominent feminine components, he uses the 'he' pronoun to refer to them. The linguistic gap between Ai and the Gethenians comes to surface when Ai introduces the King to the people in the Ekumen: "A person from Cime, a female. I had to use the word that Gethenians would apply only to a

person in the culminant phase of kemmer, the alternative being their word for a female animal” (25). Ong Tot Oppong also draws attention to the limitations of the patriarchal language in the expression of the alternative gender orientation in Gethen: “You cannot think of a Gethenian as ‘it’. They are not neuters. They are potentials, or integrals” (65). Since the Terran language lacks the Karhidish “human pronoun” used for persons in somer, Ai and Ong Tot Oppong use ‘he’ as a generic pronoun by claiming it is less defined, less specific than the neuter or the feminine. However, their use of the ‘he’ pronoun causes them to continually forget that they are not a man, but a “manwoman” (65). Therefore, the use of ‘he’ as gender-neutral evokes male images while marginalizing and suppressing a female subject. On the other hand, Estraven, interestingly enough, uses the ‘he’ pronoun to refer to his own people as a narrator in his own discursive space. The absence of ‘she’ pronoun and the use of the ‘he’ pronoun to describe all Gethenians all over the novel provide support for the criticisms made on *LHD*’s failure to bring the feminine side of Gethenians to attention.

To sum up, Le Guin provides a construction of a mode of being beyond dualistic gender construction to subvert the existing fixed gender categories. She plays with the possibility of unifying opposites on the imaginative, physical, and political levels as an expression of willingness to alter the present sexual dichotomy. The subversion of the traditional gender roles in this novel, then, ultimately leads to tolerance of diversity (Brown 248).

4.4 Transitivity Analyses of Discourses Regarding the Gender Constructions of the Characters in *The Left Hand of Darkness*

The critical discourse analyses in this chapter focus on the language used by Ai and by Estraven to examine how these characters construct themselves and each other in their interactions with one another. Moreover, it aims to reveal how they are constituted as gendered beings differently, as members of different societies, and how they perform their genders accordingly within a cultural, social and political framework of Gethen.

4.4.1 Transitivity Analyses of Discourses Regarding the Gender Construction of Ai

Ai, as the main narrator, opens the novel, and the following text consists of sentences taken from the first four pages of the novel, illustrating how he constructs himself in the opening of the novel.

Text 1: Ai constructs himself for the first time

I [actr]LL MAKE [t/mat-act-int] my report [gl] as if I [sa] told [vl] a story, for I [pass/actr] was taught as a child on my homeworld that Truth is a matter of the imagination [...] The story is not all mine, nor told by me [pass/sa] alone. Indeed I [cr] am not [neg-rel] sure [att] whose story it is. I [id] was [rel] in peril of my life [idr], and [bgd-se] did not know [neg-ment-cog] it. I [id] was [rel] in a parade [idr]. I [actr] walked [mat-act-int] just behind the gossiwors and just before the king [...] I [sa] remark [vl] to the person [est-rv] on my left, "It's hot. It's really hot". [...] I [sa] ask [vl] the person [est-rv] on my left, "Are your keystones always set in a red cement?" (1-4).

It is striking that Ai uses the 'I' subject very rarely in the opening of the novel. After he declares that he will make a report on his experiences in Gethen, he depicts the events like a third person narrator who is completely outside of the narrated events. In the first four pages, the number of 'I' subject phrases is limited to nine actions, and the text above consists of these clauses with Ai as a linguistic subject. Instead of positioning himself in the subject position as an observer, perceiver, sayer or a doer as the one who experiences and comes into contact with Gethenians, he linguistically excludes himself as a subject with the lack of involvement in and control over the running process of the events and the physical environment. In this text above, he presents himself as passive, carrying out a limited number of material actions. Ai performs as an actor of material-action-intention processes twice and only one of them is directed to an external object. He, as a narrator and a reporter, acts as a sayer in three verbal processes. He positions himself as the senser of one mental-cognitive process which is negated, which reveals his failure to read the cultural and social parameters defining Gethenians. He describes himself as a carrier and as an identified in three relational processes, through which he indicates where he is and how insecure and uncertain he feels.

Like Heinlein's construction of Mike as a passive being in a strange land at the beginning of the novel, Le Guin exposes Ai's foreignness to Gethenians, their institutions and practices linguistically through his lack of ability to carry out material processes. Ai describes himself as an "inept and undefended alien" (9), which can explain why he avoids taking up a position with active agency. He later reveals his vulnerable position in a foreign land where he is the only person different because of his gender: "I came alone, so obviously alone, so vulnerable, that I could in myself pose no threat, change no balance: not an invasion, but a mere messenger-boy [...] Alone, I cannot change your world. But I can be changed by it" (181). This choice of transitivity for the representation of Ai in the opening of the novel constructs him as a being with lack of action, control and understanding. This is because he is outside the heterosexual institutions and discourses which define and shape him. Thus, he lacks self-confidence and assertiveness. He is

surrounded by differently gendered people who, thus, perform differently. He even does not know how to refer to them because of their different gender identities. In the text above, Ai's "the person on my left" refers to Estraven. Since he cannot be heterosexually defined, Ai avoids using any gender pronouns, and in his second mention of him in the following sentence, he refers to Estraven again as "the person on my left". He later uses the 'he' pronoun to refer to Estraven because of the reasons already explained above. His confusion over and difficulty in dealing with people of a different gender orientation reveals his internalization of the heterosexual discourse which enforces heterosexual categories as fixed and essential. So, he lacks tolerance for different genderings which heterosexual discourse regards unintelligible.

The following text describes how Ai constructs Estraven and himself at the beginning of the novel.

Text 2: Ai constructs Estraven and himself

"I [E-cr] 'm [E-rel] sorry [att]," he [E-syr] was saying [E-vl], "that I [E-act] 've had to forestall [E-mat-act-int/t] for so long this pleasure of [E-bgd act] having [E-mat-act-int/t] you [a-gl] in my house; and to that extent at least I[E-cr]'m [E-rel] glad [E-att] there is no longer any question of patronage between us."

I [A-se] puzzled [A-ment-react] at this a while. He [E-ide] had certainly been [E-rel] my patron [idr] in court until now, Did he [E-sa] mean [E-vl] that the audience [gl] he [E-act] had arranged [E-mat-act-int/t] for me [A-ct] with the king tomorrow had raised me [A-gl] to an equality with himself? "I [A-se] don't think [A-neg-ment-cog] I [A-se] follow [A-ment-cog] you [E-phe]," I [A-sa] said [A-vl].

At that, he [E-cr] was [E-rel] silent, evidently also puzzled [E-cr] . "Well, you [A-se] understand [A-ment-cog]," he [E-sa] said [E-vl] at last, "being here ... you [A-se] understand [A-ment-cog] that I [E-act] am no longer acting [E-neg-mat-act-int] on your behalf with the king, of course."

He [E-sa] spoke [E-vl] as if ashamed of me, not of himself. Clearly there was a significance in his invitation and my acceptance of it which I [A-se] had missed [A-ment-cog]. But my blunder was in manners, his in morals. All I [A-se] thought [A-ment-cog] at first was that I [A-cr] had been [A-rel] right [att] all along [A-bgd-se] not to trust [A-ment-react] Estraven [E-phe]. He [E-cr] was [E-rel] not merely adroit and not merely powerful [E-att], he [E-cr] was [E-rel] faithless [E-att]. All these months in Erhenrang it had been he [E-act] who listened [E-mat-act-int/t] to me [A-gl], [E-bgd act] who answered [E-mat-act-int/t] my questions [gl], [E-bgd act] sent [E-mat-act-int/t] physicians and engineers [gl] to [E-bgd act] verify [E-mat-act-int/t] the alienness of my physique and my ship [gl], [E-bgd act] introduced [E-mat-act-int/t] me [A-gl] to people I [A-se] needed to know [A-ment-cog], and [E-bgd act] gradually elevated [E-mat-act-int/t] me [A-gl] from my first year's status as a highly imaginative monster to my present recognition as the mysterious Envoy [A-pass-sub gl], about to be received by the king. Now, [E-bgd ini] having got [A-mat-act-int/t-caus] me [A-act] up on that dangerous eminence, he [E-sa] suddenly and coolly announced [E-vl] he [E-act] was withdrawing [E-mat-act-int/t] his support [gl]. (9)

Ai constructs Estraven as more active than himself in their interaction. He is directed, controlled and instructed by Estraven during his stay in Karhide. Ai chooses predominantly material processes for the construction of Estraven. Estraven acts as the actor of 12 material-action-intention processes and in 11 processes, he directs his action to

the external world, which displays that he is completely in control of his environment. Ai, rather than performing as an actor, positions himself in the object position, and he is acted upon as the goal of the actions which Estraven carries out in 6 material processes. Although he acts as an actor only in one material process, in which he is made to act by Estraven, he mostly performs mental processes. While he constructs himself as the senser of 9 mental processes, he does not position Estraven as a senser in any mental processes. Estraven does almost all the talking while Ai is the listener. While Estraven acts 5 verbal processes, Ai acts as a sayer only in one verbal process. Ai describes Estraven mostly with so-called male attributes such as “powerful”, “adroit”, “patron” in 6 relational processes. Ai excludes Estraven as an actor in 7 material processes through backgrounding while he excludes himself only once as a senser in one mental process. Estraven’s linguistic suppression as an actor seems to weaken his agency. On the other hand, Ai is passivated by Estraven’s actions 8 times, as a goal in 7 processes and as a client in 1 process. But Estraven is passivated only twice as a phenomenon of Ai’s mental processes. Ai’s representation of himself predominantly with mental processes, along with a large number of his positioning as the affected, reveals his passivity and ineffectuality in Gethen. On the other hand, his description of Estraven mostly with material and verbal processes creates the impression that Estraven is capable of exerting power and authority.

The following text describes Ai in Orgoreyn after he leaves Karhide.

Text 3: Ai constructs himself as a helpless victim in Orgoreyn

The guards, a sturdy, solid lot, hustled me [A-gl] through the corridors and left me [A-gl] alone in a small room, very dirty and very brightly lit. In a few minutes another lot of guards came crowding in as escort to a thin-faced man with an air of authority. He dismissed all but two. I [A-sa] asked [A-vl] him if I would be allowed to send word to Commensal Obsle.

"The Commensal knows of your arrest."

I [A-sa] said [A-vl], "Knows of it?" very stupidly.

"My superiors act, of course, by order of the Thirty-Three". The guards caught my arms [A-body part-gl]. I [A-act] resisted [A-mat-act-int/t] them [g], [A-bgd sa] saying [A-vl] angrily, "I [A-cr] 'm [A-rel-att] willing to answer what you ask, you can leave out the intimidation!" The thin-faced man paid no attention, but called back another guard. The three of them got me [A-act-caus] strapped [A-mat-act] on a pull down table, stripped me [A-gl], and injected me [A-gl] with, I [A-se] suppose [A-ment-cog], one of the veridical drugs.

I [A-se] don't know [A-ment-cog-neg] how long the questioning lasted or what it concerned, as I [A-sub gl] was drugged more or less heavily all the time and have no memory of it. When I [A-act] came to myself [A-mat-act-sup] again I [A-cr] had [A-rel-neg] no idea how long I [A-sub gl] had been kept in Kundershaden: four or five days, [A-se] judging [A-ment-cog] by my physical condition, but I [A-cr] was [A-rel-att] not sure. For some while after that I [A-se] did not know [A-ment-cog-neg] what day of the month it was, nor what month, and in fact I [A-se] came only slowly to comprehend [A-ment-cog] my surroundings at all. (117)

As explained before, Orgoreyn is not as welcoming and tolerant of differences as Karhide, and people of differences are sent to the Voluntary Farm: “there is a place for criminal riffraff, aliens, and unregistered persons. There is no other place for indigents and subversives in Orgoreyn” (55). Ai is arrested twice and kept as a prisoner in Orgoreyn. He is left helpless without the guidance of Estraven. In this text above which describes his experience as a prisoner, he carries out only 3 material processes but one is supervision, and in the other two, he is made to act. Therefore, no free will and initiative is involved in any of his material processes, which indicates his lack of control over himself and the outside world again. He performs internalized mental processes more than the other processes. While he carries out 5 mental processes, he appears as a sayer in 3 verbal processes. This relatively high number of his mental processes reveals his passivity, inactivity and submission to the external disciplining power exerted on him. Moreover, he is passivated through subjection, and he is acted upon as a goal in 7 processes. So, rather than acting, he is affected by receiving others’ actions. In this part, Le Guin’s linguistic representation of Ai indicates the process of docilization and normalization he is exposed to in Orgoreyn.

At this point, to examine the power structures in Orgoreyn society is useful to understand how the society, with its institutions, influences gender constructions and existing identity categories. Le Guin constructs the heterosexual male protagonist as ineffective, lacking power and forcefulness in a highly disciplinary society where regulatory power is exercised on people to produce docile bodies. In *Discipline and Punish*, Foucault explains how a prison operates as a disciplining institution which enforces law on the individuals (135-194). Those who refuse to yield to norms are punished and made submissive and obedient by the centralization of authority in various institutions (*DP* 138). The labor camp where Ai is kept as a prisoner operates in the same way a prison does. Prisons have a surveillance-based regulatory system, and panopticism, an architectural model, lies in the heart of this system (195-196). Its main aim is to assure the automatic functioning of power. Each individual is fixed in his/her place and made unresisting through inspection, “unrelenting gaze of surveillance”, which functions ceaselessly (176). This is the first stage of constructing a docile, self-disciplinary individual (138). Ai is astonished at the silent indifference of uncomplaining and unhopeful people in the camp: “They did not understand; they did not complain. They did not protest being locked up in a cellar by their fellow-citizens after having been shot and burned out of their homes. They sought no reasons for what had happened to them” (77). It is evident that these people are constructed as docilized bodies. In Orgoreyn, people are trained from

birth in a discipline of cooperation, obedience, and submission. In their docilization process the qualities of independence and decision are weakened in them. So, Ai's linguistically passive representation in the discursive space of Orgoreyn displays how individuals are generated as effects of the dominant power and discourses in a given society.

In *SSL*, the centralized power is exerted on Mike by the police force, institutionalized religion, and lastly, a mob of self-surveiling subjects. Yet, Mike cannot be normalized and disciplined. In *LHD*, the labor camp is a prison where the body becomes the locus of punishment. That is to say, disciplinary techniques are practiced on the body (*DP* 25). Ai tells us that all the prisoners are naked, abused and scared. They are starved, exhausted, demoralized and drugged. Ai is also subjected to questioning under drugs. Estaven explains that Ai is given injections continuously to be domesticated, "Rendering you docile by a forced addiction to one of the Orgoreyn derivatives" (136). Ai discovers that this lifelessness and leveling is the result of the drugs given to prisoners in order to keep them out of kemmer (124). In Orgoreyn, through the use of hormone derivatives, a preferred sexuality is established, although this is not done in Karhide. Prisoners are also psychologically and physically adapted to chemical castration. They are made into sexless workers, possessing no sexual instinct and desire but that of obedience. Thus, sex is used as a disciplining mechanism in Orgoreyn: "This was the first case I had seen of the social purpose running counter to the sexual drive. Being a suppression, not merely a repression, it produced not frustration, but something more ominous, perhaps, in the long run: passivity" (124). Moreover, Asra, one of the prisoners underlines the fact that different sexual orientations both in Gethen and Terra are, in fact, just options, and so, constructions among many, and these choices are not made by them but they are born into them: "This here is just the world, it's how it is. You get born into it and ... things are as they are..." (128). When Ai tries to reject this by claiming "I wasn't born into it. I came to it. I chose it", Asra insists, "We none of us choose" (128). As can clearly be seen in Orgoreyn, disciplining institutions impose on individuals their gender/sexual identities, and they do their genders accordingly, taking them as natural and essential (Foucault, *DP* 215).

It is Estraven, who rescues Ai from the prison-like camp, and so, its mechanism of regulatory disciplining when he is on the point of death. Estraven carries him, who is heavier than Estraven, over his shoulder under very harsh weather conditions. At this point, Estraven performs as if he were male, displaying masculine qualities by performing acts of enormous courage, strength, endurance and determination with complete will power. On the other hand, Ai is constructed as weak, dependent, unsure, defenceless, which are

considered so-called feminine qualities within a heterosexual framework. Ai is a self-regulating subject, and he persists in his imposed male identity. However, Le Guin deconstructs and destabilizes his heterosexual masculinity by assigning him so-called feminine attributes. In addition, Le Guin foregrounds masculine qualities in Estraven, whom Ai finds feminine, to disrupt the notion of pure masculinity and pure femininity in a one-sex body, which is imposed by compulsory heterosexuality

Estraven's construction of Ai when he gains a narratorial voice in the following part of the novel is also important. During the journey Estraven and Ai make from Orgoreyn back to Karhide, he constructs Ai not purely as male or female but both, by pointing out the masculine and female qualities within him in accordance with his gender conception of androgyny. Estraven describes Ai as unmanly according to the Terran criteria for gender categories. Estraven perceives Ai as weak and fragile without regarding these qualities as negatively feminine. On the other hand, he emphasizes his strength, reason and courage, which are associated with masculinity, again without considering them as masculine traits because he does not have such categorizations in his mind.

Text 4: Estraven constructs Ai during the journey

There is a frailty about him. He [A-cr] is [A-rel] all unprotected [a-att], exposed [a-att], vulnerable [a-att], even to his sexual organ [A-body part-gl] which he [A-cr] must carry [A-mat-act-int/t] always outside himself; but he [A-cr] is [A-rel] strong [A-att], unbelievably strong [a-att]. I [E-cr] am not [E-neg-rel] sure [E-att] he [A-act] can keep hauling [A-mat-act-int] any longer than I can, but he [A-act] can haul [A-mat-act-int] harder and faster than I-twice as hard. He [A-act] can lift [A-mat-act-int/t] the sledge [gl] at front or rear to ease it over an obstacle. I [E-act] could not lift [E-neg-mat-act-int/t] and [E-bgd act] hold [E-neg-mat-act-int/t] that weight [gl] unless I [E-ide] was [E-rel] in dothe. To match his frailty and strength, he [A-cr] has [A-rel] a spirit easy to despair and quick to defiance [att]: a fierce impatient courage [att]. This slow, hard, crawling work [gl] we [E-A-act] have been doing [E-A-mat-act-int/t] these days wears him [A-gl] out in body and will, so that if he [A-ide] were [A-rel] one of my race I should think him [A-phe] a coward, but he [A-cr] is [A-rel] anything [att] but that; he [A-cr] has [A-rel] a ready bravery [att] I [E-se] have never seen [E-neg-ment-per] the like of. He [A-cr] is [A-rel] ready, eager [att], to stake life on the cruel quick test of the precipice. "Fire and fear, good servants, bad lords." He [A-ini] makes fear serve him [A-gl]. I [E-ini] would have let fear lead me [E-g] around by the long way. Courage and reason are with him... Ai [A-cr] had [A-rel] a good handhold [att] and his strength saved us [E-A-gl] from all careering down to the foot of the cliff, twenty feet or more... By the end of this second day of wasted effort, [A-bgd act] scrabbling [A-mat-act-int] and [A-bgd act] squirming [A-mat-act-int] over pressure-blocks and up ice-cliffs always to [A-bgd pass sub] be stopped by a sheer face or overhang, [A-bgd act] trying [A-mat-act-int] farther on and [A-bgd act] failing [A-mat-act-int] again, Ai [A-cr] was [A-rel] exhausted and enraged [att]. He [A-cr] looked [A-rel] ready [att] to cry, but did not. I [E-se] believe [E-ment-cog] he [A-se] considers [A-ment-cog] crying either evil or shameful. Even when he [E-se] was [E-rel] very ill and weak [att], the first days...of our escape, he [A-act] hid [A-mat-act-int/t] his face [A-body part-gl] from me when he [A-br] wept [A-bl]. Reasons personal, racial, social, sexual-how can I [E-se] guess [E-ment-cog] why Ai [A-br] must not weep [A-neg bl]? Yet his name is a cry of pain. For that I [E-act] first sought [E-mat-act-int/t] him [A-gl] out in Erhenrang, a long time ago it seems now; [E-bgd se] hearing [E-ment-per] talk of "an Alien" I [E-sa] asked [E-vl] his name, and [E-bgd-se] heard [E-ment-per] for answer a cry of pain from a human throat across the night. Now he [A-br] sleeps [A-bl]. His arms [A-body part-act]

tremble and twitch [mat-act-sup], muscular fatigue. The world around us, ice and rock, ash and snow, fire and dark, trembles and twitches and mutters (159-160).

Up to the point when Estraven rescues Ai from the labour camp in Orgoreyn, Ai has been constructed with a repeated pattern of a great many number of mental processes and a limited number of occurrences of material processes. Here, a change is observed in the foregrounded transitivity pattern used in the construction of Ai. Estraven constructs Ai with a relatively high frequency of material and relational processes. Out of 10 material processes which Ai carries out, he directs his action to an external object in three processes, and one process is material-supervention and performed by his body with no control. Moreover, Estraven describes Ai in 10 relational processes. It is remarkable that most of the material-action-intention processes in which Estraven describes Ai, including lifting the sledge, hauling it harder and faster which require muscular strength, display his masculine performances. On the other hand, most of the relational processes expose his feminine qualities like readiness to cry, despair and quickness to defiance because emotion and irrationality are associated with femininity. This pattern of transitivity choices of Le Guin's seem to assign the ability to carry out material processes and thus active agency as male attributes and passivity and inactivity as female attributes.

Ai is acted upon and passivated 5 times as a goal in material processes and once as a phenomenon in a mental process. Furthermore, he is positioned as a backgrounded actor 5 times. Although this passivation and backgrounding undermine his agency, he is still more active and in control when his passive construction in the previous texts is considered. In addition, Ai acts as a senser only in one mental process. This sharp decrease in the number of mental processes he performs, along with the sharp increase in the number of his material processes, is important at this stage because it indicates the beginning of his transformation from a docilized, inactive body into a subject who is capable of material actions. This change in his linguistic representation coincides with his acceptance of Estraven's different sexualization and gendering, and his realization that his own gender identity is, in fact, constructed and imposed on him. The journey he makes with Estraven brings about this awareness. Foucault suggests that new forms of knowledge lead to a deeper and broader understanding of the social and cultural structures, norms and their operations, which, in return, give power to act and resist (*HS 70*). This is the case for Ai.

As already mentioned, Estraven's perception and representation of Ai through certain transitivity choices in his own discursive space is closely related to his own cultural conception of gender and a human. Estraven perceives him neither as male nor as female

but as an individual, capable of both irrationality and intellect: “There is an innocence in him that I have found merely foreign and foolish; yet in another moment that seeming innocence reveals a discipline of knowledge and a largeness of purpose that awes me [...] he himself is young: impatient, inexperienced. He stands higher than we stand, seeing wider, but he is himself only the height of a man” (109-110).

4.4.2 Transitivity Analyses of Discourses Regarding the Gender Construction of Estraven

Ai, as the central consciousness of the narration, presents Estraven in the third person as a receiver of Ai`s verbal actions, as revealed in the first text analyzed in this chapter: “I remark to the person on my left” (3), “I ask the person on my left” (4). Although Estraven lacks a narratorial voice in the opening of the novel, in most of Ai`s linguistic representations, he is constructed as the one who leads Ai as the source of the guidance, information and knowledge.

Text 1: Ai presents Estraven for the first time in the novel

[E-spd act] Wiping [E-t/mat-act-int] sweat [gl] from his dark forehead the *man [E-sa] -man* I [A-sa] must say [A-vl], [A-bgd sa] having said [A-vl] *he and his - the man [E-sa]* answers [E-vl], "Very-long-ago a keystone was always set in with a mortar of ground bones mixed with blood. Human bones, human blood. Without the blood bond the arch would fall, you [A-se] see [A-ment-cog]. We use the blood of animals, these days."

So he [E-sa] often speaks [E-vl], [ex-bgd cr] frank yet cautious, ironic [att], as if always aware [att] that I [A-se] see [A-ment-per] and judge [A-ment-react] as an alien: a singular awareness in one of so isolate a race and so high a rank. He [E-cr] is [E-rel] one of the most powerful men [E-att] in the country; I [A-cr] am not [A-neg-rel] sure [A-att] of the proper historical equivalent of his position, vizier or prime minister or councillor; the Karhidish word for it means the King's Ear. He [E-cr] is [E-rel] lord of a Domain and lord of the Kingdom [E-att], a mover of great events [E-atts]. His name is Therem Harth rem ir Estraven. "I [E-id] 'm [E-rel] from Kerm Land myself," he [E-sa] says [E-vl] when I [A-se] admire [A-ment-re] his knowledge [phe]. "Anyhow it's my business to [E-bgd se] know [E-ment-cog] the Domains. They are Karhide. To govern this land is to govern its lords. Not that it's ever been done. Have you [A-se] heard [A-ment-per] the saying [phe], *Karhide is not a nation but a family quarrel?*" I [A-se] haven't [a-neg-ment-per], and [A-bgd-se] suspect [A-ment-cog] that Estraven [E-act] made [E-t/mat-act-int] it [gl] up; it has his stamp.

At this point another member of the *kyorremy [gl]*, the upper chamber or parliament which Estraven [E-act] heads [E-t/mat-act-int], pushes and squeezes a way up close to him [est-rp] and begins talking to him [E-rv]. This is the king's cousin Pemmer Harge rem ir Tibe. His voice is very low as he speaks to Estraven [E-rv], his posture faintly insolent, his smile frequent. Estraven [E-cr] , [E-bgd br] sweating [E-bl] like ice in the sun, stays [E-rel] slick and cold [E-att] as ice, [E-bgd sa] answering [E-vl] Tibe's murmurs [phe] aloud in a tone whose commonplace politeness makes the other look rather a fool. I [A-se] listen [A-ment-per], as I [A-act] watch [A-t/mat-act-int] the king [gl] grouting away, but [A-bgd se] understand [neg/A-ment-cog] nothing except the animosity between Tibe and Estraven...I [A-cr] am [A-rel] simply interested [att] in the behavior of these people who rule a nation, in the old-fashioned sense, who govern the fortunes of twenty million other people. In Estraven, for instance, one feels the man's power as an augmentation of his character; he [E-act] cannot make [E-neg-t/mat-act-int] an empty gesture [gl] or [E-bgd sa] say [E-

v1] a word [phe] that is not listened to. He [E-se] knows [E-ment-cog] it [phe], and the knowledge gives him [E-rp] more reality than most people own: a solidness of being, a substantiality, a human grandeur. I [A-se] don't trust [A-ment-react] Estraven [E-phe], whose motives are forever obscure; I [A-se] don't like [A-ment-react] him [E-phe] ; yet I [A-se] feel [A-ment-react] and [A-bgd-act] respond [A-t/mat-act-int] to his authority as surely as I do to the warmth of the sun (4-5).

At the beginning of the novel, Ai, as the main narrator, presents Estraven to the reader predominantly as an active doer/actor and sayer while he constructs himself largely as a passive senser. While Estraven is positioned as the performer of 6 material processes, four of which are directed to a goal, Ai carries out only two, and neither is acted on an external object. On the other hand, Ai acts 11 mental processes but Estraven appears as a senser only in two mental processes. Estraven does talk/speak more than Ai who takes up the position of the receiver. While Estraven performs as the sayer in 5 verbal processes, Ai performs as a sayer twice. Ai describes Estraven in 4 relational processes to describe both his position and status in his society, and his distinctive characteristics. Hence, he is constructed through individualization and differentiation. Estraven is excluded from the linguistic subject position through backgrounding and suppression. He is backgrounded in 2 processes, once as a sayer and once as a behavior, and he is suppressed in one material, relational and mental process. Estraven is passivated once as a phenomenon of Ai's mental process, and as a recipient and receiver in material and verbal processes. However, since the numbers of occurrences of this exclusion and backgrounding does not refer to a prominent linguistic pattern used for his representation in this text, we do not find this statistically meaningful and significant. The discourse analysis of the text above reveals that Ai perceives Estraven as the one who performs more externalized processes, like doing and saying, controlling and affecting the outside world, objects and people, and himself as the one who carries out more internalized processes like thinking, feeling and sensing. In this part, he foregrounds Estraven's masculine qualities because in the Terran culture Estraven's social status can be interpreted as a prime minister. Thus, to Ai, Estraven represents the authority, power, confidence, assertiveness, forcefulness in the public space, which were all closely related to maleness in the 1960s. Moreover, Ai's use of the 'he' pronoun to introduce Estraven causes the reader to automatically envision Estraven as 'he'.

Text 2: Estraven constructs himself for the first time

THE COOK, who was always at the house very early, woke me [E-gl] UP; I [E-br] sleep [E-bl] sound, and he had to shake me [E-g] and say in my ear, "Wake up wake up, Lord Estraven, there's a runner come from the King House!" At last I [E-se] understood [E-ment-cog] him, and [E-bgd cr] confused [E-rel-att] by sleep and urgency [E-bgd act] got up [E-mat-act-int] in haste and [E-

bgd act] went [E-mat-act-int] to the door of my room, where the messenger waited, and so I [E-act] entered [E-mat-act-int] stark naked and stupid as a newborn child into my exile.

Reading the paper the runner gave me [E-gl] I [E-se] said [E-ment-cog] in my mind that I [E-act] had looked [E-mat-act-int/t] for this, though not so soon. But when I [E-act] must watch [E-mat-act-int/t] the man nail that damned paper on the door of the house, then I [E-se] felt [E-ment-react] as if he might as well be driving the nails into my eyes, and I [E-act] turned [E-mat-act-int] from him and [E-bgd act] stood [E-mat-act-int] blank and bereft, undone with pain, which I [E-act] had not looked for [E-mat-act-int-neg].

That fit past, I [E-se] saw [E-ment-per] to what must be done, and by Ninth Hour striking on the gongs was gone from the Palace. There was nothing to keep me [E-g] long. I [E-act] took [E-mat-act-int/t] what I could take [gl]. As for properties and banked monies, I [E-act] could not raise [E-mat-act-int-neg] cash from them without [E-bgd act] endangering [E-mat-act-int/t] the men [gl] I [E-act] dealt with [E-mat-act-int/t], and the better friends they were to me the worse their danger. I [E-act] wrote [E-mat-act-int] to my old kemmering Ashe how he might get the profit of certain valuable things to keep for our sons use, but [E-bgd sa] told [E-vl] him not to try to send me [E-rp] money, for Tibe would have the border watched. I [E-act] could not sign [E-mat-act-int/t-neg] the letter. To call anyone by telephone would be to send them to jail, and I [E-act] hurried [E-mat-act-int] to [E-bgd act] be gone [E-mat-act-int] before some friend should come in innocence to see me [E-phe], and lose his money and his freedom as a reward for his friendship. I [E-act] set off [E-mat-act-int] west through the city. (50)

The prominent linguistic pattern in the representation of Estraven is, again, a material process in this text. When Estraven gains the narratorial voice for the first time, he constructs himself predominantly as a person of action. He carries out 15 material-action-intention-processes, 6 of which are directed to a goal. He acts as a sayer twice and as a behaver once, which is not statistically important. He performs internalized actions in four mental processes. These mental processes do not indicate his passivity. In these processes, he tries to understand why the runner from the King House comes to his house in order to decide what he needs to do. Estraven passivates himself three times as a goal and once as a recipient and a phenomenon only when he is woken up and informed about what is happening. Right after that, he takes complete control and acts as an active actor. He constructs himself only in two negated material processes. He appears as a backgrounded subject only in 7 processes out of 24 processes in total. And this relatively low number of his backgrounded positions strengthens his capacity to act. Moreover, he rarely occupies the subject position in negated verbs, which reveals that he is able, capable and a person of determination who knows what is to be done and acts accordingly.

In the following parts of the novel, Estraven continues to construct himself as a doer with a high frequency of material processes in his own narrative, which brings out his masculine qualities. He emerges as practical, strong and independent. All throughout the novel, Estraven always comes up with the accurate evaluation of the situations he is in. He is a decision-maker, and he does what is required with determination and courage. Estraven constructs himself as a savior, guide, protector, advisor, counselor and a helper. Without Estraven's "intriguing, hiding, power-seeking and plotting" for the alliance of his world

with the Ekuman, Ai's mission would not be successful (138). The only discursive space where Estraven is passivated is the text which describes his sexual subordination.

Text 3: Estraven is exploited as a sexual object

Now that Yegey has apparently cast me [E-gl] off Gaum thinks I [E-cr] must be [E-rel-att] purchasable, and so prepares to buy me [E-gl] out in his own curious fashion. He has watched me [E-gl] or had me [E-act-caus] watched close enough that he knew I [E-act] would be due to enter [E-mat-act-sup] kemmer on Posthe or Tormenbod; so he turned up last night in full kemmer, hormone-induced no doubt, ready to seduce me [E-gl]. An accidental meeting on Pyenefen Street. "Harth! I haven't seen you [E-phe] in a halfmonth, where have you [E-act] been hiding [E-mat-act-int] yourself lately? [E-spd act] Come have [E-mat-act-int] a cup of ale with me." He chose an alehouse next door to one of the Commensal Public Kemmerhouses. He ordered us not ale, but lifewater. He meant to waste no time. After one glass he put his hand on mine [E-rp] and shoved his face up close, whispering. "We didn't meet by chance, I waited for you [E-gl]: I crave you [E-gl] for my kemmering tonight," and he called me [E-rv] by my given name. I [E-act] did not cut [E-mat-act-int/t-neg] his tongue out, because since I [E-act] left [E-mat-act-int/t] Estre [gl] I [E-act] don't carry [E-mat-act-int/t-neg] a knife. I [E-sa] told [E-vl] him that I [E-br] intended to abstain [E-bl] while in exile. He cooed and muttered and held on to my hands [E-gl]. He was going very rapidly into full phase as a woman. Gaum is very beautiful in kemmer, and he counted on his beauty and his sexual insistence, knowing, I [E-se] suppose [E-ment-cog], that being of the Handdara I [E-act] would be unlikely to use [mat-act-int/t] kemmer-reduction drugs, and would make a point of abstinence against the odds. He forgot that detestation is as good as any drug. I [E-act] got free [E-mat-act-int/t] of his pawing, which of course was having some effect on me, and [E-bgd act] left [E-mat-act-int/t] him, [E-bgd sa] suggesting [E-vl] that he try the public kemmerhouse next door. At that he looked at me [E-gl] with pitiable hatred: for he was, however false his purpose, truly in kemmer and deeply roused. Did he really think I'd sell myself for his small change? He must think me [E-phe] very uneasy; which, indeed, makes me [E-cr-caus] uneasy [E-att]. Damn them, these unclean men. There is not one clean man among them. (109)

In Orgoreyn, Estraven is not as powerful as he is in Karhide in his construction as a sexual partner. The number of processes he performs is very limited in this part. He appears in the subject position in 12 processes, 2 of which are negated. He carries out 9 material actions but he appears as an active actor only in four of them. One process is a supervision process in which he has no control over his action, and in the other processes he is made to carry out the action without initiative or will. Estraven's agency as established in the previous texts analyzed so far is replaced with passivity in this part. He is passivated by Gaum who seduces him. Estraven receives his actions 9 times as a goal, once as a recipient and receiver and twice as a phenomenon. For the first time in the novel, Estraven is constructed with such high number of occurrences of the affected position. Estraven's description of his experience with Gaum is very similar to a heterosexual relation in which females are made objects of male sexual desire and seduced. In this relation, Gaum chooses him as a kemmer partner, and Estraven is constructed as the weaker partner, which can be traditionally identified with a stereotypical female status and role in a sexual relation within a patriarchal context. It is interesting that Estraven is able to

resist Gaum's seduction only when Gaum turns into a female in kemmer, which implies that this transformation makes Gaum physically weaker and so, resistible. Only after this, does Estraven regain his/her control and agency.

Ai's construction of Estraven in the following parts of the novel is also important to see how the same pattern of transitivity choices for Estraven is repeatedly employed. In the text in which Estraven constructs Ai during the journey, we have stated that Estraven constructs Ai with a relatively high frequency of material and relational processes rather than the mental processes which are prominent in his general representation in the novel. However, Ai still constructs Estraven as more active and in control than himself during the same journey.

Text 4: Ai constructs Estraven as more active during the journey

We were three days getting through Tarrenpeth Forest. On the last, Estraven [E-act] stopped [E-mat-act-int] and [E-bgd act] made [E-mat-act-int/t] camp [gl] early in order to set traps." He [E-se] wanted to catch [E-ment-react] some pesthry. They are one of the larger land animals of Winter about the size of a fox, oviparous vegetarians with a splendid coat of gray or white fur. He [E-cr] was [E-rel] after the meat, for pesthry are edible. They were migrating south in vast numbers; they are so light-footed and solitary that we saw only two or three as we hauled, but the snow was thick-starred in every glade of the thore-forest with countless little snowshoe tracks, all heading south. Estraven's snares were full in an hour or two. He [E-act] cleaned [E-mat-act-int/t] and [E-bgd act] cut [E-mat-act-int/t] up the six beasts [gl], [E-bgd act] hung [E-mat-act-int/t] some of the meat [gl] to freeze, [E-bgd act] stewed [E-mat-act-int/t] some for our meal [gl] that night. Gethenians are not a hunting people, because there is very little to hunt- no large herbivores, thus no large carnivores, except in the teeming seas. They fish, and farm. I [A-se] had never before seen [A-ment-per] a Gethenian with blood on his hands. Estraven [E-act] looked [E-mat-act-int/t] at the white pelts [g]. "There's a week's room and board for a pesthry-hunter," he [E-sa] said [E-vl]. "Gone to waste." He [E-act] held out [E-mat-act-int/t] one [gl] for me [A-act] to touch. The fur was so soft and deep that you could not be certain when your hand began to feel it. Our sleeping-bags, coats, and hoods were lined with that same fur, an unsurpassed insulator and very beautiful to see. "Hardly seems worth it," I [A-sa] said [A-vl] , "for a stew". (150)

Ai uses the 'we' pronoun in the subject position only three times. He rarely positions himself as the subject. Although Ai describes Estraven as the subject of 11 processes, Ai appears as the subject only in two processes, once as a senser and once as a sayer. Ai is still in a passive position, just observing the events with lack of involvement and control. His inability to act as an actor in this text reinforces his former construction as dependent, weak and helpless. Estraven carries out predominantly material processes. While he performs 8 material processes, seven of which are directed to external goals, he acts one mental and one verbal process. During their journey, Estraven assumes the leadership. He organizes the whole journey, making all the decisions. Organizational skills, decision-making ability and leadership in public space were also attributes associated with maleness in the 1960s (Seidler 44). Most of his material processes display manly activities

like hunting, fishing and killing. As in the other texts analyzed, ambisexual Estraven, with predominantly male qualities, functions as a foil to a heterosexual male Ai, who has female qualities. Their constructions in this way destabilize heterosexist categories and fixed notions of femaleness and maleness. Although Estraven is observed by Ai as having feminine bodies, he, at the same time, has traits that are considered in Ai's world as masculine. During the journey, he again shows exceptional ingenuity and perseverance in the midst of every possible difficulty and failure, no matter how painful his experiences are.

Estraven puts himself into the position of an advisor and tells Ai directly what he should do to make Karhide join the Ekumen: "You must send for your Star Ship at once, at the first chance you get. Bring your people to Karhide and accomplish your mission, at once" (180). Estraven is careful not to hurt Ai's self image and ego, on the contrary, he wants to emphasize equality between them "forgive my advising you" (180). However Ai is disturbed by Estraven's leading attitude: "He ordered me to go in and lie down [...] I obeyed, but I resented his tone...I was galled by his patronizing" (153). Since Ai perceives Estraven as a woman more than a man, he believes that Estraven is supposed to be weak and dependent, and thus s/he should be led and instructed rather than instructing and managing: "He was a head shorter than I, and built more like a woman than a man, more fat than muscle... He had not meant to patronize. He had thought me sick, and sick men take orders" (153). Estraven's superiority over Ai in terms of strength, practicality and wisdom does not hurt his male pride deeply since Ai does not see Estraven as his rival because they are not in the same gender category. To Ai, Estraven is not a man, and thus lacks masculinity: "He, after all, had no standards of manliness, of virility, to complicate his pride [...] perhaps I could dispense with the more competitive elements of my masculine self respect, which he certainly understood as little as I understood shifgrethor" (153).

Nevertheless, the portrayal of the feminine side of the Gethenian nature is totally ineffective in the whole discourse of *LHD*. Gethenians are masculine in "garments, manners of speech: mores, and behavior" (Spivak 57). Nowhere in the novel is it clear what it is like to become a sexually adult Gethenian, how domestic arrangements might work in an androgynous society, how homosexual desire could fit into the sexual arrangements of Gethenians, and generally, what the "woman" side of a "manwoman" might be (Attebery 132). Le Guin states in "Is Gender Necessary" that the omission of homosexuality is a great mistake: "in any kemmer house homosexual practice would of

course be possible and acceptable and welcomed but I never thought to explore this option; and the omission implies that sexuality is heterosexuality. I regret this very much” (14).

During the journey, Estraven enters kemmer, slowly transforming into a female as a result of his sexual desire for Ai, and so, they come into intimate contact. It is noteworthy that Estraven is seduced as an object of sexual desire of Gaum in the text we have already analyzed. Although in the public domain, his masculine side is brought to attention, during the two kemmer cycles described in this novel, he is represented as passive. In the text below, with Estraven's change into a female, Le Guin creates a heterosexual framework in which a male and a female are sexually attracted to one another. Yet, she deconstructs heterosexual love/sex practices in which females are positioned weaker and subordinate. It is here where Estraven's and Ai's differences and dualities come into creative tension with one another, and thus, the gap between them is bridged. The relationship between Ai and Estraven, with its tension between Thou and I, self and other, becomes an embodiment of the holistic vision, as Hayles states (110). Trust and unity is established between these two aliens who overcome the oppositions of male and female, and accept them as a complementary unity (Parrinder 64). They begin to see each other without the filtering gaze of androgyny, kemmer, the alien, and political machinations. Although they are sexually attracted to each other, they do not consummate their relationship. Therefore, no sexual intercourse takes place between Estraven and Ai.

This scene in which neither Estraven nor Ai is exploited, abused or subordinated creates a contrast to the one in which Estraven is sexually abused. In her creation of such a positive sexual relation in which partners involved are equal, cooperative and supportive, Le Guin seems to be influenced by the second-wave feminism which aimed to fight against injustices, violence and suppression suffered by females. Moreover, sex, in this part, functions in the same way as it does in Mike's nest. As we have already discussed, Mike also insists that sex and sexual relations are both physical and spiritual, and they should be based on equality, trust and mutual consent.

Text 5: Sexual attraction between Ai and Estraven

I [A-se] expect [A-ment-react] it will turn out that sexual intercourse is possible between Gethenian double-sexed and Hainish-norm one-sexed human beings, though such intercourse will inevitably be sterile. It remains to be proved; Estraven and I [E &A-act] proved [E&A-mat-act-int/t] nothing except perhaps a rather subtler point [gl]. The nearest to crisis that our sexual desires brought us [E&A-gl] was on a night early in the journey, our second night up on the Ice. We [E&A-act] had spent [E&A-mat-act-int/t] all day [gl] [E&A-bgd act] struggling [E&A-mat-act-int] and [E&A-bgd act] back-tracking [E&A-mat-act-int] in the cut-up, crevassed area east of the Fire-Hills. We [E&A-cr] were [E&A-rel] tired [E&A-att] that evening but elated [E&A-att], sure that a clear course would soon open out ahead. But after dinner Estraven [E-cr] grew [E-rel] taciturn [E-att], and

[E-bgd act] cut [E-mat-act-int/t] my talk [A-g] off short. I [A-sa] said [A-vl] at last after a direct rebuff, "Harth, I [A-sa] 've said [A-vl] something wrong again, please [E-spd sa] tell [E-vl] me [A-rv] what it is."

He [E-cr] was [E-rel] silent [E-att].

"I [a-act] 've made [A-mat-act-int/t] some mistake in shifgrethor. I [A-cr] 'm [A-rel] sorry [A-att]; I [A-se] can't learn [A-neg ment-cog]. I [A-se] 've never even really understood [A-neg-ment-cog] the meaning of the word [phe]." [...] He [E-sa] explained [e-vl], stiffly and simply, that he [E-ide] was [E-rel] in kemmer [E-idr] and [E-bgd act] had been trying to avoid [E-mat-act-int/t] me [A-gl], insofar as one of us could avoid the other. "I [E-act] must not touch [E-neg-mat-act-int/t] you [A-gl]," he [E-sa] said [E-vl], with extreme constraint; [E-bdg sa] saying [E-vl] that he [E-act] looked away [E-mat-act-int].

I [A-sa] said [A-vl] , "I [A-se] understand [A-ment-cog]. I [A-se] agree [A-ment-react] completely." For it seemed to me [A-phe], and I [A-se] think [A-ment-cog] to him [E-phe], that it was from that sexual tension between us, admitted now and understood, but not assuaged, that the great and sudden assurance of friendship between us rose: a friendship so much needed by us both in our exile, and already so well proved in the days and nights of our bitter journey, that it might as well be called, now as later, love. But it was from the difference between us, not from the affinities and likenesses, but from the difference, that that love came: and it was itself the bridge, the only bridge, across what divided us [E-A-gl]. For us [E-A-act] to meet [E-A-mat-act-int] sexually would be for us [E-A-act] to meet [E-A-mat-act-int] once more as aliens. We [E-A-act] had touched [E-A-mat-act-int], in the only way we [E-A-act] could touch[E-A-mat-act-int]. We [E-A-act] left [E-A-mat-act-int/t] it [gl] at that. I [A-se] do not know [A-neg-ment-cog] if we [E-A-cr] were [E-A-rel] right [att]. (173-174)

The passage which describes the sexual attraction between Ai and Estraven is narrated by Ai, who positions Estraven as more active, prominently as a sayer in verbal processes and an actor in material processes. Thus, Ai repeats the same transitivity patterns for the construction of Estraven. While Estraven acts as the actor of four material-action-intention processes, Ai carries out only one material action. When compared to high occurrences of material processes in other texts, with 4 processes, Estraven performs the fewest material processes at this stage. Like Estraven, Ai performs the fewest material processes when he shares sexual intimacy with Estraven with 1 process. Their linguistic passivity reflects their failure to turn their sexual desire and attraction for each other into action. Although Estraven is described in terms of action when he is sexually active in kemmer, Estraven does not direct any of his actions onto a goal, which shows that Estraven is not in control of his environment or Ai. In other words, Estraven does not dominate the sexual interaction or subordinate Ai by acting on him. Since they are at the same level here, we observe that Estraven and Ai perform a high number of material processes together. They perform 9 material-action-intention processes as actors, and this is the first time in the novel where they act together with such high frequency.

Yet, when their individual processes and participant roles are examined more closely, we see that Ai still constructs himself as passive by largely carrying out as a senser in mental processes. Although Estraven does not perform any mental processes, Ai appears as a senser in six mental processes, two of which are not realized. Estraven does more

talking. While Estraven appears as the sayer in six verbal processes, Ai acts as a sayer only in two verbal processes. We do not refer to the other transitivity choices including their relational processes and linguistic exclusion from subject positions since they are not statistically meaningful for their gender construction in this part.

After having experienced sexual closeness, both Estraven's and Ai's uses of the 'we' pronoun increase: "Now that the barriers were down, the limitation, in my [Ai's] terms, of our converse and understanding seemed intolerable to me" (174). The following text is narrated by Ai. Although at the beginning of the journey, Ai uses 'we' not very frequently, towards the end of the journey, there is a gradual increase in the number of his use of 'we's. That Ai uses the 'we' pronoun more than the 'I' and 'he' pronouns reveals the removal of the distinction between his heterosexuality and Estraven's ambisexuality and of their prejudices against each other's genders. Their intimate contact equalizes them, making their gender differences meaningless, which, in turn, leads to a growing mutual understanding for each other. This is displayed in the transitivity patterns. At this point, they are both capable of doing the same actions.

Text 6: The removal of gender barrier between Ai and Estraven (*'B' stands for both Estraven and Ai*)

We [B-act] kept slowing down [B-mat-act-int], [B-bgd act] groping [B-mat-act-int/t] our way [gl] across the totally unobstructed plain, and it took a strong effort of will to speed up to a normal pace. Every slight variation in the surface came as a jolt-as in climbing stairs, the unexpected stair or the expected but absent stair-for we [B-se] could not see [B-ment-neg] it ahead: there was no shadow to show it We [B-act] skied [B-mat-act-int] blind with our eyes open. Day after day was like this, and we [B-act] began to shorten [B-mat-act-int/t] our hauls [gl], for by mid-afternoon both of us [B-br] would be sweating [B-bl] and [B-br] shaking [B-bl] with strain and fatigue. I [A-se] came to long [A-ment-per] for snow, for blizzard, for anything; but morning after morning we [B-act] came [B-mat-act-int] out of the tent into the void, the white weather, what Estraven [E-sa] called [E-vl] the Unshadow. (182)

To get down onto the sea-ice through the broken edges and shelves and trenches of the Ice jammed up amongst the Red Hills took that afternoon and the next day. On that second day we [B-act] abandoned [B-mat-act-int/t] our sledge [gl]. We [B-act] made up [B-mat-act-int/t] backpacks [gl]; with the tent as the main bulk of one and the bags of the other, and our food equally distributed, we [B-cr] had [B-rel] less than twenty-five pounds apiece to carry; I [A-act] added [A-mat-act-int/t] the Chabe stove [gl] to my pack and still had under thirty. It was good to be released from forever pulling and pushing and hauling and prying that sledge, and I [A-sa] said [A-vl] so to Estraven [E-rv] as we [B-act] went [B-mat-act-int] on. He [E-act] glanced [E-mat-act-int/t] back at the sledge [gl], a bit of refuse in the vast torment of ice and reddish rock. "It did well," he [B-sa] said [B-vl]. His loyalty extended without disproportion to things, the patient, obstinate, reliable things that we use and get used to, the things we live by. He [E-se] missed [E-ment-per] the sledge [phe].

That evening, the seventy-fifth of our journey, our fifty-first day on the plateau, Harhahad Anner, we [B-act] came [B-mat-act-int] down off the Gobrin Ice onto the sea-ice of Guthen Bay. Again we [B-act] traveled [B-mat-act-int] long and late, till dark. The air was very cold, but clear and still, and the clean ice surface, with no sledge to pull, invited our skis. When we [B-act] camped [B-mat-act-int] that night it was strange to think, lying down, that under us there was no longer a

mile of ice, but a few feet of it, and then salt water. But we [B-se] did not spend [B-ment-cog-neg] much time thinking. We [B-act] ate [B-mat-act-int], and slept [B-mat-act-int]. (188-89)

For the first time in the novel, Ai presents himself as an active doer along with Estraven, both controlling their environment at this discursive point in the novel. He uses the 'we' pronoun predominantly as the subject of material processes they both carry out. While they perform one verbal and behavioural process and 2 mental processes, they perform 15 material processes, and they direct their action to external objects in 6 processes. Ai describes himself and Estraven as separate subjects in almost an equal number of processes (A-3/ E-4). It is evident that Le Guin represents both characters through the same transitivity choices, and it is closely related to the removal of the gender barriers between them. Yet, it is important to note that the same linguistic patterns used for their constructions in this text do not indicate that they perceive each other beyond the gender categories which define and construct them. On the contrary, they accept each other's gendering as it is. This acceptance mainly results from the knowledge Ai gains about his own identity as constructed, which gives him power to construct himself as an active agent. This is explained through Foucault's theory of knowledge/power in the following section. Moreover, Ai's acceptance of Estraven's ambisexuality reflects the historical reality that in the late 1960s, the phobia for people of queer genders was sharply reduced and rejection was replaced by acceptance (Rousseau 210).

4.4.3 Transitivity Analyses of Discourses Regarding the Gender Constructions in Terran Society

Estraven asks Ai to describe how females differ from males in his world because in Gethen they do not have a concept of a single-sex, and therefore, no word to refer to a heterosexual woman in their language. Ai's description of differences focuses on the physical appearance of females as an object of male gaze. In the analysis of *SSL*, the female characters are described in terms of their physical bodies, sexual attractiveness and female gender stereotypes in relational processes with such a high frequency that this becomes a foregrounded pattern in their gender constructions. Ai, for having internalized the cultural discourse of heterosexuality, has a similar attitude towards females, and he accepts that the male principle is active whereas female principle is passive. The following text below is the only piece of discourse which refers to females in this novel, and we have the same discursive pattern as the one we have in *SSL*.

Text: Gender/sex in Terran Society

"Tell me, how does the other sex of your race differ from yours?" He looked startled and in fact my question rather startled me; kemmer brings out these spontaneities in one. We were both self-conscious. "I never thought of that," he said. "You've never seen a woman [f-phe]." He used his Terran-language word, which I knew. "I saw your pictures of them [f-phe]. The women [f-ide] looked like [f-rel] pregnant Gethenians [f-idr], but with larger breasts [f-idr]. Do they [f-br] differ [f-bl] much from your sex in mind behavior? Are [f-rel] they [f-ide] like a different species [idr]?"

"No. Yes. No, of course not, not really. But the difference is very important. I suppose the most important thing, the heaviest single factor in one's life, is whether one's born male or female. In most societies it determines one's expectations, activities, outlook, ethics, manners-almost everything. Vocabulary. Semiotic usages. Clothing. Even food. Women ... women [f-act] tend to eat [f-mat-act-int] less.... It's extremely hard to separate the innate differences from the learned ones. Even where women [f-act] participate [f-mat-act-int] equally with men in the society, they [f-act] still after all do all the childbearing [f-mat-act-int/t], and so most of the child-rearing...." "Equality is not the general rule, then? Are [f-rel] they [f-cr] mentally inferior [f-att]?"

"I don't know. They [f-ide] don't often seem to turn up [f-rel-neg] mathematicians [f-idr], or composers of music [f-idr], or inventors [f-idr], or abstract thinkers [f-idr]. But it isn't that they [f-cr] 're [f-rel] stupid [f-att]. Physically they [f-cr] 're [f-rel] less muscular [f-att], but a little more durable [f-att] than men. Psychologically-

After he had stared a long time at the glowing stove, he shook his head. "Harth," he said, "I can't tell you what women [f-cr] are [f-rel] like. I never thought about it much in the abstract, you know, and-God!-by now I've practically forgotten. I've been here two years.... You don't know. In a sense, women [f-cr] are more alien [f-rel] to me than you are. With you I share one sex, anyhow...." He looked away and laughed, rueful and uneasy. My own feelings were complex, and we let the matter drop. (164-65)

In this text, Ai constructs females predominantly as the carriers of attributes in relational processes. Hence, they occupy subject positions mostly in relational processes. While they are described as a carrier in 8 relational processes, they act as an actor in three material processes, and only in one of them they act on a goal, which reveals their lack of control and authority over the external world. They are passivated as a phenomenon in two mental processes, in which they are perceived as a passive object by a male gaze. Females are associated with attributes of the femininity rather than function and doing/action through generalization with lack of individuality and differentiation. This shows that they lack an authentic individual identity, and they are reduced to culturally determined gender stereotypes. As in the heterosexual discourse of *SSL*, the representation of females with this prominent transitivity choice reinforces a gender hierarchy and distinction in *LHD*, too. Moreover, Ai's realization that he has never thought about a male/female distinction before shows that he takes these categories for granted. Thus, he describes these gender categories as given, fixed and natural.

Another striking similarity between *SSL* and *LHD* in terms of a female construction is the presence of the public/private dichotomy which was still dominant in the 1960s. So, females are not only represented by disabling linguistic choices but also disabling stereotyped images and gender roles. In both novels, they are reduced to a

private sphere and domestic work with traditional gender roles like a child bearer and child rearer. Moreover, both *SSL* and *LHD* bring female intellectual inferiority to attention. They are portrayed as lacking cognitive abilities, productive and creative skills, which are all considered male qualities. In both novels, the representations of the females reflect the male enlightenment attitude, which, Bouce explains, attributed overwhelming sexuality to women by reducing them to their physical body (15).

4.5 A General Discussion in Relation to the Results of the Discourse Analyses

Butler's gender theory of performativity and Foucault's theories of power/knowledge/discourse and subjectivity provide illuminating insights into the study of the way the characters perform as gendered/sexual beings, and in this part, the critical discourse analyses of *LHD* are further interpreted in the light of these theories. The results of the analyses are explained in relation to the gender ideologies and identity politics that are at work in the novel because they influence the way the characters perceive and respond to each other's genders, bodies, desires and practices. In the discourse analyses in this chapter, the focus is put on the occurrences, frequencies and prominence of certain transitivity patterns which are chosen for the constructions of the characters, as has been done in the previous chapter. The researcher has observed that certain linguistic choices are repeated for the representations of Estraven and Ai all throughout the novels. Butler's performativity theory of gender is based on the assertion that gender is produced through "a set of repeated acts and a set of repeated stylizations of the body" (*GT* 44). From Butlerian perspective, the transitivity choices for these characters make it evident that Estraven and Ai construct their genders in a certain way by repeating the same patterns of bodily acts and by repeatedly citing cultural and social norms.

In these analyses, Estraven's construction is analyzed in 114 processes, and Ai's construction is examined in 89 processes in total. Estraven and Ai, as characters of different genders and as embodiments of different cultures perform their genders differently. The difference between Estraven and Ai as gendered beings can be observable in different transitivity choices Le Guin systematically makes for the constitutions of their subjectivities and gender identities. While the greatest number of the processes Estraven acts is material processes with the number of 59 in total, Ai is constructed by the highest frequency of mental processes with the number of 33 in total. There exists a significant difference between the number of material processes and mental processes they perform.

Whereas Ai acts only 20 material processes, Estraven performs only 13 mental processes in all the texts analyzed in this section.

Butler suggests that gendered body is performative in the sense that the various acts, gestures, articulated and enacted desires create the illusion that gender is the “effect of an internal core” (*GT* 136). The foregrounding effect of Estraven’s and Ai’s continual repetition of certain process types and participant roles in the novel produces the “fictional” reality of their gender. This explains why certain actions and traits are strictly associated with certain genders. For the same reason, Ai cannot categorize Gethenians as male or female, when he observes that they all can do any actions. Estraven does/redoes his gender as an active agent throughout the novel. With 15 processes, Estraven carries out the greatest number of material processes when he constructs himself as a narrator for the first time in the novel. Thus, his active agency is revealed from the very beginning. In addition, he directs his actions to other people and external objects in 38 material processes, which shows he has control over the outside world and Ai. Moreover, Estraven’s high number of verbal processes with 22 occurrences in all the texts analyzed also reinforces his active agency in comparison with Ai’s 11 verbal processes. He does talking to lead, instruct and manage Ai in most of these processes. As for relational processes, he is mostly described in terms of what he is and what he does with an emphasis on his social status, occupation, and main characteristic features of his personality. His physical body is described only once by Ai when he draws attention to the similarity of Estraven’s body to a female body in his own world.

Moreover, according to Butler’s performativity theory, while repeating various bodily acts over time is essential to construct a gender as stable and real, failure in repeating these acts is necessary to resist, subvert and transgress the imposed gender identities (*BM* 105). Ai hides his unmanly actions, like crying, from the other people because in his gendered world, crying is taken as a sign of weakness and sentimentality, both of which are so-called female traits. Ai’s crying can be interpreted as a failure in his citation of “sustained social [and cultural] performances” (*GT* 108). Since this failure denaturalizes his maleness, he does not consider it an appropriate gender performance. Ai reflects the patriarchal notion of masculinity which requires men to hide their vulnerability and emotional sides. In order to maintain his heterosexual masculinity, Ai should repeatedly perform the acts which constitute his male gender which he mistakenly takes as his preexisting identity. Le Guin maintains that males define their maleness by “rejecting certain traits, certain human gifts and potentialities which our culture defines as ‘womanish’ or ‘childish’ ” (“WAAD” 41). This also reflects how males had been brought

up with a certain notion of masculinity since the enlightenment up to the 1960s in which prevailing traditional conceptions of masculinity and femininity were challenged and destabilized as cultural constructions (Seidler 54-55).

Le Guin, represents Estraven, who is capable of resisting the imposed gendering through subversive bodily acts, with high occurrences of material and verbal processes. As seen in the previous chapter, Delany, in his novel *SSL*, follows the same pattern of transitivity choices for the construction of Mike who also destabilizes the obligatory nature of heterosexuality. Thus, both writers, through their linguistic choices of material processes, foreground the active agency of the resisting characters with control and authority in order to explore and expose the fluid and constructed nature of existing gender categories. Estraven's ambisexuality, when compared to Ai's heterosexuality, is subversive because Gethenians repeatedly re/construct and re/produce their genders, bodies and re/define their desires. This can be explained through Butler's view that "the naturalized knowledge of gender is in fact a "changeable and revisable reality" (*GT* xxiii). Butler explains that gender is a free-floating signifier, and when the clear cut distinction between male and female is removed, then man and masculine might just as easily signify a female body as a male one, and woman and feminine a male body as easily as a female one (*GT* 63), as can be observed in Gethenians' ambisexuality. This troubled signification of ambisexuality makes it difficult for Ai to decide who is male and who is female, and he perceives the same person, at certain times, as a male and at other times, as a female depending on that person's gender performances.

Apart from the subversivity of ambisexuality according to Terran criteria of cultural intelligibility in Ai's own society, Estraven, as an individual, is transgressive and subversive in Gethen. Foucault claims that the subject is not only produced by regulatory practices of power but the subject can also object to and counter the way in which it is produced, categorized and regulated by power, by altering power relationships (*HS* 128). Estraven, as Foucault's resisting subject, rebels against Gethenian restrictive social and political customs. He does not yield to the absolute authority of the king. With his capacity to resist his subordination, he rejects to be constructed as a docile body. He critically questions the disciplining institutions which regulate his sexual life and subverts sexual and cultural taboos in order to perform according to his free will and desires. Against the sexual mores of Gethen, Estraven and his brother vow kemmering for life and remain together after the birth of their baby. Theft is another of Estraven's subversive acts; he steals food during their journey across the ice, to keep himself and Ai alive, although stealing is a vile crime in Gethen. Because of his subversive and transgressive acts, he

spends most of his life in exile: “I was born to live in exile” (51). The worst of all crimes in Gethen is suicide, which Estraven commits by skiing straight into the guns of the border guards who have been posted to kill him at the end of the novel.

Moreover, unlike other Gethenians, Estraven celebrates differences and tolerates diversity with willingness to explore new possibilities. He is the only Gethenian who trusts Ai, and welcomes him for bringing a “new option” within the diversity of the Ekumen: “I thought that *your* presence, your mission, might prevent our going wrong, give us a new option entirely” (11). Although Gethenians regard Ai as a pervert because of his way of gendering and sexualizing his body, Estraven has never seen any wrongness with it. Estraven expresses his dislike for boundaries, labeling, categorization and ultimate fixing:

How does one hate a country, or love one? Tibe talks about it; I lack the trick of it. I know people, I know towns, farms, hills and rivers and rocks, I know how the sun at sunset in autumn falls on the side of a certain plowland in the hills; but what is the sense of giving a boundary to all that, of giving it a name and ceasing to love where the name ceases to apply? What is love of one's country; is it hate of one's uncountry? Then it's not a good thing. Is it simply self-love? That's a good thing, but one mustn't make a virtue of it, or a profession.... Insofar as I love life, I love the hills of the Domain of Estre, but that sort of love does not have a boundary-line of hate. (148)

On the other hand, as opposed to Estraven's active construction, a high number of occurrences of mental processes for Ai's constitution create the effect of a docilized gendered subject. Moreover, the number of a goal participant role he occupies all throughout the novel is also high. He is acted upon as a goal 20 times in total. These foregrounded linguistic choices indicate his passivity, his lack of control over himself and the external world. Rather than acting, he thinks, observes and perceives what is happening around in a passive state. Ai is constructed as an effect of what Foucault calls bio-power (*HS* 141). It seems that Le Guin, by creating a heterosexual male character as passive outside the heterosexual framework, wants to display that compulsory heterosexuality is a regulatory, normative ideal. It aims to keep individuals within the cultural field of gender hierarchy. Ai fits Foucault's definition of a disciplined docile subject in whom the relations of power are so embedded that he inevitably represents the political and ideological structure of his own society (*DP* 135). Both Foucault and Butler maintain that the existing category of genders, whether masculine or feminine, are productions of a regulatory regime of sexuality, and they are compelled by the regulatory power and disciplining institutions on individuals to normalize and docilize them (*HS* 147-148; *UG* 41). This is the case with Ai. The heterosexual norms imposed on him create the same effect as the labour camp he is kept as a prisoner in has on individuals because they share the same aim, that is,

to normalize and discipline individuals to produce them as obedient subjects. Thus, Ai's passivity and ineffectuality, as also achieved linguistically through the transitivity choices, is the result of his normalization and docilization both in his heterosexual body and in his Terran society.

Le Guin's transitivity choices are "disenabling" for Ai (Burton 229). His failure to develop orientation to the existing norms of Gethen is linguistically displayed through the choice of only a small number of material processes for his construction. His inability to bring himself to action results from his frustration, confusion over obscure, ambiguous and uncategorizable gendering of Gethenians, which he cannot include in any of his acceptable and culturally intelligible norms. His internalization of the ideology of the binarist gender model of heterosexuality causes him to see ambisexual Gethenians through his gendered and sexist assumptions: "They do not see one another as men or women. This is almost impossible for our imagination to accept. What is the first question we ask about a newborn baby?" (66). He can assert himself only within the boundaries of normality as defined by his heterosexual culture. When Butler's view that "gender is a way of doing the body" is taken into consideration, Ai's confusion can be better understood (*UG* 172). The Gethenians do their bodies differently from Ai and his people, and Ai, as a person from a society in which only dual ways of doing bodies exist, fails to recognize the possibility of an alternative way. The societies in the body of the Ekuman are all heterosexual and patriarchal, and this is the first time they are exposed to a different gendering: "Gethenian sexual physiology, so far as we yet know, is unique among human beings" (25). Although androgyny is perfectly natural for the Gethenians, it is not considered natural by Terrans.

Terra is a society where "natural biology" is used as the motive for reinforcing gender roles which become fixed and irrefutable because of their grounding in nature. As a consequence, Ai lacks the capacity to view his imposed gender critically, and he automatically rejects people who do their genders differently. He considers his heterosexual body as an intelligible body while he categorizes Gethenians's ambisexual bodies as unthinkable, abject and unlivable bodies. As a result of an exclusionary matrix of heterosexuality, alternative genderings always function as "the constitutive outside", as Butler states in *Bodies That Matter* (3). Ai has a strong urge to police the borders of intelligibility in Gethen. Butler states that heterosexualized gendered/sexual beings form themselves through the renunciation of the possibility of other forms of genderings (*BTM* 235). Therefore, in order to assert his own gender as natural, it is imperative for Ai to reject the Gethenians' way of doing their gender and body. Ai naturalizes his heterosexuality by insisting on the radical otherness of Gethenians. His rejection of ambisexuality reveals that

he is what Foucault calls a self-regulating and self-disciplining subject who persists in his own gendered being (*DP* 29-30, 137-138). Although he is physically detached from the normative institutions of his own society, as a self-regulatory subject, the internalized norms force him to reiterate heterosexual norms and practices in Gethen as well.

Because of the regulation of heterosexuality, Ai and his race are more conscious of differences, and they perceive everything through strict and clear-cut categorizations. Ai is skeptical of anything that cannot be labeled and categorized. He labels people and categorizes their genders according to their acts, gestures, voice, manners and desires because they are naturally attributed to one sex over the other in his culture. Moreover, he assumes that gender is an effect of the body. However, Butler states that the body does not precede or cause gender but body is an effect of gender acts (*JBR* 21). Since Ai internalizes a restrictive discourse on gender that insists on the binary categories of man and woman, he cannot open himself to the inclusive discourse which allows for alternative gendering. Ai's description of Estraven reveals his confusion even after having spent two years in Gethen: "I was still far from being able to see the people of the planet through their own eyes. I tried to, but my efforts took the form of self-consciously seeing a Gethenian first as a man, then as a woman, forcing him into those categories so irrelevant to his nature and so essential to my own" (12). Therefore, Ai's perception and narration of the Gethenians force readers to think of the characters in the fixed categories of man and woman. Since the Gethenians are defective in their deviant gender performances and experiences according to Ai's dualistic perception, Ai inevitably categorizes them either as females or animal-like because of their failure to act like heterosexual men: "They lacked, it seemed, the capacity to mobilize. They behaved like animals, in that respect; or like women. They did not behave like men or ants" (34).

It is obvious that Ai suffers from "biological shock" as a human male among human beings who are five-sixths of the time hermaphroditic neuters (34). For Ai, the different sexual behavior and performances of Gethenians are the main stumbling block in establishing the real contact that he seeks in Gethen: "I was alone, with a stranger, inside the walls of a dark palace, in a strange snow-changed city, in the heart of the Ice Age of an alien world" (12). Ong Tot Oppong reports that a world where sexual role-playing is nonexistent poses a challenging demand for a true human contact: "If one is sent, must be warned that unless he is very self-assured, or senile, his pride will suffer. A man wants his virility regarded, a woman wants her femininity appreciated [...]. On Winter they will not exist. One is respected and judged only as a human being" (66). Ai's emphasis on the alienness of the Gethenian world, its people and culture displays his intolerance of their

differences and diversities: “Your race is appallingly alone in its world. No other mammalian species. No other ambisexual species...philosophically, emotionally: to be so solitary, in so hostile a world: it must affect your entire outlook” (163). Negative implications of androgyny in his mind, because of the manifestations of the feminine characteristics in a male body or masculine characteristics in a female body, leads to a general distrust and fear in Ai. He cannot trust a woman who is also a man: “What is a friend, in a world where any friend may be a lover at a new phase of the moon? [...] Neither man nor woman, neither and both, cyclic, lunar, metamorphosing under the hand’s touch, changelings in the human cradle, they were no flesh of mine, no friends: no love between us” (149).

Ai rejects Estraven as an equal or a friend for all the reasons given above. When he sees Estraven as a sexual/gendered being, he sees him/her as a woman or a male with certain negative traits which he identifies as female. When Ai is invited to dinner by Estraven, he finds Estraven’s performance at dinner “womanly, all charm and tact and lack of substance, specious and adroit” (8). Thus, he instinctively feels antipathy, disgust and uneasiness toward him/her:

Was it in fact perhaps this soft supple femininity that I disliked and distrusted in him? For it was impossible to think of him [Estraven] as a woman, that dark, ironic, powerful presence near me [...] and yet whenever I thought of him as a man I felt a sense of falseness, of imposture in him, or in my own attitude towards him? His voice was soft and rather resonant but not deep, scarcely a man’s voice, but scarcely a woman’s voice either (9).

Ai’s words reveal his own limited sense of femininity and his sense of his own masculinity which is highly stereotypical.

As has already been stated, there is a change in Le Guin’s transitivity choices for Ai after he is rescued from the labour camp. When he is freed from the regulatory power, he is also freed from the enforced norms. This is a critical point where he chooses to fail to repeat his manly deeds to do his gender differently through a subversive gender act. He destabilizes the heterosexist sex/gender categories by experiencing sexual closeness with the ambisexual Estraven. Butler suggests that there is always a possibility of failure in the process of the repetition of the socially and culturally imposed norms and performances. This failure is productive in the sense that it shows the possibility of subversion, resignification and deconstructive thinking (*JBR* 130-131). Obviously, this is the case with Ai. His increased ability to perform material processes and a decrease in the occurrences of his mental processes after his sexual experience with Estraven during the journey displays how he gradually overcomes his docilization and passivity.

This can also be explained in relation to Foucault. He asserts that relations of power and regulatory discourses can be resisted through the body by allowing the body to gain new experiences (*HS* 139-140). Similarly, Butler states that the body can be the instrument and agency, the site where “doing” and “being done to” are possible (*UG* 21). Ai’s sexual response to Estraven can be interpreted as what Butler describes as “virtuous disobedience” (*JBR* 10). This new pleasure and desire Ai’s body experiences displays how sexual experience can promise a new possibility of agency and a possibility for transformation through disobedient ways of responding to socially and culturally enforced performances, as Butler suggests (*UG* 196). The annihilation of the docile self is essential for Ai to gain new awareness and perspective on Gethenians and their genderings. He eventually breaks his habitual perspective to see things independently of binary oppositions. As a result, Ai expands his limit of intelligibility and adopts a more inclusive discourse rather than a regulatory and disciplining discourse of heterosexuality:

And I saw then again, and for good, what I had always been afraid to see, and had pretended not to see in him: that he was a woman as well as a man. Any need to explain the sources of that fear vanished with the fear; what I was left with was, at last, acceptance of him as he really was. Until then I had rejected him, refused him his own reality. He had been quite right to say that he, the only person on Gethen who trusted me, was the only Gethenian I distrusted. For he was the only one who had entirely accepted me as a human being: who had liked me personally and given me entire personal loyalty: and who therefore had demanded of me an equal degree of recognition, of acceptance... I had not wanted to give my trust, friendship to a man who was a woman, a woman who was a man (173).

Moreover, during the journey, Ai admits that he fears of falling, and he cries without hiding himself: “I stood there in the middle of nothing. Tears came out and froze my eyelids together. I said, ‘I’m afraid of falling’ ” (186). Ai’s admission of fear indicates that he has stopped insisting on “the more competitive elements of my masculine self-respect” (153). So, Ai comes to recognize not only the feminine side of Estraven but he discovers the presence within himself of hitherto suppressed feminine qualities in addition to the traditional masculine ones.

Ai’s transformation becomes possible not only when he is freed from the regulatory power exercised in the camp but more importantly, when he breaks with the heterosexual regime of power/knowledge/discourse in Gethen. He is exposed to a different regime of power/knowledge/discourse within an ambisexual framework, which shows him that there is an opportunity for the new constituting practices of self, body and gender. Butler maintains that multiple and coexisting identifications can contest the fixity of masculine and feminine genders (*GT* 85). When Ai’s male heterosexuality and his

conception of heterosexual femininity come into interaction with the ambisexuality of the Gethenians, Ai gradually falls into doubt concerning the naturalness of his essentialized fixed gender categories. The knowledge of the existence of different gender constructions and sexual desires empowers him to carry out material processes with relatively higher frequency. Foucault maintains that all the existing genders are, rather than being fact, produced by complex interactions of discourse, knowledge and power (*HS* 68-69). Such an understanding can bring about a detachment for the docile subject from its social, cultural and political context. As a result, one can locate oneself in a new discursive space to assert a new freedom of subjectivity (*AK* 13). Ai's experience in Gethen helps him to acquire the knowledge and awareness that he is constituted by acts of power exerted by the regulatory institutions and norms of heterosexuality. He also recognizes the prospect of resisting a disciplinary regime of bio-power by stopping to perceive his own heterosexuality as natural and real, and then by accepting the fluid nature of gender beyond the dual gender categories.

After learning to accept himself as a whole human being rather than a male, Ai's perception of his own people is also reversed and the heterosexuality of Terra becomes strange to him. When the spaceship brings his companions to Gethen, he realizes that he is upset by their sexuality. He is unable to fully relate to his fellow Terrans because he, no longer, feels as one of them. He perceives especially women as more alien and describes his people with Gethenian discourse: "It was strange to hear a woman's voice, after so long [...] they all looked strange to me, men and women, well as I knew them [...] They were like a troupe of great, strange animals, of two different species: great apes with intelligent eyes, all of them in rut, in kemmer...They took my hand, touched me, held me" (296). After this overwhelming experience, he retires to his room and is soothed by an ambisexual Gethenian physician: "His quiet voice and his face, a young, serious face, not a man's face and not a woman's, a human face, these were a relief to me, familiar, right" (207).

In both Terran and Gethen societies, there are restrictions and prescriptions as to how people should construct and perform their gender acts. As a result, it is not only Ai who questions the way people do their genders in a foreign land. The king in Gethen also approaches the gender performances of the Ekumen with suspicion. The king perceives the heterosexuality of Terrans as distasteful perversion, a pitied abomination locked into a permanent state of kemmer: "So all of them, out on these other planets, are in permanent kemmer? A society of perverts? [...] it's a disgusting idea, Mr. Ai" (25). The King takes his/her own people as a norm, and those alien to him as the Other, perverts, sexual deviants: "you're not human. What then?... I don't see why human beings here on earth

should want or tolerate any dealings with creatures so monstrously different [...] If there are eighty thousand worlds full of monsters out there among the stars, what of it? We want nothing from them” (23-27). The king dismisses Ai because of his own intolerance for different gender constructions: “Now take your traps and tricks and go, there's no more needs saying” (28).

Both Ai and the king evaluate things according to their cultural norms which determine what is normal and what is perverse. What is counted as normal in Gethen is regarded as perverse in Terra, which indicates that normality is a construct, and it can be deconstructed to reconstruct it in a different way. Both Ai and the king find it difficult to comprehend the possibility of alternative gender constructions, and Estraven, who willingly welcomes a new possibility, acts as a bridge by connecting them.

Lastly, Fowler states that “There is a dialectical interrelationship between language and social structure” (21). How the Gethenians and Terrans use language to refer to one another's genders gains importance in this context. Their language use displays that both language and discourse are ideological, and ideologies are reflected through language use, which poses as natural. At the beginning of *LHD*, Ai is limited by the thought system of heterosexuality. His use of the language to communicate the Gethenians' ways of life reflects the limitation of his heterosexual mindset, and the restrictive way that the compulsory heterosexuality interprets human experience. He describes his host as “a landlady” and later switches to “he” depending on which performative, gesture, manner or trait of his/hers he is referring to: “He was the superintendent of my island; I thought of him as my landlady, for he had fat buttocks that wagged as he walked, and a soft fat face, and a prying, spying, ignoble, kindly nature [...] He was so feminine in looks and manner that I once asked how many children he had. He looked glum. He had never borne any. He had, however, sired four” (33-34). His host, ambisexually engendered, possesses what are taken as general human qualities but his ideological mind associates them with separate categories as male and female. Similarly, he perceives those, including the prime minister and secret agents, as males, when they perform masculine activities like pulling sledges, wearing breeches in the cold, and he always represents them in his narrative by the masculine/generic pronoun “he”.

To conclude, this chapter has looked closely at how the characters are constituted as the effects of the discourses and institutions that pre-exist them within the social, political and cultural framework, and how they perform their genders, either within or outside the cultural boundaries of intelligibility. The analyses have focused on Ai's and

Estraven's first person accounts which trace the evolution of their responses to their different genderings, androgyny and heterosexuality. Moreover, the researcher has examined whether these characters are capable of applying Foucault's technologies of the self to operate on their own bodies, thoughts and ways of doing their sexualities and genders by producing new discourses as a resistance to the normalization and docilization they are exposed to (CS 18). The discourse analyses of the texts taken from the novel in this chapter have displayed that ambisexual Estraven, as Foucault's resisting and self-constituting subject, is constructed through a large number of occurrences of material and verbal processes repeated all throughout the novel. His/her linguistic construction establishes him/her as a *man* of action, authority, determination and assertiveness. On the other hand, Ai, a heterosexual gendered/sexed being, comes from a normative culture into a relatively more liberated culture of Gethen where the identity categories are more mobile and fluid. Ai is represented with a repeated pattern of mental processes and goal participant roles, which shows how he is made incompetent by the regulatory practices of compulsory heterosexuality in his docilized body.

In the novel, the gender practices of ambisexuality, as considered transgressive within a heterosexual context, function as a subversive resignification for Ai. As a consequence, he manages to overcome his limited dualistic perception by realizing that the realm of gender possibilities can be expanded to include other ways of doing gender. He also discovers the fictionality of heterosexuality imposed as essential, fixed and real along with understanding that gender can be constructed and performed differently.

Yet, although Ai, after having been exposed to the ambisexuality of the Gethenian people, acknowledges that transitioning is possible and even desirable, he cannot risk desubjugation and persists in his heterogendered being. Hence, the co-existence of different societies, universes and different modes of beings leads to awareness and acceptance for the genderings outside compulsory heterosexuality but both in *SSL* and *LHD* the desire is still heterosexual at the end of the novels. In *LHD*, the gender is mobilized and made fluid but mobile bodies can be either male or female. Both in Mike's nest and during kemmer, heterosexual relations in which a male and a female are involved are foregrounded. So, *SSL* and *LHD* reproduce the norms of heterosexuality even in the alternative gender orientations they offer. Moreover, Mike in *SSL* and Estraven in *LHD*, are both resisting characters who carry out subversive bodily acts, and they are engaged in processes which make gender trouble but both are killed at the end of the novels before they destroy the repressive laws and establish a new order. This reflects the tendency in the 1960s that characters of queer genders, including homosexuals and ambisexuals had either

to commit suicide or be murdered by the end of the novels, plays and movies (Walker 21). It was an attempt of disciplining institutions to repress such possibilities and sustain heterosexuality as the only legitimate gender. This was a typical Enlightenment attitude. Bouce maintains that enlightenment sexual tolerance extended only as far as heterosexuals (17).

It can be concluded that the androgyny theme fails in *LHD*. It seems that through ambisexuality, Le Guin wanted to give support to the Women's Liberation Movement, also known as a second-wave feminist activity that developed in the 1960s by removing the gender hierarchy, imposed gender stereotypes and roles in Gethen. However, Estraven, represented with manly actions and masculine traits, seems more like a man than ambisexual. Estraven is seen negotiating with diplomats and pulling a sledge across a glacier but he does not perform the acts of cleaning house or tending, mothering his child. Le Guin herself accepts that "One does not see Estraven as a mother, with his children in any role that we automatically perceive as 'female': and therefore, we tend to see him as a man. This is a real flaw in the book" ("IGN" 15). Her use of masculine pronouns for the androgynous Gethenians and the dominance of the masculine narrator over the entire text also undermine her aim to transgress and destabilize gender dualism.

We are a movement of masculine females and feminine males, cross-dressers, transsexual men and women, intersexuals born on the anatomical sweep between female and male, gender-blenders, many other sex and gender-variant people, and our significant others...Our lives are proof that sex and gender are much more complex than a delivery room doctor's glance at genitals can determine. (Feinberg 5)

CHAPTER V

DISCURSIVE ANALYSES OF GENDER CONSTRUCTIONS IN *THE FEMALE MAN*

This chapter aims to study Joanna Russ' novel, *The Female Man (FM)* which was originally written in 1969 but published in 1975. Russ was stimulated by Le Guin's *The Left Hand of Darkness* to write this novel. Like the other two novels analyzed so far in this dissertation, *FM* reflects the socio-historical and cultural background of its time. As a feminist, Joanna Russ was motivated by her strong commitment to the second-wave feminist movement of the late 1960s, which offered a vision of the woman as having a self that can be liberated from male dominance and repressive patriarchal structures (Teslenko 61). Thus, *FM* has a strong emphasis on the feminist politics, ideology and rhetoric of this movement, with which it is contemporaneous. In this respect, *FM* can be regarded as an articulation of Russ' participation in the new feminist discourse and feminist social action that developed from the 1960s onwards. Moreover, although Le Guin's support for the Women's Liberation Movement is very subtle and indirect in her novel *LHD*, Russ writes *FM* as a political activist.

As Heinlein and Le Guin do in their novels, Russ also attempts to destabilize the patriarchal concepts, *man* and *woman*, *masculinity* and *femininity*, and *maleness* and *femaleness*. For this purpose, she exposes the arbitrariness of binary oppositions by bringing different worlds which have different notions of gender and subjectivity into interaction. By doing so, she juxtaposes patriarchal discourses with feminist discourses. As

has already seen, in both *SSL* and *LHD*, different alternative gender models challenge heterosexuality, which reflects the sexual revolution in the 1960s and 1970s. Similarly, in *FM*, Russ offers lesbianism as a liberating sexual experience both through the vision of an entire society of lesbians and through a subversive gender act within a heterosexual context. Her emphasis on lesbianism as a political practice for female transformation may be because she herself is a lesbian, and she is a strong advocate of the gay/lesbian liberation movement in the 1960s and the 1970s.

This chapter follows the same organizational structure as the other two preceding chapters. After the writer and the novel under investigation here are introduced, it moves on to focus on how the socio-cultural and historical framework that is embedded in each fictional world presented in *FM* influence and shape the existing identity categories of gender and performances. Then, it explores the different notions and practices of gender and sexualities in these worlds, which will shed light on the discourse analyses of the characters' gender constructions in the following section. Lastly, the researcher tries to explain how the discourse analyses represent the dominant gender ideologies and practices in the broader discursive context of *FM*.

5.1 Joanna Russ and *The Female Man*

Joanna Russ is one of the most important women writers of science fiction literature, and she is notable both for her strong feminist messages and the stylistic innovations of her narrative. Sarah Lefanu, in her introduction to Russ's book *To Write Like a Woman*, states that Russ takes a deep interest in cultural, social, sexual traditions and practices, how they are passed on, rejected or transformed or assimilated by individuals (ix). Russ mainly demystifies and deconstructs sex/gender related issues in her writings. She insists that what is presented to us as "the real world" or "the way it is" is completely and certainly untrue, and a great amount of social energy is invested in hiding this fact (*WLW* xv). Therefore, it is important for Russ to unveil the constructed nature of all existing gender categories. In order to do so, she makes use of the discourse of science fiction. She explains that she writes science fiction because of the potential of its fantastic mode to analyze reality by changing it: "Realistic fiction often carries its meaning behind the action, underneath the ostensible action. Science fiction cancels this process by making what is usually a literary metaphor into a literal identity" (*WLW* xv).

The Female Man (*FM*) is Russ' most influential work and most critically acclaimed novel, not only because of its structural complexity, but also because of its

radical feminist politics and inclusion of explicit lesbian eroticism. *FM* is a postmodern feminist writing and a political practice, and Russ provides a criticism of the patriarchy and sexism in her time in this novel. Teslenko maintains that *FM* is significant because it offers a “new signifying space” (173) for representing feminist values, and it creates new meanings by deconstructing old established meanings of gender, sexuality, body and desire, as imposed by the patriarchal social order (21). So, *FM* can be read as a reaction to the patriarchal discourse and its representation of women as inferior, subordinate, weak and dependent in the socio-historical framework of Russ’ own time.

Russ’ artistic style is dialogic, and she incorporates several different voices in her novel. *FM* strategically interlaces four distinct genre conventions and discourses, including feminist utopia, alternative history, postmodern autobiographical writing and dystopian science fiction (Cortiel 501). The narrative in this novel has no cohesion but is full of breakages and contradictions between the different textual worlds because *FM* expresses a distrust of clear categorical distinctions, both generic and gender-related. The different discourses, embedded in different textual spaces of the novel intersect with distinct tendencies and moments within feminism in the 1960s and 1970s, by opposing and destabilizing each other (ibid. 501), and we will discuss this in the following parts of this chapter.

FM is stylistically experimental. The disjunctive text of the novel hosts four protagonists, each of whom is genetically identical to the other three but resides in a separate, parallel universe (Rosinsky 143). The four generic worlds correspond with the four protagonists, Jeannine, Joanna, Jael and Janet (the four Js). “Timid Jeannine”, who works as a librarian, comes from a 1930s-like America. “Harassed Joanna”, the main narrator and fictional writer of *FM*, is 35 years old and a professor of English. She lives in the late 1960s, which correspond to the real time in which *FM* was written. Both Jeannine’s and Joanna’s living times are a little behind “furious” Jael’s (ibid. 144). Jael is an assassin from an alternative future world in which men and women not only form geographically separate societies as Manland and Womanland but wage war on one another. In Jael’s world the “battle of the sexes”, another important science fictional motif, has been externalized (Seed 504), and Jael is an active warrior in an ongoing battle between these two divided worlds. Lastly, Janet is the first ambassador from the all-female universe of Whileaway from the far future. The novel opens with Janet who is constructed in the discourse of feminist utopia. Janet’s Whileaway functions as utopia in the context of the three non-utopian textual worlds that are its source and antithesis (Rosinsky 130). Janet’s narrative is cut by Jeannine, who is constituted in the discourse of alternative

history. Barr points out that the alternate history raises the science fictional question *what if* in the terms of the past and experiments with changed events in the past, and speculates what the world would be like if things had been different (145). On the other hand, Joanna represents the discourse of postmodern autobiographical writing, and lastly Jael is placed in the discourse of “dystopian” science fiction (Teslenko 130).

Although each textual world retains its generic integrity and follows its generic rules, it is destabilized through its intersection and interaction with other generically different worlds (Cortiel 505). When these four protagonists/narrators cross generic boundaries to participate in each other’s stories as characters, this generic juxtaposition and crossing create a complex and interwoven narrative text that is both fragmented and coherent, as Cortiel states (501). Within this fragmented narrative, the four characters are drawn into closer contact with each other, as a result of which, they explore their own selves, their respective worlds, their different subjectivities and their choices of action.

5.2 The Structures and Interactions of Different Worlds in *The Female Man*

Joanna Russ experiments with alternative gender constructions by creating four distinct worlds and four different discursive spaces peopled by four diverse female characters. Each narrative space has its own distinct socio-historical parameters shaping the protagonist that emerges from it, and so, gender is defined, regulated and performed differently in each of these four societies. Russ displays and reconceptualizes the past, present and the future of womanhood to underline the fact that gender is an ideological, cultural and historical construct. So, these four textual spaces offer four different reading perspectives, each exposing a certain ideology concerning gender, sexuality, body and identity. Foucault and Butler maintain that identities and genders are historical and cultural constructs (*HS* 10, 115; *GT* 121; *JBR* 138). Foucault asserts that all the existing genders and sexualities are historically specific organizations, produced by complex interactions of ideology, discourse, knowledge and power. Thus, he insists that the subject is not natural, but takes on different forms in different historical periods as products of discourses and power relations according to the range of subject positions in that particular socio-historical context (*HS* 100-101). It is evident that a given ideology and discourse work together to shape the four Js’ perceptions and motivate their actions in different ways. In this respect, *FM* reflects the new counterdiscourse of the 1970s which celebrated divergent political views, eclecticism and heterogeneity instead of emphasis on homogeneity, conformity and uniformity in the dominant discourse of the previous decades (Teslenko 3).

Yet, *FM* still offers a clear political position, that is, a materialist critique of capitalist patriarchy. Teslenko maintains that within the American “counterculture” of the 1970s, an antihegemonic political alliance emerged, with a new “counterdiscourse” aiming at overthrowing capitalist authoritative codes of patriarchy (3).

Both Jeannine and Joanna live in patriarchal societies where subject positions are very limited for females. Russ displays sexism in the patriarchal background of Jeannine’s and Joanna’s worlds. Jeannine is the most oppressed and underprivileged patriarchal woman in the novel. In Jeannine’s world the World War has never happened and the narrated time, the 1930s in the USA, is still in the midst of an economic and social depression, and women are even further removed from power than before because of this depression. Joanna comes from a world familiar to the novel’s readers, America of the 1960s, with the second-wave feminism on the move. Joanna has more choices than Jeannine. Jael brings the other three female characters together in her world to put an end to male dominance. Jael’s response to patriarchy is terror and violence. The utopian visitor, Janet represents the ideal person who grows up with no gender-based constraints on her life and thus develops her human potential to the full. Russ creates Janet’s utopian world because utopian thinking is a vehicle to promote feminist ideology and to explore the possible new ways for human agency (Teslenko 7). Joanna describes Janet as a woman “whom we don’t believe in and whom we deride but who is in secret our savior from utter despair, who appears Heaven-high in our dreams with a mountain under each arm and the ocean in her pocket” (212-213). In the two future worlds, *Womanland* and *Whileaway*, female subjectivity is reconstructed.

In both Jeannine’s and Joanna’s societies, the main actions females perform are limited to getting married, getting dressed up and going to parties. Men can engage in different actions but for women, marriage is the only essential action to be performed: “Men Succeed. Women get married. Men fail. Women get married. Men enter monasteries. Women get married. Men start wars. Women get married. Men stop them. Women get married. Dull, dull” (126). Joanna emphasizes that marriage is seen as a must for a woman in a patriarchal society.

Being an independent human and being a woman cannot coexist together since they are mutually exclusive in Joanna’s society. Woman is constructed as the marked other: “You can’t unite woman and human any more than you can unite matter and anti-matter; they are designed not to be stable together and they make just as big an explosion inside the head of the unfortunate girl who believes in both” (151). Joanna points out the impossibility of competing with males for females in the public domain. They need to

despise their femininity by acquiring masculine qualities in order to exist and survive outside the home.

I know that somewhere, just to give me the lie, lives a beautiful (got to be beautiful), intellectual, gracious, cultivated, charming woman who has eight children, bakes her own bread, cakes, and pies, takes care of her own house, does her own cooking, brings up her own children, holds down a demanding nine-to-five job at the top decision-making level in a man's field, and is adored by her equally successful husband because although a hard-driving, aggressive business executive with eye of eagle, heart of lion, tongue of adder, and muscles of gorilla, she comes home at night, slips into a filmy negligee and a wig [...] *She has not lost her femininity.* (119)

Joanna's husband functions as the voice of heteropatriarchy, reflecting its dominant ideology and regulatory practices. First, he expresses his admiration and appreciation for refined, cultivated, charming women with careers and his hatred for stupid, vulgar, awful, commonplace women who read Love Comix with no intellectual interests. Then, he ends up by asking Joanna to stop working since she cannot make money and her working adds to their expenses (117): "I can make money. And after I've made it, I give it to you, because I love you. So you don't *have* to make money. Aren't you glad?" (118). However, Joanna wishes to work and take a fruitful part in the life of the community "in spite of her sex" and earn money which is the sign and symbol of "adult independence" in her culture (117): "Why can't you [husband] stay home and take care of the baby? Why can't we deduct all those things from your pay? Why should I be glad because I can't earn a living?" (118). Joanna's husband's proposal reflects the structure of patriarchal family in which work is an essential aspect of male identity, and thus, men are identified as breadwinners, looking after and providing for others in the family. This reveals how patriarchy situates man as superior, strong and independent and woman as dependent, weak and unimportant in their relations with one another. In Joanna's time, namely in the 1960s, men's sense of potency and superiority was reinforced by work, and traditionally men validated themselves through work (Seidler 149).

Unlike Jeannine, who keeps silent and does whatever is expected from her, Joanna resists being constructed as passive and dependent with her powerful agency. Joanna reflects the effects of the second-wave feminism on the lives and experiences of women in the 1960s and 1970s. Under the influence of feminism, women's perception of themselves, their sense of selves and identities completely altered. They were no longer willing and cooperative to subordinate their individual needs to servicing males, to limit themselves to home to merely do housework and childcare. They rejected the notion that they were somehow born for domesticity and motherhood (Seidler 14). Joanna's rejection of her husband's proposal to give up working and then her rejection of heterosexual relation and

involvement in a lesbian love reflect all these tendencies brought about by the second-wave feminism.

On the other hand, Jael's Womanland is a countersociety when it is considered in relation to Jeannine's and Joanna's heteropatriarchal societies. In this society, everything is done in the name of women. Teslenko explains that Womanland is a site of gendered opposition and resistance to patriarchy; it generates feminist ideology through transformation of patriarchal codes. Womanlanders have a different femininity from the females in other three universes. They act and behave in the similar way the males do in Manland. They are as cunning, violent and dualistic enemies of the Other as are the Manlanders. Just as the Manlanders create females out of their less assertive males, the Womanlanders create males as automata by means of technology.

As for Janet's Whileaway, there is no government and thus no institutions which exert centralized regulatory power to discipline and normalize individuals in this all-female society. Contraries and multiplicity are accepted enthusiastically on the personal as well as institutional level in Whileaway. Whileawayan society is communal and quasi-tribal, and the core of social structure is families of thirty to thirty five persons. Whileawayans may marry into pre-existing families or form their own and choose their geographical home base. Mike's nest in *SSL* and Gethanians' hearths in *LHD* have similar family structures. These three writers, Heinlein, Le Guin and Russ, with their alternative forms of sexuality, deconstruct the existing patriarchal kinship structure and offer an alternative model which is not based on assigned gender roles, as determined by binaries. In all these three models, there is no oppression, violence, a sense of jealousy or possessiveness which can be observed in hetero-patriarchal structures. Hence, the characters who live in these alternative families are more capable of performing a wider range of roles and actions with active agency. Moreover, Whileawayans are mobile and travel all the time. In Whileaway, it is emphasized that women have the physical freedom to travel safely and without money since male violence and the oppression of capitalism are absent in this world: "There's no being out too late in Whileaway, or up too early, or in the wrong part of town or unescorted [...] There is no one who can keep you from going where you please [...] no one who will follow you and try to embarrass you by whispering obscenities in your ear" (82).

5.3 Gender/Sex in *The Female Man*

Each textual world in *FM* is gendered and identified with certain performative acts of gender and subjectivities in a given socio-historical and political context. Russ carefully

chooses the actions each female character performs as well as the language she uses to represent herself and other characters. It is because the actions the four J's perform and their positions in the linguistic structures determine and reveal their positions in the society as gendered beings. In this aspect, these female characters display how gender is performatively and discursively constructed, and it can be constructed differently through different bodily acts and discursive practices. Attebery and Waugh state that Russ' protagonists' gender constructions in *FM* reflect her postmodern emphasis on ambiguity, fluidity and multiplicity of identification (Attebery 108; Waugh 212). The female characters in this novel, except for Jeannine, display practices of *becoming a subject* which is an open-ended, ever-changing process rather than a fixed state of *being a subject*.

Russ confronts two dissimilar contemporaneous women, Joanna and Jeannine and their patriarchal societies with the two contrasting possible all-female future societies of Janet and Jael. By doing so, she creates coexisting and inconsistent discourses concerning gender and sexuality to offer contradictory subject positions, multiple meanings and powers for the characters of different gender identities. Through their marked contrasts with one another, all these characters demonstrate the significant impact that culture and society with their dominant ideologies can have on human potential and genderings.

In Jeannine's traditionally patriarchal society, there are strict gender categories, and both females and males are constructed within the boundaries of social and cultural gender stereotypes. Because of the *biology is destiny* representation of gender and sexuality, the range of positions available to female subjects is very limited in her society. They identify themselves with the assigned attributes. Jeannine's society is a place where we can observe very clearly the effect of the regulatory power that is practiced by disciplining institutions, including family and school, on the individuals and their way of gendering. As Butler would state, they are produced and thus perform as self-regulating subjects who sustain social, cultural and gender norms through their repeated practices and acts (*BTM* 10). Normalizing apparatuses prevent females from occupying active subject positions, and so, they delimit their desires. As a result, the acts that females perform produce gender normatively and singularly. In this society, Jeannine represents and assumes discourses and subject positions assigned to women by patriarchy, and she is constructed as a man-identified woman.

As in Jeannine's world, in Joanna's patriarchal society, social life is determined and shaped by strict gender roles. Joanna's example of a nine year old girl who states "I am like I am supposed to be. Otherwise I'd kill myself" (152) shows that gender roles and identities are very strongly imposed by the disciplining institutions and internalized by

engendered beings. Therefore, they are not allowed to construct themselves differently outside the heterosexual intelligibility. In both Jeannine's and Joanna's societies, gender norms are strictly policed both by disciplining institutions and also by the individuals who internalize the imposed norms. Furthermore, regulatory regimes in these two societies constrain performative possibilities by prescribing and enforcing appropriate performances of gender, and specifically, appropriate femininities. Women are normatively supposed to become wives and mothers under a hetero-patriarchal logic.

Russ indicates the necessity for some change in women's perceptions and performances in Jeannine's and Joanna's societies, where women are physically as well as psychologically constrained by patriarchal forms. Jeannine and Joanna step outside of their limited lives into different realms of possibilities by visiting Janet's and Jael's worlds which offer different forms of female life and gender politics within a feminist version of the future. In these worlds, heterosexual gender and sexuality are destabilized and reterritorialized, which reveals the vulnerability of regulatory and exclusionary discourses on sex and gender in Jeannine's and Joanna's worlds. Russ creates all-female Whileaway where all females are lesbians in order to provide discursive places for the emergence of new subjects and new gender performances which are denied to women in patriarchal societies. In Janet's world, there have been no men for 9 centuries because of the plague which attacked only men, and after which, this world had been completely re-formed. Lesbian Whileawayans do not fit into the idealized womanhood and idealized female images of patriarchy, as revealed through the presumptive perception of the first "real Earth man" (6) who sets foot on Whileaway: "The man in blue - if he had seen them - would have found them very odd: smooth-faced, smooth-skinned, too small and too plump, their coveralls heavy in the seat" (6). Similarly, Womanland gives an image of femininity quite different from the image created and imposed by patriarchy. In Jael's world, traditionally assigned feminine attributes including tolerance, decency, passivity and dependency are rejected, and females exert violence on males.

These two future societies are beyond patriarchal space, beyond patriarchal representations. They can be considered the female "wild zone", as described by Elaine Showalter which means "no man's land, a place forbidden to men" (30). "Wild zone" refers to aspects of women's life unavailable to or outside of male experience; it may be a space quite outside of masculine consciousness (30). Janet and Jael perform as forerunners of a socio-cultural and sexual revolution. Their visits to Jeannine's and Joanna's societies aim to subvert and to queer¹⁴ heterosexual spaces with their own meaning and their unfeminine public performances. Both Janet's and Jael's performances trouble the gender

categories that support gender hierarchy and compulsory heterosexuality. Janet, with the erotic freedom of expression and Jael, with the violent rebellion, destabilize and denaturalize the singular and essential differences between the conventional codes of binary gender opposites including femaleness/femininity and maleness/masculinity.

5.4 Transitivity Analyses of Discourses Regarding the Gender Constructions of the Characters in *The Female Man*

In this part, the gender constructions of each of the four female characters are analyzed separately. The characters are analyzed in the order they are introduced in the novel. This section specifically focuses on how they construct themselves in their own narratives, how they are constructed as sexual/gendered beings in their sexual interactions, and lastly, how the society they live in, with its particular ideologies, has influenced their gender performances.

5.4.1 Transitivity Analyses of Discourses regarding the Gender Construction of Janet

FM firstly introduces a strong-minded and independent Janet. To analyze how Janet and her gender have been linguistically, ideologically and performatively constructed, four sample passages have been selected from four different scenes. The first passage is the opening of the novel where Janet introduces herself, which shows how she constructs herself. The second passage illustrates how Janet is represented in her interaction with men whom she has seen for the first time in her life during her visit to the Earth. The passage includes her interaction with the host at a party Joanna takes her to so that Janet can meet males. In the third passage, Janet appears as a sexual partner in her interaction with a female Laura from Jeannine's world, and the last passage displays how Janet constructs other Whileawayans to disclose the dominant gender ideology in her society.

The Utopian character Janet has a voice of her own as a narrator. She introduces herself and her world, and sets the stage by assuming the privileged position of claiming the first person pronoun in the novel's initial sentence.

Text 1: Janet constructs herself at the beginning of the novel

I [ide] am [rel] Janet Evason [idr]. I [s/gl] was born [mat-act-int] on a farm on Whileaway. When I [cr] was [rel] five [att], I [sub/gl] was sent [mat-act-int] to a school on South Continent (like everybody else). When I [cr] turned [rel] twelve [att], I [act] rejoined [t/mat-act-int] my family [gl]. When I [cr] was [rel] thirteen [att], I [act] stalked [t/mat-act-int] and [bgd act] killed [t/mat-act-int] a wolf [gl], alone, on North Continent above the forty-eighth parallel, [bgd act] using [t/mat-act-int] only a rifle [gl]. I [act] made [t/mat-act-int] a travois [gl] for the head and paws, then [bgd act] abandoned [t/mat-act-int] the head [gl], and [bgd act] finally got [mat-act-int] home with one paw, proof enough. I [act] 've worked [mat-act-int] in the mines, on the radio network, on a milk farm, a vegetable farm, and for six weeks as a librarian after I [act] broke [t/mat-act-sup] my leg. At thirty I [act] bore [t/mat-act-int] Yunko Janetson [gl]. When she was taken away to a school five years later (and I [se] never saw [ment-per] a child protest so much) I [se] decided [ment] to [bgd act] take [t/mat-act-int] time off and [bgd se] see [ment-per] if I [act] could find [t/mat-act-int] my family's old home [gl] for they had moved away after I [act] had married [t/mat-act-int] and relocated [mat-act-int] near Mine City in South Continent. The place was unrecognizable, however; our rural areas are always changing. I [act] could find [t/mat-act-int] nothing but the tripods of the computer beacons [gl] everywhere, some strange crops [gl] in the fields that I [se] had never seen [men-per] before, and a band of wandering children [gl]. They were heading North to visit the polar station and offered to lend me [rp] a sleeping bag for the night, but I [sa] declined [vl] and stayed [mat-act-int] with the resident family. In the morning I [act] started [mat-act-int] home [gl]. Since then I [ide] have been [rel] Safety Officer [idr] for the county, that is S & P (Safety and Peace), a position [gl] I [act] have held [t/mat-act-int] now for six years. I [act]'ve supervised [t/mat-act-int] the digging of fire trails [gl], delivered [t/mat-act-int] babies [gl], [bgd act] fixed [t/mat-act-int] machinery [gl], and [bgd act] milked [t/mat-act-int] moo-cows [gl] (2). I [act] 've fought [t/mat-act-int] four duels [gl]. I [act] 've killed [t/mat-act-int] four times (2).

Janet is represented with 36 processes in total in this text. Starting on the very first page of the novel, Janet performs acts of material-action-intention processes as an actor with a high frequency, which shows that she possesses agency and activates herself as a subject. Out of 36 processes, 23 processes are material-action-intention processes in which she actively carries out deliberate actions as an actor. The 16 verbs of the material-action-intention processes she is engaged in are transitive, and they have the external object as a goal which reveals that she has the capacity to actively affect her environment and the external world. She performs 5 acts of mental processes, in four of them she perceives what is happening in the outside world. Moreover, there are 2 verbal processes with Janet as a sayer and 1 behavioral process with her as a behavior but they are not stylistically meaningful. She describes and identifies herself 5 times in relational processes, and she represents herself through both functionalization and identification. In most of these relational processes, she reveals how old she was when she did various jobs. Only in two processes, which indicates she was born and sent to school, does she appear in the position of the subject/goal, through which she is passivated and subjected. In one clause in which she appears as a recipient she is passivated through beneficialization. However, her passivation as the affected in a limited number of processes is insignificant, when compared with the high number of participant roles she assumes as a subject. Her agency is

backgrounded in 7 processes, 6 of which are in material processes as an actor. However, this does not weaken her agency because by using verbs one after another in her clauses, she emphasizes that she does many different jobs in various fields. Janet predominantly carries out actions and performances, including killing, fighting duels, fixing machinery, which are regarded as masculine in patriarchal societies. Therefore, her performances, as a female, deconstruct and create a contrast to the stereotypical female images imposed by patriarchy. Unlike a traditional female represented as a wife, mother and a housewife positioned at home, Janet constructs herself as an active member of society, capable of doing various jobs outside the domestic sphere. Through her capacity to act such a large number of material processes in public spaces, she creates the image of a liberated fulfilled woman who has free access to various jobs and career choices.

In the second text, Janet is focalized and narrated by Joanna at the party. In this part, Janet joins Joanna in her patriarchal society. The analysis is focused on her first interaction with a man, the host of the party called Ewing, who is the embodiment of patriarchal values. She is exposed to male violence and oppression when she is detained by Ewing who physically insists she stay and have another drink although she wishes to leave his party. Through Ewing, Russ reflects and criticizes the intolerant and sexist attitude of patriarchy which showed strong opposition and resistance against feminist activities of the Women Liberation Movement in the 1960s. Ewing is very critical of new feminism which he views as “a great mistake” (44). He strongly believes that it is not possible for women to “compete with men” and “challenge men in their fields” (44), thus women have to work within their physical limitations simply because men are physically stronger than women. His linguistic choices indicate women’s incapacity for carrying out material-action-intention processes as actors of such verbs as “compete” and “challenge”. Ewing attempts to subjugate and dominate Janet, whom he thinks is weaker than himself. It is his muscular power which makes him superior to her. Ewing’s violence over Janet can be interpreted as a practice of Foucault’s regulatory power exercised by patriarchal structures and heterosexual institutions in order to protect males’ cherished areas of privilege and superiority. This attitude also restricts females to their traditional stereotyped gender roles. However, the struggle between Janet and the male host ends in victory for Janet who has a capacity to perform active agency as a role model of a liberated and strong woman.

Text 2: Janet is constructed in her interaction with a male

‘Is this human courting?’ shouted [j-vl] Janet [j-sa]. ‘Is this friendship? Is this politeness?’ She [j-cr] had [j-rel] an extraordinarily loud voice [att]. He [m-br] laughed [m-bl] and [bgd act]

shook [m-t/mat-act-int] her wrist [j-gl, part of body]. `Savages!` she [j-sa] shouted [j-vl]. The host [m-act] leafed [m-mat-act-int] dexterously through his little book of rejoinders but [m-bgd se] did not come up with [m-ment-cog/neg] anything. Then he [m-act] looked up [m-t/mat-act-int] `savage` [gl] only to [m-bgd act] find [m-t/mat-act-int] it [gl] marked with an affirmative: `Masculine, brute, virile, powerful, good`. So he [m-br] smiled [m-bl] broadly. He [m-act] put [m-t/mat-act-int] the book [gl] away. So she [j-act] dumped [j-t/mat-act-int] him [m-gl]. It happened in a blur of speed and there he [m-cr] was [m-rel] on the carpet [m-att]. He [m-act] was flipping [mat-act-int] furiously through the pages of the book . `You [m-act] didn't have to do [t/m-mat-act-int] that! Was ist?` said [j-vl] Janet [j-sa] in German. He [m-ini] gave [m-t/mat-act-int] her [j-se] to understand [j-ment-cog] that she [j-act] was going to die [j-mat-act-sup] of cancer of the womb. She [j-br] laughed [j-bl]. He [m-ini] gave [m-mat-act-int] her [j-se] to understand [j-ment-cog] further that she [j-act] was taking unfair advantage [j-mat-act-int] of his good manners [m-gl]. She [j-br] roared [j-bl]. He [m-sa] pursued [m-vl] the subject and told [m-vl] her [j-rv] that if he [m-ide] were [m-rel] not a gentleman [m-idr] he [m-act] would ram [m-t/mat-act-int] her stinking, shitty teeth [j-gl/body part] up her stinking shitty ass [j-rp/body part]. She [j-act] shrugged [j-mat-act-int]. He [m-say] told [m-vl] her [j-rv] she [j-cr] was [j-rel] so ball-breaking, shitty, stone, scum-bag, mother-fucking, plug-ugly [atts] that no normal male [j-act] could keep up [j-mat-act-int] an erection within half a mile of her [j-rp]. She [j-cr] looked [j-rel] puzzled [att]. He [m-act] got up [mat-act-int]. He [m-cr] did not seem [m-rel] nearly so drunk [m-att] as he had been. He [m-act] shrugged [m-t/mat-act-int] his sports jacket [m-gl] back into position and brushed [m-t/mat-act-int] himself [m-gl] off. He [m-sa] said [m-vl] she [j-br] had acted [j-bl] like a virgin, not [j-bgd se] knowing [j-ment-cog-neg] what to do [j-bgd act] when a guy made a pass, just like a Goddamned scared little baby virgin. Janet [j-act] slapped [j-t/mat-act-int] him [m-gl] (45-46).

The passage has 53 processes, 30 of which are material-action-intention, 1 is material-action-supervention, 4 mental-internalized-cognition processes, 7 verbal processes, 6 relational and 5 behavioural processes. There is a significant difference between Janet and the host as performers of material processes. Janet carries out only 8 of the 29 acts of material-action-intention process and 1 material-action-supervention process. The 5 acts of hers are goal-directed, and she exercises power on external objects. On the other hand, the male agency is constructed with large occurrences of material processes, which empower him against Janet, who carries out only a limited number of material processes. The host acts 22 material actions, in 17 of which, he acts upon external objects, which shows that he is much more in control of the outside environment which he dominates. Moreover, Janet performs acts of mental (J-3/E-2) and behavioural processes (J-3/E-2) slightly more than Ewing does, while he performs more verbal processes (J-3/E-4). Both Ewing and Janet are described and identified in 3 relational processes. In these processes, the host describes Janet with degrading attributes to insult her. He reduces her to a sexual object, and he emphasizes how sexually undesirable she is. His attitude mirrors the way females are positioned and perceived in patriarchal societies where the value of women is measured with their desirability. The host is passivated 4 times in a goal position through subjection, and he receives Janet`s action in 3 of them, which shows Janet is not completely passive and weak against him.

On the other hand, Janet's passivity is indicated as the affected participant as well. She is subjected and passivated, twice as a goal through subjection, as a recipient and a receiver in 4 processes through beneficialization, and in these processes, she is affected by Ewing's actions. This reveals that Ewing acts in order to physically subordinate and victimize her by using his muscular power. The process analysis reveals that Janet is not in control of her environment actively and assertively as much as she is in *Whileaway*. She is represented as passivated and subjected in her interaction with a male in a patriarchal framework in which different power structures are at work. In this structure, females are defined as weak, dependent and feeble. Yet, Janet, with her different subjectivity and way of performing, is able to overcome her suppression. The last act of material-action-intention process is acted by Janet upon the host, and she breaks his arm in order to free herself from him. Foucault suggests that wherever power is exercised, there is always possibility for resistance (*HS* 95). Through her act of throwing Ewing down onto floor and breaking his arm, she displays her capacity to resist as well as her power and assertiveness to put an end to male domination and violence exerted upon females. So, at this point, she constructs herself as Foucault's resisting subject who is capable of transforming existing power relations (*HS* 95-96). She also deconstructs the dichotomy which positions females as weak and passive and males as strong and active.

It is also noteworthy that Janet's last action shocks Joanna because she is not ready for a female assertive action, since her society has not "prepared her for it" (Rosinsky 151). In this part, Janet performs differently from the females in Joanna's world by expressing her anger in action against a man. However, there is no room for female violence in patriarchal worlds (Teslenko 143). Janet shows Joanna not only the possibilities of turning male's anger and violence back against men but also a possibility of creating a new subjectivity for herself within her repressive patriarchal context.

In addition, Janet performs a subversive sexual act in this world, and as a role model, she demonstrates the possibility of expressing her sexuality in a different way outside the heterosexual norms in Jeannine's world. We have seen the same motive in *SSL* and *LHD*, in which the visiting character offers the visited characters an alternative way of doing gender, in order to denaturalize the compulsory heterosexuality. The following passage describes Janet as a sexual/gendered being when she is engaged in a sexual intercourse with Laura. Laura belongs to Jeannine's world, and she is the teenage daughter of Janet's host family. Janet genders/sexualizes herself as a lesbian on Earth as she does in her country, *Whileaway* by breaking the established sexual norms of Joanna's and Jeannine's worlds. This time, through her transgressive bodily act (lesbian love is accepted

as unacceptable only in Joanna's and Jeannine's worlds), Janet constructs herself as Foucault's self-constituting and self-caring subject who is capable of acting on her own body, desire and thought to make herself happier and more fulfilled (*TS* 18).

Text 3: Janet constructs herself as a sexual subject

In the bluntness of her imagination she [act] unbuttoned [t/mat-act-int] Laura's shirt [L-gl] and [bgd act] slid [t/mat-act-int] her pants [L-gl] down to her knees." (63). `Laura [L-br] groaned [L-bl] aloud and [L-bgd act] hid [L-t/mat-act-int] her face [L-gl] against Janet's shoulder. Janet [act] - I - held [t/mat-act-int] her [L-gl], her odor flooding my skin, cold woman, grinning at my own desire because we are still trying to be good. `I love you`, said [L-vl] Laura [L-sa], and Janet [act] rocked [t/mat-act-int] her [L-gl], and Laura [L-act] bent [L-t/mat-act-int] Miss Evason's head [J/body part-gl] fiercely back against the chair and kissed [L-t/mat-act-int] her [J-gl] on the mouth.` (71). `It was the first major sexual pleasure [phe] she [L-se] had ever received [L-ment-int-per] from another human being in her entire life (74).

In this text, both female characters are represented with the predominance of material processes. There are 10 processes in the passage, 7 of which are material-action-intention, and 1 verbal, 1 mental and 1 behavioural processes. Janet and Laura carry out almost equal number of material processes. While Janet carries out 4 acts of material process, Laura performs 3. Laura is also activated through the subject positions as a sayer, senser and behavior. In the sexual intercourse, the more experienced Janet is slightly more active than Laura, as can be observed in their affected positions. Janet acts upon Laura's body more than Laura does on hers. Janet is passivated in a goal position as acted upon by Laura twice whereas Laura is passivated and acted upon by Janet's acts 5 times. However, this is quite understandable, considering the fact that it is Laura's first lesbian sexual relation. In spite of her inexperience, Laura does not completely lose her control, and she is not passivated, suppressed or backgrounded. Unlike sexual intercourse involving opposite genders, neither Janet nor Laura tries to oppress or control the other by exerting power.

As in the invented all-female world *Whileaway*, lesbianism expresses the joys and importance of female bonding in Laura's patriarchal society. Lesbianism is used as a political tool to separate sexuality from male ownership, reproduction and oppressive social structure (Teslenko 65). Janet and Laura do not see sex as a matter of power but of pleasure. Lesbian sex is a matter of intimate sharing, not of power struggle or conquest. Furthermore, Russ emphasizes the political aspects of the performance of lesbian sexuality that destabilizes binary gender identities as natural and essential. Janet's subversive sexual performance with Laura is ideologically significant since she creates a queer space as a site of cultural resistance against heterosexist norms in Laura's patriarchal heterosexist society. In *SSL* and *LHD*, Heinlein and Le Guin also aim at disrupting the established norms and

practices of heterosexuality through their alternative models of gender which are also based on equality, mutual love and shared intimacy.

In Passage 4, Janet introduces Whileawayan females with the predominance of material processes, and she describes what they do through functionalisation and identification. As seen in the first text analyzed in this chapter, Janet also constructs herself with a high frequency of material processes to indicate she is capable of doing various jobs. Thus, the repeated use of the same transitivity pattern for the representation of other Whileawayan females foregrounds their subjectivity as active, able and competent. Whileawayans possess qualities which are widely associated as male attributes in heteropatriarchal structures, including “incredible explosive energy, the gaiety of high intelligence, and the obliquities of wit” (54).

Text 4: Janet represents Whileawayans

At the age of four or five these independent, blooming, pampered, extremely intelligent little girls [sub/gl] are torn [t/mat-act-int] [bgd br] weeping [bl] and [bgd sa] arguing [vl] from their thirty relatives and [bgd sub/gl] sent [t/mat-act-int] to the regional school, where they [act] scheme [mat-act-int] and [bgd act] fight [t/mat-act-int] for weeks before [bgd se] giving in [ment-react]; some of them [sub/phe] have been known [ment] to [bgd act] construct [t/mat-act-int] deadfalls or small bombs [gl] ([bgd se] having picked [ment-cog] this knowledge up from their parents) in order to [bgd act] obliterate [t/mat-act-int] their instructors [gl]. Children [sub-gl] are cared [t/ mat-act-int] for in groups of five and [bgd sub/gl] taught [t/ mat-act-int] in groups of differing sizes according to the subject under discussion. Their education at this point is heavily practical: how to [bgd act] run [t/mat-act-int] machines [gl], how to [bgd act] get along [mat-act-int] without machines, law, transportation, physical theory, and so on. They [se] learn [ment-cog] gymnastics and mechanics. They [se] learn [ment-cog] practical medicine. They [se] learn [ment-cog] how to [bgd act] swim [mat-act-int] and [bgd act] shoot [mat-act-int]. They [act] continue [mat-act-int] (by themselves) to [bgd act] dance [mat-act-int], to [bgd act] sing [mat-act-int], to [bgd act] paint [mat-act-int], to [bgd act] play [mat-act-int] [...] They [act] run [t/mat-act-int] routine machinery [gl], [bgd act] dig [t/mat-act-int] people [gl] out of landslides, [bgd act] oversee [t/mat-act-int] food factories [gl] (with induction helmets on their heads, their toes [act-body part] controlling [t/mat-act-int] the greenpeas [gl], their fingers the vats and controls, their back muscles the carrots, and their abdomens the water supply). They [act] lay [t/mat-act-int] pipes [gl] (again, by induction). They [act] fix [t/mat-act-int] machinery [gl].` (50-51).

The passage is constituted by 30 processes, 22 of which are material-action-intention processes. There are also 6 mental, 1 verbal and 1 behavioral processes. In 20 acts of material process, Whileawayan females appear as an actor, and in 10 of them they act upon external objects. In 2 material processes, they are passivated as a subject-goal, all of which refer to their babyhood and childhood periods when they lack agency, and thus, they are led and directed. After they reach age 12, a period of adolescence, they are passivated only in one mental process in a position of phenomenon. The five mental processes in which they act as a senser, rather than indicating their passivity, show their process of becoming competent and skillful through training. Therefore, they all involve

acts of cognition, through which the females acquire necessary abilities, skills and qualifications in order to be able to carry out many diverse jobs.

As the linguistic choices used for the construction of the females in *Whileaway* reveal, the typical *Whileawayan* girl is able to do any job, actively performing all the roles including the jobs and roles which were denied to women in a heterosexual patriarchal society in the 1960s and 1970s. In *Whileaway*, the spectrum of human behavior is no longer split into male roles, “everything active, intelligent, brave and muscular” and female roles, “everything passive, intuitive, shrinking and soft” (Shinn 94). All the females have natural access to the entire range of human behavior and actions along with various subject positions. So, within a society of equals, they behave simply as human beings as “tenderly, aggressively, nurturingly, intellectually, intuitively, whatever suits a given individual in a given situation” (ibid. 95). They are farmers, artists, members of the police force, scientists, and so on. As opposed to the societies where women are denied a work life and a position in social life and imprisoned inside the home, the Utopian narrator, Janet states that *Whileawayans* “work too much” (3). They “work all the time. They work. And they work. And they work” (6). A *Whileawayan* life is structured and defined by work. This echoes the struggle of liberal feminism in the 1960s and 1970s to open the workplace for women.

5.4.2 Transitivity Analyses of Discourses regarding the Gender Construction of Jeannine

Jeannine, as a representative of heteropatriarchal society of the 1930s’ America, is the weakest of the four characters in all respects. She lives unhappily in a repressive cultural and social regime in which women wholly depend on their relationships with men. Jeannine is 29 and unmarried, an old maid and failure according to the standards of her world and her family. She tries hard to fit into the society’s notions of gendered propriety. In her society, women are associated with weakness and consequently, negatively valued. So, she is subject to the ideological production of femininity as passivity, which makes it difficult for her to be a subject, both linguistically and physically. Because of her gender encodings, she conceives gender as stable, innate and unchangeable. Normative ideologies of gender which require obedience and conformism make her believe that only certain gendered subject positions are natural and essential to women, and active subject positions are denied to them because of their incapability and incompetence.

Jeannine’s lack of agency is manifested in her inability to assume the role of the narrator even within her own textual space. All of the other three protagonists have a voice

of their own, and therefore, control over their participation. However, Jeannine's voice is confined to the level of character speech and controlled by the narrative voice. Although Janet starts her narrative by using 'I' as a narrator and introduces herself to the reader in her own voice, Jeannine is presented to the reader by Joanna. The text in which Joanna presents Jeannine for the first time to the reader is chosen for the analysis in order to understand what first impression is formed about her through the transitivity choices. Her lack of narrative voice foretells her gender construction. In most clauses, she is seen either doing housework or daydreaming about romantic love and a romantic prince she is hoping to meet one day in the future. Other times she is observed doing plans, most of which are not realized at all. Almost all the processes she is involved in are concerned with housekeeping and taking care of her lover, Cal or her male cat, Mr. Frosty. She is constructed as a stereotypical female and as an effect of heteropatriarchy, who is capable of carrying out only imposed feminine obligations and responsibilities.

Text 1: Jeannine is constructed by Joanna for the first time in the novel

Jeannine Dadier [act] (DADE-*yer*) worked [mat-act-int] as a librarian in New York City three days a week for the W.P.A. She [act] spent [t/mat-act-int] the day [gl] [bgd act] stamping out [t/mat-act-int] books [gl] for the Young Adults and [bgd act] checking [t/mat-act-int] the lines around her eyes [j-gl] in her pocket mirror (3). She [se] daydreamed [ment-cog] about [bgd act] buying [t/mat-act-int] fruit [gl] at the free market (3)...Jeannine [se] imagined [ment-cog], [bgd se] daydreamed [ment-cog] Mr. Frosty [cat-act] rubbing [cat-mat-act-int] against her legs [j-rp], his tail waving (3). After dinner Jeannine [act] took [t/mat-act-int] him [gl] out; then she [act] washed [t/mat-act-int] the dishes [gl] and [bgd act] tried to mend [t/mat-act-int] some of her old clothing [gl] (3). She [act] gets up [mat-act-int] and [bgd act] makes [t/mat-act-int] the bed [gl], and then [bgd act] picks [t/mat-act-int] books [gl] up off the floor, [bgd act] puts [t/mat-act-int] them [gl] away in her bookcase. There are clothes [gl] to [bgd act] wash [t/mat-act-int] before she [act] goes [mat-act-int], clothes [gl] to [bgd act] put away [t/mat-act-int], stockings [gl] to [bgd act] pair [t/mat-act-int], and [bgd act] put [t/mat-act-int] in the drawers. She [act] wraps [t/mat-act-int] the garbage [gl] in newspaper...there are dishes [gl] to [bgd act] wash [t/mat-act-int]...that awful job of [bgd act] scrubbing [t/mat-act-int] out the toilet [gl], [bgd act] whisk-brooming [t/mat-act-int] the furniture [gl], clothes [gl] to [bgd act] iron [t/mat-act-int]...out she [act] sits [mat-act-int] down for a moment and [bgd act] writes [t/mat-act-int] out a list of groceries [gl] to [bgd act] buy [t/mat-act-int] on the way back from the bus in a week. [bgd act] Fill [t/mat-act-int] the pail [gl], [bgd act] find [t/mat-act-int] the soap [gl], [bgd act] give up [mat-act-int], [bgd act] mop [t/mat-act-int] it [gl] anyway with just water. [bgd act] Wash [t/mat-act-int] the table [gl], [bgd act] pick up [t/mat-act-int] {activation} the salt [gl] that falls on the rug and [bgd act] brush [t/mat-act-int] it [gl] up with the whisk-broom. Is that all? No, [bgd act] mend [t/mat-act-int] Cal's clothes [gl] and her own [gl]. Oh, let them be. She [act] has to pack [t/mat-act-int] and [bgd act] make [t/mat-act-int] her lunch [gl] and Cal's [gl]. [bgd act] Wash [t/mat-act-int] the knife [gl] and the plate [gl]. Done. She [se] decides [ment] to [bgd act] go [mat-act-int] [bgd act] get [t/mat-act-int] the sewing box [gl] to [bgd act] do [t/mat-act-int] his clothes [gl], then [bgd se] changes her mind [ment process]. Instead she [act] picks [t/mat-act-int] up the murder mystery [gl]. Cal [cal-sa] will say [ver], "*You [act] didn't sew [t/mat-act-int-neg] my clothes [gl]*". She [act] goes [mat-act-int] to [bgd act] get [t/mat-act-int] the sewing box [gl] out of the back of the closet, [bgd act] stepping [mat-act-int] over her valises, boxes of stuff, the ironing board, her winter coat and winter clothes. (105-106)

Jeannine is represented through 44 acts of material-action-intention process, and some of these processes are not realized. In 38 of them she acts upon external goals, and all these goals are inanimate objects she has to use to fulfill her domestic jobs in her house. In one process, it is her body which is affected by her own action in a goal position. Her male cat also carries out an action in the material-action-intention process, and she is the one who receives its action as a recipient. Thus, only twice she is passivated through subjection and beneficialization, which indicates her active agency at home. However, she is backgrounded as an actor in 32 material processes and once as a senser in a mental process. Such a large number of occurrences of backgrounding weaken her agency to a large degree. She also carries out 4 acts of mental process, which show her lack of decisiveness and assertiveness to act. She never acts like a potentially Janet, Jael or Joanna. That Jeannine is seen performing household jobs in her house in most of the novel has an ideological significance. This is a domestic place closely associated with females, and the house is the only place she can exist in as an agent by affecting things and controlling her environment. The material-action-intention processes she performs are domestic jobs to provide services for her lover, Cal and her cat, Mr. Frosty. Jeannine eagerly takes over Cal's responsibilities. She washes, mends, irons and folds his clothes. Some clauses appear in the form of commands she gives to herself out of a sense of duty, and she appears as a backgrounded actor in several of these clauses. As Butler would suggest, Jeannine creates the effect of her gender by repeatedly carrying out so called feminine duties and by reiterating heterosexual norms, which she takes as normal behavior (*BTM* 125).

The second passage reveals how Jeannine constructs herself as a narrator. When Jeannine takes over the position as a narrator, she does not act or direct action to any external objects or a person other than herself. She is rarely seen talking to the other characters. She always directs her attention to herself, her body, her clothes, her love, her feelings and emotions: "I dreamed about a young man [...] If I had the money, if I could get my hair done [...] He comes into the library. He's a college professor; no, he's a playboy [...] Had my nails done today. And these are good clothes, they have taste, my own individuality, my beauty" (16). Since Jeannine has internalized an idealized feminine image imposed by males on women in patriarchal societies, she constructs herself as a sexual object, desirable to a man: "I enjoy being a girl, don't you? I wouldn't be a man for anything [...] I like being admired. I like being a girl. I wouldn't be a man for anything. Not for *anything*" (86).

Text 2: Jeannine constructs herself as a narrator

I [se] try to make the right decisions [ment-cog], but things don't work out. I [se] don't know [ment-cog-neg] why. Other women are so happy. I [ide] was [rel] a very good student [idr] when I [ide] was [rel] a little girl [idr] and I [se] liked [ment-react] school [phe], tremendously, but then when I [cr] got [rel] to be around twelve [att], everything changed. Other things become important then, you know. It's not that I [cr] `m not [rel] attractive [att]; I [cr] `m [rel] pretty [att] enough, I [se] mean [ment-cog] in a usual way, goodness knows I [ide] `m [rel] no beauty [idr]. But that's all right. I [se] love [ment-react] books [phe], I [se] love [ment-react] [bgd act] reading [phe] [mat-act-int] and [bgd se] thinking [phe] [ment-cog], but Cal [cal-sa] says [cal-vl] it's only daydreaming; I [se] just don't know [ment-cog-neg]. What do you think? There's my cat, Mister Frosty, you've seen him, I [cr] 'm [rel] terribly fond of him, as much as you can be of an animal, I [se] suppose [ment-cog], but can you make a life out of books and a cat? I [se] want [ment-react] to [bgd act] get married [mat-act-int]. It's there, you know, somewhere just around the corner; sometimes after coming out of the ballet or the theatre, I [se] can almost feel [ment-react] it [phe], I [se] know [ment-cog] if only I [act] could turn [mat-act-int] around in the right direction, I [act] 'd be able to reach [t/mat-act-int] out my hand [gl/body part] and take [t/mat-act-int] it [gl]. Things will get better. I [se] suppose [ment-cog] I [cr]'m [rel] just late [att] in [bgd act] developing [mat-act-int]. Do you think if I [act] got married [mat-act-int] I [act] would like making love [mat-act-int] better? Do you think there's unconscious guilt, you know, because Cal and I [cal and j-cr] aren't [neg-real] married? Suppose I [ide] reach [rel] fifty or sixty and it's all been the same - that's horrible - but of course it's impossible. It's ridiculous. I [cr] ought to get [rel] busy [att] at something. Cal [cal-sa] says [cal-vl] I [cr] 'm [rel] frightfully lazy [att]. We [cal and j-act] 're getting married [mat-act-int] marvelous! - and my mother's very pleased because I [cr]'m [rel] twenty-nine [att]. Under the wire, you know, oops! Sometimes I [se] think [ment-cog] I [act] 'll get [t/mat-act-int] a notebook [gl] and [bgd act] write down [t/mat-act-int] my dreams [gl] because they 're very elaborate and interesting. (150)

The passage has 40 processes, 11 of which are material-action-intention, 13 relational, 14 mental and 2 verbal processes. 10 out of 11 material processes are carried by Jeannine, and 4 of them are goal-oriented. In one of these, she passivates herself with her part of body as a goal. In one material process, she shares agency with Cal. Only 4 out of 11 verbs of material processes are performed, the rest are either grammatically negated or speculated, planned and intended but not realized by her yet. This indicates her inability to act material processes with active agency. Her passive subjectivity does not allow her to exist¹⁵ herself as strong, independent and with determination. Unlike the other female protagonists, who can be considered as Foucault's "ethical" self-constituting subjects (*UP* 28), she is a docilized subject. Jeannine represents a willingness to act which is forced to inaction. Moreover, she is inactivated in her linguistic representation predominantly through a relatively high number of mental and relational processes. The number of mental processes she carries out is higher than her other types of processes. She occupies the position as a senser in 14 mental processes. She is described and identified in 13 relational clauses, in 12 of which her attributes are specified. Therefore, rather than through functionalization, she describes herself through identification. It is Cal who performs two acts of verbal processes and the verbiage is Jeannine. It is interesting that Jeannine

describes herself according to what and how Cal thinks she is. This also shows her imposed identity.

The transitivity analysis in this text also displays that Jeannine makes herself comply with the values of patriarchal society. Until she meets Janet and later Jael from future worlds, she does not seem aware of any subjectivity possible other than the one imposed by patriarchal heterosexuality because all the females around her are produced by the disciplining institutions in the same way to fit into the idealized womanhood. Jeannine lacks self-confidence and courage to construct herself differently since she has never accomplished anything in her life, which can show her her real strength and potential. She always dreams, intends and plans, most of which remain unrealized. This is indicated in the processes she acts as a subject, she either performs internalized mental processes or she directs her action to her own body or the objects in her house, as we have seen in the first text analyzed in this part.

Jeannine, who is entrapped, passivated and oppressed in her own textual space, when she crosses the other textual space, can perform differently because she enters into a realm of different possibilities and subjectivities. For instance, Jeannine gains a narratorial voice in Jael's world at the end of the novel: "I said goodbye and went off with Laura" (212). Her use of 'I' at the end of the novel indicates that through her interaction with differently gendered and performing females, she has changed. Such a transformation can certainly be considered as inconvenient within her own textual universe but crossing over to another generic space makes it possible. This can be explained through the operation of Foucault's knowledge/power/discourse structure. Jeannine gains the knowledge of the existence of different forms of life in alternative discourses, which empowers her to produce her own discourse. Her goodbye at the end of the novel is a goodbye to heteropatriarchal discourses, norms and practices so that she can reconstruct herself with a new subjectivity. Her transformation becomes possible with a change that takes place in her self-concept and her perception of her sexuality and body. Furthermore, by the conclusion of *FM*, it is Jeannine, the most docile and self-doubting of the four J's, who has altered the most. It is Jeannine who most willingly and unhesitatingly accepts Jael's plan to establish military bases in her world for the war against Manland. Her decision to act as Jael's emissary in this cause is probably the first decision of significance she has ever made in her life. Joanna describes this transformation as follows: "Jeannine, one cheek bulging like a squirrel's, looks up as if surprised that we could hesitate to do business with Womanland. She nods briefly and then goes back to building mashed-sweet-potato

mountains with her fork. Jeannine now gets up late, neglects the housework until it annoys her, and plays with her food” (211).

The third text reveals how Jeannine and her lover, Cal are constructed in their sexual relationship. Jeannine takes up the object position with her male lover as a subject in the heterosexual discourse. As a self-disciplined subject, she is induced to take up gender-appropriate positions and practices in a sexual action, too. According to Butler’s theory of gender performativity, it can be suggested that females in Jeannine’s society repeatedly perform certain heterosexual practices, and by doing so, they reinforce their heterosexual gender identities and norms, which create the effect of heterosexual female identity as natural and inevitable. That explains why Jeannine feels driven to be in a couple relationship with a man. Her taking-up of a position as the affected in the male discourse, which is motivated by her interest in being sexually attractive and desirable, sustains practices of heterosexual sex. These practices reproduce both gender differences and the inequality of women's position in the dominant discourses concerning sexuality. It is evident in the transitive analyses of her linguistic representations that since Jeannine is unable to resist her positioning, she continually reproduces the heterosexual and oppressive patriarchal discourse through her performances. In such a discourse, women are defined in reference to men, as wives, mothers, caregivers of men and helpmates. However, men are not defined to the same extent by their relations to women.

When Jeannine is described with Cal, she occupies the participant positions of a goal and beneficiary; so, she is passivated and subjected. The following scene is the first time Jeannine is seen with her boyfriend. In this text, Cal wants to go out and drink a cup of coffee with her, which she rejects at first only to give in hopelessly a few minutes later. The clauses through which she is represented describe her as a person who lacks agency with no control over her environment.

Text 3: Jeannine is constructed as a sexual being

“Hey, baby?” It was a horrid shock. It [idr] was [rel] Cal [c-ide]. “No”, said [j-vl] Jeannine [j-sa] hastily. “I [j-cr] haven't got [j-rel-neg] time”. “Baby?” He [c-act] was pulling [c-t/mat-act-int] her arm [j-gl]. “Later”, said [j-vl] Jeannine [j-sa] desperately. Cal [c-act] leaned [c-mat-act-int] over her [j-rp] and whispered [c-vl] into her ear [j-rv/body part]; it [ini] made her [j-se] want [j-ment-react] to [j-bgd br] cry [j-bl]. He [c-act] rocked [c-mat-act-int] back and forth on his heels. He [c-act] sat [c-mat-act-int] on Jeannine's stack chair, [c-bgd act] picking [c-t/mat-act-int] up the newspaper [c-gl], and [c-bgd sa] added [c-vl]: “The vanishing woman [att]. That's [rel] you [j-ide]”. She [j-act] closed [j-t/mat-act-int] her eyes [j-gl/body part] and [j-bgd se] daydreamed [j-ment-cog] about Mr. Frosty curled up on the mantel, peacefully asleep, all felinity in one circle. “Oh, all right”, said [j-vl] Jeannine [j-sa] hopelessly, “allright”. [...]

He [c-act] doesn't take [c-t/mat-act-int-neg] me [j-gl] any place. I [j-se] know [j-ment-cog] he [c-act] doesn't make [c-t/mat-act-int-neg] much money [c-gl]. All he [c-se] wants [c-ment-react]

is to [c-bgd act] sit around [c-mat-act-int] and [c-bgd act] look [c-mat-act-int] at me [j-rp] and then when we [c and j-act] get in [mat-act-int] bed, he [c-act] doesn't do [c-t/mat-act-int-neg] anything for the longest time; that just can't be right. All he [c-act] does [c-t/mat-act-int] is [c-bgd act] pat [c-mat-act-int] and he [c-sa] says [c-vl] he [c-se] likes [c-ment-react] it [phe] like that. He [c-sa] says [c-vl] it's like floating. Then when he [c-act] does [c-t/mat-act-int] it [gl], you know, sometimes he [c-br] cries [c-bl]. I [j-se] never heard [j-ment-per-neg] of a man doing that. I [j-se] think [j-ment-cog] he [c-cr]'s [c-rel] traumatized [c-att] by [c-bgd cr] being [c-rel] so short [c-att]. He [c-se] can't make up [c-ment-cog-neg] his mind, either. I [j-se] never heard [j-ment-per-neg] of a man like that. Last fall we [c and j-act] were going to go to [c and j-mat-act-int] a Russian restaurant and I [j-se] wanted [j-ment-react] to [j-bgd act] go [j-mat-act-int-n] to this place so he [c-sa] said [c-vl] all right, and then I [j-se] changed my mind [j-ment-cog] and [j-bgd se] wanted [j-ment-react] to [bgd act] go [j-mat-act-int-n] to the other place and he [c-sa] said [c-vl] OK, fine, but it turned out to be shut. So what could we [c and j-act] do [c-j-mat-act-int]? He [c-se] didn't know [c-ment-cog-neg]. So I [j-br] lost [j-bl] my temper. (84-85)

Jeannine is predominantly represented as a senser in this text, while Cal is constructed mostly through material processes. Her positioning as a senser reveals that woman's body and mind are typically trained differently from a man's, to feel rather than to act. Out of 13 mental processes, Jeannine performs 9 mental acts, 4 of which are grammatically negative. There is a crucial difference in the number of material processes that Jeannine and Cal carry out. While Cal is represented in 13 material actions as an actor, 3 of which are not realized, Jeannine appears as an actor only 3 times and only one is goal-oriented, and the goal is a part of her own body as affected by her own action. When closely looked at the processes where she appears as an actor, it is obvious that she is not involved in a goal-directed activity, which, again, reveals her lack of control over her external world. The transitivity choices, through which she is constituted as a gendered/sexed being in this text, reveal that Jeannine is the embodiment of imposed female passivity, dependency, weakness, incompleteness and incompetency. The two of the three acts of material action in which Cal and Jeannine occupy agent position are negated. Cal performs more verbal acts than Jeannine (C6 / J4), and he is also described and identified in a relational process more than Jeannine (C3 / J2). However, since the differences between the numbers of their relational and verbal processes are not foregrounded in their linguistic constructions, they are not significant for our analysis. Yet, it is noticeable that Jeannine's verbal processes indicate her oral expression of submission and acceptance. In addition, Jeannine and parts of her body are passivated through subjection and beneficialization in six processes, in 5 of which Cal functions as an actor. Thus, Jeannine is acted upon and affected by Cal's material actions, and this constructs her as weak in the presence of man.

Although Jeannine does not love Cal and avoids meeting him, she cannot take the initiative to break up her relation with him and does what he wants her to do. In fact, Jeannine is incapable of dealing with real life. She is not content with the life she is leading

but she does not know what life is all about and what she wants out of life. The ordinary side of life bores her. She seeks a romance that will last forever. In fact, this is patriarchal teaching which conditions women to believe that without a husband and love, she cannot find happiness and satisfaction: “*There's love; there's joy-in marriage [...] Somewhere is The One. The solution. Fulfillment. Fulfilled women. Filled full. My Prince*” (125). She is constantly told that every normal woman marries, and only marriage can cure all her distresses. Hence, she waits for a man who will change her dull life for her since she lacks agency, strength and determination to do so on her own. Jeannine reflects her own time period which corresponds to the period before the 1960s when regulatory power imposed the idea on females that women's fulfillment was to be accomplished within marriage, home and motherhood (Reis 324). From this perspective, she creates a strong contrast to other three female characters, who are not in search of a hero to save them when they are in trouble. On the contrary, they can act for themselves and assert their identities forcefully.

In addition, Jeannine has unquestioningly internalized dualistically shaped gender identities and roles so much that she cannot help evaluating Cal with the gendered/sexed values of her society. She does not think that he represents the idealized image of man since he is different from typical men of patriarchy. He does not fulfill the minimum criteria to be a real man. Jeannine who needs and “deserves protection” (108) of a man does not feel secure enough with Cal since he is not manly enough. Cal is not that kind of a man who can protect her against anything. Therefore, she constantly dreams of meeting a stronger man whom she can depend on so that she can feel safe: “Maybe she'll meet somebody. Nobody knows - nobody knows really - what's in Jeannine's heart (she thinks). But somebody will see” (108).

Russ, through the character of Cal, deconstructs a stereotyped male image and the traditional heterosexual gendering of males by pointing to a possible subjectivity for him. Cal is not a typical heterosexual man because he cannot exert power, he is not sexually aggressive, he is emotional, he cries, he cannot earn enough to support a family, he lacks a decision-making ability and thus cannot take an initiative. Cal further subverts his stereotypical male gender by his subversive gender performances of cross-dressing. He is a failed actor, cross-dresses secretly and cries after they have sex. Cal is a drag queen, a male-bodied person, who performs as a feminine character by adopting a feminine persona in performance: “Sometimes he likes to get *dressed up*. He gets into the drapes like a sarong and puts on all my necklaces around his neck, and stands there with the curtain rod for a spear [...] I think there's something wrong with him. Is it what they call

transvestism?” (85). Butler maintains that drag performances are subversive political activities in which one rejects one’s given gender by performing activities of the other gender (*BTM* 125). Cal’s crossdressing and crying after sex are not permitted gender performances since they fail to conform to norms of cultural intelligibility. In a heterosexual discourse, male’s act of expressing emotions is the revelation of weakness, and emotion is always put in contradiction to men's rationality. However, through his transgressive bodily acts, Cal rejects his imposed gender identity as a male and constructs his gender according to his own desire. Here, Russ brings together a woman who genders/sexualizes herself within the established boundaries of propriety, as determined by regulatory power, and a male who prefers to act outside this boundary in a heterosexual discourse. By doing so, she destabilizes the fixed notion of gender as well as generalized and so naturalized gender behavior and practices.

In the following text, Jeannine is represented when she is outside her own feminine domain.

Text 4: Jeannine is constructed outside her domestic space

Jeannine [cr] looked [rel] very much out of place [cr]; I sat next to her [j-rp] and she [sa] confided [vl] in me: “I [cr] don’t belong [rel-neg] here”. I can't imagine how she [act] got [mat-act-int] there, except by accident. She [cr] looked [rel] as if she [j-sub gl] were dressed up [t/mat-act-int] for a costume film, [bgd act] sitting [mat-act-int] in the shadow with her snood and her wedgies, a long-limbed, coltish girl in clothes a little too small for her [...] Miss Dadier [br] laughed [bl] beautifully, gloriously, [bgd act] throwing [mat-act-int/t] her head back [j-gl]; everyone admired the curve of Miss Dadier's throat [j-phe]. Eyes turned. *A beautiful body and personality [j-ini/body part] to burn.* (27)

Although Jeannine acts as an actor with agency predominantly in material-intention-action processes at home, she carries out only 4 acts of material processes, three of which are intransitive in this text. This shows that when she is in a public domain, she has no control over the outside world and events happening. Moreover, in two material processes, she appears as a backgrounded actor and one process has her body and personality as an initiator, which also weakens her agency. Only one of her material process is goal-oriented in which she acts upon her own body rather than asserting power over the outside domain. In one material process, she appears as a subject/goal, thus is passivated through subjection. She and her body are affected as a goal four times and once as a recipient. She is described in 3 attributive relational processes, which reveals her confusion and lack of confidence.

The narrator, Joanna constructs Jeannine as a helpless victim, a poor soul outside the house. Her choices of verbs to describe Jeannine’s actions in the text above add to the

overall impression of her passivity, submissiveness and obedience. The linguistic patterns, through which Joanna represents Jeannine, illustrate that she is at a distance, outside herself, watching herself as detached. As Joanna expresses, “Jeannine is not available to Jeannine” (109). In addition, Joanna focuses on Jeannine’s body more and describes her in terms of her physicality, and thus, her body is exposed to gaze. In *Discipline and Punish*, Foucault describes the body as a surface upon which the rules, hierarchies, and metaphysical commitments of a culture are inscribed and reinforced (153). As an object of gaze, Jeannine pays attention to her physical appearance all the time since she is taught that she is her body and her face. It is her appearance that is judged, not her ability to act effectively. Her body’s size and shape, its pleasingness and conformity to masculine standards of the feminine are all that matter most. It is important not for herself but for the man she hopes she will meet one day. Without a man who will appreciate this beauty, everything will be meaningless: “The lines of her figure are perfect, but who is to use all this loveliness, who is to recognize it, make it public, make it available?” (109).

The transitivity analyses in all four texts in this part illustrate that there are recurrent patterns of options chosen to describe Jeannine and her actions. She is represented by the lack of transitive clauses of material action with her as an actor, which creates an atmosphere of ineffectuality. She has very few successful and constructive material-action-intention processes, and in most of the transitive clauses of hers, the affected entity is either a part of her body, thus referring back to her, or inanimate objects in her house. So, she uses her material-action-intention processes to affect the objects around her or her body parts or herself. In most cases, her actions cannot be considered even deliberate. She is unaware of her actions, doing them without thinking, since she does all out of a sense of duty. As a result, her actions create the impression that her body produces automatic actions like a robot programmed to carry out certain actions. So, there seems to be no connection between her physical actions and the mental processes involved, as if she were driven by a force which she is unable to bring under control.

When the results of the analyses are interpreted within the broader socio-cultural context of Jeannine’s world, it can be concluded that she is disciplined and regulated by “biopower”, a technique used to subjugate bodies and to control population (Foucault, *HS* 141). In Jeannine’s society, it is very discernible how regulative and disciplining institutions control and manage the people and their gender practices. As has already been stated, Foucault maintains that the existing identity categories are the effects of institutions, including the family, school, the police, medicine, social practices and discourses which employ biopower (ibid. 147). Jeannine’s mother and brother persistently force her into

marriage with any man possible rather than caring for and loving her. Janet has a wife, Joanna has parents and a husband, Laura has a family, Jael has a mother but they all act independently from their kinship bonds. Unlike Jeannine, they follow their own desires. It seems that all the feminine responsibilities and duties she carries out without questioning are taught to her. When her performances are read from a Foucaultian perspective, it is evident that she is trained and encouraged by the disciplining institutions in a multitude of ways to tend, feed, clean, and clothe, focusing on dress, hairstyles, and makeup, all designed to make the girls and women available and attractive to males. Moreover, her performances reveal how females are burdened with an extra dose of responsibility and a more limited range of movement than men in a male-dominated society.

Lastly, spatial references concerning Jeannine are ideologically important. In her world, the distinction between public and domestic is strongly felt and unquestioningly accepted. The house, her immediate environment, is the only place where Jeannine can affect the external world and external objects, and where she can act on something external to herself. Therefore, she can act as an actor in the transitive verbs of action only when she is alone within the house. However, Jeannine does not play an active role when she gets out of her house, and when she is with a male. Outside the house, she does not act on anything and she moves only herself because the outside is closely associated with males, and there she is mostly affected by the actions of other participants. In the public domain, Jeannine is activated but in relation to mental processes rather than in relation to material and verbal processes. All through the four texts analyzed, her lack of ability to act assertively is expressed by the prominence of processes that are not actualized and also by the mental processes in which she is in a completely passive state. The verbs of internalized processes show that she observes situations inertly and understands what is happening but she fails to put her thoughts into action. On the other hand, the number of relational clauses describing her tells us more of her appearance and physical state, and they provide a static description in the sense that they do not show her acting. So, she remains powerless, master of nothing but her own body. She is unable to influence the course of events that both happen to herself and that happen in the outside world. We can suggest that Jeannine's actions and her linguistic representations directly reflect her society's ideas of gender roles.

5.4.3 Transitivity Analyses of Discourses regarding the Gender Construction of Joanna

Joanna, as the main narrator and the fictional writer of this novel, freely moves along the generic borders between the different textual worlds. She does not appear as a fully-developed character until her interaction with Janet and Jeannine who come to her personal world as visitors. For Joanna, Janet is a glimpse of what she aspires to be, and Jeannine stands for the look in the mirror that reflects her own weakness in a culture that deprives women of full access to the power to act.

Like Jeannine, Joanna has also been forced to adapt female qualities to act as a proper gendered being. Her family and the society she lives in have required her to adapt a dualistic way of gender and dualistic ways of thinking. There are males and females, and both have distinctive qualities, responsibilities and abilities. One cannot trespass the territory, that is, the domain of the other gender. She has inevitably and unconsciously internalized imposed patriarchal values, behavioral codes and practices: “I had a five-year-old self who said: *Daddy won't love you*. I had a ten-year-old self who said: *the boys won't play with you*. I had a fifteen-year-old self who said: *nobody will marry you*. I had a twenty-year-old self who said: *you can't be fulfilled without a child*” (135). Joanna has been exposed to many different trainings to be normalized so that she constructs herself as a self-regulatory subject. As a result, she gets confused in her later life and entrapped between “my human life, my intellectual life, my solitude, my transcendence, my brains, and my fearful, fearful ambition” and “vanity training, the obedience training, the self-effacement training, the deference training, the dependency training, the passivity training, the rivalry training, the stupidity training, the placation training” (151). Foucault explains the aim of such trainings as the power practices of disciplining authorities which aim to create docile bodies as object and target of their regulatory power (*DP* 170). Disciplinary power circulates throughout society by way of conventions and norms that persons internalize and come to accept simply as the way things are and have always been, and to conform to these norms is to behave naturally (*ibid.* 129). Joanna mirrors, through her own life, how social and cultural norms have the capacity to function in highly oppressive ways in a patriarchal society.

Joanna started her career as a “sexless sex object” by protesting against being perceived as a physical thing at an early age: “At eleven I passed an eighth-grader, a boy, who muttered between his teeth, “Shake it but don't break it” (151). After that, her parents tried to persuade her how nice it was to be a girl with pretty clothes. She has been taught she does not have to be an actor in her life, instead, she needs to find an actor who will act

for her. So, she has been trained to passivate herself, to be dependent on males, by her parents: “I did not have to climb Everest, but could listen to the radio and eat bon-bons while my Prince was out doing it” (151). This can be explained through Foucault’s understanding of power as relation which produces discourse and knowledge (*HS* 94-96). Just as in Jeannine’s society, the discourse of patriarchy in Joanna’s society also produces the knowledge that being a girl is great. Joanna makes it clear that through such a discourse, females are made to feel incomplete if they do not marry, and have a husband and a child to take care of. They are conditioned that this feeling of incompleteness cannot be overcome by independence, working and being strong; it can only be overcome by serving a husband and looking after children.

When Joanna appears in the novel for the first time, she powerfully exerts her existence, and she presents herself through the predominance of material-action-intention processes. In most of the novel, Joanna acts as the narrator, and she narrates and focalizes other characters. The first passage illustrates how Joanna started to construct herself as an active being at a very early age, by rejecting the oppressed and repressed female subject position as well as an imposed female gender identity. She acted as an active subject/actor in a material-intention-event process, controlling her environment, affecting external objects and acting upon other people even when she was three. She explains her taking up a subject position and agency at such an early age as a result of her wrong perception of the other females in the subject positions:

When I was five I thought that the world was a matriarchy. I imagined all the ladies of the neighborhood getting together in their beautiful “night gowns”-which were signs of rank - and making all the decisions about our lives. They were the government. My mother was President because she was a school teacher and local people deferred to her. Then the men would come home from “work” (wherever that was; I thought it was like hunting) and lay “the bacon” at the ladies’ feet, to do with as they wished. The men were employed by the ladies to do this. (207)

Text 1: Joanna constructs herself as a child and an adult

At three and a half I [act] mixed [t/mat-act-int] sour cream [gl] and ice cubes [gl] on the window sill to [bgd se] see [ment-per] if they would turn into *ice cream*; I [act] copied [t/mat-act-int] the words [gl] ‘hot’ and ‘cold’ off the water faucets. At four I [act] sat [mat-act-int] on a record to [bgd se] see [ment-per] if it would break if pressure were applied evenly to both sides-it did; in kindergarten I [act] taught [t/mat-act-int] everybody [rp] games [gl] and [bgd act] bossed [t/mat-act-int] them [gl] around; at six I [act] beat up [t/mat-act-int] a little boy [gl] who took candy from my coat. I [se] thought [ment-cog] very well of myself [...]

I [j-act] committed [j-t/mat-act-int] my first revolutionary act [j-gl] yesterday. I [j-act] shut [j-t/mat-act-int] the door [j-gl] on a man's thumb [m-rp] I [j-act] did [j-t/mat-act-int] it [j-gl] for no reason at all and I [j-sa] didn't warn [j-vl] him [m-tr]; I [j-act] just slammed [j-t/mat-act-int] the door [j-gl] shut in a rapture of hatred and [bgd se] imagined [j-ment-cog] the bone [phe] breaking and the edges grinding into his skin. (203)

In this text, Joanna presents herself mainly through a material process. She carries out 10 acts of material-action-intention process and in nine of them, she acts upon 9 external goals and 2 recipients in 9 processes. Only one of her material action is not goal oriented. The high number of transitive verbs in her material processes shows how she can practice control and power over her environment. With her active agency, she passivates a man and his body four times as a goal in two processes, and as a target and a recipient in verbal and material processes. Apart from 10 material-intention-action processes, she performs as a senser in 4 mental processes, in three of which she observes the consequences of her acts of material processes. So, her mental processes do not refer to her passivity.

The following passage represents Joanna's construction of herself as a female man. Although Joanna first introduces herself matter-of-factly as a woman, later she announces that she is a female man. This is a self-mocking declaration because she has been told very often that *man*, *mankind*, and *he* refer to all of us. Moreover, she needs to gain a man's mind and male qualities to exist herself in the outside world. Joanna's assertion reflects the claim of the "psychic masculinization of modern woman" in the 1960s. Women became defeminized as a result of their overt desire for emancipation from a binary opposite world of heteropatriarchy (Caprio 327). Joanna changes into a female man with her body and soul, a man with a woman's face and woman with a man's mind. Joanna's transformation coincides with Janet's appearance in her world: "After I called up Janet, out of nothing, or she called up me [...] I began to gain weight, my appetite improved, friends commented on my renewed zest for life and a nagging scoliosis of the ankle that had tortured me for years simply vanished overnight" (31). Her symbolic transformation is a resistance against the culturally constructed limitations on women's subjectivity. She rejects traditional female roles and subservient positioning of females against males. Her act of resistance to assume the naturalized position of femininity serves to denaturalize such engendering. Joanna assumes the rights and powers that are attributed to men after she changes into a female man.

Text 2: Joanna constructs herself as a female man

I [cr] was [rel] moody, ill-at-ease, unhappy, and hard to be with [atts]. I [se] didn't relish [ment-react-neg] my breakfast. I [act] spent [t/mat-act-int] my whole day [gl] [bgd act] combing [t/mat-act-int] my hair [j-gl] and [bgd act] putting on make-up [mat-act-int]. Other girls practiced with the shot-put and compared archery scores, but I [cr/s-gl], indifferent [att] to javelin and crossbow, positively repelled [t/mat-act-int] by horticulture and ice hockey - all I [j-act] did was [bgd act] dress [mat-act-int] for The Man [m-ct], [bgd br] smile [bl] for The Man [m-ct], [bgd sa] talk [vl] wittily to The Man [m-rv], [bgd se] sympathize [ment-react] with The Man [m-phe], [bgd sa] flatter [vl] The Man [m-tr], [bgd se] understand [ment-cog] The Man [m-phe], [bgd act] defer

[mat-act-int] to The Man [m-rp], [bgd act] entertain [t/mat-act-int] The Man [m-gl], [bgd act] keep [t/mat-act-int] The Man [m-gl], [bgd act] live [mat-act-int] for The Man [m-rp]. [...]

When I [act] acquired [t/mat-act-int] my PHd [gl] and my professorship [gl], tennis medal [gl], engineer`s contract [gl], ten thousand a year and full-time housekeeper, my reputation [gl] and respect of my colleagues [gl] when I [cr] had grown [rel] strong, tall and beautiful [atts], when my IQ shot past 200, when I [pssr] had [rel] genius [pssd], *then* I [act] could take off [t/mat-act-int] my sandwich board [gl]. I [br] left [bl] my smiles and happy laughter at home. I [ide] 'm not [rel-neg] a woman [idr]; I [ide] 'm [rel] a man [idr]. I [ide]'m [rel] a man [idr] with a woman's face. I [ide]'m [rel] a woman [idr] with a man's mind. Everybody says so. In my pride of intellect I [act] entered [mat-act-int] a bookstore; I [act] purchased [t/mat-act-int] a book [gl]; I [act] no longer had to placate [t/mat-act-int] The Man [he-gl]; by God, I [se] think [cog] I [act] 'm going to make [t/mat-act-int] it. (133-134)

Joanna represents herself mostly through material-action-intention and relational processes. Out of 15 material processes, she appears as an actor in a subject position in 8 processes. In two processes, she is passivated as a subject/goal. Only 5 of her acts are not goal-directed, which means that she is mostly in control of her environment. While describing herself as a female before changing into a female man, she expresses her obligations and the responsibilities she has to carry out to serve and please *The Man*, by positioning herself as a backgrounded agent in 12 processes. Her backgrounded agency in 7 material processes reveals that these are not deliberate actions but they are imposed and learned, thus, she carries them out without questioning. In these processes, *The Man* is affected by her actions, twice as a recipient, three times as a goal and twice as a client, since it is the Man who receives her actions as services. She describes and identifies herself in 6 relational processes, in which she explains her change into a female man by acquiring male attributes. The other processes she performs as a behavior, senser and a sayer are not statistically meaningful for this analysis since they are not made prominent. Out of 29 acts, one material, one relational and 1 mental-reaction processes are not realized. This low number of unrealized sentences also shows her increased capacity to act and exert power. This is important because she changes into a female man to be able to gain agency because only men can be subject in her society:

Man, one assumes, is the proper study of Mankind. Years ago we were all cave Men. Then there is Java Man and the future of Man and the values of Western Man and existential Man and economic Man and Freudian Man and the Man in the moon and modern Man and eighteenth-century Man and too many Mans to count or look at or believe. I too am a Man and not at all a Woman for honestly now, whoever heard of Java Woman and existential Woman and the values of Western Woman and scientific Woman and alienated nineteenth-century Woman and all the rest of that dingy and antiquated rag-bag? (140)

Nothing that matters in her life is done by females. Women have always been dependent on men, in need of their recognition, approval and their love. They always situate themselves in the object position whose subject is a man: "*Let me in, Love me,*

Approve me, Define me, Regulate me, Validate me, Support me” (140). For these reasons, she ironically attempts to transgress her positioning as an object through her subversive transformation into a female male.

The third passage is about her portrayal of the society she lives in. In her representation of her society, she focuses on the strict stereotypes about gender, and she reflects that these stereotypes affect the people’s perceptions, attitude and practices. While Joanna is driving a car with her friend and his nine-year-old son, she clearly witnesses how people are conditioned and trained to be a male and female and embody characteristics which are not innate but assigned. When the boy urges Joanna to pass another car, “Beat ‘im! Beat ‘im!” , “Pass ‘im! Pass ‘im!” (201), his father complains that Joanna does not and cannot drive as aggressively as a man. This is a cultural training imposed on a son regarding stereotypes about gender differences in ability: “Joanna drives like a lady. When you’re grown up you’ll have a car of your own and you can pass everybody on the road” (201). Driving a car which is attributed as a male activity is seen as an act of feminine incapacity.

Moreover, Joanna draws attention to the fact that important historical personages are all males: “You cannot say there are the plays of Shakespeare and Shakespeare was a woman, or that Columbus sailed the Atlantic and Columbus was a woman” (136). In Joanna’s society, which reflects the late 1960s of the USA, it is males who occupy important and prestigious positions and social statuses because females have always been excluded from social and intellectual life. The oppressive patriarchy prevents women from taking up an active part in the life of the community. As can be seen in the following text, the public domain is dominated by male subjects. Moreover, professions are gendered, and males and females are represented in stereotypical jobs. The division of labor and gendered jobs disclose how the dominant gender ideology operates in different layers of social life.

Text 3a: Professions are gendered in Joanna’s world

My doctor [m-cr] is [m-rel] male [m-att]. My lawyer [m-cr] is [m-rel] male [m-att]. My tax-accountant [m-cr] is [m-rel] male [m-att]. The grocery-store-owner [m-cr] (on the corner) is [m-rel] male [m-att]. The janitor [m-cr] in my apartment building is [m-rel] male [m-att]. The president of my bank [m-cr] is [m-rel] male [m-att]. The manager of the neighborhood supermarket [m-cr] is [m-rel] male [m-att]. My landlord [m-cr] is [m-rel] male [m-att]. Most taxi-drivers [m-cr] are [m-rel] male [m-att]. All cops [m-cr] are [m-rel] male [m-att]. All firemen [m-cr] are [m-rel] male [m-att]. The designers of my car [m-cr] are [m-rel] male [m-att]. The factory workers [m-cr] who made the car are [m-rel] male [m-att]. The dealer I bought it from [m-cr] is [m-rel] male [m-att]. Almost all my colleagues [m-cr] are [m-rel] male [m-att]. My employer [m-cr] is [m-rel] male [m-att]. The Army [m-cr] is [m-rel] male [m-att]. The Navy is [m-rel] male [m-att]. The government [m-cr] is [m-rel] (mostly) male [m-att]. I [j-se] think [j-men-cog] most of the people [g-cr] in the world are [g-rel] male [m-att]. It’s true that waitresses, elementary-school teachers, secretaries, nurses, and

nuns [f-cr] are [f-rel] female [f-att]. And secretaries [f-cr] are [f-rel] female [f-att] only until they [f-act] get married [f-mat-act-int], at which time, they [f-act] change [f-mat-act-int] or something because you usually don't see them again at all. (203-204)

Joanna describes males and females through categorization and generalization. Moreover, she describes males with relational processes through functionalization, that is, she describes what they do in relational processes. Out of 22 relational processes, males act as a carrier in 19 processes while females are described in two relational processes as a carrier, which indicate that subject positions for females in the public domain are very limited when compared to males. There are only two material processes which are performed by females, and their acts construct them as self-disciplined subjects who, after marriage, become invisible since they withdraw from public life into a private realm of domesticity.

In the following paragraph, Joanna does not represent women through functionalization but through identification, genericisation and collectivization, as a result of which they are depersonalized in relational processes:

In college, educated women (I found out) were frigid; active women (I knew) were neurotic; women (we all knew) were timid, incapable, dependent, nurturing, passive, intuitive, emotional, unintelligent, obedient, and beautiful...Woman is the gateway to another world; Woman is the earth-mother; Woman is the eternal siren; Woman is purity; Woman is carnality; Woman has intuition; Woman is the life-force; Woman is selfless love (205).

Women in her society mostly function as a goal or a recipient in a material-process, and thus they are passivated through subjection and beneficialisation. When they act the verbs of material-action-intention, they carry them out to please and serve others because they are trained to sacrifice themselves for their children and husbands:

Mothers have to sacrifice themselves to their children, both male and female [...] though the mothers themselves were once children and were sacrificed to in order that they might grow up and sacrifice themselves to others; and when the daughters grow up, *they* will be mothers and *they* will have to sacrifice themselves for *their* children, so you begin to wonder whether the whole thing isn't a plot to make the world safe for (male) children (204).

Text 3b: Joanna describes females in her society

Everyboy (sorry) everybody knows that what women [act] have done [mat-act-int] that is really important is not to constitute a great, cheap labor force that you can zip in when you're at war and zip out again afterwards but to [f-bgd ide] be [rel] mothers [idr], to [bgd act] form [mat-act-int] the coming generation [g-gl], to [bgd act] give birth [mat-act-int] to them [rp], to [bgd act] nurse [mat-act-int] them [gl], to mop [mat-act-int] floors [gl] for them [ct], to [bgd se] love [ment-react] them [phe], [bgd act] cook [mat-act-int] for them [rp], [bgd act] clean [mat-act-int] for them [rp],

[bgd act] change [mat-act-int] their diapers [gl], [bgd act] pick up [mat-act-int] after them [gl], and mainly [bgd act] sacrifice [mat-act-int] themselves [f/gl] for them [ct]. This is the most important job in the world. (137)

Females are represented through 10 acts of material-action-intention process, 1 mental, and 1 relational process, and except for one material process, they are backgrounded as a linguistic subject, which completely undermines their agency in their material acts. A closer look at the material processes they perform reveals that they act not for themselves but for the creation and maintenance of the next generation, which is assigned to them as natural and essential. Therefore, the next generation receives their actions as a recipient and a client 5 times. This text represents females as self-sacrificing and nurturing by assuming a caretaking role. This displays how females are induced to behave and perform in a certain way to meet the expectations and requirements of a heteropatriarchal system.

Joanna also includes “The Great Happiness Contest” chapter in which different women express how and why they are happy in relational clauses in a male discourse. The four of these females emphasize that their family life with their children and husbands is the source of their happiness. They use very few material-action-intention processes to describe themselves since they cannot affect or effect their external worlds. As seen in the other gendered discourses analyzed so far, all the verbs of the material-action-intention processes they carry out are to provide services for their husbands or children in this text as well. It is interesting to note that the happiness of women increases as the number of goal-directed material processes they can perform increases. Among 5 women, Joanna is the only woman who performs acts which are not directed to the husband or a child. Through the activities she carries out which are regarded as male activities, she imposes a challenge to the society based on strict binary gender roles.

Text 3c: Females describe themselves in relation to their husband and children

FIRST WOMAN: I [f-cr]`m [f-rel] perfectly happy [f-att]. I [f-se] love [f-ment-react] my husband [m-phe] and we [m & f pssr] have [m & f -rel] two darling children [pssd]. I [f-br] certainly don't need [f-bl] any change in my lot.

SECOND WOMAN: I [f-cr]`m [f-rel] even happier [f-att] than you are. My husband [m-act] does [m-t/mat-act-int] the dishes [m-gl] every Wednesday and we [m & f-pssr] have [m & f -rel] three darling children [pssd]. Each nicer than the last. I [f-cr]`m [f-rel] tremendously happy [f-att].

THIRD WOMAN: Neither of you is as happy [f-att] as I [f-cr] am [f-rel]. I [f-cr] `m [f-rel] fantastically happy [f-att]. My husband [m-act] hasn't looked at [m-t/mat-act-int-neg] another woman [f-gl] in the fifteen years we [m & f-cr] 've been [g-rel] married [g-att], he [m-act] helps [m-mat-act-int] around the house whenever I [f-sa] ask [f-vl] it, and he [m-se] wouldn't mind [m-ment-

react] in the least if I [f-act] were to go out [f-mat-act-int] and [bgd act] get a job [f-t/mat-act-int]. But I [f-cr]'m [f-rel] happiest [f-att] in [bgd act] fulfilling [f-t/mat-act-int] my responsibilities [f-gl] to him [m-rp] and the children. We [m & f-pssr] have [m & f-rel] four children [pssd].

FOURTH WOMAN: We [m & f-pssr] have [rel] *six* children [pssd]. I [f-pssr] have [f-rel] a part-time job [pssd] as a clerk [f-idr] in Bloomingdale's to [bgd act] pay [f-t/mat-act-int] for the children's skiing lessons, but I [f-se] really feel [f-ment-react] I [f-act] 'm expressing [mat-act-int] myself [f-tr] best when I [f-act] make [f-t/mat-act-int] custard [f-gl] or a meringue [f-gl] or decorate [f-t/mat-act-int] the basement [f-gl].

ME [JOANNA]: You miserable nits, I [f-pssr] have [f-rel] a Nobel Peace Prize [pssd], fourteen published novels [pssd], six lovers [pssd], a town house [pssd], a box [pssd] at the Metropolitan Opera. I [f-act] fly [f-t/mat-act-int] a plane [f-gl], I [f-act] fix [f-t/mat-act-int] my own car [f-gl], and I can do [f-t/mat-act-int] eighteen push-ups [f-gl] before breakfast, that is, if you're interested in numbers.

The first woman does not appear in any material processes. She is represented in relational, mental and behavioral processes. She does not show any capacity to act or exert power. The second woman is also represented mostly through relational processes. She appears as an identified and a carrier in two relational clauses and in one process, she and her husband are positioned as a carrier. Like the first woman, the second woman also lacks ability to assert herself in action. The third woman describes herself through relational processes as well. However, she occupies a subject position in an equal number of both relational and material processes. She acts as an actor of 3 material-intention-action processes. Thus, in comparison to the other two women, she is more active but her agency in two of her material processes is weakened through backgrounding. She describes herself in relation to her husband in two relational processes in which they both occupy the position of a carrier. The fourth woman performs 4 transitive acts of material-action-intention process as an actor in which she acts upon three external goals. However, she does not do anything for herself. Her 3 actions are domestic jobs in three processes, which shows that she can act only in her domestic space. Only in one action, she acts in public domain, and she takes a part-time job in order to afford her children's skiing lesson. Joanna, the last female in the text, acts as an actor in three material-action-intention processes, and she acts upon three external goals. She identifies and describes herself in 2 relational processes as well. Although the pattern of her transitivity choices is similar to those of the third and fourth women, her acts are different from those of the other four females because she does not carry out any self-sacrificial acts for her husband or children. In her relational clauses, she does not describe herself in relation to her husband but she mentions her individual achievements as a result of her own abilities and skills. Moreover, her new subjectivity as a female man is implicated in her so-called masculine actions, including flying a plane, fixing a car and doing push-ups. In none of the processes, Joanna is passivated or acted upon. The transitivity analysis for Joanna reveals that although the

other females in her society are represented as passive and submissive with a lack of agency and with limited subject positions available to them, Joanna, as an agent of resistance, transgresses the imposed norms to perform her gender according to her desire.

The last passage represents Joanna as a sexual partner. After being exposed to Janet's lesbianism, she rejects her imposed heterosexuality, and genders/sexualizes herself outside the cultural intelligibility. Butler states that the dynamic interaction of multiple effects brings forth transformation itself and multiplicity generates new possibilities of life (*UG* 194). This is the case with Joanna. She has a lesbian relationship with Laura at the end of the novel, and this is her only sexual intercourse she includes in her narrative. Joanna challenges dominant norms of obligatory heterosexuality by exploring her lesbian sexual desire. Joanna's lesbian sexual encounter also reflects how the sexual revolution in the 1960s led to the discovery of the white female sexuality in the USA (Solinger 358). Except for Jeannine, the other female characters in *FM* enjoy their bodies sexually, and they can openly talk about sexual experiences. Only Jeannine is reticent about sex.

Text 4: Joanna constructs herself as a sexual subject

I [j-act] knelt [j-mat-act-int] down by her chair and [bgd act] kissed [j-t/mat-act-int] her [L-gl] on the back of her smooth, honeyed, hot neck [L-rp] with a despairing feeling that now I [j-act] had done [j-t/mat-act-int] it [j-gl]. *She* [L-ini] *let me* [j-act] *do* [j-t/mat-act-int] *it*. She [L-act] blushed [L-mat-sup] and pretended [j-mat-act-int] not to [bgd se] notice [j-ment-cog]. She [L-act] kept on reading [L-mat-act-int] and I [j-act] trod [j-mat-act-int] at a snail's pace over her ear [L-rp] and [bgd act] cheek down [j-mat-act-int] to the corner of her mouth [L-rp], Laura was [L-act] getting hotter and redder [L-mat-sup] all the time as if she [L-pssr] had [L-rel] steam [L-pssd] inside her (208).

Joanna represents herself through activation in her sexual intercourse as well. She acts as an actor in 7 material-action-intention processes while she presents Laura in 3 material processes, two of which are supervention. Joanna acts on Laura's body and passivates her with her body as the affected four times. While Joanna appears as a senser in one mental process, she describes Laura as a carrier in a relational process. Joanna appears as more active than Laura. Unlike the lesbian relation between Janet and Laura, in which both act as equals, in this part, Joanna is in more control, exerting more power, and it is she who initiates Laura into this intercourse.

As has already been referred to Foucault's argument, regulatory discourses which articulate sex, body and relations of power can be resisted by allowing the body to gain new experiences (*HS* 42-43). Foucault suggests that sexuality and power are co-extensive and power encompasses both prohibitive and regulatory (juridical), and the productive (generative) functions (ibid. 91-93). Thus, the sexuality that emerges within the network of

power relations does not necessarily have to comply with the norms and law but can mobilize the possibilities of subjects (ibid. 96). By getting a new sexual experience with their body, both Joanna and Laura construct themselves as subjects who are capable of challenging and resisting the structures of domination and regulatory bodily disciplines. For Jeannine, lesbian sexual experience is what Butler describes as an “unlivable and uninhabitable zone of social life” (*BTM* 3). At this point, the difference between Joanna, Laura and Jeannine is made more visible. Although they all live in patriarchal societies, they perform their genders differently, which again illustrates that gender is a “changeable and revisable reality” (Butler, *GT* xxiii).

Laura creates direct contrast to Jeannine through her performances. The love relationships Laura is engaged in with both Janet and Joanna can be interpreted as a liberating act. Russ herself identifies this as “the rescue of female child” from compulsory heterosexuality, and the rescuer is always a middle-aged woman (“RFU” 142). Cortiel maintains that this narrative pattern brings together fragments of traditional stories of women’s bonding, empowerment and liberation. Such narrative deconstructively imitates the traditional masculine patterns of initiation, heroism and romantic quest to create a genuinely new tale of a young woman coming to adulthood through her relation not with men but with an older woman. Puberty is an awakening into sexual adulthood (508). According to Simone de Beauvoir, it is also the time when the prison bars of femininity, as enforced by law and custom, shut the girl in for good (*SS* 80). This alternative model of female puberty allows Laura to move into a liberated adulthood in an alternative gender construction and subject positions. The young woman’s personal liberation and sexual development are important in this sense.

Laura voices the consciousness about the oppression, subjugation and victimization that females are exposed to in a male-dominated society where patriarchal values and taboos govern social life and gender/sexual practices and as a result, genders are shaped by the imposed values and expectations. Like Joanna, Laura also situates herself outside the patriarchal conventions. Her clothes and her behavior are male-like: “She puts one hand in the pocket of her jeans [...] tugging at the zipper of her man's leather jacket with the other hand” (59). When Laura tries to make herself appear like a girl, she does not feel confident and comfortable; just the opposite, she feels alienated from herself: “Everyone kept making encouraging remarks about my looks as if they were afraid I'd cross back over the line again; I was *trying*, you know, I was proving their way of life was right” (65). Unlike a conventional female figure, she does not pay attention to her appearance, and she does not try to make herself sexually attractive to the opposite sex.

She refuses to be treated as a sexual object that males can take advantage of freely to satisfy their egos: “When I was thirteen my uncle wanted to kiss me and when I tried to run away, everybody laughed. He pinned my arms and kissed me on the cheek; then he said, ‘I got my kiss!’ [...] Of course they blamed me – it’s harmless, they said, you’re only a child, he’s paying you attention; you ought to be grateful. Everything’s all right as long as he doesn’t rape you” (66). Laura resists being constructed as an object to be acted upon because she “likes the idea of doing something to somebody for a change instead of having it done to me” (145).

Laura is also criticized for her failure to pursue the hobbies appropriate for her gender. She takes more interest in mathematics than boys. She is expected to change urgently because “Boys don't like smart girls. Boys don't like aggressive girls [...] Either they try to dominate you, which is revolting, or they turn into babies” (67). In her society, being a genius and being a girl are not compatible, and cannot exist together, which denies females’ capacity to think and be intelligent: “When I was five I said, ‘I’m not a girl, I’m a genius’, but that doesn’t work, possibly because other people don't honor the resolve” (65). Moreover, Laura reads books about existentialism, which has ideological implications. She learns that she has the freedom to choose the way she wants to act, and she is free to create her essence through her own free deeds and choices. So, she takes the responsibility of her freedom to construct the essence of her being and her gender.

5.4.4 Transitivity Analyses of Discourses regarding the Gender Construction of Jael

Like Janet and Joanna, Jael (she is also known and referred to as Alice Reasoner, Alice Jael, Sweet Alice in the novel) also presents herself to the reader as the subject of her narrative and history in a narrator position in her own discourse. Therefore, by performing the act of telling their own stories, these three female characters construct themselves as active, independent and autonomous subjects rather than being silenced by their own marginality. In Jael’s alternative non-utopian all-female world, all the jobs and positions are open to women. So, Jael appears in different professions. She summarizes her life by saying “The record of my life is the record of work, slow, steady, responsible work” (192). She is an ethnographer, an assassin, a specialist in disguises and a revolutionary. Because of her various jobs, she can cross gender boundaries, performing different gendered acts. Jael is the embodiment of the painful and violent transition from powerlessness to agency, as indicated in her ability to act effectively as a protagonist in her own narrative. Joanna

Russ deconstructs stereotypical women who are situated at home, doing nothing but housework through Janet, Joanna and lastly Jael who all carry out jobs that are traditionally and culturally classified as male jobs.

Jael plays an important role in the novel by bringing the other three women together to enlist their support for her revolutionary war between “Us and Them” (164). Jael wants bases in the other Js’s worlds because Womenlanders need raw materials and places to recuperate and places the other side doesn’t know about, in order to hide an army and store their machines. Jael is a woman of action and determination. From her sentence “I pulled you all in”, it is clear that she acts as a leader, directing the other three: “She took us topside in the branch elevator: The Young One, The Weak One, The Strong One, as she called us in her own mind’ (165). Jael appears as the actor, with the other three as goals of her action. She sets out on a personal and political mission to create female bonding: “That I am your hostess, your friend, your ally. That we are in the same boat” (192). Moreover, her name has a biblical connotation and refers to a woman who sings about another woman (Cortiel 509). Russ creates an opportunity to show that women need their own solidarity and sisterhood within which they can share their own experiences and build self-confidence and power in order to act for their own cause. In this respect, Jael’s mission echoes the second-wave feminist ideological motto that *personal is political*. The interaction of four women with one another and their cooperation with Jael in the war against the males in Manland to stop their violence and domination reflect a female bond.

Jael hates the slavishness of traditional females, who position themselves as the objects of males’ actions: “*Validate me! Justify me! Raise me up! Save me from the others!*” (189). Jael fights for her cause to change the present, to reconstruct the future differently from the present: “That I am the grand-daughter of Madam Cause; my great-aunts are Mistress Doasyouwouldbedoneby and her slower sister, Mistress Bedonebyasyoudid. Everything I do, I do *by Cause*, Because, that is to say out of necessity, will-I, nill-I, ineluctably, because of the *geas*¹⁶ laid on me by my grandmother Causality” (192). In the past, all the females including her own *helpless* mother were constructed in the passive structure, *be done*, since they lacked agency to construct themselves, and they did what and how they were required to do. Jael changes the course of the history, and insists that it is because of her that Janet now has a happy, independent, satisfactory and fulfilled life, free from the oppression and violence of men in Whileaway: “When I say Them and Us, I mean of course the Haves and the Have-nots, the two sides, there are always two sides, aren’t there? I mean the men and the women [...] There is only one war left, in the other war the Haves never stop being Haves and the Have-nots never stop being

Have-nots. I want to see this thing settled. I want to see it over and done with” (164-165). Jael is the leader who gives encouragement to other women to change things by showing Jeannine and Joanna their potential to act for themselves: “You are valuable. Push yourself. You can turn yourself inside out” (191). Jael puts an end to male violence by murdering the boss in Manland.

The first text displays how Jael constructs herself as an active agent who is in control of her environment.

Text 1: Jael constructs herself

I [j-act] come [j-mat-act-int] and [bgd act] go [j-mat-act-int] as I [j-se] please [ment-react]. I [j-act] do [j-t/mat-act-int] only what I [j-se] want [ment-react]. I [j-act] have wrestled [j-mat-act-int] myself through to an independence of mind that has ended by [bgd act] bringing [j-t/mat-act-int] all of you [gl] here today. In short, I [j-ide] am [j-rel] a grown woman [j-idr]. At twelve I [j-sa] artlessly told [j-vl] one of my teachers that I [j-cr] was [j-rel] very glad [j-att] I [j-sub/gl] was being brought up [mat-act-int] to [bgd ide] be [j-rel] a man woman [j-idr], and that I [j-se] looked down on [j-ment-react] those girls [phe] who were only brought up [mat] to be [f-rel] woman-women [she-idr] [...] My first job (as I [j-sa] told [j-vl] you) was [j-bgd act] impersonating [j-mat-act-int/t] one of the Manlander police [m-gl]; my most recent one [j-bgd act] was taking the place [j-mat-act-int] of a Manlander diplomat [m-gl] for eighteen months in a primitive patriarchy on an alternate Earth... I [j-ide] was presented [rel] as a Prince of Faery [idr] [...] I [j-sa] used to make up [j-vl] stories about the Faery women; once I [j-act] killed [j-t/mat-act-int] a man [m-gl] because he [m-sa] said [he-vl] something obscene about the Faery women [...] When they found that not a knight [m-act] in the Men's House could lay a hand [m-mat-act-int/neg] on me [j-gl], I [ini] had half the warriors of the mead-hall [m-act] doing [m-t/mat-act-int] elementary ballet under the mistaken impression that they [m-act] were learning [m-t/mat-act-int] ju-jitsu [m-gl]. (188-189)

Out of 14 material processes, Jael performs 9 acts, 5 of which are transitive, and thus, she acts upon external goals. In only one process, she occupies the subject-goal position, through which she is passivated. In other two processes, men act as actors, and in both she leads them. Jael and the males passivate one another as a goal and target in the same number of processes, which indicate that they are equal in the power relation between them. Jael describes herself in 4 relational processes, in two of which she explains what kind of a female she is. As a man woman, Jael constructs her femininity differently from Joanna who constructs herself as a female man. These two identifications and subjectivities also denaturalize the strict gender distinctions between pure maleness/masculinity and femaleness/femininity.

Jael has the capacity and strong urge to victimize and subjugate the males around her although she has never hurt a woman in her life. In her interaction with men, she appears as the actor with the men as a goal or a receiver of her action in material or verbal processes. So, while she activates herself through agency, she both physically and linguistically passivates men through subjection. She resists being positioned as the passive

recipient of the actions done by males: “I am the force that is ripping out your guts; I, I, I, the hatred twisting your arm; I, I, I, the fury who has just put a bullet into your side. It is I who cause this pain not you. It is I who am doing it to you, not you” (195). The novel ends with Jael’s murdering the Manlander boss who attempts to seduce her and refuses to see her as anything other than a sexual toy. This act of murder has an ideological significance. By reversing the strong/weak and the active/passive dichotomy, Jael makes the boss bow at her feet: “he fell, he lay down; at her feet he bowed, he fell, he lay down dead. Jael. Clean and satisfied from head to foot. Boss is pumping his life out into the carpet” (182). Butler and Foucault draw attention to the instability of power and its vulnerability to recontextualization, and they state that postmodern relations of power present opportunities for the subversion and destabilization of existing gender hierarchies from within those structures (*JBR* 258; *HS* 94-96). Jael’s murder demonstrates and actualizes such a possibility.

Each murder of Jael’s helps towards the deconstruction of the so-called male superiority and reconstruction of a new woman engendered as powerful, independent and capable. Jael suggests that her acts directed to men are reasonable, rightful and acceptable, and thus, she is not guilty of the violence she exerts on men: “Murder is my one way out. For every drop of blood shed there is restitution made; with every truthful reflection in the eyes of a dying man I get back a little of my soul; with every gasp of horrified comprehension I come a little more into the light” (195). Murdering the men is symbolic. What Jael murders is the patriarchal culture and male consciousness which feeds and reinforces males’ superiority over women in every aspect.

Jael suggests that this female version of dystopia is a necessary step on the road toward the green and pleasant Whileaway. From Jael’s perspective, the Utopian world is paid for by murderous acts. Although Jael makes Whileaway possible, she can never enter nor even understand it. While the utopian character Janet can take her agency for granted and encounters men with amused curiosity rather than hostility, the act of killing men is Jael’s way to reverse the violence committed against her and other women, establishing women’s agency.

Through Jael’s interaction with Manlanders, Russ includes a male discourse, patriarchal in character, in order to reveal how males view females based on traditional codes of gender and fixed dichotomies. Manland is a pure patriarchal dystopia, with all violence and sexual posturing and with brothels full of men altered to look like “caricatures of women” (Attebery 111). Abuses within Womanland are not so obvious, but it is dystopian in its violence and its dehumanization of the male-Other as well. Jael gives

information about the life in Manland. Manlanders have no children; so, they buy infants from Womanlanders and bring them up in groups. They want to fix their babies' sexual preferences early so that they can be taught how to act appropriately to their assigned genders. Little boys are made into men though some do not quite make it. Five out of seven Manlanders manage to construct themselves as "real-men". The others are "the changed" or "the half-changed". They change some of men who fail to act like real men into females through sex-change surgery and treat them as weak, dependent and sexual objects. Most of the fully changed live in harims and whore-homes. Sex-change surgery begins at sixteen. One out of seven fails early and makes the full change through surgery; one out of seven fails later and makes only half a change, since they refuse surgery. The half-changed include "artists, illusionists, impressionists of femininity", and they keep their genitalia but grow slim, languid, emotional and feminine as the effect of their imposed encodings (167). All real-men like the changed; some real-men like the half-changed; but none of the real men like the real-men, for that would be abnormal. Although both Womanlanders and Manlanders are single-sex societies, heterosexuality is established as the intelligible gender in both societies through the exclusion of homosexuality as the abjected outside. This inside/outside binary of the gender-border is used to distinguish between normality and deviance in both societies.

Manlanders create a society similar to the old one in which men and women used to live together and which was based on the dualistic gender system with strict gender roles. They believe that real men are not suitable for child-care, it is a woman's business, so the changed and half-changed who are deviant Other, as the feminized and the effeminate, should look after babies. In Manland, real-men hold the official ideology that women are poor substitutes for the changed. In this society, only real men can be bosses. Half-changed and changed can exist only in relation to a real man, and the reason for their existence is to satisfy real-men's desires and egos and provide their services. They are also exposed to real-men's violence and oppression, and they suffer from gang rape, so they cannot be alone on the streets, and there is a legal necessity to belong, for every one of them, to a real-man: "Everybody knows that the half-changed are weak and can't protect themselves; what do you think femininity is all about?" (172).

The only character Jael introduces to the reader from Manland is the boss, who is the voice of mandatory heterosexuality and the embodiment of reified conventional codes of gender. Although he claims that his experimental project aims to get men and women together again on the basis of equality (175), the way he treats Jael and the way he treats his male-female wife reveals that it is, by no means, possible for him to see women as his

equals. Although he states that doing women's work does not make a male less masculine and female jobs, like nursing and nurturing, do not require less intelligence, he is filled with a sense of male superiority (176). While he is describing his project of the future society where both men and women live together, he uses 'he' as a generic pronoun to refer to both genders but his use of the 'he' pronoun excludes and marginalizes females: "What we want is a world in which everybody can be *himself*. Him. Self. Not this insane forcing of temperaments. Freedom. Freedom for all" (177). He is sure that most women, even when given the choice, will hardly choose to give up domesticity. Since he does not believe in women's potential or their thinking and reasoning power, he thinks that most women will continue to choose the conservative caretaking, homemaking, the formation of beautiful human relationships, and the care and service of others, none of which requires intelligence or recognized skills. In other words, they will willingly continue to be "Servants of the Race" (178).

Evidently, the boss in Manland positions himself as Jael's boss too, since she is female and thus, is supposed to be weak, dependent and submissive. While talking about his project, he does all the talking, preventing Jael from speaking and expressing herself. He interrupts her whenever she starts talking; she, thus, has to speak to herself in silence as a response to what he has said (178-180). He does not give her an opportunity to object to what he suggests by dominating all the conversation. As a result, there is no dialogue going on in which participants equally take turns and exchange their ideas; on the contrary, it turns out to be a monologue in which the *female* participant is totally silenced because of her gender, as Jael states: "There's a gadget in Boss's ear that screens out female voices" (180).

Moreover, the boss tries to sexually abuse Jael. Although Jael clearly states that she does not want his "revolting lovemaking" (181), and she only wants to talk about the business, he does not hear her: "He expects me to act like his Natalie, he bought her, he owns her" (180). There is a master-slave relationship between the real men and the changed and half-changed in Manland. Jael murders him when he behaves like her master. He sees women as sexual servants who have to satisfy his sexual desires, because this is the primary function and reason of their existence:

Kiss me, you dear little bitch [...] you're a woman [...] You've got a hole down there. You're a beautiful woman. You've got real, round tits and you've got a beautiful ass. You want me. It doesn't matter what you say. You're a woman, aren't you? This is the crown of your life. This is what God made you for. I'm going to fuck you. I'm going to screw you until you can't stand up. You want it. You want to be mastered. Natalie wants to be mastered. All you women, you're all women, you're sirens, you're beautiful, you're waiting for me, waiting for a man, waiting for me to stick it in, waiting for me, me, me. (180)

The boss represents a general attitude existing among patriarchal men who see women merely as objects of male sexual desire. The male sexual gratification is all important, and women's presence is merely instrumental to the achievement of that end, which dehumanizes women at the ontological level. The construction of women as objects of sexual desire often results in oppressive or violent actions against women, such as sexual harassment, domestic violence, or even rape (Mankiller 197).

In her own narrative, Jael also voices the collective consciousness of females by means of her dream of guilt which she had when she was 11 years old. She points to the way females have an instilled hopeless and helpless sense of guilt through the imposition of dominant ideologies. As a result, females blame themselves even when they are raped. Jael explains how a sense of guilt is taught to females not for the things they have done but for the things they have been done:

Now in my eleven years of conventional life I had learned many and one of them was what it means to be convicted of rape. I do not mean the man who did it, I mean the woman to whom it was done [...] she was not only the victim of the act but in some strange way its perpetrator [...] She was out late at night. She was in the wrong part of town. Her skirt was too short and that provoked him. She liked having her eye blacked and her head banged against the sidewalk. (193)

The following second text shows Jael's construction of Manlanders in relation to Womanlanders. In this text, Jael destabilizes gender binary oppositions which assign an *inferior* value and a subservient role to women. She constructs a deconstructive image of a male to subvert male supremacy by emphasizing that men are not smart enough when compared to Womanlanders, and they do not even know what they are capable of doing.

Text 2: Jael constructs Manlanders

How each of them [m-s/goal] has to be reassured [j-vl] of my loyalty says [j-vl] Jael Reasoner [j-sa]. Even more astonishing that they [m-se] believe [m-ment-cog] me [j-phe]. They [m-cr]'re [m-rel-neg] not very bright [m-att], are they? But these [m-cr] are [m-rel] the little fish [m-att]. Besides, they [m-s/goal]'ve been separated [m-mat-act-int-pass] from real women so long that they [m-se] don't know [m-ment-int-cog/neg] what to make of [m-ment-int-cog] us [f-phe]: I [j-se] doubt [j-ment-int-cog] if even the sex surgeons [m-se] know [m-ment-int-cog] what a real woman [f-ide] looks like [f-rel]. The specifications [gl] we [f-act] send [f-mat-act-int/t] them [m-rp] every year grow wilder and wilder and there isn't a murmur of protest. I [j-se] think [j-ment-cog] they [m-se] like [m-ment-react] it [phe]...I [se] decided [ment-cog] long ago that they [m-cr] weren't [m-rel] human [m-att]. Work is power, but they [m-act] farm out [m-t/mat-act-int] everything [gl] to us [f-rp] without the slightest protest-Hell, they [m-cr] get [m-rel] lazier and lazier [m-att]. They [m-ini] let us [f-act] do [f-mat-act-int] their thinking [gl] for them [m-ct]. They [m-ini] even let us [f-act] do [f-mat-act-int] their feeling [gl] for them [m-client]. They [m-cr] are [m-rel] riddled [m-att] with duality and the fear of duality. And the fear of themselves. I [j-se] think [j-ment-cog] it's in their blood. (169-170)

Obviously, Jael constructs women as more active than males. Although females, including Jael herself, are situated as the actors of 5 material processes, males act two verbs of material processes. Females act upon external objects more than males, which shows that they can exercise power on the outside world more forcefully. Out of 4 goals, 3 goals are affected by the acts of females, and only one male action is goal-directed. Females also passivate males as a goal of their actions. Males are passivated five times through subjection and beneficialization. Females, including Jael, are passivated in only two processes through beneficialization and subjection. Jael describes both males and females with an almost equal number of mental processes. However, although Jael performs mental processes to expose her thoughts and beliefs about males, she represents males with mental processes to reveal their lack of cognitive abilities. There are five relational processes, all of which identify males as carriers, and in all these processes, she repeatedly identifies them with negative attributes by using the same patriarchal language used by males to degrade and devalue women's cognitive capacities and abilities.

Jael's account of Manlanders reveals that gender is not a fixed or innate quality but a performance, a construct. When interpreted according to Butler's performativity theory of gender, it can be suggested that those who *fail to repeat* culturally determined male qualities in their gender practices *subvert* the existing gender categories by reconstructing a different gender performance. In this respect, Manland is important to show how some boys become men through learned masculine performatives, and others become female through trained feminine performatives. These trained gender performatives indicate how the postures, gestures, and movements of gender come to be constituted as habit/habituated to create the effect of natural. Not only Manlanders' manipulation of the gender performances and bodily acts of some of the males in their society but also Cal's crossdressing and Jael's impersonating Manlanders show that gender is an arbitrary construct and performatively constituted. Butler explains that drag/queen performances are transgressive gender acts since they have the potential to subvert the distinction between inner and outer psychic space and the notion of stable subject with fixed gender. Moreover, in imitating gender, drag/queen performances reveal the imitative structure of gender (*GT* 175). Such gender performances are parodic identities, and they parody heterosexuality which is imposed as original. Butler states that all genders and gender practices, including those of heterosexuality, are imitations and copies without an origin (175), and there is no gender more original than the others.

The third text is about Jael's representation of women in a male-dominated society. Since Jael constructs herself as a representative of all women in this text, and her use of 'me' refers to women in general, her processes are also analyzed as female acts.

Text 3: Jael constructs women in a patriarchal society

Of course you [m-ind] don't want [m-ment-react/neg] me [j-cr] to be [j-rel] stupid [j-att], bless you! you [m-act] only want [m-ment-react] to make sure [m-ment-cog] you [m-cr] are [m-rel] intelligent [m-att]. You [m-ind] don't want [m-ment-react/neg] me [j-act] to commit suicide [j-mat-act-int]; you [m-ind] only want [m-ment-react] me [j-cr] to be [j-rel] gratefully aware [att] of my dependency. You [m-ind] don't want [m-ment-react/neg] me [j-se] to despise [j-ment-react] myself [j-phe]; you [m-ind] only want [m-ment-react] to ensure [m-ment-cog] the flattering deference [phe] to you [m-rp] that you [m-se] consider [m-ment-cog] a spontaneous tribute [phe] to your natural qualities. You [m-ind] don't want [m-ment-react/neg] me [phe] [j-se] to lose [j-ment-cog] my soul [j-phe]; you [m-se] only want [m-ment-react] what everybody wants things to go your way; you [m-se] want [m-ment-react] a devoted helpmate [f-phe], a self-sacrificing mother [f-phe], a hot chick [f-phe], a darling daughter [f-phe], women [f-goal] to [m-bgd act] look at [m-mat-act-int], women [f-goal] to [m-bgd act] laugh at [m-mat-act-int], women [f-goal] to [m-bgd act] come to for comfort [m-mat-act-int], women [f-act] to wash [f-mat-act-int] your floors [gl] and [f-bgd act] buy [f-mat-act-int] your groceries [gl] and [f-bgd act] cook [f-mat-act-int] your food [gl] and [f-bgd act] keep [f-mat-act-int] your children [gl] out of your hair, to [f-bgd act] work [f-mat-act-int] when you [m-br] need [m-bl] the money [phe] and [m-bgd act] stay [m-mat-act-int] home when you [m-br] don't [m-bl/neg], women [f-ide] to be [f-rel] enemies [f-idr] when you [m-se] want [m-ment-react] a good fight [phe], women [f-cr] who are [f-rel] sexy [f-cr] when you [m-se] want [m-ment-react] a good lay [phe], women [f-phe/say] who don't complain [f-vl/neg], women [f-sa/phe] who don't nag [f-vl/neg] or [f-bgd act] push [f-mat-act-int], women [f-phe/se] who don't hate [f-ment-react/neg] you [m-phe] really, women [f-phe/se] who know [f-ment-cog] their job [phe], and above all - women [f-br] who lose [f-bl]. On top of it all, you [m-ind] sincerely require me [f-cr] to be [rel] happy [att]; you [m-cr] are [m-rel] naively puzzled [m-att] that I [j-cr] should be [j-rel] so wretched [f-att] and so full of venom [f-att] in this best of all possible worlds. (195, 196)

Jael represents females with a prominence of material processes. They perform 9 material-action-intention processes while men act as actors only three times. Although females seem more active with strong agency, in the material processes they carry out action as actors, they merely provide services for men. Females act upon 4 external objects as goals but all of them are possessed by males, including *their* food, *their* groceries, *their* children, *their* hair and even *their* floor. Men's possessing everything is emphasized through the use of possessive adjectives in order to highlight females' status as mere objects in their relation to males. Moreover, females are passivated in a goal position three times where they are acted upon by males, and they are passivated through subjection in a position of phenomena of mental acts of males 11 times. There is a significant difference between the number of mental processes males and females perform in this text. Men are constructed predominantly as performers of 15 acts of mental processes both as a senser and an inducer, and 13 of these processes are mental-reaction processes. However, such a high number of mental processes do not weaken males' authority and power. On the

contrary, in these processes, males act as inducers and urge females to act in a gender appropriate way within a cultural matrix. Thus, these processes are the articulation of how they exert power by forcibly imposing subjugation and servitude on females. These processes also reflect the idealized womanhood that males envision and demand from females. All the degrading, offensive and self-sacrificing acts done to please males are effaced and replaced by positive and idealized images of femaleness and femininity in male discourse. Females, along with Jael, appear as a senser 4 times. However, all the processes females appear in as subjects are the processes males choose for them so that they act in conformity with an idealized image of a woman. Out of 8 relational processes, 6 relational processes have females, including Jael, as a subject and in all of these processes they are described and identified through males' perception. Females act as sayers in non-realized verbal processes, including complaining and nagging, which also indicate how females are muted in man-dominated societies.

In the last passage Jael constructs herself in a sexual intercourse with Davy, a male android. She describes herself as "a very old-fashioned girl", who has never had love-affairs with other women (192). However, her sex relation with Davy destabilizes traditional notion of heterosexual relations because Jael represents herself as more active and dominant than him in their sexual act. So, Jael creates contrast with another heterosexual female, Jeannine. Unlike the passive, obedient, dependent and nurturing Jeannine, Jael is forceful and commanding.

Text 4: Jael constructs herself as a sexual being

I [j-act] caressed [j-t/mat-act-int] his dry, velvety-skinned organ [m-gl] until it [m/body part-act] stirred [m/part-material-event] in my hand, then ran [j-mat-act-event] my fingernails [j/body part-act] lightly down his sides to [j-bgd act] wake [j-t/mat-act-event] him [m-gl] up; I [j-act] did [j-mat-act-int] the same [gl] though very lightly to the insides of his arms. I [j-act] nudged [j-t/mat-act-int] him [m-gl] gently and he [m-act] shivered [m-mat-act-sup] a little, [m-bgd act] bringing [m-t/mat-act-sup] his legs [m/body part-gl] together and spreading [m-t/mat-act-sup] his arms [m/body part-gl] flat; with my forefinger I [j-act] made [j-t/mat-act-int] a transient white line on his neck. Little Davy [m/body part-cr] was half-filled [m-rel] by now, which is a sign that Davy [m-se] wants [ment-react] to [m-sub/gl] be knelt over [m-mat-act-int-pass]. I [j-act] obliged [j-mat-act-int], [j-bgd act] sitting [j-mat-act-int] across his thighs, and [j-bgd act] bending [j-mat-act-int] over him [m-rp] without touching his body, [j-bgd act] kissed [j-t/mat-act-int] him [m-gl] again and again on the mouth, the neck, the face, the shoulders [m/body part-rp]. He [m-cr] is [m-rel] very, very exciting [m-att]. He [m-cr]'s [m-rel] very beautiful [m-att], my classic mesomorphic monsterpet [m-att]. [j-bgd act] Putting [j-t/mat-act-int] one arm [j/part-gl] under his shoulders to [j-bgd act] lift [j-t/mat-act-int] him [m-gl] up, I [j-act] rubbed [j-t/mat-act-int] my nipples [j/body part-gl] over his mouth [m/body part-rp], first one and then the other, which is nice for us both, and as he [m-act] held on [m-mat-act-int] to my upper arms and [j-ini] let his head [m/body part-act] fall back [m-mat-act-sup], I [j-act] pulled [j-t/mat-act-int] him [m-gl] to me [j-rp], [j-bgd act] kneading [j-t/mat-act-int] his back muscles [m/body part-gl], [j-bgd act] kneading [j-t/mat-act-int] his buttocks [m/body part-gl], [j-bgd act] sliding down [j-t/mat-act-int] to the mattress with him. Little Davy [m/body part-cr] is entirely filled out [m-rel] now (196-197).

Jael represents herself with a large number of occurrences of material processes. Jael performs 17 acts of 24 material processes, 12 of which are transitive, and she acts upon Davy and his body 12 times as a goal. So, Davy and his body are passivated through subjection and beneficialization with a high number of the affected participant role. Jael's positioning Davy as the affected participant of her actions constructs her as active with complete control over Davy. On the other hand, Davy acts 7 material processes, all of which are supervision, which indicate that they are not deliberate actions, and he has no control or free will involved in any of them. He directs his action to only two goals, which also show his inability to exercise power on the external world. His four relational processes also describe what happens to him or what is done to him, which also demonstrate that he is totally out of control, without any potential to affect the outside force, namely, Jael who exercises power on him.

Just like the way a man gazes at a female body, Jael reduces Davy to a sexual object of her gaze, and sexually seduces and victimizes him. She treats Davy as a sex slave who anticipates and satisfies her sexual desires (Little 289), and she acts as his master: “[Davy] does have his minimal actions which he pursues without me; he eats, eliminates, sleeps, and climbs in and out of his exercise box - but even these are caused by a standing computer pattern. And I take precedence” (199). By performing so, Jael destroys the sexist assumption that in a one-to-one confrontation between a man and a woman, man's sexual power is assumed conventionally to guarantee his victory.

At this point, it becomes clear that *SSL* and *LHD* differ from *FM* in terms of the representations and constructions of female characters. Although in the earlier two novels, all the females are constructed as a product of heteropatriarchal ideologies, practices and discourses, Russ creates only one docilized female subject, who is eventually transformed by the other three female characters into a resisting subject at the end of the novel. Jeannine's linguistic representation is very similar to the female characters in *SSL* where they all carry out with a high frequency of material processes. However, they assert their agency only to re-produce the ideals of heterosexuality by reducing themselves to domestic space and roles. On the other hand, Janet, Joanna and Jael perform completely differently from the other stereotypical females who consistently gender/sexualize themselves in conformity with traditional standards of gender intelligibility and stereotypes. They display an increased ability and capacity to carry out material processes in the public domain assigned to males as well.

5.5 A General Discussion in Relation to the Results of the Discourse Analyses

This section explains how each female character constructs the effect of her genders and subjectivities by repeating a certain type of process in terms of Butler's performativity theory of gender. The discussion starts with Jeannine's construction and performances since the time she lives in is behind that of the other three characters. In order to trace how the gender performances and female identities change as contingent on the changes in the existing discourses and power structures within a historical framework, the section goes on with the characters, following the chronological time they are situated in. Moreover, the researcher aims to interpret how the prominence of given transitivity choices for each character conveys particular gender ideologies and power structures in accordance with Foucault's ideas of power/knowledge/discourse. That Jeannine, Joanna, Janet and Jael repeat certain bodily acts, gestures and norms throughout the novel is important since Butler's gender performativity does not refer to "a singular or a deliberate act" but always to "a reiterative and citational practice" (*GT* xv; *BTM* 2). Their repetitions of various acts of gender over time create the idea of their genders as real and stable. As Butler suggests, without those acts, there would be no gender (*JBR* 114). This illusory effect of an interior gender core is discursively maintained by Russ' recurrent use of the same linguistic patterns for the construction of the characters in *FM*.

Janet, Jeannine, Joanna and Jael are all constructed with a high frequency of material processes. In other words, material processes are foregrounded in their linguistic representations all through the text. However, although they are represented with the prominence of the same process type, they constitute and perform different subjectivities, and they gender and sexualize their bodies in diverse and multiple ways. By doing so, they reflect their own societies and norms of genderings including hetero and homosexuality. Each society, with its own limits of inclusivity, has different norms which determine what kinds of bodies and sexualities are considered real and true, and which kinds are not. This proves that the "regulatory structures are not timeless structures, but historically revisable criteria of intelligibility" (Butler, *BTM* 14). Moreover, their different performances and subjectivities expose the constructed and performative dimension of gender. Since gender is not innate or a natural fact, it can be constructed differently by means of different bodily acts and practices.

Jeannine's subjectivity as agent and her performances as a gendered subject are examined in 112 different types of processes in total. She predominantly appears as a subject of material processes and with 61 processes, she acts the highest number of this

type of process when compared to the other three female characters. Moreover, she exercises power on the outside objects in 42 processes, and most of the objects she can affect are home objects. However, her supposedly active agency constituted in the largest number of occurrences of material processes with the affected participants, in fact, demonstrate her subordination, submission and passivation. When the meaning transmitted by her material processes is closely examined, it is evident that she is able to exert her agency only in the private domain in order to fulfill her feminine duties and responsibilities, as we have already stated. Foucault asserts that disciplining discourses and the norms imposed by regulatory power govern the sexual behavior and performances of the subject who has internalized them. As a result, social institutions push the subject towards categorizing and defining its body according to normative discourses that preexist it (*HS* 100-101, 141). This is true for Jeannine. She performs her gender identity in an appropriate heterosexually identified way reinforcing the (hetero)sexist ideology of her community. So, her material processes are the expression of her explicit effort to conform to heterosexual ideals of attractiveness and femininity. From a Butlerian perspective, Jeannine naturalizes heteropatriarchal gender norms of femaleness/femininity by repeating performances of traditional female gender roles. Jeannine's and Joanna's societies are based on biologically-based gender theory which offers women and men forms of fixed gender identities, and the reiterative and citational performances of this regulatory sexual regime are essential to maintain the status quo and produce the effect of naturalization, as Butler suggests (*BTM* 10). These forms are so naturalized that any act which remains outside this framework is regarded as unnatural. Thus, the foregrounded transitivity choices for Jeannine display how she uses her agency to remain *natural* within the boundaries of heterosexuality.

Jeannine's subjugated agency is also highlighted by the high frequency of her linguistic backgrounding as a subject. She is the one who is backgrounded most among all the female characters. She is excluded from the subject position in 37 material and 5 mental processes. Moreover, in her gender construction, she reiteratively performs mental processes, and there is a significant difference between the number of her mental processes and those of the other female characters. While she performs 27 mental processes in all the texts analyzed, Janet carries out 8, Joanna performs only 6, and Jael acts 8 mental processes in total. Such a relatively large number of mental processes indicate Jael's inactivity, passivity and her incapacity to assert her identity and practice power over the outside world. Jael's mental processes also bring out the difference between her and the other three female characters as a gendered being. Jeannine is the only female character in

FM who performs as a docilized, self-regulated and self-disciplined subject, when we interpret her construction in the light of Foucault's idea of subjectivity. Foucault explains that to be sexed is to be subjected to a set of social regulations, and those regulations function as the formative principle of one's sex, gender, pleasures and desires (*HS* 152), as can be seen in the case of Jeannine. In addition, she is described in relational processes much more than the other three characters with 18 occurrences in total, and there is an important difference in the number of relational processes Jeannine and other female characters appear in. In relational processes, she is mostly described and identified as a female body.

Jeannine's performances can also be examined in terms of Foucault's conception of power/knowledge/discourse. Her continual reiteration of heterosexual norms demonstrates that she is constructed as an effect of oppressive and suppressive power/knowledge networks in her patriarchal society. Furthermore, she is an effect of restrictive and exclusionary discourses on gender produced by regulatory power, and such discourses impose the fixity of assigned sexes. Since she polices her own gender practices as a result of her internalization of regulatory norms, she does not have the critical knowledge of her own constitutive conditions. The binary regulation of sexuality does not allow Jeannine to redefine or mobilize her imposed gender in her restrictive society. She believes that femininity is only attributed to female bodies and masculinity only to male bodies as if it were a natural or necessary property within a normative and exclusive framework (*UG* 10). This limits her gender performances. For this reason, she does not exercise power to resist normative practices and ideas.

On the other hand, Jeannine, with her sexual servility, is put in contrast with more aggressive Joanna. Joanna subverts the performatives of normative femininity that are continually produced by hegemonic discourses and social practices through her disruptive gender performances. Her constitution is analyzed in 46 processes in which she appears as an agent. She is represented with the predominance of material processes. Joanna carries out totally 30 material processes. In 25 of them, she directs her action to external objects, which shows that she can practice power over the external world. A look into how Foucault's power/knowledge/discourse operates can be useful to analyze the construction and performances of Joanna. Foucault argues that discourses are not natural but they are part of the effects of power. However, people are able to resist the forces of power and discourse when they recognize this. Thus knowledge-power can also be an agent of transformation of human life (*HS* 143). Joanna's notion of a coherent and stable self/identity is interrupted by the differences she observes in the other female characters.

As a result, she gains the knowledge that there are alternative worlds, which forces her to rethink her gender as something which is not natural or necessary but a historical and cultural construct. With the newly gained knowledge of multiplicity and plurality, Joanna gains more agency and control of herself and her environment. She also gains power to resist the disciplining discourses that construct her as their effects. Joanna, who performs as a heterosexual female at the beginning of the novel, resists and mobilizes her imposed fixed gender identity and reconstructs a new subjectivity and femaleness/femininity for herself through her subversive bodily practices of lesbian sexuality.

It has already been referred to Butler's statement that the body can be both the instrument and agency, the site where "doing" and "being done to" is possible (*UG* 21). Joanna manages to employ her body as an agent of change. For Foucault, it is possible and necessary to "counter the grips of power with the claims of bodies, pleasures and knowledges, in their multiplicity and their possibility of resistance" (*HS* 157). Joanna counters her assigned heterosexual gender identity by entering a lesbian sexual relation. As a Foucaultian resisting subject, Joanna does not let any regulation rule her sexuality and her body, and by exceeding regulation, she takes on new forms in her lesbian sex experience. In this respect, her lesbian sex practice is, at the same time, an activity of self-constitution, and she explores possibilities for new subjectivities, new ways of producing the self, new fields of experiences, pleasures and relationships (Foucault, *TS* 18). By doing so, she also shows how gender and sex are fluid rather than static. Her capacity to constitute herself as Foucault's resisting and self-constituting subject is indicated through the prevalence of material processes in her representation. Butler states that resistance and constitution is the "necessary scene of agency" (*GT* 187). Agency and the possibility of resistance are not assumed as properties of the pre-given subject but the subject, constructed by discourse, has produced in it the capacity for resistance to the constituting discourse (Strozier 83). In this respect, Joanna's resistance to challenge normative ideologies to construct herself in a more liberating way constitutes her as an agent.

Apart from her sexual practice, Joanna's other material processes, including flying a plane and fixing machines, are also departures from conventional heterosexual norms. She repeatedly produces forms of cultural unintelligibility and subversive discontinuity in order to disrupt the regulatory categories of the body, sex, gender and sexuality. Joanna takes up a subject position and agency in a public domain and rejects culturally constructed limitations on her oppressed and repressed subjectivity. In this respect, Joanna can be regarded as a Butlerian virtuously "disobedient" character (*JB* 140). As Butler suggests, disobedience and deliberate failure in repeating the imposed restrictive gender acts are

necessary for subversion and a new possibility of agency and a possibility for transformation (*UG* 196). Moreover, Joanna's act of writing this novel as a fictional character is also an attempt at liberation. At the end of the novel, she swears that Janet, Jeannine and Jael will be free to "be ourselves" (213) by promising a new future when people read and understand her novel *THE FEMALE MAN*. Joanna states symbolically that her novel is written in blood and tears, which indicates the oppression and violence women are exposed to: "Are the blood and tears all mine? Yes, they have been in the past. But the future is a different matter" (95). The future of womanhood is represented by Jael and Janet.

Like Joanna, Jael is also a perfect example of Foucault's resisting subject who asserts her agency through a large number of material processes. Both Joanna and Jael produce discourses of resistance to desubjugate their imposed identities with a high frequency of material processes in public. Jael performs 27 material processes cumulatively, and 17 processes have the affected participants to which Jael directs her action. Jael makes great efforts to change the existing power relations between women and men in society by redefining who does what and to whom, what we are and what we might become, and the way femininity, masculinity and sexuality are defined for women and men differently.

As for Janet, the researcher has looked at Janet's performances in 60 processes in total. As a representative of a new female subjectivity, Janet performs her liberated and active femininity prominently through material processes. She performs 35 material processes, in 26 of which she acts upon the outside world. That most of her material processes have transitive verbs with the affected participants is important because it indicates that she is in control of her environment, and she is able to affect the outside world. Since the other processes are not foregrounded in the linguistic description of her performances, they are not statistically and stylistically important for our analysis. It is because they do not reflect any specific aspect of Janet's gendering or sexualizing her body. Russ seems to construct Janet deliberately with the predominance of material processes in order to create an image of a new model of a woman in a future world, who is capable of acting outside the domestic space and performing various diverse acts rather than traditionally assigned gender roles and practices. Through their performances, Janet and Jael show Joanna and Jeannine that there are multiple ways of gendering selves, and masculinity and femininity can be performed in differently gendered bodies.

When the relational processes analyzed in all the texts in this part are taken into consideration, it is noteworthy that there is very little physical identification of females.

Joanna, Jael and Janet reject patriarchal identifications and, except for Jeannine, they are not physically represented. However, the male-dominated patriarchal societies have a strong tendency to construct females through generalization. In the novel, the male friend in Joanna's car represents females through generalization. The boss in Manland and Joanna's husband also generalize females by assigning a specific attribute to all the women, which indicates that they refuse female individuality. Jeannine's, Laura's and Joanna's parents also generalize women by imposing the idea that all women should marry, have a husband and children for a fulfilled life. Positive qualities attributed to females are specificated but negative attributes are genericised, which mean that only a few exceptional females can have positive qualities but all the women carry negative qualities, which imply that negative qualities are innate and positive qualities are gained later. Intelligence in a female is specificated in relation to Joanna by her husband and to Jael by the boss.

Russ deconstructs the idea of gender as an inner truth through the transgressive bodily acts including Janet's and Joanna's lesbian sex with Laura. The postmodernist understanding of gender as performance is the celebration of individual freedom to perform transgressive acts. Butler discusses that non-normative sexual practices reiterated under and through constraint, prohibition and taboo can problematize the stability of gender (*BTM* 95). In addition to practices of lesbian sexuality in the heterosexual context, Jeannine's lover Cal, the changed and the half changed in Manland also provide examples of a possibility of destabilizing norms and the established gender identity by new forms of gendering, as we have already discussed. Moreover, Janet, Joanna and Jael perform subversive acts of aggression and violence towards men. Contrary to mainstream fiction, in which violence is directed towards women who are constructed as weak, fragile and incapable of defending themselves, in this novel these female characters are constructed as the subjects who exert power and perform violence against males. Janet practices judo on the male host at the party. Jael kills the male boss during a cold war between the sexes, and Joanna, in anger and terror, shuts a door on a man's thumb (203).

When Russ' exploration of gender transformation through new femininities and masculinities is considered, it seems that Russ is more interested in differences between people of the same genders in *FM* than sexual differences between different genders. She displays how their subjectivities, their way of perceiving themselves and each other in terms of gendered beings and thus their performances are influenced by the particular social-historical, political and cultural forces at work in each society. It can be discussed in reference to Foucault's notion of genealogy. Foucault maintains that discourses change

across history, so does the body or rather, the way in which we understand and code our bodily functions changes (*HS* 141). In *FM*, Joanna underlines the multiplicity of gendering and subjectivity several times in the novel, by pointing out how discourses and power relations change across history, and as a result, how different subjects and subject positions are generated accordingly.

There must be an infinite number of possible universes [...] Every displacement of every molecule, every change in orbit of every electron, every quantum of light that strikes here and not there - each of these must somewhere have its alternative [...] with each decision you make (back there in the Past) that new probable universe itself branches, creating simultaneously a new Past and a new Present, or to put it plainly, a new universe. And when you come back to your own Present, you alone know what the other Past was like and what you did there. (7)

Jael draws attention to the way the four J's are constructed and the way they perform their genders differently: "They do not think alike and feel alike or act alike: So plastic is humankind [...] Between our dress, and our opinions, and our habits, and our beliefs, and our values, and our mannerisms, and our manners, and our expressions, and our ages, and our experience, even I can hardly believe that I am looking at three other myselfes" (161-162). The differences and contradictions between people with the same gender also prove that gender is a changeable and revisable performative act, and gender can be performed differently by different people of the same assigned gender (Butler, *GT* xxiii). Thinking of gendered categories as multiple, and internally contradictory can make it possible to reject the static notion of sexual difference (S. Robinson 3).

To sum up, in *FM*, Russ proliferates gender configurations and presents different alternatives and possibilities for gender by pushing established identities beyond the polarities of the essentialist debate. She offers alternative representations of females (of males, too) to counteract negative patriarchal representations of women as "invisible, objectified, nonimportant, or nonexistent" (Teslenko 19). In this novel, Russ creates a discursive space for transgressive performances and practices to offer alternative identifications for differently gendered people, along with different mechanisms of knowledge and power centering on gender. Russ' new female subjectivity denies "nurturing, enriching, constructive, maternal traits and welcomes hatred, violence, dominance, and arrogance" (Teslenko 150).

As in the other two novels, the transitivity analyses of this novel have illustrated the ideological function that the linguistic aspects have in the constitution of each female character according to a certain world-view. Each of the four worlds is represented by a

different female character who is differently engendered, and thus performs gender through different acts. As a result, Jeannine, Joanna, Jael and Janet are linguistically represented differently in the overall discourse of the novel. Joanna Russ, by representing her characters with different transitivity choices, exposes how ideologies, practices of gender and sexuality and discursive practices are all interrelated and interdependent. Jeannine is constructed in a heterosexual discourse with an ability to carry out material processes but only in domestic spaces in order to carry out her feminine duties. However, she is passivated in a public domain which is identified as a male domain through mental processes. On the other hand, Joanna is also constructed in a heterosexual discourse but unlike unresisting and self-regulating Jeannine, Joanna rejects her imposed heterosexual female identity and resists her docilization and regulation. Thus, she performs as an agent of resistance, and this is indicated through her ability to carry out material processes with a high frequency. Jael and Janet, as models of liberated females, are constructed outside the domestic space and heterosexual discourse, and they are represented predominantly with material processes, especially acts which are associated with males and masculinity, in public domains. In this novel, the characters' performances and discursive constructions through the use of language reflect a certain cultural ideology behind their ways of doing their genders and sexualities. The gender ideologies that are embedded in each discourse of the characters construct subject-positions and define the roles which the characters play.

We live in permanent processes of transition, hybridization, and nomadization (Braidotti 2)

CHAPTER VI

DISCURSIVE ANALYSES OF GENDER CONSTRUCTIONS IN *TROUBLE ON TRITON: AN AMBIGUOUS HETEROTOPIA*

This chapter attempts to study Samuel Delany's *Trouble on Triton: An Ambiguous Heterotopia (Triton)* (1976), which was written after the novels analyzed so far. It aims to show how he problematizes traditional views of gender by inventing multiple biological genders in a world called Triton where people in all positions can be any gender as they wish in his novel, *Triton*. As similar to what has been done in the preceding analytic chapters, here the focus is placed Delany's discursive practices in *Triton*, and the researcher examines how Delany linguistically constructs his characters of different genders, and how their performances are represented through certain transitivity choices. Moreover, this chapter investigates the relationship between the linguistic patterns that Delany prominently employs in the linguistic representations of his characters in this novel and the prevailing social and cultural relations and processes the characters are situated in. As in the previous chapters, the characters are analyzed as ideological, cultural and discursive constructs that are historically shaped. Delany also reflects ongoing gender issues in his own time in this novel, and the researcher refers to the gender ideologies and identity politics that dominated the 1970s, as Delany brings them out in *Triton*. Before the transitivity analyses of the discourses of the selected passages from this novel, a brief introduction to the writer and the novel now under consideration is provided. Then, the chapter moves on to present a picture of Triton society, in which most of the story takes place, with also references to other coexisting worlds, Mars and Earth in order to provide the ideological, cultural and political contexts the characters live in. The researcher also traces the role these societies play in the processes of gender formations and gender performances of the characters. Lastly, the results of the discourse analyses are interpreted

in relation to Butler's and Foucault's theories in question by carrying the discussion in the broader discursive context of *Triton*.

Like Heinlein, Le Guin and Russ, Delany questions traditionally assigned gender roles, heteronormative sexual practices and norms in a futuristic society by turning the established gender preconceptions upside down in *Triton*. For this aim, he dismantles and remodels human body as fluid and mobile. Unlike in *FM*, in *Triton*, not women but a heterosexual man is studied to problematize heterosexual gender roles and sexual relations by constructing a different gender system in this novel. In this aspect, *Triton* can also be considered an attack to an ideology of absolute categories and pure identities as fostered by heteropatriarchal culture, and Delany rejects totalizing discourses which naturalize, essentialize, and hierarchize identity. Delany states that "I don't have a personal vision. I have any number, many of them quite contradictory. I distrust people with only one - especially if it's too complete, and they want to thrust everyone into it. The optic chain represents multiplexity, an awareness of a range of different subject positions and points of view" (qtd. in Tucker 47).

Triton culture, depicted in this novel, reflects the permissiveness, self-expression, sexual adjustment and freedom from cultural inhibitions in the 1970s (Reis 369). Like Joanna Russ, who is a lesbian and feminist activist, Delany, by disclosing his gay identity, provides a great support for the gay/lesbian liberation movement, and his novel is also a challenge to a homophobic culture and state-enforced laws and practices that exclude and suppress people on the margin. In the 1970s, the treatment of the homosexual problem as a personal tragedy, a tale of individual sickness and deviance, was replaced by normalizing logic and social tolerance (Seidman 41). With the birth of group consciousness, gay/lesbian culture had grown immensely in the 1970s. By the early 1970s, lesbians and gays established a public presence with wider visibility and influence. They also appeared in the political arena by challenging an exclusionary heterosexual public sphere. The perception that homosexual figures were outsiders and social threats to the dominant and privileged status of heterosexuality weakened and largely changed, not completely though (Seidman 41-43). In *Triton*, Delany also fosters gay/lesbian normalization.

Since this novel was written later than *SSL* (1961), *LHD* (1969) and *FM* (originally written in 1969 but published in 1975), with the relatively more tolerant, inclusive and permissive attitude adopted towards people of queer genders in the 1970s, Delany could more openly, directly and freely deal with gender issues in *Triton*. Due to the relaxation of gender taboos and restrictions, his discourse is more inclusive in terms of the possibilities available for variations in different subjectivities, genderings and gender performances.

Barbour maintains that Delany successfully suggests a great range of human, social, cultural, psychological and sexual possibilities in *Triton* (57). Furthermore, the identity categories are more mobile and fluid in *Triton*. *FM* and *Triton* offer a wide range of possible femininities and masculinities whereas *SSL* and *LHD* reinforce the norms of heterosexuality even in the alternative gender orientation they offer. The sexual/gender differences move beyond binary into multiplicity in both *FM* and *Triton* although the characters in *LHD* and *SSL* recognize such a possibility but not realize it.

6.1 Samuel Delany and *Trouble on Triton: An Ambiguous Heterotopia*

Samuel Delany is one of the most discussed and influential authors of science fiction. Like Heinlein, Le Guin and Russ, Delany is also identified with the New Wave of science fiction that emerged in the 1960s. He becomes synonymous with the type of science fiction, which calls into question the social realities taken for granted. Delany's fictions of the 70's plays a crucial role in shaping this new tradition. Delany is often referred to as a feminist and as a marginalized queer writer, and has made great contribution to gay and lesbian literature (Barbour 105).

Delany employs science fictional discourse to deal with gender issues which were suppressed, made invisible and unspeakable in his own time. Science fiction, according to Delany, as he suggests in his essay "Shadows", is "a way of casting a language shadow over coherent areas of imaginative space that would otherwise be largely inaccessible" (133-4). He depicts the societies in his fiction by emphasizing the open-endedness of gender coding within both homosexual and heterosexual relationships and plays with multiple versions of heterosexuality, homosexuality, bisexuality and sadomasochism (Attebery 126). He explains that science fiction authors create complete new worlds and culture in their stories which are unreal but possible, including our own world seen in another time or manner. The aim is to break down barriers in thought and so bring about a change in the habitual way of thinking ("TOM" 320; Barbour 171). Moreover, Delany suggests that science fiction has always been for blacks and women among others, and those who are in a marginal position because of their queer identities. He writes science fiction in order to present the concerns of any marginal group since it offers a world where things are different (Tucker 38). Delany destabilizes and reverses a normal/marginal dichotomy by creating characters, who can be regarded as marginal in his own world because of their queer genders, as normal and normal as marginal in *Triton*. As a marginal figure, Delany's private life reflects different expressions and performances of gender as

well. In 1961, as a black man, despite his interest in men, he fathered a child with a young, white girl, Marilyn Hacker, who was herself bisexual.

Samuel Delany draws attention to different gender/sexual possibilities in the pluralistic, to use Delany's own term, multiplex Triton society (Barbour 141). Robert Elliot Fox maintains that Delany "has been devoted throughout his career to a vision of multiplexity, of pluralities of being" (157). In *Triton*, he emphasizes the importance of multiple perspectives, multicolored, multifaceted, and multiplexed lives. In *Triton*, Delany aims to increase pluralism and diversification at all levels of experiences and performances by maximizing opportunities for difference through Triton society on the one hand, and extreme polarization through Earth and Mars on the other hand (Ebert 91-92). Moreover, *Triton* is written as an ambiguous heterotopia. Delany explains that *Triton*, with the subtitle *An Ambiguous Heterotopia*, is written as a reaction to Ursula K. Le Guin's science fiction novel, *The Dispossessed*, whose subtitle is *An Ambiguous Utopia*. He describes *The Dispossessed* as a heteronormative utopia, and criticizes its heteronormativity which he strongly avoids in *Triton* (Golumbia 77).

Delany adapts the term *heterotopia* coined by Michel Foucault to mean "other place" or "a place of differences" (*OT* vii). Foucault's use of the term to refer to spaces outside everyday fixed institutional and social spaces reflects the main characteristics of Triton society as a place of multiplicity and constant change. In *Triton*, Delany also adapts a Foucauldian notion of the *heteroclitite*¹⁷ to "construct a pervasive and uncategorizable irregularity in a given order of an unavoidable resistance to a clearly established regime of Truth [of heterosexuality]" (Golumbia 77). What is more important is that Delany's use of the term, *heterotopia*, refers to the fluidity and ever-changing nature of gender he creates on Triton. He explains that he adopts a major definition of *heterotopia* from its medical meaning as an alternate term for *heterotopy*, a term from physiology: "displacement in position, misplacement. It's the removal of one part or organ from the body and affixing it at another place in or on the body. So is a sex-change" ("TOM" 319). Nilon states that this definition supports the idea that any human behavior is possible since human beings are capable of any behavior (67) regardless of their genders. Within this heterotopia, the emphasis is always on the possibility of possibilities, and plurality and proliferation can be seen in a great variety of characters, their gender choices and practices. Golumbia suggests that the peaceful coexistence of the different types of characters in the social structure of Triton, where every sort of imaginable and several unimaginable behaviors, practices, performances, genders and sexualities is possible, forms the necessary condition of heterotopia (80).

In addition, McHale states that Delany's *Triton*, with its institutions, living arrangements and norms of sexual behavior, are postmodernist (70). Delany uses a chaotic and fragmentary narrative discourse, and his postmodern aestheticism reflects the ontological constitution of his characters. They are characterized by "ontological instability and indeterminacy", and they constantly cross the various ontological and generic boundaries as fragmented, discontinuous, dissolving and multiple gendered/sexual selves (Ebert 91).

6.2 The Structures and Interactions of Triton, Martian and Terran Societies

Triton is set in the year 2112, when human beings inhabit two worlds Earth and Mars, and a number of settled moons including Triton. Delany depicts the interplay between three worlds in this novel in order to explore the intersection between society, culture, gender and sexuality. *Triton* opens with an epigraph from Mary Douglas' "Natural Symbols" which states that "The social body constrains the way the physical body is perceived". Douglas explains that the interaction between the social and the physical makes the "body itself a highly restricted medium of expression" (qtd. in an epigraph to *Triton*). Douglas points to the fact that existing cultural and social norms, and categories have a great impact on how people perceive and construct themselves, their bodies and identities and others. The social, gender and bodily expressions are highly restricted in Martian society Bron, the protagonist in *Triton*, belongs to, which causes him to perceive everything through the lenses of the imposed categories he has internalized.

The primary setting in this novel is Triton, which is the center of human civilization among the outer moons of the solar system. There is a great variety of people who come from other worlds living in Triton. This novel mainly focuses on Bron, who is ideologically constructed as a representative figure of white straight masculinity. Delany creates Mars, Earth and Triton as different worlds, in which different traditions and social practices are at work. By doing so, Delany displays how the discourses, norms and terms existing in the society we live in are just the options selected by the regulative regime, and there are always other alternatives. These worlds are brought together, compared and contrasted in Bron's Martian consciousness but since his perception is binarily formed and limited, he gets confused by the multiplicity in Triton. So, Bron's difficulties in relationships and "sexualisationships" (84) result from the cultural and social differences between Mars and Triton.

Delany depicts Bron's interactions with people of different genders/sexes as embodiments of different cultures on Triton. He interacts with obviously interesting people, including the Spike, Audri, Miriamne, Lawrence and Sam. The Spike, a woman Bron is in love with, is a member of the circle of major thinkers and artists and "by common consensus the most striking of the young playwright/director/producers to emerge at the beginning of the current decade" (5). Audri is Bron's female boss, and Miriamne is an unemployed lesbian. Lawrence is the seventy-seven year old homosexual wise man from South Africa, and lastly, Sam is the handsome black family man and the head of Political Liaison. They are all content, fully adapted to the satellite culture, and socially useful as the new persons that technology makes possible for them to be. On the other hand, Bron, as a representative immigrant, who defines himself as a white heterosexual man at the beginning of the novel, is an ex-Martian gigolo/male prostitute and ends up as a white female but still unhappy and unadjusted.

Triton is a far more libertarian society with its complex urban life than the planets Earth and Mars. The other three novels have been examined from a Foucaultian perspective to find out how regulative and disciplining institutions control and manage the characters and their genderings, and how the existing identity categories are, in fact, the effects of institutions including the family, school, the police, medicine, practices and discourses (*HS* 147). In *Triton*, regulatory institutions do not exist. Although the boundaries of intelligibility are very limited in Gethen in *LHD* and Earth in *SSL* in which restrictive discourses set up exclusionary gender norms by rejecting unintelligible identities, Triton, like Russ' all future female societies, is more liberated with its inclusive discourses that govern the intelligible life. In *Triton* and *FM*, the characters are more tolerant towards differently gendered beings and allow for non-normative sexual practices. Butler states that the culture which maximizes the possibilities for a livable life, minimizes the possibility of unbearable life (*UG* 8). *Triton* and *FM* increase the possibilities of livability for those currently on the sexual margins. The alien other is not considered a threat in both novels while it is so in *LHD* and *SSL*. As has already been noted, although Janet, Jael and Joanna in *FM* manage to survive as uncategorizable in each others' worlds, Estraven in *LHD* and Mike in *SSL* are killed for their subversive acts.

On Triton, no forms of being or doing fall outside the law because it is all-inclusive. Triton is run by sets of committees and individual administrators. All the citizens who vote for different parties are represented in the governmental body since all parties win in the elections. They all serve office simultaneously. There are several sets of laws, and citizens can choose, by vote, which set they want to be bound to. So, the heterosexual

Bron fits into the multiplicity since the borders of intelligibility are wide enough to include any form of gender. As a result, all the characters are liberated to live according to their desires. Furthermore, on Triton, there is no connection with the outside environment which is hostile to diversity and mutability of life inside because of its fixity, stability, unity and restrictiveness.

Delany gives importance to the physical freedom and mobility of people without cultural constraints or harassment or the threat of it on Triton. Moreover, restrictions on the access to professions and public activities are removed on Triton where the emphasis is on subjective inviolability. The aim is always “to try and make the subjective reality of each of its citizens as politically inviolable as possible” (269). Triton society can be characterized by the relativity and mutability of relationships which are continually being deconstructed and restructured in *Triton* (Ebert 98). Prynne, one of Bron’s acquaintances, says, “that anything, to the exclusion of everything else, is a perversion. So, once every six weeks, I go do something different. Just to prove I’m normal” (304). On Triton, normality is defined in terms of inclusivity, pluralism and mobility.

An ecologically integrated technology is also used to improve human existence on Triton. It provides a high degree of self-modification, so that one can change one’s physical appearance, gender, sexual orientation, race and even specific patterns of likes and dislikes as routinely and easily as one might change a hairstyle. So, everyone on Triton can decide on her or his personal utopia. Technology proliferates the possibilities of living, and it constantly pushes people towards the borders of the margins, providing them with fulfillment, and always demanding that they accept differences and changes. Thus, maximizing opportunities for difference is realized through constructive technology, including the regeneration, refixation and sexual conversion clinics. In this far-future society, bodies are worn like clothes and whether to change one’s gender is a decision as simple as to wear or not to wear clothes. The characters see it as a form of cosmetic surgery (263). Sex-change operations can transform people into different genders in six hours’ time. Moreover, on Triton, the body is changed not to *make right* or to *make stable* but to fix gender so that it can be compatible with the desire of the gender performer for the time being since desires are constantly changing, forcing the body to be in a constant process of reformation. Bron is the only character on Triton, who takes the sexual history, preferences and sex-change surgery seriously on Triton.

Most of the characters, including Sam, the Spike and finally Bron, have undergone a refixation treatment. For instance, Sam, a black man now, used to be a white woman, “unhappy, sallow-faced, blonded, blue-eyed waitress” (149). The Spike once became a

man and then later a woman. The Spike maintains that anybody “who is concerned about sexualizationships” and “who doesn't take advantage of technology” to redefine and reconstruct selves and bodies suffers from “pure prejudice, and it is nothing more” (90). Therefore, Triton is a world where people move freely and easily from one form of being and body to another, and any kind of life style is allowed. The fact that people shift from day to day indicates the variety of individual choices in every area of living. Indeed, the freedom to choose one's lifestyle and to change it at will is legally guaranteed. On Triton, Bron meets people of different hair styles and colors, members of different religions, people of different dressing styles ranging from complete nakedness to full costumes and masks with or without decorations and body paint.

Even the physical environment in the city is designed to respond to the different choices and preferences of the people. The society breaks apart into tribes of people, and is described by communal life. Most people live in communes or co-ops which are into different sections in the city, and people have freedom to live in a co-op according to their gender preferences and choices. There are different co-ops such as straight, gay, mixed, or single, all-male or all-women nonspecified on Triton: “If you're gay, you find a gay co-operative; if you're straight, you go find yourself one of the male/female co-operatives where everything is all *gemUtlichkeit*¹⁸ and community consciousness; and there's every combination in between” (117). Two fifths of the citizens live in mixed co-ops in an irregular combination of men and women with different sexual preferences; one fifth live in family communes; and the rest in nonspecified single-sex co-ops or specified single-sex arrangements such as a gay co-op. Bron and Lawrence live in the same nonspecified all-men co-op which is called Serpent's House, where there are men of a variety of sexual preferences. When Bron came to Triton from Mars, he lived in various different co-ops since he was totally confused, not knowing what he was and where he belonged. Before he moved to Serpent's House, he lived in the mixed-sex co-ops, but found them too tedious and too annoying to bear since in most of these co-ops, sex was overt and encouraged and insistently integrated with all aspects of co-operative life (66-7). The Spike, along with Miriamne, lives in the unlicensed sector of the city, and Audri lives in an all-women co-op. Some citizens even participate in a variety of lifestyles simultaneously, like Sam, who lives in an all-male non-specific co-op with Bron and Lawrence part of the time while being part of “a thriving-family commune”, and living other ways on the other satellites and Mars (31-33). The division of the physical setting can also be seen in smaller units such as bars and restaurants. The night club Bron goes to has different parts to meet the desires and expectations of the customers: “One for the ones who want to approach; and then one for

the people who want to be approached; then one for the people who wouldn't *mind* being approached [...] free range, where, indeed, a plurality of the reasonable and happy women and men in the place had gathered" (305- 306).

On Triton, one can choose to live a regulated, structured life or live in the area of the city that is called the unlicensed section (u-l), in which there are no regulations and laws. It is a place where anything may happen to "release any social frustrations and fulfill a complex range of functions in the cities, psychological, political and economic ecology" (9). In the u-l one can make any kind of contacts one wants, and people accept any kind of sexual and non-sexual eccentricities. Delany emphasizes that the unlicensed sector where anything is possible and allowable is safer than the rest (10). Although governed by an elected board, a representative government has virtually no power to regulate private behavior, and the people on Triton generally follow unstructured lives.

On the other hand, the descriptions of Mars and Earth in *Triton* continually reveal the socio-economic, political and cultural differences between Mars, Earth and Triton. The Earth and Mars represent the traditional social norms creating contrast with the liberatory structure of Triton. Bron's society, Mars, is physically furthest from Triton, and therefore furthest from it in political and cultural development as well. On Mars, only two of the presidents were female, and male prostitution were made legal by one of them, who also excluded the term "man-made" from most languages of Earth and Mars. On the other hand, on Earth marriage is legal, female prostitution is government-licensed in most places, and male prostitution is prohibited but exists. Both on Mars and Earth, the centralized power that is exerted by the disciplining institutions regulate the social life, sexual practices and desires. Earth is still based on strict identity categories. In this world, uniformity, homogeneity and conformity are valued rather than difference and multiplicity. The Spike observes that Terran people lack diversity, and the life is unvarying: "I think the oddest thing I've noticed, in the two days I've been here, is that they're *all* so much *like* all the earthies I've known before!" (184). Bron also observes "the three basic styles [worn on Earth], one was apparently reserved for women, the other for men, and, the third for young people and/or anyone who seemed to be involved in physical work" (157). This inflexible dress code also reflects a conservative society rigidly stratified by laws and creates contrast to Triton society where there is no dress code.

6.3 Gender/Sex on Triton, Earth and Mars

The issue of gender is at the core of *Triton*, and matters of sexual politics are very prominent in it. Delany creates a postmodernist discursive space in which all gender and sexual identities are denaturalized. Nancy Duncan, in her introduction to *Body Space*, describes postmodern space as a genderless, ungendered, fluid and transgressed space (3-4). Similarly, Delany creates Triton as a queer space, a site of cultural resistance against heterosexist norms through the postmodern notion of a subject that is in process, continually creating itself, fabricating its self-understanding, and therefore undergoing constant change (Ferguson 119). He offers different discourses and discussions about gender, identity and sexual politics in a dialogic relation by creating characters of different genders, each of whom serves as a mouthpiece for distinct gender ideologies. Bron, for instance, represents sexism and monosexism as the last old-mindset sexist in this heterotopic future.

Anne Fausto-Sterling's gender continuum theory sheds light on the multiplicity of gender on Triton. She points out that "biologically speaking, there are many gradations running from female to male [...] sex is a vast, infinitely malleable continuum that defies the constraints of [...] categories" (21). People on Triton fall into the wide continuum of gender formations in which there is no pure, essential maleness or femaleness. Hence, Triton society presents potential for a multiplicity of gendered/sexed identities and expressions, including a greater diversity of masculinities and femininities, which are unfixed to the body. So, gender, sexuality and bodies are dynamic, fluidly experienced and articulated, rather than static, immutable and separate categories. Delany, like Russ, foregrounds the idea of *becoming* rather than portraying the closed and fixed act of *being*.

The Spike provides detailed information about the sexualization in Triton society for Bron since he, as a Martian, is not even familiar with some existing genders on Triton like homophilic: "I've always thought the division we use out here of humanity into forty or fifty basic sexes, falling loosely into nine categories, four hemophilic, [...] the other five are heterophilic [...] Homophilic means no matter who or what you like to screw, you prefer to live and have friends primarily from your own sex" (117). In Triton society, three out of every five people are bisexual; one out of five is gay; one out of nine is Sado-Masochist: one out of eight, a fetishist.

Triton goes beyond sexual permissiveness and depicts polymorphousness of sexual relationships (Fox 51). Delany transcends the limitations imposed on gender by making fluid what is normally static, and "Blurring of distinctions is both a technique and a theme"

in the novel (Sallis 48). Delany creates queer gender identities with marginalized genders and sexualities. The number of available subject identities and life choices along with the existing gender categories are proliferated to such a great extent that distinctions between fixed genders get blurred and meaningless on Triton. Chan states that “We are meant to understand the social fabric of *Triton* as a field of unlimited subject positions and infinite choice” (191). For Foucault, the binary organization of power, including that based on strict gender polarities, can be subverted and dissipated through a multiplication of productive and strategic forms of power configurations and the proliferation to a point where binary oppositions become meaningless in a context where multiple differences abound (*HS* 154). This is the case in Triton society. Ives maintains that terms such as straight and gay, hetero and homo/hommo, are no longer adequate for these multi-layered, postmodern sexual identities (33). No form of any single sexuality is privileged here.

Since sex changes are commonplace, Triton is free of gender roles, assigned gender identifications and sexual prejudices. In other words, gender no longer determines social roles in this society. So, Delany deconstructs the “institutionally rigid” concept of sex, wherein men and women must remain in their “divinely ordained” roles (Fox 51). As a consequence, it is impossible to be masculine or feminine on Triton. Delany’s conception of gender in *Triton* is very similar to Butler’s postmodern notion of gender. Butler also claims that it is unacceptable to think gender and sex are mutually distinct, and only males can be men and females women (*JBR* 178). Gawron, in her introduction to *Triton* states that “this freedom of movement between categories [...] is essential to the continuation of the Tritonian order of differences” (8). As Lawrence, the Spike and Sam tell Bron, everybody is a ‘type’ on Triton (6, 79, 143), and it allows its citizens to be many types and to change types; more roles are available to them than on Mars or Earth.

Triton society removes gender stereotypes and the limits imposed by these stereotypes. The traditional social construction of fatherhood and motherhood is deconstructed in the novel. For instance, the stereotypical assumptions that *fathers are not very suited to caring activities, children must stay with their mother, women are made to be wives and mothers, women are fulfilled when they become mothers, rational, dynamic and stronger men must support their family*, are completely abandoned. Four out of five women on Triton choose not to have children. Since motherhood was considered a traditional patriarchal conception of the women which leads to their imprisonment in the house as a form of servitude, especially in the 1970s (Esber 73), it is assigned to different genders. On Triton, there are fathers who take care of their children without mothers, and there are mothers who look after their children without fathers. So, parenting is shared by

all the members of a family, and multiple parenting is common, men can suckle infants if they so choose. Born on Mars, Bron has only two parents while the Spike, born in the Satellite, has nine. Moreover, people of different genders can marry each other on Triton.

In this novel, Delany attacks the white male subjectivity as personified by Bron, and foregrounds its inadequacy. As Jackson points out that Bron's "archaic presumption of the centrality of his straight, white, male subjectivity is hegemonic in the reader's world" but it is marginal on Triton (103-104). Delany states that "[On Triton], a certain masculine psychology, treated as a social object, is analyzed down into its conflicting elements until it can no longer be radically distinguished from a certain 'femininity' that men begin by defining and distinguishing as wholly apart from and supplementary to the masculine" ("Interview" 42).

In addition, Butler's theory of parodic repetitions of gender appears to be on display in the novel (*GT* 176). As Edward K. Chan has observed, the characters in the novel are all in some form of 'drag' or 'costume' in Butlerian terms (*BTM* 128). Chan acknowledges that the novel can be read as asserting the performativity of identities: "racial and gender differences are really optional, cosmetic issues; they are flattened" (198). In addition to refixation surgery, the micro-theatre, which the Spike produces, plays an important role in reframing gender as a drag or costume. Freedman maintains that the microtheatre which produces brief and intense dramatic performances, performed by surprise for single individuals, with its racial and sexual flexibility, can become a site of inscription (23). The Spike's micro-theater performances are designed to inspire novel ways of perception and (self-) recognition. One critic on Triton states that "Her works do not so much begin and end; rather, they suddenly push familiar objects, emotions, and actions, for often as little as a minute or less, into dazzling, surreal luminescence" (50). What the Spike and her friends try to do is to lead "people gently into a single moment of verbal and spatial disorientation [for] a freeing [experience]" (89). Bron admits that he sometimes has difficulty with the Spike in deciding what is real and what theater is (88). However, the Spike draws attention to the performative nature of our lives: "all theater is reality. *And* all reality is ... theater!" (88).

On Triton, the naming system is also different. Those who are referred to as 'e[nforcement]-girls' are as often male as female. Names do not indicate genders, and so, names like Windy, John, Gene, Sam or Bron are not essentially male or female but may be used by people of different genders. Like gender and sex, names are also not fixed but changeable, and surnames which indicate one's blood-tie and a sense of belongingness are not commonly used or not in the way they are used on Earth or Mars. Last names are not

passed down paternally on Triton. On Mars where Bron comes from, it passes either maternally or paternally. He has his father's last name, Helstrom, which is an indication of his patriarchal upbringing. On Triton, people have the freedom to choose any last name they want. Moreover, names are given to people not at birth but at around 10.

Moreover, Delany also draws attention to the interplay between language and gender formation in a discourse in this novel. He states that the narrative codes embedded in a cultural discourse are themselves coded to exclude certain kinds of experience and subjectivities that must remain outside of language ("APD" 138-140). In *Triton*, he recovers the unspeakable through the subversion of the discourses that exclude. Delany explores the constructedness of the gender along the axis of language by pointing to the constructed nature of discourse. On Triton, although it is stated that there is a great number of different genders, all the people are referred to as either man or woman without making any distinction between people of different genders. It is because Delany wants to show the limitation of the patriarchally formed language which does not allow for the expression of the existing genders on the margin since they remain outside the acceptable categories. These identities are oppressed by the history that has not acknowledged them, and are repressed by the language that does not represent them (140). The same language denies the articulation of multiple versions of maleness and femaleness in order to enforce heterosexual norms.

Yet, Delany reflects the post-sexist culture of Triton at the linguistic level. That is, fluidity of gender is revealed in the language. Delany, after showing Bron on the brink of his operation, informs the reader of the completion of the operation by shifting to the use of the feminine pronoun: "The drugs they gave her made her feel like hell" (243). He handles this matter even more skillfully in Appendix B, by switching pronouns within the same sentence to accommodate Ashima's own sex change. Ashima is a character who is not seen as a physical person but is referred to several times in the novel: "Two months after his arrival he became a woman, moved again to Lux [...]: it was here she first met Blondel" (50). Later, Ashima reverses the situation, and Delany alters his usage accordingly: "she had again become a man [...] he emerged [...] frail, blind" (355). This careful attention to language is partly demanded by the complex situations Delany creates for his characters and the fluidity in their gender identities.

6.4 Transitivity Analyses of Discourses Regarding the Gender Constructions of the Characters in *Trouble on Triton: An Ambiguous Heterotopia*

The critical discourse analyses in this chapter focus on the language used by the third person narrator and by the characters in their reported direct dialogues which describe relationships between Bron and other characters, to examine how Bron and other characters construct themselves and each other in their interactions, and how different societies have impacts on their constitutions. Since Bron is the central character, and the story is presented mostly through his consciousness, the narrator does not include any relationship between other characters which Bron is not involved in.

6.4.1 Transitivity Analyses of Discourses regarding the Gender Construction of Bron

Delany deconstructs the centrality of male subjectivity as a source of knowledge, guidance and wisdom by creating a male character whose self deceptions and misrecognitions, limitations and unreliability as a perceiver are apparent. In *Triton*, the perspective is limited to Bron's point of view and the reader is provided with descriptions of Triton society only through his eyes but Bron is recognized not only as unreliable but also as seriously unable to comprehend the world in which he lives (Golumbia 78-79). Bron is self-absorbed and an un-self-aware man who is completely unable to be happy. He often lacks insight about himself and others, and he constantly lies (280, 301); he rationalizes his actions and emotions (76, 115); he seems he does not know what he wants (122) in most cases. Bron is a kind of anti-hero. His behavior is habitually "hot, intense, limited, pretentious, overly personal, boring, irrelevant and ultimately alienating" (Fox 50). He is an essentially amoral man in an essentially moral society (Freedman, 19). Moreover, through Bron, male's active role, aggression and assertiveness in heterosexual sexual intercours are turned upside down.

The novel begins with Bron returning home from his job as a metalogician and looking through the crowd of people to see if anyone else is as reasonably happy as he is (1). In the opening of the novel, Bron is introduced to the reader in the third person pronoun, 'he' (1). Thus, he lacks narratorial voice, and his voice can be heard only through the mediation of the limited omniscient 3rd person narrator. He is constructed mostly as an actor performing material-action-intention processes at the beginning of the novel.

Text 1: Bron is constructed by the narrator at the beginning of the novel

He [B-act] had been living [B-mat-act-int] at the men's co-op (Serpent's House) six months now. This one had been working out well. So, at four o'clock, as he [act] strolled [mat-act-int] from the hegemony lobby onto the crowded Plaza of Light ([...]), he [B-se] decided [ment-cog] to [B-bgd act] walk [mat-act-int] home.

He [B-se] thought [B-ment-cog]: I [B-ide] am [rel] a reasonably happy man [idr]. The sensory shield (he [act] looked [mat-act-int] up Big as the city) swirled pink, orange, gold. Cut round, as if by a giant cookie-cutter, a preposterously turquoise Neptune was rising. Pleasant? Very. He [act] ambled [mat-act-int] in the bolstered gravity, among ten thousand fellows. Tethys? ([...]). Not a big one, when you thought about places that were; and he [act] had lived [mat-act-int] in a couple. He [B-se] wondered [B-ment-cog] suddenly: Is it just that I [B-cr] am [rel] happily reasonable [att]? And [B-spd br] smiled [bl], [B-spd act] pushing [mat-act-int] through the crowd. And [B-spd se] wondered [ment-cog] how different [att] that made [rel] him [B-cr] from those around. I [act] can't (he [act] stepped [mat-act-int] from the curb) look [t/mat-act-int-neg] at *every* one [gl]. (1)

The text above consists of 19 processes, 11 of which are material-action-intention processes. Bron performs 10 material processes, which describe mostly his bodily movements such as walking and stepping in the street. So, rather than practicing actions of assertiveness, he seems to be capable of only moving his physical body. Only one of his actions receives a goal; so, he directs his action to an external existence only in one material process, which also reveals his passivity and his lack of control over his environment. Moreover, in 3 processes, he is excluded as a performer through suppression, which undermines his agency. Mental processes come in the second place, and he performs 4 mental-cognition processes, which create the impression that he is a passive thinker with no capacity to put his thoughts into action. These processes reflect his difficulty to define himself in this society. Bron is described in three relational processes, in two of which Bron describes himself as reasonably happy, which, in fact, is not true. His other relational process indicates his difference from the other people around, which causes him to feel out of place. So, in relational processes, Bron avoids depersonalization, and he personalizes himself through differentiation and specification.

The construction of Bron with the predominance of material processes in the opening of the novel is misleading as it presents Bron with active agency. However, in most parts of the novel, he lacks control over himself, other people and his environment. Since Delany aims to destabilize conventional notions of masculinity, his linguistic choices for Bron's representation reveals his lack of so-called male strength and assertiveness most of the time in spite of his overemphasis on maleness and masculinity. On the contrary, he is usually in need of somebody to direct, control and love him. Therefore, rather than acting he assumes the position of the affected participant who receives the other characters' actions. Like Mike in *SSL* and Ai in *LHD*, he, as a stranger, in a strange land, is constructed

in a vulnerable position at the beginning of the novel. Both Genly Ai and Bron, as heterosexually gendered, get confused and frustrated when other people around act beyond the established gender norms of heterosexuality because they want to maintain their imposed coherent and stable gender identities in these strange worlds, too. This produces distress, maladaptation and suffering for both characters. For this reason, Bron, though the civilization of Triton offers everything that he could reasonably want, is unhappy with his life, out of harmony with those around him. The first diagnosis of the Spike about the hopelessly conservative Bron is that he is “a confused person” (14). Ebert describes Bron as a “flat, psychologically colorless stereotype, a caricature of the 70’s white unregenerate male chauvinist - who is unable to adapt to the permutations and multiplexities of technotopia”¹⁹ (103). Similarly, Moylan calls Bron as a “misfit in utopia” (248), and he behaves consistently as a macho male-sexist in Triton culture.

The following text illustrates Bron’s linguistic construction better in the overall discourse of the novel. Bron is outside again, walking in the crowd.

Text 2: Bron is constructed by the narrator in the following part of the novel

Bron's jaw [act/body part] tightened [mat-event]. The mask slipped further down, so that the thought came brutally as pain, and, with it, he [B-act] swung [t/mat-act-int] his cloak [gl] across his shoulder and [bgd-act] hurried [mat-act-int] on - had anyone tried to meet his eyes [B-gl/body part], with gaze friendly, provocative, hostile, or indifferent, he [B-sa] would not have been able to tell [B-vl-neg], since all but the very shortest in the crowd were now, muzzily, decapitated.

But if you want help that badly (bitterly he [br] ground [bl] his teeth [gl/body part] as someone brushed his shoulder [B-gl]; he [act] jerked [mat-act-int] away, [b-act] knocking [mat-sup] into someone else's) and you still can't get it, the only thing to take your mind off the need is to help someone else - which revelation [phe], since it was one of the rare times he [se] 'd ever had [ment-cog] it, brought him [b-gl] up short in the middle of the Plaza.

He [act] stood [mat-act-int], [bgd br] blinking [bl]: two people in succession bumped his left shoulder [B-gl/body part]; one person stumbled against his right [B-gl/body part]. When he [act] stumbled [mat-sup], someone else hit him [B-gl] on the rebound and said: "Hey, [spd br] watch [bl], will you? Where do you [se] think [ment-cog] you are?"

And he [act] still stood [mat-act-int], still [bgd br] blinking [bl], in the half-veiled dark. Somebody else stumbled against him [B-rp] (110).

Unlike the portrayal of Bron as an actor in the opening of the novel, Bron is mostly described as the receiver of actions carried out by people around him in this text. This is the foregrounded linguistic patterns repeated all through the novel in his discursive representation in order to reinforce the image of passivated, weak, dependent male subjectivity. This reified image creates direct contrast to heteropatriarchal images of maleness as strong, independent and aggressive. In 8 material processes, he is involved in, he appears as an active performer in 4 processes and in only one of them, he can direct his action to a goal which is his own cloth. Two of his material processes are supervision

processes, over which he has no control, and his body assumes an actor position in one material-event process. Bron also appears as a behavior twice. He is excluded as a backgrounded actor twice and once as a suppressed behavior. His exclusion as an agent in three processes also weakens his power as a subject. In addition, Bron is passivated through subjection in 8 goal positions. Although he cannot exert power on anything or anybody but himself, he is exposed to the actions of other people around him in 8 material processes. This demonstrates his lack of power to resist the outside forces exerted on him. His only verbal process is grammatically negated. His failure to express himself orally indicates his passive position. His two mental processes are not made prominent and so not relevant for our analysis here.

When Bron gains voice and comes into contact with other characters, he predominantly describes himself as a senser in mental processes, mostly mental processes of reaction rather than cognition, including “want”, “feel” and “believe”. His description of himself with such a high frequency of mental processes both in the text below and also in the broader context of the novel shatters stereotypical male images which portray man as active, dominant, strong-minded, self-assured and self-confident, as fostered by heteropatriarchal cultures. The following passage depicts his interaction with the Spike.

Text 3: Bron constructs himself as ‘I’ (*‘She’ refers to the Spike*)

"She [s-act] gave [s-mat-act-int/t] me [b-rp] one of the most marvelous experiences of my life [gl]. At first I [b-se] only thought [b-ment-cog] she [s-act]'d lead [mat-act-int/t] me [b-gl] to it. Then suddenly I [b-se] found out [b-ment-cog] she [s-se]'d conceived [s-ment-cog], [s-bgd-act] created [s-mat-act-int], [s-bgd-act] produced [s-mat-act-int], and [s-bgd-act] directed [s-mat-act-int]. . . She [s-act] took [s-mat-act-int/t] my hand [b-gl-body part], you see. She [s-act] took [s-mat-act-int/t] my hand [b-gl-body part] and [s-bgd-act] led [s-mat-act-int/t] me [b-gl]-" (45)

Bron [b-act] relocked [b-mat-act-int/t] his hands [b-gl-his body part] between his knees. "Well, that's the type [s-ide] she [s-idr] is [s-rel]. Anyway, there we [s&b-id] were [s&b-rel] at the restaurant [s-b-idr] [...] And I [b-se] just felt [b-ment-react] I [b-br] needed [b-bl] something - not sex: something *more* than that, some sort of ... I [b-se] don't know [b-ment-cog-neg]: support. Friendship, warmth, compassion - though believe me [b-phe], once she [s-se] got [s-ment-internalized-cog] the slightest inkling [phe] I [b-se] *did* want [b-ment-react] something more than sex, she [s-se] decided [j-ment-cog] sex was out as well. From then on it was just a big flat nothing. I [b-sa] mean [b-vl], I [b-sa] *couldn't* talk [neg-b-vl] about what had happened to me [b-rp]. What I [b-idr] d been [b-rel] through it was just too dangerous. But she [s-pssr] didn't even have [neg-s-rel] a clue that anything was even wrong. There was just no understanding at all [...] They [f-se] don't understand [f-ment-cog-neg]. They [f-se] can't understand [ment-cog-neg]. Men [m-act] just have to go through [m-ment-per] it alone." (256).

When he talks about his interaction with the Spike, Bron positions himself only once in a material process in which he acts upon his own body as a goal. On the other hand, he describes the Spike as an active actor of 8 material-action-intention processes, and he is passivated through subjection as a goal of the Spike's actions five times. Bron is also

passivated in a position of a recipient twice, one of which receives the Spike's action and once as a phenomenon of the Spike's mental process. The large number of occurrences of the affected participant role in his linguistic representation reveals his incapability for action and his vulnerable position for being open to external forces. In addition, one of Bron's two verbal processes is not realized. As in the previous text, he does not have the capacity to articulate his ideas and feelings.

Out of 11 mental processes in the passage, Bron carries out 5 processes, and one of his processes is grammatically negated, although the Spike is described through mental processes three times by Bron. It is interesting to note that like the other docilized heteropatriarchal male characters including Ben, Jubal in *SSL* and Ai in *LHD*, Bron also presents females in two negated mental-cognitive processes, which discloses his prejudice that females lack cognitive abilities. Several times in the novel, Bron insists that women are incapable of understanding men: "They don't understand", "I said faggots didn't understand" several times on different occasions: "They don't understand about *men* - I mean ordinary, heterosexual men. They can't. It's just a logical impossibility. I'm a logician and I know" (252). Moreover, in one relational process, Bron depersonalizes the Spike through categorization by depriving her of individuality. Although he lives in a society where personalization and individualization are of great significance, he has a tendency to impersonalize people, especially women. This linguistic pattern has emerged as a foregrounded choice employed in the patriarchal representation of females both in *SSL* and *FM* as well. Yet, the transitivity analysis of the text above shows that Bron situates the Spike in a more active position with agency and control over her environment and himself.

6.4.2 A Transitivity Analysis of Discourse Regarding the Gender Construction of the Spike

After Bron, the narrator introduces the Spike to the reader. When the Spike appears for the first time in the novel, she is constructed with an indefinite article "a woman", in obvious contrast to the definite article in front of her name. The definite article "the" is ideologically significant, and Delany seems to want to strengthen the female subjectivity which is suppressed in heteropatriarchal culture. Moreover, she is described in terms of her physical appearance: "A woman in dark slacks and boots, with gold nails and eyes and a short cape that did not cover her breasts, was hurrying after him" (11). The description of females in relation to their bodies is employed by Heinlein in *SSL* for his female characters, and Russ also represents Jeannine in terms of her body in order to reflect the

heterosexual images of women. The Spike is left unidentified until Bron linguistically gives her a chance to emerge with an individual identity. So, her name is pronounced in the novel after her interaction with Bron. Therefore, the Spike is described and referred to only in relation to and by means of Bron. The Spike is constructed as a victimized woman who is exposed to male violence, and she is attacked by “a big, dirty guy with a scarred, swollen, and dirty face” with no apparent reason (111). However, in the following text, there is no significant difference between the numbers of material processes the Spike and her victimizer perform.

Text: The Spike is constructed by the narrator

The woman [s-ide] was [s-rel] only six feet [s-idr] off when the man [m-ide] [m-phe] - she [s-se] hadn't realized [s-neg-ment-cog] - was [m-rel] behind her [...] He [m-act] overtook [m-mat-act-int/t] her [s-gl], [m-bgd act] spun [m-mat-act-int/t] her back [s-body part-gl] by the shoulder and [m-bgd act] socked [m-mat-act-int/t] her [s-gl] in the jaw. She [s-act] clutched [s-mat-act-int/t] her face [s-body part-gl], [s-bgd-act] staggered [s-mat-act-int] into the rail and, mostly to [s-bgd act] avoid [s-mat-act-int/t] the next blow [gl] that glanced off her ear [s-body-gl], [s-bgd act] pitched [s-mat-act-int] to her knees [s-rp-body part], [s-bgd act] catching [s-mat-act-int/t] herself [s-gl] on her hands. [...] The man [m-sa] bellowed [m-vl], "You [s-act] leave [s-t/mat-act-int] him [b-gl]" [m-bgd act] jabbing [m-mat-act-int/t] at Bron [b-gl] with three, thick fingers, each with a black, metal ring-" alone, you [s-se] hear [s-ment] ? You just [s-act] leave [s-t/mat-act-int] him [b-gl] alone, sister! Okay, brother-" which apparently meant Bron, though the man [m-act] didn't really look away [m-mat-act-int-neg] from the top of the woman's blonde head-"she [s-act] won't bother [s-t/mat-act-int-neg] you any more." (12).

The Spike carries out more material processes than both the man and Bron with 8 processes in total, and she is represented as an actor in one negated process. On the other hand, the man performs 5 material processes. In 3 processes the Spike appears as an actor, the man tells the Spike what to do or not to do. In her other 3 material processes in which she acts as an actor, her action is directed to her own body. So, her action goes back to her. The Spike is described with no control over external existences but herself. Moreover, she is victimized by the male physical power, and she is positioned as a goal of his actions 5 times while the man is acted upon or passivated in none of these processes. Besides, in 4 material processes, her agency is linguistically excluded while the man appears as a backgrounded actor in 3 material processes. There are 2 mental processes, one of which is grammatically negated, with the Spike as a senser. This indicates her lack of ability to perceive the events happening to her. The man performs as a sayer in one verbal process, and they are described in one relational process. The numbers of verbal and relational processes are not stylistically meaningful. The Spike is drawn as physically weak and oppressed by the violence of the opposite sex. It is remarkable that Bron is also involved in this scene, and he is situated as the one who is saved from the Spike by his male rescuer,

who addresses Bron as brother after beating the Spike and giving her a warning not to disturb Bron: “Okay, brother. I did my part. You're on your own, now” (12). So, along with the Spike, Bron is also portrayed as a weak character who is not capable of protecting himself and who needs to be saved by another male character. It is an interesting scene where Bron’s male agency is undermined by another male figure who assumes the role of the rescuer. Here Delany reverses the traditional romance plot in which the heroine who is in trouble as being weak and dependent, is rescued by a male hero.

6.4.3 Transitivity Analyses of Discourses regarding the Gender Construction of Bron in His Relation with the Female Characters

That Delany opens up new subjectivities for his male and female characters can be seen clearly in Mike’s relation with the female characters. Like Heinlein, Le Guin and Russ, Delany also aims to subvert the traditionally assigned gender roles and attributes and deconstructs gender opposite binaries which situate women as passive and weak, and men as active, strong. In the first interaction between the Spike and Bron, the Spike is described as a more active agent, more in control of her environment and herself, her body and her relationship with Bron, performing more material processes. The Spike is more dynamic and dominant, leading Bron, taking decisions concerning where they go, when they meet, and what they do together in this relationship. Bron is seen as either following her or thinking about why he is following her: “Her hand closed on his. ‘Then come.’ They walked by the railing [...] She led him down some steps” (113-115). Delany deconstructs and weakens heterosexual male agency, power and authority while empowering female agency. As can be seen in the following texts, the Spike’s subjectivity and agency are linguistically strengthened with a high number of material processes while Bron is linguistically passivated through the predominance of mental processes and affected participant roles in his construction.

Text 1: The interaction between Bron and the Spike

[s-bgd act] Still holding [s-mat-act-int/t] his hand [b-body part-gl] , she [s-act] moved [s-mat-act-int] ahead. Suddenly, she [s-act] looked [s-mat-act-int] back, and [s-bgd sa] whispered [s-vl]: "[b-ini] Let me [s-act] help [s-mat-act-int/t] you [b-gl]! [b-ini] Let me [s-act] take [s-mat-act-int/t] you [b-gl]! [b-ass] Let me [s-attr] make [b-rel] you [b-cr] whole [b-att]!"
"Huh?"

She [s-ac] raised [s-mat-act-int/t] gloved forefinger [s-body part-gl] against the veils before her lips. " [b-spd act] Come [b-mat-act-int] with me. [b-spd act] Follow [b-mat-act-int] close. [b-spd act] Do [b-mat-act-int/t] what I [s-act] do [s-mat-act-int/t]. Exactly. But [b-spd sa] on no account speak [b-neg-vl]!"

"What do you ... I"

But she [s-sa] *shhhhed* [s-vl] him [b-rv] again, [s-bgd act] released [s-mat-act-int/t] his hand [b-body part-gl] , and, in waves of white, [s-bgd act] darted [s-mat-act-int] down the steps beside them. In waves of black, he [b-act] followed [b-mat-act-int/t] her [s-gl]. She [s-act] crossed [s-mat-act-int/t] a cindery stretch and, immediately, [s-bgd act] hurried up [s-mat-act-int] a badly repaired stairway between walls scarcely wide enough for his shoulders [...]

"Shall we [s & b-act] take [s&b-mat-act-int] a walk ... ?" She [s-act] held out [s-mat-act-int/t] her hand [s-body part-gl], then [s-bgd act] frowned [s-mat-act-int]. "Or am [s-rel] I [s-cr] being presumptuous [att] [s-bgd se] presuming [s-ment-cog] you [b-act] came [b-mat-act-int] to [b-bgd act] see [b-mat-act-int/t] *me* [s-gl]?"

"I [b-act]... came [b-mat-act-int] to [b-bgd act] see [b-mat-act-int/t] you [s-gl]."

"Well, thank you." Her hand [s-act-body part] closed [s-mat-act-int/t] on his [b-rp]. "Then [b-bgd act] come [b-mat-act-int]." They [s&b-act] walked [s&b-mat-act-int] by the railing. He [b-sa] asked [b-vl]: "Was Fred part of your theater piece too? That whole, opening gambit when you [s-act] first froze [s-mat-act-int/t] me [b-gl] in-" which was ice farmer slang that had passed, by way of the ice opera, into general use: but, a moment out, as he [b-se] recalled [b-ment-cog] her origin [s-phe], it seemed an affectation, and he [b-se] wished [b-ment-react] the phrase back [phe].

"Ab ... !" She [s-br] smiled [s-bl] at him [b-rp]. "And who's to say where life ceases and theater begins--" "Come on," he [b-sa] said [b-vl] roughly, his own hesitation gone before her mild mocking. So she [s-sa] said [s-verbal]: "Fred?" And [s-spd act] shrugged [s-mat-act-int]. "Before that afternoon, I'd [s-se] never seen [s-ment-per] him [phe] before in my life."

"Then why were you [s-sa] talking [s-verbal] to him here?"

"Well, because ..." She [s-act] led [s-mat-act-int/t] him [b-gl] down some steps [...]

Bron [b-act] was about to release [b-neg-mat-act-int/t] her hand [s-body part-gl], but suddenly she [s-br] smiled [s-bl] at him [b-rp]. "And what brings you [b-gl] here, [b-bgd act] interrupting [b-mat-act-int/t] my theoretical reveries on your person and personality with, as it were, the real thing?"

He [b-se] wanted [b-ment-react] to [b-bgd sa] say [b-vl]: I came to tell you that no matter what that crazed lesbian says, I am *not* responsible for her losing her job---no matter *what* kind of louse she thinks I am! [verbiage] "I [b-act] came [b-mat-act-int] to [s-bgd se] find out [b-ment-cog] about you [s-phe], who you [s-side] were [s-rel] and what you [s-side] were [s-rel]."

The Spike [s-br] smiled [s-bl] up from under lowered brows. "All masked and veiled and swathed about in shadowy ceremonies? That's romantic!" They [s&b-act] entered [s&b-mat-act-int] an even narrower alley - were, he [b-se] realized [b-ment-cog], actually inside. "Just a moment-" She [s-act] stopped [s-mat-act-int] in front of what was, he [b-se] recognized [b-ment-cog], her co-op room door [phe]-"and we [b&s-se] 'll see [b&s-ment-per] what I [s-se] can come up with [s-ment-cog] to [s-bgd act] aid [s-mat-act-int/t] you [b-gl] in your quest. Out in a minute," and she [s-act] was gone [s-mat-act-int] inside: the door clicked closed.

Over the next six minutes, Bron [b-se] listened [b-ment-per] to drawers sliding, cupboard doors clacking-something overturned; a man's voice (Windy's?) protested gruffly; a guitar tinkled; the same man laughed; more drawers; then her own voice saying in the midst of a giggle (that [ini] made him [b-act] sway [b-mat-sup] back from the door, then [b-bgd act] touch [b-mat-act-int/t] it [gl], then [b- bgd ini] let his gloved fingers [b-body part-act] fall [b-mat-event] again, still moving), "Come on now, come on! Cut it out! Cut it out now---don't spoil my entrance ... !" Then silence for a dozen breaths.

The door opened; she [s-act] slipped [s-mat-act-int] out; the door clicked to behind. She [s-act] wore [s-mat-act-int/t] white gloves [gl]. She [s-act] wore [s-mat-act-int/t] white boots [gl] [...] The Spike's other hand [s-body part-act] came up [s-mat-ev] to [s-bgd act] take [s-mat-act-int/t] Bron's [b-gl/ body part]; his eyes [b-act/body part] came [b-mat-ev] back to [b-bgd se] see [b-ment-per] them [gl], one bare with colored nails, three gloved (two in white, one in black). "[b-bgd act] Come [b-mat-act-int]," she [s-sa] said [s-vl], softly. "[b- bgd ini] Let me [s-act] take [s-mat-act-int/t] you [b-gl]". [...]

Later, whenever he [b-se] reviewed [b-ment-cog] those first three encounters [phe], this [phe] was the one he [b-se] remembered [b-ment-cog] most clearly; and was the one that, in memory, most disappointed. Exactly why he [b- cr] was [rel] disappointed [att], however, he [b-sa] could never say [neg-b-vl]. They [s&b-act] did return [s&b-mat-act-int] to the co-op; she [s-act] had put [s-mat-act-int/t] her arm [s-body part-gl] around his shoulder [b-rp], their capes had rustled together; [s-bgd act] bending [s-mat-act-int/t] toward him [b-rp], as they [s&b-act] walked [s&b-

mat-act-int] through the streets [...] She [s-act] had gone on [s-mat-act-int] like this, [s-bgd act] pulling [s-mat-act-int/t] him [b-gl] closer every time he [b-se] began to wonder [b-ment-cog] what she [s-sa] was trying to say [s-vl], till he [b-act] stopped [b-mat-act-int-t] listening - [b-bgd se] just tried to feel [b-ment-react], instead. For ten minutes he [b-se] desperately wanted [b-ment-react] to leave, but [b-bgd se] could think [b-ment-cog] of no way to effect it smoothly (131-133).

Out of 53 material processes, the Spike carries out 29 material-action-intention processes, 18 of which are acted upon external goals, while Bron performs 15 material-action-intention processes and he directs his action to only 7 goals. That the Spike is represented with more transitive verbs which take affected participants than Bron reveals that she is more in control of the environment and Bron. Bron's agency is weakened several times in his material processes. 5 of his processes are in the form of imperatives the Spike gives to Bron. Moreover, Bron's body appears as an actor in two material-event processes. Bron also performs one supervention material action which is done out of control. Thus, only 9 material processes of Bron's are deliberate actions with his free will involved. He is also passivated as the affected participant receiving the Spike's action 14 times, 9 times in a goal position and 5 times in a recipient position in material processes. This reveals that the Spike is the leader and controller of the events. Moreover, Bron outnumbered the Spike in mental processes as well, and there is a crucial difference between the numbers of mental processes they act. Out of 18 mental processes, Bron appears as the senser in 14 of them, while the Spike performs as a senser only three times. His mental processes, most of which are verbs of cognition, indicate his incapacity to put his thoughts both into action and into words. In most of his mental processes, he thinks, he feels, he observes and perceives what is happening around but he is not a man of action and determination who can exercise power and control to affect the ongoing events. Bron and the Spike are both excluded as a subject in the equal number of material processes. Bron is backgrounded 6 times and suppressed 3 times in a material processes. He is also excluded as a senser three times and twice as a sayer. On the other hand, the Spike is backgrounded in 11 processes, 8 of which are material processes, twice as a senser and once as a sayer. She is suppressed only in one material process. However since Bron performs fewer material processes than the Spike, his agency is weakened more. As for verbal processes, Bron and the Spike carry out the same number of verbal processes but the Spike is more active in the conversation because it is she who initiates, controls and manages their dialogue. Bron speaks only to give responses to what the Spike tells him.

The following text describes the first sexual intercourse between Bron and the Spike. In this discourse, the Spike is described again as more active and in control of Bron and the environment with her ability to perform material processes more than Bron does.

Text 2: First sexual interaction between Bron and the Spike

"Hi, there!" She [s-act] walked [s-mat-act-int] into the room. "What a surprise." Loose, red pants [nl-act] flapped [mat-ev] at her bare ankles [s-body part-rp]. From her waist, black suspenders [nl-act] crossed [mat-ev] between her breasts [s-body part-rp] (there brass clips hooked a large, red, plastic... he [b-id] had [b-rel] no idea [b-idr] why) and [bgd nl-act] went up [mat-ev] over her shoulders [s-body part-rp]. She [s-act] stopped [s-mat-act-int] with her hands against her thighs, nails clean of gold now, slightly dirty and endearing, lips unrouged and charming (76).

"Would you [b-act] like to come [b-mat-act-int] back to my room?" she [s-sa] asked [s-vl]. For the third time that day his heart [b-body part-act] started to thud [mat-ev]. "Um ..." he [b-sa] said [b-vl]. "I [b-sa] mean [b-vl]... yeah. I [b-sa] mean [b-vl], if you...sure.` `Yeah. Please ..." She [s-act] clapped [s-mat-act-int/t] her knees [s-body part-goal]. He [b-act] almost grabbed [neg-b-mat-act-int/t] her hand [s-body part-goal] back. "Come on, let's go." She [s-act] stood up [s-mat-act-int], [s-bgd br] smiling [s-br]. "I [s-act] share [s-mat-act-int/t] the room [goal] with Windy--our acrobat. And Charo that's our guitar player. It probably wouldn't bother you [b-goal], their being there. But it would me—I [s-cr] 'm [s-rel] a bit peculiar [s-att]. I [s-sa] asked [s-vl] them [tr] to brave the steely-eyed glances of the commons room for a couple of hours.

"Yeah," he [b-sa] said [b-vl], [b-bgd act] following [b-mat-act-int/t] her [s-gl] through the orange doorway, through halls, down staircases, along corridors (77) [...] The door opened. She [s-act] stepped [s-mat-act-int] in. He [b-act] followed [b-mat-act-int]. She [s-act] glanced [s-mat-act-int/t] back at him [b-rp], [s-bgd se] considered [s-ment-cog] - with her tongue a small knob in her cheek: "That you [b-act] tried [b-mat-act-int] hard." She [s-act] turned [s-mat-act-int] before the bed, [s-bgd act] unsnapped [s-mat-act-int/t] a suspender [gl] that flopped down against the red pants. "I [s-se] took [s-ment-cog] it [phenomenon] as a recommendation." [b-bgd act] Stepping [b-mat-act-int] toward her, he [b-se] wondered [b-ment-cog] fleetingly if something terrible might happen. It didn't. They [s&b- act] made love [s&b-mat-act-int]. Afterward, she [s-sa] made lazy suggestions [s-vl] about getting back to her scripts. But, with one thing and another, they [s&b- act] made love [s&b-mat-act-int] again-after which, to his astonishment, he [b-br] broke out crying [b-bl]. Tears still brimming, he [b-act] tried [b-mat-act-int] to [b-bgd br] laugh [b-bl] them away, ultimately rather proud of himself for the openness of his emotions-whatever the hell they were. She [s-act] cradled [s-mat-act-int] his head [b-body part-goal] in her lap, and [s-bgd sa] asked [s-vl], "What is it? There, there, what's the matter?"

[b-bgd-br] Still laughing [b-bl], [b-bgd-br] still crying [b-bl], he [b-sa] said [b-vl]: "I [b-se] don't know [neg-b-ment-cog]. This doesn't happen to me [b-rp] very often. Really." It had happened to him [b-rp] exactly twice before, both times when he [b-cr] was [b-rel] twenty [b-att], both times with short, dark, small-boned, broad-hipped women at least fifteen years older than he was.

They [s&b-act] made love [s&b-mat-act-int] again.

"You [b-se] know [b-ment-cog]," she [s-sa] said [s-vl] at last, [s-bgd act] stretching [s-mat-act-int] in his arms, "You [b-carrier] really are [b-relational] quite lovely [b-attribute]. Where-" and one arm [s-body part-act] went out [mat-ev] over the side of the bed-"did you [b-se] learn [b-ment-cog] to [b-act] do [b-t/mat-act-int] that?" Bron [b-act] turned [b-mat-act-int] over on his stomach [b-body part-rp] ([b-bgd br] quite recovered [b-bl] from his crying jag) ([b-bgd br] smiling [b-bl]: "I [b-sa] told [b-vl] you [s-tr] once, actually. But you [s-se] 've probably forgotten [s-ment-cog]."

"Mmmm?" She [s-act] glanced [s-mat-act-int] at him [b-rp].

"Now *you* [s-ide] 're [s-rel] probably the type [idr] to hold it against me," he [b-sa] said [b-vl], [b-bgd se] not believing [b-neg-ment] it a moment. These wholesome Outer Satelliters were desperately accepting of any World-bound decadence (78).

The Spike is described predominantly through material-action-intention processes. While she acts as an actor in 12 material processes, with 6 affected participants she acts upon, Bron performs 8 material processes. However, he carries out most of his material processes to follow the Spike. Thus, it is the Spike who initiates him into action. Like in several of the previous texts we have analyzed so far, Bron is not constructed as a man of

action and determination. Just the opposite, he is described as the one who is led and managed. This is also indicated in his linguistic passivation through subjection and beneficialization by receiving the Spike's action once in a goal position and 4 times in a recipient position. On the other hand, Bron passivates the Spike only in one material process and once as a target in a verbal process. This also shows that the Spike has more control over Bron. The narrator does not let either partner assume the leading role during the sexual intercourse, and positions the Spike and Bron as the actors of three love-making material processes as equal partners. Bron is also represented with the dominance of behavioral processes in which he both physically and emotionally respond to his sexual experience. He acts as a behavior in six processes, and most of his behavioral processes, like crying, do not involve his free will or control, since they are not deliberate actions for which he exerts free will. Moreover, the narrator quotes their conversation in the direct discourse, and they perform almost equal number of verbal processes. While Bron acts 7 verbal processes, the Spike appears as a sayer in 6 verbal processes. In their conversation, neither of them seems to dominate the other party, and both seem to participate equally. However, the Spike starts the conversation and Bron participates to give a response to what the Spike says, as we have observed in the other text analyzed. So, the Spike assumes the leading role in their dialogue, too. Bron is excluded as the performer of the processes 9 times through backgrounding (7 times) and suppression (twice). His linguistic exclusion with a relatively large number of occurrences all through the novel highlights his weakened and inefficient agency that can affect and effect little. The Spike is drawn as more active and in control of things as a sexual partner as well. Lastly, both are described in two relational processes and they carry out almost the same number of mental processes but their mental and relational processes are not brought out in this text.

As for his relation with his lesbian boss, Audri, Delany, by positioning her in a higher status deconstructs the dominant power structure and also subverts professions and roles that are gendered in a heteropatriarchal context. All the positions and jobs are open to all the people regardless of their genders/sexes on Triton. In the text below, Audri is assigned a more powerful position and in this relationship, Audri appears as an actor of more material processes when compared to Bron.

Text 3: The interaction between Audri and Bron

"Great," Audri [a-sa] said [a-vl], [a-bgd act] looking up [a-mat-act-int] from her desk. "For a reward you [b-pssr] get [b-rel] a two-week vacation."
Bron [b-sa] said [b-vl], "Mmmm.?"

Audri [a-act] leaned [a-mat-act-int] back and [a-bgd act] put [a-mat-act-int/t] her hands [a-body part-gl] behind her head. "I [a-sa] said [a-vl] you [b-pssr] get [b-rel] [b-pssd] two weeks off, starting tomorrow."

"I don't under-" Suddenly he [b-se] remembered [b-ment-cog] some vague thing [phenomenon] she [a-sa] 'd said [a-vl] yesterday about "threatening": "Hey, *look*, now! That girl *got* another job. I [b-sa] mean [b-vl], I [b-se] saw [b-ment-per] her [phenomenon], later, and she's all right!"

Audri [a-act] frowned [a-mat-act-int] "What girl are you [b-sa]-Oh, for crying out [b-vl] loud, Bron! Don't [b-act] give [b-t/mat-act-int] me [a-gl] any of your hard-time crap." Her hands [a-body part-act] came down [a-material-event] on the desk. "I [a-se] can't take [neg-a-ment-cog] it today. People are being laid off all over the whole hegemony. *If* you [b-ide] 'd been [b-rel] at lunch, you [b-se] 'd've heard [b-ment-per]!"

"Well, I [b-se] didn't *want* [b-neg-ment-react] lunch," he [b-sa] protested [b-vl], automatically. "I [b-se] wanted [b-ment-react] to [b-bgd act] work [b-mat-act-int]. That's how I got the-

She [a-act] stopped [a-mat-act-int/t] him [b-gl] with lightly closed lids. "Look." They [a&b-act] opened [a&b-mat-act-int]. "You [b-pssr] can either take [b-rel] a two-week vacation with eight percent reduction in credit for the duration-". "I [a-id] have [a-rel] three degrees in this subject and [a-bgd-id] am [a-rel] in the midst of getting another one- which is three more than you- and *I* [a-pssr] don't have [a-neg-rel] the foggiest idea." Audri [a-act] leaned [a-mat-act-int/t] her palms [a-body part-gl] on the desk edge. "Look. "[b-spd act] Just get out [b-mat-act-int] of here. If you [b-se] come up with [b-ment-cog] any more on Day Star this afternoon, "[b-spd act] shove [b-mat-act-int] it [gl-com] under Phil's or my door. But [b-spd act-com] don't bother [b-neg-mat-act-int] us. Okay? And [b-spd act] don't come [b-neg-mat-act-int] in tomorrow." Wonderingly, he [b-sa] said [b-vl] (he [b-sa] hadn't meant [b-vl-neg] it to, but it sounded a little belligerent): "Okay ..." and [b-spd act] returned [b-mat-act-int] to his office. (138-139)

Audri carries out 7 material processes, four of which are with goals. Bron also appears as the actor of the 7 material processes but with no goal to act upon and five of his actions are actions Audri orders him to do or not to do in the forms of imperatives, and in five processes Bron is also disempowered as a backgrounded actor, four times by Audri and once by the narrator. As a boss, Audri dominates Bron with the power her status gives her by mostly using the imperative mood to give him direct commands. In the other material process, Bron is also excluded as an actor by the narrator. Only in one of the material processes, he linguistically exists as an actor, which shows he has no personal power of agency to resist the power practiced on him. Thus, he acts as an unresisting and docilized subject who acts in conformity with the authority, in Foucault's terms. He is subjugated and forced into submission and obedience by her female boss Audri. Audri acts upon Bron only once in the goal position. Audri directs her action to herself/her body more than she does to Bron, and she passivates herself through subjection with her body as the receiver of her actions twice in the material processes. There is again a remarkable difference between the numbers of mental processes Audri and Bron perform. While Bron performs as a senser in 6 mental processes, Audri's only mental process is negated. Bron's mental processes indicate his inactivity and subordination in this text, too. Bron is identified with the verbs of verbal processes more than Audri. Bron carries out 5 verbal

processes while Audri acts 3. In these verbal processes, Bron attempts to show resistance to Audri's authority but he fails to do so.

In his relations with the female characters, Bron tries to dominate only Miraimne who is a job-applicant, and Audri takes her to Bron since he demanded an assistant beforehand. Delany juxtaposes heterosexual discourses with the discourses of resistance and liberation (resistance to patriarchal representation of genders) by bringing them one after another. By doing so, Delany transgresses established gender roles and reconceptualizes gender identities. In contrast to the previous discourse, the following text represents the patriarchal setting, and Bron is now in the position to decide whether she can make a good assistant or not, which gives him an opportunity to victimize Miriamne. With Miraimne, Bron gives stereotypical patriarchal male responses. In his notion of polarized structure of gender differences the female symbolizes irrationality and undifferentiation, and the male stands for rationality and separateness. Bron describes feminine as the absence of masculine traits. This gender polarity does not dominate only the collective thought in Earth and Mars but also Bron's individual psyche and personal relationships since he is produced as an effect of his society.

Bron's job interview with Miriamne and "Bron's playfully ponderous or ponderously playful", "incessant, pedantic, and boring" (Freedman 20) lecture at which he speaks almost uninterruptedly for 6 pages on the invented science of metalogics is coded with gender. Bron does not only convey to Miriamne knowledge necessary for the job but as a straight male on Triton, he also lustfully tries to impress her while engaging in a bit of implicit sexual harassment (Freedman 23). Bron, by taking the advantage of his male identity in a patriarchal setting, enjoys the privilege of dominating the conversation. He overpowers Miriamne by pushing her into silence. Delany's omission of Miriamne's interiority is an intended omission meant to foreground Bron's offensive masculinity and his desire to seduce Miriamne; this desire is openly revealed with Bron's sentence: "Bron smiled and thought: I'll have an affair with her" (45). During the long paragraphs of Bron's monologue, Miriamne is granted four short interpolations in between Bron's language including "Wait a second" (51), "I think I'm actually with you" (52), "I still think I'm with you", "Off you go" (52). Out of more than five pages of what is supposed to be a dialogue between two characters in the book, these four interruptions constitute everything that the female character can contribute.

Apart from Miriamne, Bron scolds and insults one other female employee on the phone in Miriamne's presence in order "to impress her as a first step to getting in her pants" (84). However, rather than being impressed, this causes Miriamne to think that Bron

is a “first-class louse miserable” (83). Although he admits that she learns very quickly, since Miriamne is not interested in him sexually, he decides to get rid of her. Bron does not want to work with Miriamne because her presence, owing to her lesbian identity, makes him feel “irrationally uncomfortable” (98). Hence, Bron attempts to victimize her as revenge by not offering her a position in the office, which reveals the weakness in his personality, “I *will* kill her [...] I can't have that crazed lesbian in my office” (69- 70). This evinces his intolerance towards gender diversity and different ways of gendering outside the heterosexual framework since he has internalized heteronormativity. His perspective reflects a heterosexual framework that constructs *female* and *lesbian* as negative. Besides, when Miriamne comes to see Bron again, Bron has a head-mask on his face, which he does not take off so that he can easily deny that his decision not to take her as his assistant is directly related to her rejection of him and her sexual preference (99). Because of his mask, he cannot perceive her as a whole person but just parts of her body: “His mask is slipped so that he could not see above her broad, chromium-cinched hips: they turned (not sharply, not angrily, but slowly and, if hips could look tired by themselves, tiredly)” (100). His mask has an ideological significance in this heterosexual context since Bron perceives Miriamne in terms of her physical body and further victimizes her by making her body which is fragmented as a sexual object of his gaze.

Text 4: The interaction between Miriamne and Bron

The young woman [m-cr], who, a moment back, had been behind her was [m-rel] dark, frizzy-haired, intelligent looking, and sullen [m-atts].

"Hi." Bron [b-br] smiled [b-br] and [b-bgd se] thought [b-ment-cog]: I [b-pssr]'ll have an affair [b-relation] with her. It came, partly, comfortably, definitively-a great release: That should get the crazed, blonde creature with the rough, gold-nailed hands (and the smooth, slow laugh) off his mind. He [b-br] 'd drifted to sleep [b-bl] [b-bgd se] thinking [b-ment-cog] about her [m-phe]; he [b-br] 'd woken up [b-bl] [b-bgd se] thinking [b-ment-cog] about her [m-phe]. He [b-se] 'd even contemplated [b-ment-cog] (but [b-bgd se] decided [b-ment-cog], finally, no) [b-bgd act] walking [b-mat-act-int] to work through the u-l. Miriamne [m-act], in the doorway, was wearing [m-mat-act-int/t] the same short cape [gl] in dove-gray the Spike had worn, [m-bgd cr] was [m-rel] barebreasted [m-att], as the Spike had been, and, more to the point, immediately [b-bgd se] recalled [b-ment-cog] a job-form [phe] [gl] he [b-act] had filled [b-mat-act-int/t] out seven years ago: "Describe the preferred, physical type you feel most assured of your performance with." His preferred description had been, patly: "Short, dark, small-boned, big-hipped." And Miriamne [m-cr], short, dark, small-boned, [m-att] and just a hair's breadth shy of callipygous, was looking [rel] somewhere about five inches to the left, and two inches above [m-att], his right ear. Bron [b-act] rose [b-mat-act-int] from his chair, still [b-bgd br] smiling [b-br]. She [m-ide] was [m-rel] the sort of woman [idr] he [b-cr] could be [b-rel] infinitely patient [att] with in bed, as it is often rather easier to be patient with those with whom you feel secure in your performance: he [b-se] experienced [b-ment-react] a pleasant return of professional aplomb [phe]. Hopefully, he [b-se] thought [b-ment-cog], she [m-act] lives [m-mat-act-int] in a nice, friendly, mixed co-op so she [m-ide] doesn't lack [m-rel] for conversation (conversation in sexualizationships was not his strong point). Women who accepted this he [b-cr] had occasionally grown [b-rel] quite fond [b-att] of. And there was something in her expression that assured him [b-phe] he [b-se] could never, really, care [b-ment-react]. How much better could it be?

Rewarding for the body, challenging to the intellect, and no strain on the emotions. He [b-act] came [b-mat-act-int] around, [b-bgd-act] sat [b-mat-act-int] on the corner of his desk - [b-bgd-act] interposing [b-mat-act-int/t] himself [b-gl] between her and whatever [gl] she [m-act] was now staring [m-mat-act-int/t] at behind him-and [b-bgd-sa] asked [b-vl]: "Have[m-rel] you [m-pssr] any idea what exactly they expect me [b-act] to do with [b-mat-act-int] you [m-gl]?" Two weeks, he [b-se] decided [b-ment-cog], at minimum- at least it'll occupy my mind [b-phe]. It might even run three or four months-at maximum. Who knows, they might even evually like each other. (53). She [m-act] rubbed [m-mat-act-int/t] her neck [m-body part-gl] with one finger. Her nails [m-body part-cr] were [m-rel] short and chrome-colored [m- att]. Her lips [m-body part-cr] were [m-rel] full and brown [m- att]. "I [m-ide]'m [rel] a cybralogist [idr]," she [m-sa] said [m-vl] [...]

In the middle of all this, lunch-time came and he [b-sa] told [b-vl] her [m-receiver] where the cafeteria was in the building, [b-bgd-act] sent [b-mat-act-int/t] her [m-gl] off up there, [b-bgd-se] having decided [b-ment-cog] to [b-bgd act] eat [b-mat-act-int] something wrapped in plastic by himself in the office. Five minutes after she [m-act] left [m-mat-act-int], he [b-se] remembered [b-ment-cog] he [b-act] was trying to start an affair [b-mat-act-int] with the woman [m-gl]. [b-bgd act] Sending [b-mat-act-int/t] her [m-gl] to lunch alone wasn't very smart if that was his gl, so he [b-act] hurried up [b-mat-act-int] after her. [...]

Fifteen minutes later, when they [b&m-act] turned off [b&m-mat-act-int] the Plaza of Light, down the deserted alley toward the underpass, he [b-se] remembered [b-ment-cog] *again* that he [b-act] was trying to start an affair [b-mat-act-int] with her [m-gl] and [b-bgd-act] put [b-mat-act-int] his hand [b-body part-gl]: perhaps this was the time to openly signal his intentions-

Miriamne [m-sa] said [m-vl]: "Look, I [m-se] know [m-ment-cog] it's a lot of pressure on you [b-gl], having to teach somebody to do a job they're not trained for or even very interested in, but I [m-se] also get [m-ment-react] the feeling, about every half an hour, when you [b-se] can get your mind [b-ment-cog] back in it, that you [b-act] 're coming on [b-mat-act-int/t]to me [m-gl]."

"Me?" Bron [b-act] leaned [b-mat-act-int] a little closer and [b-bgd-br] smiled [b-bl]. "Now why ever should you [m-se] think [m-ment-cog] that?" "I [m-sa]'d better explain [m-vl]," she [m-sa] said [m-vl]. "The co-op where I [m-act] live [m-mat-act-int] is all women." The Spike's laugh returned to him [b-rp], pulsing with his heartbeat which, for the second time, began to pound. "Oh, hey ..." He [b-act] dropped [b-mat-act-int/t] his hand [b-body part-gl]. "Hey, I [b-cr] 'm [b-rel] sorry [b-att]- it's gay?" *"Its* not," she [m-sa] said [m-vl]. "But I [m-cr] am [m-rel]." "Oh." Bron [b-br] took a breath [b-bl], his heart [b-body part-act] still mangling [b-mat-ev] blood and air in his chest. "Hey, really, I wasn't...I [b-sa] mean [b-vl], I [b-se] didn't know [neg-b-ment-cog]"

"Sure," she [m-sa] said [m-vl]. "That's why I [m-se] thought [m-ment-cog] I [m-sa] ought to say [m-vl] something. I [m-sa] mean [m-vl], I [m-cr]'m just not [m-neg-rel] into men in *any* way, shape, or form right now. You [b-se] understand [b-ment-cog]?" "And I [m-se] don't feel like [m-ment-react-neg] getting yelled at later for [m-bgd act] leading [m-t/mat-act-int] you [b-gl] on because I'm not. I [m-cr] 'm just trying to be [m-rel] pleasant [m-att] with somebody I [m-act] have to work [m-mat-act-int] with [b-rp] who looks like a fairly pleasant guy. That's all." "Really," he [b-sa] said [b-vl]. "I [b-se] understand [b-ment-cog]. Most people who live in single-sex, nonspecific co-ops aren't into men *or* women that much. I [b-se] know [b-ment-cog]. I [b-act] live [b-mat-act-int] in one."

I [b-act]'ll kill [b-mat-act-int/t] her [m-gl]! he [b-se] thought [b-ment-cog]. I [b-att]'ll make [m-rel] her [m-cr] sorry [m-att] she [m-se] ever heard [m-ment-per] of metalogics! (69- 70)

Bron, by taking advantage of his position to recruit Miriamne as his assistant, attempts to subjugate and dominate Mirriamne, which is reflected in a high number of material processes he performs with Miriamne as goals of his actions. There is a significant difference between the numbers of material processes Bron and Miriamne perform. Bron are constructed as an actor in 19 material processes, 15 of which are material-action-intention, 1 is supervention, and in one process, his body acts as an actor in an event process. Some of his processes are just planned or intended but not realized. On the other hand, Miriamne acts out only 7 material-action-intention processes with 3 goals. The 11 of

Bron's actions are with a goal. Bron directs his action at Miriamne 6 times as a goal and once as a recipient, therefore Miriamne is subjected to and beneficialized by Bron's action. Bron also acts upon himself in 3 material processes and upon an external object only in one material process. On the other hand, Miriamne acts upon external objects twice, and she subjugates her body and Bron once as a phenomenon. Bron is also constructed as a beneficiary of her action in one process. It is noteworthy that although Bron performs a great number of material processes, he is described as a senser in the same number of mental processes as his material processes, which shows his incapability to put his intentions into action. Miriamne acts as a senser only in 6 mental processes. Miriamne is depicted through verbal processes more than Bron (8vl/4vl). She could speak only after Bron attempts to abuse her sexually. Therefore, through her verbal processes, she gains personal power to show resistance to her victimization. In the Foucaultian sense, she constructs herself as a resisting subject by countering her being subjugated and dominated by Bron, and she also counteracts by rejecting him as a sexual partner, which he finds insulting and disappointing. Miriamne's rejection and resistance can also be explained through Foucault's notion of power. It has already been referred to Foucault's assertion that wherever there is power exercised, there is always a possibility for resistance, and so power relationships are always open to deconstruction and reappropriation (*HS* 95). This is the case when the interaction between Bron and Miriamne is concerned. While Bron appears only in 3 relational processes, Miriamne is described in 10 relational processes through identification. Since she becomes the object of Bron's gaze and his sexual desire, the emphasis is placed on her physical appearance as a sexual object in these relational processes. Bron, as a performer of processes, is backgrounded 12 times while Miriamne is backgrounded once as a carrier in a relational process. His exclusion as an agent in so many processes points out the vulnerability of his agency because of his lack of self-assurance and confidence.

Bron's relations with the female characters uncover his personality, and his incompatibility with the life on Triton indicates the influence of the Martian culture he grew up in on his perceptions and performances. As already stated, in Triton society, all genders are considered to be equal in size, physical strength, intelligence and abilities with no one gender's privilege or a sense of superiority over the others since people can change their genders very easily. However, since Bron's internalized model of gender is built on the hierarchical binary of male and female, he still sees the female as an object through which he can exhibit his power and maleness. Since Bron sees a woman as an object to be possessed, he demands ownership over the females he is involved with. Moreover, Bron

generalizes all women, and describes them with degrading adjectives and negative qualities. Whenever he is refused by females, he has a tendency to devalue and understate these women. For instance, he presents Miriamne who does not respond to his advances since she is not interested in men as a “crazed bitch” (76, 115). Bron considers the Spike, when she emphatically rejects him because she doesn't like the kind of person he is, “some dumb actress” who is “crazy *and* vicious”, and later, simply “that crazed bitch” (231, 257). Bron claims that females tell more lies than males, they are more emotional, weaker, and he believes that females cannot be courageous, at least in the way males are. They are also too dependent on and related to others to exist and act by themselves: “I just guess women are too social to have that necessary aloneness to act outside society. But as long as we have social crisis - whether they're man-made ones like this war, or even natural ones like an ice-quake despite what it says in the ice-operas, we need that particularly *male* aloneness, if only for the ingenuity it breeds, so that the rest of the species can survive” (257). Bron sees females' ability to reproduce as their only function in the society (257).

In fact, although Bron persists in his docilized masculine identity, he is unable to carry out so-called traditional male gender performances. On the contrary, he displays many characteristics and personality traits which he claims women possess. In this sense, his construction is very similar to Cal, Jeannine's lover in *FM*. Both Russ and Delany denaturalize traditional gender attributes by assigning female attributes to males. Like Cal, Bron is emotionally weak, easily offended, overreacting, cries easily and seeks someone who can provide protection and guidance for him. He wants to cry several times in the novel, even after having sex with the Spike. Moreover, although Bron believes that females are deceiving, he himself has a deceiving personality, and in order to create a positive public image or to save himself from hard times, he easily lies without any necessity. When Bron tells lies to Audri and Philip in his new body as a female with no apparent reasons, she believes that it has to do with being a female, forgetting that s/he told many lies as a male, too (321). Furthermore, although Bron criticizes all the females via the Spike for their wasting time on trivial matters, it is he himself who does this: “She'd have to spend a day deciding whether or not she had on the proper hiking clothes” (257). On Earth, he spends a lot of time thinking about what to wear for the evening he is going to spend with the Spike, and he is very self-conscious and concerned about the appropriateness of his clothes and manners at the restaurant: “Are you sure? Are you positive? There's nothing about my manner, my bearing, my clothing that you disapprove of?” (207).

Like the preceding text, the following text also presents a heteropatriarchal discursive space where Bron can act as more active and in control. In both discourses, female subjectivity and agency are deprived of power and influence by the more powerful male agency. The text below depicts how Bron saves both Lawrence, the women and children in Audri's all-women co-op during the sabotage. This scene is the only place where Bron acts with courage and determination (124). Bron constructs himself as a hero and acts vigorously and powerfully, when he sees people who are weaker and more dependent than himself. When Lawrence cries and seeks Bron's support, he helps him go out of the damaged building (240-241). After that, Bron goes to the all-women co-op to help "helpless" women and children get out by breaking the locked door (248). The women have locked the door to save themselves from the violence of Mad Mike who represents the oppressive patriarchy. Bron, for the first time in his life, feels proud of himself since he manages to impress women with his bravery. He is declared to be a hero and praised by the women for his having saved them by defeating Mad Mike, who was, in fact, killed in an accident: "You scared him off? You get a vote of thanks for that! Character or not, he was getting to be a pain. It was downright heroic of you to come around and give us a hand like this. We were all pretty scared" (250). In this text, Bron constructs women and children as weak who need male protection: "Regardless of the human race, what gives the species the only value it has are men, and particularly those men who can do what I did [...] the bravery demanded there [...] That showed me what real manhood was" (276). It is ironical that Bron explains to Lawrence that he has saved "children and their mothers" for "mankind", which supposedly stands for all humanity but in his discourse, *mankind* refers to males only, excluding females (276).

Text 5: Bron constructs himself as a hero

Bron [b-act] made [b-mat-act-int/t] come-out gestures [gl]. They [f-act] made [f-mat-act-int/t] helpless gestures [gl] back. Bron [b-act] made [b-mat-act-int/t] open-the-window gestures [gl]. They [f-act] made [f-mat-act-int/t] more helpless [gl]. Someone [f-act] carefully mimed [f-mat-act-int/t] something [gl] Bron [b-se] thought [b-ment-cog/t] must mean the front door was locked. Bron [b-act] made [b-mat-act-int/t] stand-back motions [gl], [b-bgd act] took off [b-mat-act-int/t] his sandal [gl], then [bgd se] thought [b-ment-cog] better and [b-ini] got Lawrence to give him [b-rp] one of the green shoes, and [b-bgd act] made to hurl [b-mat-act-int/t] it [gl] at the window. Some of the women [f-cr] inside looked [f-rel] distressed [f-att]. Others [f-br] laughed [f-bl]. They [f-act] all stood back [f-mat-act-int]. So Bron [b-act] hurled [b-mat-act-int/t] it [gl], [b-bgd act] heel [b-mat-act-int] first (248).

Bron [b-act] climbed [b-mat-act-int] through the window (a woman [f-phe] [f-act] he [b-se] hadn't seen [neg-ment-per] helped [f-mat-act-int/t] him [B-gl] down), while Lawrence went around to the front, and Bron [b-se] more or less figured out [b-ment-cog] from overlapping snippets that they [f-se] hadn't wanted [neg-f-ment-react] to [f-bgd act] open [f-mat-act-int/t] the front door because of the man Bron [b-se] and Lawrence had seen [b-ment-per] shouting. At which point a dozen children came into the room with several mothers, among them Audri [f-ide] (who was

wearing [f-rel] bright scarlet body-stocking [gl] with a lot of feathery things trailing from her head-band). "Hey!" He [b-act] made [b-mat-act-int/t] his way [gl] to her side, [b-bgd act] took [b-mat-act-int/t] her shoulder [f-body part-gl]. "You [f-act] better get [f-t/mat-act-int] your kids [gl] together so we can get out of here-" [...]

Bron [b-se] didn't want [b-neg-ment-react] to [b-bgd act] go [b-mat-act-int] back to Serpent's House. He [b-se] wanted [b-ment-react] to [b-bgd act] go [b-mat-act-int] back to Audri's, and [b-bgd ini] have the women [f-act] give [f-mat-act-int/t] him [b-rp] coffee and a meal [gl] and [f-bgd sa] talk [f-vl] and [f-bgd br] smile [f-bl] and [f-bgd br] laugh [f-bl] with him, [f-bgd sa] joke [f-vl] about his [b-bgd act] breaking [b-mat-act-int/t] the window [gl] and [f-bgd sa] make [f-vl] much about his [b-bgd act] coming [b-mat-act-int] to [b-bgd act] rescue [b-mat-act-int/t] them [f-gl] and his [b-bgd act] scaring off [b-mat-act-int/t] the crazy Christian [m-gl]. (251)

Bron, as a hero, carries out a great number of material processes with the highest number of goals to act upon among all the texts analyzed in this chapter. He is completely in control, directing people, telling them what they need to do and organizing the whole evacuation plan. While he acts as a performer of 16 material processes with 11 goals, the females carry out 9 material processes, 5 of which are transitive. They are either asked to carry out these processes by Bron or they are made to act in order to respond to Bron's actions, which weaken their agency and indicate their lack of power and control. Bron passivates the females as the goal of his actions twice while the females direct their action to him once. Bron is beneficialized as a recipient in one material process. However, Bron is excluded more than the females. He is backgrounded as an actor in 10 material processes, once as a senser and once as an initiator. In the previous text, the same linguistic pattern, that is, a large number of material processes with excluded agency, is used for the construction of Bron. This linguistic choice reveals the frailty of his agency and his lack of authority in this text as well. As usual, Bron also carries out relatively a high number of mental processes. The females are described as a senser of a negated mental process, while Bron performs as a senser of 7 mental processes. He carries out the 4 of these processes to find out a way to get the females and children out and in the other 3 processes, he is described again as a passive wisher who fails to articulate or realize what he wants. On the other hand, the females's agency is established in 3 verbal and 3 behavioral processes, 5 of which indicate what Bron wish them to do. Their exclusion as backgrounded behavers 3 times and as sensers twice also suggests their disempowered agency. In all 3 verbal processes in which Bron constructs females as a sayer, he expects them to praise Bron's act of courage and in 2 behavioral processes, he expects them to smile and laugh with him. These verbal and behavioral processes reflect Bron's projection of an idealized heterosexual relation in which males' needs are satisfied and their egos are gratified by females. So, these processes represent female subservience to males, rather than female agency.

6.4.4 Transitivity Analyses of Discourses Regarding the Gender Constructions of Bron in His Relation with the Male Characters

Bron's agency and subjectivity is undermined also as a gendered being. The homosexual Lawrence forces Bron to have sexual intercourse several times when he gets drunk (43-44). Although Bron experienced homosexual relations in his youth, he is more conservative now as a result of his internalization of heterosexual codes, and he strongly avoids getting involved with a male. As seen in the cases of Ai in *LHD*, Ben, Jubal and the female characters in *SSL* and Jeannine in *FM*, the binary regulation of heterosexuality that is encoded in Bron does not allow him to redefine or mobilize his stable male identity through the act of subversive sexuality. As Foucault explains, gender regulations and norms one is subjected to determines his/her sexual practices, pleasures and desires (*HS* 152). Bron resists Lawrence's perverse sexual desires because Lawrence stands for deviant masculinity for Bron. When it comes to sexual performances which are outside the binary categories and which challenge his conventional male subjectivity, he assumes more control and power because, as Butler suggests, resistance requires agency (*JBR* 140). This shows that Bron, like Ai in *LHD*, constructs himself as a self-regulating docilized subject who polices his own practices, desires and bodily acts in the Foucaultian sense. Moreover, when Butler's performativity theory of gender is applied to Bron's way of gendering, we can suggest that he constructs and maintains his heterosexual maleness and masculinity through his repetitive performances which are enforced by heterosexual norms and also through his rejection and denial of homosexuality. He naturalizes his heterosexuality by rejecting other alternative genders as unintelligible, as Foucault and Butler suggest (*HS* 10, 36; *BTM* 111). It is because, for Bron, there are only two acceptable genders, male and female or woman and men, and he is full of imposed biases against those who remain outside these binary gender categories.

Text 1: The interaction between Bron and Lawrence

"The first time I [b-se] ever saw [b-ment-per] you [l-phe]," Bron [b-sa] said [b-vl], "you [l-act] lumbered [l-mat-act-int] into me [b-rp] in the upstairs corridor, [l-bgd cr] drunk [l-att] out of your mind, and [l-bgd sa] demanded [l-vl] I [b-act] screw [b-mat-act-int/t] you [l-gl] on the spot." "I [l-se] remember [l-ment-cog] it well." Lawrence [l-act] nodded [l-mat-act-int] deeply. "The next time I [l-cr] get [l-rel] drunk [l-att], I [l-act] may do [l-mat-act-int/t] the same [gl]: There's life in the old pirate yet-the point, however, is that when you [b-sa] refused [b-vl], [b-bgd sa] saying [b-vl] that you [b-cr] just weren't [b-neg-rel] (as you [b-sa] put [b-vl] it so diplomatically) all [b-att] that turned on by men, I [l-act] did *not* immediately drop [l-neg-mat-act-int/t] you [b-gl] from my acquaintanceship; I [l-act] did *not* snub [l-neg-mat-act-int/t] you [b-gl] in the dining area next time we [l&b-act] passed [l&b-mat-act-int]. I [l-sa] even, if I [l-se] recall [l-ment-cog], said [l-vl] hello to

you [b-rv] the next morning and [l-bgd-act] volunteered [l-mat-act-int] to [l-bgd-ini] let the repairmen in to fix your channel circuit while you [b-ide] were [b-rel] out [idr] at work."

"What *is* the point, Lawrence?" Bron [b-act] looked [b-mat-act-int/t] back at his cards [gl]. Several times in his life, people had pointed out to him [b-rv] that what friends [g] he [b-act] had tended [b-mat-act-int/t] to be people who had approached him [b-gl] for friendship, rather than people [gl] he [b-act] 'd approached [b-mat-act-int/t]. It meant that a goodly percentage of his male friends over the years had been homosexual, which, at this stage, was simply a familiar occurrence. "You [l-ide]'re [l-rel] the libidinous one [l-idr]. I [b-se] admit [b-men-cog] it, my relationships with women have never been the best though, by the gods of any sect you [l-sa] name [l-vl], sex itself never seemed to be the problem. But that's why I [b-act] moved [b-mat-act-int] in here: [b-bgd-act] to get away [b-mat-act-int] from women *and* sex." "Oh, really! Alfred rushing his little girl friends in here after midnight and hustling them out again before dawn-it may be screwing, but it *isn't* sex. And anyway, it doesn't bother anyone, though I [l-cr] 'm [l-rel] sure [l-att] it would just destroy him if he found that out."

"Certainly' doesn't bother me [b-gl]," Bron [b-sa] said [b-vl]. "Or you [b-act] hustling [b-mat-act-int/t] your little boyfriends [m-gl] in and out-

"Wishful thinking! Wishful thinking!" Lawrence [l-act] closed [l-mat-act-int/t] his eyes [l-body part-gl] lightly and [l-bgd-act] raised [l-mat-act-int/t] his chin [l-body part-gl]. "Ah, such wishful thinking."

"If I [b-se] remember [b-ment-cog] correctly," Bron [b-sa] said [b-vl] , "that evening in the corridor, when I [b-sa] said [b-vl] 'no,' you [l-ass] called [b-rel] me [b-ide] a faggot-hater [b-idr] and [l-bgd-sa] demanded [l-vl] to [l-bgd-se] know [l-bgd-ment-cog] what I [b-act] was doing [b-mat-act-int] in an all-male co-op if I [b-se] didn't like [b-ment-react-neg] to [b-bgd act] go [b-mat-act-int] to bed with men (43). "You [l-sa] kept on insisting [l-vl] I [b-act] screw [b-mat-act-int/t] you [l-gl]." "And you [b-sa] kept on insisting [b-vl] that you [b-se] didn't want [b-neg-ment-react] to [b-bgd-act] go [b-mat-act-int] to bed with anybody, in between [b-bgd-sa] explaining [b-vl] to me [l-rv], in the most sophomoric manner, that I [l-se] couldn't expect [l-neg-ment-cog] *this* kind of commune to be more than twenty percent gay - where you [b-pssr] got [b-rel] *that* dreadfully quaint statistic from, I [l-cr] 'm [l-rel] sure [att] *I* [l-se] shall never know [l-ment-cog-neg]; *then* you [b-sa] went on to explain [b-vl] that, nevertheless, due to your current disinterest in women you [b-se] felt [b-ment-react] yourself to [b-bgd-cr] be [b-rel] *politically* homosexual [b-att].-" (43-44)

In his interaction with Lawrence, Bron acts as an actor of 11 material processes, 5 of which are directed to goals while Lawrence performs 6 material processes, and 3 of them have goals. Bron's increased ability to act material processes and to affect the outside world, as linguistically realized with actions of transitive verbs, do not indicate his active agency because in most of these processes, he is positioned as a subject by Lawrence who wants him to assume a more active role and control in the sexual intercourse he desires to have with Bron. Moreover, in spite of his relatively high number of material processes at this point, he is passivated through subjection in a goal position 6 times while Lawrence twice as a goal of Bron's actions. That he appears as an affected participant also shows his inability to assert himself forcefully. Moreover, there is a crucial difference between Lawrence and Bron as a sayer, and Bron carries out more verbal processes (8 times) than Lawrence (twice). Bron performs most of the verbal processes to resist the sexual intercourse he is forced into. So, Bron can become more assertive when his heterosexuality is threatened. This can be explained in relation to Butler's theory. Because of the subversive bodily act Lawrence urges him to perform, Bron, as a self-disciplining

sexual/gendered subject, exerts resistance to the possibility of failure in sustaining his heterosexual practices and norms. Butler asserts that failure in reiterating normative gender practices can lead to the subversion and transgression of the existing fixed gender categories (*JBR* 214). However, Bron strongly avoids this, and persists in his heterosexual gender identity. Bron is excluded 5 times as an actor, once as sayer and a carrier in Lawrence's clauses which describe Bron's resistance. Moreover, his exclusion from the subject position weakens Bron's construction as a resisting subject and reveals his impotence to exercise his agency with full force and strength. Lastly, Bron is represented with slightly more mental and relational processes than Lawrence; however, these processes are not foregrounded in this text.

Sam, another male character, genders/sexualizes himself differently from both homosexual Lawrence and heterosexual Bron. Sam's, Lawrence's and Bron's different identifications and different gender performances illustrate that sexuality is not natural or culturally innocent, as both Foucault and Butler maintain (*HS* 54-55; *UG* 10). To Bron, Sam is the embodiment of an ideal heterosexual male figure because of his attributes, which Bron automatically identify with heterosexual masculinity/maleness. Sam is powerful, intelligent, handsome and charismatic with his "amazing mind", "magnificent body" and with his highly prestigious social status as an elected officer and diplomat (30-31). However, Sam does not have a pure masculine identity, as opposed to Bron's assumption. As already revealed, Sam lives different lives with different identities and practices in different co-ops, societies and worlds. Sam spends a week with his family, three days at Serpent's House with Lawrence and Bron on Triton, and four days in various other places. So, his subjectivity is mobile, fluid and multiplex. Bron has a strong dislike and jealous for Sam because Sam's superiority as a perfect model of a man (according to Bron's perception) makes Bron feel inferior: "Then what are you hanging out with a bunch of deadbeats, neurotics, mental retards, and nonaffectives like us for, six days a month? Does it make you feel superior? Do we remind you how *wonderful* you are?" (33). Bron fails to understand why a person like Sam *still* lives in a nonspecified co-op, nonspecified in terms of sexual preferences and orientations. If Sam had any strong sexual identifications, straight or gay, there would have been a dozen coops delighted to have him (33-34). Bron is certainly incapable of understanding the different lives Sam simultaneously leads because of his notion of identities and roles as fixed and static. Sam represents a new model of subjectivity which constructs the self beyond the binarily formed strict identity categories.

The following text describes Sam's appearance in the novel for the first time when he comes to The Serpent's House.

Text 2: Sam is constructed as more active than both Lawrence and Bron

From the balcony, Sam [s-act] leered [s-mat-act-int] hugely, jovially, and blackly over the rail. "Well! What can you do? Anybody winning?" Sam [s-act] came [s-mat-act-int] down the narrow, iron steps, [s-bgd-act] slapping [s-mat-act-int/t] the bannister [gl] with a broad, black hand. "Hey there ... !" Sam [s-act] nodded [s-mat-act-int/t] back to the others [rp] and [s-bgd-act] swung [s-mat-act-int] around the newel. He [s-pssr] had [s-rel] a large, magnificent body [pssd] which [gl] he [s-br] always wore [s-bl] (rather pretentiously, Bron [b-se] thought [b-ment-cog]) naked. "How've you been going along since I [s-act] left [s-mat-act-int]?" He [s-act] came [s-mat-act-int] over to stand at the table's edge and, with black fists on narrow, black hips, [s-bgd-act] gazed down [s-mat-act-int] over the arrayed pieces. Bron [b-se] hated [b-ment-react] Sam [s-phe].

At least, of the three people [phe] in the co-op he [b-se] considered [b-ment-cog], from time to time, his friends, Sam [s-ide] was [s-rel] the one [s-idr] [s-ind] who annoyed [b-ment-react] him [b-se] most. "He [b-cr] 's getting [b-rel] pretty good [b-att]," Lawrence said. "Bron [b-pssr]'s got [b-rel] quite a feel for vIet, I think. You[s-act]'ll have to try some [s-mat-act-int] to [s-bgd-act] catch up [s-mat-act-int] with him from where you [s-ide] were [s-rel] last time."

"I [b-ide] 'm still [b-rel] not in the same league with Lawrence there." Bron [b-se] had once actually traced [b-ment-cog] the development of his dislike [phe]. Sam [s-cr] was [s-rel] handsome, expansive, friendly [att] with everyone (including Bron), even though his work kept him [s-gl] away eleven days out of every-two weeks. All that – [s-spd sa] bluster [s-vl] and [s-spd-act] backslapping [s-mat-act-int]? Just a standard, annoying type, Bron [b-se] had decided [b-ment-cog]. (30)

When Sam appears for the first time in the novel, Bron's jealousy comes to the surface visibly. Bron suffers from a sense of jealousy and competition which can be observed between two males, and these are learned and imposed feelings within a heterosexual culture (Seidler 25). As a result, Bron changes his admiration for Sam into hatred and annoyance. It is not because Sam is annoying but because Bron secretly desires to be a man like Sam, who is not "oppressed by the system" but who is, instead, in a position of considerable power and privilege (31). To put it differently, Sam is an embodiment of an idealized male image for Bron, and his failure to realize this image creates frustration in him. Sam is presented to the reader as more active than both Lawrence and Bron in the text above. He is mostly constructed through a material-action-intention process. While Sam is represented with the predominance of material processes, Bron is described with the prominence of mental processes. While Sam performs 10 material processes, in 3 of which he acts on external goals, including Bron, Bron does not carry out any. On the other hand, while Bron acts as a senser of 6 mental processes, Sam does not act as a senser in any mental processes. Bron is constructed as more ineffective and ineffectual when he is positioned against a man whose male subjectivity he idealizes. Bron fails to exist and assert himself as a man who properly enacts maleness in the way the idealized model of masculinity encoded in his mind requires. Delany seems to juxtapose

Sam and Bron purposefully to deconstruct Bron's conventional and normative masculinity. Moreover, Sam is excluded as a performer through backgrounding 4 times and once through suppression. His exclusion does not weaken his agency but indicates his active agency that is capable of acting a series of material actions consecutively. Their verbal and relational processes are not foregrounded in this text.

6.4.5 Transitivity Analyses of Discourses Regarding the Gender Construction of Bron in Terran Society

This part takes a closer look into how Bron's personal failure to adapt to the socio-cultural environment on Triton implies the close relationship between culture, identity and practices. As stated earlier, Martian society has a patriarchal structure with strict divisions of categories in binary opposites. So, Bron is the symbolic bearer of the patriarchal social attitudes and cultural codes (Barbour 122). Thus, Bron has a strong yearning for heteropatriarchal principles of social and familial organization on Triton which represents for him security, happiness and comfort. As a result, he wants to cry when he is introduced to Philip's family: "It was beautiful, whole, harmonious, radiant - it was a family I'd have given my left testicle - hell, both of them - to be a daughter or a son to. What a place to have grown up in, secure that you are loved whatever you do, whatever you are, and with all the knowledge and self-assurance it would give you while you decided what that was" (122). This, in fact, shows the regulatory function of the family as a disciplining institution on Mars. As Foucault suggests, state power is exercised through a normative family structure which emerges as an effect of the articulation of sexuality. Foucault argues that the relations of sex are organized by a "deployment of alliance: a system of marriage, of fixation and development of kinship ties, of transmission of names and possessions" (*HS* 106). In Bron's patriarchal culture, only heterosexual relations are accepted as legitimate and family units foster such relations only. As already noted, in all the four novels, *SSL*, *LHD*, *FM* and lastly *Triton*, the writers experiment with the kinship structure of patriarchy. Butler argues that changes at the level of kinship structure demand a reconsideration of the social conditions under which humans are born and reared, opening up a new territory for new subjectivities (*UG* 14). The previous analyses have already displayed that patriarchal societies with their strict taboos and prohibitions on kinship relations allow for fewer material processes and fewer subversive acts since redefinition and resignification is strictly controlled while in the societies like *Whileaway*, *Triton* and *Gethen* which offer

alternative kinship relations, the characters' identities are more fluid and changing, and they can carry out more externalized processes affecting the outside world.

The influence of the Martian culture on Bron is also observed by the other characters. The Spike sometimes has difficulty in understanding Bron due to the nature of patriarchal language he uses: "I do not understand a single word. Really, I don't think I've ever met anyone like you before; and I've known a few. Your recounting of everything, from Philip to Miriamn~his women? *her* men? In fact you didn't even *say* the second one; I wonder if that's significant? - just sounds like a vision from another world!" (124-125). His language reveals his restricted perceptions of people according to his conventional notions of genders. As a result, he describes women as an object of male possession and control although on Triton, people's sexual/gender relationships are not expressed in terms of possessiveness. Bron acknowledges that things are done differently in his own world: "I am from another world - a world YOU're at war with. And yes, we did things differently there" (125). Bron's declaration of love also follows the patriarchal patterns since Bron perceives the Spike as something to be possessed, his declaration of love to her echoes his desire to gain possession over her: "Throw up the theatre. Join your life to mine. Become one with me. *Be* mine. Let me possess you wholly" (209). Moreover, Bron is the only person who gets jealous of his sexual partner: "It would be silly to be jealous of that; but as far as *attention* goes, I'm as possessive of that in people I'm having a thing with as it's possible to be" (134).

Bron and Ben in *SSL* have a strong sense of possessiveness, and the possessive nature of their relationships is deeply set in their sense of male identity; so, it is hard for them to see women in other terms (Seidler 61). This abiding sense of possession, control, and domination is deeply rooted within modernity as inspired with an enlightenment culture. Libertarian sexual politics in the late 1960s and 1970s challenged the possessive character of heterosexual relationships and insisted that the fulfillment and meaning in life should come from the quality of personal and collective relationships (Seidler 232).

Bron's reactions on Triton can be elucidated in relation to Foucault's account of docilization by regulatory power. Since Bron comes from a society which restricts itself to only two sexes, he has nostalgia for the society which used to value and maintain gender distinction:

It's so strange, the way we picture the past in a place full of injustice, inequity, disease, and confusion, yet still, somehow, things were ... simpler. Sometimes I wish we *did* live in the past. Sometimes I wish men were all strong and women were all weak, even if you did it by not picking them up and cuddling them enough when they were babies, or not giving

them strong female figures to identify with psychologically and socially; because, somehow, it would be simpler that way just to justify. (302)

Bron persistently uses his personal past and so his heterosexual thinking habit as a judgmental reference point. Bron claims to be concerned, not with history, but with “the here and now” (14), yet he is too confused simply to live in the moment, and constantly talks about the past but he never notices how much he talks about his own past life to the Spike and to others. He does so out of his frustration with the Satellite society and his sense of helplessness because he does not know what he wants (116). Bron is also careful with the exact dates of past events but people on Triton do not pay attention to the past since life is fluid and ever-changing (64,106).

Furthermore, although Bron fights with himself to overcome his habit of judging the people around him according to his own value system and gendered perception, he fails to internalize the idea of human freedom: “Bron was thinking that seventy-four-year-olds should either get bodily regeneration treatments or not sit around the coop common rooms stark naked - another thought he decided to suppress: it was Lawrence’s right to dress or not dress any way he felt like. But why, he found himself wondering, was it so easy to suppress some negative thoughts while others just proliferated?” (27). Although he lives in a world where all possible choices and preferences can be pursued freely, he still gets puzzled, and feels a sense of disorientation when he sees the things and people as different from those he was brought up with. Bron cannot manage to get rid of his/her confusion at the end of the novel as well: “Here I am, she thought, as she had done from time to time ever since she'd come from Mars: Here I am, on Triton, and again I am lost in some hopeless tangle of confusion, trouble, and distress - But this is *so* silly!” (329).

Bron constantly compares and contrasts different worlds with different life styles and structures he has been exposed to. The Earth which he finds as a “pushy, unpleasant world” (167) is also conventional where patriarchal structures are still at work. Bron is more conscious of the genders of people in this traditional society by reflecting his own Martian society with its social and cultural values. Whenever Bron meets new persons, he always describes them in relational processes by specifying their genders and sexual preferences (159). He perceives everything as either white or black, and forces people into one simple category after another, trying to find one he can handle (34, 131, 194). Bron’s habit of categorization of people according to binarist categories of gender is similar to Ai’s reactions in Gethen in Le Guin’s novel *LHD*. This habit of binary thinking prevents Bron from appreciating the complexities of existing identities, subjectivities and categories on Triton. Bron also pays attention to which gender does which jobs, and which gender

wears what, and he gets surprised when he sees people of certain genders do the jobs of other genders since he is conditioned to believe that there are different jobs appropriate for males and females, therefore, it is not acceptable when one gender does the job of the other gender. During his first months on Triton, Bron could not get used to people of an unexpected sex, namely, females, in positions of authority frequently (212). On Earth, Bron notices most of the people who do physical work seem to be men. Yet, he finds odd the reversal of some roles when he observes that certain gendered professions are not carried out by that *appropriate* gender any longer on Earth. Bron is the only character who really cares that the *footmen* and some of the guards are female in this world: "On Mars, the footmen would have been male" (194). At the restaurant he takes the Spike to he reacts in the same way: "They had women as waiters, too! And in a place like this!" (212).

The text below illustrates Bron's incompatibility to Earth culture and his unbending nature. As soon as Bron reaches Earth, he is arrested and put in jail where he is insulted, beaten, tortured and silenced: "They held me without food. I wasn't allowed to go to the bathroom. They stuck prongs in me. They beat me up, all the time asking the same questions again and again ... I know, it could have been worse" (255). Bron is also linguistically passivated through subjection as a goal acted upon by other characters.

Text 1: Bron's construction on Earth ('E' refers to people on Earth)

Two strangers [E-act] in red and black uniforms were coming [E-mat-act-int] toward him [b-rp] from where they [E-act]'d apparently been waiting [E-mat-act-int] by a thick-trunked tree. The woman [f-act] grabbed [f-mat-act-int/t] Bron's shoulder [b-body part-gl]. The man [m-sa] said [m-vl]: "You [b-ide] 're [b-rel] a moonie [idr], aren't you? Come on!" (158).

He [b-sa] started to say [b-vl]: "I [b-ide] am [b-rel] a moonie [idr]. But I [b-se] doubt [b-ment-cog] if I'm *the* moonie you're-" But they [E-act] led [E-mat-act-int/t] him [b-gl], roughly, off through the imitation jungle. They [E-act] pushed [E-mat-act-int] through into a cement stairwell. He [b-sa] protested [b-vl] once and [b-pssr] got [b-rel] a shove [pssd] for it; they [E-act] hurried [E-mat-act-int/t] him [b-gl] up. The walls and steps and banisters were grimed to an extent for which neither youth on Mars nor maturity on Triton had prepared him [b-gl]. More apprehensive each flight, he [b-se] kept thinking [b-ment-cog]: Earth is an old world an old, old world.

They [E-act] pulled [E-mat-act-int/t] him [b-gl], breathless with the climb, out on a narrow sidewalk as a good number of people hurried past (who, in the less than fifteen seconds he [b-se] got to see [b-ment-per] them, must, he [b-se] decided [b-ment-cog], have only three basic clothing styles the lot); only one glanced. As they [E-act] pushed [E-mat-act-int/t] him [b-gl] to the vehicle, a surprising breeze (it was the first breeze he [b-se]'d ever felt [b-ment-react] not produced by blower convections from some ventilator grate within meters) carried with it a dozen, clashing, and unpleasant smells. (159)

He [b-ac] was sitting [b-mat-act-int] in the corner across from it, when the door, clattering its sunken locks, pushed open. Two red and black uniformed guards [E-act] stepped in [E-mat-act-int], [E-bgd act] yanked [E-mat-act-int/t] him [b-gl] to his feet [b-rp-body part], and [E-bgd act] held [E-mat-act-int/t] him [b-gl] flat against the wall, while a portly, bald man [E-act] in the least comfortable-looking of the three basic styles came in [E-mat-act-int] and [E-bgd sa] said [E-vl]: "All right. What do you [b-se] know [b-ment-cog] about these people?" ... The portly man [E-cr] looked [E-rel] askance [E-att], [E-bgd sa] muttered [E-vl], "Shit and suddenly one of the guards [E-

act] punched [E-mat-act-int/t] Bron [b-gl], hard, in the side, so that he [b-act] crumpled [b-mat-act-sup] down the wall, [b-bgd br] gasping [b-bl] and [b-bgd br] blinking [b-bl] -as they [E-act] left [E-mat-act-int]. The door slammed. Locks clashed. Both guards [f-ide] had been [f-rel] women [f-idr]. As the two guards [f-act] marched [f-mat-act-int] in, Bron [b-act] struggled [b-mat-act-int] to his feet [b-rp-body part] (from the spot in the center of the wall he [b-act]'d finally chosen to sit [b-mat-act-int]). They [f-act] grabbed [f-mat-act-int/t] him [b-gl], [f-bgd act] pulled [f-mat-act-int/t] him [b-gl] up the rest of the way, [f-bgd act] flattened [f-mat-act-int/t] his back [b-body-gl] against the wall. (The guards were both men this time.) Another man [E/m-act], less portly and with more hair, came in [E/m-mat-act-int] and [E/m-bgd sa] asked [E/m-v] Bron [b-rv] the identical questions - verbatim, he [b-se] realized [b-ment-cog] at the same time, he [b-se] realized [b-ment-cog] his own answers were at least worded slightly different. (161-162)

Bron is passivated mostly as a goal, and he receives the actions of the Terran people 12 times in the material processes of the guards, three times as a recipient and once a receiver. While they carry out 13 material processes, 8 of them have Bron as the affected, Bron acts as an actor of 5 material processes; two of them are supervision and the others are intransitive with no goal to direct his action to. On Earth, he has, by no means, control over anything or anybody. Moreover, Bron specially draws attention to the gender of the guards, and identifies that some of the guards who come to his cell are females, and they carry out 5 material processes and act upon Bron 4 times. Bron is described mostly with mental processes. He acts as a senser in 7 mental processes, twice as a sayer and as a behavior. This demonstrates his lack of power to resist his victimization and subjugation. The Terran people perform more verbal processes than Bron. Bron performs only two verbal processes to protest what is being done to him but with no success.

On Earth, Bron also meets the Spike by chance. He gets very excited, yet he is still dysfunctionalized by hesitation, inaction and lack of confidence. When he invites her out, he has no idea where to take her or what to do together. Sam plans all the details for the evening, including the restaurant, a vehicle for them and footwomen to be hired. So, it is Sam who directs and leads Bron and prepares him for the evening. At this point, it can be maintained that he is still incapable of asserting power to affect or control the things and people. When Bron takes the Spike out, he is determined to act as a client and make the Spike play her part as a whore. This dinner illustrates Bron's sexist mindset. However, his positioning himself as a client and the Spike as a whore contradicts his attempts to impress the Spike in every possible way so that she chooses him as a sexual partner. As a client, he must be the one who selects his partner and the one who needs to be impressed. He sees his relation with the Spike as a power struggle in which he needs to defeat her by his *natural* superiority of maleness; however, he fails to put his plans into action, and he spends the whole night contemplating. His attempt and desire to have sex with her at the end of the evening is doomed to failure, and he is left alone in the night.

Text 2: Bron and the Spike on Earth

He [b-se] thought [b-ment-cog] fondly: You [s-ide] 'd make [s-rel] a lousy whore [s-idr]: that's the line you [s-act] use [s-mat-act-int/t] afterwards. But she [s-sa] probably meant [s-vl] it, which made [rel] him [b-cr], momentarily, even more fond [...]

He [b-act] looked at [b-mat-act-int] her shoulders [s-rp-body part], hunched in concentration. He [b-br] suppressed [b-bl] the next chuckle. There was nothing to do: for the duration she [s-ide] simply must be [s-rel] the prostitute [s-idr], and he [b-ide] must play [b-rel] the client [b-idr]. She [s-ide] was [s-rel] the young, inexperienced hustler [s-idr], [s-bgd act] committing [s-mat-act-int/t] all the vulgarities [gl] and gaucheries natural to the situation. He [b-cr] must be [b-rel] charmed, be indulgent, assured [b-att] in his own knowledge of the proper. Otherwise, he [b-se] thought [b-ment-cog], I [b-act] shall never get through [b-neg-mat-act-int] the evening without laughing at her outright [...] (She [s-ide] would make [s-rel] a lousy whore [s-idr], he [b-se] thought [b-ment-cog], a trifle less fondly.) [...] Bron [b-se] thought [b-ment-cog]: he [the waiter] thinks I [b-ide]'m [b-rel] a cheap Bellona john [b-idr] and the Spike [s-ide] is [s-rel] a really dumb whore [s-idr]! (196-197).

Three times (Bron [b-act] sat [b-mat-act-int], [b-bgd se] dreading [b-ment-react] each one) the other three footmen [f-act] offered [f-mat-act-int/t] them [b&s-gl] (the Spike [s-se] *liked* [s-ment-react] Gold Flower Nectar-well, he [b-se] *liked* [b-ment-react] it too. But that wasn't the point) another drink, the second with the traditional nuts, the third with small fruits--olives, which he [b-se] remembered [b-ment-cog] as the hallmark of the best places. They [f-act] offered [f-mat-act-int/t] three kinds, too: black, green, and yellow. He [b-cr] was [b-rel] impressed [b-att], which depressed him [phe] more. The client's job was *to* impress, not *be* impressed. It was the client's job to supervise effects, to oversee, to direct the excellent performance. It was not, at this point anyway, her (or his) place to be carried away. With the next drink, they [b&s-sub-gl] were offered [b&s-mat-act-int-pass] a tray of small fish and meat delicacies, served on savory pastry, bases. With the last, they [b&s-sub-gl] were offered [b&s-mat-act-int-pass] sweets, which Bron [b-sa] refused [b-vl]. "Afterwards," he [b-sa] explained [b-vl] to her [rv], "they [f-pssr]'ll [f-rel] probably have some quite incredible confections [f-pssd], so we [b&s-act] can pass [b&s-mat-act-int/t] these up in all good faith." (199).

Bron [b-ac] sat [b-mat-act-int] in his own chair across from the Spike and [b-bgd se] thought [b-ment-cog]: She [s-cr] is [s-rel] totally delightful and totally upsetting [s-att]. Somehow, though, the realization had crystalized: [b-spd ide] Play [b-rel] the client [b-idr] as he might, there was no way he [b-se] could fit [b-ment-cog] her [s-phe] into the role of his younger self. Her gaucheries, enthusiasms, and eccentricities simply had nothing to do with his own early visits to the *Craw's* Bellona brothers-for one thing, she [s-se] simply did not despise [s-neg-ment-react] him [b-phe] the way he [b-se] had despised [b-ment-react] those [phe] who had escorted him [b-g] there, so that, in the game of dazzling and impressing in which he [b act] was busily racking up [b-mat-act-int/t] points [gl], she [s-act] was just not playing [s-neg-mat-act-int]. What am I doing here? he [b-se] thought [b-ment-cog], suddenly. Twice now he [b-phe] had been reduced to the sweat of mortification-and probably would be so reduced again before the evening ended. But at least (he [b-se] thought [b-ment-cog] on) I [b-se] know [b-ment-cog] *what* to be mortified about. Both discomforts and pleasures assured him [b-phe] this *was* his territory. The sweat dried. He [b-act] picked up [b-mat-ac-int] the cold glass [gl], [b-bgd act] sipped [b- mat-ac-int]. And [b-spd se] realized [b-ment-cog] that, for the duration of his thoughts, the Spike [s-cr] had been [s-rel], silent [s-att]. "Is something the matter?" (206).

This text describes the Spike through Bron's consciousness and during the evening, Bron, not the narrator, constructs the Spike in most of the processes. Although Bron performs more processes than the Spike, he is mostly constructed as a senser, and he constructs the Spike predominantly in relational processes (7 rp) as an identified and carrier. Bron linguistically presents himself more active than her. While Bron carries out 5 material processes, one of which is directed on a goal, the Spike is positioned only in 2

material processes. On the other hand, although Bron is described as a senser of 15 mental processes, the only mental process the Spike appears in is negated. The great number of mental processes Bron carries out shows that he is incapable of asserting himself into action. Bron is excluded as an agent more than the Spike. Bron is excluded as the performer of 2 mental processes and of 1 material process through suppression and backgrounding by the narrator, and Bron excludes the Spike as a backgrounded actor once. His exclusion from a linguistic subject position indicates his weakened subjectivity. Bron and the Spike are passivated in the goal position together 3 times by the actions of the footmen. Bron is also subjected as a phenomenon in 3 mental processes while the Spike is once. The Spike appears more passive on Earth than she is on Triton because Bron believes Earth is his own domain, and so, he can be more active. As a result, Bron's linguistic choices for the representation of the Spike disenable her by depriving her of power and agency.

Moreover, Bron's perception that Earth is his territory where he can assert his maleness makes his old values and habits become more visible and observable since he feels no necessity to suppress them any more. Bron gets more conscious of inflexible gender categories encoded in him. As a result, during the night, he reveals his consistent tendency to deal with others in terms of his confused categorizations. The fact that he conceives of this dinner only in terms of whore and client also implies the limitations of his categorical thinking, too. He also uses a sexist language and keeps referring to waitresses at the restaurant as waiters and footwomen as footmen (200-201). In fact, he unavoidably expresses his feelings and ideas through the ideological codes of the sexist language throughout the novel (124-125).

When Bron fails to raise him above in the Spike's estimation by proving his sophistication, he finally decides to exhibit his male assertiveness and authority by making the hostesses [footmen as referred by Bron] crawl and fight for their tips (200-1). Although Bron is oppressed on Earth by the guards, later he finds a way to mend his wounded ego through footmen as a result of his binarily-formed thinking. Since Bron feels powerful with the money Sam gives him, and he sees footmen as prostitutes weaker than and inferior to him as a client, and Bron attempts to show off in front of the Spike by subjugating and degrading them (200-201). With the footwomen, Bron appears as an oppressive capitalist force exploiting the others, but especially women. After witnessing this scene, The Spike suggests that economic oppression is the source of all oppressions (202). This echoes Delany's criticism of capitalism as an oppressive force in the 1970s. With the re-emergence of Women Liberation Movement in the 1960s, the supporters of this movement,

including the socialists and Marxists set out to examine the ways women were systematically oppressed and subordinated, and they related their oppression and subordination to the economic oppression of capitalism. As a consequence, in the capitalist sphere, money was used by males to dominate and exploit females who were either reduced to domestic sphere or to jobs with less pay and less security (Hester 8).

Text 3: Bron's construction in his interaction with Terran females

Bron [b-act] stopped [b-mat-act-int] before the nearest, gold-skinned footman, his hand on his purse. "You [f-act] served [f-mat-act-int/t] us [b&s-gl] that last drink, didn't you?-and it was certainly a marvelous one, considering my thirst and the exhausting day [b-pssr] I [b-pssd]'ve had [b-rel] till now. Whatever it says on the menu . . . ten, eleven? Twelve ... ?" (It had said eight-fifty.) He [b-act] fingered [b-mat-act-int] into the drawn, leather neck-"Well, your smile alone made it worth half again that much."-and [b-bgd act] pulled out [b-mat-act-int/t] two bills [gl], the top one the twenty he [b-se]'d expected [b-ment-cog]. "Do you [f-se] want [f-ment-react] it-?" The footman's gilded lids [f-body-act] widened [f-mat-ev]. "Do you ... ?" [b-bgd act] Separating [b-mat-act-int/t] the twenty [gl] off from the other bill (which Was a thirty), Bron [b-act] stepped [b-mat-act-int] up on the platform, [b-bgd-act] held [b-mat-act-int/t] the bill [gl] high overhead. "Here it is, then - [f-spd act] jump [f-mat-act-int] for it [f-spd act] Jump [f-mat-act-int]!" The footman [f-se] hesitated [f-ment-react] a moment, [f-bgd act] bit [f-t/mat-act-int] at her golden, lower lip, eyes still up, then [f-bgd act] leaped [f-mat-act-int], [f-bgd act] grabbing [f-mat-act-int/t] Bron's shoulder [b-body part-gl]. He [b-ini] let go of the bill. While it fluttered, he [b-act] shrugged [b-mat-act-int/t] off her hand [f-gl] and [b-bgd-act] stepped [b-mat-act-int] toward the next footman [rp], the next bill in his fingers. "But you, my dear-" He [b-se] felt [b-ment-react] ridiculous engaging in such banter, however formalized, with women- "you [f-act] provided [f-mat-act-int/t] the first one, the one that relieved the parching thirst we [b&s-act] arrived [b&s-mat-act-int] with. That alone triples the price! Here, my energetic one-" He [b-act] held [b-mat-act-int/t] the note [gl] down beside his knee. "Do you [f-se] want [f-ment-react] it [phe]? There it is. [f-spd act] Crawl [f-mat-act-int] for it! [f-spd act] Crawl [f-mat-act-int] ". He [b-ini] let the bill flutter to the ground, and [b-bgd act] turned [b-mat-act-int] again, as the woman [f-act] dove [f-mat-act-int] after it. "And *you* two--" He [b-act] pulled [b-mat-act-int/t] out two more bills [gl], one in each hand-"[f-spd se] don't think [f-neg-ment-cog] I [b-se]'ve forgotten [b-ment-cog] the services [gl] you [f-act] rendered [f-mat-act-int/t]. Yet ... somehow though I [b-se] remember [b-ment-cog], I [b-se] cannot quite distinguish [b-neg-ment-cog] them. Here is a twenty and a thirty. You [f-act] may fight over [f-mat-act-int] which one of you [f-act] deserves [f-mat-act-int] which." He [b-act] tossed [b-mat-act-int/t] the two bills [gl] up in the air, and [b-bgd act] stepped [b-mat-act-int] over one of the women [f-rp] who [f-bgd cr] was [f-rel] already down on her knees [f-att], [f-bgd act] scrabbling [f-mat-act-int/t] after one of the others. Behind him, he [b-se] heard [b-ment-per] the second two [f-act] start to go [f-mat-act-int] at it. Bron [b-act] stepped [b-mat-act-int] from the platform (cries; scufflings; more cries behind him) and [b-bgd act] walked [b-mat-act-int] toward the Spike [s-rp]. She stood with palms pressed together at her chin, eyes wide mouth opened - suddenly she bent with laughter. Bron [b-act] glanced [b-mat-act-int] back to where, on the pomed purple, the four footmen [f-act] scuffled [f-mat-act-int], [f-bgd-br] laughing [f-bl] and [f-bgd-act] pummeling [f-mat-act-int] one another [f-gl]. (200-201)

In this text, Bron sets up an example as to how females can be victimized through exploitation in the capitalist societies where money has an important place. Bron takes great pleasure in playing with them, making them crawl for the money and fight with each other over the bills he throws around. Since the Spike is a complete foreigner to this culture, she gets puzzled when she sees "money could *still* do that" (202). With the power

money provides for him, Bron takes the control of his environment and rules the people around him. Both the females and Bron carry out almost the same number of material processes. While Bron performs as an actor of 13 material processes, 7 of which are directed to goals, the footwomen assume the actor position in 14 processes, and they act on a goal 5 times. However, Bron takes up the position as a leading actor, and he initiates or causes most of their actions of material processes. Bron subjugates them in the goal position in three processes while they act upon his body only in 1 process. Bron acts as a senser more than the females (B-6 mat/F-4 mat). All his mental processes have the females as the affected participant in a phenomenon position. The females carry out 4 mental processes, 3 of them are constructed by Bron to attract their attention to and arouse their desire for money so that he can subordinate them. Although Bron constructs them in different processes, they do not describe or construct Bron in any of the processes he appears. In the previous texts we have analyzed in this chapter, we have observed that whenever Bron assumes the role of an agent in his relation with the females, he is linguistically excluded as a subject with a relatively high number of occurrences, and as we have stated earlier, this weakens his agency. This pattern is repeated in this text as well. Bron is excluded as a backgrounded actor six times by the narrator. Bron also excludes the females as an actor five times and as a senser once through suppression. Bron, by excluding females from a subject position, makes them linguistically powerless.

The Spike after the dinner on Earth writes a letter to Bron to get rid of him, and she exposes all his weaknesses and faults. What she describes as weaknesses and faults are, in fact, the effects of his heterosexual training. She openly calls him “an awful person” who should be burnt (229). She criticizes him for paying too much attention to “code of good manners, proper behavior, or the right thing to do” which makes him emotionally lazy and hence incapable of promoting social communion (229). The Spike also draws attention to the fact that he is not the person he pretends to be, and “his version of code of hiding his real self and desires behind the mask of appearance is old-fashioned” because on Triton, people do not suppress or disguise their sexual desires. Here, the Spike makes it clear that normative heterosexual practices and desires are not valid on Triton. She is also aware of the fact that Bron was born and grew up on Mars with different culture and ideologies, and Bron’s internalized regulatory culture has rendered him “emotionally injured”, “emotionally crippled” and “emotionally atrophied” on Triton (229).

6.4.6 Transitivity Analyses of Discourses Regarding the Gender Construction of Bron as a Female

Bron decides, all of a sudden, to change his sex and to be genetically, hormonally, physically a woman (267). It is noteworthy that he undergoes a sex-change operation after reading the Spike's letter. Thus, it is probable that Bron wants to change his sex to show the Spike that he is not old-fashioned with his insistence on his fixed notion of gender category. Bron, like Ai in *LHD*, and Joanna and Jeannine in *FM*, come from a normative culture into a more liberatory culture where the identity categories are more mobile and fluid. These characters discover that the binary categorizations are not applicable in the alien worlds they visit since both these societies are gendered outside the heterosexual cultural configurations. Their surprise at the subversive gender performances of the other characters, which pose a challenge to gender-role stereotyping within the practice of heterosexuality is replaced by their acceptance that there are alternative genderings. As Butler suggests, "the loss of epistemological and ontological certainty" brings about new possibilities and new ways for bodies to matter (*BTM* 30) for Bron and Joanna and partly for Jeannine although it is not true for Ai. Bron takes a step further beyond acceptance and undergoes a gender change operation at the end of the novel and has transformed himself into a female to better adapt himself to the ever-fluid and ever-changing dynamics of the Triton society. In Butlerian terms, Bron's operation is an act of "cultural unintelligibility" and "subversive discontinuity" within a heterosexual framework (*GT* xxx). Butler maintains that 'I' may not always repeat or cite itself faithfully, there is always a displacement, possibility for the failure to repeat which can contest the coherence of that 'I' (*JBR* 125). Bron's changing of his gender is an attempt to perform as an incoherent and discontinuous gendered being, and he does this by willingly and deliberately failing to conform to the gendered norms of cultural intelligibility for the sake of "a new possibility of agency and a possibility for transformation" (Butler, *UG* 196).

Yet, a sex-change operation is quite complicated for Bron, although Delany portrays it as simple and common on Triton (90). When Bron tells the doctor and the technicians that he wants to be a woman, Bron is surprised when he is asked what sex he is since in his conception there are only two sexes/genders. When Bron is asked "What kind of a woman do you want to be? Or rather, how much of a woman?", he gets further confused since he is not aware of differences within the same gender (262). He did not think about it because he made this decision one hour ago. The doctor finds Bron's demand to be converted physically into a woman unusual since his male clients want the physical

operation because, in one way or another, they feel they already are, in some sense, psychologically more suited to a female body, but Bron does not feel like a female (270). Since Bron is full of hesitation and unsure of what he really wants and prefers, the doctor asks the technician to do a quick fixation test to find out Bron's present sexual deployment and the configuration which can fix up Bron's problem. The investigation which examines his sexual history and preferences reveals that his present configuration is the current male plurality configuration which describes him as "an ordinary, bisexual, female-oriented male sexually" (272). Bron explains that he did his experimenting with different genders when he was a kid, and he does not particularly enjoy sex with men although he does not find it difficult when he does it but as a grown-up man now, he reveals that only brute, intellectualized fantasies could make him have sex with men (44). It is obvious that he suppresses his homosexual tendencies. The doctor comes to the understanding that the current plurality female configuration, whose meaning Bron does not even know, can fix Bron's problem. This configuration guarantees the ability to function sexually satisfactorily with partners of either sex, with an overwhelming inclination for males (272). It is also interesting to note that other people who come to Triton from Earth and Mars seem to have problems very similar to Bron's. Most of the people who come to the doctor for sex change operation are from Earth and Mars because life under the particular system of Triton doesn't "generate that many serious sexually dissatisfied types" (262).

Bron's patriarchal values help him decide what kind of female he wants to become. Bron is not interested in childbirth. Bron refuses motherhood completely although he can be given a functional vagina, functional clitoris, even a functional womb in which he can conceive a baby, and functional breasts with which he can suckle the infant once it is born (263). However, Bron asks the doctor whether it is possible to make him a virgin. His demand shows that he tries to construct an idealized female with sexual purity and innocence out of himself for another man but the doctor finds his demand quite surprising since it is very rare:

I'm afraid, for your age and experience, that's just a contradiction in terms, at least within the female plurality configuration. We could make you a virgin, quite content and happy to remain one; or, we could make you a virgin about ready to lose her virginity and go on developing as things came along. But it would be a little difficult for us to make you a virgin who has performed quite adequately with partners of both sexes but who prefers men, even for us. (273)

The doctor assumes that Bron wants to be a woman since he thinks men are inferior creatures (266). However, Bron's determination to change his gender into *she* results from his idealization of the male gender. Lawrence believes what Bron seeks for is

not sex since it is not difficult to find a partner on Triton (252). What Bron looks for is a woman who, like himself, performs a stable gender/sexual identity but such kind of a person does not exist on Triton. Since the chance of meeting a female who can fit into his image of idealized womanhood, as fostered by heterosexuality, is so little on Triton, he sets out to create this so-much-desired female out of himself:

I guess it was something you said, Lawrence--about only one woman in five thousand still being around. Well, if you were right about the percentages of men too, one woman in five thousand isn't enough...that crazy Christian was right; at least about the woman not understanding. Well, I can. Because I'm - I *used* to be a man. So, you see, I *can* understand. The loneliness I was talking about, it's too important. I'll know how to leave it alone enough not to destroy it, and at the same time to know what I *can* do. I've had the first-hand experience, don't you see? (275)

Hence, he considers this transformation as a great mission essential to be carried out for *man-kind*, which automatically makes him a hero in his eye since he makes a big sacrifice by giving up his superior gender. This sacrifice is necessary because *real* men, mankind, must be served. His real intention is to show how a female must be and how she must perform to meet the expectations of heterosexual men: "Real men really deserve more than second-class membership in the species [...]. And the species is dying out [...] I also know that that kind of man can't be happy with an ordinary woman, the kind that's around today. When I was a man, I tried. It can't be done [...] I did it to preserve the species" (277). Bron suffers from gender narcissism, and idealizes himself because of his male gender. "Were women just less truthful than men? All right: Was *she* less truthful as a woman than she had been as a man? [...] I need a man to do-to tell the truth for me!" (329). His magnifying his male superiority is apparent in his speeches, attitudes, perceptions: "whatever you like to screw or get screwed by, *you're* still a man" (258). So, being a male is a privilege, and nothing can change this truth. In fact, his overemphasis on maleness is an attempt to compensate for his weaknesses as a male and his failure to make a *real* man out of himself.

Bron's ideas of men as somehow different, better and brave, yet misunderstood by women are completely out of place on Triton (254-256). To Lawrence, Bron's problem is that he sticks to his heterosexuality, which Lawrence calls logical perversion, and it is a very rare case in the present time on Triton. One man out of fifty is heterosexual, which is quite surprising, "considering that it once was about as common as the ability to grow a beard" (254). On Triton, other sexual types are more commonly preferred. Bron is only one man out of fifty, and what makes his situation more difficult is that the same logical

perversion he is looking for in women is “more like one out of five thousand thanks to that little historical anomaly” (254), as Lawrence explains:

There is a difference between men and women, a little, tiny one that, I'm afraid, has probably made most of your adult life miserable and will probably continue to make it so till you die. The difference is simply that women have only really been treated, by that bizarre, Berkheimian abstraction ‘society’ as human beings for the last, oh say sixty-five years; and then, really, only on the moons; whereas men have had the luxury of such treatment for the last four thousand. The result of this historical anomaly is simply that, on a statistical basis, women are just a little less willing to put up with certain kinds of shit than men --simply because the concept of a certain kind of shit-free Universe is, in that equally bizarre Jungian abstraction, the female ‘collective unconscious’, too new and too precious. (252-3)

Since Bron is so desperately Martian, no matter how his body has perfectly and completely been made a woman, he cannot overcome his sense of maleness since: “You say you *don't* want to be like most other women. Don't worry: you aren't. It's putting it a little brutally; but, frankly, *that's* something you'll never have to worry about unless you want to work rather hard at it. In one sense, though you are as real a woman as possible, in another sense you are a woman created *by* a man - specifically by the man you were” (298). The following texts disclose how she still acts with his male perception. His/her failed sexualization is indicated by a great number of mental processes and a relatively high frequency of the affected participant positions she occupies in her linguistic representations.

When Bron meets the Spike on Triton in her new body after the operation, she insists on talking to the Spike although the Spike expresses her determination not to see or talk to her any more in her letter which Bron seems to forget: “Please, Spike. I'm not the same person I was. And I...I just feel I have to talk to you!” (287).

Text 1: The interaction between Bron as ‘she’ and the Spike

Then, [b-bgd se] astonishing [b-ment-react] herself [b-phe], Bron [b-sa] said [b-vl]: “Spike, [s-ini] let me [b-ac] come [b-mat-act-int] with you. All the rest is ridiculous.” She [s-act] looked [s-mat-act-int/t] at the pavement [gl]. “I [b-act] 'll give up [b-mat-act-int/t] everything [gl] I have [b-rel], [b-bgd act] go [b-mat-act-int] wherever you [s-se] like [s-ment-react], [b-bgd-act] do [b-mat-act-int] whatever you [s-se] want [s-ment-react]. You [s-cr]'ve had [s-rel] women lovers [s-att]. [s-bgd se] Love [s-ment-react] me [b-phe]. I [b-pssr]'ll have [b-rel] a refixation [b-pssd], tonight I [b-se] want [b-ment-react] you [s-phe]. I [b-se] love [b-ment-react] you [s-phe]. I [b-se] didn't even know [b-neg-ment-cog] it [phe], but [b-bgd-se] seeing [b-ment-per] you [s-phe] again-” “Oh, *Bron* . . .” The Spike [s-act] touched [s-mat-act-int/t] Bron's shoulder [b-body part-gl]. Bron [b-se] felt [b-ment-react] something [phe] inside reel about her chest, staggering at the touch. “Feeling like this. I [b-se]'ve never felt [b-ment-cog] like this about ... *anyone* before. Do you [s-se] believe [s-ment-cog] me [b-phe]?”

[...] She [s-act] looked [s-mat-act-int/t] at Bron [b-gl] and [s-bgd sa] sighed [s-vl]. “Does he [Fred, the Spike's lover] want another woman?” Bron [b-sa] asked [b-vl]. “I [b-act]'ll go [b-mat-

act-int] with him. I [b-act]'ll do [b-mat-act-int/t] anything [gl] he wants, as long as you [s-side]'re [s-rel] with him too; and I [b-ide] can be [b-rel] near you, [b-bgd sa] talk [b-vl] to you [s-rv]-" "Bron, you [b-se] *don't* get [b-neg-ment-cog] the point," the Spike [s-sa] said [s-vl]. "Whether he might want you [b-phe] or not has nothing to do with it. I [s-se] don't want [s-neg-ment-react] you [b-phe]. Now let's call it a day. The transport's up there. You [b-act] go on [b-mat-act-int]. I [s-cr] 've got [s-rel] other things [att] [gl] to [s-bgd act] do [s-mat-act-int/t]." "You [s-se] don't *believe* [s-neg-ment-cog] you[s-side] 're [s-rel] the only person [s-idg] I [b-se] 've ever felt [b-ment-react] like this about?" "I [s-sa] told you [b-rv]: I [s-se] *do* believe [s-ment-cog] it [phe]."

"I [b-se]'ve felt [b-ment-react] this way about you from the moment I [b-se] first saw [b-ment-per] you [s-phe]. I [b-se]'ve felt [b-ment-react] this way about you all along. I [b-se] know [b-ment-cog] now that I [b-se]'ll always feel [b-ment-react] this way, no matter what." "And I [s-se] happen to believe [s-ment-cog] you [b-se]'ll feel [b-ment-react] rather differently three minutes---if not thirty seconds---after I [s-act]'ve left [s-mat-act-int]. [...]"

"You [s-se] just don't understand [s-neg-ment-cog]." Bron [b-sa] sighed [b-vl]. " [s-spd act] Help [s-mat-act-int/t] me [b-gl]. [s-spd act] Take [s-mat-act-int/t] me [b-gl]. [s-ass] Make [b-rel] me [b-cr] whole [b-att]."

"I'd [s-se] have to learn [s-ment-cog] something [phe] about *you* first." Her gaze was all white satin and sequins. "And I [s-sa] pay [s-vl] *you* [b-rv] the compliment of assuming I [s-act] haven't even begun [s-neg-mat-act-int]."

"I [b-sa] bet [b-vl] you [s-se] think [s-ment-cog] you could - what did you [s-sa] say [s-vl]? [s-spd act] sit [s-mat-act-int] down and [s-spd se] map out [s-ment-cog] how I [b-br] 'm managing to inflict [b-bl] a good deal of the hurt on myself." (292-293)

Bron, as a female, constructs herself as weaker and more dependent when compared to his construction as a male as a result of the female image in his mind. This reveals that she is unable to deal with a change in roles conditioned by sex and fixed by cultural traditions. She openly reveals her wish to be directed, led and dominated by the Spike. Her tone sounds more like begging. As a consequence, she is constructed mostly through mental processes. While the Spike performs as an active actor of 8 material processes, 6 of which are directed to external existences, Bron performs 7 material processes, only 2 of which are with goals. Some of these processes are constructed by the Spike to tell Bron what to do. So, they are not actions of free will. Bron's other material processes are the actions she promises to do to please the Spike so that she takes Bron as a sexual partner again. Bron performs slightly more mental processes than the Spike. While Bron is described as a senser of 13 mental processes, the Spike carries out 9 mental processes. Bron's mental processes mostly reveal her feelings and emotions while the Spike's mental processes mostly show what she thinks. Thus, Bron is constructed as an emotional being rather than thinking. Delany, here, seems to deconstruct the traditional dichotomy which identify males with rationality, reason and females with emotion. Bron is a metalogician and his/her job is related with logic. This has an ideological significance. S/He is constructed as a logocentric subject but heteropatriarchal logic is deconstructed through his/her emotional and inconsistent responses. Moreover, there is not a crucial difference between the numbers of verbal processes they perform as well as the relational processes they are positioned in. Bron acts as a sayer more than the Spike does (5 vl/4 vl),

and Bron and the Spike appears in the same number of relational processes (4 rel/4 rel). Bron performs her verbal processes to establish and maintain contact with the Spike. The Spike is backgrounded 3 times as a senser, sayer and an actor. She is also suppressed as an actor 3 times while Bron is excluded in 5 processes, as an actor and a senser twice and once as a sayer. In 4 of these processes the Spike is excluded by Bron in the form of requests in which Bron asks the Spike to help and direct her. Thus, in these processes her agency is not weakened. Just the opposite, Bron emphasizes the Spike's superior position. Bron is passivated more than the Spike as a goal and a receiver twice and as a phenomenon 5 times through subjection and beneficialization while the Spike is passivated as a goal and receiver once and as a phenomenon four times by Bron's mental processes. This shows that although Bron cannot direct any physical action to the Spike, her mind is occupied with the Spike.

Delany adds an ironic twist to the story by making Audri, who had liked Bron when he was a man but had been unable to relate to him sexually, declare her love for the new Bron (319-20). She was already sexually attracted to Bron but the only problem was Bron's heterosexual male identity. When Bron is turned into female, Audri reveals her sexual desire for Bron, and she is the only one who wants to have a sexual relationship with Bron. She even openly asks Bron to sleep with her (319). It is mostly because Bron, as a strong, brave male hero, impressed Audri when he saved women in her co-op during the sabotage. However, Bron cannot think of performing any sexual intercourse with Audri because she, even in her new gender and female body, cannot free herself from the effects of regulatory power s/he has internalized. So, Bron's rejection of Audri results from her perception which is based on dualistic models and categories of hegemonic and normative heterosexuality, which rejects lesbian sex.

Text 2: The interaction between Bron as 'she' and Audri

"Bron," she [a-sa] said [a-vl] , "do you [b-se] mind [b-ment-react] [b-bgd-act] walking [b-mat-act-int] back with me. I [a-sa] mean [a-vl] toward my place. At least for a couple of stops. I [a-se] want [a-ment-react] to [a-bgd sa] talk [a-vl] to you [b-rv]," and she [a-act] stood [[a-mat-act-int], [a-bgd act] looking [a-mat-act-int/t] not quite at Bron, hands [a-body part-act] moving [mat-ev] at her hips of her dark slacks.

Surprised, Bron [b-sa] said [b-vl], "All right," because she [b-se] liked [b-ment-react] Audri [a-phe], and Audri [a-ide] was [a-rel] her boss [a-idr] too, and because Philip's absence was such a relief. "Just a second." She [b-act] pushed [b-mat-act-int/t] things [gl] into the drawer, [b-bgd act] closed [b-mat-act-int/t] it [gl], [b-bgd act] stood up [b-mat-act-int]. Together, they [a&b act] walked [a&b mat-act-int] out of the building, Bron [b-cr] becoming [b-rel] more aware [b-att] of the silence.

Halfway across the Plaza of Light, Audri [a-sa] said [a-vl]: "Philip thinks I'm out of my mind, but he also thinks that whether I'm out of my mind or not, I [a-cr] should just be [a-rel] straightforward [a-att] and [a-bgd-act] come out [a-mat-act-int] with it. Which is going to be pretty

hard. But I [a-se] guess [a-ment-cog] I have to ..." Audri [a-act] took [a-mat-act-int] a breath, [a-bgd act] tightened [a-mat-act-int/t] her mouth [a-body part-gl], [a-ini] let the breath out slowly, then [a-bgd sa] said [a-vl], almost in a whisper:

"[b-spd act] Come [b-mat-act-int] home with me. [b-spd act] Make love [b-mat-act-int] with me. [b-spd act] Live [b-mat-act-int] with me ..." Then she [a-act] glanced [a-mat-act-int] at Bron [b-rp], with a flicker of a smile-"forever. Or a year. Or six hours. Or six months ..." She [a-act] took [a-mat-act-int/t] another breath. "Philip's right: that *is* the hard part."

"What?" Bron [b-sa] said [b-vl].

"I [a-sa] said [a-vl]... well, you [b-se] did hear [b-ment-per] me [a-phe], didn't you ... ?"

"Yes, but ..." Bron [b-br] laughed [b-bl], herself, only it didn't quite sound. "Well ... I just don't-"

Audri [a-br] smiled [b-bl] at the pink pavement as they [a&b-act] walked [a&b- mat-act-int]. "There's an easy part too. My credit rating" goes up in two weeks-more postwar boom. Philips says there's a good possibility I [a-act] can get [a-mat-act-int/t] this co-op unit out on the Ring if I [a-act] can get [a-mat-act-int/t] enough people together. There are about four other high-rate women I [a-sa]'ve talked [a-vl] to who said they were interested. Together we've got five kids between us. There'd be room for you if you ..." She [a-act] paused [a-mat-act-int]. "Well, you [b-se] know [b-ment-cog] what Philip's place looks like [phe]. It's pretty nice. Even if you [b-se] just wanted [b-ment-react] to [b-bgd act] try [b-mat-act-int/t] it [gl], [b-bgd se] to see [b-ment-per] how it might work out ... does it sound too much like I [a-act] 'm trying [a-mat-act-int] to [b-bgd act] lure [a-mat-act-int/t] you [b-gl] into my bed with promises of material gain?" [...]

"Bron, you [b-se] know [b-ment-cog] I [a-se]'ve always liked [a-ment-react] you [b-phe] ... [a-bgd cr] been [a-rel] very fond [a-att] of you [b-rp]-"

"And I [b-cr] 've always been [b-rel] fond [b-att] of you [a-rp] too---"

"But then there was-I [a-sa] mean [a-vl], before--always the physical thing. It took me [a-gl] till I [a-ide] was [a-rel] twenty-three [a-idr] , with my first two kids, to [a-bgd se] realize [a-ment-cog] that men just weren't where I was. Some people learn that lesson very easily. With me it came late and hard. Maybe that's why I [a-cr] was never particularly [a-neg-rel] interested [a-att] in unlearning it ... 'But, well-really, there was always something about you [b-rp] that I [a-se] felt [a-ment-react] sort of warm and protective toward. Then, the day of the war, when you [b-act] broke [b-mat-act-int] through the enforcement barricade to [b-bgd act] come [b-mat-act-int] to our co-op and [b-bgd ini] help us [f-act] get out [f-mat-act-int] of the danger area. That was so ..." She [a-act] shook [a-mat-act-int/t] her head [a-body part-gl]. "-incredibly brave! I [a-sa] mean [a-vl] I [a-se] 've always known [a-ment-cog] you [b-se]'ve *liked* [b-ment-react] me [a-phe]--it's always pretty easy to tell what you [b-se] 're feeling [b-ment-react]; in a nonverbal way, I [a-se] suppose [a-ment-cog] you [b-ide] 're [b-rel] a very open person [b-idr] but when you [b-act] came [b-mat-act-int] in to [b-bgd act] get [b-mat-act-int/t] us [f-gl], I [a-se] realized [a-ment-cog] maybe that your liking me had a strength to it I [a-se] 'd just never suspected [a-ment-react] before. That you [b-act] would put your life in danger [b-mat-act-int] for mine and my family's - I [a-sa] mean [a-vl], I [a-sa] never told [a-vl] you [b-rv], but they found Mad Mike's body the next day. He'd been killed by a gravity dip, when a wall fell on him. So I [a-se] *know* [a-ment-cog] how dangerous it was out there. Really, when I [a-se] thought [a-ment-cog] about what you [b-act] had done [b-mat-act-int/t], I [a-cr] was [a-rel] just ... stunned [att]! Really. That's the only way I [a-sa] can put [a-vl] it. You [b-se] know [b-ment-cog] I used to---" She [a-br] laughed [a-bl], suddenly and softly, then [a-bgd act] glanced [a-mat-act-int] again at Bron [b-rp]. "I [a-sa] used to say [a-vl] to Philip, even before the war, that if you [b-ide] were [b-rel] only a woman [b-idr], I could ..." She [a-br] laughed [a-bl] again. "I [a-sa] mean [a-vl], it was a joke. But then, to [a-spd act] come [a-mat-act-int] in the day *after* the war and [a-se] find [a-ment-per] that you [b-ide] *were* [b-rel] a woman [b-idr]....You [b-ide] *are* [b-rel] a woman [b-idr] ..." Audri [a-act] took [a-mat-act-int] another breath. "I [a-ide]'m [a-rel] not the kind of boss-lady who goes chasing her employees around the desk. But - well ..." She [a-ini] let the breath out, slowly: the glance again, the smile--"the last six months has been a little rough." Bron [b-act] touched [b-mat-act-int/t] Audri's' naked shoulder [a-body part-gl]. And [b-spd se] felt [b-ment-react] Audri [a-br] shake [a-bl]; Audri [a-act] was looking [a-mat-act-int/t] at the ground about five feet ahead of them." (319-320).

Audri dominates her interaction with Bron, and she does most of the speaking. She carries out 14 verbal processes while Bron acts as a sayer in two verbal processes. Since

Bron displayed courageous and altruistic deeds as a powerful man, Audri constructs Bron mostly in material processes by passivating herself as the one who was saved through subjection as the goal of Bron's actions three times. Audri represents Bron in a higher position of power and importance, and out of 14 material processes Bron performs, 10 of them are constructed by Audri. So, most of Bron's material processes refer to actions he carried out to save the helpless women and children. As in the other texts we have analyzed, most of Bron's other material actions are initiated by the female character, this time by Audri, who asks Bron to come and walk along with her. Audri is described through 16 material processes, 10 of which are constructed by the narrator. Audri's actions are more deliberate and conscious actions without being affected by the outside forces. While Audri acts upon external existences six times, Bron directs her actions to five goals. The number of processes they carry out present them as equals in several aspects. There is not a meaningful difference between the mental and relational processes they perform. Audri appears in mental and relational processes slightly more than Bron. While Audri performs as a senser of 12 mental processes, Bron appears as a senser in 10 mental processes. Audri's mental processes generally involve cognitive abilities, including thinking, guessing, knowing. On the other hand, most of Bron's mental processes are concerned with the expression of her emotional reactions and perceptions of senses. Their relational and behavioral processes are not foregrounded in this text. Lastly, Bron is passivated through beneficialization and subjection in 9 processes, 5 times as a recipient, twice as a receiver, and once in a phenomenon and goal position. Audri is passivated 3 times as a phenomenon and four times a goal. Bron, as an actor and initiator of material process, is excluded through suppression and backgrounding in 10 material processes and as a senser twice while Audri is backgrounded 8 times and excluded once in different processes. The exclusion and passivation of their linguistic agencies undermine their power as subjects.

Despite Bron's "logical" view of *himself* as a strong individual who is dominating and possessive, she now desperately desires to be possessed and directed. Bron wants to belong to somebody, and tries hard to find somebody to attach herself to. She cannot exist independently, so she seeks someone who is strong so that she can provide protection for her. Unlike other characters, including Ai in *LHD* and Joanna in *FM*, who, after rejecting gender as fixed and stable identity, acquire more active agency to carry out more material processes through their subversive acts, Bron adopts a more servile and submissive position in a female body. After she is refused by the Spike, she begs Sam to take her with him as a lover (311). Now, it is Sam, who had previously undergone a FTM (female-to-male) sex change operation, whom Bron really desires and seeks out by putting herself at

his mercy in the role of a helpless female. This is ironic since Bron's justification for his sex change was to "preserve the species" (277) because he believed he could bring superior qualities of manhood to the feminine. Although Bron changes into a woman very much like the one Sam used to be, Sam does not want to take her as his sexual partner, which reflects the black male/white female taboo/desire in the 1970s (Fox 51). In this case, the black man used to be a white woman, and the white woman who used to be a white man clings to him (34).

Text 3: The interaction between Bron as 'she' and Sam

Bron [b-sa] whispered [b-vl]: "Hello, Sam ..." and then (by dint of what, she [b-se] didn't know [b-ment-cog]) [b-bgd se] felt [b-ment-react] a smile quiver about her own mouth. "Need any new wives in your commune, Sam ... Or am [b-rel] I [b-cr] sallow [b-att] enough ... I"

For a moment Sam's full mouth [s-body part-br] compressed [s-bl] into a great, black prune, the expression almost shock, or pain. Then his eyes [s-body part-act] left [s-mat-act-int/t] her face [b-body part-gl] to [s-body part-bgd act] drop down [s-mat-act-int/t] her body [b-body part-g]; and came [s-mat-act-int] slowly back, with a smile that was almost mocking. "Bron ... ?"

Let there be something beside derision in his smile, she [b-sa] whispered [b-vl] silently; her eyes [b-body part-br] closed [b-bl] lightly before it. "Sam, I [b-id] shouldn't be [b-rel] here ... I [b-sa] mean [b-vl] on this side of the ..." Bron [b-br] blinked [b-bl].

Sam's hands [s-body part-act] came down [s-mat-act-int] on her shoulders [rp], like black epaulets (in the half-light, Sam's skin [s-body part-cr] really was [s-rel] black [s-att], with a dim bronze highlight under his jaw, a dark amber one coiling his ear), and she [b-pssr] had [b-rel] the wild vision [b-pssd] she [b-act] had somehow just risen [b-mat-act-int] in rank (thinking: And not a single soldier...) and [b-bgd se] thinking [b-ment-cog] at the same time: And it *still* isn't sex! I [b-se] know [b-ment-cog] what sex is too well to [b-bgd br] fool [b-bl] myself into [b-bgd se] thinking [b-ment-cog] that.... And because she [b-se] suddenly felt [b-ment-react] her heart would crack the cage of her ribs, shatter her joints gone brittle at hip, knee, and elbow, she [b-act] lay [b-mat-act-int] her head [b-body part-gl] against his neck [s-rp], [b-bgd act] held [b-mat-act-int] on to him [s-rp] back, [s-spd act] held [s-mat-act-int/t] her [b-gl].

"Sam ..." she [b-sa] said [b-vl]. "[s-spd act] Take [s-mat-act-int/t] me [b-gl] out of here. [s-spd act] Take [s-mat-act-int/t] me [b-gl] to another world ... anywhere ... I [b-se] don't care [b-neg-ment-react]. I [b-se] don't even know [b-neg-ment-cog] if I [b-act] can *move* [b-mat-act-int] on my own anymore ..." (307-308).

One arm [s-body part-act] firmed [s-mat-act-int/t] across her back [b-body part-gl]. One arm [s-body part-act] loosened [s-mat-act-int]. Sam [s-sa] said [s-vl] (and she [b-se] heard [b-ment-per] his voice [phe] rumbling somewhere inside the great shape of him, as the smile retreated down inside): "Seems like I [s-act] 'm always taking [s-mat-act-int/t] you [b-gl] from some place or another ... Come on, we [s&b-act] 'll have a stroll [s&b-mat-act-int]," and [s-bgd act] tugged [s-mat-act-int/t] her shoulder [b-body part-gl], his arm still tight around her, [s-bgd act] bringing [s-mat-act-int/t] her [b-gl] with him through the crowd. She [b-se] thought [b-ment-cog] once to [b-bgd act] look [b-mat-act-int] around for Prynn. But they were already through a door, onto a dark ramp between high walls. "Just [b-spd se] remember [b-ment-cog]," Sam [s-sa] went on [s-vl], "the last world I [s-act] took [s-mat-act-int/t] you [b-gl] to didn't turn out such a hot idea, before you [b-sa] go asking [b-vl] me [s-rv] again. I [s-sa] mean [s-vl], you [b-se] never know [b-ment-cog] where you [b-ide]'ll end up [b-rel] with old Sam-" (309).

Bron behaves as a stereotyped female in accordance to her image in her mind, weak and dependent. Bron begs Sam to take her as one of his wives. Her weakness is visible in her incapability of carrying out material processes. While Sam performs

predominantly material processes, Bron appears mostly as a senser, which shows that she is unable to exercise power, strength and authority into action. Although Sam carries out 13 material processes, 10 of which have Bron as a goal, Bron is an actor of only 5 material processes, 4 of which indicate what she intends and wants to do. Bron's body is subordinated and made an object of Sam's gaze, and his hand carries out several actions upon her body. Sam's power and superiority over Bron is clear in Bron's passivation by assuming the affected participant role in the processes Sam performs. Bron performs 11 mental processes while Sam acts none. Bron's mental processes indicate her physical and emotional responses, revealing her nervousness, anxiety, fear and frustration in her new female body because of her failure to perform accordingly. Some of her mental processes indicate her lack of knowledge about herself and others, and her other processes represent her internalized acts of thinking, which she cannot express in action. There is not a significant difference between the numbers of behavioral processes they perform. Bron is constructed in verbal and relational processes more than Sam (5 vl/3vl; 4 rel/1rel). As can be observed in her interaction with the Spike, Bron carries out verbal processes again to establish contact and persuade this time Sam to take her as his sexual partner. Moreover, Bron passivates herself by directing her actions to her own body 6 times. Bron is excluded in 5 processes as a backgrounded and suppressed subject in different processes. Bron also suppresses Sam as an actor 3 times in material processes in which she positions herself as a goal of his actions while requesting him to take her. These processes, rather than weakening, empowers Sam's agency since Bron submits herself to his power, authority and control. On the other hand, Sam is passivated with his body as an actor and as a phenomenon once and he is beneficialized as a recipient of Bron's action twice and receiver once but the number of occurrences of his passivation is not statistically significant.

Bron's sexual transformation proves to be a disappointment since it does not solve any of his/her problems. His/her confusion results from the difference between becoming and doing gender. Moreover, after his sex-change surgery, she goes to her counselor to find out the reason for her failure to feel and act as a female but she still believes in the validity of only a certain version of femaleness and maleness. She tries to justify her failure in her new gender by suggesting it may result from hormones or psychological reasons. "Do you think it could be hormones? [...] Perhaps it is psychological. But I just don't *feel* like a woman. I mean *all* the time, every minute, a complete and whole woman. Of course, when I think about it, or some guy makes a pass at me, then I remember. But most of the time I just feel like an ordinary, normal" (296-97).

Bron goes out to places where she can meet men to test out her new female identity and prove to herself that she can perform as a female (313-314). When she is made an object of male gaze by men, then she remembers her new gender. This also reflects his/her heterosexual engendering.

Moreover, Bron's belief in female intellectual inferiority and incapability of logical thinking leads Bron as *she* to failure in the business of metalogics. Bron's efficiency at work starts to decrease after his sex-change operation, and Audri observes that: "You, I'm afraid, have been falling down in your work, Bron" (286). Her counselor explains that her problem is related to her conception of womanhood: "It's possible you just may be somebody who believes that women *are* less efficient. So you're just living up to your own image [...] You think women are different in many 'subtle' ways, more emotional perhaps, probably less objective, possibly more self-centered" (298), which she denies although she believes certainly so.

To conclude, with a change of gender, Bron fails to transcend the traditional boundaries of gender and remains ultimately conservative and traditional because Bron's sex change is not a result of any insight or realistic psychological motivation or desire, but the "exchange of one limiting role with all its stereotyped responses for its opposite" (Ebert 103). His/her encoded simple-minded definitions of *real men* and the *real women* as pure identities function as his/her inescapable entrapment, a trap from which s/he cannot escape, even if s/he wants to. As a result, nothing changes in his/her perception, attitudes and behavior after his sex change. Although the ending of the narrative is ambiguous, it does not seem possible for Bron to develop any kind of understanding because her reactions are as limiting and conventional as when she was a man.

6.5 A General Discussion in Relation to the Results of Transitivity Analyses

The preceding section has analyzed different extracts taken from *Triton* in terms of different transitivity relations. This part examines Delany's systemic participant and process choices for each character's construction to find out what effects are produced concerning the characters' genders/sexes, sexualities and subjectivities. When seen from a Butlerian perspective, Delany's use of certain linguistic options for each character repeatedly all through the novel shows us how the genders of the characters are constituted as the effect of their bodily performances which are reiteratively done over time (*GT* 136). So, the characters' 'I's emerge as a site and effect of repetition which produces the "semblance of a continuity or coherence" (*JBR* 125). What the discourse analyses have

revealed in this chapter is that there is a direct relation between the linguistic patterns that are foregrounded through their predominance in the linguistic representations of the characters and the gender ideologies that are embedded in the discourses these characters are produced by. In this novel, Delany explores how the ways the characters conceptualize their bodies and their sexual functions are intricately linked to their cultural environments and dominant ideologies in them. As Foucault suggests, cultural and social ideologies and practices of gender and sexuality are interrelated and interdependent, affecting gender identities and sexual desires (*HS* 147).

Bron and other characters are studied as the product of cultural and ideological forces in accordance with Foucault's and Butler's conceptions of subjectivity. Butler suggests that performatives of gender are determined and defined by socio-historic-cultural definitions of gender (*JBR* 27). Bron lacks the skill and confidence to deal with the complexities of life on Triton because of his restrictive binary way of thinking that he learnt on Mars. When seen from a Foucaultian angle, it is evident that the most challenging task for Bron is to do his/her gender and sexualizing his/her body as free from the regulatory power of disciplining institutions of mandatory heterosexuality according to his ever-changing desires (*HS* 168). His failure in performing affectively as a gendered/sexual being is expressed mostly with a high frequency of mental processes, exclusion and passivation.

Bron's linguistic construction is analyzed in 401 processes in total. The total numbers of the processes and their frequencies in all the texts analyzed in this chapter also provide support for the analyses and interpretations of the statistical data for each text. Bron is predominantly represented with a large number of instances of material and mental processes. He is described as a male actor in 118 material processes, 4 of which are material-supervention processes in which he does not have any control over himself and actions. Three of these material processes are done by parts of his body. Moreover, only 45 of his processes are transitive verbs of action with the affected participants, and the relatively low number of occurrences of transitive verbs shows his lack of ability to exercise control and power over the outside world. He does not possess the capacity to exert forcefulness, determination and influence in most cases. As a female, she is described with 27 material processes and only 8 of them are transitive. So, her ability to act upon the external world decreases sharply when he turns into 'she'. Besides, his/her agency in material processes is undermined with a large number of exclusion. He is excluded 102 times in total, in 78 processes as a male and in 24 processes as a female. His/Her exclusion takes place mostly in material processes. As a male, he is backgrounded 40 times and

suppressed 6 times as an actor, and as a female, she is backgrounded in 20 material processes and suppressed in 3 material processes.

Bron tries to maintain a superior position especially when he is with the female characters whom he thinks as his inferiors, and he attempts to set up a power relationship which is based on the superior/inferior hierarchy. This is illustrated through his increased ability to carry out the largest number of occurrences of material processes when he subordinates Miriamne (with 17 material processes in all) and he saves the females and children (with 16 material processes in all). Bron, by acting so, reinforces notions of gender and sexuality that are embedded in a heterosexual world view. The pattern that has emerged in the discourse analyses of the three novels in the previous chapters is that the characters who gain and exert powerful agency are either those who resist their docilization by working on self-constitution and redefinition in Foucaultian terms, or those who reproduce the imposed gender norms within a cultural matrix to remain normalized and naturalized in Butlerian terms. The same linguistic tendency which is realized by the use of material processes can be observed in Bron's construction. Bron is represented with more material processes when he acts in accordance with the heteropatriarchal ideals of manliness/masculinity. Bron gains agency with forcefulness only in order to show resistance to Lawrence who forces him to practice a subversive bodily act in a homosexual relation with him but this is a resistance to a threat to his docilized constitution. However, Bron has no agency to change or resist sex/gender binarism encoded in his mind.

On the other hand, it is interesting to note that in both texts mentioned above in which he assumes more active role with more control and power, he is excluded more when compared to the other texts analyzed. His agency is weakened through backgrounding in 12 processes when he is constructed as a hero and a savior. When he dominates over Miriamne, he is backgrounded 10 times and suppressed twice. On the other hand, he fails to act material processes in his interaction with Sam when he is still a man. He loses his power to act when he is positioned against a strong male figure. Moreover, he carries out the fewest number of material processes when he constructs himself as the 'I' narrator and in his interaction with Audri whom he holds in a higher position since she is his boss.

Bron does not really play an active role in developing any of his relationships. He acknowledges that he took up his former profession, prostitution, because of his failures in his relationships: "Perhaps I never had much of a bent for relationships, even as a kid; which is why I went into prostitution in the first place" (84-85). This may be because he suppressed his homosexual tendencies, and, as a consequence, he failed to relate himself

sexually to neither males nor females. His lack of ability to establish and maintain relationship is indicated in his material actions which are initiated and caused by the other characters rather than by his initiative. When looked at the broader discourse in *SSL*, it is remarkable that the material processes s/he can perform are limited to the actions like going, coming, walking somewhere, opening, locking the door, switching on/off the machines. As in the case he watches the micro-theatre produced by the Spike and her friends, he becomes an audience in his life, passively watching the things happening around him without taking any action. He is driven, led and taken from one desire to another and from one place to another. For instance, in his relationship with the Spike, he is always described following her. Sam takes him to Earth. After he changes into a female, Prynne takes her to a night club, Lawrence takes her to a co-op; then, she asks the Spike and Sam to take her wherever they want. It is because Bron is desperately in need of others for self-definition, self-fulfillment and direction since he remains unspecified as the co-op he lives in, unsure of himself with no certain sexual identification: "What am I like? I mean, what do you think of me...? If you had to describe me to somebody else, how would you do it?" (108).

Moreover, Bron performs as a senser in mental processes as frequently as he does as an actor in material processes. Thus, these two process types are foregrounded and made prominent more than the other types of processes in his construction as a gendered/sexual being. He carries out cumulatively 132 mental processes, 98 times as a male and 34 times as a female, and most of them reveal his/her confusion, frustration, apprehension and uneasiness on Triton. His/Her linguistic representation with such a high number of mental processes renders him/her powerless, weak, unproductive and useless. He is disempowered and deprived of ability to act through mental processes most when he is with the Spike. In the text in which their relation is described for the first time, he is represented with 14 mental processes, and when she interacts with her as a female, she carries out 12 mental processes. Moreover, in his/her relation with the Spike, s/he is assigned to a servile role by being positioned as the affected participant more than s/he is in other texts. The Spike's dominant, independent and strong subjectivity makes him/her more passive, ineffective and stunned because of his/her limited perception of conventional gender hierarchies. The Spike carries out the largest number of material processes, with 29 processes in total, in the text which depicts their interaction when Bron is still a man. This also shows that one of Bron's main problems has to do with his/her sexual relationships. Bron is absolutely dysfunctional as a sexual being. He is unable to understand or empathize with his/her partners, especially the Spike whom s/he seems actually to love.

As for his/her verbal processes, they are more than his/her behavioral (18 processes in total, 11 times as a male and 7 times as a female) and relational (28 processes in total, 14 times as a male and 14 times as a female) processes. S/He carries out totally 45 verbal processes. He appears as a sayer in 33 processes, and as a female, she acts 12 verbal processes. As already pointed out, s/he acts as a sayer when s/he is urged to give a response to the other party in the conversation. As active initiators, other participants including the Spike and Sam address him/her, requesting a response or asking for information with their superior authority. Bron's verbal processes also demonstrate that s/he has a great difficulty in initiating and maintaining a conversation. In most cases, it is the females who initiate the conversation with him/her: " 'I can imagine,' he said, searching for some point in the unpleasantness to take the conversation on. He found none and floundered, silently. She saved him again with: 'Come walk with me,' " (15). Mostly, s/he performs verbal processes to attach himself/herself to somebody since s/he cannot know what and how to do with himself/herself, which demonstrates how s/he assumes dependent and subordinate roles readily and willingly. Because s/he needs some kind of contact with others, s/he submits, usually with annoyance, to the friendships offered by such diverse people as Lawrence, Sam and Audri but the only person s/he ever actively seeks out is the Spike, and s/he consistently fails to recognize her for the complex person she is.

Lastly, Bron is passivated 89 times in all. As a male, he is passivated in 70 processes and as a female, he is passivated in 19 processes. In both cases, s/he assumes the affected participant role mostly in a goal position, 49 times as a male and 5 times as a female. When the number of occurrences of his passivation is compared to the number of the affected participants (53) s/he acts upon, it can be seen that rather than acting, s/he is positioned as the affected and acted upon.

Bron's fixed identity construction, as revealed by the discourse analyses, can be explained in relation to Butler's gender theory. Bron's gendering combines two levels which Butler defines as unconscious engendering and conscious gender acting which makes gender a bodily performance (*GT* 55, 137). He is unconsciously engendered as a heterosexual male. For Bron, his imposed compulsory heterosexuality is not one alternative among others freely chosen but what Butler calls it a "citational practice of regulatory sexual regime", where citing the norm is necessary in order to qualify as a subject (*BTM* 15). Although his sex change into a female seems conscious gender acting, he is motivated by the regulative principles of heterosexuality. Thus, his bodily performances of the gender norms are guided by his deep unconscious identifications and represent an internalisation of the imposed heterosexual masculinity as normal behavior, which Bron performs

conscientiously. So, Bron cannot be described as a Foucaultian subject who, as a performer of a gender, is capable of showing resistance to the imposed gendered identities by rejecting his/her construction as docile bodies. Foucaultian resisting subjects are capable of transgressing sex/gender stereotypes which can lead to the destabilization of the gender binary system by forming a fluid identity. Bron, on the contrary, like the Terran characters on Earth in *SSL*, Ai in *LHD* and Jeannine in *FM*, acts as a docilized, subjected, unresisting and self-regulating subject in Foucaultian terms (*DP* 137-138).

Bron, as the embodiment of the white, male (hetero)sexist ideology of the patriarchal community, fails to break from hegemonic masculinity to redefine and reconstruct his gender and sexuality outside the limitation of fixed binary categories. Since he comes from a regulatory and disciplining society which does not let him follow his own desires, he is confused with what Fox describes as “demanding freedom” on Triton (50). So, Bron falls into the vague and angst-ridden category in this liberated and non-sexist world. As a consequence, his attempt to find his place and to function properly in this society, where self-definitions are fluid, and vary constantly resulted in a failure. He explains his failure to cope up with the life on Triton as follows: “they make it so easy for you all you have to do is know what you want: no twenty-first-century-style philosophical oppression; no twentieth-century-style sexual oppression; no nineteenth-century-style economic oppression. No eighteenth-century-style” (116). When the oppression of disciplining institutions is removed, he feels in a void. Since his identity was imposed on him on Mars, he had never been in a situation in which he had to decide, define and construct who he was. On Triton, he needs to create himself according to his preferences and desires but he does not know what he wants but only what he does not like: “But what happens to those of us who *don't* know? What happens to those of us who have problems and don't know *why* we have the problems we do? What happens to the ones of us in whom even the part that wants has lost, through atrophy, all connection with articulate reason. Decide what you like and go get it? Well, what about the ones of us who only know what we *don't* like?” (122). Bron hates those who know what they want. It is obvious that a plenitude of possibilities on Triton causes confusion for Bron, which torments him a lot.

When Butler's theorization of gender identity construction is applied to Bron, it is obvious that Bron's heterosexual identity, which is assured through the stabilizing concepts of sex, gender, and sexuality, is called into question by the cultural emergence of the “incoherent” and “discontinuous” gendered beings on Triton (*GT* 17). Gender-diverse people on Triton, by undoing traditional genders, provide a fundamental ontological challenge to the gender binary system on Earth and Mars. This, in fact, causes Bron to undergo a sex-change

operation. Foucault claims that it is possible for people to counter the operation of power with the claims of bodies, pleasures, and knowledges (*HS* 157). Bron's sex change, which can be interpreted as what Butler describes as "subversive resignification" or what Foucault calls an act of potential self-subversion through a "disobedient" way of responding to normative gender norms and practices, can be taken as an attempt to counter the biopower by means of bodily resistance (*GT* xxxi; *JBR* 140; *HS* 85). In Butlerian terms, gender is a doing, an ongoing, unstable process which involves a series of performances, during which, one may confirm or problematize one's gender, thus becoming gendered is a process that can resist naturalization (*GT* xv; *JBR* 91). Triton society offers Bron a possibility to fail to conform to the gendered norms of heterocultural intelligibility by which persons are defined on Mars and Earth. His transformation into a woman can be taken as an act of what Butler refers to as failure in sustaining heteronormative practices. However, although Triton society allows its people to generate new expressions of identity and new ways of seeing themselves, Bron sticks to his fixed identity. Even when he changes into a female, s/he continues to perform as a heterosexist male.

On the other hand, the other characters on Triton, including the Spike, Sam, Audri are also constructed with the predominance of material processes. Unlike Bron, they are all well-adapted, competent, adequate and independent subjects. It is because they know what they want and desire with the ability and capacity to put their thoughts, ideas and feelings into action. The number of the characters who are capable of acting material processes is greater in *Triton* when compared to that in *SSL*, *LHD* and *FM*, since the identity categories are not fixed but in process, and people are capable of doing their genders as they wish because all manners of pleasure and desires are rendered intelligible on Triton.

There is a significant difference between the numbers of material processes and those of other processes the Spike, Sam and Audri perform. For instance, the Spike, out of 129 different processes in all, carries out 68 material processes in total, 34 of which are directed to the goals. She appears as a senser in 21 mental processes and as a sayer in 16 processes. Sam, on the other hand, performs 23 material processes out of 35 different processes in total, and his other processes are not foregrounded. Similarly, Audri is described cumulatively with 67 processes, 23 of which are material processes, 18 are verbal processes, and 13 are mental processes. Their active agency can also be seen in the low number of the affected participant roles they occupy. The Spike is passivated only in 14 processes, 7 times as a goal, 5 times as phenomenon and once as a recipient and a receiver. Sam is made passive only in 4 processes, twice as a goal and once as a recipient and as a receiver. Likewise, Audri is subjected in six material processes in the goal position

and in 3 mental processes as a phenomenon. Lastly, they are excluded from the linguistic subject positions in the low frequencies. The Spike is backgrounded in 23 processes, 15 times as an actor out of 68 material processes and she is suppressed 4 times. Sam is backgrounded 10 times and suppressed 5 times while Audri is excluded as a backgrounded subject in 11 processes, 6 of which as an actor.

It is evident that there are not any relationship between their genders and the way they act. To put it differently, their performances are not marked or determined by their gendered/sexed bodies or sexual orientations since there are multiple ways of doing genders on Triton and all the people, with a possibility of becoming any gender, are capable of performing any kind of action and behavior. So, the social systems do not favor certain behavior codes and performances over others for certain genders. On Triton, rather than transsexualism and transgenderism, heterosexuality is regarded as a “logical perversion” because it is a very rare case, as personal identity has become a polysemous construct. Thus, only those with fixed gendered identity, like Bron, are called into question since they fail to conform to plural gender models. Furthermore, for Foucault, the body is constructed through bio-power: “The body is directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs” (*HS* 25). However, on Triton, the body is not treated as a product to be manipulated to generate the docile body but a living apparatus to be developed and experienced fully.

From a Butlerian perspective, the characters on Triton carry out productive subversive gendered performatives repeatedly by constructing themselves as discontinuous beings through their deliberate failure in sustaining or reproducing any given gender norms (*GT* 179). Butler asserts that gender is instituted through acts which are internally discontinuous and subjected to constant modifications and continual shifts (*JBR* 125). This is the very condition and nature of gender constructions on Triton. No gender performances are constantly repeated to become a norm on Triton, which also does not allow for the constitution of proper gender behavior. Such performative gender constructions productively destabilize the assumed fixity of gender as assigned at birth based on external genital organs and offer subversive and resistant alternatives to normative gender identities, like Bron’s. Moreover, it is through such performances that the multiple, unstable identity in flux becomes real and normal on Triton, since in performing a particular type of identity repeatedly, one reinforces that norm, as Butler suggests (*BTM* 102).

Delany dislocates binary oppositions of gender by situating bodies in complex, multilayered systems of constitutions, which allow for greater diversity and flexibility on Triton. The disruption of systems of binary gender constitution and bodily organization is compatible with Foucault's aspirations for sexualities which transgress regulations of mandatory heterosexuality. Delany rejects the inflexible, unbending human nature since he believes that the human animal is potentially capable of any behavior and that "the human psyche can approve or disapprove of any behavior" ("JHJ" 22). So, he creates different possibilities of living and encourages change in *Triton* by inspiring "the task of living differently and living with difference" (Tucker 162). This requires active agency and actions, and the characters' high capacity to act a large number of material processes demonstrates that they have the required agency to fulfill this task successfully. Delany makes fluid what is static and fixed by not only blurring the distinctions between the existing categories but also by proliferating them. Butler maintains that such Foucaultian proliferation of existing identity categories is a necessary condition for resistance, subversion and displacement of regulative and disciplining institutional norms (*GT* 148; *HS* 154). By means of proliferation, sexual and gender identities are continually redefined and performed in multiple ways by discontinuous gendered beings on Triton; as a result, no norms of cultural intelligibility are established to regulate gender, body and desire.

Moreover, Delany removes and transcends the limitations imposed on the possible gender constructions through the non-hierarchized multiplicity in which people are not distinguished or characterized by their difference from males (Fox 48). Delany does not construct any traditional female character who is weaker, more emotional and dependent than men. Although none of the female characters in *Triton* are defined with reference to men as helpmates, wives, mothers, caregivers of men, Bron tries hard to be defined by his relation to women in traditional terms. In patriarchal societies, females are taught to feel rather than to act (Twells 245) but on Triton, Bron, as a heterosexist male, performs more mental processes. Although the female characters in patriarchal societies, like Earth in *SSL* and Jeannine's world in the 1930s in *FM*, are represented as passive and submissive with a lack of agency and limited subject positions available to them, Delany creates strong female characters who disrupt the stereotypical assumption that reason, mind and agency are associated with masculinity while the body and nature with the femininity. Moreover, Delany's female characters are constructed similarly to Joanna, Jale and Janet in *FM* who, as agents of resistance and change, transgress the imposed norms of heterosexuality through their subversive desires and acts.

To conclude, this chapter has analyzed how the characters counter/reinforce certain gender norms and assumptions through their gender performances through critical discourse analyses. Depending on the results of the analyses, it can be concluded that Delany deconstructs hegemonic masculinity and straight sexuality by constructing Bron linguistically with disempowering and disabling transitivity choices. Bron is described mostly with lack of deliberate action and physical involvement. He is constituted as the effect of heteropatriarchal culture, and thus, he tries hard to produce conventional male subjectivity and perform his normative heterosexuality as stable gender/sexual identity although Triton society is ambiguously heterotopic. He is further deconstructed when he is transformed into a female body since his strict categorizations do not allow him to move between different categories. The linguistic patterns that run through the whole novel create and reinforce the picture of him/her as passive, who cannot act in the situations he is in with determination. Moreover, it can be maintained that through Bron, the idea of a knowable, stable core of self that enables the “coherent continuation of a consistent personality” is questioned in a relativistic and indeterminate world (Ebert 102). Bron fails to renounce and liberate himself from his internalized gender construction to reconstruct his gender differently. On the other hand, Delany represents his other characters who are liberated from normative and regulatory gender practices and taboos as capable of acting with control over the running processes of the events and over the physical environment.

CHAPTER VII

CONCLUSION

In this dissertation, Robert Heinlein's *Stranger in a Strange Land*, Ursula K. Le Guin's *The Left Hand of Darkness*, Joanna Russ' *The Female Man* and Robert Heinlein's *Trouble on Triton: An Ambiguous Heterotopia* have been studied. All of these novels offer "a science-fictional tale of diverse becomings and diverse doings/undoings" (McGuirk 307). Heinlein, Le Guin, Russ and Delany make use of "the transgressive and subversive potential of fantastic" (Jackson 23) in their novels to open up "with its irrealism new spheres of reality", and so, they question the norms that govern established notions of gender, sexuality and body (Hoffmann 18). For this purpose, they reconstitute human identity and body with a different future beyond the established gender norms. Foucault maintains that since sex is repressed and condemned to prohibition, non-existence and silence, that one speaks about it can function as an intentional transgressive act (*HS* 6). In this aspect, Heinlein, Le Guin, Russ and Delany, by writing about gender and by offering alternative beings and doings, are engaged in transgressive acts, and they generate discourses of resistance against the repression of culturally unintelligible genders. Each writer in this dissertation expands the realm of gender possibilities with different degrees by offering new configurations of gender which trouble the naturalized gender categories. These writers draw attention to the instability of gender/sexual categories through both subversive and unsubversive gender performances of the characters in *SSL*, *LHD*, *FM* and *Triton*, which reveals that gender is in fact a "changeable and revisable reality", as Butler puts it (*GT*, xxiii).

This study has mainly dealt with the discursive/linguistic representations and constructions of the different genders by exploring the interaction between language, discourse, ideology and power. Therefore, the researcher has employed CDA in order to expose the workings of gender in the discourses of *SSL*, *LHD*, *FM* and of *Triton*, which are invaded by sociocultural norms, ideologies and history. The discourse analyses have showed that it is possible to construct a multiplicity of realities about gender and body, and

what is accepted as natural body or essential gender is, in fact, a naturalized effect of discourse.

In the CDA, this study has examined transitivity choices, that is, Halliday's process types and participant roles assigned for each character by Heinlein, Le Guin, Russ and Delany in their novels, *SSL*, *LHD*, *FM* and *Triton*. The analyses in this study are respectively comparative in nature. This study has compared and contrasted the linguistic patterns employed in the discursive constructions of the characters both within the same novels and across the novels. In doing so, it has aimed to find out whether there are any similarities in the four writers' linguistic selections to create the same effect because this study is based on the assumption that writers' certain linguistic choices among a range of possibilities for the constructions of their characters are meaningful and ideologically motivated. The results have revealed that the particular instances of linguistic prominence with which the characters are described in the texts selected from the different parts of *SSL*, *LHD*, *FM* and *Triton*, as representatives of the wider discourses of these novels, convey certain ideologies concerning gender identity politics.

To begin with, in analyzing the process types, this study has aimed to investigate how characters do their genders, namely, how they create the effect of their gender as real and natural by repeating the same type of processes. To do so, the researcher has looked at the linguistic regularities that stand out in the linguistic representations of the characters as gendered/sexed beings. Butler's theory of gender performativity, according to which, gender is a doing, a performance that is repeated over time to create the naturalizing effect, has provided the theoretical basis to support the construction of gender as performance in this study. The discourse analyses have revealed that two process types are foregrounded more than others in the linguistic constructions of the characters. In other words, the characters are constructed with the predominance of either material processes or mental processes. The cumulative frequencies of these processes are converted into percentages, and the tables which contain these figures are given in the appendices. The percentages given in parentheses in the following part of this section represent the cumulative percentages depending on the total numbers of particular process types and participant roles each character is represented with.

The results have indicated that the representations of the characters with the predominance of material processes indicate mainly two different ways of performing and doing gender. These two distinct ways reflect Foucault's use of the term *subject* with two meanings; it refers to an agent of an action and also to subjection to regulatory norms and discourses (Foucault, *DP* 26; *HS* 85). Firstly, the characters including Mike (47,45 % of all

his processes) in *SSL*, Janet (58,33 %), Joanna (65,22 %) and Jael (57,47 %) in *FM*, and Estraven (51,75 %) in *LHD*, the Spike (52,71 %), Sam (65,71 %) in *Triton* perform material processes for subversive bodily acts, sexual and social practices. Most of their actions subvert the binary gender opposites which are hierarchized by positioning females as the marked other and inferior in the heteropatriarchal framework. Hence, their material processes can be considered as the expression of subjectivity freed from the regulations and normative practices as well as an agency of resistance. These characters do not lose their agency and are capable of acting material-processes even when they get into a different framework in a different world. Secondly, the researcher has observed that the heterosexual characters, including Jill (61,36 %) in *SSL*, Jeannine (54,46 %) in *FM*, Bron as a male (38,44 %) in *Triton* display the high capacity to perform material processes. However, their actions fulfill different functions because they perform their material processes not to exert initiative or free will but to remain culturally intelligible by reproducing the imposed norms of heterosexuality. In other words, their actions are the actions required to be performed by the regulatory power to sustain the existing power structures and gender identity categories. For instance, Jeannine carries out material processes to perform as a traditional woman by reducing herself to a domestic space in order to fulfill the so-called feminine duties. Similarly, Jill's performances of material processes construct her as subservient, whose mere function is to satisfy males' sexual desires. As a result, her liberated sexuality in Mike's nest has turned into sexual servility. Moreover, in the preceding chapter, the discourse analyses have revealed that Bron, as a product of heteropatriarchy, acquires an increased ability to carry out material processes to victimize and subjugate Miriamne, and to perform as a hero by rescuing women and children. Therefore, the researcher concludes that these characters perform as being subjected rather than as subjects.

On the other hand, the representations of the characters with the prominence of mental processes are used mostly to indicate the characters' inactivity and passivity because of their docilized and subordinated agency. Bron, as a male (31,92 % of all his processes) and as a female (36,17 %) in *Triton*, Ai (36,26 %) in *LHD*, Jeannine (24,11 %) in *FM* are constructed with mental processes with a relatively high frequency, and they carry out more mental processes than other characters do within the same novels they are in. What these characters have in common is that they are all heterosexually engendered, and they insist on their heterosexual identity as fixed, stable and essential since they are disciplined by heterosexual norms. Moreover, these characters are constructed as more passive when they are situated outside the heterosexual framework and reterritorialized in a

culture which is characterized by fluidity, instability and plurality. In this aspect, their mental processes have revealed that they are unable to redefine and reconstruct themselves to be able to pursue their sexual desires freely although they are physically liberated from compulsory norms in a different culture.

Another pattern that has come to attention is the frequency distribution of goal-directed processes, that is, transitive verbs of action. The resisting characters, including Mike (45,45 % of all his material processes), Estraven (66,10 %), the Spike (50 %), Sam (52,17 %) and Audri (43,48), Janet (74,29 %), Joanna (68,85 %) and Jael (62,96 %) are able to perform more “externally caused” processes (Halliday, “LFLS” 73), and thus, exercise power to control and affect the outside world and the docilized heterosexual characters. On the other hand, Bron (as a male 38,14 %, as a female 29,63 %) and Ai (35 %) are described with more intransitive verbs of action. The lack of transitive verbs indicates their ineffectual manipulation of their environment and limitations of their actions because they cannot act upon something external to themselves. Halliday maintains that the lack of transitive clauses of action creates an atmosphere of ineffectual activity. Only the doer is affected and nothing else changes. This expresses an activity combined with helplessness (“LFLS” 73-75). Moreover, it is interesting to note that the conventional female characters, Jill (55,56 %) and Jeannine (68,85 %) carry out acts of transitive verbs more than other unresisting characters; however, they can exercise control and power over the things only in the domestic space where males receive their actions in the beneficiary position.

In addition to the process types, the researcher has also examined participant roles the characters occupy in order to examine whether they perform as resisting, self-constituting subjects or as self-disciplining and self-policing subjects who are objectified, regulated and subjected by certain knowledge/truth/power regime, as expressed in Foucaultian terms (*HS* 84). At this point, the researcher has employed Foucault’s conception of subjectivity and discourse/knowledge/power to provide a theoretical framework for the discourse analyses. The results of the analyses have revealed that basically three patterns of participant roles are prominent in the representations of the characters as gender performers in *SSL*, *LHD*, *FM* and *Triton*.

In the first place, the characters, including Estraven in *LHD*, Joanna, Jael in *FM*, the Spike, Audri and Sam in *Triton* who can carry out actions of, to put it in Butlerian terms, “virtuous disobedience” (*JBR* 10), in order to resist their regulation by the mandatory heterosexuality, are predominantly positioned in the subject position rather than the affected participant position. The characters, Jubal (89,19 %) in *SSL*, Joanna (73,91 %)

and Janet (83,33 %) in *FM*, the Spike (79,07%), Audri (85,58 %) in *Triton* are included as linguistic subjects in the processes with a larger number of occurrences to indicate their more powerful, dynamic, forceful and effective subjectivities and agencies.

Moreover, the characters who perform submissively and unresistingly are backgrounded and suppressed more than the resisting characters are, and their exclusions from the subject position demonstrates their weakened agency and their imposed subjectivity. For instance, Jeannine (37,50 %) in *FM* and Bron (as a male 25,41 %, as a female 25,53 %) in *Triton*, Jill (28,41 %) and Dawn (28,57 %) in *SSL* are excluded more than the other characters within the same novels, and the strength of their agencies is undermined due to their inability to act with assertiveness and forcefulness. The other pattern that is foregrounded is the frequency of the instances of characters' passivation in the affected participant position. The researcher has seen that the characters, including Jill (38 in total) in *SSL*, Ai (24) in *LHD*, Jeannine (13) in *FM* and Bron (as a male 70, as a female 18) in *Triton*, lack power to exert their agency, and thus, they are passivated with a greater number of the participant role as acted upon when compared to other characters.

However, the researcher has observed that there are some irregularities as well. For instance, although Mike in *SSL* does his gender through subversive bodily acts as a subject of resistance and disobedience, the linguistic choices employed in his construction are different in terms of frequency distribution. If the other characters' constructions with the predominance of material processes and with fewer instances of mental processes, and affected and excluded participant roles are taken as a norm, then, Mike's linguistic choices can be accepted as a "departure from a norm", that is a departure from an expected pattern of frequency, as Halliday expresses it ("LFLS" 65). Although Mike is represented dominantly with material processes, he also carries out a large number of mental processes. However, it is because of his telekinetic abilities which indeed give him a superior position because he performs his mental processes to control and affect the events, the people and the external world. Moreover, he occupies the affected participant role with a high frequency, which seemingly passivates him. In these processes, he acts upon his own body in order to protect his body from the dangers and threats imposed from the outside forces by manipulating his body as he wishes. Lastly, the high number of his descriptions as a backgrounded subject indicates the difficulties he experiences to exert agency with full force because of the docilization and suppression he is exposed to.

As for relational processes, the researcher has observed that female characters, like Jeannine in *FM*, Miriamne in *Triton*, Jill, the secretaries and Dawn in *SSL*, are described in terms of their physical bodies through identification in heterosexual discourses, mostly by

heterosexual male characters while the male characters, including Estraven in *LHD* and Mike in *SSL*, are described in terms of what they are and what they do through functionalization. Moreover, the female characters are more depersonalized through generalization than the male characters within this heterosexual framework.

The discourse analyses, as summarized above, allow to discuss Russ and Delany in one group, Le Guin and Heinlein in another in terms of their linguistic tendencies. Both Russ and Delany make better use of the subversive and disruptive potential of the proliferation of cultural possibilities. They both reject totalizing discourses which naturalize, essentialize, and hierarchize gender categories. They stress the plurality of forms of life because their ideologies of gender are based on inclusiveness, multiplicity and tolerance (Hoffmann 89). Since *FM* and *Triton* offer multiple subjectivities/identities, the pluralized masculinities and femininities, the characters of the same genders perform their genders differently in both novels. For instance, Jeannine, Joanna, Jael and Janet in *FM* and the Spike, Mirriame, Audri in *Triton* are constructed as performing their female gender differently, and thus, they can hardly be said to belong to the same gender category. Similarly, Cal, Joanna's husband, the host at the party and the boss in *FM* and Bron, Sam, Lawrence, Mad Mike in *Triton* do not perform their masculinized gender identities in the same way. While Jeannine's lover, Cal's gender performances deconstruct the stereotyped masculinity and male identity, Joanna's husband, the host and the boss in *Manland* represent the oppressive patriarchy in different ways.

Both Russ and Delany conceptualise identity as a series of choices one continually makes about oneself and one's lifestyle, a series of acts, thus, as a process, rather than as a state or set of personal attributes. Therefore, it is possible to see here the reflection of Butler's conception of gender as "an open-ended process, a sequence of acts or events which does not originate and which is never fully or finally realized" in these novels (*JBR* 90). *FM* and *Triton* exhibit that the dissolution/undoing of the binary framework is possible through "the emergence of essential chaos, polymorphosness and the proliferation of genders" (Butler, *JBR* 31). Russ and Delany in *FM* and *Triton* remove social and cultural constraints upon gender performances and create a space where one can leave a prescribed gender and trespass upon another gender territory by reinstating multiple sexed bodies in variable ways.

Among the four authors, Delany obviously offers and includes the greatest diversity of choice in the way one lives in *Triton*. The novel depicts an ideal society, but not one characterized by unity, totality, or uniformity, but by the enormous multiplicity of subject positions available to be occupied. On *Triton*, there are "forty or fifty sexes, and

twice as many religions” in addition to a multitude of political parties and communes. “Difference [is] not simply tolerated but actively *desired*, sought, and embraced” on Triton (Tucker 145). Judith Butler’s critique aspires to this kind of “multitudinous blossoming of identities”, namely, “a radical proliferation of gender to displace the very gender norms” (GT 148).

It is clear that Russ and Delany adopt more liberal attitudes to gender than Le Guin and Heinlein. Heinlein, rather than denaturalizing, seems to reidealize the heterosexual gender norms in *SSL*, in which a different gender configuration is generated in order to repress it. Mike imagines an alternatively gendered/sexed world but it fails to disrupt the heterosexual categories of the body, gender and sexuality. Similarly, Le Guin does not present as many diverse modes of beings and doings as Delany and Russ do. In *LHD*, ambisexuality is offered as an alternative gender formation but there are no free subjects choosing their gender styles since their genders are formed during kemmer unpredictably according to the partners’ interaction with one another and the resultant chemical reaction. Similarly, Ai internalizes the imposed norms of compulsory heterosexuality and performs accordingly. Thus, there is no conscious act of gendering except for Estraven’s vow of kemmering in the whole novel. In this sense, the novel fails in terms of a wider tolerance for possible sexual behavior. Unlike *Triton* and *FM*, neither *SSL* nor *LHD* challenges heterosexuality, and in both novels, straight relationships are still advocated as the normal sexual condition.

Moreover, when the historical developments of the existing gender identities and categories described in *SSL*, *LHD*, *FM* and *Triton* are examined according to the chronological order these novels were written in, it can be seen that Heinlein, Le Guin, Russ and Delany were influenced by the social, political, cultural and ideological currents at work in the time they lived. *SSL* (1961) was written at the time when the gender issues were still taboo, and when people had just started to question them critically. Thus, *SSL* suggests a more traditional position and never deeply questions some patriarchal values. It is more limited with new forms of genders, and as a result, marginalized cultural possibilities are strictly rejected. *LHD* (1969) was written before *FM* (1969, 1975), and it sets more limits to the possibilities of imaginable and realizable gender configurations within the given culture when compared to *FM*. *Triton* (1976) is the most recent one of all these novels, and it presents the most subversive multiplicity of gender/sexuality and body with multiplicity of pleasures and desires that disrupt heterosexual hegemony, and so, it produces the most livable and most promising new future for genders.

Lastly, the CDA can lead to the conclusion that there may be a relationship between the writers' genders, their personal gender ideologies and the gender constructions and performances of their characters. Le Guin and Heinlein are both straight writers and in their novels, alternative gendering possibilities outside the heterosexual framework are very limited, and heterosexuality is not subverted or abandoned altogether. On the other hand, Russ, being an openly lesbian writer and Delany, being an openly bisexual writer, produce more inclusive and emancipatory discourses and offer a wider range of transgressive and queer gender alternatives. Some of the limitations of this study include the difficulty of the application of a linguistic analysis to lengthy literary discourses, the interdisciplinary nature of the methodology and the generalizability of the study. Firstly, since it is an interdisciplinary work with different key points, it is not possible to give a detailed discussion on the CDA of the novels, dwelling on all the related key aspects due to the limited space. Second, combining methods from different fields is challenging as much as it is productive. Next, only four novels have been analyzed and the results of the CDA are limited to the four novels studied in this dissertation and thus, not applicable to other discourses; so, more novels of different gendered/sexed writers produced in different time periods need to be examined to reach more valid generalizations. The limitations of this study can bring forth some fruitful and interesting possible points for future studies.

END NOTES

1. Butler collapses the distinction between sex and gender by claiming that there is no sex that is not always already gender, and sex assigned at birth can be regarded as culturally and socially constructed gender. In this study, gender is used to refer to both gender and sex together depending on Butler's view. See Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity*, p.11 and *Undoing Gender*, p. 97 for further discussion.
2. The characters in the novels are described in Foucauldian terms as self-regulating, self-disciplining, self-policing subjects to refer to their docilization and normalization. Foucault explains that individuals who are docilized because of bio-power internalize the imposed norms and behave and act accordingly.
3. Butler is influenced by Derrida's contention that "There is no nature, only the effects of nature: denaturalization or naturalization" (Derrida 170, Butler BTM 1). Butler applies this idea to her theory of gender and claims that no one gender is original and all genders and gender practices, including heterosexuality, are imitations and copies without an origin. Gender is an effect of a series of acts which are reiteratively performed to create the effect of the real and original and this process is called naturalization. See Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity*, p.11 and *Undoing Gender*, p. 175 for further discussion. It is originally found in Jacques Derrida's *Given time: Counterfeit Money*, vol 1, translated by Peggy Kamuf. USA: The University of Chicago Press, 1992. p. 170.
4. Butler employs the term (cultural) intelligibility to refer to the production of a normative framework that determines who can be accepted as a legitimate subject, and in this dissertation, we use this term in this respect. See Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity*, p. 23.
5. For the original discussion, see Bakhtin's *Problems of Dostoevsky's Poetics*, Minneapolis: University of Minnesota, 1984. pp. 90-120
6. Butler does not refer to fantasy as a genre but as a mode in her article "The Force of Fantasy". Thus, her discussion of fantasy is relevant to the fantastic mode as discussed here.
7. See Ferdinand de Saussure's *A Course in General Linguistics*. London: Fontana, 1974.

8. Libertarianism draws on liberty as its root and means “absence of governmental constraint”. It opposes all government action except what is necessary to protect life and property. See Kenneth Janda et al., *The Challenge of Democracy: Government in America*, 2008. p. 22

Libertarianism is the development of classical liberalism and the political principles fostered by the American Declaration of Independence. It is based on the idea that individual members of human communities are sovereign, self-ruling, or self-governing agents whose sovereignty a system of laws accommodates. See Craig Duncan and Tibor R. Machan’s *Libertarianism: For and Against*, 2005. pp. 3-5

9. A cusp is a moment that requires grokking followed by action.
10. “Grok” literally means “to drink” and figuratively means “to understand”, “to love”, and “to be one with”. “Grok” means “identically equal”, to understand so thoroughly that the observer becomes a part of the observed, to merge, blend, intermarry, lose identity in group experience. See Robert Heinlein’s *Stranger in a Strange Land*. San Bernardino: The Borgo Press, 1977. p. 205-6.
11. Mike is likened to Prometheus who steals fire from Zeus and gives it to human beings he created. He plays an important role in the creation and maintenance of human race. Like Prometheus, Mike also attempts to create a new human race by teaching the skills and philosophies he has learned from Martians.
12. Fair Witness is a legal institution to provide impartial and accurate observation of potentially contentious legal situations. See Robert Heinlein’s *Stranger in a Strange Land*. San Bernardino: The Borgo Press, 1977. p.99
13. In a simple sense, ambisexuality, androgyny and bisexuality are often used to refer to the existence of two biological sexes within a species or the coincidence of male and female characteristics within a single body. See Merl Storr’s *Bisexuality: A Critical Reader*, p.15.
14. Queer is an inclusive word for gay, lesbian, transgender, intersex, asexual and other non hetero-normative communities. It was originally used as a verb in 1812 to mean “to spoil, ruin,” and “changed”. Today, it is used as a verb to mean “to transgress and subvert”. See afeministtheorydictionary.wordpress.com/2007/07/15/queer/.
Jakobsen states that it may be more productive to think of queer as a verb (a set of actions), rather than as a noun (an identity, or even a nameable positionality *formed in and through the practice of particular actions*). See Nikki Sullivan’s *A Critical Introduction to Queer Theory*. New York: New York University Press, 2003. p. 50.
15. It is used as a verb to mean to create oneself. See Karl Marx’ *Early Writing*. Vintage. p. 357.

16. Geas is used with a definition of “a solemn injunction, prohibition, or taboo; a moral obligation” but the term has become common in science fiction/fantasy in the magical sense. Martainn Domhnallach pointed out that the word is used in Scots and Irish Gaelic, and can be found in Gaelic/English dictionaries with several meanings, including that of a charm, sorcery or enchantment. See Miles Westley’s *The Bibliophile’s Dictionary*. USA: Writers Digest Books, 2005. p. 166.
17. It is used to mean a deviation from the ordinary rule or to refer to an unconventional and eccentric person.
18. It is a German word which means comfortableness, cosiness and amiability. It also refers to the notion of belongingness and social acceptance. The Spike uses this word to describe co-ops on Triton to highlight that co-ops provide both comfort and a sense of belongingness. See *Collins German Dictionary*, Glasgow: HarperCollins publishers, 1996. p. 101.
19. Technotopia is described as a hypothetical ideal future society, in which laws, government, and social conditions are solely operating for the benefit and well beings of all its citizens as a result of advanced science and technology. For further discussion, see Teresa Ebert’s “The Convergence of Postmodern Innovative Fiction and Science Fiction: An Encounter with Samuel R. Delany’s Technotopia.” *Poetics Today* 1.4 (1980): 91-104.

ABBREVIATIONS

for tags

*** Each character is tagged with the initial of his/her name**

mat-act-int	Material-action-Intention process
mat-ev	Material-event process
mat-sup	Material-supervention process
ment-cog	Mental-cognitive process
ment-react	Mental-reaction process
ment-per	Mental-perception process
bl	Behavioral process
rel	Relational Process
vl	Verbal process
act	Actor
ass	Assigner
att	Attribute
bgd	Backgrounded
br	Behaver
c	Children
caus	Causative
ct	Client
cr	Carrier
exc	Excluded
f	Female
gl	Goal
ide	Identified
idr	Identifier
ind	Inducer
ini	Initiator
m	Male
nl	Non-living
p	People

pass	Passive
phe	Phenomenon
pssd	Possessed
pssr	Possessor
rp	Recipient
rv	Receiver
sa	Sayer
se	Senser
spd	Suppressed
sub	Subject
t	Transitive
tr	Target

ABBREVIATIONS

for works cited

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- LHD* Le Guin, Ursula K. *The Left Hand of Darkness*. New York: Harper & Row Publishers, 1969.
- SSL* Heinlein, Robert A. *Stranger in a Strange Land*. New York: Putnam's, 1961, 1991.
- Triton* Delany, Samuel. *Trouble on Triton: An Ambiguous Heterotopia*. Boston: Gregg Press, 1977.

Secondary Source

- AK* Foucault, Michel. *The Archeology of Knowledge*. Trans. A. Sheridan Smith. London: Tavistock Publications, 1972.
- AO* Foucault, Michel. "Introduction into a New Art-of-Living." Preface to Deleuze/Guattari's *Anti-Oedipus*, Hugh Tomlinson, trans., Viking Press, 1977.
- APD* Delany, Samuel. "Aversion/Perversion/Diversion." *Longer Views: Extended Essays*. Hanover, New Hampshire: University Press of New England, 1996.
- BTM* Butler, Judith. *Bodies that Matter: On the Discursive Limits of Sex*. New York: Routledge, 1993.
- CAS* Le Guin, Ursula K. "The Child and The Shadow." *The Language of the Night: Essays on Fantasy and Science Fiction*. Ed. Susan Wood. New York: The Putnam Publishing, 1979.
- CDA* Fairclough, N. *Critical Discourse Analysis*. London: Longman, 1995.

- CS Foucault, Michel. *The History of Sexuality*, vol. 3, *The Care of the Self*. Trans. Robert Hurley. New York: Vintage, 1988.
- DP Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Trans. A. Sheridan. New York: Vintage 1979.
- DSC Fairclough, N. *Discourse and Social Change*. Polity, London, 1992.
- EC Foucault, Michel. "The Ethics of the Concern for the Self as a Practice of Freedom." *The Essential Works of Foucault*. Eds. Paul Rabinow. New York: New Press, 1997, 2003.
- ES Butler, Judith. *Excitable Speech: A Politics of the Performative*. New York: Routledge, 1997.
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- FLS Jackson, Rosemary. *Fantasy: The Literature of Subversion*. London: Methuen, 1981.
- FR Rabinow, Paul. *The Foucault Reader*. New York: Pantheon, 1984.
- FS Mills, Sara. *Feminist Stylistics*. London: Routledge, 1995.
- GT Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990, 1999.
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- IFG Halliday, M. A. K. *An Introduction to Functional Grammar*. London: Edward Arnold, 1985.

- JBR* Butler, Judith. & Sara Salih, eds. *The Judith Butler Reader*. Malden, MA: Blackwell Pub., 2004.
- JHJ* Delany, Samuel R. *The Jewel-Hinged Jaw: Notes on the Language of Science Fiction*. Middletown: Wesleyan University Press, 1978, 2009.
- LFLS* Halliday, M. A. K. "Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's *The Inheritors*." Ed. Jean Jacques Weber. *The Stylistics Reader*. London: Arnold, 1996. 56-91.
- LM* Cixous, Helene. "The Laugh of the Medusa." *New French Feminisms*. Eds. Elaine Marks and Isabelle De Courtivron. Brighton: Harvester, 1980. 245-264.
- LN* Le Guin, Ursula K. *The Language of the Night: Essays on Fantasy and Science Fiction*. Ed. Susan Wood. New York: Putnam, 1979.
- LSD* Fowler, Roger. *Literature as Social Discourse: The Practice of Linguistic Criticism*. Bloomington: Indiana University Press, 1981.
- MF* Kreitzman, Lawrence, ed. *Michel Foucault: Politics, Philosophy, Culture*. Routledge, New York, 1998.
- NW* Moorcook, Michael. "New Worlds: A Personal History." *Foundations: International Review of Science Fiction* 15 (1979): 5-18.
- OD* Foucault, M. "The Order of Discourse." *Untying the Text: A Poststructuralist Reader*. Trans. and Ed. R. Young. London: Routledge, 1981.
- OPD* Kristeva, Julia. "Oscillation between Power and Denial". *Tel Quel*, Summer 1974.
- OT* Foucault, Michel. *The Order of Things*. New York: Routledge, 1989.
- RFU* Russ, Joanna. "Recent Feminist Utopias". *Future Females: A Critical Anthology*. Ed. Marleen Barr. Bowling Green State UP, 1981. 71-89.
- RPL* Kristeva, Julia. *Revolution in Poetic Language*. New York: Columbia University Press, 1984.
- PF* Moorcock, Michael. "Play with Feeling." *New Worlds*. 2.3 (1963): 123-7.
- PK* Foucault, M. *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*. Ed. Colin Gordon. New York: Pantheon, 1980.

- SFS Moorcook, Michael. "Symbols for the Sixties." *New Worlds*. 2.3 (1965): 25-34.
- SM Wittig, M. *The Straight Mind and Other Essays*. Boston: Beacon Press, 1992.
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- SS De Beauvoir, Simone. *The Second Sex*. Trans. H. M. Parshley. New York: Vintage Books, 1973.
- TFF Bernauer, James and David Rasmussen, eds. *The Final Foucault*. Cambridge: MIT Press, 1987.
- TOM Samuel R. Delany, "On Triton and Other Matters: An Interview with Samuel R. Delany." *Science-Fiction Studies* 17 (1990): 295-324.
- TP Foucault, Michel. "Truth, Power, Self: An Interview with Michel Foucault - October 25th, 1982." *Technologies of the Self: A Seminar with Michel Foucault*. Ed. Martin, L.H. et al. London: Tavistock, 1988.9-15.
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- UG Butler, Judith . *Undoing Gender*. New York: Routledge, 2004.
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- ULG Bloom, Harold, ed. *Ursula K. Le Guin*. New York: Chelsea, 1986.
- UP Foucault, Michel. *The History of Sexuality*, vol. 2, *The Use of Pleasure*. Trans. Robert Hurley. Harmondsworth: Penguin, 1987.
- WAAD Le Guin, Ursula K. "Why Are Americans Afraid of Dragons." *The Language of the Night: Essays on Fantasy and Science Fiction*. Ed. Susan Wood. New York: The Putnam Publishing, 1979.
- WB Barbour, Douglas. "Wholeness and Balance in the Hainish novels of Ursula K. Le Guin." *Science Fiction Studies* 1. 3 (1974): 164-173.

- WCDA Wodak, Ruth. "What CDA is About: A Summary of Its History, Important Concepts and Its developments." *Methods of Critical Discourse Analysis*. Eds. Ruth Wodak and Michael Meyer. Sage Publication: London, 2001. 1-13.
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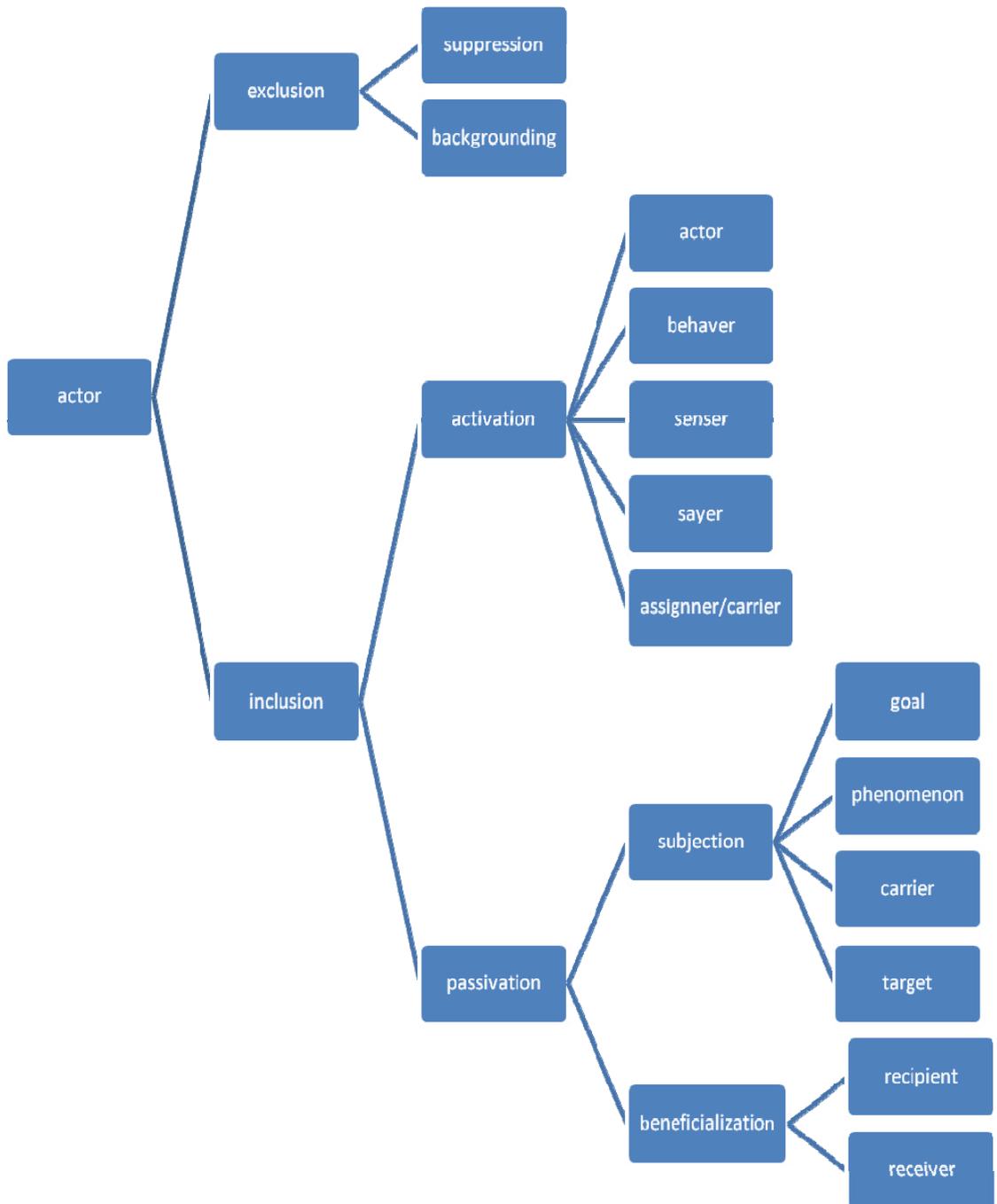
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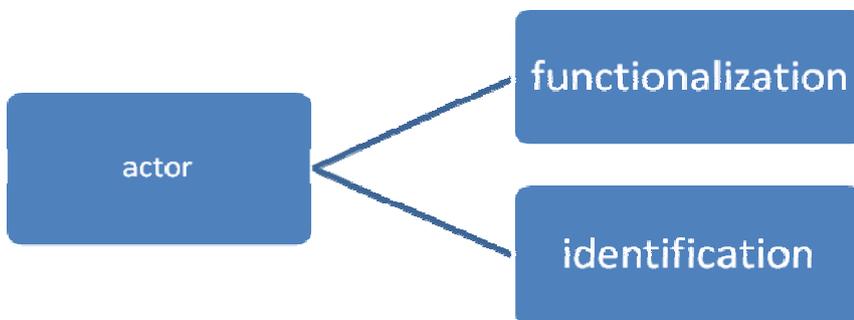
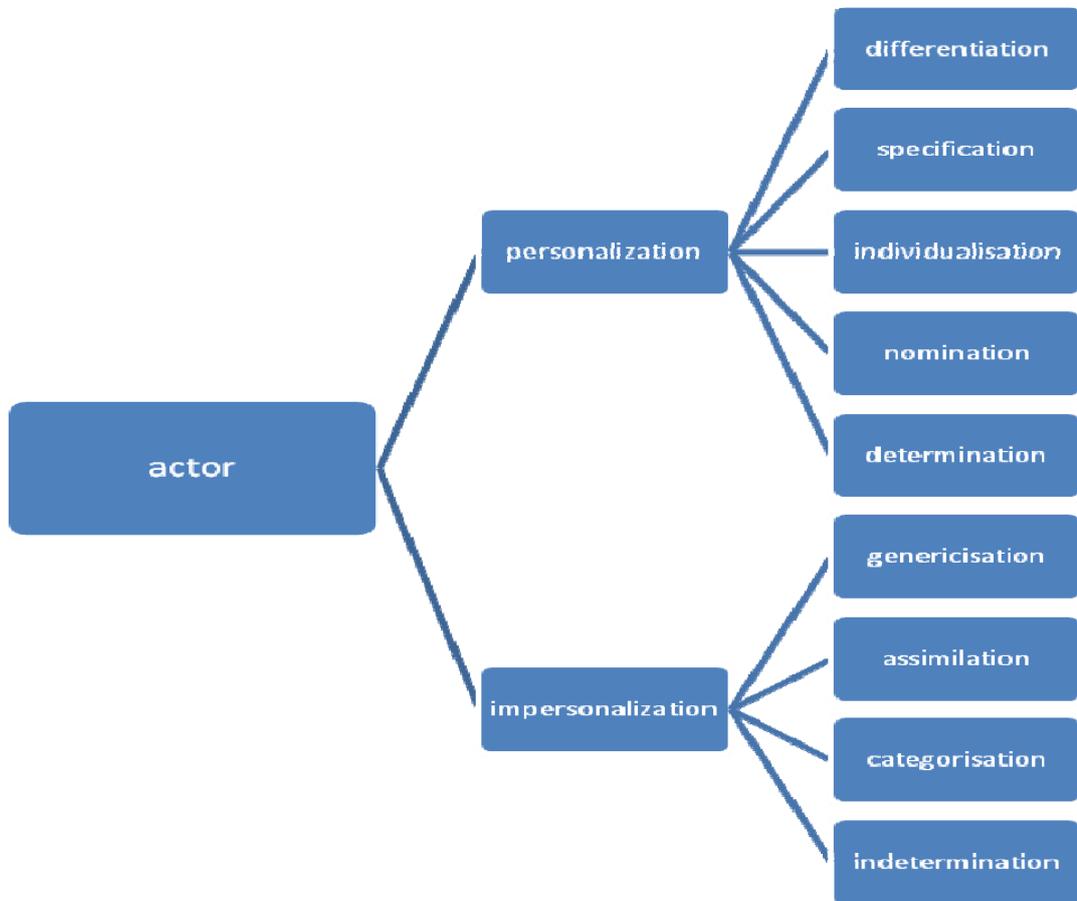
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APPENDIX A

An Adaptation of Theo Van Leeuwen's Model of Representations of Social Actors





APPENDIX B

The Frequency Distribution of Process Types and Participant Roles for the Characters in *Stranger in a Strange Land*

	Mike	Jubal	Ben	Jill	Dawn	Secretaries
Material	121=55 t	14= 5 t	24=14 t	108= 60 t	19	17
Mental	75= 46 cog+14 per+15 react	7=6 cog+1 react	9= 4 cog+4 react+1 per	25=13 react+7 cog+5 per	8=5 c+1 per+ 2 react	2
Verbal	20	7	4	22	1	3
Behavioral	3	2		3	3	
Relational	36	7	13	19	4	4
Goal	45	5	14	22		1
Receiver	9		1	2	1	
Recipient	7	4	12	10	1	
Backgrounded	40=25 act+6se+5sa	4=3 act+1se	4=2act+2sa	46=37act+5se+2sa+1c r+1ide	2	4act
Suppressed	14=11act+3sa		6= 4act+1cr+1se	4= 4 act	8=6act+ 2se	1act
Phenomenon	1	2	1	4=		
Initiator	2	2			1	
Negated processes	6 mat, 9 cog, 3 per, 1 react, 5 vl, 7 rel, 1 bl		1 per, 2 rel	5 mat, 3 ment react, 1 rel		
Body part	19 gl		1 gl	9 gl, 2 phe	1 gl, 1 rp	

APPENDIX C

The Frequency Distribution of Process Types and Participant Roles for the Characters in *The Left Hand of Darkness*

	Estraven	Ai	Estraven+Ai	Females
Material	59=39 t	20=7 t	28=12 t	4=1 t
Mental	13=7cog+4per+2rec	34=18cog+6react+6per	3	
Verbal	22	15	1	
Behavioral	2	3	1	
Relational	18	20	3	6
Goal	12	20	2	
Receiver	5	1		
Recipient	4			
Backgrounded	21=15act+4sa+1se+1cr	13=8act+3sen+1pass sub+2sa	2 act	
Suppressed	3=2act+1cr	1 exc act		
Phenomenon	8	2		2

APPENDIX D

The Frequency Distribution of Process Types and Participant Roles for the Characters in *The Female Man*

	Janet	Jeannine	Joanna	Jael	Host	Laura	Cal	Davy
Material	35=26 t	61= 42 t	30= 25 t	27= 17 t	22=17 t	6	13=7 t, 3neg	7 sup
Mental	8= 5 cog+3per, 1 neg cog	27= 17 cog+7 react+3 per	6= 3 cog + 2 per +1 react	8= 4 cog+ 4 react	1 cog	1 per	6=3 react+3 cog	1 react
Verbal	5	4	2	5		1	6	
Behavioral	4	2	2			2	1	
Relational	8	18=3 neg	6=1 neg	7			3	4
Goal	6	8	1	1	4		2	
Receiver	2	1						
Recipient	3	4		1				4
Backgrounded	10= 8 act + 2 se	42=37 act+4 se+ 1 bl	12=7 act, 2 se,2 sa, 1 br	14= 4 act+ 1 ide+ 9 act			6=5 act, 1 cr	
Suppressed								
Phenomenon								
Initiator		1 (her body)						
Body part	3 gl+1 rp	2 gl+1 rv		2 gl				6 gl, 2 rp, 2 cr

APPENDIX E

The Frequency Distribution of Process Types and Participant Roles for the Characters in Trouble on Triton: An Ambiguous Heterotopia

	Bron- male	Bron- female	Spike	Audri	Sam	Lawrence	Miriamne	Females in Audri's coop	Footwomen
Material	118=45 t	27=8 t	68= 34 t	23=10 t	23= 12t	6, 3tr	7, 3 tr	9, 7 tr	14, 6tr
Mental	98=62cog+21react+15per	34=16 cog+18react+7per	21=13cog+6 react+2 per	13=8cog+4 react+1per	--	5 cog	6=3cog+2 react+1per	1	4=3 react+1cog
Verbal	45	12	16	18	7		8	3	
Behavioral	18	7	4	3	2			3	
Relational	28	14	20	10	3		10	2	
Goal	49	5	7	6	2		7	2	3
Receiver	1	4	1		1	1			
Recipient	14	4	1		1		1		
Backgrounded	60= 40 act+ 9 se+ 4sa+ 4br+ 3 cr	20=11 act+6 se+1 sa+1br, 1ini	23= 15 act+ 5 se+ 3 sa	11= 6 act+2 sa+ 1 cr+ 1 se+ 1 rel	10= 6 act+ 2 sa+ 1 cr+ 1 ini		1 cr	3 br	5 act
Suppressed	18= 6 act+ 4 se+ 3 br+ 1sa	4=3 act+ 1 se	4		5= 4 act+ 1 sa				1 se
Phenomenon	6	5	5	3			2		
Initiator	4	1		2					
Body part	4act, 15gl, 4rp	6gl, 1br	3act, 9gl, 4rp	2act,5gl	5act	2gl			

APPENDIX F

The Cumulative Percentages of the Material and Mental Processes

Characters	Cumulative Numbers of All The Processes	Cumulative Numbers of Material Processes	Cumulative Percentages	Cumulative Numbers of Mental Processes	Cumulative Percentages
<i>SSL</i>					
MIKE	255	121	47.45%	75	29.76%
JUBAL	37	14	37.84%	7	18.92%
BEN	50	24	48.00%	9	18.00%
JILL	176	108	61.36%	24	13.64%
<i>LHD</i>					
ESTRAVEN	114	59	51.75%	13	11.40%
AI	92	20	21.74%	34	36.96%
<i>FM</i>					
JANET	60	35	58.33%	8	13.33%
JEAN	112	61	54.46%	27	24.11%
JOANNA	46	30	65.22%	6	13.04%
JAEL	47	27	57.45%	8	17.02%
<i>TRITON</i>					
BRON M	307	118	38.44%	98	31.92%
BRON F	94	27	28.72%	34	36.17%
THE SPIKE	129	68	52.71%	21	16.28%
AUDRI	67	23	34.33%	13	19.40%
SAM	35	23	65.71%		
LAWRENCE	11	6	54.55%	5	45.45%
MIRIAMNE	31	7	22.58%	6	19.35%

APPENDIX G

The Cumulative Percentages of the Transitive Verbs in Material Processes for Each Character

Characters	Cumulative Numbers of Material Processes	Cumulative Numbers of Transitive Verbs	Cumulative Percentages
<i>SSL</i>			
MIKE	121	55	45.45%
JUBAL	14	5	35.71%
BEN	24	14	58.33%
JILL	108	60	55.56%
<i>LHD</i>			
ESTRAVEN	59	39	66.10%
AI	20	7	35.00%
<i>FM</i>			
JANET	35	26	74.29%
JEAN	61	42	68.85%
JOANNA	30	25	68.85%
JAEL	27	17	62.96%
<i>TRITON</i>			
BRON M	118	45	38.14%
BRON F	27	8	29.63%
THE SPIKE	68	34	50.00%
AUDRI	23	10	43.48%
SAM	23	12	52.17%
LAWRENCE	6	3	50.00%
MIRIAMNE	7	3	42.86%

APPENDIX H

The Cumulative Percentages of the Excluded and Included Subject Positions for Each Character

Characters	Cumulative numbers of all the processes	Cumulative Numbers of Excluded Subjects	Cumulative Percentages	Cumulative Numbers of Included Subjects	Cumulative Percentages
<i>SSL</i>					
MIKE	255	55	21.57%	197	78.17%
JUBAL	37	4	10.81%	33	89.19%
BEN	50	10	20.00%	40	80.00%
JILL	176	50	28.41%	126	71.59%
DAWN	35	10	28.57%		
<i>LHD</i>					
ESTRAVEN	114	24	21.05%	90	78.95%
AI	92	14	15.22%	77	84.62%
<i>FM</i>					
JANET	60	10	16.67%	50	83.33%
JEAN	112	42	37.50%	70	62.50%
JOANNA	46	12	26.09%	34	73.91%
JAEL	47	14	29.79%	33	70.21%
<i>TRITON</i>					
BRON M	307	78	25.41%	229	74.59%
BRON F	94	24	25.53%	70	74.47%
THE SPIKE	129	27	20.93%	102	79.07%
AUDRI	67	11	16.42%	56	83.58%
SAM	35	15	42.86%	20	57.14%
LAWRENCE	11		0.00%		
MIRIAMNE	31	1	3.23%	30	96.77%

APPENDIX I

The Frequency Distribution of the Affected Participant Roles

Characters	Total Number of the Affected Participant Roles
<i>SSL</i>	
MIKE	62
JUBAL	11
BEN	28
JILL	38
<i>LHD</i>	
ESTRAVEN	29
AI	24
<i>FM</i>	
JANET	11
JEAN	13
JOANNA	1
JAEL	3
<i>TRITON</i>	
BRON M	70
BRON F	19
THE SPIKE	14
AUDRI	9
SAM	4
LAWRENCE	1
MIRIAMNE	10

APPENDIX J

CURRICULUM VITAE

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Education

- MA in Erciyes University, English Literature, 2003.
- BA in Dokuz Eylul University, Faculty of Education, Foreign Language Education, 2000.
- High School, Kayseri Melikgazi High School, 1996.

Work Experience

- | | |
|------------------|---|
| 2004-2010 | METU FLE, Research Assistant |
| 2002-2003 | Erciyes University, Faculty of Letters, English Language and Literature, Research Assistant |
| 2001-2003 | Erciyes University, School of Foreign Languages, English Instructor |
| 2000-2001 | Mehmet Ali Bakkaloglu IOO, Kayseri, English Teacher |

Scholarships

- 2003-2004 Fulbright, Indiana University, USA, FLTA
- 2006-2007 OYP, Ph. D. Dissertation Research, Indiana University, USA,
Visiting Scholar

Publications

- Akcesme, Banu. "The Interplay between Aesthetics, Ideology and Gender in Postmodern Science Fiction." *Redefining Modernism and Posmodernism*. Cambridge Scholars Publishing (in press)
- Akcesme, Banu. "Epic Theatre as a Means of Feminist Theatre in Caryl Churchill's *Mad Forest*." *Journal of Institute of Social Sciences, Erciyes University*. 26.1(2009): 93-106.
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APPENDIX K

TURKISH SUMMARY

Giriş

Bu çalışma Robert Heinlein'in *Stranger in a Strange Land (SSL)* (1961), Ursula Le Guin'in *The Left Hand of Darkness (LHD)* (1969), Joanna Russ'ın *The Female Man (FM)* (1975) ve Samuel Delany'nin *Trouble on Triton: An Ambiguous Heterotopia (Triton)* (1976) adlı bilim kurgu romanlarında cinsiyet söylemlerini incelemektedir. Farklı cinsiyetlere sahip yazarların cinsiyet, beden, kimlik politikası ve ideolojisi gibi cinsiyet ile ilgili diğer kavramlara dair farklı algılamaları ve bu yüzden de farklı söylemlere sahip olduklarını göstermek amaçlanmıştır. Bu tez temel olarak cinsiyet, söylem ve ideoloji arasındaki yakın ilişkiyi keşfetmek ve böylelikle sosyal ve kültürel norm ve uygulamaların ideolojik söylemlerle beraber cinsiyetin, kimlik ve özneliğin inşa edilmesindeki etkilerini göstermek amacını gütmektedir. Bu hedef doğrultusunda yukarıda belirtilen dört romana kuramsal seçmecilik çerçevesinde eleştirel söylem analizi uygulanmıştır. Bu sebeple, Foucault'un cinsiyet, öznellik, söylem/güç/bilgi teorileri, Butler'ın edimsel cinsiyet teorisi (performativity theory of gender), eleştirel söylem analizi (critical discourse analysis), Halliday'in geçişlilik modeli (transitivity) ve Theo Van Leeuwen'in sosyal aktörlerin temsili modelini kapsayan farklı güncel kuram ve yaklaşımlar bu çalışmada bir araya getirilmiştir. Bu tezde eleştirel söylem analizi yazarların, var olan cinsiyet yapılarını yeni söylem uygulamaları ve ikilcil, mutlak cinsiyet modellerini aşan yeni cinsiyet yapıları oluşturarak nasıl bozmak ve yıkmak için manipüle edebileceklerini incelemiş ve yukarıda bahsedilen kuram ve yaklaşımlar da bu amaca yardımcı olmuştur. Bu özet de, çalışmanın amacı ile bu kuram ve yaklaşımların nasıl örtüştüğünü, eleştirel söylem analizinin sonuçlarını ve söz konusu teorilerin elde edilen sonuçları yorumlamada nasıl ışık tuttıklarını anlatmayı amaçlamaktadır.

Bu çalışmada farklı cinsiyet yapılarının farklı ideolojiler ve güç yapılarının etkisi ve sonucu olarak inşa edildiklerini göstermek amacıyla dört bilim kurgu romanı seçilmiştir. Bilim kurgu romanlarındaki cinsiyet söylemleri bu çalışma için önem arz etmektedir çünkü

bilim kurgu, olasılıklarla deneysel bir anlayış içinde oynayan ve böylelikle tek doğru olarak kabul edilen yerleşik kapalı sistemleri al aşağı eden, zorunlu ve kaçınılmaz olarak dayatılan kuralları, tabuları ve uygulamaları sorgulayan ve yeni alternatifler sunan bir edebiyat türüdür. Bu yüzden farklı cinsiyet, cinsellik ve beden kavramlarını incelemek ve farklı varoluşları keşfetmek için bilim kurgu söylemi önemlidir. Attebery de son yıllarda bu edebiyat türünün cinsiyet kavramının ve algısının yeniden yapılandırılmasındaki önemli rolüne dikkat çekmektedir (10). Heinlein, Le Guin, Russ ve Delany kendi bilim kurgu romanlarında geleneksel olmayan, kabul görmeyen, dışlanmış ve bastırılmış cinsiyet kavramları ve eylemleri ile cinsiyet ve beden olgularını yeniden yorumlanması için yeni pencereler açmışlardır yazdıkları bilim kurgu romanlar ile.

Romanların İncelenmesinde Kullanılan Kuramsal Arka Plan

Bu yazarlar, heteroseksüellik dışındaki diğer alternatif cinsiyetleri yaşanılabilir olası deneyimler olarak göstermek için postmodern bir söylem geliştirmişlerdir. Bu çalışmada eleştirel söylem analizi de bu postmodern cinsiyet anlayışının da kurgulandığı postmodern söyleme uygulanmıştır. Bu postmodern söylem anlayışı söylemlerarasılık (interdiscursivity), kolaj (collage) ve pastij (pastige) kavramlarına da dayandığı için farklı sesleri, görüş ve ideolojileri ifade eden söylemleri bir arada veren bir anlayıştır. Bu tezde incelenen romanlarda da hem heteroseksüelliği temsil eden geleneksel cinsiyet söylemleri hem de bu geleneksel söylemlere karşı heteroseksüellik dışındaki cinsiyetleri yapılandıran alternatif söylemler bir arada sunulmuştur. Postmodern söylem heteroseksüel cinsiyetin doğal, değişmez, devamlı oluşunu sorgulamak, bu anlayışı bozmak ve diretilen kurallar ve tabuları yıkmak için yararlıdır. Sınırları katı bir şekilde çizilmiş tüm kavram ve yapıları çakıldıkları yerlerinden oynatmak, dengesini bozmak ve bunları değişken, kesik, hareketli ve bozucu yenileri ile yer değiştirmek farklılıkları kucaklayan çoğulcul cinsiyet yapılarının oluşturulması için gereklidir.

Bu tezde incelenen romanların bir diğer seçilme nedeni de kendi dönemlerinin izlerini taşıyor olmalarıdır. Bu romanlar 1960 ve 70'li yıllarda yazılmıştır. Bu dönem cinsiyet tarihi için önemlidir. Zira 2. feminist dalga olarak da bilinen Kadın Özgürleşme Hareketi, Hippi Hareketi, Gay/Lezbiyen hareketi gibi karşı kültür hareketleri bu dönemde ortaya çıkmış ve mevcut düzene karşı bir isyan ve karşı çıkma olarak kendini göstermiştir. Sosyal ve kültürel dönüşümün ve cinsiyet algısının değişmesi de bu döneme rastlar. Bu dönemde heteroseksüel cinsiyet ataerkil kültürün ürünü olarak politik ve ideolojik bir kavram, bir yapı olarak ele alınmış, ve kadını ve heteroseksüel olmayan diğer cinsel

azınlıkları baskı altında tutan bir unsur olarak görülmüş, bu yüzden de özgürlükçü hareketlerin de etkisiyle reddedilmiştir. Var olan düzeni sürdürmek üzere uygulanan baskıdan kurtuluş olarak da alternatif cinsiyetler karşı duruşun ve değişimin bir ifadesi olarak ortaya çıkmıştır.

Ayrıca, bu seçilen romanlar bilim kurgu edebiyatında önemli bir yere sahip olan Yeni Akım (New Wave) yazarları tarafından bu akımın etkisiyle yazılmışlardır. Yeni Akım geleneksel bilim kurgu anlayışını reddetmiş ve hem biçimsel hem de işlenen konular bakımından devrim niteliğinde değişiklik ve yenilikler getirmiştir. Heinlein, Le Guin, Russ ve Delany toplumsal ve kültürel meseleleri eserlerinde sorgulayarak bilim kurgu edebiyatına derinlik kazandırmışlar, cinsiyet sorunsalını da ana temalarından biri olarak işlemişlerdir. Bu dört yazar da eserlerinde farklı zaman dilimlerinde eşzamanlı var olan dünyalar ve toplumlar oluşturmuş ve bu toplumların kendi sosyo-kültürel iç dinamikleri içinde var olan güç yapıları ve egemen ideolojilerin etkisi olarak farklı cinsiyetlere sahip karakterler yaratmışlardır. Bu yaratılan dünyaların birinde heteroseksüellik tek geçerli cinsiyet olarak verilirken, eşzamanlı var olan diğer dünyada heteroseksüel cinsiyet yapısı içinde kabul edilemez kadın-erkek ikilcil yapının ötesinde alternatif cinsiyetlere sahip insanlar sunulmuştur. Bu dört romanda da farklı cinsiyet olgusuna sahip, cinsiyetlerini farklı şekilde yapılandıran ve eyleme döken bu bireyler arasında yaşanan etkileşim ve iletişim ortak motif olarak göze çarpmaktadır. Bu etkileşim öncesinde bu farklı dünyalara ait insanlar kendi kültürel ve sosyal sınırları dışında var olan, kendilerinden farklı uygulamalara sahip bireylerden bir haberdir. Bu yüzden kendi cinsiyetlerini doğal, tek doğru ve olması gerektiği gibi olduğu anlayışını benimsemişler ve bunu sorgulamadan kabul etmişlerdir. Bu farklı dünya insanların cinsiyetlerini farklı şekilde yaşayan insanlarla olan etkileşimleri kendilerine değişmez ve sabit olarak dayatılan cinsiyetleri sorgulamalarını ve cinsiyetlerinin aslında içinde buldukları toplumların bir unsuru olarak oluşturuldukları gerçeğinin farkına varmalarını sağlamıştır. Bu yüzden, bu etkileşim kendi kimlik ve öznelliklerinin doğal olmak yerine inşa edilen yapılar olduklarını, bu yüzden de yeniden yapılandırmaya, yeniden tanımlanmaya açık oldukları gerçeğini keşfetmelerine olanak tanımıştır.

Bu tez Judith Butler'ın cinsiyet tanımını benimsemiştir. Butler edimsel cinsiyet teorisini Nietzsche'nin "Eylemin arkasında bir varlık yoktur. Eylemci sadece eyleme dayatılan bir kurmacadır. Eylemin kendisi herşeydir" (139) düşüncesinden yola çıkmıştır. Butler'ın teorisine göre cinsiyet sahip olunan bir özellik, bir gerçek değil, bir eylem, süreç ve bir performansdır ve cinsiyet bir takım eylemlerin zaman içinde tekrarlanarak icra edilmesi sonucunda ortaya çıkan bir yapı, bir etkidir. Tekrarlanan bu eylemler zaman

içinde doğal ve gerçek etkisi yaratmaktadır. Aslında var olan hiç bir cinsiyet ne orjinaldir, ne doğaldır. Her cinsiyet bir kopya ve taklittir. Butler'a göre eylemin edimsellik özelliği katı ve değişmez kabul edilen cinsiyet anlayışını yıkmak ve yeniden yapılandırmak için bir fırsat tanımaktadır ve bu yönüyle de üretkendir. Madem ki her cinsiyet oluşumu ve etkisini sürdürmek için sürekli tekrarlanması gereken eylemlere ihtiyaç duyar, tekrarlama sürecinde yaşanan başarısızlıklar mevcut yapıyı yıkmaya ve alternatif yeni yapılar oluşturmaya imkan tanır. Bu başarısızlığı Butler "erdemli itaatsizlik" (virtuous disobedience) olarak nitelendirir.

Butler, heteroseksüel cinsiyet yapısının yaşanan cinsiyetleri 'yasaklanan' ve 'izin verilen' olarak iki kategoriye ayırdığını ve yasaklanan cinsiyetlerin imkansız, düşünülemez ve söylenemez kabul edilmesine rağmen aynı zamanda da yıkıcı ve bozucu bir rol oynadıklarına dikkat çeker. Butler heteroseksüel ve homoseksüel cinsiyetler arasındaki keskin ayrıma karşı çıkmıştır. Ona göre, cinsiyetler durağan ve sabit olmanın aksine hareketli ve değişkendirler, değiştirilebilirler ve farklı cinsiyetler birbiri içine geçmiş olarak yaşanabilmektedir. Butler, zorunlu heteroseksüellik gibi katı cinsiyet anlayışı ve uygulamalarının ancak normative olmayan, norm dışı cinsiyet eylemleri ile bozulabileceğini savunur. Ayrıca ikilcil olarak düzenlenen kendi içerisinde hiyerarşiye dayanan cinsiyet yapılarının yıkımı için var olan cinsiyetleri çoğullaştırmak da Butler'ın önerdiği diğer bir yoldur.

Butler kendi cinsiyet teorisini oluştururken Foucault'dan etkilenmiştir. Foucault cinsiyetin bir dizi sosyal düzenlemelere tabi olunması ile ortaya çıktığını savunmaktadır. Düzenliyiçi, disiplinize eden güç kendi kurumları aracılığı ile bireyi ve cinsiyetini şekillendirir. Butler cinsiyetin bireylerden önce inşa edildiğinin ve "bu bir erkek", "bu bir kız" gibi söylemler aracılığı ile bireylere daha doğmadan verildiğini savunur.

Bu çalışmada ayrıca Foucault'nun söylem, güç/bilgi/öznellik kavramları da kullanılmıştır. Foucault güç, bilgi ve gerçeklik arasındaki yakın ilişkiye de dikkat çeker. Foucault'ya göre söylem sadece üretilen, temsil eden ve aktaran değil aynı zamanda üreten, yapılandıran ve bu yanı sıra da gerçeğin hangi sınırlar çerçevesinde üretilip düşünülebileceğini belirleyen bir özelliğe de sahiptir. Bedenin ve cinsiyetin nasıl anlaşıldığı ve nasıl işlediği ile ilgili olarak belirleyicidir ve söylem değiştikçe bu olgu ve kavramların algılanması ve uygulanması da buna bağlı olarak değişir. Foucault'ya göre söylemler, kurumlar ve güç ilişkileri var olan cinsiyet kimliklerini belirler. Birey kendisine dayatılan norm ve düzenlemelere tabi olarak öznelliğini oluşturur. Bu, edilgin, pasif ve dayatılan sistemi içleştirmiş ve neticede dışardan bir zorlama olmaksızın da kuralları gözetken, düzeni koruyan ve kendi denetimini ve disiplinini de yapan öznedir. Fakat bu

öznellik dışında da tersi bir öznellik elde etmek ve oluşturmak mümkündür. Foucault'ya göre güç sanılanın aksine olumsuz değil, üretken bir özellik taşır. Güç, bilgiyi, söylemi, bireyi yarattığı gibi karşı koyuşu da ortaya çıkarır. Bundandır ki her güç uygulamasında mutlaka direniş de mümkündür. Foucault bireyin sadece söylemin ve gücün etkisi olarak ortaya çıkmadığını savunur. Birey aynı zamanda güç uygulayabilen ve böylelikle de kendine biçilen kimlikler ile güç odaklarınca yönetilmesine karşı koyabilen ve karşı söylem üretebilen bireyler olarak da kendilerini inşa edebilirler. Foucault'ya göre karşı duruşun ve değişimin en önemli yolu söylemlerin çoğullaştırılması ve çoklu direnç noktaları yaratmaktır.

Bu çalışmada cinsiyetleri incelenen karakterler Foucault'nun bu iki birey anlayışına göre ele alınır. Karakterlerin bir kısmı kendisine dayatılan cinsiyeti hiç sorgulamadan kabul etmişler ve zaman içinde bu cinsiyetin gerektirdiği norm ve pratikleri içleştirmişlerdir. Bu tip karakterler kendi cinsiyetlerini doğal görmekte ve eylemleriyle de bu kimlikleri pekiştirmektedirler. Bu karakterler uysal, kendini yöneten, disiplinize eden, dış güçler olmadan da kendini denetleyen karakterlerdir. Öte yandan, Foucault'nun diğer bir birey anlayışını da, kendine empoze edilen kimlikleri eleştirel bir gözle irdeleyen, gerektiğinde bu kimlikleri reddetme iradesini gösteren, kendisine uygulanan güce karşı koyabilen, kendini yapılandırma ve kendi oluşumunda gerekli sorumluluğu alan karakterler karşılamaktadır.

Eleştirel söylem analizi sadece metin analizi ile sınırlı değildir. Metinde yer alan ögeler ile metinüstü ögeleri bir arada inceler. Başka bir deyişle söylem, güç ve ideoloji arasındaki yakın ilişki ile ilgilenir ve söylemin oluşmasında etkili olan tarihi süreci, sosyal ve kültürel dinamikleri ve güç ilişkilerini ve yapılarını dikkate alır. Eleştirel söylem analizi gerçek kavramının söylem aracılığı ile nasıl oluşturulduğunu da irdeler. Var olan güç yapıları içinde eşitsizliğe, baskı ve zulme maruz kalanlara daha duyarlı ve taraf olan bir tavır sergiler.

Halliday'in geçişlilik teorisi temel olarak cümledeki eylem/fiil, özne ve nesnelere ile yer ve zaman ifadesi taşıyan zarf tümleçlerini kapsar. Bu çalışmada eleştirel söylem analizi *kim (özne), kime/neye (nesne) ne yapmış (fiil)* ekseninde yürütülmüştür. Eylemin yapıldığı yer ve mekan sadece karakterlerin cinsiyetleri için önem arz ettiği durumlarda dikkate alınmıştır.

Bu teori, fiilleri ifade ettikleri eylemlere göre 5 gruba ayırır. İlk grup fiziksel bir aktiviteyi ya da oluşu anlatan eylemleri içeren bedensel/fiziksel işlemlerdir (material process). İkinci grup eylemler ağlamak, gülmek gibi eylemleri işaret eden davranışsal işlemler (behavioural process), üçüncü grup zihinsel aktiviteleri içeren işlemler (mental

process), dördüncü grup eylemler sözlü ifadeleri gerçekleştiren sözsöz işlemler (verbal process), beşinci grup ismi açıklayan ve niteliyen ek-fiiller ile yapılan ilişkisel işlemler (relational process) ve son grubu da var oluşu belirten varoluşsal işlemler (existential process) oluşturur.

Bedensel eylemler, eylemi gerçekleştiren ve işten etkilenen, eylemin gerçekleştirildiği kişi ya da nesneyi de içerir. Bedensel eylemler, işi gerçekleştiren kişinin aktif olduğunu ve güç uygulayabildiğini işaret eder. Bu eylemlerin nesneye yöneltildiği durumlarda, bireyin dış dünya, etrafındaki dış çevre ya da kişiler üzerindeki kontrolü ve hakimiyeti söz konusudur. Davranışsal eylemler fiziksel ve ruhsal ihtiyaç ya da dürtüleri karşılamak için yapılan işlerdir. Ayrıca, davranışsal işlemler içinde yaşanan toplumda öğretilmiş cinsiyet eylemlerinin bireyler tarafından ne ölçüde yapılıp yapılmadığını gösterirler. Sözsöz işlemler sözlü ifadeleri anlatan eylemler olduklarından var olan söylemleri yıkmak ve yeni söylemler oluşturmak için önemlidir. İlişkisel işlemler bireyin kendini ya da diğerlerini nasıl tanımladığını, kim olduklarını ve nasıl olduklarını anlatırlar.

Bu çalışmada analiz edilen metinler belli kriterlere göre seçilmiştir. Öncelikle, cinsiyetleri incelenen karakterlerin okuyucuya sunulduğu ilk pasaj analiz için seçilmiştir. Yazarların karakterleri okuyucuya tanıttığı bu metinlerde kullandığı dil yapıları bu karakterlere dair oluşturulan ilk izlenimler için önemlidir. Zira yazarların bu ilk aşamada tercih ettikleri dil yapıları sayesinde okuyucu üzerinde yaratılan ilk etki, bu karakterlerin sonraki algılanış ve yorumlanmalarında da son derece etkilidir. Bu metinlerde kullanılan dilsel tercihler ortaya konduktan ve yorumlandıktan sonra, yazarın karakterlerin sonraki tasvir ve temsil edilişlerinde bir değişiklik yapıp yapmadığı, yapmış ise hangi noktada ve neden yaptığı konusu üzerinde durulmuştur. Bu açıdan karakterlerin hem eylem ve davranışlarında hem de dilsel sunumlarında değişime neden olan olayları anlatan metinler de analiz edilmiştir. Bunun yanı sıra karakterlerin hem kendi hem de karşı cinsiyettekilerle olan ilişkilerini yansıtan pasajlar da analiz için seçilmiştir. Karakterlerin ilk cinsel ilişkileri de metin üzerinden incelenmiştir. Son olarak karakterlerin içinde yaşadığı toplumun temel özelliklerini yansıtan pasajlar da bu toplumların karakterlerin cinsiyet eylemlerini nasıl şekillendirdiğini tespit etmek için analiz edilmiştir.

Bu tezde seçilen dört roman yazılış yıllarına göre kronolojik sıra gözetilerek incelenmiş, tez bölümleri de buna göre tanzim edilmiştir. İlk olarak, 1961 yılında yayımlanan Robert Heinlein'in romanı çalışılmıştır. Tezin bu bölümünde, Robert Heinlein ve roman kısaca tanıtıldıktan sonra, Heinlein'in bu romanda inşa ettiği farklı dünyalar ve bu farklı toplumlarda hakim olan ideolojiler ve güç yapıları ve bunların var olan cinsiyetlere etkileri mercek altına alınmıştır. Daha sonra eleştirel söylem analizine geçilmiş

ve daha önce belirlenen kriterlere uygun olarak seçilen metinler, ana karakterler ve bu karakterlerin öne çıkarılan diğer karakterlerle ilişkileri cinsiyet odaklı incelenmiştir. Bu yapı diğer romanların tartışıldığı sonraki tez bölümlerinde de aynen takip edilmiştir. Her bölüm eleştirel söylem analiz sonuçlarının Butler ve Foucault'nun teorileri ışığında yorumlandığı genel tartışma ve sonuçlarla bitmektedir. Her bölümde dört roman, karakterler, karakterlerin yaşadıkları toplumların iç dinamikleri ve karakterlerin cinsiyet eylemleri açısından karşılaştırılmıştır.

Stranger in a Strange Land

Bilim kurgu türünün önemli isimlerinden olan Robert Heinlein romanlarında insan biyolojisi, üreme, aile ve cinsiyet rolleri konularına eğilir ve genel olarak beden ve cinsiyet tabuları, cinsellik, ensest, çok partnerle cinsellik gibi konuları ele almaktadır. Heinlein cinsel özgürlükten ve cinsel istek ve arzuların serbestçe ifade edilmesinden yanadır. *Stranger in a Strange Land* adlı romanında Heinlein, yarattığı alternatif aile ve evlilik yapısı vasıtasıyla sosyal ve kültürel tabu ve normları sorgulamış, cinsellik ve cinsiyet üzerindeki kısıtlamaların ötesine geçebilmek için sabitlenmiş ve durağan hale getirilmiş kategorileri ve kavramları sarsmıştır. Bu roman 1960'ları sarsan bireysel özgürlükten yana olan ve her türlü otorite ve baskıcı kanun ve düzenlemeleri red eden karşı-kültür hareketlerinin bir ürünü olarak görülebilir. 1960'larda Amerika'da görülen hippie hareketinin etkisi de romanın ana kahramanı Mike'ın Mars'dan dünyaya getirilmesinin akabinde dünyada var olan geleneksel sistemin dışında oluşturmaya çalıştığı kültürde görülmektedir. Bu roman milyonlarca gencin bu karşı kültür akımlarının etkisiyle aile, evlilik, cinsel tabular gibi kutsal sayılan değerleri hiçe saydığı bir dönemde yayınlanmıştır.

Roman Mars'da doğan ve büyüyen tek insan olan Mike'ın Mars'a yapılan bir keşif gezisinde bulunarak Dünya'ya getirilmesi ile başlar. Bir Marslı gibi büyütülen Mike sadece insan biyolojisine değil insan oğlunun dünyada yarattığı kültüre, alışkanlık ve uygulamalara da tamamen yabancıdır. Farklı formlarda kendilerini ifade eden Marslılarda erkek-kadın olarak hiyerarşik yapı içinde kurgulanan ikili cinsiyet kavramı yoktur. Bu yüzden, Dünyalılar Mike'a ilk olarak erkek ve kadın kavramlarını kesin çizgilerle ayırarak öğretmeye çalışırlar. Erkek ve kadın hem bedensel özellikler açısından hem de sahip olunan kişilik yapısı olarak net bir şekilde farklıdır. Tüm kadın ve erkekleri aynı kabul edip genelleyerek tek bir gruba dahil eden bu geleneksel anlayış Dünyadaki hakim ataerkil ideolojiyi de yansıtmaktadır.

Mars ve Dünyadaki yapılar incelendiğinde, bu yapıların cinsiyetlerin oluşturulmasında ve ifade edilmelerinde belirleyici bir rol oynadığı göze çarpmaktadır. Mars'da, Dünya'da yoğun şekilde gözlemlenen rekabet, kıskançlık, zulüm, baskı gibi olumsuz duygu ve uygulamalar yoktur. Suyun ve yiyeceğin Mars'da az bulunması da Marslılar arasında birlik, beraberlik ve dayanışmayı sağlamıştır. Mars'da su kutsal sayıldığı için su paylaşma seromonisi (water sharing) bu duyguların da ifadesidir. Mike, Marsdaki bu su paylaşma seromonisi dünyadaki beden ve ruhların paylaşıldığı cinsel eylemle eşdeğer görmektedir ve Mike'a göre cinsel eylem birlik ve beraberlik için çok daha etkilidir.

Mike dünyadaki tüm yaşanan olumsuzluk ve kötülüklerin çözümünü cinsellikte bulan bir kültürü dünyada oluşturmak için gayret göstermiştir. Mike, din, okul, aile ve evlilik kurumlarının geleneksel, gücün erkek tekelinde olduğu ve erkeklerce kullanıldığı ataerkil düzenin devamını sürdürmek için kurulan yapılar olduğunun farkına varır ve sistemi değiştirmek için de tüm bu kurumlara alternatifler oluşturur. Herkesin kardeş ve tanrı olduğu prensibine dayanan yuva olarak da nitelenen bir kilise kurar. Bu kilisede fiziksel ve ruhsal yakınlaşma ve paylaşım esastır. Hiç kimse birisinin karısı ya da kocası değildir çünkü kiliseye üye olan herkes cinsiyet gözetmeksizin herkesin eşidir. Herkes herkesle aynı anda çok kişinin kendi rızası ile cinsel münasebet yaşayabilir. Mike kurduğu bu ütopya kilisede ataerkil toplumda kadın ve erkeklere biçilmiş cinsiyet rollerini tamamen anlamsız ve gereksiz kılmayı hedeflemiştir.

Ancak, Mike'ın kurduğu bu kilise hiç de amacına ulaşamamış, tam tersine dünyada var olan erkek egemen sistem kilisede dünyalı kilise üyelerince yeniden kurulmuştur. Belirlenen kriterlere göre seçilmiş metinlere uygulanan eleştirel söylem analizi geleneksel düzene karşı koyan, yeni, alternatif var oluş, öznellik ve eylemlere olanak tanıyan bir söylem geliştiren Mike'ın diğer karakterlerle kıyaslandığında çok daha güçlü bir öznelliğe sahip olduğunu, kendini çok daha etkili ortaya koyduğunu ve çevresini ve diğer karakterleri kontrol edebilen bir pozisyonda olduğunu ortaya çıkarmıştır. Mike romanın başında anlatıcı sesinden yoksundur ve 3. şahıs anlatıcı tarafından okuyucuya tanıtılmıştır. Mike romanın en başından beri yoğunlukla fiziksel eylemlerin öznesi olarak konumlandırılmıştır. Romanın başlarında bu eylemleri daha çok kendi bedeni üzerinde gerçekleştiren Mike, böylelikle düzenleyici ve disiplinize eden gücün bedenine hakim olmasını ve bu gücün uygulandığı bir saha olan bedenini mevcut düzene uydurmak için şekillendirilmesine engel olmuştur. Mike'ın kendi vücuduna hakim olması, uygulanan Foucault'nun bio-power olarak nitelediği, amacı bedeni ve kişiyi disiplinize etmek olan güce karşı durmasına olanak tanımıştır. Aynı zamanda Mike romanın ilk başlarında daha

çok zihinsel eylemler ile tanımlanmış ve sunulmuştur. Romanın genelinde de Mike diğer karakterlerden çok daha fazla zihinsel eylem gerçekleştirmiştir. Romanın başlarındaki bu zihinsel aktiviteler onun karar veremeyecek, tek başına hareket edemeyecek, nerde ve kiminle olduğundan bile haberdar olmayan birinin eylemleridir. Bu durum onun tamamen yabancı olduğu dünyadaki pasif durumunu ve egemen güçler tarafından boyun eğen insan yaratma çabalarını göstermektedir. Mike zihinsel aktiviteleri sahip olduğu telekinetik becerilerini içinde bulunduğu durumu değerlendirmek, çevrede olup biteni gözlemek ve anlamak için kullanmıştır. Roman ilerledikçe Mike'ın zihinsel aktivitelerinin sayısı azalmış, telekinetik becerileri ona içinde bulunduğu durumu ve karşısındaki insanların zihinlerini okuma ayrıcalığı vermiş ve böylece gerekeni yapma gücü olmuştur.

Mike'ın kapatıldığı hastaneden kaçmasına yardımcı olan hemşire Jill, Mike'ın gördüğü ve iletişim kurduğu ilk karşı cinsidir. Jill, Mike'ın içinde bulunduğu tutsaklıktan kurtarma sürecinde çevresine ve Mike'a hakim aktif bir özne konumunda tanıtılmıştır okuyucuya. Mike bu aşamadan sonra Heinlein tarafından daha çok heteroseksüel bir erkek gibi yapılandırılmıştır. Mike kadın bedenine karşı çok ilgilidir ve kadınlar üzerinde büyük bir etkiye ve güce sahiptir. Mike roman ilerledikçe dünyaya ait bilgisinin artmasıyla daha fazla bağımsızlığa ve güce sahip olmuştur. Eylemleri ile Mike güce, kontrole, ve otoriteye sahip güçlü bir erkek olarak kendi cinsiyetini oluşturmuştur. Bunun sonucu olarak da Mike'ın fiziksel ve sözsöz eylemleri artmıştır. Romanda en fazla fiziksel aktiviteyi Mike gerçekleştirmiştir. Bu aktiviteler gittikçe daha çok dış dünyaya yöneliktir. Mike'ın dilsel tanımlanmasındaki bu değişiklik onun nesne konumundan özne konumuna geçişini göstermektedir. Mike'ın aktif özne pozisyonu mevcut sisteme, norm ve geleneklere karşı duruşundan ve kendini kendi istek, arzu ve dürtülerine göre oluşturmak için kararlılık içinde gerçekleştirdiği eylemler sayesinde. Mike kendini içinde bulunduğu dünya kültürünün dışında tanımlamış, zorunlu heteroseksüellik söylemine karşıt söylem geliştirmiş ve öyle hareket etmiştir. Mike bu açıdan Butler'ın "erdemli itaatsiz" tanımına uymaktadır.

Öte yandan kadın karakterler Jill, Dawn ve Patty Mike'ın kurduğu kilisede erkek egemenliğinden ve baskısından özgürleşme olanağı bulmalarına rağmen, kendilerini ataerkil düzenin gerektirdiği normlara göre tanımlamışlar ve buna uygun hareket etmişlerdir. Bu kadın karakterlerin fiziksel aktiviteleri incelendiğinde çoğunlukla ataerkil toplumun onlara biçtiği ev işleri, yemek gibi feminen işleri domestic alanda yaptıkları ortaya çıkmıştır. Ayrıca bu kadın karakterler aktif özne pozisyonunu erkeklerin fiziksel ve cinsel ihtiyaçlarını gidermek için almışlardır. Romanda cinsel bir nesneye indirgenen bu kadın karakterlerin eylemlerinin çoğu cinsellik, üreme ve etraflarındaki erkeklere itaat ve

hizmetten ibarettir. Romanda bu düzene karşı koyan, reddeden tek bir kadın karakter yoktur. Aynı şekilde Mike'ın dışındaki diğer dünyalı erkek karakterler Jubal, Ben ve Mahmoud'da güçlü, kadına egemen heteroseksüel erkek modeline uygun eylemler gerçekleştirmişlerdir. Roman boyunca kendilerine empoze edilen kuralları içleştiren bu kadın ve erkek karakterler Foucault'nun kendini denetleyen ve düzenleyen bireyler olarak hareket etmişlerdir. Böylelikle yaşadıkları ataerkil toplumun onlara biçtiği kadın ve erkek cinsiyet rolleri ve eylemlerinin dışına çıkmamışlardır.

The Left Hand of Darkness

Ursula Le Guin *The Left Hand of Darkness* adlı romanı 1969'da yayınlamıştır. Heinlein poliformizm, yani çok kişiyle cinsel münasebet, ve homoseksüelliği heteroseksüelliğe bir alternatif olarak sunduğu gibi, Le Guin de bu romanda çift cinsiyetliliği yani hermafroditizmi ikili cinsiyet modeline karşıt olarak önermiştir. Le Guin de bu romanda 1960 ve 70'lerdeki karşı-kültür hareketinin etkisiyle heteroseksüelliğe alternatif geliştirilen diğer cinsiyet modellerini ki, çift cinsiyetlilik bunların başında gelmektedir, romanında yansıtmıştır.

Heinlein'in romanında olduğu gibi Gethen ve Dünya olmak üzere iki farklı dünya ve toplum vardır romanda ve Gethen hermafrodit ve Dünya da heteroseksüel cinsiyetli insanlardan oluşmaktadır. Le Guin, Dünya'dan Gethen'e ziyarete gelen Genly Ai'nin kendi dünyasında var olan cinsiyetlerin dışındaki bu farklı, hiç tank olmadığı cinsiyetlere sahip insanlarla iletişim kurma çabasını anlatmıştır romanda fakat Gethenlerin sahip oldukları bu garip cinsiyet Ai için kendi normlarına göre kabul edilemez olduğu için onlarla olan ilişkilerinde bir engel teşkil eder.

Gethenliler hem kendileri hem de karşı cins olabilme ayrıcalığına sahiptirler. Gethenlilerin sabit, durağan, değişmez cinsiyetleri yoktur. 26 günün 21 ya da 22 gününde hiç bir cinsel dürtüye sahip değildirler. 26. ya da 28. günü *kemmer* adı verilen bir sürece girerler ve bu süreçte cinsiyetleri her defasında yeniden inşa edilir. *Kemmer* sürecine iki kişi girebildikleri gibi yaygın olmasa da grup olarak da girilebilir ve *kemmere* beraber giren kişiler birbirleriyle olan kimyasal ve hormonal etkileşimleri neticesinde ya erkek ya da kadına dönüşmektedirler. Böylelikle, bir önceki *kemmer* sürecinde erkek olan biri bir sonraki kemmerde kadın olabilmekte ve hamile kalabilmektedir.

Bu romanda eleştirel söylem analizi Ai ve onun Gethenli Estraven ile olan ilişkileri bu iki karakterin cinsiyetlerini belirli eylemleri zaman içinde sürekli tekrarlayarak nasıl oluşturduklarını incelemiştir. Ai ve Estraven anlatıcı olarak hem kendilerini hem de

birbirlerini kendi algılayışları ve görüş açılarıyla dilsel olarak okuyucuya aktarmışlardır. Ai romanın başından sonuna kadar kendini daha pasif ve etkisiz bir özne, Estraven’i ise daha etkin, aktif, kontrol ve otorite sahibi bir özne olarak konumlandırmıştır. Ai roman boyunca hem kendi hem de Estraven tarafından zihinsel eylemleri gerçekleştiren ya da başkalarının yaptığı eylemlerden etkilenen biri olarak oluşturulmuştur. Bunun nedeni heteroseksüel söylem ve sistem dışında kendini yeniden tanımlayamaması ve yaratamaması yatmaktadır. Öte yandan, Estraven ise hem Ai hem de kendi söylemlerinde çoklukla fiziksel eylemler gerçekleştirmiş, hem çevresine hem de Ai’ye hakim bir konumda hareket etmiştir. Ai, Estraven’i diğer Gethenlileri algıladığı gibi, kendi sahip olduğu katı ikili cinsiyet sisteminde algılamaya çalışmış, gerçekleştirdiği eylemlerin kendi dünyasındaki cinsiyet karşılıklarına göre de Estraven’i ya erkek ya da kadın olarak ifade etmiştir. Ancak, Le Guin’in baskıcı heteroseksüel cinsiyeti sarsma, yıkma çabası sonuçsuz kalmıştır. Gethende yaşayan insanlar hem kadın hem erkek özelliklerine sahip olmaları ve eylemlerini de belirli cinsiyet normlarının dışında yapmaları gerekirken tüm karakterler heteroseksüel erkek gibi kurgulanmıştır. Estraven hem kadın hem erkek olarak algılanmaktan ziyade ataerkil toplumun yarattığı erkek kavramından ve olgusundan hiç de farklı hareket etmemektedir. Estraven ne yemek yaparken, ne çocuk bakarken, ne çocuk doğururken ne de ev işleri yaparken anlatılmıştır. Estraven’i daha çok erkek alanı olarak tanımlanan, dış dünyada akıl ve kas gücüne dayalı, erkek eylemi olarak anılan işleri yaparken görmekteyiz.

Le Guin romanın sonunda Ai’nin tanımlanması ve temsil edilmesinde dilsel açıdan bir değişiklik yapmıştır. Ai hem kendi cinsiyetinin hem de Estraven’in cinsiyetinin aslında içinde yaşadıkları toplumun sosyo-kültürel ve ideolojik yapısının ve egemen güçlerin etkisi ve sonucu olduğunu fark edip Estraven’i kendi cinsiyet algısının dışında, olduğu gibi kabul etmeyi öğrendiğinde daha güçlü ve aktif bir özne olarak sunulmuştur. Bu noktada onu sadece izleyici olarak pasif kılan zihinsel eylemlerin sayısı keskin şekilde azalmış ve Estraven gibi fiziksel eylemleri kaydadeğer şekilde artmıştır.

The Female Man

Joanna Russ *The Female Man* adlı romanını 1975 yılında yayınlamıştır. Kendisi lezbiyen olan Russ diğer iki yazar gibi, heteroseksüel cinsiyete karşı, feminist ideolojik bakış açısıyla lezbiyen kimliği ve cinsiyet eylemlerini alternatif olarak sunmuştur. Russ bu romanda 1960 ve 70’lerde etkili olan 2. Dalga Feminist akımın etkisiyle kadının özgürleşmesinin gerektiğinin altını çizmiştir. Bu romanda geleneksel kadın ve erkek tanımlamalarını onlara antitez oluşturacak karşıtları ile beraber gözler önüne sermiştir. Bu

amaç için Le Guin ve Heinlein gibi Russ da farklı zaman dilimlerinde eş zamanlı var olan dört farklı dünya kurmuş ve her bir dünyayı kendi egemen iç dinamikleri ve ideolojilerin şekillendirdiği dört farklı kadın karakter temsil etmektedir. Roman bu dört farklı kadın karakterlerin birbirleriyle etkileşimi neticesinde kendilerinkiler dışındaki var oluşları ve kimlikleri tanımları ile nasıl dönüştükleri ve yeni öznellik kazandıklarını anlatmaktadır. Jeannine 1930'ların Amerikasına benzer bir dünyada yaşamaktadır ve içinde yaşadığı geleneksel toplumda kadına uygun görülen eylemleri gerçekleştirmekte ve Foucault'nun tariff ettiği kendini gözetleyen ve denetleyen uysal, boyun eğen bir özne olarak ortaya çıkmaktadır. Joanna 1960'ların Amerikasına benzer bir toplumun üyesidir. Jeannine gibi geleneksel bir toplumda yaşayan Joanna, Jeannine'e göre daha asi, içinde bulunduğu sistem, düzen ve yapıları sorgulayan ve kadınlar için kabul edilemez eylemleri de yapan bir birey olarak görülmektedir. Diğer iki kadın karakter Jael ve Janet gelecek zamanda yaşamaktadırlar. Jael kadın ve erkeklerin tamamen ayrıldığı ve ayrı toplumlar oluşturduğu bir dünyada yaşamaktadır ve bu dünyada kadın ve erkekler savaş halindedirler. Erkek dünyası ataerkil bir yapıya sahipken kadın dünyası ataerkil sistemin dayattığı kadın olgusunu reddetmişler ve erkeklerle eşit şartlarda mücadele edebilmek için onlar kadar sert, güçlü ve saldırgan olmuştur. Bu kadınlar erkek egemen dünyada kadınlara uygun görülmeyen erkek eylemlerin hepsini gerçekleştirecek yetenek ve beceriye sahiptirler. Janet ise Jael'e göre daha uzak gelecekte yaşamaktadır. Janet'in dünyasında ne bir erkek vardır ne de bu dünyanın kadınları erkek kavramını bilmektedirler. Öyle ki dillerinde erkek olgusunu ifade eden kelime dahi yoktur.

Eleştirel söylem analizi bu dört kadının cinsiyet eylemlerini incelemiştir. Bu analizler sonucu, Jeannine her ne kadar çoğunlukla bedensel eylemlerin öznesi olarak sunulsa da yakından bakıldığında bu aktif özne pozisyonu sadece kadının fiziksel olarak sınırlandığı ev ortamında evin içindeki nesnelere yönelik eylemlerle, erkek arkaşının da ihtiyaçlarını karşılamak üzere yine kadına toplum tarafından empoze edilen eylemler için almaktadır. Jeannine kadınların var olma alanı olarak tanımlanan alanın dışında tamamen pasiftir, kontrol, güç ve otoriteden yoksundur. Bu alanlarda çoğunlukla zihinsel eylemler gerçekleştirmiştir. Bu eylemlerin büyük bir kısmında eylem yapmaya niyet, plan ve istek ifadesi vardır ama Jeannine çoğunu hayata geçirememiştir. Joanna'nın cinsiyetinin oluşturulduğu söylemlere uygulanan analiz, Joanna'yı Foucault'nun karşı duran, kendi oluşunu ve kimliğini kendi oluşturan bir birey olarak ortaya koymuştur. Joanna, Jeannine'nin aksine, fiziksel eylemleri, heteroseksüel cinsiyeti ve ataerkil erkek egemen toplum düzenini devam ettirmek için değil, bu sistemi yıkmak için kullanmıştır. Heteroseksüelliği ve geleneksel evlilik yapısını reddeden Joanna yaşadığı lezbiyen ilişki ile

de bu karşı duruşunu net şekilde ifade etmiştir. Jale analiz edilen metinlerde çoğu kez fiziksel eylemlerin öznesi olarak temsil edilmiştir ve eylemleri öldürmek, kavga etmek gibi daha çok erkek eylemler olarak tanımlanan işlerdir. Jale ataerkil toplumlarda kadınlara yasaklanan ve kadınların mahrum bırakıldığı alanlarda var olmakta ve kadının doğasına ve cinsel kimliğine aykırı olduğu düşünülen eylemleri yapmaktadır. Son olarak, Janet kendi ütöpik dünyasında etkin, güçlü, bağımsız ve aktif bir özne olarak konumlandırılmıştır. Janet çoğunlukla fiziksel eylemler gerçekleştirmiştir. Bu toplumda farklı cinsiyetler var olmadığı için bireyler sadece insan olarak tanımlanmakta ve bu bireyler her türlü eylemi ve işi yapabilmektedirler.

Russ geleneksel erkek ve kadın algısını ters yüz etmek için Jael ve Janet'i genel olarak erkek eylemlerin öznesi yapmıştır. Janet ve Jael güçlü kadın modelleri olarak kişiyi pasif ve etkisiz gösteren zihinsel eylemleri az sayıda yapmışlardır. Hem Joanna hem de Jeannine, Janet ve Jael ile olan ilişkilerinden sonra kendi var oluşlarının ve eylemlerinin baskın ideolojik ve güç yapılarının sonucu olduğu bilgisine ulaşmışlar ve Foucault'nun da güç/bilgi/söylem teorisine de uygun olarak, bu bilginin yardımıyla daha aktif bir özne pozisyonu edinmişlerdir.

Trouble on Triton: An Ambiguous Heterotopia

Delany romanını 1976'da yayınlamıştır. 1970'lerin etkisi, kendisi de biseksüel olan Delany'nin doğal ve değişmez olarak sunulan heteroseksüel yapıyı bozmak için çok sayıda farklı biyolojik cinsiyetler kurgulamasında ve cinsiyeti sürekli yenilenen, değiştirilebilen bir olgu olarak göstermesinde görülmektedir. Delany eş zamanlı var olan üç dünya, Mars, Dünya ve Triton, sunmuştur okuyucuya. Bu üç toplumda farklı sosyal, kültürel ve ideolojik yapılar hakimdir ve sonuç olarak bu toplumdaki cinsiyetler de farklı şekilde ifade edilmektedir. Mars ve Dünya ataerkil, ikili cinsiyet yapısının kabul gördüğü bir yer iken, Triton'da değişkenlik, çoğulculuk ve özgürlük esastır. Teknoloji kişinin değişen isteklerine göre sürekli yeniden tanımlanmasına ve kendini inşa etmesine olanak tanımaktadır.

Delany hedef noktasına Mars'dan Triton'a yerleşen heteroseksüel bir erkek karakter olan Bron'u koymuştur. Böylelikle geleneksel erkek kavramını ve katı cinsiyet kimliklerini yıkmıştır. Bron, Triton'da hiçbirini birbirine benzemeyen karakterlerle karşılaşmıştır. Bu karakterlerin hiçbirisi kendi gibi durağan, sabit bir cinsel kimliğe sahip değildir. Bron gibi, belirli eylemlerin ancak belli bir cinsiyete ait olduğuna dair bir anlayışları da yoktur. Bron heteroseksüel kimliği ve eylemleri ile bu toplumda kendini

eğreti hissetmiştir. Son çare olarak kadın olan Bron yine de içleştirdiği düzenleyici ve disiplin edici güç ve ideolojinin etkisinden kurtulamamıştır.

Bron Triton'da kadinken erkek olmuş sonra yine kadın olmuş The Spike'a aşık olur ve heteroseksüel bir erkek olarak The Spike'a da yaşamak istediği erkek odaklı ilişki de heteroseksüel kadın rolünü biçer. Ancak, The Spike Bron'un tanımlamaları dışında bir birey oluşu için hem Bron'u hem de onun dayattığı heteroseksüel, ataerkil anlayışı bütünüyle reddeder. Bron lezbiyen patron Audri ile ise hiyerarşik bir ilişki içindedir. Güçlü, otoriter erkek portresi Bron için ne The Spike ne de Audri ile olan ilişkisinde hayata geçebilmiştir. Her iki ilişki geleneksel toplumdaki kadın-erkek ilişkisindeki güç dengelerinin tam aksi yönde yaşanmıştır romanda. Bron'un baskıcı, kadına hükmeden heteroseksüel erkek olarak ortaya çıkması ancak lezbiyen Miriamne'ya karşı olmuştur. Patronu olma konumunda bulunan Bron kendi leyhine bir güç ilişkisi arzularak Miriamne'yı cinsel bir obje olarak algılamış ve kendi erkekliğini eyleme dökmek için bunu bir fırsat olarak görmüştür, ancak, Miriamne tarafından da reddedilmiştir. Bron homoseksüel Lawrence ve aile babası Sam ile de ilişki kurmuştur. Lawrence heteroseksüel Bron'u cinsel yaşamdaki partneri olmaya zorlarken, Sam Bron'un kafasındaki güçlü, etkili, karizmatik, otoriter heteroseksüel erkek imgesine birebir uymakta, kendisi böyle bir erkek olmayı beceremediği için de Sam'e kıskançlık beslemektedir.

Seçilen metinlere uygulanan eleştirel söylem analizi Bron'un daha çok bedensel ve zihinsel işlerin öznesi olarak yapılandırıldığını ortaya koymuştur. Fakat fiziksel aktivitelerinin çok azı dış dünyaya ya da başka bir karaktere yöneltmiştir. Bu fiilerin çoğu hiç bir nesne ya da kişiyi etkileyememiştir. Bunun yanı sıra hem erkek hem de kadın olarak Bron sıklıkla özne pozisyonundan atılmıştır ki, bu da Bron'un pasif durumunu göstermektedir. Bron hiç bir ilişkisinde aktif bir rol oynamamış, hiç bir konuda insiyatif kullanmamış, karar verme yetisinden yoksun davranmış, çoğunlukla kendini yönlendiren diğer karakterleri takip etmiş, onlar ne söyledilerse onları yerine getirmiştir. Hem erkek hem kadın olarak yaptığı zihinsel eylemler de kafa karışıklığını, güçsüz, zayıf, korunaksız ve beceriksiz yapısını açığa vurmaktadır. Bron'un bu pasif etkisiz durumu Bron'un edilgen dil yapılarında başka karakterlerin yaptıkları eylemlerden etkilenen kişi olarak konumlandırılmasında da görülmektedir.

Diğer karakterler The Spike, Sam, Audri yoğun olarak fiziksel aktivitelerin öznesi olarak temsil edilmişlerdir. Bu karakterler içinde yaşadıkları topluma tam uyum göstermişler, etkili, yeterli ve bağımsız bireylerdir. Triton'da her türlü arzu, istek ve dürtüler yaşanılabilir deneyimlerdir ve eyleme dökülmesinde ne bir yasak, kısıtlama ne de bir sakınca vardır ve bu karakterler de bu normlara uygun olarak sürekli değiştikleri için

üzerlerine hiçbir cinsiyet eylemi yapışmamıştır. Bu değişkenlik doğumda bireylere verilen değişmez cinsiyet kimlik anlayışını sarsmış ve bu tür katı ideolojilere alternatif olmuştur.

Sonuç

Bu çalışmada karakterlerin oluşturulmasında yazarların tercihlerinde sayısal olarak çoğunlukta olan dil yapıları üzerinde yoğunlaşmış ve bu dil yapılarının cinsiyet söylemi için önemi tartışılmıştır. Bu çalışmanın sonuçları, bu dört yazarın karakterlerini farklı ideolojilerin etkisi olarak farklı dil tercihleri kullanarak temsil ettiklerini göstermiştir. Bu dört romanda da karakterlerin işlediği fiiller incelenmiş ve her karakterin hangi tür eylemi diğerlerine göre daha çok gerçekleştirdiği ve bu eylemlerin zaman içindeki tekrarlanması ile cinsiyetlerini nasıl oluşturdukları saptanmaya çalışılmıştır. Eleştirel söylem analiz sonuçları karakterlerin dilsel temsillerinde iki eylem tercihinin diğerlerine göre daha baskın olduğunu ortaya çıkarmıştır. Karakterler, yoğunlukla ya fiziksel eylemlerin ya da zihinsel eylemlerin öznesi olarak ifade edilmişlerdir. Karakterlerin fiziksel eylemlerinin iki farklı varoluşu işaret ettiği saptanmıştır. Mike (*SSL*), Janet, Joanna, Jael (*FM*), Esraven (*LHD*), The Spike ve Sam (*Triton*) bu eylemleri yıkıcı, sarsıcı bedensel eylemler, cinsel ve sosyal uygulamalar için yapmışlardır. Bu eylemlerin çoğu ile ikili cinsiyet düzenini ve heteroseksüelliğin zorunlu yapısını hiçe saymışlar, egemen ideoloji ve güce karşı direnç göstermişlerdir. Ayrıca bu karakterler diğer fiziksel eylem yapabilme kapasitesine sahip karakterlerden farklı olarak daha çok nesne alan fiiller ifa etmişlerdir. Bu da göstermektedir ki bu karakterler dış dünyaya daha hakim, diğer karakterleri de dış çevreleri gibi control edip yönlendirebilmektedir. Öte yandan fiziksel eylemleri yoğunlukla gerçekleştiren diğer karakterler Jill (*SSL*), Jeannine (*FM*) ve Bron'dur (*Triton*). Bu karakterlerin ortak özelliği de kendilerini heteroseksüel olarak tanımlamaları ve buna uygun hareket etmeleridir. Bu karakterler geleneksel toplumlarda doğmuş ve büyümüşlerdir ve kendilerine empoze edilen kimlikleri sorgulamadan içleştirmişler ve bu sayede kendi içlerinde güç uygulayan dış mekanizmalara ihtiyaç duymaksızın denetleme sistemi oluşturmuşlardır. Zaman içinde, şaşmadan sürekli şekilde tekrarladıkları bu fiziksel eylemler kendilerini yaratan ve şekillendiren mevcut sistemi devam ettirmek ve sağlamlaştırmak içindir. Bu bireyler özgür iradede kararlılıktan yoksundur ve boyun eğen, itaat eden bireyler olarak sadece kendilerinden beklenileni yaptıkları sürece aktif özne olarak eylem gerçekleştirmektedirler. Zihinsel eylemlerin öznesi olarak çoğunlukla bu pasif ve edilgen karakterler tayin edilmiştir. Zihinsel eylemleri sıklıkla yapan karakterler yine kendilerine dayatılan heteroseksüel kimliği doğal ve değişmez kabul eden sistemi

sorgulayan ve düzeni deęiřtirmek ya da yeni tecrübeleri deneyimlemek için kendilerine çizilen sınırların dıřına ıkamayan karakterlerdir. Bu karakterler heteroseksüel söylem ve düzen dıřına ıkarıldıklarında ok daha pasif, etkisiz, baęımlı, řařkın ve zayıfdırlar.

Metin analizlerinde karakterlerin yaptıkları eylem türünün yanı sıra bu karakterlerin hangi özne ve nesne pozisyonunda ne sıklıkla bulduklarına da bakılmıştır ve yazarların çoęunlukla üç farklı dil tercihi farklı ideolojiler için kullandığı ortaya ıkmıştır. Estraven (*LHD*), Joanna, Jael (*FM*), The Spike, Audri, Sam (*Triton*) gibi kendilerine dayatılan cinsiyet kimliklerine karşı Butler'ın "erdemli itaatsizlik" eylemlerini gerçekleřtirebilen karakterler dięer karakterlere oranla daha fazla özne pozisyonunda ve daha az eylemden etkilenen konumda temsil edilmişlerdir. Edilgen ve pasif karakterler daha fazla özne pozisyonundan atılmışlar, özne olarak arka plana itilmiş ya da baskılanmışlardır. Bu karakterler ayrıca dięer karakterlerle kıyaslandıklarında daha fazla nesne pozisyonu almışlardır.

İliřkisel işlere bakıldığında kadın karakterler Jeannine, Miriamne, Jill ve Jubal'ın sekreterleri ataerkil, heteroseksüel söylemde fiziksel beden olarak tanımlanmışlardır. Öte yandan, erkek karakterler bu söylemde fiziksel bedenlerinden ziyade ne oldukları ve ne yaptıkları ekseninde tanımlanmışlardır. Ataerkil söylemde kadın karakterler daha fazla genellenerek, kişiliksizleştirilmişler, erkeklerin ise bunun aksine kendilerine özgü bireysel özelliklerine vurgu yapılmıştır.

Yazarların dil seçimleri göz önüne alındığında Russ ile Delany'nin ve Le Guin'le Heinlein'nin birbirine benzer dil yapıları ve söylemleri kullandıkları göze arpmaktadır. Russ ve Delany daha özgürlükçü, daha çoęulcu söylemler oluşturmuşlardır. Russ ve Delany karakterlerin çeřitlilięi ve farklılıkları açısından daha zengin bir yelpaze sunmuşlardır. Foucault ve Butler'ın öne sürdüęü gibi, bu çoęulculuk akılı, deęişmez doęal kabul edilen cinsiyet kimlik ve rollerini bozmak ve yıkmak için önemlidir. Russ ve Delany cinsiyet ve kimlięi kişilerin sürekli olarak aldıkları bir seri karar ve eylemler bütünü olarak ele almışlardır. Bu yüzden cinsiyet bir durum, sahip olunan özellikten ziyade ucu açık bir süreç ve performanslar bütünüdür. Delany bu dört yazar içinde en çoęulcu anlayışı benimseyen, yarattığı hareketli cinsiyet ve kimliklerle var olan kategoriler arasındaki ayrımı bulanıklařtıran ve anlamsız kılan bir söylemi benimsemiştir. Le Guin ve Heinlein her ne kadar zorunlu heteroseksüel ve ataerkil söylemlere alternatifler sunsalar da bu alternatif söylemler romanların sonunda etkisizleştirilmiş ve geleneksel söylemler baskın ıkmıştır.

Bu alıřmada yazarların karakterleri temsil ve tanımlamalarında kullandıkları dil ile yazarların kendi kişisel kimlik ideolojileri ve içinde yaşadıkları toplumun kültürel ve

sosyal dinamikleri ve güç yapıları arasında ilişki olduğu saptanmıştır. Heinlein 1960'ların başında, henüz cinsiyetin tabu olarak kabul edildiği bir dönemde yazan heteroseksüel bir yazar olarak ataerkil yapının ürünü olan ikili cinsiyet modelini daha ön planda tutmuştur. Le Guin, Heinlein gibi heteroseksüel kimliğe sahiptir. Le Guin 1960'ların sonunda romanını yazmıştır. Bu dönem cinsiyet algısının radikal bir biçimde sorgulandığı ve bu algının değişmeye başladığı bir süreçtir. Bu yüzden de Le Guin, Heinlein'a kıyasla daha özgürlükçü bir söylem geliştirmiştir. Russ ve Delany de 1970'lerdeki cinsiyet algısını yansıtmışlardır. 1970'lerde kendilerini heteroseksüellik dışında ifade eden kişiler politik arenada ve sosyal alanda çok daha güçlü ve etkili olarak ortaya çıkmışlar ve alternatif cinsiyetlerin 1950 ve 60'larda algılandığı şekliyle bir hastalık, bir anomali değil, heteroseksüellik kadar yaşanılabilir, kabul edilebilir olduğu gerçeğine vurgu yapmışlardır.