

**AN ECOFEMINIST APPROACH TO ATWOOD'S
SURFACING, LESSING'S *THE CLEFT* AND WINTERSON'S *THE STONE
GODS***

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ABSTRACT

AN ECOFEMINIST APPROACH TO ATWOOD'S,
IN
SURFACING, LESSING'S *THE CLEFT* AND WINTERSON'S *THE STONE GODS*

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This thesis analyzes the analogy between woman and nature and ecofeminist theory that emphasizes the parallelism between man's exploitation of woman and nature. It aims to make an ecofeminist analysis of three novels: *Surfacing* by Margaret Atwood, *The Cleft* by Doris Lessing and *The Stone Gods* by Jeanette Winterson. First, this thesis introduces the history and main principles of ecofeminist theory. These novels by different women writers investigate the embodiment of these main principles in three novels despite the fact that the same aspects of the theory can sometimes be interpreted differently in these novels. In analyzing these three novels as applications and/or the criticisms of ecofeminist theory, it was found that two theories, social ecology and Cyborg Theory, are also necessary. The later novels use ideas from these related theories alongside ecofeminist ideas. In order to undertake this analysis in each novel, this thesis also studies the assignment of determined social roles to man and woman and the duality resulting from this inequality. Next, it investigates the colonization of both nature and woman's body by man's intervention, that leads to the alienation of woman from herself and society. Furthermore, this thesis shows the exploitation process of females and nature by males who consider both as objects.

Keywords: Ecofeminism, Nature, Woman, Social Ecology, Cyborg Theory

ÖZ

ATWOOD'UN *SURFACING*, LESSING'İN *THE CLEFT* VE WINTERSON'UN *THE STONE GODS* ADLI ROMANLARINA EKOFEİMİNİST YAKLAŞIM

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Bu çalışma kadın-doğa arasındaki benzerliği ve her ikisinin erkek tarafından sömürülmesine dikkat çeken ekofeminist teoriyi incelemektedir. Bu tezde Atwood'un *Surfacing*, Lessing'in *The Cleft* ve Jeanette Winterson'in *The Stone Gods* adlı romanların ekofeminist teoriye göre incelenmesi amaçlanmıştır. Öncelikle, ekofeminist teorinin tarihi ve teorinin temel ilkeleri anlatılmaktadır. Farklı kadın yazara ait bu romanlarda teorinin temel ilkelerinin varlığı incelenirken, bu romanlarda teorinin benzer ilkeleri bazen farklı şekillerde yorumlanabilmektedir. Bu üç romanın ekofeminist teorinin uygulaması ve/veya teorinin eleştirisi olarak incelenmesinde sosyal ekoloji ve Siborg Teorisi'nin de gerekli olduğu bulunmuştur. Son iki roman ekofeminist teorinin yanısıra bu iki ilgili teoriden de fikirler içermektedir. Böyle bir incelemeyi yapabilmek için, bu çalışmada kadın ve erkeğe verilen belirli sosyal roller ve bu ikilemden kaynaklanan eşitsizliği incelenmektedir. Daha sonra, hem doğanın hem de kadın vücudunun erkek tarafından sömürülmesi ve bunun kadını kendine ve topluma yabancılaştırması ortaya konulmaktadır. Ayrıca, bu çalışma erkek tarafından nesne olarak görülen kadının ve doğanın sömürülmesini göstermektedir.

Anahtar sözcükler: Ekofeminizm, Doğa, Kadın, Sosyal Ekoloji, Siborg Teorisi

To my family

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CHAPTER 1

INTRODUCTION: THEORETICAL BACKGROUND

Ecofeminism is a word derived from the Greek word *ekio* meaning home. It appeared in the late 1970s and early 1980s and the term was first used by Francoise D'Eaubonne. It is an amalgam of the feminist and ecology movements, the former centering on the concern for women and the latter for nature. It emphasizes the relationship between human beings and nature, since it stresses that the human being “has an organic connection with nature” (Mies, 156). This revolutionary ecological movement, started by women, mainly seeks to answer questions like those that follow, which reflect the theory’s perspective:

Why does patriarchal society want to forget its biological connections with nature? And why does it seek to gain control over life in the form of women, other peoples, and nature? And what can we do about dismantling the process of domination? What kind of society could live in harmony with its environment? (Plant, 157)

Since the ecofeminist standpoint underlines the organic origin of human kind, it also investigates the analogy between woman and nature that has very deep roots in human history. Ecofeminist theory revises the relationship between woman and nature, which mainly depends on their similar characteristics. According to ecofeminism, women and nature are identical, since both appear as caring and life-sustaining. Therefore, it also underlines the parallelism between the exploitation of nature and that of women by males. Throughout recorded history, both woman and nature have been explained by means of rational thought, not understood with tenderness. Francis Bacon points out that “nature is a like a woman whose secrets should be revealed by force” (qtd. in Mies, 176). Furthermore, the Enlightenment, with its emphasis on rational thought pursued a similar attitude. As a consequence of this historical premise, man took his place in the realm of science and rational thought, which generally included the exploitation of nature and abuse of its resources to discover its secrets. Thus, the so-called rational age of man’s history

paved the way for the polarization of society: cultural versus natural. Subsequent to Bacon's identification of woman with the natural, the Enlightenment era proliferate more binary divisions: male/female, rational/emotional. Thus, in the eighteenth century, the romantic idea of woman was developed and the female was depicted as the fragile, emotional and submissive gender as opposed to the rational male.

These divisions prepared the basis for the stereotyping of man and woman in society, which placed the former in the public sphere and the latter in the private. The identification of woman with the natural due to her capacity for caring and nurturing turned out to be problematic for woman. This is one of the very crucial points in social ecologist criticism of ecofeminist theory, which will be further exemplified in this thesis. Biehl notes that this association contributes to "[...] the patriarchal stereotypes of what men expect women to be. These stereotypes freeze women as merely caring and nurturing beings, instead of expanding the full range of women's human potentialities and abilities" (Biehl, 15). The social ecologists argue it to be one of the biggest handicaps in liberating woman from the gender roles fixed by the society. Such an identification excludes women from total integration into the public realm and transforms them into an object, "the other". In addition, social ecologists reject such generalizations of female characteristics, since "as an emotion, caring cannot be universalized as the basis for social organization outside one's own small group, whether kinship-based or not. Nor can the kind of caring that a mother (or father) feels for a child be universalized [...]" (Biehl, 150).

Furthermore, social ecologists condemn the woman-nature association of ecofeminist theory which, they think, leads humankind to a misjudgement, whereby Mother Earth is seen as caring and protecting and therefore always there to compensate for the damage man causes to her. Plumwood argues:

It does not matter if we do not wash our dishes and throw our dirty linen on the floor because Gaia, a super housekeeping goddess operating with whiter than white homeostatic detergent, will clean it all up after us. (qtd. in Merchant, 5)

Social ecology suggests that such a belief will create care-free individuals deprived of an environmental awareness and their responsibilities towards the ecosystem.

Ecofeminist theory also praises the prehistoric nature based religions as having great respect for the life giving process of nature and women. In these ancient

pagan cultures, womb like caves, the moon, the blood of menses, animals and plants were all indispensable parts of a whole and were of important focuses. In Greek mythology, Gaia is the primal Greek Goddess personifying the Earth Mother. Her name is derived from the Greek words *Ge* meaning Earth and *Aia* meaning grandmother. She is considered as not only the spiritual embodiment of the Earth but also of the whole Universe. She is not limited only to Greek culture. This mythological figure has many similar versions in other cultures, as most of the cultures were affected by the idea that nature was a living and life-giving organism, like a mother who made and nurtured humankind. In Egyptian culture, the Goddess Isis, Demeter (in addition to Gaia) in Greek culture, and Magna Mater in French culture are some of the most striking correspondences of life-giving and protecting mother figures. In his archetypes, Jung mentions Gaia as the collective unconscious of all human beings. This Greek figure also influenced our age with James Lovelock's *Gaia Hypothesis* (1969) which was taken up by ecofeminism. Spektrank explains:

The "Gaia hypothesis" proposed that "the entire range of living matter on Earth, from whales to viruses, and from oaks to algae, could be regarded as constituting a single living entity, capable of maintaining the earth's atmosphere to suit its overall needs and endowed with faculties and powers far beyond those of its constituent parts." (qtd. in Merchant, 4)

This dynamic system consists of various life forms and diversity. The fact that nature consists of various forms of life interconnected to each other is closely related to woman and the female power of giving birth. What soil stands for in nature is what the womb does for woman. Both soil and womb signify fertility in addition to their capacity to give birth to various species.

Ecofeminism is criticized for stressing too much spiritualism and celebrating intuition by the social ecologists. On one hand, ecofeminist theory argues that if all of us and the members of the Earth are considered as sacred gods and goddesses, then the right to live is innate and cannot be forsaken (Starhawk, 76). On the other hand, social ecologists and also some ecofeminists think this idea of sacredness works against abortion, and therefore women's freedom of choice in respect to their reproductivity. Biehl shows that:

At a time when most feminists are engaged in a massive struggle to reserve women's right to abortion, ecofeminists are propounding an ideology of the value and even the "sacredness" of life that right-to-lifers could enthusiastically applaud. Indeed, if ecofeminism argues that life is sacred, its logic is to deny women their reproductive freedom. As a result, we find that the very metaphors, symbols, ideals, and images that ecofeminism in all its disparate ways advanced could easily turn into an enormous burden on the very women they, as feminists, propose to emancipate. (Biehl, 99)

Because the womb becomes also the foetus' natural environment and the basis of its cultural and spiritual life, the foetus' abortion is against its intrinsic and sacred value. Likewise, according to social ecology, ecofeminist belief in the spirituality of the Earth and its members detaches human kind from dealing with the urgent needs and problems of the Earth that require immediate and rational steps.

The identification of males with rationality also manifested itself in a tendency to science which required mathematical and objective thought. Men became in charge of science, technology, scientific revolutions, and capitalist interests whereas women were excluded from taking an active part in this culturalization process as her functions in society were diminished to reproduction and consumption. In order to achieve his capitalist goals, man claimed his right over nature and his sovereignty over land. Thus, in such a patriarchal society, man colonizes nature and "motherland" by using and abusing them for the sake of their capital interests.

The male need for colonizing activity is not only restricted to the land available to him, as he also needs more raw material to fulfill his economic growth. The white man's burden to "civilize" the "primitive" societies becomes a veil to hide his search for more raw material and land. Thus, the white-man penetrates "virgin" land to subjugate it. There is a parallelism between the male exploitation of both nature and woman whose traces are also reflected in language. Warren argues:

Animilization or naturalizing women in a (patriarchal) culture where animals are seen as inferior to humans (men) thereby reinforces and authorizes women's inferior status. Similarly, language which feminizes nature in a (patriarchal) culture where women are viewed as subordinate and inferior reinforces and authorizes the domination of nature: "Mother Nature" is raped, mastered, conquered, mined; her secrets are "penetrated" and her "womb" is to be put into service of the "man of science." Virgin timber is felled, cut down; fertile soil is tilled, and land that lies fallow is barren, useless. The exploitation of nature and animals is justified by feminizing them; the exploitation of women is justified by naturalizing them. (Warren, 12)

The exploitation of this virgin land includes violence which is very similar to that of the female body through rape. Razak explains:

The physical rape of women by men in this culture is easily paralleled by our rapacious attitudes toward the Earth itself. She too is female. With no sense of consequence and scant knowledge of harmony, we gluttonously consume and misdirect scarce planetary resources. With unholy glee we enter “virgin” territory. Nature is *naturally* threatening- she must be conquered, reduced, put in her place. She can be improved on. The Earth must be entered, emptied, changed. She can be made to “yield up her secrets”. We will have from her what is that we need. (Razak, 165)

Ecofeminists suggest that in order to utilize the natural sources, man makes use of science and technology which he praises as rational, ignoring the price nature pays for his material interest. Russell explains:

“Progress” is mindlessly polluting the air, sea, soil, minds, souls, and bodies. The mad absurdity of the entire socioeconomic/cultural structure is evident. Ecofeminists have realized that we must question the entire civilization that mankind has contrived-all of its values, its goals, its achievements. It is not merely antifeminine, it is antihuman, antilife. (Russell, 225)

How man threatens the future of both nature and human life to achieve “development”; that is, economic growth, is one of the main concerns of ecofeminist theory.

Similarly, woman and the womb become the colonized interior just as the tribes that had been living in accordance with nature became the colonized exterior for the colonizer, the white man. Merchant states “Nature was a principle of development, deriving from the Latin word *nascere*, ‘to be born’” (Merchant, 33). Thus, both nature and the female body turned out to be a territory for man who wanted to control their potential to develop. Ecofeminist theory claims that the militarization of man against nature and the female also displays his enmity towards both nature’s and woman’s natural reproductive power. Since man does not have such a competence, he tends to keep both woman and nature under control by “taming” them. Thus, he destroys both of them to claim and justify his superiority, and he does this by means of science and technology. Merchant explains:

Francis Bacon saw science and technology as the way to control nature and hence recover the right to the garden given to the first parents “Man by the Fall, fell at the same time from his state of innocence and from his dominion over creation.

Both of these losses can in this life be in some part repaired; the former by religion and faith, the latter by arts and science.” (Merchant, 31)

Merchant underlines man’s dream of regaining the “lost paradise” which patriarchy sees lost as a result of a woman’s temptation. What is more, he wants to achieve this by means of patriarchal religion and man-made devices (science and technology). This is also considered to be the underlying motive for capitalism, since males aimed at producing and selling products in the market economy to keep woman and nature under their sovereignty. The colonizer expanded the division from natural versus cultural to white-man versus nature, women and children ignoring the fact that each of them is interconnected to the other. In addition to the association of brain power and reason with masculinity, the male is also seen as the holder of physical strength and violence that he applies to both nature and woman. However, once again, ecofeminists are criticised for this idea since, as Biehl comments, capitalism did not emerge from the wish to dominate women but rather was motivated by a search of profit (Biehl, 51).

According to ecofeminist theory, in addition to man’s ambition for colonizing and finding raw materials to achieve his economic goals, one of the main roots for man’s desire for dominance over woman is his incapacity to give birth. Thus, man attempts to have control over woman’s fertility through science and technology, if not directly. Shiva underlines:

Women’s wombs have been reduced to inert containers, and their passivity has been constructed along with their ignorance. A woman’s direct organic bond with the foetus is replaced by knowledge mediated by men and machines which claim the monopoly of expertise to educate women to be good mothers. (Shiva, 27)

Unable to control the woman’s womb in which a baby is formed naturally, man intervenes in her body through his knowledge and technology. Woman has the potential for the new, which man needs to manipulate according to his wishes and needs. However, since he fears the idea of unexpectedness, he wants to stereotype woman and nature, “the other”. His discomfort towards the new and towards diversity is reflected in his relationship with not only the female but also nature. Likewise, man attempts to take nature under control, to “tame” which he sees as the “untamed” in order to make it serve his goals. Ursula LeGuin explains:

“Civilized Man says: I am Self, I am master, all the rest is other- outside, below, underneath, subservient. I own, I use, I explore, I exploit, I control. What I do is what matters. What I want is what matter is for. I am that I am, and the rest is women and wilderness, to be used as I see fit.” (qtd. in Plant, 126)

Ironically enough, the more man destroys the natural, the more he craves for and searches for what he has already destroyed (Mies, 137). He needs these female characteristics to complete him in a competitive atmosphere of our age, in which everybody seeks more economic interest. The female is necessary to the male to soothe his violent and disruptive nature. Mies emphasizes:

For Rousseau, women and ‘savages’, as part of ‘nature’, were therefore excluded from the realm of reason, competition, money-making and the rat-race of all against all. But they also represent those attributes such as emotionality, spontaneity, humane-ness, without which modern society with its principles of egotism, self-interest, private property and hierarchy would destroy itself. The ‘savages’ and women, therefore, must be constructed symbolically as *complementary* “other” to rational modern Man. (Mies, 151)

Furthermore, man’s need for a virtuous mother figure to raise his children also led to the stereotyping of both genders. Merchant states:

Man’s role was to compete in the marketplace or provide labor for a male entrepreneur. Woman’s role was to express superior moral virtue in setting standards of purity, piety, and nurture for her family. Woman could work for wages while single, but as wife and mother she was to use her energy on the home. (Merchant, 103)

Thus, man continues his wish to dominate woman and nature by assigning them specific roles and depriving them of their independence, which has been a matter of discussion from the beginnings of mythological and real human history.

Ecofeminism also clearly criticizes biotechnology and genetic engineering, the most efficient ways of controlling the female body. It not only questions to what extent these technologies enable free access to the female body for the sake of experimentation, it also shows that these technologies are used by men as a means of avoiding responsibility for their actions. Ecofeminists criticize these two modern technologies that lead to uniformity. Since biodiversity, means the existence of a variety of living things in a specific place; that is, on Earth, replacing the females’ natural reproductivity with artificial productivitiy leads to uniformity. The standardization of the reproduction process not only leads to uniformity and

homogeneity, but also to free access to the female body through reproductive technologies. Furthermore, this process ignores woman's dignity, since she loses her independency in her own body. Thus, woman and her body become objects in society. In addition to this, she also becomes exposed to commercial use, as she becomes a new area of investment in the market.

Ecofeminism is also critical of the use of DNA for the sake of selection and elimination of unselected genes. This concept of eliminating the unfit and selecting the fit was founded on Darwin's theory of the "Survival of the Fittest". Following this theory, the term *eugenics*, which means the selection of those fit for production and elimination of the unfit, appeared. It contributes to man's control over the female body since he has the right to decide on the birth or a possible abortion of a foetus. As woman is deprived of her total control over her body, she also loses self-confidence in her child-bearing competence. Since science and technology as well as politics are monopolized by the males, this leads them to be the unique controller of eugenics policies and its practices. Furthermore, this division between the favoured and the unfavoured members also leads to racism, fascism and sexism within the society, which are the basic elements that the colonizer needs to achieve his colonial expansion. Thus the intervention of man and science and technology are totally alienating for woman as they detach her from her own body.

These scientific interventions alienate woman from her innate capacity of birth. Woman's birth capacity is taken under control and tamed, "defining women's fertility as a disease" (Mies, 188). There comes out another industry of medicine and a new opportunity for the market; that is, the encouragement of the use of contraceptives and the wider practice of abortion. Mies states that "[...] there is no contraceptive device that does not harm the female body. Self-determination has in fact been reduced to 'freedom of choice in the supermarket' (Mies, 227). Instead of changing the unjust and unbalanced relationship between man and woman, this industry, once again, supports the unjust division of the roles between man and woman. The more popular contraceptives and abortion grow, the freer males turn out to be and the easier they escape from the outcomes of their actions. Because feminists have argued for women's freedom of choice to use contraceptives and abortion, they are against the ecofeminist idea that all members of the Earth are

sacred, and thus should not to be deprived of their right to live.

Furthermore, the use of in vitro fertilization enables a new area of investment for the reproductive industry in which people can have children without heterosexual intercourse. What is a disadvantage for woman is that mothers are divided into categories like surrogate mothers and carrying mothers. This points out the fact that the father, by providing a part of the baby with his sperm and financial resources if needed, can free himself from the responsibilities of the reproduction process. Thus, woman's body becomes a field which, with the help of the raw material partly provided by the man, gives out a product: the baby.

The male intervention in the female body and her birth power can also be a way of selecting the fit and eliminating the unfit in accordance with the powerful countries' needs. New scientific inventions and medicines become a sign of the colonization process of the still developing countries. Mies explains "the whites in Europe and the USA are encouraged to breed more, and the blacks and browns in the underdeveloped world are put under heavy pressure to diminish their population- if necessary, by compulsory sterilization campaigns" (Mies, 182). As a result of the monopolization of science and technology by males and developed countries, the selection of woman's breeding is determined in accordance with the interests of these two powers.

Ecofeminist theory is also against the artificial beautification of nature in order to compensate for the destruction man has caused and to make the so-called modernization process more tolerable. Such behaviour also demonstrates man's desire to organize nature in an unnatural way. He needs to prove that he is stronger than nature either by destroying or re-arranging it. Likewise, he has a tendency to control human nature through the means of science and technology. As for his relationship with the female, man shows similar tendencies: he attributes instability and wickedness to females, and thus justifies his need to "domesticize" them. Unable to cope with the opposite sex as a whole, he needs to turn her into an object. Thus, he creates a fragmented image of woman and tries to satisfy himself with sex which he sees as a means of proving his masculine superiority. Pornography appears as a way of satisfying man's desire while ignoring- in fact purposefully removing- woman's dignity. Once he satisfies his desire for a while, he can turn his back to the "object"

of desire and can free himself from the responsibilities that a relationship would require. The fact that men see sex as a means of proving male superiority is one of the most striking facts that contributes to the exploitation of the female body.

Besides, ecofeminist theory focuses on the wholeness and interconnectedness of all the living organisms in the Universe. According to the ecofeminists, “this whole of wo/man/nature must be revalued” (Andrew, 373). Rather than understanding the creation of the world with modern theories like that of the Big Bang, ecofeminist theory accounts for our existence as a life-giving process like an egg born out of an egg (Swimme, 18). Since there is interconnectedness in the Universe, the abuse and exploitation of nature affect the other members of the cosmos and as a consequence of her close relationship with nature, woman becomes one of the most widely affected members of such corruption. Ruether suggests:

Deforestation means women walk twice as far each day to gather wood. Drought means women walk twice as far each day seeking water. Pollution means a struggle for clean water largely unavailable to most of one’s people; it means children in shantytowns dying of dehydration from unclean water. (Ruether, 6)

In addition to science and technology, nationalism and the state’s intervention become a means of decreasing biodiversity. Society becomes a target of division and separation between different members, in contrast to nature that welcomes all varieties of living organisms. As a result, all the members of the divided society are exposed to the conflicts created by the power mechanisms whose main interest is financial profit. The conflicts manifest themselves in terms of war, terrorism, domestic violence and destruction of nature because of which children and women are mostly victimized. Thus, first women and children, and then all the members of society are exposed to violence and war which frequently become instruments to achieve economic goals. In addition, globalization does not grant equality and freedom of choice but rather the right to choose and buy only those products available in the political and economic supermarket (Mies, 140).

Besides the application of ecofeminist theory, this thesis also investigates similar aspects of Cyborg Theory which was founded by Donna Haraway in her “Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s”. In addition to ecofeminist theory’s criticism of patriarchal capitalist androcentrism and social

ecology's anthropocentrism, Haraway develops a postmodern attitude to feminism in which she condemns all kinds of power relationships that evolve from dualities in societies. Different from the analogy between woman and nature that ecofeminists stand for, Haraway makes use of another metaphor; that is, the cyborg. It is a cybernetic organism that "defines the meaning of the terms 'human' and 'artificial'" (Balsamo, 150). The cyborg serves the elimination of dualities such as man/woman, human/non-human, natural/artificial. Balsamo explains that "The preservation of human difference in a technological world is fraught with tension as the distinctions between artificiality and authenticity become blurred" (Balsamo, 150). Thus, the cyborg makes it difficult to distinguish between what is a human and what is a machine.

Haraway does not follow the ecofeminist tendency to identify woman with nature which, in some contexts, leads to the transformation of woman and nature into "the other". Instead of the image of Mother Earth, "she visualizes nature instead as the Coyote, which, like the cyborg, is not overtly gendered" (Alaimo, 145). Furthermore, Haraway does not agree with the ecofeminist celebration of the goddesses just like social ecology which is against such spiritualism. Therefore, Haraway states that "Although both are bound in the spiral dance, [she] would rather be a cyborg than a goddess" (Haraway, 57).

Cyborgs do not only eliminate gender divisions, they are also designed to enable the liberation of genders from the roles assigned to them by society. However, they sometimes contradict this aim and serve to the stereotyping of the sexes:

These female gendered cyborgs inhabit traditional feminine roles- as objects of man's desire and his helpmate in distress. In this way, female cyborgs are as much stereotypically endowed with feminine traits as male cyborgs are with masculine traits. Cyborg images reproduce cultural gender stereotypes. [...] Female cyborgs [...] are culturally coded as emotional, sexual, and often, naturally maternal. [...] Female cyborgs embody cultural contradictions which strain the technological imagination. Technology isn't feminine, and feminine isn't rational. (Balsamo, 151)

How Cyborg Theory fails in exterminating gender roles, due to the visualization of female and male genders as having specific traits, is going to be further investigated in the chapter on Winterson's *The Stone Gods*.

Haraway suggests that cyborgs should be neither purely human nor purely

mechanical but an amalgam of both. Therefore, cyborgs exhibit some noticeable human characteristics:

Late twentieth century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and eternally designed, and many other distinctions that used to apply to organisms and machines. Our machines are disturbingly lively, and we ourselves frighteningly inert. (Haraway, 52)

Cyborgs have the capacity to evolve and they can sometimes be more animate and human than the human beings themselves. Haraway suggests “Microelectronics mediates the translations of labor into robotics and word processing, sex into genetic engineering and reproductive technologies, and mind into artificial intelligence and decision procedures” (Haraway, 56). Despite the fact that cyborgs are produced by the capitalist market and are meant to serve its aims, they can disobey their main function with their capacity to evolve. Even though Haraway recognizes that the cyborg is the “‘illegitimate offspring of militarism and patriarchal capitalism’, [she] hopes that the cyborg will, like other ‘illegitimate offspring’, be ‘exceedingly unfaithful to [its] origins’” (Alaimo, 149).

In this thesis, the application of ecofeminist theory is going to be analyzed in three novels: *Surfacing* by Margaret Atwood, *The Cleft* by Doris Lessing and *The Stone Gods* by Jeanette Winterson. The application of ecofeminist theory in these novel is going to be explored by referring to the milestones of ecofeminist theory such as: Susan Griffin, Carolyn Merchant, Riane Eisler, Marie Mies, Vandana Shiva, Karen S. Warren. While doing so, the points which sometimes challenge the principles of ecofeminist theory are also going to be investigated. Besides analyzing *The Cleft* under the light of ecofeminist theory, and showing how the novel inherently criticises the theory, I am also going to Cyborg Theory, which is particularly relevant to Winterson’s post-feminist novel. In the first part of each chapter, the setting and characters are going to be introduced. The second part of the chapters analyzes the specific roles assigned to women by men which diminish and underestimate woman in society whereas they aim at man’s social, economic and psychological dominance over woman in parallel with his hegemony over nature. In the third part of each chapter, the parallelism between the colonization of the female and nature, since men see them as raw material to be used for male interests, is going to be illustrated.

CHAPTER 2

SURFACING

To begin with Margaret Atwood's *Surfacing*, it can be considered a milestone in the development of ecofeminist theory. It could be even more accurate to consider the effects of Atwood's fiction on ecofeminist theory than vice versa, since the history of ecofeminism dates back only to the late 1970s whereas *Surfacing* was written in 1972. Because *Surfacing* is a foundational text for ecofeminist theory, it is appropriate to mention how Atwood's writing influenced ecofeminist theory which came later as it shaped the principles and basic concerns of the theory.

2.1 Setting and Characters:

Atwood was born in Canada and she was the daughter of a zoologist father. As a result of her father's job and researches in nature, she spent a great deal of her childhood in the woods in Northern Quebec. She was highly influenced by her environment, and as a writer, feminist and an activist, environmental issues were of great significance in her poems and in her novels. *Surfacing* is one of her novels that reflects the effect of her life and background on her works. In the beginning of *Surfacing*, the unnamed protagonist displays the fact that she has already lost her "name"-her identity- in the city. Towards the end of the novel, she realizes "It's too late, I no longer have a name. I tried for all those years to be civilized but I'm not and I'm through pretending" (Atwood, 168). She sets off a journey to Canada, her homeland, in order to find her already dead father. However, ironically, she finds her true self through the absence of her father. First, despite the fact that she seems to be searching for her father, she almost fears the existence of her father. She explains that, with "the sense of watching eyes, his presence lurking just behind green leafscreen, ready to pounce or take flight, he [her father] wasn't predictable" (Atwood, 77). Thus, the more psychologically detached she gets from her father, the more free she becomes. The journey she set out on becomes a spiritual journey for her and the land where she spent her childhood turns out to be a place where she

realizes her true “self” in absolute nature. At the end, she becomes neither human nor animal. She becomes nature itself.

As for the other characters in the book, besides the unnamed protagonist-narrator, there appear her lover, Joe, and Anna and David, a married couple with whom the main character sets out on her journey to find her father. In addition to these people, her relationship with her father, her mother and brother, and her failed marriage shape her present attitude to her existence. Last but not the least, the foetus that she was obliged to abort on her ex-husband’s will is of great significance, since it has had a traumatic effect on the narrator’s psychology and is involved in the process through which she totally turns into nature.

2.2 The assignment of male and female roles in *Surfacing*:

To begin with, how woman is referred to as irrational and merely physically attractive, and thus expected by man to do nothing other than serve man’s need is explicitly illustrated through Anna. She is directed by her husband who wants to control her life. However, the novel first reveals the fact that Anna seems to have accepted her roles as a merely beautiful and sexual object and her husband as an authority in her existence and life. The narrator explains “When they ask her [Anna] what she does she talks about fluidity and Being rather than Doing; though if she doesn’t like the person she says “I’m David’s wife” (Atwood, 58). She seems to have accepted the improbability of her “self” without her complement; her husband.

Anna’s depiction as an object with no identity of her own except as a wife is intensified with her husband’s control over her appearance. The narrator notes:

I get dressed as fast as possible and go out to start the fire. Anna is there, still in her sleeveless nylon nightgown and bare feet, standing in front of the wavery yellowish mirror. There’s a zippered case on the counter in front of her, she’s putting on makeup. I realize I’ve never seen her without it before; shorn of the pink cheeks and heightened eyes her face is curiously battered, a worn doll’s, her artificial face is the natural one. The backs of her arms have goose pimples. (Atwood, 43)

Anna’s natural essence and identity have already been assimilated in her artificiality. The narrator observes:

Rump on a packsack, harem cushion, pink in the cheeks and black discreetly around the eyes, as red as blood as black as ebony, a seamed and folded imitation of a magazine picture that is itself an imitation of a woman who is also an

imitation, the original nowhere, hairless lobed angel in the same heaven where God is a circle, captive princess in someone's head. She is locked in, she isn't allowed to eat or shit or cry or give birth, nothing goes in, nothing comes out. She takes her clothes off or puts them on, paper doll wardrobe, she copulates under strobe lights with the man's torso while his brain watches from its glassed-in control cubicle at the other end of the room, her face twists into poses of exultation and total abandonment, that is all. She is not bored, she has no other interests. (Atwood, 165)

With her submission to the image created by David for her, she contributes to the rationality/irrationality and male/female division in the society. She is deprived of free will and she is like an object as if deactivated by these roles. However, this is not her free choice but rather a voluntary sacrifice she needs to make for her husband. She states "He [David] doesn't like to see me without it [make-up]," and adds, illogically, that "He doesn't know I wear it [make-up]" (Atwood, 44). She needs to mask her real face; that is, her real identity, with make-up, because it is of great importance for David. However, she has been doing this for so long that she thinks David does not even recognize that this is not her real face. David wants her to cover herself with an artificial face. He wants her to always have a good appearance, which signals woman's identification with beauty. Therefore, she gets rid of her real self and her face is transformed into another face, an artificial one shaped by a man's desires. Her face, which is her identity, is in fact David's face. This justifies how women are assimilated by men's wishes, and how they turn out to be objects in society.

Anna is exposed to humiliation from her husband several times, which exemplifies the association of woman with irrationality. Throughout the book, the humiliating tone in which David talks to Anna shows that he does not respect her. He humiliates her intellectual abilities either by undervaluing or rejecting them completely. The protagonist narrates:

He shrugged. "What would we talk about? She's too dumb, she can't figure out what I'm saying to her, Jesus, she moves her lips when she watches T.V. even. She doesn't know anything, every time she opens her mouth she makes an ass of herself. I know what you're thinking," he said, almost pleading, "but I'm all for the equality of women; she just doesn't happen to be equal and that's not my fault, is it?" What I married was a pair of boobs, she manipulated me into it, it was when I was studying for the ministry, nobody knew any better then. But that's all life." He wigged his moustache and gave a Woody Woodpecker laugh,

his eyes baffled. (Atwood, 138)

The more he insults her publicly, and the more he demonstrates his power over her, the more he proves his dominance as a male to her, both to her and to the rest of the group. Likewise, Anna states that “he [David] says I have mind like a soap opera [...]” (Atwood, 122).

As opposed to the ignorance and irrationality that he associates Anna with, David associates himself with a rational mind and productivity through his engagement in preparing documentary with Joe. The narrator points out that “ [...] Joe is doing the camera work, he’s never done it before but David says they are the new Renaissance Men, you teach yourself what you need to learn. It was mostly David’s idea, he calls himself the director: they already have the credits worked out” (Atwood, 10). Both men represent the rational and intellectual idea of the “self-made” man in contrast with Anna, who stands for irrationality. Biehl, who opposes the essentialist approach of stereotyping of women due to their biology, argues “There is no doubt that women’s biology has long been seen as inferior to men’s and that this alleged inferiority was long used as justification for women’s exclusion from full participation in social life” (Biehl, 10). Since women are seen as incapable of rationality, they are doomed to the private sphere and categorized with actions that require little mental activity like housework and child care, which the ecofeminists protest against. David argues “For the businessman how to open the Playboy centrefold with the left hand only, keeping the right free for action, for the housewives how to switch on the T.V. and switch off their heads, that’s all they need to know, then we can go home” (Atwood, 112).

In parallel with David, the narrator’s ex-husband also becomes a “chain” on the woman’s neck, as he restricts her career development (Atwood, 52). She states:

I have a title, though, a classification, and that helps: I’m what they call a commercial artist, or, when the job is more pretentious, an illustrator. I do posters, covers, a little advertising and magazine work and the I do posters, covers, a little advertising and magazine work and the occasional commissioned book like this one. For a while I was going to be a real artist; he thought that was cute but misguided, he said I should study something I’d be able to use because there have never been any important woman artists. That was before we were married and I still listened to what he said, so I went into Design and did fabric patterns. But he was right, there never have been any. (Atwood, 52)

David and her ex-husband think that not only rationality but also artistic talent and a fulfilling career are not meant for women. Likewise, Joe also competes with her in his professional life as a pottery teacher. He does not want her to exceed his success, which exemplifies man's need to be superior to woman either physically, socially or economically. The narrator notes that "Their [Joe's pots'] only function is to uphold Joe's unvoiced claim to superior artistic seriousness: every time I sell a poster design or get a new commission he mangles another pot" (Atwood, 57). Nevertheless, he just misses the point that what she actually desires is not his success but his failure in which she finds a kind of purity (Atwood, 57). The fact that she does not want Joe to be constantly successful and perfect but wants his fallibility foreshadows that she seeks to find something natural in Joe.

Despite the fact that she is expected to create unreal heroes with supernatural talents, she does not want to see the reflections of absolute perfection and power in her drawings. She narrates:

I outline a princess, an ordinary one, emaciated fashion- model torso and infantile face, like those I did for *Favourite Fairy Tales*. Earlier they annoyed me, the stories never revealed the essential things about them, such as what they ate or whether their towers and dungeons had bathrooms, it was as though their bodies were pure air. It wasn't Peter Pan's ability to fly that made him incredible for me, it was the lack of an outhouse near his underground burrow. (Atwood, 54)

Although she is not identified with rational thought and artistic talent by man, she seeks reality, not exaggerated forms of power or supernaturality in her drawings.

In addition to degrading her intellectual capability, David also ignores Anna's dignity. She laments:

I [the narrator] looked around her: her voice was like fingernails, I'd never heard her talk that way about David.

"Why?" I said. "What's wrong?" He hadn't said anything at lunch that could have upset her.

"I guess you think he's hot for you." Her [Anna's] mouth stretched down tight with lips inside, a toad's.

"No," I said, bewildered, "why would I think that?"

"Those things he says, you know, like about your ass and being fully packed," she said impatiently.

"I thought he was teasing." I had thought that, too, it was just a habit like picking your nose, only verbal.

"Teasing, shit. He was doing it to me. He always does stuff like that to other women in front of me, he'd screw them with me in the room if he could. Instead

he screws them somewhere else and tells me about it afterwards.” (Atwood, 98-99)

Additionally, the fact that she has been betrayed by David several times throughout their marriage underlines how devoid he is of a sense of responsibility towards his wife and marriage. On the other hand, David explains it in a completely different way to the narrator when he wants to seduce her, which also shows his capacity to attack his wife’s morality in order to persuade another female for his sexual pleasure. He claims:

“You don’t know what she does to,” he said with slight whine. “She asks for it, she makes me do it.” His voice turned crafty. “She goes with other men, she thinks she can get away with it, but she’s too dumb, every time I find out; I can smell it on her. Not that I’d mind if she’d do it openly and be honest about it, God knows, it’s not that I’m jealous.” He smiled broadmindedly. “But she is devious, I can’t stand that.” (Atwood, 137)

He attempts to justify his disloyalty by accusing her of betrayal and by calling her “devious”. It demonstrates man’s tendency to associate woman with wickedness and evil.

As for Anna, the fact that she pretends to be content with her life and that she carries on letting David humiliate her displays that she accepts these roles. She stands for the general image of women in patriarchal societies: the oppressed woman who submits to the rules which have been set by the males. In addition to her submission, she is deprived of the right to revolt. David punishes Anna if she disobeys the rules and roles of his world and he does so using his masculine power. Anna asserts:

“He’ll [David] get me for it [make-up],” she said fatalistically. “He’s got this little set of rules. If I break one of them I get punished, except he keeps changing them so I’m never sure. He’s crazy, there’s something missing in him, you know what I mean? He likes to make me cry because he can’t do it himself.”

“But that can’t be serious,” I said, “the makeup thing.”

A sound came out of her throat, a cough or a laugh. “It’s not just that; it’s something for him to use. He watches me all the time, he waits for excuses. Then he won’t screw at all or he slams it in so hard it hurts. I guess it’s awful of me to say that.” (Atwood, 122)

In Lacanian terms, he makes use of his “phallic power” against her (Lorraine, 68). He uses his male power as means of claiming his superiority over Anna’s body. By

rejecting her identity and intellect, he reduces her to the state of a sexual object. Because of her “loss” of the phallic power, Anna yields to David and his domination on her, which explains the creation of patriarchal codes of behaviour and woman’s submission to them. Lorraine explains:

She [the female child] is castrated; she lacks; the loss she is currently experiencing is final, her compensations inferior to those of the boy. Instead of identifying with the father, with phallic power, with the wielder of the paternal law, she can only passively enjoy phallic power through association with a man. [...] Being passive, she can never create paternal law that orders social relationships. She is an object of exchange, waiting to be exchanged by those who wield phallic power, those who have the right to say where and when fusion can occur. Thus, she can not speak with the same authority as a man. (Lorraine, 68)

Thus, his relationship with Anna is shaped in accordance with his sexual power, which will be investigated in the next part of this chapter.

In addition to these illustrations of the distinction between man’s rationality and woman’s irrationality, the duality in the assignment of male and female roles can be exemplified through the narrator’s parents. When she thinks about her childhood memories and her parents’ visits to their neighbors, Paul and Madame, the narrator recalls:

What I’m remembering are the visits our mother was obliged to pay Madame while our father was visiting Paul. My father and Paul would be outside, talking about boats or motors or forest fires or one of their expeditions, and my mother and Madame would be inside in the rocking chairs (my mother with the Niagara Falls cushion), trying with great goodwill to make conversation. Neither knew more than five words of the other’s language and after the opening *Bonjours* both would unconsciously raise their voices as though talking to a deaf person. (Atwood, 20-21)

The fact that her mother and Madame are struggling to establish communication displays how women are identified with language. Furthermore, they are placed in the private sphere, at home. However, the fact that two men talk about social events meanwhile emphasizes how men are meant to take an active part in society and in economical matters. They take part in the public sphere. Furthermore, the narrator recalls that “My father explained everything but my mother never did, which only convinced me that she had the answers but wouldn’t tell” (Atwood, 74). Her mother is silenced and cannot even vocalize her thoughts and feelings just like Anna who

cannot react against David's oppression and humiliation.

In addition, the narrator's relationship with her brother also stands for the unequal stereotyped positioning of man and woman in her society. Despite the fact that the narrator realizes later in the novel that violence and destructiveness are a part of human nature, it is clear that man's identification with the public and woman's with the domestic sphere are shaped in the very early stages of human life by society. In a passage describing what she finds when the narrator opens her brother's diary, she shows the fact that no matter how young a male child is, his imagination reflects his identification of himself with the roles of the explorer to conquer another planet or a soldier with his gun.

It was my brother's: explosions in red and orange, soldiers dismembering in the air, planes and tanks; he must have been going to school by then, he knew enough to draw little swastikas on the sides. Further on there were flying men with comic-book capes and explorers on another planet, he spent hours explaining these pictures to me. The purple jungles I'd forgotten, the green sun with seven red moons, the animals with scales and spines and tentacles; and a man-eating plant, engulfing a careless victim, a balloon with HELP in it squeezing out his mouth like bubble gum. The other explorers were rescuing him with their weapons: flame-throwers, trumpet-shaped pistols, ray-guns. In the back-ground was their spaceship, bristling with gadgets. (Atwood, 90)

Society shapes him to act according to the role expected from him as an adult. In contrast, and reflecting the pressures on female children, the narrator remarks that she dreamt of being a princess when she was a little girl (Atwood, 58). Likewise, she states "[...] it was what you said at school what you were going to be when you grew up, you said "A lady" or "A mother," either one was safe, and it wasn't a lie" and adds "I did want to be those things" (Atwood, 91). All of the male figures can be substitutes of each other, since all of them display the same characteristics and roles attributed to them by society from the very early stages of their lives. Likewise, in the quotation given below, she underlines the similarity between Anna's present and her own past, which also points to the stereotyping of the female:

Except for the bikini and the color of her hair she could be me at sixteen, sulking on the dock, resentful at being away from the city and the boyfriend I'd proved my normality by obtaining: I wore his ring, too big for my fingers, around my neck on a chain, like a crucifix or a military decoration. Joe and David, when distance has disguised their faces and their awkwardness, might be my brother and my father. (Atwood, 51-52)

All of the male figures in her life, representing either paternal or military power, are in one way or another meant to suppress her with their “chain” that, metaphorically, they make her wear on her neck (Atwood, 52).

Finally, the fact that the narrator turns herself to true nature at the end exemplifies the woman-nature association in ecofeminist theory. She isolates herself from everything that belongs to her former life and city, and prefers to be an outcast. Though this is not a role assigned to the narrator by men, it is of significance as she, not the male characters, turns into nature. This goes hand in hand with man’s identification with social and economic progress and rationality in contrast to woman’s identification with romanticism and nature. The fact that the protagonist cannot fit in the society leads her to detach herself from all kinds of relationships and feelings as well as love and sex that depend on expectations. Her detestation for the artificial and opportunist relationships around her and her wish to experience free love and sex are reflected in her relationship with Joe. The protagonist states:

I didn’t love him [Joe], I was far away from him, it was as though I was seeing him through a smeared window or glossy paper; he didn’t belong here. But he existed, he deserved to be alive. I was wishing I could tell him how to change so he could get there, the place where I was. (Atwood, 146)

Despite the fact that she does not love him and looks for only free love that is purified from expectations (because she has lost her faith in love in her previous relationship), this quotation foreshadows the fact that she wants to be with Joe provided that he turns to a natural existence. She, in fact, identifies human’s essence with that of nature and this is what she seeks. She explains:

White stems curved like question marks, fish coloured in the dim light, corpse plants, inedible. Finger-shaped yellow fungi, unclassified, I never memorized all of them; and further along a mushroom with cup and ring and chalk gills and a name: Death Angel, deadly poison. Beneath it the invisible part, threadlike underground network of which this was the solid flower, temporary as an icicle, growth frozen; tomorrow it would be melted but the roots would stay. If our bodies lived in the earth with only the hair sprouting up through the leafmould it would seem as if that was all there, filament plants. (Atwood, 150)

She points to the similarity between human beings and plants, which goes hand in hand with the ecofeminist idea that all the human beings have an organic connection with nature (Mies, 156). She yearns for a return to nature and her natural essence.

Likewise, she makes use of animal images when she depicts Joe, which is another sign of the fact that she wants his transformation from that of a human posture to that of a natural being. She states “I feign sleep and he feels his way into the room, stealthy as moss and unzips his human skin” (Atwood, 160). When they are about to have sex, she implies that she wants him to get rid of all of his artificiality and get closer to a more natural existence; an animal. She notes “He needs to grow more fur” (Atwood, 161). Since she has identified herself with nature, she expects him to do the same. Sex becomes a means of uniting with nature. Thus, she cannot have sex in a room as she considers this to be too artificial. She narrates “ [...] what matters is the other smell, smells, the sheets, wool and soap, chemically threated hides, I can’t here” (Atwood, 160). Likewise, she does not expect to have pleasure in sex, which she considers to be a human desire. She states “ [...] I’m impatient, pleasure is redundant, the animals don’t have pleasure, I guide him into me, it’s the right season, I hurry” (Atwood, 161). She just needs his sperm and has sex with him only for the sake of “the part of himself” she needs to make a new baby. This is a step she needs to take in order to set herself free and be fully integrated into nature. She says:

Through the tress the sun glances; the swamp around me smoulders, energy of decay turning to growth, green fire. I remember the heron; by now it will be insects, frogs, fish, other herons. My body also changes, the creature in me, plant-animal, sends out filaments in me: I ferry it secure between death and life, I multiply. (Atwood, 168)

She underlines that she will also grow the foetus in her in bare nature as she is not a human being but rather a plant-animal. Through her impregnation with a new foetus, she makes up for her aborted baby. Then, she feels the aborted child “surfacing” in her body (Atwood, 161). It is only after this moment of facing the dead baby that she feels forgiven. This moment is also vital to the title of the novel as it “reflects the origin of the term; abortion; for abortion derives from the Latin *ab* (from) and *oriri* (arising)” (Hinz & Teunissen, 227).

Once she has Joe’s sperm, she does not want him anymore, since she still considers him to be one of “the others”. She is also alienated from her man-made environment and the rest of the group. She blends with nature. “As she conceives, the protagonist resembles the virgin Mother goddess of old: at one with her sexual power, she is complete in herself; the male is incidental” (Christ, 323). However,

when Joe comes back to the island to find her, the narrator concludes “But he isn’t an American, I can see that now; he isn’t anything, he is only half-formed, and for that reason I can trust him” (Atwood, 192). She concludes that Joe has, at least to some extent, become natural like her.

Furthermore, through her total union with nature, she reconciles herself to the memory of parents from whom she had been so estranged as to see them as someone else’s family. She, for the first time, emphasizes with her parents and accepts that they are her family. She narrates:

I try to think for the first time what it was like to be: our father, islanding his life, protecting both us and himself, in the midst of war and in a poor country [...]. Our mother, collecting the seasons and the weather and her children’s faces, [...] the pain and isolation and whatever she was fighting against, something in a vanished history, I can never know. (Atwood, 190)

Though they are gone now forever, perhaps it is the very first time that she understands her parents and that she is so close to her memories of them.

Not only the narrator’s psychology, but also her body harmonizes with nature. She states “I will need it [blanket] until the fur grows” (Atwood, 177). She believes that she will be modified according to the requirements of nature, like the evolution of animals. Likewise, she adopts her needs to nature. Despite being hungry, she rejects the man-made food in the cabin. She notes “The food in the cabin is forbidden, I’m not allowed to go back into that cage, wooden rectangle. Also tins and jars are forbidden; they are glass and metal” (Atwood, 178). She avoids any kind of artificiality, since she considers it to be a barrier between her and her total freedom. She prefers what nature provides her with. She narrates “Into the trail, tunnel, cool of trees, as I walk I search the ground for shapes I can eat anything. Provisions, they will provide, they have always favoured survival” (Atwood, 180). Now she depends on nature as she believes its potentiality to support the survival of animals and plants. As she gets used to living in bare nature, she does not need even food. She states “I must be getting used to it [hunger], soon I will be able to go without food altogether” (Atwood, 186). Once she purifies herself from the artificial city habits, she completely identifies herself with nature. “I am not an animal or a tree, I am the thing in which the trees and animals move and grow, I am a place” (Atwood, 181).

She also denies the need for language as it is one of the basic requirements of

being a part of a society. Her elimination of language signifies Lacan's "alienation in language", which underlines the detaching power of language. Fink explains:

According to Lacanian theory, every human being who learns to speak is thereby alienated from her or himself-for it is language that, while allowing desire to come into being, ties knots therein, and makes us such that we can both want and not want one and the same thing, never be satisfied when we get what we thought we wanted, and so on. (Fink, 7)

So, purified from her urban desires, the narrator no longer needs language. She says:

The animals have no need for speech, why talk when you
are a word
I lean against a tree, I am tree leaning (Atwood, 181).

She becomes nature, not an integrated part of it.

Now her transformation has been completed, she does not return to city with Anna, David and Joe. When they leave, she asserts "It's true, I am by myself; this is what I wanted, to stay here alone. From any rational point of view I am absurd; but there are no longer any rational points of view" (Atwood, 169). She withdraws herself from the so-called rationality of city life, which, as we have seen, is generally identified with man as opposed to the so-called emotionalism of woman. She states "Soon they [David, Anna and Joe] will reach the village, the car, the city; what are they saying about me now? That I was running away; but to go with them would have been running away; the truth is here" (Atwood, 170). This can be interpreted as Atwood's supporting of ecofeminist ideas that link women with nature. At the same time, this is an illustration of the narrator's rejection of what paternalistic viewpoints call "rationality" as well as the artificiality of the city. Therefore, she decides to stay in her homeland, and face her true self in absolute nature. She explains:

Their [David, Anna and Joe's] voices murmur, they can't discuss me, they know I'm listening. They're avoiding me, they find me inappropriate; they think I should be filled with death, I should be in mourning. But nothing has died, everything is alive, everything is waiting to become alive. (Atwood, 159)

In contrast with their belief in the fact that she will fail to survive there, she survives by herself. She also underlines her belief in the idea that everything on Earth is living, which goes parallel with the image of Mother Earth, which ecofeminists believe to be a living organism. She unites with nature to such an extent that she, in

fact, becomes the Mother Earth herself. Christ comments “The form in which Atwood’s protagonist experiences the transformative powers of nature may be called a transpersonal experience of mystical identification because she experiences unity with nonpersonal energy, not with a personal god or power” (Christ, 326).

2.3 Colonization of the female and nature by man in *Surfacing*

Alienation of woman:

Human and especially the man-woman relationships that end up in the domineering of man provide one of the main concerns of ecofeminist theory, and in the novel this is clearly exemplified by means of different relationships. These lead the narrator to alienation from human touch and her total integration into nature. The first of these is the relationship between the married couple Anna and David. Anna and David have been occupied in a marriage that is directly shaped by the rules of a patriarchal society. As has already been shown, Anna is considered as an object of sexual desire without the intellectual capacity, an ability which is generally associated with males in the man-oriented world. The more the narrator realizes how people around her are captivated and governed by the male-oriented world and code of behavior, the more alienated she grows from the rest of the society. When she mentions Anna she remarks “She’s my best friend, my best woman friend; I’ve known her two months” (Atwood, 10). She is not really close to her seemingly best friend. In addition to her detachment from Anna as a result of her artificial image, she does not reveal herself to her. To illustrate, when Anna asks whether or not she is taking contraceptives, she is annoyed. She states “I looked at her, startled. It took me a minute, why did she want to know? That was what they used to call a personal question” (Atwood, 79). She is also estranged to David, Anna’s husband besides her lover, Joe. She remarks “my friends’ pasts are vague to me and each other also, any one of us could have amnesia for years and the others wouldn’t notice” (Atwood, 30). At the very beginning of their journey, the protagonist signals the fact that she does not belong to the society she seems to be a part of. She states:

David says they can’t afford a newer one [car], which probably isn’t true. He is a good driver, I realize that, I keep my outside hand on the door in spite of it. To brace myself and so I can get out quickly if I have to. I’ve driven in the same car with them before but on this road it doesn’t seem right, either the three of them are in the wrong place or I am. (Atwood, 8)

Likewise, she confesses to herself “I like them [Anna, David and Joe], I trust them, I can’t think of anyone else I like better, but now I wish they weren’t here” (Atwood, 16). In addition to this, the closer they get to her homeland, her natural essence, the further she retreats from her companions.

The narrator’s experience of a failed marriage, in which she is manipulated and directed by a powerful and directive husband figure, also contributes to her isolation. The flashbacks in the first person narration of the novel show how traumatic the failed marriage is for the narrator’s psychology. This also accounts for the transformation in the narrator’s personality: she is estranged from love. She states “He [her ex-husband] said he loved me, the magic word, it was supposed to make everything light up, I’ll never trust that word again” (Atwood, 47). Having experienced despair in her relationship with her ex-husband, she loses her faith in both love and marriage. She narrates:

She [Anna] said you just had to make an emotional commitment, it [marriage] was like skiing, you couldn’t see in advance what would happen but you had to let go. Let go of what, I wanted to ask her; I was measuring myself against what she was saying. Maybe that was why I failed, because I didn’t know what to let go of. For me it hadn’t been like skiing, it was more like jumping off a cliff. That was the feeling I had all the time I was married; in the air going down, waiting for the smash at the bottom. (Atwood, 47)

Her distrust of her ex-husband is also reflected in her relationship with Joe. Her love and trust are exploited and damaged. She explains:

He thought of it [their relationship] as a contest, just like children at school who would twist your arm and say Give in? Give in? until you did; then they would let go. He didn’t love me, it was an idea of himself he loved and he wanted someone to join him, any one would do, I didn’t matter so I didn’t have to care. (Atwood, 110)

Therefore, when Joe wants to marry her, she cannot. She notes “You really want to marry me, let me fuck you instead. You really want to fuck, let me marry instead” (Atwood, 87). She does not believe in the sincerity of the marriage institution, since she considers the one she experienced before as a means to serve her ex-husbands’ need, that is, “a certificate framed on the wall, his proof that he was still young” (Atwood, 149). She seeks free love purified from any kind of regulations and restrictions.

Furthermore, her relationships with her family are also vital in displaying her estrangement. She feels a great distance between herself and her family and she feels the unease this gap creates. She remarks "That won't work, I can't call them "they" as if they were somebody else's family: I have to keep myself from telling that story" (Atwood, 14) She not only calls her parents "they" but is confused about her own identity. She states:

I look around at the walls, the window; it's the same, it hasn't changed, but the shapes are inaccurate as though everything has warped slightly. I have to be more careful about my memories, I have to be sure they're my own and not the memories of other people telling me what I felt, how I acted , what I said [...] (Atwood, 73)

She does not have a sense of belonging, either to her parents or to her past. She belongs somewhere else.

The narrator, who seeks a purified form of love without restrictions and expectations, is isolated in the male-oriented world in which men want to dominate and control women by their generally destructive male power. In addition to her relationships with David and Joe, her detachment is exemplified in her relationships with her father and brother. The narrator identifies these characters with each other and cannot establish a deep communion with neither of them. She, in fact, before she reconciles with her father's memories, feels fear towards her father. She states:

[...] the island wasn't safe, we were trapped on it. They [Anna, David and Joe] didn't realize it but I did, I was responsible for them. The sense of watching eyes, his [her father's] presence lurking just behind the green leafscreen, ready to pounce or take flight, he wasn't predictable, I was trying to think ways to keep them out of danger [...]. (Atwood, 77)

As for her brother, there seems to be a void between she and her brother, since her brother appears as one of "the others" for her. Though what the narrator recalls belongs to her and her brother's childhood, her brother represents military power and destructiveness which is one of the reasons why she criticizes man for. Thus, she isolates herself from the rest of the humankind and gets closer to the animals, which will be further investigated through the dead heron in the next part of this chapter.

Furthermore, the relationship between the narrator and her mother explains, once again, the narrator's alienation from her family. Her mother turns out to be passive whereas her father is quite active in family and social life. She has a world of her

own in which she keeps diaries and she does not reveal herself even to her daughter. Thus, the narrator and mother lack an intimate mother and daughter relationship. When her mother is dead, the narrator is in need of a sign of her mother's affection or love for her. However, she cannot find it. She remarks "When I got outside I leafed through it, I thought there might be something about me, but except for the dates the pages were blank, she had given up months ago" (Atwood, 22). She is disappointed when she encounters the fact that her emotionally pacified mother did not write about her in her dairy even before she died. She is also detached from her mother who is vital in a female child's psychological development.

As a consequence of this society, organized to serve man's needs, the narrator does not feel secure among the three people who seem to be the closest to her. When she speaks of her childhood she, in fact, foreshadows that she will grow into a nonconformist in her adulthood. She narrates:

In the city I never hid in bathrooms; I didn't like them, they were too hard and white. The only place I can remember hiding is behind opened doors at birthday parties. I despised them, the pew-purple velvet dresses with anti-macassar lace collars and the presents, voices going Oooo with envy when they were opened, and the pointless games, finding a thimble or memorizing clutter on a tray. There were only two things you could be, a winner or a loser; the mothers tried to rig it so everyone got a prize, but they couldn't figure out what to do about me since I wouldn't play. At first I ran away, but after that my mother said I had to go, I had to learn to be polite; "civilized," she called it. So I watched from behind the door. When I finally joined in a game of Musicial Chairs I was welcomed with triumph, like a religious convert or a political defector. (Atwood, 71- 72)

She has been different, and thus alienated from the rest of the society, since the early periods of her life. She is so detached from her family and her friends that she is not sure about her memories either. She explains:

I have to be more careful about my memories, I have to be sure they're my own and not the memories of other people telling me what I felt, how I acted, what I said: if the events are wrong the feelings I remember about them will be wrong too, I'll start inventing them and there will be no way of correcting it, the ones who could help are gone. I run quickly over my version of it, my life, checking it like an alibi; it fits, it's all there till the time I left. Then static, like a jumped track for a moment I've lost it, wiped clean; my exact age even, I shut my eyes, what is it? To have the past but not the present, that means you're going senile. (Atwood, 73)

Male intervention in nature:

In *Surfacing*, the parallelism between the exploitation of woman and of nature by man is underlined by the narrator. The narrator takes a clear stand against the colonizing mind of the Americans (and all the other colonizers whom she refers to as Americans), and their plans about her homeland. Merchant explains the motive for the colonization of natural land, which the narrator is against. "Allusions to Eve as virgin land to be subdued, as fallen nature to be redeemed through reclamation, and as fruitful garden to be harvested and enjoyed are central to the particular ways in which American lands were developed" (Merchant, 42).

At the very beginning of her journey, she vacillates between going back to city and continuing her journey in her homeland to find her father. The man-made environment in the city is clearly the exemplification of the narrator's detachment from herself. No matter how radically she rejects this life and prefers a completely different one in the end, she wants to return to the "modernity" she used to live in. She describes:

Nothing is the same, I don't know the way anymore. I slide my tongue around the ice cream, trying to concentrate on it, they put seaweed in it now, but I'm starting to shake, why is the road different, he [her father] shouldn't have allowed them to do it, I want to turn around and go back to the city and never find out what happened to him. (Atwood, 12)

She is afraid to face the fact that everything has changed as a result of human intervention. Thus, she just wants to leave everything behind and go back to the city life where she can camouflage herself. The city becomes a means of covering her fears about her past. Just as Anna shields herself behind the artificiality of her make-up and clothes, the narrator's life in the city becomes a form of escapism for her. She remarks "I've finished what I came for and I don't want to stay here, I want to go back to where there is electricity and distraction. I'm used to it now, filling the time without it is an effort" (Atwood, 51). However, she cannot. She continues:

I'll start crying, that would be horrible, none of them would know what to do and neither would I. I bite down into the cone and I can't feel anything for a minute but the knife- hard pain up the side of my face. An aesthesia, that's technique: if it hurts invent a different pain. I'm all right. (Atwood, 13)

It hurts her to see how her homeland that she associates with her childhood has

changed. However, she decides to stay and face it which lead herself to face her past and find her real identity.

Throughout the novel, the colonization of the land by man's hand is exemplified through America's intervention in the unspoiled land in Canada. Before the narrator's encounter with the dead heron, David summarizes the interference of the Americans in Canadian nature and the colonization of nature through destruction. He says "Do you realize," [...] "that this country is founded on the bodies of dead animals? Dead fish, dead seals, the beaver is to this country what the black man is to the United States. Not only that, in New York it's now a dirty word, beaver. I think that's very significant" (Atwood, 40). He argues the animals and natural areas in Canada are abused just like the black people were exploited by the American white people in the past. Not only does the land become a means of commercialism and goods to be taken advantage of, but also animals and even human beings become slaves of the capitalist system and the proprietors of the capital. The narrator also summarizes "My country [Canada], sold or drowned, a reservoir; the people were sold along with the land and the animals, a bargain, sale, *solde*. Les soldes they called them, sellouts, the flood would depend on who got elected, not here but somewhere else" (Atwood, 132).

However, ecofeminism argues that this system and those who are powerful within it do not contribute to nature itself but rather exploit it as much as they can. The narrator summarizes the ungratefulness of humankind and this one-sided relationship:

The animals die that we may live, they are substitute people, hunters in the fall killing the deer, that is Christ also. And we eat them, out of cans or otherwise; we are eaters of death, dead Christ- flesh resurrecting inside us, granting us life. Canned Spam, canned Jesus, even the plants must be Christ. But we refuse to worship; the body worships with blood and muscle but the thing in the knob head will not, wills not to, the head is greedy, it consumes but does not give thanks. (Atwood, 14)

She considers that animals, like people that are killed because of other people, have an almost divine aspect like Jesus Christ. This also goes hand in hand with the ecofeminist idea that all the members of the Universe are sacred; therefore, they should be respected. Deprived of their right to survive by human kind, the killed and

hunted animals are of great significance to the narrator, which will be further analyzed in this chapter.

Ecofeminist theory opposes the colonization of woman and land by either the colonizing countries or man as both of them have the same motive; that is, having absolute power, “for only the *owners of property* could be subjects in the full societal sense” (Mies, 223; original emphasis). The rest becomes objects. Property ownership becomes a signature of power exercised by depriving “the others” of their natural rights, either materially or psychologically. Mies explains:

Thus when we look at the totality of these processes, instead of narrowing our vision to an androcentric and eurocentric perspective, we can formulate the following thesis: the rise of man was based on descent of woman. Europe’s progress was based on the regression of colonies. The development of productive forces (science, technology) was based on robbery, warfare and violence, at home as well as in the colonies. And self-determination of the social individual, the subject, was- and is- based on the definition of the ‘Other’, the definition as object, of certain human beings. In other words: autonomy of the subject is based on heteronomy (being determined by others) of some Other (nature, other human beings, ‘lower’ parts of the self). (Mies, 223)

The more the colonizer elevates himself over the colonized, the more dispossessed the colonized becomes of his innate rights; that is, to survive and reproduce independently without losing self-respect and dignity.

In *Surfacing*, the violent tendency of the colonizer to possess land appears in the shape of the Power Company and the American characters that the protagonist and her companions come across in Canada. The protagonist remarks “We laughed at him [the American] behind his back and asked if he was catching squirrels but he didn’t mind, he showed us his automatic firelighter and his cook set with detachable handles and collapsible armchair. They like everything collapsible” (Atwood, 67). Violence becomes the most effective and destructive weapon of the Americans to claim their authority on land. Considering the woman-nature bond, the exploitation of land by Americans can also signify that of woman. Merchant explains “In the story of American progress, males continue to be the performing agents between active female nature and civilized female form, making the land safe for women and men alike, suppressing both unpredictable external nature *and* unruly internal nature” (Merchant, 50).

However, Atwood implies that violence is not limited to the Americans, males or adults. It exists in the essence of all human beings. The narrator realizes:

It wasn't the city that was wrong, the inquisitors in the schoolyard, we weren't better than they were; we just had different victims. To become like a little child again, a barbarian, a vandal: it was just in us too, it was innate. A thing closed in my head, hand, synapse, cutting off my escape: that was the wrong way, the entrance, redemption was elsewhere, I must have overlooked it. (Atwood, 132)

The moment she returns to her childhood memories, she discovers that even the most innocent period of human life embodies violence towards other people and environment. Hence, she seeks salvation in something totally pure and natural; that is, nature itself.

In the novel, one of the most outstanding symbols of the destructive acts of the Americans or any other colonizing power over nature is the heron, the dead bird. The unnecessary killing of the heron is, in fact, of significance to the male psychology, since it can also be interpreted as a means of his self-actualization process when analyzed from Lacan's point of view. Kheel argues "According to object relations theory, it is only when the boy child transforms his mother into an object that his identity can be formed. In a similar way, animals have become objects in the eyes of these men (Kheel, 132). The killing of the heron becomes a tool for the male to justify his masculine power and superiority over "the other" which appears as an animal this time.

The dead heron is also one of the most crucial images in the novel, because it has a traumatic effect on the narrator. The main reason for this effect on her is that when she isolates herself from the rest of humanity, she feels more intimate with animals and nature. She remarks:

How have I been able to live so long in the city, it isn't safe. I always felt safe here, even at night. *That's a lie*, my own voice says out loud. I think hard about it, considering it, and it is a lie: sometimes I was terrified, I would shine the flashlight ahead of me on the path, I would hear a rustling in the forest and know it was hunting me, a bear, a wolf or some indefinite thing with no name, that was worse. (Atwood, 73)

Because she identifies herself with hunted animals, she feels threatened by the hunters like them. Nature becomes her habitat and she would feel totally secure in the forest, except for the interference of the hunters. She becomes one of those

nameless animals.

As ecofeminist theory suggests, the progress of the colonizer depends on the regression of the “other”. In *Surfacing*, this dead heron that the main character identifies herself with demonstrates the abuse of nature and animals to serve the Americans. In addition, David also wants to use the dead heron in his film, “Random Samples”, which is another illustration of man’s wish to utilize nature and animals, whether dead or alive. However, this time man’s utilization of nature and animals is rather a complicated one, as the narrator realizes when she answers her own questions:

I saw a beetle on it, blueblack and oval; when the camera whirled it burrowed in other feathers. Carrion beetle, death beetle. Why had they strung it [the heron] up like a lynch victim, why didn’t they just throw it away like the trash? To prove they could do it, they had the power to kill. Otherwise, it was valueless: beautiful from a distance but it couldn’t be tamed or cooked or trained to talk, the only relation they could have to a thing like that was to destroy it. Food, slave, or corpse, limited choices; horned and fanged heads sawed off and mounted on the billiard room wall, stuffed fish, trophies. It must have been the Americans; they were in there now, we would meet them. (Atwood, 117)

The Americans just kill the bird for the sake of claiming their power over a totally harmless creature, which, once again, reveals how violence is coded in human essence. Likewise, David and Joe boast of cutting down a tree with their axe: “The log was notched in many places as though they’d attacked it. [...] In the end they stuck the axe in the log, after several tries, and took turns shooting each other beside it, arms folded and one foot on it as if it was a lion or a rhinoceros” (Atwood, 81). The log becomes a means of proving their masculine physical strength and domination over nature. They also want to immortalize their claim of power by adding it to *Random Samples*.

In addition, one of the members of “The Wildlife Protection Association of America” makes the narrator an offer to buy her land. Ironically enough, this “Protection Association” aims to modify nature in accordance with the material interests of man. The narrator states:

“What for” I said. He sounded as though he wanted me to buy something, a magazine or a membership.

He swept his pipe in a semi-circle. “This lovely piece of property,” he said. “What we’d use it for would be kind of retreat lodge, where the members could mediate

and observe,” he puffed, “the beauties of Nature. And maybe do a little hunting and fishing.”

[...]

“Would you change it?” I asked. I foresaw motels, high-rises.

“Well, we’d have to install a power generator, of course, and a septic tank; but apart from that, no, I expect we’d like to leave it the way it is, it has a definite,” he stroked his moustache, “rural charm.” (Atwood, 95)

This association considers this piece of land as a “property” to be used for financial profit rather than to be conserved (Atwood, 94). The protagonist reveals the cost at which the representatives of the super powers- the potential buyers- are going to abuse “the beauties of Nature” (Atwood, 95). She explains:

Surveyors, the paper company or the government, the power company. If it was the power company I knew what it meant: they were going to raise the lake level as they had sixty years ago, they were plotting the new shoreline. Twenty feet up again and this time they wouldn’t cut off the trees as they had before, it would cost too much, they would be left to rot. The garden would go but the cabin would survive; the hill would become an eroding sand island surrounded by dead trees. (Atwood, 113)

The human intervention in nature is also clearly exemplified in the narrator’s botanist father through his attitude towards nature. He exemplifies what ecofeminist theory strongly criticizes: man attempts to tame nature to keep it under control and make it serve himself either as a field of leisure or, more extensively, for his economic interest. To illustrate, the narrator’s father has great knowledge about trees and vegetation. In his house she finds:

[...] a lot of paperbacks on the shelves in the bedrooms, detective novels mostly, recreational reading. Beside them are the technical books on trees and other reference books, *Edible Plants and Shoots*, *Trying Dry Fly*, *The Common Mushrooms*, *Log Cabin Construction*, *A field Guide to Birds*, *Exploring Your Camera*, he believed that with the proper guide books you could do everything yourself; and his cache of serious books: the King James Bible which he said he enjoyed for its literary qualities, a complete Robert Burns, *Boswell’s Life*, Thompson’s *Seasons*, selections from Goldsmith and Cowper. He admired what he called the eighteenth century rationalists: he thought of them as men who had avoided the corruptions of the Industrial Revolution and learned the secret of the golden mean, the balanced life, he was sure they all practiced organic farming. (Atwood, 38)

Her father is an example of the Renaissance man of the rational mind who believes in the superiority of man and his knowledge over nature. Thus, he tries to keep nature

under control with his technical knowledge and rationality. Likewise, before he disappeared, the narrator's botanist father led an isolated life in nature and he "found war irrational, too" (Atwood, 59). However, the narrator thinks her father to have a capacity for war and destruction. The narrator explains " [...] but he would have fought anyway, in defense of science perhaps, if permitted; this must be the only country where a botanist can be classified as crucial to the national defense" (Atwood, 59). Her father, like her brother, becomes a representative of male destructiveness generally related to military power.

Male intervention in the female body:

Ecofeminist theory also questions the ethics of science which it claims to be another tool for the colonizer in taking control and making use of woman and nature. The Renaissance claim of the superiority of human rationality and human will over nature was succeeded by the development of new sciences, which led to the liberation of science from moral values. This gave science, and later technology, unlimited freedom to work on the human body. Mies argues:

For biotechnologists, human beings are just heaps of organic matter, DNA, raw material, which can be dissected and reassembled into new bio- machines. Morality has no place in the laboratories. [...] Science is supposed to be value-free, motivated only by 'pure' quest for knowledge, not by interest or ambition. (Mies, 184)

Interested in only scientific data, reproductive technologies and their products endanger women's health with their artificial methods and alienate women from their own bodies. The reproductive technologies also produce a new market which uses women's body as raw material. On the one hand, they deprive women of control over their own body and their natural birth competence. On the other hand, they grant the colonizer the chance to select those fit for production and to eliminate the unfit.

In *Surfacing*, abortion becomes a very striking means of illustrating man's intervention in the female body, in parallel with his intervention in nature. To begin with, it becomes very difficult and problematic for the narrator to announce her abortion to her parents and the rest of the society. In such a patriarchal society, it is shocking for a married woman to abort a healthy baby. Even though it is her husband's decision and requirement, she is the one to carry the burden of personal and social conscience about the abortion. Firstly, her parents' friends Paul and

Madame become the representatives of the society that make her exposed to this social pressure. She worries “I’m waiting for Madame to ask about the baby, I’m prepared, alerted, I’ll tell her I left him in the city; that would be perfectly true, only it was a different city, he’s better off with my husband, former husband” (Atwood, 23). The abortion also demonstrates how little control she had over her body, similar to the lack of control she had over her life when she was married.

Additionally, the divorce of a woman, like abortion, is something a typical patriarchal society is not accustomed to. When she goes back to the place where she spent her childhood and visits Paul and Madame, she needs to take a precaution. When they mention the loss of her father together, Paul concludes that a man, her husband, should be there to handle the situation (Atwood, 23). She states:

My status is a problem, they obviously think I’m married. But I’m safe, I’m wearing my ring, I never threw it out, it’s useful for landladies. I sent my parents a postcard after the wedding, they must have mentioned it to Paul; that, but not the divorce. It isn’t part of the vocabulary here, there’s no reason to upset them.” (Atwood, 23)

In such a society, a woman is expected to live under the protection of a male that is guaranteed either by the father or a husband. These male authorities also interfere in woman’s decisions about her body.

In *Surfacing*, the narrator is treated like a puppet to be controlled and an object to be carried. She believes that nobody around her would understand that she identifies the baby with her “self”, as a part that has been carved out of her body. Thus, she prefers not to share the abortion with the people around her, which, once again, points out her alienation and isolation from the rest of the society. She remembers:

I never told her [Anna] about the baby; I haven’t told Joe either, there is no reason to. He won’t find out the usual way, there aren’t any pictures of it peering out from a crib or window or through bars of a playpen in my bureau drawer or my billfold where he could stumble across them and act as astonished or outraged or sad. I have to behave as though it doesn’t exist, because for me it can’t, it was taken away from me, exported, deported. A section of my own life, sliced off from me like a Siamese twin, my own flesh cancelled. Lapse, relapse, I have to forget. (Atwood, 48)

She is dispossessed of not only her baby but also her right to decide about her own body. Her body becomes an object whose existence is connected to others, not to herself. After the baby is aborted, her ex-husband says “Maybe I should carry you to

the car” (Atwood, 88). Her body is treated like an object. She cannot even feel a maternal connection and a sense of possession towards the foetus inside her. She indicates:

I knew when it was, it [the foetus] was in a bottle curled up, staring out at me like a cat pickled; it had huge jelly eyes and fins instead of hands, fish gills, I couldn’t let it out, it was dead already, it had drowned in air. It was there when I woke up, suspended in the air above me like a chalice, an evil grail and I thought, Whatever it is, part of myself or a separate creature, I killed it. It wasn’t a child but it could have been one, I couldn’t allow it. (Atwood, 143)

She feels that it belongs more to her husband than to herself. She could not claim any physical or emotional right over the baby, because, just like the abortion, the making of the baby was also performed on her husband’s will. She states:

But I couldn’t have brought the child here, I never identified it as mine, I didn’t name it before it was born even, the way you’re supposed to. It was my husband’s, he imposed it on me, all the time it was growing in me I felt like an incubator. He measured everything he would let me eat, he was feeding it on me, he wanted a replica of himself, after it was born I was no more use. I couldn’t prove it though, he was clever: he kept saying he loved me. (Atwood, 34)

Nevertheless, she blames herself for not letting the baby exist despite the fact that it was her ex-husband’s decision to abort the baby. She likens the abortion to a murder, one that was initiated by her ex-husband. She feels as if she was a collaborator in this murder, since she didn’t try to stop it. She emphasizes “I could have said no but I didn’t; that made me one of them too, a killer” (Atwood, 145). She feels this as a burden on her all her life as she displays “I was emptied, amputated, I stank of salt and antiseptic, they had planted death in me like a seed” (Atwood, 144). Life is taken out of her body and replaced with death which thereafter labelled her very existence. Another reason for her obsession with the aborted foetus is that she acted against the sacredness which is an ecofeminist belief: “It is not simply the death of her foetus that torments her; death is something that she has come to accept as part of the natural cycle. What grieves her is that she has gone against nature, attempted to thwart the natural cycle” (Hinz & Teunissen, 226). Therefore, she will struggle to compensate for her act against nature. The abortion is also of significance, since it reflects the patriarchal stand of the society she lives in. Her abortion turns out to be a disappointment for her parents. When she returns and visits her house, she realizes:

In front of the house the chicken-wire fence is still here, though one end is almost over the brink. They never mantled it, even the dwarf swing is there, ropes frayed, sagging and blotched with weather. It wasn't like them to keep something when it was no longer needed; perhaps they expected grandchildren, visiting here. He would have wanted a dynasty like Paul's, houses and descendants proliferating around him. The fence is a reproach, it points to my failure. (Atwood, 34)

She is expected to continue her father's offspring; however, she turns out to be unsuccessful in fulfilling her father's expectations from her as a daughter, one of which is fertility. This expectation is another characteristic attributed to the female sex in society. Furthermore, she believes that her parents, who have been leading a conventional marriage and life, would not be able to understand her abortion and her decision to not to go back home after that. She recounts:

They [her parents] never knew, about why I left. Their own innocence, the reason I couldn't tell them; perilous innocence, closing them in glass, their artificial garden, greenhouse. They didn't teach us about evil, they didn't understand about it, how could I describe it to them? They were from another age, prehistoric, when everyone got married and had a family, children growing in the yard like sunflowers; remote as Eskimoes or mastodons. (Atwood, 144)

Their house and life encircled by her father's rules and taboos lead to a dangerous innocence which excludes any kind of change and anything extraordinary; that is, beyond his patriarchal values. Thus, she cannot go back home but rather stays in the city to make a new life for herself until she feels she needs to return to her homeland to face what she was obliged to repress.

As for the relationship between Anna and David, the intervention of men in women's bodies appears in David's constant attacks on and humiliations of Anna's body. Since David considers her body an object of desire that is supposed to serve his sexual needs, he claims a right on her body and he interferes in it as if it were his own rather than hers. This becomes demonstrable in the part where he wants to film her naked body and make use of this in *Random Samples*. David commands Anna:

"Come on, take it [the bikini] off," David said, his light- humour voice.

"It won't hurt you, we need a naked lady."

"What the hell for?" Anna was peevish now, her veiled head upturned; her eyes would be squinting.

"*Random Samples*," David said patiently, and I [narrator] thought, They have used up everything, there's nothing left now for them to take pictures of except each other, next it will be me.

“You’ll go in beside the dead bird, it’s your chance for stardom, you’ve always wanted fame. You’ll get to be on Educational T.V.” he added as though it was a special bribe.

“Oh for Christ’s sake,” Anna said. She picked up her murder mystery again and pretended to read.

“Come on, we need a naked lady with big tits and a big ass,” David said in the same tender voice; I recognized that menacing gentleness, at school it always went before the trick, the punchline. (Atwood, 134)

One of the very few moments that David is gentle towards Anna is when he wants to abuse her body by displaying her naked body as a “random sample”, if not by abusing it sexually. When Joe and the narrator harshly oppose this, David defends himself by responding “Shut up, she’s my wife.” as if he refers to a master-slave relationship (Atwood, 135).

The fact that David wants to shoot her naked body and include her image in his production is another sign of her transformation into an object. Garb draws attention to the similarity between the visualization of the Earth and that of female body, since both of them serve man’s tendency to claim his dominance by turning them into objects. He explains:

At the bottom of this persistent unease about being photographed is, perhaps, a sense that through the photographic act we may be denied our subjectivity, that rendered merely into objects in the world of another we will be denied the respect and mutuality that obtains between two subjects. The making (or taking) of an image at its origins was a magical activity, a means of appropriating or taking power over something: understood in this light, our photographic icon of the Earth seems not quite so benign. Women are particularly and painfully aware of these dynamics of visual objectification and photographic violence: both underlie voyeurism and pornography. (Garb, 269)

Not only is she reduced by David to an object of no independent identity and of no use apart from sex, she is also considered as a territory in which David can act freely to satisfy himself. Furthermore, when Anna disobeys him, he also uses sex to punish Anna. He has anal sex with her as she hates this kind of sexual act or he punishes her by depriving her of the phallus (Atwood, 122).

The fact that David has anal sex with Anna despite her will shows that he sees her body in a fragmented way, not as a whole. It is the sign of David’s objectification of her body in order to subjugate her. Ecofeminists suggest that sex should be a means of unifying man with what he considers to be “the other”; that is, both woman and

nature. Nevertheless, man, who wants to claim his domination over both, needs to perceive the female body as an object, just like David does. Griffin argues:

Sexual feeling, orgasm, leads one to a sense of union, makes evident a kind of knowledge in the body, of the matrix of connections that defines all being. But through categorizing women as other, and within that category further classifications, such as the virgin and the whore, culture is able to divorce this knowledge from conscious thought. Such a divorce is necessary, for instance, in order to wage war. (Griffin, 94)

However, social ecologists are against the ecofeminist idea that one can unite with nature by means of menstruation, orgasm or natural childbirth as they are not experiences common to both sexes or all of the human kind.

Furthermore, David does not hesitate to harass her sexually by publicly ignoring his wife's dignity. He states "It turns me on when she bends over," David said. "She has got a neat ass. I'm really into the whole ass thing. Joe don't you think she's got a neat ass?" (Atwood, 89). However, Anna seems to have submitted to this underestimation of herself and the abuse of her body by David. The narrator observes:

[...] But Anna was more than sad. She was desperate, her body her only weapon and she was fighting for her life, he was her life, her life was the fight: she was fighting him because if she ever surrendered the balance of power would be broken and he would go elsewhere. To continue the war. (Atwood, 154)

Hence, their sexual relationship, like their whole marriage, turns out to be a source of one-sided pleasure. It ignores not only Anna's sexual freedom and pleasure but also her dignity and health. This kind of sexual intercourse is also important, since it shows how women's sexual preferences are taken for granted by men. Although Anna wants to have vaginal sex (as she hates having the anal sex), David ignores her. The narrator describes:

[...] I could hear Anna breathing, a fast panic sound as though she was running; then her voices began, not like her real voice but twisted as her face must have been, a desperate beggar's whine, *please please*. I put the pillow over my head, I didn't want to listen, I wanted it to be through but it kept on, Shut up I whispered but she wouldn't. She was praying to herself, it was as if David wasn't there at all. Jesus jesus oh yes please jesus. Then something different, not a word but pure pain, clear as water, an animal's at the moment the trap closes. (Atwood, 82)

It can also be interpreted as sex with precautions, since Anna is not under the “risk” of impregnation in such a sexual act. She also states that David wants her to use contraceptives (Atwood, 80). Similarly, towards the end of the novel, Joe, overtaken by desire, wants to have sex with the narrator. Identifying him with “the killers”, the narrator wants to avoid him (Atwood, 147). When she claims that she will get pregnant, Joe immediately gets away from her. She demonstrates “It was the truth that stopped him: flesh making more flesh, miracle, that frightens all of them. He reached the dock first, outdistancing me, his fury propelling the canoe like a motor. By the time I got there he had vanished” (Atwood, 147).

David also requests sex from the narrator in an insistent way, pressurizing her in an unpleasant way. He insists:

“Come on now, don’t give me hassle,” he said. “You’re a groovy chick, you know the score, you aren’t married.” He reached his arm around me, invading, and pulled me over towards him; his neck was creased and freckled, soon he would have jowls, he smelled like scalp. His moustache whisked my face. I [the narrator] twisted away and stood up. “Why are you doing this?” I said. “You’re interfering.” I wiped at my arm where he had touched it. He didn’t understand what I meant, he smiled even harder. “Don’t get uptight,” he said, “I won’t tell Joe. It’ll be great, it’s good for you, keeps you healthy.” Then he went “Yuk, yuk” like Goofy. (Atwood, 151)

He is ready to betray Anna ignoring his marriage. This time, through his sexual desire for the narrator, he wants to exploit not only the narrator’s body but also his marriage. Next, the narrator questions whether his desire is born out of love as she also considers the probability of love between Anna and Joe when David claims that they have had sex. However, David’s desire has nothing to do with love. He states “Tit for tat as they say” (Atwood, 152). He chooses to believe that she has also betrayed him as a means of relieving his conscience. The protagonist concludes:

He folded his arms, resting his case, retaliation was his ultimate argument: he must have felt it was a duty, an obligation on my part, it would be justice. Geometrical sex, he needed me for an abstract principle; it would be enough for him if our genitals could be detached like two kitchen appliances and copulate in mid-air, that would complete his equation. (Atwood, 152)

He sees sex as a proof of his masculine power and he uses it to make a score against Anna. “Sexual conquest becomes an acceptable way of validating masculinity, of

demonstrating dominance and superiority over women” (Nikolić-Ristanović, 197-198).

Exploiting both Anna’s and the narrator’s feelings and bodies, he stands for the colonizer, and is an imitation of the land that is being devoured and consumed by the Americans. The narrator depicts David:

In a black suit knocking on doors, young once, even that had been a costume, a uniform; now his hair was falling off and he didn’t know what language to use, he’d forgotten his own, he had to copy. Second-hand American was spreading over him in patches, like mange or lichen. He was infested, garbled, and I couldn’t help him: it would take so much time to heal, scrape down to where he was true. (Atwood, 152)

The unilaterally satisfactory and unfair relationship between Anna and David, which depends on man’s pleasure and yet is far from man’s taking responsibility, becomes one of the most effective means of the narrator’s discovering what she actually tries to elude. The narrator criticizes:

Love without fear, sex without risk, that’s what they wanted to be true, and they almost did it, I thought, they almost put it off, but as in magician’s tricks or burglaries half- success is failure and we’re back on the other things. Love is taking precautions. Did you take any precautions they say not before but after. Sex used to smell like rubber gloves and now it does again, no more handy green plastic packages, moon-shaped so that the woman can pretend she’s still natural, cyclical, instead of a chemical slot machine. But soon they’ll have the artificial womb, I wonder how I feel about that. (Atwood, 80)

Her alienation from her social environment that she reveals in the beginning of the novel is multiplied as a consequence of her direct relationships with people in the past and present as well as her observance of the other ones. Her loneliness, which stems from the fact that that she does not fit in this society, turns her into a total outcast towards the end of the novel.

Consequently, *Surfacing* sheds light on the most prevailing discourses of ecofeminist theory, such as man’s abuse of the female body as well as of nature; man’s underestimation of woman by giving her definite roles; woman’s loss of her identity and alienation because of male stereotyping, all of which can be observed explicitly in the narrator’s life as well as the relationship between David and Anna. Last but not the least, the close bond between women and nature, which ecofeminism stresses, can be clearly investigated in the narrator’s final union with absolute nature.

Having been influenced by her childhood experiences in *Surfacing*, Atwood, in fact, becomes one of the most important names in shaping ecofeminist theory.

CHAPTER 3

THE CLEFT

Different than *Surfacing*, which is of great significance in shaping and exemplifying the main concerns of ecofeminist theory, *The Cleft* presents great challenges to ecofeminism. However, just like *Surfacing*, there can be parallel illustrations to the principles that ecofeminist theory argues. In her last novel, Lessing, who is famous for dealing with feminist, ecological and other humanitarian issues, but equally famous for being independent of –isms, takes sides with neither males nor females but rather shows the historical roots of the first interaction and enmity between the two genders.

3.1 Setting and Characters:

To begin with the the setting of the novel, there are three main settings, one of which is The Cleft and the shore of the Clefts. The sea-shore is home to the community of female creatures who call themselves Clefts and whose abode is also known by this name; they are self-reproducing at the start of the narration. They are also referred to as Shes throughout the novel. Another is the valley where the baby boys, who are excluded by the females, are carried by the Eagles. In this valley lives a male community, and its members are referred to as the Monsters, Hes, and the Squirts. The third setting the house of a Roman historian, who calls himself Transit, is working in, and presenting the records of the Cleft community and their subsequent history as a narrative,.

The first setting is important in explaining the relationship between the Clefts and their natural habitat, The Cleft. The title of the book has a delimitating effect on the reader which, as Derrida suggests, could have significant consequences (Tiger, 33). Tiger states:

In the case of *The Cleft*, Doris Lessing's most recent fiction which reinvents the origins of our species by way of female parthenogenesis, with males an unmusky afterthought, the title applies to the genitalia of this first species- "a neat slit, fringed with soft hair" (32)- and a prehistoric rocky outcrop shaped like a

geological vagina. (Tiger, 33)

The setting, which symbolizes the female sexual organ and power, is thus intimately connected to the independent way of life of the first examples of the female species. Furthermore, the Cleft is in accord with their nature and reproductivity. Tiger explains:

Sacred to the seal-like creatures, who wallow in the warm sea waters at its base where they give birth, suckle, and stretch in a continuous present, the promontory's red flowers are cut at fullest moon, their scarlet running down through The Cleft's waters in sympathetic company with those females whose blood is to flow. (Tiger, 33)

The fact that the Clefts are depicted to have harmony and unity with the very nature they live in grants them a spiritual attribution. This is parallel to that argument of the ecofeminists who emphasize the sacredness of life in nature. Furthermore, this place is so closely associated with the Clefts, and they resist abandoning it so powerfully that the males' destruction of the Cleft signifies the complete sovereignty of the males over the females.

The second place is important in displaying the gathering of the first two communities of the males and females. It also speaks a lot for the first revolution of the young Clefts (and in human history) against the older ones' will, as well as the boys' characteristics (they live in messy and dirty huts they have built and which are later organized by the females); and thus, of the later "civilized" societies they develop. The last setting is of importance in revealing the patriarchal ideas of Transit (through his marriages and his children).

In *The Cleft*, there appear to be four main characters: Maire, Transit, Horsa and Maronna. To begin with Maire, her name is important as it sounds like the French word *mere* which means mother. Such a name is not coincidental for a community in which all the members are fertile, and have innate and male-independent capacity for motherhood. Likewise, it is similar to another French word *mer* which means the sea. This connotation is also symbolic, since the Clefts live by the sea and live on the sea. They are, in fact, like "singing seals" (Lessing, 29). Furthermore, the spelling of this name is similar to Marie, the French name for Virgin Mary. The similarity between the two names implies the Clefts' power to propagate without the males. In addition,

this idea of virginity and independency can also be applied to the Cleft where the females perform their rituals, since it is blind to the males' access like a virgin. Maire appears as the first example of the female gender as well as the first female narrator in the novel. This name is also used for the pioneer of the revolution of the young Clefts who disobey the old "Shes". Together with Astre, who later accompanies her in her visits to the Monsters'; that is, the boy's valley, she becomes the first female to acknowledge a baby boy's need for motherhood and who decides to feed and take care of him. Maire and Astre become the ones to trigger the split within the Cleft community, since they are the ones who rebel against the old Clefts and sustain the lives of the baby boys. They can be considered the first rebels in the history of this female community. These two characters are of significance in the novel as they cause the interbreeding of two genders and the construction of the nuclear family. Furthermore, from this point on, they are the ones to initiate the transformation of the Clefts from independent females to a male-dependent community, because after their interaction with the males, they cannot have babies without males anymore.

As for Maronna and Horsa, they are the early representatives of males and females in terms of their characteristics they have and the roles they develop after their interaction with each other. Thus, their names are also symbolic. To begin with, Maronna is the other named female in the novel. Her name, which sounds so like Madonna, has an obvious biblical connotation; unsurprisingly, then, she embodies the characteristics of a powerful and protective mother figure associated with care and affection for the others. In *The Cleft*, Maronna appears as a powerful and leading figure among the females and she mothers not only the baby Clefts and Monsters, but also Horsa. Her forgiveness is also emphasized in the book.

On the other hand, Horsa is a stereotyped character, since he displays the characteristics identified with males in patriarchal societies. He is depicted as adventurous and unstable. He also stands for the colonizing spirit of the male-oriented societies. His name also has a historical reference as Horsa was a fifth century warrior. Furthermore, he represents another general characteristics of the male gender: he is careless and sacrifices children's and women's lives for the sake of his interest in adventure and discovery. Transit states "Planning for a long term was certainly not his talent" (Lessing, 181).

As for the physical appearance of these first representatives of human kind, they were more similar to animals than to homo-sapiens. Transit describes:

The women stood there in the half-dark, probably chilly in their fish-skin garments that glittered and gleamed, but were hardly good for warmth. Near them, all together, were the males, bearded, almost certainly, and wearing their familiar animal pelts. When a sea breeze lifted a layer of fur off a shoulder or a head it was hard to say if this was a pelt, or beard, or the tail of some beast. (Lessing, 191)

This description implies the fact that both the Clefts and the Monsters, the first examples of human kind, went through an evolution. This evolution was not only physical but also social and psychological, especially after the interaction of these two genders with each other. This will be further investigated below.

The main narrator of the novel, who gives himself the pen-name of Transit, is an old Roman senator who reports the story of the Clefts and Monsters compiled from different narrations and sources. Thus, the reliability of the narrator is one of the most important things that needs to be considered by the reader. In addition to these various sources, the objectivity of Transit's narration is also something to be questioned, since he is a follower of the patriarchal Roman tradition and he does not hesitate to reflect his subjective ideas and alter the story of the first humans according to his own comments. Lessing leaves the reliability of the records in the novel vague, since Transit is the one who generally reports them to the reader. To illustrate, Transit notes "[This historian is allowing Astre tears, though none was ever recorded in any document we have]" (Lessing, 71). The objectivity and reliability of the narrated events become more questionable because of the fact that Transit is transferring an already-adopted story. Tiger states:

He [Transit] is engaged in collating deciphering, annotating, recounting what began first as evolving aural and oral stories, where (call them) tribes joined in and tied themselves to one story that was shifted and reshifted through successive stages of rejection and coalescence, in a word mulching down as myth in the very soil of the community's existence. (Tiger, 34)

Likewise, there is another different narrator, Maire, in the book. The plurality of voices and viewpoints in the novel contribute to the unreliability of the narrators.

Lessing, through different narrators, also underlines the fact that both the females and males are exposed to violence and abuse of the other. Thus, she keeps a balance

between the two genders. Supporting neither of the genders, Lessing implies the characteristics that can lead to the exploitation of the other gender not only in the *Monsters* but also in the *Clefts*. This will be used to criticize some elements of ecofeminist theory.

3.2 The assignment of male and female roles in *The Cleft*:

The depiction of woman's existence as an object, rather than as a subject, is also emphasized in *The Cleft*. This time; however, this form of existence is presented as a transformation from one state of being to another. From the very beginning till the middle of what is presented as the story of the first humans, the female community of the *Clefts* leads a peaceful and self-contained life. One member of the *Clefts* remarks "We are sea people. They made us. Our caves are warm, with sandy floors and dry, and the fires outside each cave burn sea-brush and dry seaweed and wood from the cliffs, and the fires have never gone out, not since we first had them" (Lessing, 8). They live in ease in nature.

First, there is the image of a community of female sea creatures that live in a pristine atmosphere. The Roman narrator, Transit suggests "They lived in eternal present" (Lessing, 31). The first reported memory comes from a person who narrates:

My name Maire is one of the new words. We didn't think like that, no, we didn't, that every person had to have a name separate from all the others. Sometimes I think we lived in a kind of dream, a sleep, everything slow and easy and nothing ever happening but the moon being bright and big, and the red flowers washing down The Cleft. (Lessing, 11)

The people she describes, believed by both Maire and, perhaps, by Transit, to be the earliest humans, live in mostly a communal society, although the community is structured according to their ages with the old Shes at the top of this community's hierarchy. The *Cleft* community is in some ways very similar to the gynocentric communities of the Neolithic age as described by Swimme:

One fascinating discovery about our past is that for millennia- a span of time many times longer than the 5.000 years conventionally counted as history- prehistoric societies worshipped the Goddess of nature and spirituality, our great Mother, the giver of life and creator of all. But even more fascinating is that these ancient societies were structured very much like the more peaceful and just society we are now trying to construct. This is not to say that these were ideal societies and utopias. But, unlike our societies, they were not warlike. They were

not societies where women were subordinate to men. And they did not see our Earth as an object for exploitation and domination. (Swimme, 23)

These communities celebrated the existence of a goddess figure closely identified with Mother Earth. Despite the fact that it is vague whether this Cleft community worships a goddess or not, they are closely related to nature and the moon. Likewise, they live through a stable and tranquil life in which neither dispute nor conflict exists. Not only are their birth habits shaped in accordance with nature and they are identified with The Cleft they live in, but also they do not fight for the domination of nature.

However, the Clefts, after their interaction with the males, are transformed from totally independent creatures to male-dependent beings. This interaction causes the formation of a new heterogeneous society. The book's epigraph emphasizes the contrast between the Clefts and the people who come later (as the novel will show): "Man does, woman is". The epigraph reveals that on one hand, women simply "are" at the beginning of the novel; they need neither men nor their activities for their existence. On the other hand, by the end of the novel, this self-sufficiency has been reduced, via passification, to a state of dependency, where only the men can "do" things. The deeply ambiguous epigraph of the book, in fact, foreshadows the dualistic nature of the book in which Lessing sometimes challenges the basic principles of ecofeminism in *The Cleft*.

In their peaceful atmosphere where all the members of the Cleft community are considered almost equal (except for the authority of the older ones), there exists another common characteristic in all of members of the community: they are all identified with motherhood and fertility. Since nature has granted them everything for this role, they are all fertile and life-giving on their own. It is depicted that "[...] the Clefts' breasts were usually full of milk. They suckled any babe around that needed it, there was not then such a feeling of *mine*, or not *mine*, among these ancient people" (Lessing, 81). They are not specifically identified as mothers, because they are all mothers and there is no opposite, no non-mother such as a male, to identify as fathers. However, Lessing is rather enigmatic in her portrayal of the role of motherhood and its acceptance by the women. While feeding unexceptionally every Cleft baby, the females reject nurturing the baby boys whom they see as "the

Monsters". In addition, the first males (the young Monsters) do their best to save, protect, and nurture baby males by means of introducing them to does, animals which fed the very first monsters to be taken to them. This indicates that the first males also had the instincts of protection and affection which can be easily identified with motherhood. This paradox in the novel can be interpreted as a criticism diverted against the stereotyping of the females as a result of their anatomy. However, a group of young Clefts, who take Maire and Astre as examples, do not hesitate to rebel against the old Clefts and help these two young Clefts, which show how the role of motherhood is accepted by the Clefts, at least by some of them.

In *The Cleft*, in addition to the females' natural capacity for birth, it is of vital significance that they also perform the child bearing process so instinctively that they have never needed to question it. Maire explains:

And, of course, the babies being born, that's all, no one did anything to make them. I think we thought the moon made them, or a big fish, but it is hard to remember what we thought, it was such a dream. How we thought has never been part of our story, only what happened. (Lessing, 11)

Although child birth is biologically determined and something innate for the females in *The Cleft*, when a new society develops, it regulates specific roles for the females associated with motherhood. This identification of the females with motherhood points out some specific roles attributed to the female in patriarchal societies which can sometimes restrict their freedom. Merchant states:

Physiologically, women bring forth life from their bodies, undergoing the pleasures, pain, and stigmas attached to menstruation, pregnancy, childbirth, and nursing, while men's physiology leaves them freer to travel, hunt, conduct warfare, and engage in public affairs. Socially, childrearing and domestic caretaking have kept married women close to the hearth and out of the workplace. (Merchant, 10)

Though not certified by marriage, the nature of the female body shapes woman's social position which is considered to be of secondary importance when compared to that of man. This becomes the case in the Cleft community when the first baby boys appear and the community evolves into a conflicting and polarized one. In spite of the strong oppositions of the old Shes, the young mothers eventually insist on nurturing the baby boys. When the does can no longer feed the babies, the older boys immediately go the Clefts who, with their fully milky breasts, help the baby boys to

survive (Lessing, 93). Transit explains:

The urgency of their [the Monsters'] mission made them incautious, and they bent to take up handfuls of these breasts, the life-saving breasts, and yes, there was milk. Maire and Astre understood why the boys had come: they had been wondering how the two babes had got on with feeding from the doe.

'What are you doing?' demanded Maire, and then Astre; and the boys answered, 'Milk, we need milk.' (Lessing, 94)

Despite the strong resistance of the old Clefts, the young Clefts keep on feeding the babies and their milk becomes indispensable for the Monsters. The Clefts, who belong to a community that was previously in the habit of infanticide and abandoning baby boys, become a source of life. King asserts:

Part of the work of feminism has been asserting that the activities of women, believed to be more natural than those of men, are in fact absolutely social. For example, giving birth is natural (though how it is done is very social) but mothering is an absolutely social activity. In bringing up their children, mothers face ethical and moral choices as complex as those considered by professional politicians and ethicists. (King, 116)

The Clefts' milk and their existence turn out to be life-giving and life-sustaining, and their ability to give milk and birth start to shape their social roles. The Cleft girls suckling a baby boy are parallel to the universal image of woman suckling a baby which has a long history. It is also familiar to Christianity.

In the Christian world, milk had been seen as providing sustenance-for both body and spirit. Throughout the Middle Ages, the faithful cherished vials of the Virgin's milk as a healing balm, a symbol of mercy, an eternal mystery. As Marian Warner has pointed out, the Virgin Mary endured none of the bodily pleasures and pains associated with childbearing (menstruation, sexual intercourse, pregnancy, or labor) except for suckling. The tender Madonna suckled the infant Jesus both as his historical mother and as the metaphysical image of the nourishing Mother Church. (Schiebinger, 17)

This image sheds light upon the characteristics attributed to the females. Besides, the identification of the Clefts and does with baby suckling emphasize how natural it was for females-both human and nonhuman- to suckle and rear their own children (Schiebinger, 24).

However, when some of the boys in the expedition led by Horsa die before the girls suckle them, and when there is excessive milk in the breasts of the Clefts, the boys display a kind of irritation towards this life-giving liquid: "The girls who had

lost infants became listless, and wept or lay about, their arms over their faces, silent, suffering... and milk dripped from their breasts. Oh, horrible, unseemly, and the boys showed their dislike [...]" (Lessing, 205). While dependent on the females for their milk, this disgust of the males illustrates the duality in man's attitude towards woman in society. Razak states the fact that most of the repression of woman stems from man's disgust for the female body and its natural functions (Razak, 170).

In *The Cleft*, despite the fact that the males do not try to control and manipulate the females according to their wishes directly, they restrict the females' freedom by attributing to them some roles and characteristics. To exemplify, the males emphasize the irrationality of the females, which will be later analyzed in this chapter. Despite the fact that the Hes often degrade the Shes for being irrational, they take the boys to the women when the boys are wounded. It is a clear illustration of the hypocrisy in the patriarchal capitalist societies. On one hand, they exploit woman as cheap labor when they need her. On the other hand, they neither appreciate woman's value nor treat her fairly in the social and economical arena. Maire rhetorically questions:

Yes, I know you can't give birth, and you despise us, yes you do, but without us there would be no Monsters, there would be no one at all. Have you ever thought of that? We Clefts make all the people, Clefts and Monsters. If there were no Clefts, what would happen- have you really thought about that? (Lessing, 16)

Because of their birth competence, the Clefts are powerful creatures without which both the Shes and the Hes would become extinct. Their power of birth also gives them the right to select who is to live and who is to die. This selection is similar to Darwin's "survival of the fittest". In the beginning, when the baby boys, "the deformed one[s]" are born, they are left out to die (Lessing, 8). Thus, the first males are seen as Monsters, and accordingly abandoned or, worse, dreadfully abused. The Clefts are the only ones who are allowed to survive. The historian narrates "After all, it was they who gave birth to the Monsters, had to feed them, if it was decided this one or that would be kept, or whether to get rid of them. It was who they were given that nasty task" (Lessing, 22). Ecofeminist theory criticizes eugenics, since it discusses man's capacity to use this practice to exploit women's bodies by reproductive technologies, or even for the attempted elimination of a race, as in the

case of the “Nazi solution”. However, in *The Cleft*, the selection of one kind by the other, for eugenic purposes, is performed by the females. As opposed to ecofeminist theory that criticizes man’s tendency to eliminate the unhealthy and the unfit, this time the females turn out to be the ones to perform this “nasty task” of killing the baby boys whom they see as defective (Lessing, 22). Lessing’s tendency to ascribe human’s capacity for violence to both the male and the female sex can be considered as a criticism of ecofeminism. It displays that the destruction of other human or inhuman beings by human kind, either for the progress or the conservation of the existing status, is common to the female as well as the male. It could be argued that here Lessing is rejecting the essentialist assumptions lying behind ecofeminism: violence is also inherent in all humans. Biehl suggests:

As a form of eco-anarchism, social ecology’s guiding precept is that we cannot rid ourselves today of the ideology of dominating nature until we rid ourselves of hierarchy and class structures in human society- including not only sexism and homophobia and racism, but also the nation-state, economic exploitation, capitalism, and all the other social oppressions of our time. Neither nonhuman nature nor humanity will cease to be subject to domination until every human being is free of domination. In this respect women are objects of domination but not necessarily the sole or primarily objects of domination. It is only by eliminating domination as such- including the domination of man by man- both as idea and reality that women will be able to fulfill themselves completely, not only as gendered beings but as *human* beings. (Biehl, 5)

Lessing, paralled with the social ecologists, reveals that in addition to the subjugation of man in ecofeminism, he can also be the subject of the female’s destructiveness, and for the social ecologists the only way to free human beings is by eliminating all kinds of power relationships. In this way, Lessing is closer to the arguments of social ecologists than to ecofeminists. Social ecology, as opposed to ecofeminism that only suggests woman’s liberation, claims that in order to achieve a liberated nature not only woman but also man and nonhuman creatures must be freed from all kinds of human domination. Biehl argues:

Racism and the destruction of the biosphere damage males and females alike. The liberation of women therefore depends on the destruction of these institutions as a whole, not only on the destruction of male domination. [...]It is only the abolition of hierarchy as such, not of specific hierarchies which have been elaborated from one form of hierarchy into another-patterned as they were on the domination of women by men- that will create the basis of a free society. It is this that social ecology has long advocated. (Biehl, 54)

As for the identification of the Clefts with irrationality, through Transit's narration it is stressed that the males think intellectuality was never meant to be a part of woman's history. This underlines man's sharp distinction between rationality in man versus irrationality in woman, the dichotomy that, as we have seen, ecofeminist theory opposes. In the very beginning of this new gender-heterogeneous community, both the males and females have difficulty in understanding the other gender. Horsa, for example, often labels woman as emotional and overprotective, rather than intellectual. Thus, they want to be away from the females and do not want the females to come with them on their discovery expedition. The fact that they categorize woman with sensibility and affection while they themselves appear as powerful and independent may also serve as another sign of the male child's wish to reject his union with the m(other). Kheel states:

The child then develops a concept of self through the process of disengaging from this figure. Unlike girls, boys have a two stage process of disidentification. They must not only disengage from the mother figure, but in order to identify as male, they must deny all that is female within themselves. The self-identity of the boy child is thus founded upon the negation and objectification of an other. (Kheel, 131)

The Monsters led by Horsa want to avoid the characteristics which they consider to be too feminine. This is also vital in recognizing that "[...] it is man's choice that sets him apart from woman and nature, not his essence" (Christ, 60).

Maronna, on the other hand, underlines the fact that men lack forethought in their actions and they often endanger the women's and boys' lives. Likewise, the males have no sophisticated language of their own. When they encounter the Clefts, the Monsters recognize that "The Clefts' speech [is] clearer and better" (Lessing, 69). Transit narrates that even when they try to recall the females' sophisticated words, they fail to do so. The fact that the males do not have such sophisticated linguistic competence is very similar to Lacan's reflections on language. First, the infant realizes that s/he and her/his mother are not one. Then, according to Lacan, language becomes one of the most important means of alination from the mother in an infant's psychology, which is the continuum of the realization of the infant's separation from the mother (Fink, 7). Fink asserts "The very expression we use to talk about it- "mother tongue"- is indicative of the fact that it is some Other's tongue first,

the mOther's tongue, that is, the mOther's language, and in speaking of childhood experience, Lacan often virtually equates the Other with the mother" (Fink,7). The Clefts become the (m)others who teach the "mother language" to the Monsters.

Though the Clefts have a more developed sense of language, the males follow the patriarchal association of woman with intellectual incompetence. When an old She goes to the valley to discover the creatures that caused the division, and is abandoned by the Clefts, the Monsters attempt some sort of rescue. However, the young Clefts cannot figure out why they want to rescue the old She. The males comment "Those Clefts, they were just stupid, letting the Old One cry. It was so easy: we just put her on the branch and pulled her down and that was that. The Clefts never thought of it (Lessing, 113). What the Clefts have never thought of; that is, rescuing the Old She, is in fact a kind of reflex for the males they have acquired because of the females. Despite the females' enmity towards the males, the Monsters save their former torturer and killer almost unconsciously as if it were an instinct. Never having the need to defend themselves or to rescue each other, the Clefts lack this sympathy and they fail to rescue one of their own people. The way this scene is reported also shows that the males rejoice in any sort of superiority over the females. Furthermore, this incident grants them the chance to emphasize the female's irrationality. Nevertheless, Marie, in her report of her memories, addresses an unknown male and argues "You always talk as if we are stupid, how is it that we have lived for so long, safely and well, so much longer than you, the Monsters have" (Lessing, 13).

The historian claims that it was the birth of the Monsters that inspired in the Clefts "the start of awareness of themselves, their lives" (Lessing, 34). The Monsters are the ones to motivate the Clefts to change their lifestyle. This is the initiation of a process which will result in women who did nothing more than waiting for men "for their lives to become whole" (Lessing, 238). Nevertheless, it is after the interaction between the two communities that they lose their natural birth competence and alter their lifestyles. First, The Clefts can propagate by themselves at first, and no other creature than the Clefts will be- at least for a while- admitted to their community in the future. Maire narrates "The Cleft is that rock there, which isn't the entrance to a cave, it is blind, and it is the most important thing in our lives" (Lessing, 9). In this image, there is the physical analogy between female genitals and the cave, here

blindness representing virginity.

Without the opposites, the Monsters, there was no need for the females ever to think that they were Clefts. In the very beginning of the novel, Maire remarks:

You want to know about me? Very well, then. My name is Maire. There is always someone called Maire. I was born into the family of Cleft Watchers, like my mother and like her mother- these words are new. If everyone gives birth, as soon as they are old enough, everyone is a mother, and you don't have to say Mother. (Lessing, 9)

The families of the Cleft community were organized according to the mothers. Likewise, the offsprings resembled the mothers, since "there were mothers and daughters in the first community" (Lessing, 100). Furthermore, Maire exemplifies "Each cave has the same kind of people in it, a family, the Clefts Watchers, the Net Makers, the Fish Skin Curers, the Seaweed Collectors. And that is what we were called. My name was Cleft Watcher. No, why did it matter if several people had the same name?" (Lessing 10- 11). This idea of the communal society also represents a partnership society- a model which protests against male-dominated and violent societies and offers male-female partnership. Merchant explains:

A partnership ethic would bring humans and nonhuman nature into a dynamically balanced, more nearly equal relationship. [...] A partnership ethic would be a relationship between a human community and nonhuman community in a particular place, a place that recognizes its connection to the larger world through economic and ecological exchanges. It would be an ethic in which humans act to fulfill both human needs and nature's needs by restraining human hubris. (Merchant, 56)

This model is exemplified in the Cleft community, since the members of this community live in accord with nature and its needs, just like the way they live with each other. Their anatomy is also in harmony with nature and nature provides them with their needs.

However, after the two communities mix and start to live together, the females change their way-of life. Not only do they become male-dependent, but also a division of labor and roles are created. The roles in this new society are separated as feminine/masculine, identifying the former with domesticity and motherhood, and the latter with discovery and power outside the private sphere. Griffin explains:

One of the more profound ways through which we fragment wholeness is through the categories of masculine and feminine. We assign to the masculine the

province of the soul, the spirit, or the transcendent and we read the feminine as representing nature and the Earth. To some degree it's a system that functions because if you don't have somebody who is earthly, who is going to make the dinner? (Griffin, 88)

As a consequence of their identification with domesticity, the girls are engaged in household and childcare. They immediately start organizing the shelters, because they find the boys' dwelling places "messy" and "smelly" (Lessing, 141). They are the only ones to nurture the babies, since they are the only ones to have milk in their breasts. They are the ones to care about the children's safety as they consider the males to be thoughtless and irresponsible. Maronna, stresses this by questioning "And don't you care about us, Horsa? Don't you think about us?" (Lessing, 190). This role-taking of the males and the females comes about through their daily tasks. Man becomes the hunter, the "bread winner" outside the house, whereas girls who previously caught fish, now only fetch fruit which the males consider to be an easier task. Due to the females' intimacy with children, not only as a result of their milk but also because of this role distribution, they develop emotional bonds with children, different from the males. Transit says that:

They [the Clefts and the Monsters] all of them depended on the hunters for their food, to bring in animals to cook over the fires. But the young men did not hunt enough: they preferred the exploration of the caves and hills where they always found new systems of caves. The girls fetched fruit from the forest, a task which the boys found too tame, so there was always fruit. (Lessing, 235)

This identification develops into a maternal sense that further regulates the females' behavior, associated with motherhood, affection and care. Thus, the male and female roles within this new society are regulated.

Furthermore, "when the first baby Monster was born, Male and Female was born too, because before that were simply, the people" (Lessing, 78). This is the first time when gender concept appears in the history of this new society. Now the matriarchal concept of family is replaced with a patriarchal one, and in this newly established society, the prevailing attitude is anthropocentric and androcentric rather than geocentric and gynocentric. As a consequence of the gathering of the babies and the females, the first nuclear families are shaped. Thus, some definite roles are ascribed to the males and the females as mother and father in the very first families of human

kind. The families, being the smallest institution of society, reflect the changes of roles in this new society.

The motive for the first gathering of these social institutions is that the parents recognize that the babies resemble them physically. When Maire encounters the child who was born after the first mating, the First One, Transit states:

But the child from that [first] mating was here, and in her arms and as usual making it impossible for anyone to ignore her. And her face, this very young child's, was the same as the young male's. Impossible not to notice: everyone did. At first there was silence, which fell suddenly, as they all came near to match the two faces, one a little girl's or Cleft's, one of the youth's. The owner of the grown face, Maire's first mate, did not immediately understand. [...] Then the father, beginning to realise what these matched faces meant, snatched the child from Maire and ran off to the river bank. [...] Then he handed the child back to Maire and walked, as it were blindly, certainly, unsteadily, to the great log where he sat down. Maire sat by him, with the First One, and he kept looking at her, then the child, then putting up his hands to touch his face. He was in a fever of wonderment - as they all were. (Lessing, 100)

As a consequence of the realization that they resemble each other, Maire, the First One and a Monster are grouped together. Transit explains:

These three were a family, as we would know one, but what they made of it we may only guess. When the evening meal was finished and dark was falling over the valley, Maire and this youth and the child went to a shelter by themselves. That there was some sort of communication between them was evident, but what was that? What did it mean? (Lessing, 100)

This gathering is one of the most important outcomes of the interaction between the two genders. One of the explicit outcomes of this process is the pacification of woman.

The Clefts are depicted as totally independent creatures until the very moment they lose their autogenesis, though this is not something performed by the males on purpose. The moment they lose their independent birth talent, they become dependent on the males, as it is poignantly shown by the contrast between their early state when "they lay on rocks [...]" and resembled "singing seals" (Lessing, 29). They had a comfortable and tranquil life. Maire states "We have everything we want on this part of the island" (Lessing, 14). However, their transformation is illustrated when they turn out to be "women over-ready for mating sat around uselessly on the rocks and talked about the men. They waited, that was all" (Lessing, 239). In

addition to the birth of the gender concept, there appears the concept of fatherhood for the first time, although nobody is, at first, aware of the males' function in the impregnation process. Transit remarks:

Fathers... a word that no one had needed, but now reverberated against the sound of mothers. If these Clefts were the mothers of Clefts and Monsters, mothers of us all, our ancient mothers. [...] What was a mother was they knew: Clefts had a capacity the Others lacked; they could make new people. What then, was a father? They could tell any young Cleft who would listen, or even the Old Ones that these new kinds of people made new infants, but they could not say what it was the fathers added to the mix. (Lessing, 87)

Although the Clefts had identified themselves as mothers in their community before the Monsters arrived, they now turn out to be merely mothers, only half of the formula for making "New Ones" which undervalues their position within this newly-created society (Lessing, 87). The Clefts also develop maternal feelings and roles: affection, tenderness, and care for the children and the rest of the community and protection. However, it is of significance that they develop these roles later in the novel. Transit states "It could not be said that maternal feelings were strong in those early females. It was recent, that children were precious, full of promise or threat" (Lessing, 190). In the beginning of the book, the killing and torturing of the baby boys signal the fact that the females did not have these motherly feelings so strongly. On the contrary, the males were very insistent on protecting the baby boys and sustain their lives in the beginning of the novel. The important point is that although both the males and the females have maternal feelings in them, these feelings get weaker in the former gender whereas they develop and become inseparable from the latter. They are, in a way, obliged to assume these roles as the males behave too irresponsibly and independently to care for the children. The development of these maternal feelings in the Clefts, once again, shows the fact that they are further shaped and attributed to the females by the males and society. This demonstrates how female roles originate and how these roles embody the mother concept in most of modern societies. It also reflects the image of woman in patriarchal and gender-divided societies. Transit, from his patriarchal perspective, comments:

The women standing here, beside Maronna, were all mothers, and every male there had been dandled, fussed over, fed, cleaned, slapped, kissed, taught by a female... and this is such a heavy and persuasive history that I am amazed we

don't remember it more often. (Lessing, 190)

Different from the very beginning, some of the females develop a sense of equality and justice which finally makes them treat all the Monster and Cleft babies with the same amount of affection. The sense of affection is also one of the very characteristics which is also attributed to the female sex later. Transit emphasizes:

She [Maire] thought a good deal about the children and, too, about the boys in the valley. What she felt was, in fact, pity, a tender protectiveness, though these ideas- and the words- were not available to her. Those poor Monsters, the poor boys, she was so sorry for them. What she felt for them was the equivalent of putting her arms around them and holding them safe- as she did with the New One. (Lessing, 116)

They start feeling responsible towards the boys, as well. Maria says that "All of [the Clefts] swim and float and are happy in the sea, but our babies have to be taught" (Lessing, 15). Similarly, "On the insistence of the Clefts, there were guards on the river banks, preventing the small children from going in" (Lessing, 155). These also reveal women's ability to foresee possible dangers and consequences, in contrast to men. The historian points out the association of women with protectiveness, as he predicates it in his comments on the mythological Greek goddesses. He says of the man-made image of the state of this deity:

She [Artemis] is smiling. We all know the goddess smile, promising our protection now and for ever. It is not possible to imagine anything that could banish Artemis, or for that matter pretty Diana, from their positions in our hearts. For ever will our smiling goddesses stand on guard against all the perils that confront us. (Lessing, 117)

The male historian's reflection of what he understands himself and what all the males need from this female image explain the characteristics and roles that are expected from woman in the male-oriented society of his. She is meant to be powerful, protective and calming him down with her smiling face. Since he has been unable to experience this protection and relief from his first and second wives, he attempts to compensate for this lack by attributing these values to the female deities. Furthermore, it is of significance, since it points out the idealization of the female image by man in order to serve his needs.

Ecofeminists often refer to the Neolithic Age in which they "propose a "golden age": a female-oriented society that was peaceful, gender-equal, and nature-loving"

(Biehl, 29). However, social ecology opposes this tendency to return to the time of the female deities suggesting that the people of those times did not lead such a harmonious and peaceful life as the ecofeminists claim. Biehl states:

That "gylanic" cultures were as "caring" as these ecofeminists claim, however, is questionable. There is disquieting evidence of human sacrifice in these early cultures. Gimbutas herself noted that infant graves at the Neolithic site of Obre, Yugoslavia, suggest "a ritual offering of small children," and sites at Karanovo (in Bulgaria) may show evidence of "dedicatory sacrifice". At Vinca, "human sacrifice accompanied by animal sacrifice was performed in open-air sanctuaries." (Biehl, 32)

The killing of the baby Monsters and their mutilation by the Clefts is an explicit indication of the existence of violence among the Clefts. Here, Lessing is close to the social ecologist idea that not only woman but also man can be subjects of the terror created by the opposite sex.

In addition to Transit's reflection of the idealization and the regulation of the woman's social roles as a result of her mother image, the animals are depicted as having maternal instincts. The Monster babies were never fed by the Clefts. Furthermore, "None had ever been loved by a mother. They were hungry for touch and tenderness [...]" (Lessing, 76). The does become surrogate mothers of the Monsters until Maire and Astre recognize their needs and decide to feed them. The image of does nurturing like mothers, and of eagles saving the baby boys like fathers underlines that nature provides what human kind needs and this time it supplies animal mothers and fathers. The narrator points out that "Need calls forth its response" (Lessing, 38). This also exhibits the fact that maternal instincts are present in animals as well. In the Hes' history the historian states "Yes, they were the children of the Eagle [...]" (Lessing, 36). They were saved from death and torture and were nurtured by the Eagles. Nevertheless, it is recorded that the very first generation of the Monsters "had never known tenderness or maternal care" (Lessing, 36). The next generations were fortunate enough to experience maternal care and "parental love" thanks to the does (Lessing, 37). The intimacy between the Eagles, the does and the baby Monsters recalls the story of Remulus and Romus. It represents a certain mutual tolerance, biodiversity and harmony in nature, which ecofeminist theory claims to be essential for a sustainable environment. As a result of this inter-

species tolerance, Transit expresses “the second wave of Monsters, or Squirts, were not mother-deprived, but were licked and nuzzled and fed by the kindly deer, who sometimes played with the fawns as if they were fawns themselves” (Lessing, 38).

The division within the Clefts is also crucial in displaying the identification of the females with motherhood. There are two opposing groups one of which cannot resist the urge to take care of the baby Monsters besides the female children. When the Eagles can no longer maintain the care of the Monsters, “the Monsters were taken to the boys by the Eagles, and now the deer did not feed them, the boys fetched Clefts” (Lessing, 101). Now, the Clefts replace the surrogate animal mothers. After a while, in fact, when the Eagles are wounded, they are reconciled with the Clefts thanks to the Clefts’ help. Transit narrates “The boys who could never be afraid of these great birds tried to help them, and even sent a message to the caves, asking for someone good at healing to come. From this time, the Eagles saw the females as friends, like the boys” (Lessing, 142). Now the young Clefts become not only the allies of the boys but also their protectors. Just like the feeding of the first baby Monster by a Cleft, this union can be considered as treachery within the Cleft community. Transit notes that

[...] perhaps it was the first time it had ever been thought in that long- ago time such ages ago, came: ‘I don’t want to be like them’... the idea that had made revolutions, wars, split families, or driven the bearer of the idea mad or into new active life... ‘I won’t be like them, I won’t.’(Lessing, 80)

However, because maternal feelings are irresistible for the young females, they help the baby Monsters even at the cost of betraying their own community. This causes the first rebellion of the young Clefts against the older ones for the sake of “the other”. First, “None [of the boys] had ever been loved by a mother. They were hungry for touch and tenderness; and the girls, who on their own shore did not go in much for this kind of affection, were surprised and pleased” (Lessing, 76). Biehl criticizes ecofeminist theory for such an identification of woman with nature. Social ecology criticizes the ecofeminists for stereotyping gender roles by identifying woman with certain roles such as nurturing and caring. Here, Lessing also does not totally agree with the ecofeminist theory. On one hand, the females are the torturers and murderers of the baby boys which is very contradictory to the motherly feelings

that women are associated with. On the other hand, they develop motherly feelings towards all of the babies, stimulated by the boys' gratifying responses to any affectionate gestures they receive. Although the text has this duality, the young Clefts' tendency to feed and look after the baby boys despite the Old Shes' rejection can be a clear example of Biehl's criticism. Unable to resist the boys' need for maternal care, the young Clefts become representatives of the female gender identified with maternity.

In this aspect, the Clefts are similar to Gaia, the Greek goddess that symbolizes Mother Earth. The Clefts, just like Gaia, have the capacity of giving birth and nurturing. In parallel with the image of Earth Mother, Maire narrates:

There is a tale that one of our young Clefts became sorry for the hungry babes, and went by herself over the hills and found the new babes crawling about and crying, and she fed as many as she could. There is always milk in our breasts. Our breasts are useful. Not like yours. (Atwood, 19)

The females are there to provide the needs of the baby boys just like nature that supplies the needs of humankind.

The Cleft also embodies the assignment of some characteristics to the females such affection, beauty besides motherhood. Before the arrival of the Monsters, the Cleft community did not need the notion of beauty. Maire describes:

Now look at The Cleft, we are the same, The Cleft and the Clefts. No wonder you cover yourselves there, but we don't have to. We are nice to look at, like one of those shells we can pick off a rock after a storm. Beautiful- you (the Monsters) taught us that word and I like to use it. I am beautiful, just like The Cleft with its pretty red flowers. But you are all bumps and lumps and the thing like a pipe which is sometimes like a sea squirt. (Lessing, 12)

The Monsters create the beauty concept for the females, which illuminates how this concept is shaped in accordance with man's point of view. Before that, they didn't need the concept of beauty or ugliness, since they all considered themselves similar to each other physically. They had no one else to compare themselves with.

As opposed to the females' identification with these roles, males identify themselves with scientific thought and progress. They make new inventions, which is again a role attributed to the males in the patriarchal societies. This distinction foreshadows the possible distribution of roles in the future generations. Transit illuminates:

Though the murdered girl had not been able to say much that was coherent, from the words she did say they knew that the language they used was poor compared with hers and, forced to worry over the question, find a reason, they at last understood that all they said had developed from the speech of small children who made that first brave quest over the Eagles' mountain. Their language was a child's, and it was even pitched high, like children's talk. Yes, they had new words, for the tools and utensils they had invented, but they talked together like children. (Lessing, 49)

As a result, a mutual relationship grows between the two parties. Transit remarks "They [the males] had made knives of the sharp shells: she learned that word too. They kept at her saying sentences and words in that childish speech of theirs, while she replied to them, and they copied what she said, not for its sense but its sound" (Lessing, 65). Furthermore, Transit demonstrates "All the boys had weapons. What weapons? Mentioned are knives, both seashell splinters and of sharpened bone, a kind of capault, deadly even for big animals, bows and arrows" (Lessing, 198). The tools, such as knives and sharp shells, also signify how man, as opposed to woman, is engaged in defense and violence. They can use them against nature and animals. Transit states:

Some animals running before the wind arrived on the shore, frantic and fearful, and the boys killed enough with their bows and arrows to feed them all. The women did not seem to admire this cleverness. And, as always, came the complaints about the messy and smelly caves. (Lessing, 141)

The boys are once again outside the private space, hunting. While the Monsters make new inventions, the Clefts represent the mother-tongue, in addition to motherhood and beauty, which are more domestic issues. The females teach their sophisticated language and an organized and clean way of life to the males. For example, Maire leads the boys in teaching them how to look after themselves. Transit suggests "The truth was, these girls hardly recognised the Squirts, the smiling young males, decorated, and their hair combed long and sleek. Maire had given the boys combs, made from skeletons of fish, and told them how to care for their hair" (Lessing, 126). Similarly, the females also teach them domestic issues like homecare. They wanted to organize the males' lives and settings like their own places. "Maire and Astre had to be there, to teach them language, teach them how to keep their shelters clean- and to mate with them when their tubes grew alert and pointed at the girls" (Lessing, 75).

They are also there to satisfy their sexual desires which is a sign of the male consideration of the females as objects of men's desire.

Man's eagerness to attribute evil and inferiority to woman, just as it was seen in *Surfacing*, is also repeated in *The Cleft*. The historian, Transit, who is obviously a representative of the patriarchal world, claims that the Clefts can be sources of violence. He asserts "[...] we humans would be incapable of cruelty if the ideas weren't first put into our heads. I wonder who he was. Or perhaps it was a She" (Lessing, 28). It is undeniable that the Clefts are violent towards the Monsters as they torture them and leave them to death. However, later in the novel, the historian explains the underlying reason of these severe acts. He alleges "it was their helpless panic that caused their cruelty" (Lessing, 33). He implies that the Clefts treated the Monsters like this because of their own weakness and in order to protect themselves, which can be considered a typical male view of women. Furthermore, parallel to the identification of woman with witchcraft and superstition, the males feel a kind of awe towards the nature of the Clefts which is still mysterious and exotic for them. To illustrate, Transit says that "Maire thought a good deal about the Squirts over the mountain. She felt them as wanting her" (Lessing, 69). The woman's association with intuition and mystery rather than rationality is also emphasized by the narrator, since the females sense that their children are in danger:

In the minds of these females were images or mental maps of these boys, their boys, and ghostly maternal hands slid over ghostly limbs, testing, measuring; though the bodies in question had grown beyond permitting others to handle already fiercely touch-me-not limbs- grown beyond their mothers, and far beyond babyhood. Perhaps some were dead? (Lessing, 239-240)

They can feel this danger without actually experiencing it, which shows their protective motherly instincts. In addition, it also speaks for woman's ability to visualize the future, which was historically associated with their supernaturalism and witchcraft. To illustrate, the boys remark "It was uncanny, the ways the females seemed to read your mind" (Lessing, 246). The male historian adds "And that capacity certainly hasn't been lost! Says your present historian."

Furthermore, woman is depicted as a *femme-fatale* who uses her sexual attractiveness and body to tempt man and make him obey her. This association of the female with lure and temptation is explicit in the plan of the Old Shes to kill the

Monsters. Transit notes “At last they did run off down the hill, and the boys ran after them, calling and shouting as if chasing an animal to kill it. They ran much faster than the slow girls. That they did not at once catch the girls was because they were making a game of the chase” (Lessing, 126).

Additionally, the Old Ones and their younger supporters are associated with nature, since they are unpredictable and cause the death of the boys who are unprepared for such danger and malice from both woman and nature. Transit states “But all this time- and who knows how long that was?- a threat continued worse than the dangers of the forest, the river, the fires- it was the animosity of the Old Females and a section of the Clefts who supported them” (Lessing, 107). This also proves the equation of nature and woman by man as a result of their unexpectedness and destruction. This is once again parallel to the social ecology’s suggestion and criticism of ecofeminism that not only woman but also man can be subject to violence and subjugation. What ecofeminism, on the other hand, alleges is that as a result of man’s fear of the unpredictability of woman and nature, he seeks ways of protecting himself. Thus, man develops a defense mechanism for both; that is, colonizing both in similar ways to keep them under control.

Despite the older Clefts’ evil plan for the Monsters, Maire and Astre struggle to protect them from the Old Shes’ wicked plan, which not only exemplifies the division among the old and young Clefts but also signifies that the females are protective. Transit explicates:

Then one girl, and then another, began to cry. They wept and stretched out their arms as if beseeching them to...well save themselves. ‘Save yourselves,’ Maire and Astre were shouting. They knew the boys well enough to know in a minute they would be jumping down from the lip of the pit of the platform, because it was there, because it was a challenge and difficult. (Lessing, 128)

No matter how hard the young Clefts struggle to save the boys, they fail. It is worth noticing that the narrator underlines the boys’ naivety and their fatal adventurousness as opposed to the evil plan of the Old Ones. He utters “Go; leave. Why do you think the Eagles are up there?’ The boys waved back; they had not understood (Lessing, 120). Similarly, he comments:

The boys knew Maire and Astre, the oldest of their visiting females, the females with their breasts full of milk, teachers, instructors- friends- and when the two

yelled to come back they wanted to do what they were told. But one boy, unable to resist danger, had leaped down on the platform. (Lessing, 129)

This time, a male acts in accordance with his emotions, which is against man's general identification with rationality. Here, Lessing shows the similarity between the males and females. Overtaken by the attraction of danger, some of the males lose their lives. Ecofeminists criticize the association of man with intellectuality and reasonable thought as opposed to woman, and this incident shows that man can also act unreasonably even at the cost of death.

In addition, the attribution of specific male/female roles can result from "the phallic signifier [that] represents sexual difference" (Lorraine, 65). This can be observed in the historian's narration of his wife's attitude towards his son. He describes her as only interested in her daughter and she is depicted as a flirty character who does not really care about her son. However, she sets an example for her daughter, Lydia, who turns out to be a copy of her mother when she grows up. While she and her mother become closely dependent on each other, the male child is excluded from this bond. Lorraine explains:

The mother is more likely to see her same-sex child than her son as an extension of herself. Instead of pushing her daughter away, she will continue to act as if she and her daughter are one organism, communicating body sensation instantaneously via subtle cues, with one desire. She expects not only that her desires will continue to be one with her daughter's but also that her daughter will continue to conform to her desires. (Lorraine, 92)

As a consequence of this intimacy between mother and daughter, these two women in Transit's life become a source of disappointment at the female sex for his son-according to Transit. He states "I hoped Titus would see me and understand what I felt. I could not say to him, your mother, your sister are not the only representatives of the female sex" (Lessing, 152). The boy tries to avoid his sense of defeat by the female sex and wants to prove his identity through challenging activities by means of his physical strength and masculinity. The narrator recalls:

They [the house servants] wanted to make up to the boy for his careless mother, but tenderness was not what he needed then. Watching him in his strenuous activities, climbing high and dangerously in the hills where the Eagles nested, running races with the other boys, high at the top of trees so tall I could hardly bear to watch, the somersaults, the acrobatics, the competitions they set up for themselves, I felt that he was trying to outrun something or somebody, to free

himself. [...] You could imagine that an invisible cloying clinging substance was attacking my boy, and he was trying to free himself. Only by doing this, can he be “no longer a child, but a strong youth, even a man”. (Lessing, 151)

This “invisible” attacking force that urges “his [Transit’s] boy” to fight against is the feminine power that reveals itself in the mother-daughter union. Lorraine states:

The concrete body based contact with his mother is with a woman- the opposite, inferior sex. His experiences of her and mother-fusion cannot, therefore, be validated. Instead he must come to distrust his body-based self and turn for guidance to the abstract positions of being as laid out by the Symbolic. He must “be a man”. [...]. (Lorraine, 92)

Thus, Transit’s son breaks from “the other” which is lacking the phallus; therefore, incomplete. The phallus turns out to be a mother substitute for him.

Another assignment of roles to the male and female in male-oriented societies can also be exemplified through the means of an anecdote Transit narrates about his children. The children begin to compare their bodies:

‘Why have you got that *thing* [the penis],’ somewhat petulantly enquires the girl- but we have to imagine that what the tones of their voices suggest refers to far in the future adulthood.

‘Because I am a boy,’ announces the child and what he is saying dictates a whole series of postures. He thrusts out his pelvis, and makes some jerky movements which he seems to associate with some game. He holds the tip of his penis down and releases it in a springing gesture. All the time he frowns belligerently, not as his sister, but probably at some imaginary male antagonist.

The little girl, seeing all these achievements, none of which are possible to her, frowns, looks down at her centre and says, ‘But I am nicer than you.’ (Lessing, 54)

It is explicit that the boy’s penis is a sign of power and it gives him almost military power, since his “belligerent” actions reflect that he feels as if in a fight or war ready to attack “the enemy”. His penis gives him a special privilege which the woman lacks and makes him stronger in the man’s world. On the other hand, just as the Monsters had realized while “the Clefts all had milk in those breasts of theirs, [...] they themselves had none”, the sister is disappointed as she lacks the phallus (Lessing, 91). The male narrator seems to be in need of pulling down the superiority of woman over man as a result of her birth giving and life-sustaining capacity by relating such a memory of his children.

As a result of her deprivation of the phallus which symbolizes power in the

society, she has no other choice than interiorizing the role of being physically attractive rather than physically stronger. “‘I like me much better than I like you,’ says the little girl, but she approaches her brother and says, ‘Let me feel’” (Lessing, 54). No matter how uninterested and untouched she pretends to be towards her brother’s sexual organ, she wants to discover the “thing” that creates such a difference between her and her brother. She wonders:

‘Why have you got that, and I haven’t?’

‘It’s because you are a girl,’ says the little lord and *master*. ‘I am a boy and you are a girl.’

‘I think it’s ugly, you are horrible,’ she states, comes nearer to him, and says, ‘I want it.’ (Lessing, 61; my emphasis)

She actually grows a kind of penis envy for the difference between herself and her brother that will decide their future position in society. Her brother psychologically oppresses her “‘You can’t, you can’t, and so that’s *that*” (Lessing, 61).

The innate difference between their anatomies will also lead to the association of the boy with occupations that require physical strength and of the girl with beauty and domesticity. Their father concludes “She will be into maternal and nurturing games, he already a legionnaire-a soldier” (Lessing, 55). Likewise, when depicting the age of the Monsters, the narrator claims “They were at the age when we believe it is time for our young men to think about joining the army or finding a patron” (Lessing, 248). His son will be either a soldier or he will start working. This reminds us of the position of the male in the man-oriented world, it being about destruction and violence or earning money. Significantly, the women are given no role in this active world.

Ecofeminist theory claims that the labeling of genders sometimes becomes a means of exploiting women and using them as cheap labor at home, while allowing the males to improve themselves both socially and economically by appearing in the public sphere. In *The Cleft*, the rise of the Monsters actualized their rise in society while making the Clefts submissive and of secondary importance. This was achieved by the female’s imprisonment to the private sphere; that is, home with specific domestic roles. However, in addition to identifying themselves with rationality and intellectuality, the men in the Cleft, symbolizing the patriarchal roles, are meant for exploration and adventure. They do not seek a stable and peaceful life. It is explained

that “They fought each other, for no good reason, and invented games where they competed, sometimes dangerously” (Lessing, 88). They are so occupied with the satisfaction and excitement they get from adventure and new places that they sometimes do not hesitate to risk the lives of the children and women in return for them. They constantly ignore Maronna’s and other women’s warnings, unable to understand their concern. They consider “Of course boys will venture into danger and there must be accidents.” and question “What was this extraordinary concern by the females for safety?” (Lessing, 180). As a result of their concern for safety, the females are associated, for the boys, with criticism and complaint. However, when one of the boys is wounded they immediately go to the females to make them rebuild what they have damaged. Transit records “There were suggestions that the men enjoyed fighting, pitting their wings against each other. When they were wounded, they were taken to the women’s shore to mend” (Lessing, 172). Thus, the females are identified with healing, care, nurturing while Horsa and his companions go exploring. Maronna is also visualized as a forgiving and embracing mother not only for the children, but also for Horsa. It goes hands in hand with the image of a forgiving mother who, no matter what man does, forgives her child. It is stated “Maronna talked to Horsa as if he were a child- well, he could easily have been hers, after all. The women always talked down to the men, chiding and scolding” (Lessing, 177). No matter how the Monsters identify themselves with rationality, they do make mistakes and women are there to compensate for their mistakes or to relieve them. Transit also comments “Men are just grown-up children’, which I am sure every male reader of this work has had thrown at him at moments of dissension with his wife-or lover?” (Lessing, 237). This idea also goes hand in hand with the idea of nature making up for man’s mistakes by renewing itself. However, social ecologists are strongly against this idea as they claim that it is this misconception that leads to nature’s destruction.

Despite the fact that the Clefts are the care-takers of the children, they cannot do anything but complain about and criticize the males for their irresponsible behavior: “If they [males] had to carry the babes swelling in their wombs, and then give birth in pain they wouldn’t be so careless, risking life...” (Lessing, 239). In addition to not carrying a child, the males risk the lives of the children with ease, since they are

unaware of the difficulty of raising a child, which shows that it is always done by the female. The narrator shows this in the following scene:

On one occasion, when Maronna arrived in the men's camp, very angry, it was because some small boys had been killed in the fighting, when the fighting still went on, and she, speaking for all the women, was pointing out that it was easy for them, the men, who never took on the boys when they were small, but always when they had stopped being demanding children and the women had done all the hard work of rearing them, feeding, nurturing. It took a moment, said Maronna, to kill someone, and that moment ended years of painstaking, difficult hard work. (Lessing, 177)

Thus, the males yearn for exploration and adventure to such an extent that they take many risks at the cost of the children's lives. The females, as a result, conclude that the boys are lacking in some respects, though it is not something innate. They point out:

It was not that they [boys] didn't know how to look after small children, they were rather too casual, the females complained; the boys were forgetful. [...] The females exhorted the boys, trying to teach them consciously of care. In the end, the guards on the river banks included females: they could not trust the boys to remember their duties. The Clefts for the first time believed that the boys were defective, mentally: they did not have normal memories. This idea developed to 'they are born normal but then they don't seem to think of anything but their squirts.' (Lessing, 156)

Despite the fact that the Monsters constantly criticize and humiliate the Clefts for their irrationality, the Clefts similarly blame them for being feckless except about sexuality. Once again, this shows the similarity between the two genders and some characteristics are not restricted with one gender.

The males, on the other hand, blame the females for not comprehending their feelings. It is recorded:

Maronna demanded that Horsa should insist the boys leaving the women's shore should take off openly so that they could be accompanied. Horsa and all the men laughed at her. That she should say this meant she had no understanding at all of the boys, their feelings- and, by extension, of the men's. Of course the boys needed to sneak away from the overcrowded shore full of small children and babes, of course, that was the whole point- if the boys' escape was going to be monitored by the women, the fun of the thing would be gone. 'Can't you see that?' demanded Horsa, and said that she was stupid. (Lessing, 179)

Throughout the novel, Lessing points out that both the Clefts and Monsters have a limited understanding of each other. On one hand, the Clefts think the Monsters are

lacking and therefore, they should be killed. Furthermore, the females consider that the males are more concerned with their penises than with thought. On the other hand, the Monsters consider the females to be too extremely concerned with protection and safety to understand the males' need for risk and adventure. However, this limited vision of the males uncovers the duality of the patriarchal societies and the hypocrisy of man's attitude towards woman. It suggests that men can exploit women by interpreting their characteristics the way they want, according to their own equally limited understanding. Transit exemplifies this paradoxical tendency to the goddesses:

But soon they were not young females, but founders of families, clans, tribes- and at some point, ages later, evolved into goddesses. We know them under various names, but one is always associated with the star that is the patron of love and female witchery, and the other is an aspect of the moon. Their statues are in every town, village, glade, crossroads. Smiling, beneficent queens in their own right, Artemis and Diana and Venus, and the rest, they are the most powerful intercessors between us and the heavens; we love them, we know they love us. But travelers may say that only a short horseback ride away, or a few days' walking, there are goddesses who are cruel and vengeful. (Lessing, 102)

First, the Clefts are depicted as deities who might have later evolved into the goddesses who are worshipped as the mothers of the human kind. Then, Transit strongly implies their destructiveness and evil will, which is a duality that has also been reflected on the Earth. On this duality, Plant comments that "The Earth was seen as female, with two faces: one, the passive, nurturing mother; the other, wild and uncontrollable" (Plant, 157).

3.3 Colonization of the female and nature by man in *The Cleft*

Alienation of woman:

In *The Cleft*, the alienation of woman appears very differently than in *Surfacing* in which the narrator becomes alienated from her family, her past and the rest of the society, and again differently than in *The Stone Gods*, in both of which the characters become estranged from their very human nature as a result of the modernization process in society. In *The Cleft*, the characters are neither alienated from their pasts nor from their roots, but rather they are separated into two groups each of which develops a different kind of attitude. However, just as in *Surfacing* in which the reason for the narrator's alienation from the rest of society is the male hegemony that

the narrator wants to avoid, the reason for this fragmentation in the community of the Clefts is the masculine kind; that is, it is caused by the arrival of the Monsters. The Clefts become alienated from themselves and their way of life with the development of a new and male-dependent society and the changes created by the males. It is just after they integrate in the male community and copulate with them that they lose their ability to give birth by themselves. Maire states:

Some of the young ones went over the hill and when the Monsters saw them, they grabbed them and put their tubes into them, and that is how we became Hes and Shes, and learned to say I as well as we- but after that there are several stories and who knows which one is true? And some time after that, we the Clefts, lost the power to give birth without them, the Monsters- without you. (Lessing, 21)

The females lose their complete power on their bodies. Thus, they are alienated from their independent birth competence which used to be innate in them. Furthermore, the Cleft community which was a whole except for the hierarchy between the old and young Clefts now has the separation between “I” or “we” and “the other”. The communal order of the Clefts begins to disintegrate with the grouping of some of the young Clefts as some of them want to support the lives of the baby boys and mate with the males while the others do not.

These girls taunted the others who went to the valley and mated with the Squirts and though, one after another, they changed and became like the others, ‘Maire’s girls’, there was hostility and many incidents of spitefulness that were recorded in the annals. (Lessing, 114)

In addition to the Monsters who describe the Clefts as “they” in the part named “History”, now the idea of otherness starts to appear within the Cleft community (Lessing, 29).

This new breed originates much more segmentation in the Cleft community. The first break in the unity of the Cleft community appears with the first disagreement among them about the Monsters. Maire narrates:

The Old Shes said we should lie in wait and kill that Monster next time it appeared on the shore. Then there was disagreement among the Old Shes, and some said we should climb up to the hills where the Eagles lived next time we put out a Monster to die, and watch where the Eagles took it. (Lessing, 14)

Now, they need to make decisions about this new kind which has polarized them and created “a kind of civil war” (Lessing, 23).

Likewise, their alienation from their own nature is enabled with the emergence of a feeling; that is, fear, besides “the beginning of squirming emotional discomfort, unrest, discontent” which the Clefts have never experienced before comes to the foreground (Lessing, 34). Maire explains that this is a new feeling: “I don’t remember anything about being afraid before” (Lessing, 17). Likewise, the Monsters appear to raise the sense of antagonism towards “the other” in the Clefts, which is another unfamiliar feeling for them. The battle between the Clefts and the Eagles is important as it shows that the females can also destroy animals, which signals the beginning of a divorce from nature as a whole. Transit emphasizes:

This war could not go on for long but it created the females’ first enemy. They hated the Eagles, and for a time tried to hurt them by throwing stones, or beating at them with sticks. Not only fear, but elementary forms of attack and defence began in this [Maire’s words] sleepy community of the very first humans, the very first females. (Lessing, 22)

Additionally, the females’ attack against the Eagles can be considered as another example of the Clefts’s estrangement from themselves, since they have the concept of an enemy for the first time in their history.

Furthermore, no matter how strongly the Clefts’ care of and affection for the baby girls and later for the baby boy are emphasized, the Clefts reject nurturing the first baby Monsters with their milk in the beginning. Maire states “What we all know is that, first of all, no one wanted to feed the Monster” (Lessing, 18). However, the fact that the Clefts later decide to feed the boys demonstrates the split between the young and old Shes. Similarly, the younger ones develop a sense of dislike for the older ones: “No, disgust was not new, but to feel it when looking at the old females, the Old Shes, yes, that was new” (Lessing, 79). This hatred goes so far that now the alienation of the Clefts from themselves creates enemies out of themselves. The narrator describes “[...] *an enemy*? What was that? An enemy is someone who wants to harm you. Those Clefts down there, dozing on their rocks and the Old ones particularly, were enemies” (Lessing, 86). As a result of their different attitude towards the males, the old and young Clefts turn against each other and the first antagonism among the Clefts is another illustration of the alienation of the Clefts from themselves.

Finally, in addition to the introduction of hatred, division, rebellion, violence, the

females' alienation is shown with the initiation of a feeling of shame in the females. Transit shows how the women began to feel some sort of shame for the first time in their bodies, which he explains with a scene in which a mother and a baby, with milk running from her breasts, "shielded them with their arms, feeling for the first time a need for concealment" (Lessing, 71). No matter how invaluable the Clefts' milk is for the Monsters, their breasts are sometimes source of "dislike". On one hand the males feel lust for the females and their bodies. On the other hand, when they witnessed a Cleft giving birth, they "ran and [...] vomited" (Lessing, 29). Likewise, "the boys showed their dislike [...]" when they saw the excessive milk coming from the breasts of the females, which they need so badly to survive (Lessing, 205). Their reactions, once again, reflect the incoherence and duality in man's attitude towards woman which exist in patriarchal societies. With the existence of "the other" and its imitation to her very nature, the Clefts need to hide their bodies for the first time in their history.

Male intervention in nature:

In the very beginning of the novel, the Clefts, living by the sea without the need for any kind of outer supply, had never dreamt of going beyond their physical surroundings just for the sake of exploration. Before the first arrival of the Hes, the Clefts had an extremely settled life within certain limits and in harmony with nature that satisfied their needs. As Maire states they "[...] are not in habit of roaming about and certainly never as far as the Eagles' Hills. No one had gone so far before." even though "[...] it is not more than a comfortable walk" (Lessing, 14). When one of the Old Females decides to go to the valley where some Clefts decide to live with the Monsters, Transit explains her as having a very restricted vision which never motivates her to go beyond the limits, which also stands for woman's association with stability and domesticity:

She was one of a species which for long ages had lived on the edge of that warm sea, never moving from it, and the horizon of her mind was limited by the mountain that bounded their world. Yes, she had always looked into a scene of ocean, of waves, the movement and tumble of them, but how can we imagine a mind whose thoughts were limited to a strip of rocky shore? (Lessing, 107)

After the appearance of the Hes and especially with their later leader, Horsa, who appears as the colonizing figure in the book, Lessing shows the differences between

the communities. First, the Hes are astonished at the Clefts' stability and they criticize them, because "no Cleft had had the curiosity to leave their maternal shore" (Lessing, 50). Secondly, there are many differences between the lifestyles of the males and the females. For example, after the Shes exclude the Hes, the Eagles carry the baby Monsters to a valley which is very different from the Clefts' dwelling place as it is in a valley. When the females first see the huts, the She narrator, Maire, says that they "had never seen a hut or any shelter because [they] had always had [their] caves. The huts seemed like some kind of strange animal, and very nearly frightened [them] into running back home" (Lessing, 15).

The males' dwelling in the huts, as opposed to the Clefts who live in bare nature, signals man's will to tame nature and adapt it, often by destroying it, to make it serve himself to live a more comfortable and a more "civilized" life. The opposition of the females to a move to the valley which is so unfamiliar to their own nature shows their different nature from the males:

Most females lived in the caves, because they did not like the valley, and most males lived in their valley. [...] The women did not like the children to be in the valley (...). In language not unfamiliar to us now, the boys described the caves, and the seashore, and their mothers as soft and babyish. (Lessing, 146)

Despite the fact that the Clefts lack Horsa's colonizing spirit and they do not want to leave their shores which they define as their home. Horsa insists

[...] that the men would make a new home for the women, every bit as good as what they had, and with much more space. But Horsa was against a stubborn predilection for what they [the Clefts] were used to, what they knew. 'Their' shore, said the women, was where every one of them, Clefts and males, had originated. And they weren't going to leave. (Lessing, 181)

In contrast with the females' stability, Horsa constantly leads the Hes to explore other territories and to go hunting, no matter how hard Maronna, the She leader, tries to warn them against the possible dangers in wild nature. Transit boasts "Horsa was not after fine dimensions in life, I see him as an ancestor of us, the Romans. What we need to conquer; what we know is there we have to know too. Horsa was in himself a colonizer, but that was before the word and idea was born" (Lessing, 216). He is overtaken by the dream of discovering a totally new and "virgin" land. Motivated by the desire to explore and colonize "the seductive" and "desirable" land, Horsa risks

the lives of the women and the children, which causes the death and loss of some of them. When Maronna protests against their expedition, Transit imagines:

Perhaps, if he could hear me, he might say, 'No, you don't understand. You see, I know everything there is to know about our land, every tree, plant, bird, animal. But that other shore I saw there, gleaming like a dawn. I know nothing about that place. I *have to know*- don't you understand that?' (Lessing, 251)

He seems to take sides with Horsa, since he understands his inquisitive mind. Similar to the materialistic and subversive tendency of the Power Company and "The Wildlife Protection Association of America" in *Surfacing*, the enterprising and colonizing spirit of the Hes, the ancestors of human race as represented in *The Cleft*, colonize nature. This idea of discovering new things in nature triggers Horsa's dream of finding new places. It is of importance that nature and trees, just like the woman, seduce and attract the boys to come towards themselves. Transit states:

It was the trees that seduced them [Horsa and his friends] into thinking this place was altogether better, richer, more beautiful than their own. The trees as described by people who had never seen anything like them sound like palms, and there were great white birds in them, with trailing feathers like the frond of the palms. Everything they looked at seemed remarkable and new, and all they wanted was to land their flimsy craft, which was ready to fall apart after so long over the waves much taller than they had become used to, and then a new life would begin, and... (Lessing, 214)

Thus, they become obsessed with stepping on this "virgin" nature, which symbolizes claiming the ownership of this land that belongs to the animals. It is followed either by violent acts such as destroying or exploiting it which demonstrates man's will to make a better life for himself by these ways.

However, nature expresses its response, which is parallel to the ecofeminist idea that nature is a living organism. "Large pigs first overrun the boys' valley, and what they seemed to be saying, though, was, 'This is our place, keep out'" (Lessing, 184). Then, as Transit reports, "Stretched out in the middle of the forest clearing was a family of the great felines, lying as if this place were theirs" (Lessing, 195). Just like the animals whose habitat they interfere in, nature also responds to their expedition which was motivated by men's wish to find a better place to live. Transit narrates:

Horsa and his friend were being tossed like foam on the waves, and then spun and tumbled, and the two were flung on to the beach they had left at dawn, violently, cruelly. [...] The young man who was Horsa's friend was lying still, bent and

broken, and he did not respond and never came to life. Horsa's leg was smashed, it was twisted and he lay on the warm sand and sobbed from pain but even more from disappointment. (Lessing, 215)

Their attempt to find "another land, other shores, other people" fails as nature does not let them do it. Furthermore, during their forest clearing, there is lightning, about which Transit comments "Lightning? What could be making that flash, which was like a signal to him: 'I am here, don't forget'" (Lessing, 226).

Despite nature's response, overtaken with the idea of exploration, not only the grown up man, but also the boys are impatient to join in this colonization of land. Once again, they cannot resist the temptation of discovering nature. Transit narrates "They [little boys] hoped they would be in time to join the men, they all had heard about the trees that would be waiting for them. [...] The trees stood, so many, so tall, so powerful, as if watching them" (Lessing, 183).

The adventurous males not only destroy nature but also deprive the Shes of their natural and native land. In addition to the forest clearing, Horsa's company of young men causes a volcanic eruption by throwing rocks at the Cleft. Transit narrates "He [Horsa] knew at once what had happened. Those mad men, his brave young men, had been *unable* to resist throwing a boulder or two down into the pit" (Lessing, 252; my emphasis). When this eruption deprives the females of their natural home, Maronna exclaims with anguish:

'Why did you do it? The Cleft? You have killed The Cleft. Why?' She knew the men were responsible, and that meant Horsa was responsible. Her accusations were hysterical, her ugly screams distorted her white- streaked face.

'It is our place, you've destroyed our place.' (Lessing, 254)

The destruction of The Cleft, which has always been the home of this male-independent community of the Clefts, is of great significance, since it marks the turning point when the Clefts become completely dependent on the Monsters. No matter how persistent the males have been in trying to persuade the females to move to new places claiming that they will live more comfortably, they have always been unsuccessful. Horsa and Maronna discuss:

'But Maronna, there are better places. I keep telling you. There is a much better place a little further along. We've just passed it.'

'We've been here always, always. We are born here. You were born here. You were born in that cave up there.' [...] Why had Maronna, or some previous

Maronna, not moved long ago. This shore had always been cramped and crowded. And if they moved a little way... it was a good thing The Cleft been blown up if that meant the women would at last have a decent beach. (Lessing, 254, 255)

Now, the females are left with no choice. The females have to accept the men's wish to move, leaving their mother land. Transit narrates this surrender of the females to the males "Maronna, who after all had all the qualities that enabled her to rule the women, stood silent, looking at the beach: she understood very well what advantages were there" (Lessing, 256). After the females' loss of their power of self propagation, the explosion is another revolution in the females' story. Transit reveals "The explosion of The Cleft is both the end of a tale and the beginning of the next" (Lessing, 260). Once they are deprived of their land, they will live under the males' hegemony and from now on *his* story is going to be told.

The historian narrator seems to appreciate what his ancestors, led by Horsa, have done. He supports the colonialist idea of the Romans exemplified by Horsa and his followers and he appears to be a follower of this spirit. He says:

Our ships travel the seas, go north even to Britain, to Egypt, and our slaves know lands we hardly have heard of. We know where we are, and even a young child is taught to say. 'This Rome of ours does not contain all that is known.' And this child would know that if he stood on a beach and saw ahead a curving further shore, it might very well be the other side of a bay, and to get there would only need some days' travelling from where he stands to reach that shore. (Lessing, 207)

As a citizen of the Roman Empire, he has already witnessed how the Roman children take Horsa as an example and go further to expand their limits, whatever the cost is. He seems to take pride in his country's children. He summarizes "We Romans have measured, charted, taken possession of time [...]" (Lessing, 101). He takes the point further to claim that the Romans are the owners even of time, which means that he suggests they are the past, present and, will be the future as he asserts:

Subject peoples may fight us, but they never can stop us. I sometimes imagine how all the known world will be Roman, subject to our beneficent rule, to Roman peace, Roman laws and justice, Roman efficiency. Truly we make deserts bloom and the lands we conquer blossom. Some greater power than human guides us, leads us, points where our legions must go next. And if there are those who criticise us, then I have only one reply. Why, then, if we lack the qualities needed to make the whole earth flourish, why does everyone want to be a Roman citizen? All, everybody, from any part of our empire and beyond, wants to be a free man

inside Roman law, and Roman peace. (Lessing, 216)

Using arguments that have been repeated by colonizing powers ever since, he claims all the world and time will be under Roman rule one day.

In return for the man's intervention in nature; that is, the explosion of The Cleft, nature once again responds. Transit narrates:

From the time of the Noise- the great wind- there was a new note in the histories of both shore and valley: the wind put fear into people who before had not- so it seems- known fear. They were apprehensive. The suddenness and surprise of the Noise changed them all. Of course bad things had happened before, a death, a drowning, the unfortunate beginnings of the males, but when had a murderous attack from Nature, surely their friend, happened before? 'What has happened may happen again.' The Noise, the wind had taught them all how helpless they were. (Lessing, 140- 141)

This illustrates the ecofeminist idea that nature is a living organism whose members are interconnected, and it is a balanced system. If one of the elements of this chain is taken out, the balance in this interconnected web will be demolished and chaos will be the outcome. It also recalls the visualization of the idea of avenging nature. He also underlines woman's potential for evil and destructiveness.

Horsa becomes the colonizer and the intact land turns out to be an object to be destroyed and possessed. Additionally, Transit, who is proud of the expanding and colonizing mind of the Romans, talks about the revenge of human beings on the animals in the arena. He claims:

That she wolf who nurtured our first Romans, that generous and loving creature- did we not invent her to compensate for the long history when wolves harried and hurt us? Just as I think eagles have in the idea of them something else, more than admiration for their pride and beauty- eagles took lambs from the flocks of people who depended on them for their food, eagles may snatch up a child, so I've heard, in the wilder parts of our empire. To propitiate eagles, who belong to Jove, is a precautionary thing, and when we shout as a lion falls dead, are we not compensating for times when lions and big cats might have, often did, feed us to their cubs? (Lessing, 186)

Too proud to accept "weakness and fallibility", man enjoys watching the wild animals in trouble and at man's mercy, and experiences catharsis (Lessing, 187). He affirms:

When we scream in the arena, it is revenge that we are hearing. Or so I think when I put myself in the place of those long-ago people, savages we call them,

our own kind, our ancestors- us. Only our legionnaires who have fought in the wildest places of our empire can begin to imagine what our ancestors felt, venturing into those old forests. (Lessing, 187)

The killing of the animals in the arena becomes a way of taking revenge from the wild animals so that man may reclaim his superiority over nature.

Male intervention in the female body:

In *The Cleft*, the notion of abortion again comes to the foreground, as in *Surfacing*, although this time it is in a different context. The narrator wonders “Did a female who had given birth to more than one Monster procure for herself an abortion when finding again that she was pregnant?” (Lessing, 33). To begin with, without the male intervention of population control, the Clefts seem to be already conscious of it and they are very careful to keep their number limited. The narrator underlines nature’s abundance and overproduction by saying that “[...] it is a fortunate or unfortunate fact that we, the peoples of the world, are very fertile, fecund, forever proliferating. There are more babes born than needed. It is Nature’s way, is it not? She oversupplies, over-provides, always and in everything” (Lessing, 169). United as they are with nature, the Clefts are knowledgeable about nature’s ways. Thus, they keep their reproduction limited. An already nature-conscious member of the Clefts, Maire remarks, “We didn’t keep damaged babies, and we didn’t keep twins. We were careful to limit our numbers because it was better that way” (Lessing, 12). They are aware of nature’s capacity and that they need to live in harmony with nature. Different from the harsh intervention of the narrator’s ex-husband’s interference into her body in *Surfacing*, the Shes also want to abort their male babies, since this new species is not wanted in the Cleft community.

Despite the fact that women are not directly deprived of their child bearing competence by man’s hostile acts on their bodies (since the Hes do not consciously enforce the change from autogenesis to heterosexual reproduction), they still lose their exclusive power to conceive, the moment they are engaged in sexual intercourse with men. Transit elucidates:

Long ago, the females had relinquished their capacity to become impregnated by a fertilising wind, or a wave that carried fertility in its substance; they did not become impregnated at all, except by the males. It took some time for this to be seen, by both males and females. There must have been a point when this

knowledge went home, and probably painfully the females had to be reliant on the males to get children. Did that mean both understood the means by which babes came to be lodged in female wombs? Did notions about fertilising winds and waves continue in the general consciousness but then- suddenly the truth was known? When the females lost their power to become pregnant, that must have been a relinquishing of belief in themselves, and how could that not have been painful? (Lessing, 144)

The Clefts are transformed into a gender that needs the other sex to complete itself and lose their innate ability to conceive without males.

Besides the fact that the Clefts' bodies serve the Monsters to satisfy their sexual hunger as "they were always tormented by the demands of their maleness", Horsa and the other males who accompany him during his expedition to explore new places do not hesitate to threaten the lives of the women as well as the children (Lessing, 41). It is an example of the exploitation of women's bodies and of children. They not only abuse the female bodies for their pleasure but also ignore the females' needs and safety. In addition, totally different from the Clefts' anatomy and lifestyle, the Monsters feel disgust for the females when they witness their birth-giving process. In their first encounter with the Shes, the He narrator denotes:

What we were seeing had to surprise no matter what we had been told. More, we were disgusted. Those large pale *things* rolling in the waves, with their disgusting clefts, which we saw for the first time, and as we looked, from the cleft of one of those slow lolling creatures emerged a bloody small-sized thing. We saw it was a tiny Cleft. Only later did we reason that it might just as well have been a Squirt-one of us. We ran back, past the big Cleft in the cliffs, with its reddish stains and fuzzy growths. We ran and we went back up the mountain and over down to our place. (Lessing, 29- 30)

This time, because of their power of birth the Clefts turn out to be people that the Monsters need to keep away from. It is of importance that the same Clefts and their clefts become the source of sexual desire for the Monsters. Even before they are engaged in sexual relationships, as we have seen, "they were always tormented by the demands of their maleness" (Lessing, 41). This indicates the fact that, like in *Surfacing*, while man has sexual lust for woman, she becomes the one to be feared and detested. It is another form of exploitation of the female body, as man has a hypocritical attitude towards it. Maronna several times exclaims "'And don't you care about us, Horsa?' And Horsa heard Maronna's voice in his dreams and in the

sound of the waves and in the wind. 'Don't you care, Horsa?'" (Lessing, 227). Nevertheless, he does not. Horsa, taking woman's reproductivity for granted, ignores Maronna's warnings, since he is sure that she and the other females will compensate for their loss by "producing" new babies.

Horsa waited for his young men to return, and his thoughts were heavy and hard to beat. It says so in the stories. It was because of what he would have to tell Maronna. This was one occasion when he could not run off, find another valley, a new glade in the forest. It was not he did not regret the little boys who had vanished into the caves. But he could not help thinking that wombs were quickly filled and then babies were born and- look, a new crop of babes. And so the sooner the men got to the women, the better. (Lessing, 252)

It underlines man's common belief that just as nature will compensate for what he has destroyed by renewing itself, woman will give birth to "a new crop" (Lessing, 252). The narrator asks "Did Horsa care about what we call a continuation of our race in the same way as we do? For instance, for our pregnant slaves we pay higher prices than for older women or ones with flat bellies" (Lessing, 212). By means of this male narrator's reaction, how woman's body is considered as a man's property and how its reproductive power comes to be evaluated in impersonal, even mechanical, ways is clearly demonstrated.

In addition to this reaction, the male narrator's comments about his two marriages earlier in the novel also reflect his ideas about women and their bodies. When he talks about his first wife who was "an admirable mother", it is explicit that he did not marry her out of love (Lessing, 55). This marriage, "approved" by his parents, seems to have resulted from his need for a wife and children. He admits "I thought of my first wife and knew that we could have loved each other, if I had had the time for it" (Lessing, 56). He marries in order to fulfill the social expectations such as having a family and his personal needs. He recalls "My first wife died. I lived alone for years. I became ill and took a long time to recover. Friends came to see me, and I was recommended to marry again" (Lessing, 56). Society wants him to marry, since he needs a wife to care for the husband in addition to giving birth to children. This displays how woman is reduced to these roles and restricted to home. Because both of his sons die fighting against the German tribes, he needs another woman to take care of him and give him children again. Then he meets Julia, a "small-town girl"

whom he decides to marry with to look after him (Lessing, 59). Similar to his first wife, without a love relationship, he wants to marry her to make her serve his need for more children, replacements for the dead ones – in fact “a new crop” (Lessing, 252). He explains “I asked Julia to marry me, saying that we must agree on a deal. She would give me two children, I would ask nothing of her beyond that, and she and the children would be well provided for” (Lessing, 57). Thus, they agree on a “bargain” in which Julia will have a comfortable life in return for the children she gives birth to. Her body and her birth power is something for him to make use of. What both women have in common in terms of Transit’s expectations from them is giving birth and serving his needs in the private sphere, which emphasizes man’s exploitation of woman’s body and her being valued solely for her reproductivity. Once the females lose their independence of their bodies, they need to behave in accordance with the males to gain their lost power of birth, which is impossible for them by themselves. They realize ““We need our men to return and fill our wombs. That is all. Surely we can wait patiently without behaving like little children...”” (Lessing, 241).

The historian’s urge to hide the beginning of the human story, either by altering or abolishing it points out man’s inability to accept woman’s power of birth which he has never owned. The historian reveals:

So we are talking about the very early events indeed, when we look at a later preserved, but still very early, tale which has little in common with what is taught our children as the truth. Which is, of course, that we males were first in the history and in some remarkable way brought forth the females. *We* are the senior, *they* our creation. Interesting indeed when you look at the anatomies, male and female. How, in our official story, is it explained that males have no apparatus for bringing forth and nurturing? It is not explained. We have attractive and hazy fables, created at the same time as the great Locking Up- and, I am afraid, often destroying- of documents. (Lessing, 26)

He confesses that man has always been unable to accept woman’s birth capacity and thus has tried to change history and impose another pseudo-history in which man is the creator. Likewise, he admits:

‘[...] It is much easier to believe that eagles, or even deer, were our progenitors, than that the people were in their beginnings entirely female, and the males a later achievement. After all, why do males have breasts and nipples if not that once they were of practical use? They could have given birth from their navels. There

are many possibilities, all more credible than females came first. And there is something inherently implausible about males as subsidiary arrivals: it is evident that males are by nature and designed by Nature to be the first. This fragment certainly belongs to a much later time than anything else we have. It is from our histories- the males'. (Lessing, 143)

He summarizes man's need to reshape history to overcome his deficiencies the most important of which is the power to give birth that nature has generously granted woman.

In *The Cleft*, this also appears as a phobia of extinction among the Monsters as they realize that "the Clefts had the power of birth, but they didn't" (Lessing, 40). They question "What were they going to do if more of them died? They were so vulnerable" (Lessing, 90). The narrator reveals that "They [the Monsters] made their comparisons. They learned they were incomplete, misshapen, and so did the others. Their [two of the first Monsters'] deaths took away a source of bitterness- of danger- which, only when it was gone, did they all recognize was better gone" (Lessing, 89).

As a result of this fear of extinction and womb envy, men become almost obsessed with their survival. This can be also interpreted as "an unconscious fear of dependence, of being swallowed up by the immanence of the female body and by the world of matter in general" (Garb, 273). The repetition of 'How few we [the Monsters] are, how easily we die.' reflects how insecure they feel about themselves (Lessing, 157). This time, man does not interfere in her body but rather interferes in human history about the procreation. Not long after this confession, the male narrator comments "I have always found it entertaining that females are worshipped as goddesses, while in ordinary life they are kept secondary and thought inferior" (Lessing, 27). His duality in replacing woman and woman images in society explains his attempt to prove man's superiority. He cannot help seeking for relief for himself and the whole male sex by emphasizing woman's secondary position in society. On one hand, he is aware of the fact that "*People* was the word the Clefts used for themselves, but these must be people too, for every one had been born to a Cleft" (Lessing, 65); on the other hand, he claims that though man is born out of woman, she is placed in a secondary position in the man-oriented world. He consciously writes "males and females" as "males are always put first, in our practice", which gives man priority in the society though he admits that "this priority was a later

invention” (Lessing, 28- 29). In parallel with the ecofeminist idea that man fears woman’s birth power and, therefore, wants to subjugate woman, Transit seeks a way of supporting male chauvinism by emphasising woman’s secondary position in the society. In order to justify this, ecofeminists claim, man invented capitalism to keep woman and nature under control. However, the social ecologists protest against this idea, since they argue:

Men do not become capitalists because they are misogynists or emotionally repressed, or because they are afraid of women’s elemental "power." Their aims, reasons, motivations, and methods are much more mundane, as a careful reading of any economic text will reveal. They usually stand to gain very distinct things, such as material wealth, status, vast state power, and military control- things that some women, too, have not been immune to wanting. (Biehl, 50)

To continue with man’s intervention in the female body, the most notable and violent action of the Monsters towards the Clefts is the mass rape of a young Cleft who walks far away from her home. When she is recognized by four Squirts, she does her best to escape from a group of Monsters who chase her with “an impulse that took them” (Lessing, 45). However, she fails. Transit describes the scene as follows:

Then she was standing in the middle of a large group of Monsters, whom she had seen as babes, mutilated, or in the few moments between birth and being snatched away by the Eagles. [...] All of them naked, and seeing them there, the monsters with their squirts pointed at her, and this time it was a real scream, as if she had been doing it all her life. And now instincts that had ranged free and untrammelled and often unrecognized spoke all at once in this crowd of males, and one of the captors threw down this soft, squirming female, and in a moment had his squirt inside her. In a moment he was off her and another had taken his place. The mass rape went on, it went on, they were feeding hungers it seemed they could never sate. Some lads who had gone off into the forest to find fruit came back, saw what was going on, and soon enough understood it and joined in. Then she no longer squirmed and kicked and moaned but lay still, and they understood but not at once, that she was dead. (Lessing, 47)

This mass rape is the very first exploitation of woman’s body by man in order to fulfill his sexual desires. It is just like the anal sex between Anna and David, which serves David’s one-sided need for sexual pleasure ignoring Anna’s wishes. This mass rape of a Cleft can also be considered another step in the the infant’s realization process of his and his mother’s separateness in Lacanian terms. Fink states “Lacan's second operation, *separation*, involves the alienated subject's confrontation with the

Other, not as language this time, but as desire" (Fink, 50; original emphasis). In return for the satisfaction of their desire, the Squirts feel "feelings of rest, relaxation and assuagement" (Lessing, 47). In addition, the narrator underlines "This was the first murder committed by our kind" but does not forget to add "I except the exposing of crippled newborn infants" (Lessing, 48). Thus, he acquits the whole male sex of the accusation, claiming that the Clefts were the first murderers in human's story, not them. Nevertheless, he continues, "it taught them [the males] in that act [the rape] what they were capable of; they learned what their natures could be" (Lessing, 48). The experiences of both the Clefts (with this mass rape) and the first baby Monsters (in their mistreatment by the Clefts) illustrate the thesis of social ecology: both males and females can be victimized by the opposite gender.

After the women's loss of their ability to self-propagate, the men's tendency to dominate women and substitute power for their earlier inferiority complex becomes obvious. "'The girls can't have babies without us,' they concluded, and then were observed inspecting that part of their anatomy which had once, so very long ago now, made them Monsters" (Lessing, 242). Now they feel more powerful than the Clefts, they can easily abuse this deprivation of the females, besides feeling a kind of admiration for their own bodies and existence. They consider that the once almighty Clefts are now incomplete without them. "The boys, waiting for the men, having learned of their importance, examined themselves, drew conclusions, and began boasting- and joking- which added to the women's irritability" (Lessing, 243). Furthermore, the patriarchal narrator also understands that "The females found the males lacking, and we have now perhaps to wonder if this expressed a deeper satisfaction- because females were so fundamentally dependent on the males" (Lessing, 145).

The Clefts, who are overtaken by their maternal feelings and help the Monsters, are alienated from their birth power in return. They try to regain their natural gift by practicing their old rituals. Transit describes how " [...] they all – the females- sat around under a full moon and told each other the ancient stories of how babes had once come into being because of strong moonlight. And perhaps, if they sat there long enough and stared long enough at the moon, then perhaps..." (Lessing 242). However, after the first intercourse between two genders, it is impossible.

Consequently, *The Cleft* is open to different interpretations, because there can be observed a lot of dualities. Although The Clefts lose their independent birth competence after their interaction with the males, Lessing does not clarify what is the reason for such a loss. Likewise, all the females are mothers by birth. However, they act in a rather cruel way to the baby Monsters who are their children as well. They are, in fact, more cruel than the Monsters throughout the novel except for the mass rape, which is also more motivated by sexual desires than violence. Thus, there is not such a crystal clear difference between the nature of the males and females in the book: the Clefts sometimes display what is generally associated with males, and the Monsters display certain characteristics associated with females. Transit comments “ [...] I have to say in justification that seldom did the Memories of the Clefts and Monsters differ very much. Often was the tone different, and once it was believed that different events were being recorded. But on the whole Clefts and Monsters (or Squirts) lived the same story” (Lessing, 30).

However, in *The Cleft*, the females and the males are also identified with some specific gender roles in a way very similar to the general categorization of genders in modern patriarchal societies. As a result, by creating dualities in *The Cleft*, Lessing sometimes challenges the stereotyping of both males and females as well as ecofeminist theory. Thus, *The Cleft* can be interpreted as both the embodiment and criticism of ecofeminist theory.

CHAPTER 4

THE STONE GODS

In *The Stone Gods*, there exists parallelism between the main ecofeminist ideas. However, different from *Surfacing* and *The Cleft*, Winterson analyzes the male/female relationships in a post-modern realm: Cyborg Theory. *The Stone Gods* also shows how inclusion of cyborg theory can provide an enriched model for discussion of similar issues to ecofeminist theory. However, it is worth noticing that Cyborg Theory is only applicable to *The Stone Gods* to a certain degree, because it denies the male/female distinction whereas Winterson clearly uses this distinction.

4.1 Setting and Characters:

Different from *Surfacing* and *The Cleft*, *The Stone Gods* is composed of four parts which seem to be independent from each other as a result of their different settings. However, all of the four parts are interconnected with different representations of the same main characters, Billie Crusoe and Spike. In addition to this connection, the different parts of the novel are also bound to each other through Winterson's repetition of three ideas. The first one is the idea that "The universe is an imprint," which emphasizes the impossibility of separating yourself from the universe (Winterson, 87). Since an imprint is the mark left by an object on something else, this statement shows the effect of humans on the Universe. Humans and the Universe are interconnected and the imprint that humankind has left on the Universe is a destructive one, as it is repeatedly shown in *The Stone Gods*. The second idea is that humankind is doomed to enact what is imprinted on its essence which is its inability to learn from mistakes, and its capacity to repeat its fatal mistakes. Billie summarizes that it is "A repeating world" (Winterson, 146). In all of the parts of the book, man has the capacity to destroy the place he lives in, no matter where or when that is. The last idea which brings together these seemingly separate four parts is that all of the sections have different versions of two of the main characters: different Billies in various settings and times who always appear as non-conformists and who are

constantly saved by love, and different versions of Spike, with whom Billie falls in love, in various settings and times.

The four parts have different settings. The first part of the novel named "Planet Blue" is set in a planet called Orbus which is very similar to the Earth in many aspects. Winterson makes Orbus very similar to the Earth that human kind has polluted and depleted of its natural sources. However, Winterson does not clearly state that Orbus stands for the Earth. When, in the first part, Billie interviews Spike, Spike talks of the recently discovered Planet Blue. "*It is strikingly similar to our own planet, sixty five million years ago, with the exception of the dinosaurs, of which we have no record on Orbus*" (Winterson, 30). The second setting in the novel is Planet Blue itself, the newly-discovered planet that people in Orbus consider as a second chance, since they have done with Orbus. Thirdly, the story of Easter Island, destroyed by its natives, as a result of a religious conflict, is narrated. The history of this Polynesian island, which was visited by Captain Cook and other Europeans, dates back to the eighteenth and nineteenth centuries. What is interesting in this island is the devastation of both the population and statues in the island. In the next part named "Post-3 War", the dramatic outcomes of the war are explicitly revealed. Finally, in the part named "Wreck City", the Eastern Caliphate stands as a protest against Tech City. There is the visualization of what life and people used to be like before the technology revolution and political take-over of the MORE company and technology. Furthermore, there is a dramatic unveiling of the miserable post-war state of people and nature, through The Dead Forest outside Wreck City. However, what connects these separate parts is the appearance of different variations of two main characters: Billie and Spike. There are also other characters: Handsome, the captain of the space shuttle; Pink Mc Murphy who has two different characterizations: a citizen of Tech City who has adopted to its lifestyle and a nun. There are also Friday who appears as a barman in Wreck City, and Manfred who comes to the foreground as Billie's boss.

To begin with, Handsome has the mission of exploding the dinosaurs in Planet Blue on behalf of the Central Power and for the new settlers of the planet- the rich people on Orbus. This character is important in the sense that he signifies the colonizing mentality of the totalitarian regime of the Central Power and MORE

Company. Just as both of these powers control the market and economy of Orbus, they seek to have a share in the newly-found planet as well. Thus, Handsome serves the system so that these powers can take advantage of this new planet. By doing so, he also expects to utilize the discovery of Planet Blue. He states:

‘We’re going back to a fairy tale’ he said, ‘I will defeat the dragon and be offered the kingdom.’

‘You will own Planet Blue?’ I [Billie] said, incredulous – this sounded like good going, even for a pirate.

‘The Central Power will own Planet Blue. I will take my share, a vast virgin country bounded by rivers. Dragon, kingdom, and... princess...’ (Winterson, 48)

He will be one of the male intruders to rape “virgin” land and he wants to possess, at least, some part of it. The fact that Handsome identifies Spike with his kingdom he hopes to gain is also another example of man’s identifying both nature and woman’s body as an object of his own. Both are supposed to serve him. “Patriarchy means that women are regarded as men’s property, a pure addition to the territory and other things that men possess” (Nikolić-Ristanović, 197). He is one of the male colonizers of land and woman’s body.

Handsome’s romanticism is also underlined through the relationship between him and Spike. Despite his materialist spirit, he is also keen on poetry. However, even in poetry, he reveals his colonizing mind once again. Spike explains:

I went to Handsome and asked him to show me the book. He sat beside me, our heads bent over the page, his hair falling against mine, and he explained first of all the line, and then the poem, then he put the book into my hands and looked at me seriously, in the way he does when he wants something, and he said, “My new-found land.” (Winterson, 66)

Handsome’s identification of Planet Blue with a kingdom to be owned and his reference to Spike as his territory make him one of the colonizers who intervene both in nature and in women’s bodies in order to make a profit out of them. He emphasizes this parallelism as he quotes again from Donne’s *The Sun Rising*: “*She is all States, all Princes I, Nothing else is...*” (Winterson, 82).

As for Billie, she has different characterizations in each of the settings of the novel. In the first part, “Planet Blue”, Billie appears as a scientist who has been engaged in activism against the government. Thus, she is referred to as one of the ex-terrorists of Orbus, the planet they have been living on. In “Easter Island”, Billies

turns out to be a seaman. In “Post-3 War”, she is an employee of MORE-*Futures*, who is interviewing Spike, the first example of Robo-Sapiens. Finally, in the part called “Wreck City”, she narrates her past which was also shaped by the consequences of war. Further, she struggles to escape the police of the Central Power as she is suspected of a terrorist act. Despite having different genders and identities and living in different times and places, all the different versions of Billie are saved by love, although it manifests itself differently: inter-species and homosexual.

As for the depiction of Spike, this character also appears under two different disguises. In addition to Spike’s characterization as robo-sapiens in “Planet Blue”, “Post-3 War” and “Wreck City”, she also appears as Spickers, a male figure who was born on Eastern Island, since his sailor father stays there. However, the most important of all these different manifestations is the first; that is, Spike’s appearance as one of the very first examples of the new self-explanatory species named Robo-sapiens, designed to help humanity. The appearance of such a character is one of the most evident examples of Winterson’s stand as a post-modernist feminist. In this novel, Winterson refers to and provides examples for Cyborg Theory. Cyborg Theory, opposed to the categorization of human beings on a gender basis, analyzes the connections between not only nature and human beings but also human and nonhuman creations and rejects all kinds of dualities. Spike summarizes “Gender is a human concept [...] and not interesting” (Winterson, 63). Thus, she rejects the gender concept which triggers the creation of dualities in society. Lorraine states “Gender identity is one way of representing ourselves. By labelling myself a “man” or woman” I am also conjuring up a range of possibilities presented to me in my culture and language” (Lorraine, 17). Cyborg theory removes the division of the sexes in the society, since it brings forth the division of roles. Spike, who also shifts the human-nonhuman distinction, rejects the gender concept as she considers that the opposites in the Universe are complementaries of each other. ““There is a planet,” said Spike, ‘made of water, where every solid thing is its watery equivalent. There are no seas because there is no land. There are no rivers because there are no banks. There is no thirst because there is no dry’” (Winterson, 62). Everything exists together with its opposite. What Winterson does also serves the removal of the concept of “the other” by creating a robo-sapiens which is ironically more

knowledgeable about human nature and nature and is meant to take wiser and more objective steps than human kind itself: “‘I am a robo-sapiens’ said Spike, ‘and perhaps it will be us, and not you, who are the future of the world’” (Winterson, 64).

When Spike is talking with Handsome who makes a mistake in their expedition to blow up the dinosaurs in the newly-found planet, he admits “[...] I did the calculations, they were wrong” (Winterson, 77). However, Spike corrects him by saying that “they were wrong because life cannot be calculated. That’s the big mistake our civilisation made – we never accepted that randomness is not a mistake in the equation- it is part of the equation” (Winterson, 77). This half-robot is more knowledgeable about unexpectedness in nature and life, and is designed to help humanity in addition to her capability to evolve. This reflects man’s inadequacy as “humans”. As extensions of human beings, robots become means of human kind’s expressing and actualizing itself. Eisler states that:

Advanced technologies are the extension of human functions, of our hands’ and brains’ capacity to alter our environment, and ourselves. Indeed, technology is itself part of the evolutionary impulse, the striving for all the expansion of our potentials as human beings with both culture and nature. (Eisler,33)

Neither completely human nor mechanical, with her capacity to evolve, Spike becomes a bridge between culture and nature. Spike even has a spiritual belief. Alaska states “I like it that Spike has a spiritual understanding [. . .], why shouldn’t a robot be spiritual?” (Winterson, 180).

Winterson even makes possible an inter-species sex relationship between a robo-sapiens and a human. When Billie goes to interview Spike in “Planet Blue” in order to introduce her to the public, she learns that Spike had sexual intercourse with a human male.

‘How good? I mean, I’m assuming you’re not talking sexual services here.’
‘What else is there to do in space for three years?’
‘But inter- species sex is illegal.’
‘Not on another planet it isn’t. Not in space it isn’t.’
‘But you were also the most advanced member of the crew.’
‘I’m still a woman.’ (Winterson, 28)

In addition to this inter-species sexual intercourse, the inter-species and lesbian relationship between Billie and Spike emphasizes biodiversity by removing the idea

of “the other”, and thus ignoring to some extent the categorization and separation of living entities. Billie explains:

We [Spike and Bille] made love by our fire, watching the snow shape the entrance to the cave. When I touch her, my fingers don't question what she is. My body knows who she is. The strange thing about strangers is that they are unknown and known. There is a pattern to her, a shape I understand, a private geometry that numbers mine. She is a maze where I got lost years ago, and now I find the way out. She is the missing map. She is the place that I am. She is a stranger. She is the stranger that I am beginning to love. (Winterson, 88)

She falls in love with “the other”, the one that is unfamiliar to her. The removal of the idea of “the other” is parallel with one of the most essential beliefs of Ecofeminist theory: that the Universe is rich in biodiversity and all of its members should be respected and treated equally as all of its members are living and interconnected. The Universe is a living and evolving organism and human beings are participants of the ongoing creative process in the Universe (Gebara, 14). “Participating in the creative evolution of life, we re-create ourselves. This is manifest in our ability to reflect and love, in our ethical behavior, and in all the other capabilities that make us what we are” (Gebara, 14). The love that a human being feels towards a robot-sapiens, an evolving creation of the man kind, shows man's involvement in this process.

Ecofeminist theory also opposes the stereotyping of human kind by capitalist markets and its products, a process that is illustrated in this novel with the cultural and political takeover of society by the MORE organisation. Plant shows the impact of the market on the industrial age as “[...] human culture that, in organic terms, should reflect the wide diversity in nature was reduced to monoculture, a simplification solely for the benefit of marketing” (Plant, 157). MORE has such a homogenizing effect on the citizens of Tech City. However, by characterizing an extraordinary creation that has the potentiality to evolve and that claims human characteristics, Winterson also stands against this stereotyping process. Even if Spike is a half-robot, she protests against the aims of the market with her “free will”, and therefore decides not to return to Tech City. Kirkup explains “that tools and machines should not be seen as in a different category to bodies but as extensions of them. Artefacts and living organs are conceptually the same; machines are animate in

the same way that living things are animate, because they are extensions of life” (Kirkup, 8). Thus Spike, with her radical decisions and free will is almost as animate as a human being.

To begin with the characteristics that are attributed to this half-robot, it is meant to take logical decisions about human kind and the planet it lives on, in contrast to the humans who, by acting emotionally and subjectively, destroy their planet and each other. Billie argues this point:

‘That’s why I think the Robo *sapiens* is a good idea- neutral, objective decisions taken for the global good.’

‘Believe that and you’ll believe anything,’ said Friday. ‘I would prefer to be free, not to be told what to do by a robot.’ (Winterson, 166)

Spike is designed to serve the good of the humanity, since she was “designed to make decisions for the betterment of the human race” (Winterson, 154). In addition to its aimed rationality and objectivity, what is very striking about this robo-sapiens is its capability to evolve. Billie remarks:

As far away from a BeatBot as Neanderthal Man is from us. No, I have to revise that, because we are regressing. Oh yes it’s true - having no need for brains, our brains are shrinking. Not all brains, just most people’s brains – it’s an inevitable part of progress. Meanwhile, the robo-sapiens is evolving. The first artificial creature that looks and acts human, and that can evolve like a human – within limits of course. (Winterson, 14)

Although human beings have evolved physically, they are shown here rarely to use their thinking capacity. The less they think, the more erratic and erroneous the human beings become and the more they need machines to compensate for their mistakes and think on their account. Spike tries to prove her capacity to evolve:

‘I am not authorised to answer that question’ she says, with perfect robot control. Then she leans forward and takes my hand and she says, ‘It is because I can never forget.’

‘What? I don’t understand. We take the data...’

‘And I can recall it.’

‘But you can’t – it’s vast, it’s stored computer data. When it’s downloaded, the host, the carrier, whatever you are, sorry, can be wiped clean. Why aren’t you a machine for re-use?’

‘Because I am not a machine.’

When she smiles it’s like light at the beginning of the day. ‘Robo-sapiens were programmed to evolve...’

‘Within limits.’

‘We have broken those limits.’ (Winterson, 29)

The robo-sapiens is also designed to be very beautiful and attractive, which is not a common property for a robot. Billie describes Spike as “Heartless. Gorgeous. Even so, I have never seen one as impressive as the one they took with them to Planet Blue. She was built especially for the job, but did she need to be so beautiful too?”(Winterson, 15). The fact that this robo-sapiens is gendered and is designed to be physically attractive shows the extent to which standardized beauty is imposed on females, even when a new species is designed. The designers, wishing their creation to be able to persuade humans rather than dictate to them, decided to make her a beautiful female. On her first encounter with Spike, Billie states:

She nods and smiles. She is absurdly beautiful. I start to slip off my jeans and I feel her gaze as I stand in my bra and pants. Why am I embarrassed about taking off my clothes in front of a robot? I pull the dress over my head like a schoolgirl, untie my hair, and sit down. She is smiling, just a little bit, as though she knows her effect. To calm myself down and appear in control I reverse the problem. ‘Spike, you’re a robot, but why are you such a drop –dead gorgeous robot? I mean, is it necessary to be the most sophisticated machine ever built and to look like a movie star?’ She answers simply: ‘They thought I would be good for the boys on the mission.’ (Winterson, 28)

Spike was designed so immaculately that her attractiveness affects even a female. Thus, she has more ability to affect men’s decisions and persuade them, and Winterson is using the acknowledged fact of male exploitation of women’s attractions. This is controversial to the claims of Cyborg Theory. Despite the fact that Cyborg Theory is claimed to remove dualities in society by eliminating the concept and roles of gender, the visualization of Spike with such physical beauty is contrary to Cyborg Theory’s premise. By creating such a beautiful and sexy robo-sapiens, the MORE Company, in fact, culturally stereotypes gender roles (Balsamo, 151).

However, in *The Stone Gods*, Winterson underlines the emergence of a love relationship between Billie and Spike, which is another reference to Cyborg Theory, since it protests against all kinds of dualisms. As Spike states “[love] is the chance to be human” (Winterson, 90). Billie underlines the need to internalize not only all people, ignoring any differences, but also all inhuman existences created by human hand. In addition to this love relation, Winterson takes the point so far as to say that a non-human and a human can find each other sexually attractive and have sex despite the fact that “Inter-species sex is punishable by death” (Winterson, 15). Not only are

Billie and Spike in love with each other in the first part, but also Nebraska, one of the woman outcasts and terrorists in Wreck City, is engaged in sexual acts with Spike in the last part. Billie witnesses Spike “performing cunnilingus on Nebraska” (Winterson, 175).

4.2 The assignment of male and female roles in *The Stone Gods*:

The Stone Gods has a wider vision on the assignment of gender roles than *Surfacing* and *The Cleft*. Winterson, apart from dealing with the gender roles, also investigates human kind’s inability to learn from its mistakes, its inability to combine emotions with logic, and thus, its capacity to destroy not only nature but also itself through wars and technology. To begin with, the association of man with intellectuality and woman with irrationality and beauty can be observed in *The Stone Gods*. Pink Mc Murphy, who has attended a genetical fixing programme many times in order to look younger and more beautiful, epitomizes the woman who defines herself according to the conventional attribution of aesthetic concern and irrationality to women. When Billie goes to see Pink to talk about her next genetic reversal, and about her husband who wants to have a relationship with a child, which is considered illegal, she wonders:

‘If you’re so confident, why do you want to be twelve years old?’

However, Pinks replies:

‘I told you a hundred times – I love my husband and I want his attention. I’ll never get it aged twenty- four. I even had my vagina reduced. I am tight as a screwtop bottle.’ (Winterson, 58)

This underlines what man and the society expect from woman: to serve man’s needs. Man also has surgery and genetic fixing to keep themselves (relatively) young and beautiful in this high-tech society. However, woman lets this programme modify her genitals in accordance with man’s pleasure and needs. Despite the fact that Pink seems to have accepted these roles without any outer intervention or oppression, this is an example of man’s (psychological, not physical) intervention in woman’s body. Furthermore, Pink’s conscious acceptance of this intervention in order to look more physically attractive for a man demonstrates how she identifies herself with physical, not intellectual perfection. When Billie tries to demonstrate the oddness of Pink’s husband’s wish and argues that he has a paedophile, she protests by saying that “He is just sentimentel. When we go shopping, he always likes to visit the toy store. Men,

y'know, they don't grow up- it makes sense that they like girls" (Winterson, 58). This also reveals the assignment of the role of motherhood to woman. She needs to understand and support man in even his most radical choices and decisions. He is the one to be forgiven, like a child that needs his mother's affection and sympathy.

Handsome also blames woman for being subjective. When he and Billie talk in his ship, Handsome claims:

'Women always bring it back to the personal,' said Handsome. 'It's why you can't be world leaders.'

'And men never do,' I said, 'which is why we end up with no world left to lead.' He held up his two hands. 'I'm beaten. I'll leave you ladies to destroy what's left of the male sex.' (Winterson, 57)

Similarly, when Billie and Friday discuss what it means to be human, he makes a generalization about women. The passage reads as follows:

'Women have such fucking literal minds.' He [Friday] said, and I thought, 'I do not like this man.'

'Get a wider vision' he said – 'you're looking at specifics all the time – I'm trying to talk about what it means to be human.'

'What it means to be human' I said, 'is to bring up your children in safety, educate them, keep them healthy, teach them how to care for themselves and others, allow them to develop in their own way, among adults who are sane and responsible, who know the value of the world and not its economic potential. It means art, it means time, it means all the invisibles never counted by the GDP and the census figures. It means knowing that life has an inside as well as an outside. And I think it means love.'

'Love,' he said. 'Just Nature's way of getting one person to pay the bills for another person.' (Winterson, 167)

When she talks about love, safety, sanity and art, which are all associated with feelings and human psychology, Friday reflects his disbelief in love and emotion, since men are generally associated with rationality. Identifying women with irrationality, men want to eliminate women from politics which they consider to require mere rationality and objectivity. Merchant stresses "Physcologically, women have been assigned greater emotional capacities with greater ties to the particular, personal, and present than men who are viewed as more rational and objective with a greater capacity for abstract thinking" (Merchant, 10). As opposed to woman's sensualism and subjectivity, man is identified with rational and objective thought as well as military power and violence. Billie, in "Planet Blue", remarks "In the days

before we invented spacecraft, we dreamed of flying saucers, but what we finally built were rockets: fuel-greedy, inefficient and embarrassingly phallic” (Winterson, 61). This also signals how man is associated with military power and destruction as opposed to woman who is associated with overemotionalism. The fact that the rockets are phallic also supports the Lacanian idea that phallus is identified with power in male-oriented societies.

Ecofeminism also argues that this male rationalism leads to the mechanization of the Universe.

Feeling, intuition, and altruism are considered typically feminine and have negative connotations, while aggression, competition, the analytical, and the rational are linked to masculinity and are privileged socially. To achieve equilibrium in social and ecological relations necessitates both intuition and rationality, altruism and self-affirmation, a dynamic interaction is needed between the two elements which come together in a unity. (Canas, 27)

Paralell to this idea, Billie condemns the so-called rationalism of the super powers and governments. She argues:

‘Oh Spike, you know the theory – that’s why you are being made. The theory is that this latest war was a crisis of over-emotionalism. Fanatics do not listen to reason, and that includes the religious Right. Since the Enlightenment we have been trying to get away from emotionalism, the mother of all *isms*, and like any other *ism*, packed with superstition and prejudice, all those so-called gut feelings that allow us to blame our aggression and intolerance on what comes naturally.’ Yet, the evidence suggests that rational people are no better than irrational people at controlling their aggression- rather they are more manipulative – think of the cool calm boss at work who has no care for how his workers might be feeling. Think of the political gurus who organize mass migration of people and jobs, homes and lives, on the basis of statistics and economic growth. Think of the politicians who calmly decide that it is better to spend six hundred and fifty billion dollars on war than a fraction of that on schools and hospitals, food and clean water. ‘These people are very aggressive, very controlling, but they hide it behind intellectualization and hard-headed thinking. [...]’ (Winterson, 141)

Billie reveals the problem with the common tendency of the males to favor rationalism which began with the Enlightenment Era. She shows that their system has involved the colonization and suffering of the weak and exploitation of cheap labor as well as the exploitation of the natural sources of the planet, all in the name of rationality. On the other hand, Spike emphasizes the importance of emotions. She

states that emotionalism, which the male-oriented and materialism centered governments have long struggled to get rid of, should also be taken into consideration in order to achieve balance and like that in the Universe. She notes “we’re right to teach our children how to think, but it is our children, more often than not, who can teach us how to feel” (Winterson, 142)

In *The Stone Gods*, there is the identification of woman with nature as in the first two novels, which is one of the basic elements of ecofeminism. First, the connection between woman and nature is explicit in Billie’s difficulty in adjusting to this new high-tech city and her nostalgia for the more natural way of lifestyle that she used to belong to. That’s the reason why she fights against the government and the new tech society created by the MORE Company. Having no sense of belonging in Tech City, she wants to avoid it and its governing powers: “[...] I am here to avoid prison. I have been tried for Acts of Terrorism. I have since faked my data details and, yes, I am officially, as of now, on the run” (Winterson, 58). She has been involved in the bombing at the *MORE- Futures* in order to protest against the new high-tech way of life, since she does not fit into it. This yearning for an unartificial life is clearly shown in her wish to preserve her farm. Her farm represents a piece of natural land without any kind of human intervention. She depicts the place and her feelings about it in the following terms:

Look the sun is setting on the level bar of the ocean, and whatever I say, whatever I feel, this is home, and I am going home. I pulled off the road to the bottom of the track that leads to the farm. On my left is the broad active stream with watercress growing in the fast part, and Flag iris on the bank, and a willow bending over the water, and a foam of frog spawn, and a Moor Hen sailing the current. The track rises steeply. It’s getting dark. Ahead of me is the compact stone house, water-barrel by the front door, apple tree at the gate. *Go in*, I say to myself, *go in*. And I slept that night, long and deep, like someone who does not dream because she is dreaming already. (Winterson, 40)

The farm is seen here to be a form of escapism for the protagonist, it is a place in which she can take shelter and which reminds her that she is still human. Additionally, her dog, Rufus, is also another example of her tendency to stay close to nature. When an employee of the Enforcement comes to her farm to warn her about her traffic fines, he remarks:

‘You should take him [...] in and get him fixed,’ said Pickaxe.
 ‘He’s a real dog – even his legs are real. I can’t get him fixed. He’s a real dog.’
 Pickaxe showed his first flicker of interest. ‘No kidding? Like the ones at the Zooeum?’
 ‘Yeah, he’s a real-life out of date animal. He breeds, he barks, he dies.’
 ‘I got a robo-collie. He’s a real nice round-up dog. Very affectionate. I keep his bark-button switched off.’ (Winterson, 42)

Her organic dog also means nature for her and this conversation shows how this high-tech society standardizes people. It interferes in not only her farm but also her dog, which will be further discussed.

Secondly, as opposed to the men’s general acceptance and leadership of the colonization of a newly found planet for man’s sake, there are some obvious examples of women who reject this system. This also displays the woman-nature bond. A group of women in Wreck City, Alaska, Nebraska and six nuns one of whom is named Sister Mary Mc Murphy, have gathered for organizing, in Alaska’s words, “an alternative community” as opposed to that of Central Power (Winterson, 173). They are activists and are considered as the terrorists that should be got rid of by the Central Power. Alaska informs Billie that they “are part of the Alternative”. She adds “Pre-War we were in a squat escaping from the expectations of our families. Post-3War, we’re here. [...]” (Winterson, 172). These women protest the authority of both their families and that of the Central Power and MORE. The fact that they want to build up an alternative solution which rejects the high-tech and artificial way of life is an example of the woman-nature bond which is one of the most visible elements of ecofeminist theory. This alternative community of women also stands for the ecofeminist solution to the ecological crisis. Starhawk remarks:

We need the communities we create around that task to be sustainable. There are going to be times when we are active and it’s exciting and we’re obsessed by action, and there are going to be times when we pull back and nurture ourselves and heal and take care of ourselves. There are times when each of us gives a lot to a group, and times when the giving and taking in a group balance out. Nobody should be stuck always having to be the leader, the organizer, or the one who pulls it all together. These tasks should rotate. (Starhawk, 78-79)

This group takes the partnership society as a model for their movement. They create a community which embraces differences. They are representatives of the alternative society model which Eisler explains to be “a way of organizing human relations in

which beginning with the most fundamental difference in our species-the difference between female and male-diversity is not equated with inferiority or superiority” (Eisler, 28). Likewise, this group challenges any kind of domination and centralizes equality, since it is not led by a person or power. It not only rejects the system of the Central Power but also shares a different kind of philosophy about the creation of human kind. Alaska narrates to Billie:

‘Lesbian Vegans. Dinasour- friendly. Some of them have already been to Mexico to say sorry.’

‘Mexico? I’m not sure I’m following this...’

‘Where they found the crater – In Chicxulub – aka Sulphur City. It’s where the asteroid hit sixty- five million years ago – up goes the sulphur, down comes the snow. Ice age – out go the dinosaurs, in come the humans, give or take a few apes.’

‘Simple as that?’

She nodded, ‘Life is much simpler than we like to admit.’ (Winterson, 174)

The fact is that these women ask for forgiveness from nature as they believe it to be animate, which has an ecofeminist reference. They also account for the creation of human kind in accordance with another natural event. They believe in the cause-effect relationship in nature which serves the ecofeminist principle of “interconnectedness”. Parallel to this idea of creation, when she is in Wreck City, Billie explains:

Trusting life has not been easy for me. It’s not that I am suspicious or cynical, but the yes answering yes seems like a creation- call, not a reply I have any right to. There must have been a moment when the universe said yes, when life was the imperative, and either you read this as blind and deterministic, or you read it as the exuberance of a moment that leaves an echo on every living thing for ever. Any scientist can say what happened in the seconds after the Big Bang, but none has any idea what was happening in the seconds before. The cosmic Yes. *Yes, I said, and Yes.* (Winterson, 179)

The women’s belief in the mystery about the events that took place before the explosion is similar to the ecofeminist belief that the Universe went through a stupendous birth process (Swimme, 19). Spike, in Wreck City, emphasizes the ongoing process in the Universe. Spike explains to Billie:

‘I merely observe that this is a quantum Universe and, as such, what happens is neither random nor determined. There are potentialities and any third factor – and humans are such a factor- will affect the outcome.’

‘And free will?’

‘Is your capacity to affect the outcome.’ (Winterson, 181)

Spike underlines human’s capacity to effect the outcome with his free will by accepting to choose something. It is of importance, since on one hand it is against the antropocentric idea that human kind is at the centre of the Universe and above all the other human and non-human creatures. It suggests that humans can only intervene in the course of the events. On the other hand, it is parallel to the ecofeminist principle of interconnectedness: human kind can create the circumstances for another thing and affect the consequences of events.

In addition to these women, Handsome accepts that nature is not so simple as to be explained merely within the boundaries of science although he has a colonialist spirit and material interests at the centre of his life. After his many expeditions to many places, he concludes:

‘There are mountains so high you can’t see to the top, and inland lakes, locked and closed, far from any water source, but agitated beneath the surface by dark shapes. There are valleys that lead to the bottom of the world, so it seems, but what world is that? The universe has no sides, no end, can’t be mapped. Enough to make a man talk about god, make a man superstitious and worship an idol. The science never gets as far as the strangeness. The more sophisticated my equipment, the stranger the worlds it detects. I sometimes think I am sailing through a vast thought.’ (Winterson, 47)

Likewise, the ecofeminists argue that the creation of the Universe cannot be simply reduced to an explosion either. This is parallel to the ecofeminist principle that the creation of the Universe is evolutionary and there is a constant process of development in it.

Faced with the news of the origin of the universe, Starhawk sings: “Out of the point, the swelling, out of the swelling, the egg, out of the egg, the fire, out of the fire, the stars. Not bombs, not explosions, not abhorrence,; rather, she sees the event for what it is, a birthing moment, the Great Birth. The elementary particles rushed apart in their trillion degree heat, yes, and became stars, yes, and all of this is a swelling, an egg, a mysterious engendering that is the root reality behind all the various facts. (Swimme, 18)

The woman’s understanding of and intimacy with nature is also revealed through Billies emphasis on the interconnection among all the members of the Universe.

Billie, in “Wreck City”, explains “Determinism versus Freewill is a false study – unhelpful, a time-waster. Life has never been All or Nothing– it’s All and Nothing. Forget the binaries” (Winterson, 127). She points out that life is complete only with the coexistence of opposites. However, the fact that human beings are too selfish to centralize their own needs is one of the main reasons for the exploitation of other people and nature. Likewise, they also take nature and its components for granted. This is what causes the destruction of what man sees as “the other”. Spike summarizes “‘There are many kinds of life’ [...] ‘Humans always assumed that theirs was the only kind that mattered. That’s how you destroyed your planet’” (Winterson, 65). The ecofeminist principle of “interconnectedness” is also emphasized through a dog which Spike and Bille name The Three Horn (in Planet Blue). Upon the dog, Spike comments “All these life-forms will evolve and alter. Almost all will disappear to make way for something better adapted” (Winterson, 81). This argument, concerning the existence and validity of a creature, fits in the ecofeminist idea that nature is a living organism that evolves and refreshes itself. Gebara explains:

Plants, animals, forests, mountains, rivers, and seas form the most diverse combinations in the most remote and varied places. They attract one another, couple with one another, blend with one another, destroy one another, and recreate themselves in species of pale or exuberant colors. They grow and feed on one another’s lives, transforming or adapting to one another, dying and rising in many ways within the complex life process to which we all belong. (Gebara, 17)

There is a continuous cycling of life and death in nature. Spike’s knowledge about the cycle in nature also reveals woman’s consciousness about nature even in an evolving and female robo-sapiens.

Thirdly, nature’s power to give birth is identified with woman’s birth power. When narrating her past in “Wreck City”, Billie states “True stories are the ones that lie open at the border, allowing a crossing, a further frontier. The final frontier is just science fiction- don’t believe it. Like the universe, there is no end” (Winterson, 87). Like woman, the Universe is considered endless and viable for the continuation of the species. When Spike stresses that “Orbus is dying”, Manfred rejects her comment, because he suggests that “The techies will fix it – they always do. I say this morbid doomsday stuff is just to keep people in their place – not wanting too

much. We're doing great. I'm upbeat. It's different for you – being a robot, y'know" (Winterson, 71). He is an example of the male-oriented idea that the damage that has been done to nature can be made up for through technology and nature can be revived. This misconception is, in fact, the real cause of the damage.

In the very beginning of the first part the narrator, Billie, introduces herself and her boss, Manfred, making a comment about the discovery of a new planet, Planet Blue, which is also the introduction of man's perception of this new discovery. She narrates a conversation between her and Manfred:

My name is Billie Crusoe. Here comes my boss, Manfred. He's the kind of man who was born to rise and rise: a human elevator.

'Billie, have you voiced the downloads '

'Yes, everything is there, sketches, diagrams, and a step- by- step explanation of how Planet Blue will change our lives.'

'We have to present this positively.'

'It is positive, isn't it? Are you saying there are presentation problems with the chance that everyone is dying for?'

'Don't use the word "dying".'

'But Orbus is dying.'

'Orbus is not dying. Orbus is evolving in a way that is hostile to human life.'

'OK, so it's the planet's fault. We didn't do anything, did we? Just fucked it to death and kicked it when it wouldn't get up.' (Winterson, 7)

Manfred represents a capitalist boss of his time, always interested in promotion. Now he is presenting this newly found land positively to the public so that he and his company can make a profit out of it. Billie narrates "Here we are today to witness the chance of a lifetime. The chance of many lifetimes. The best chance we had since life began. We are running out of planet and we have found a new one" (Winterson, 4). Having destroyed their own planet, people are now preparing for the colonization of the newly-discovered planet, and this movement is led by male entrepreneurs and a capitalist male-oriented company: MORE.

In the second part, when Billie (a male narrator this time), is on Easter Island, he speaks of the rituals in the island and narrates:

It may be that this is some rite of fertility to encourage the land to renew itself, such as we have seen on voyage in Tahiti.

A great cry goes up round the tree and what appears to be a dispute. Women, and this my first sight of them, are grouped against the men, mayhap as a part of the ritual, but one of the women is lying the length of her body against the tree, and wailing so strong that I can hear it from my Warren. A male figure, wearing a

headdress of bird feathers, strikes the woman, and at this signal, for so I interpret it, all the women standing by are struck at by the males and driven away, as you would drive off a chatter of monkeys. (Winterson, 101)

In this ritual, it is obvious that woman is almost a sacrifice to nature to increase the fertility of nature, which again associates woman's fertility with that of nature. As a result of her productivity, she takes part in a rather humiliating ritual in which she is treated like a monkey. She is expected to enliven the productivity of the soil. This shows how woman is identified with fertility and productivity and how man abuses woman's body.

4.3 Colonization of the female and nature by man in *The Stone Gods*

Alienation of woman:

In *The Stone Gods*, woman's transformation has a different process than that in the first two novels. It can be analyzed more generally than in the other two novels, because, in this novel, not only women but also men lose their humane feelings, in contrast to a robot-like creature who becomes more and more humane day by day. The more technology develops, the more human beings are mechanized and the less man wants to have a romantic relationship with woman. Man rather prefers a mechanical sexual relationship that is devoid of emotions. The genetic fixing programme shapes the man-woman relationship in the society. The narrator remarks that "The future of women is uncertain. We don't breed in the womb any more, and if we aren't wanted for sex... But there will always be men" (Winterson, 22). It is explicit that the woman's role has long ago been diminished to sexuality and breeding. Once they lose these functions, they will lose all their meaning. Furthermore, the more greedy men become, the harder they are satisfied. Thus, their sexual practices become corrupt even to the point of pedophilia and making sex slaves out of girls. Billie objects to the abuse of girls which creates sex slaves. She argues with Manfred:

'Well, go in there and ask him why he wants his wife to look like little Senorita.'

'You stupid or what? We all want our wives to look like Little Senorita.'

'Why is that?'

'Coz she's hot, and this town is frigid.'

'Do you have a wife?'

'Not yet. I'm getting one from the Eastern Caliphate.- it'll be legal believe me, but she's nine years old and I'm gonna Fix her.' (Winterson, 21)

Being a supporter and utilizer of this system, Manfred cannot figure out Billie's point in opposing the genetic reversal which leads to the abuse of girls. This programme not only standardizes man and woman's appearance but also distances human beings from themselves and from each other.

The relationship between man and woman also turns out to be reduced only to physical needs. How marriage is considered is also another illustration of the alienation of man and woman as a consequence of the standardization led by this high-tech society. Billie (in *Wreck City*) says "I'm sorry. Nobody I know- ever knew- seems to have that old fashioned thing called a happy marriage any more. We seem to have lost the knack of happiness" (Winterson, 166). Furthermore, as opposed to Spike who considers love to be the only chance to be human, people seem to have long ago lost their capability of loving each other. "'Love,' he [Friday] said. 'Just Nature's way of getting one person to pay the bills for another person'" (Winterson, 167). Mechanized as the humans are, they seem to have lost their chance to be human.

Finally, the part dedicated to the Third World War also shows how war and its post effects alienate human beings from themselves. Billie shows:

She [her mother] was young, seventeen. My grandmother was not yet forty. But it was a different world then because the world is always remaking itself, and after the war there was a lot of remaking to be done. I was born in the ashes of the fire, and I learned how to burn. (Winterson, 121)

This quotation gives an example of the change in people's lives and psychology and the planet as a result of the dramatic effects of the war. War has traumatic effects on not only people's lives but also on their health. These post-war effects alienated human beings from themselves, and this is going to be further analyzed under the subtitle named "male intervention in the female body".

Male intervention in nature:

In *The Stone Gods*, man's intervention in nature can be analyzed under three sections. First, the discovery of the new planet; that is, Blue Planet and how the high-tech society organized and controlled by the MORE Company has facilitated Orbus's evolution "in a way that is hostile to human life" is going to be analyzed (Winterson, 7). Secondly, through different but related characters, there is the retelling of a story

of humans' destructiveness in which they destroy the very thing they need, shown in the destruction of Eastern Island by the natives. In "Post-3 War", Billie argues that "Human beings are the most aggressive species on the planet. They will readily kill each other for territory and resources, but they will also kill each other for worshipping the wrong sky-god, or for failing to worship any god at all" (Winterson, 135). The natives are representatives of human kind in general as they destroy their native land. Finally, the last two parts illuminate the almost post-apocalyptic state of Orbus governed by the MORE Company. All of these parts and their illustrations of places and settings that have been devastated by human intervention are microcosmos of the Earth, which show how it is the constant interference of man and technology in nature that grants the global markets the chance to make profit by exploiting nature and people's health.

To begin with, in the very beginning of the first part, the representation of two different characters, Manfred and Billie, signal the ideological separation between them. Manfred stands for man's utopia to regain his superiority over nature. Manfred goes to Billie's farm and urges her to leave Orbus and join in the expedition to the Blue Planet in Captain Handsome's ship. They talk over the issue:

'I [Manfred] believe in the system. You don't.'
'No, I [Billie] don't. It's repressive, corrosive and anti-democratic.'
'Then you'll be very happy on Planet Blue. There is no system.'
'And what happens when I come back?'
He didn't answer. (Winterson, 45)

Manfred is a follower of the settled system in Orbus, since he has complete belief in it. In addition to his devotion to the MORE Company, he is enthusiastic about the newly-found planet, unlike Billie who is also an employee of the system but is suspected by the police because of her previous acts against the government. Manfred criticizes her for her natural way of life. Billie explains:

Manfred looked down at my notebook. He frowned his older-man-thinker-type-sexy frown, and he tried to look concerned: 'Billie, if you weren't so eccentric, you'd fit in better here. Why are you writing in a notebook? Nobody reads and writes any more –there is no need. Why can't you use a SpeechPad like everybody else?'
'Notebook. Pencil. They have an old-fashioned charm that I like.'
'And I like the present just as it is you still living in that bio-bubble thing?'

‘You mean the farm? Of course I am. If I’d been able to make it pay, I wouldn’t be working for you. But a world that clones its meat in the lab and engineers its crops underground thinks natural food is dirty and diseased.’

‘It is.’

‘Yeah. And pigs are planes. So the farm is leased to Living Museum and I am enslaved to you.’ (Winterson, 8)

Manfred wants to deprive Billie of her natural piece of land which is of great significance in her life, as mentioned in the previous part. Furthermore, he talks in a mocking tone about her opposition to artificiality and he cannot figure out her “eccentricism”. It is also of importance how natural food is considered to be dirty, as opposed to artificial and manufactured food. This is clearly shown when Manfred comes to Billie’s farm. She states:

He stepped in, looking round at the farmhouse table and the messy real food on it: a brown loaf, butter, eggs in a bowl.

‘Do you want something to eat?’ I said

‘I’m a Natural Nutrition man’ he said, meaning he eats only the most expensive synthetics, protein and mineral balanced for optimum health. (Winterson, 43)

The representation of food points out how artificiality is considered to be the natural way of life for him. It shows how this high-tech society detaches its inhabitants from nature. Her deprivation of her farm by leasing when she can no longer make money out of it, since people now think natural food to be dirty, also displays how nature is exploited as it is considered of materialistic value (Winterson, 8). The connection between nature and her farm which is a rare piece of land free from human intervention is interrupted the moment it is taken from her. When Billie is deprived of her land, she explains:

And in the middle of this hi-tech, hi-stress, hi-mess life, F is for Farm. My farm. Five hundred hectares of pasture land and arable, with a stream running through the middle like a memory. Step into that water and you remember everything, and what you don’t remember, you invent. (Winterson, 11)

In the society of hers where everything is stereotyped and demoted to one-letter symbols, her farm also means her escape from the mechanization process and it gives her the freedom to imagine and create. Thus, in losing her farm she also loses her imagination, another human characteristic.

Different from the two other novels, the intervention in nature is not only exclusively done by males, but also by forces led by men. In *The Stone Gods*, there

are such exploiting male figures and powers but these powers and figures are not limited to the males. Once again, just like the fact that alienation is not only limited to females, there are also some females who support the system and who are content with this way of life besides males. Pink, with her acceptance of genetic fixing and of marriage, is one of the most outstanding figures of this system. When Pink and Spike are in a canoe on the lake, she states “[...] Y’know, Nature is unpredictable – that’s why we had to tame her – maybe we went too far, but in principle we made the right decision. I want to be able to go out for a drink without getting hassled by some gawp-eyed museum-quality cod” (Winterson, 72). Although she briefly nods in the direction of those who might think they have made a mistake, she hastily continues to justify man’s actions as on the whole right. Just like the males who fear nature’s unexpectedness, she agrees on human beings’ need to “tame” her. When Spike catches a fish and kills it she also comments “[...] When I think how people used to breed animals for food- that was backward. They still do it in the Caliphate, y’know. Lab-meat is cruelty-free” (Winterson, 71). She is one of the majority of people who has adopted this technological way of life.

What is more, man’s fear of the unexpectedness of nature, similar to his fear for woman’s power to give birth, urges him to develop techniques to govern both nature and woman according to his own will and needs. This is performed via high-tech machines and robots in *The Stone Gods*; that is, through “civilization”. Merchant argues:

Civilization is the final end, the telos, toward which “wild” Nature is destined. The progressive narrative undoes the declension of the Fall. The “end of nature” is civilization. Civilization is thus nature natured, *Natura naturata*- the natural order, or nature ordered and tame. It is no longer nature naturing, *Natura naturans*- nature as creative force. Nature passes from inchoate matter endowed with a formative power to reflection of the civilized natural order designed by God. The unruly energy of wild female nature is suppressed and pacified. The final happy state of nature natured is female and civilized- the restored garden of the world. (Merchant, 44)

This process not only pacifies human beings but also changes their philosophy, since there appears the mechanistic view of the Universe in which the natural world and human beings are seen as if they were machines. Therefore, just like Billie’s deprivation of her farm and its labeling as “F”, which eliminates all its meanings for

her, all the daily life and its practices are organized in accordance with this system.

Billie narrates:

S is for Solo – a single-seater solar powered transport vehicle. L is for Limo, a multi-seater hydrogen hybrid. S is for short-distance. L is for long-distance. Single-letter recognition is taught in schools.

In front of one of these vehicles, and one only, a CanCop is punching numbers into the Coder wired into his arm. CanCops are always around for back-up at high security events – all they are is robots – soup cans with the powers of Arrest.

On one of the long line of vehicles – and only one – mine, a bright yellow laser light is covering the windshield. That's my penalty notice. Unless I press the yellow button on the parking meter next to it, I will not be able to drive away, because I will not be able to see out of my glass. It's a clever system – you have to accept guilt before you can drive away and protest your innocence.

P is for Parking Meter. Slide up to the kerb, get out, look around, and the shiny solar powered parking meter says to you, in its shiny solar- powered parking meter voice – *Hi there! You can park here for thirty minutes. I will bill your account directly. Welcome to the neighbourhood.* (Winterson, 10)

This passage reveals how even the smallest practices and rules are regulated by the machines. It also reveals how capitalism, by means of technology, has blocked the organic integration of human and nonhuman members of the society (Biehl, 112).

The more machines conquer people's lives, the more they lose their human contact.

Billie further demonstrates:

D is for Due to. Whenever anybody calls to complain, a sympathetic person, well, a sympathetic robot actually, because they are programmed to be more sympathetic than persons, anyway this sympathetic robot says, DUE TO, and you know that due to a high volume of calls, due to heavy demand, due to staff shortages, due to difficulties, due to system failure, due to freak storms, due to little green men squatting the offices, well, DUE TO, nobody is going to speak to you, at least not in this life-time. Fuck it fuck it fuck it. F is for Fuck it. (Winterson, 11)

As a consequence of this high-tech society, there is a minimum level of communication left between the members of the society. In *The Stone Gods*, man's weapon with which he interferes in the course of nature is technology. Billie's refusal of conforming to her environment exemplifies how this technological matrix leads to the isolation of human beings from nature and each other.

Though uncertain, Winterson makes the implication that Orbus might be the Earth, or it was a planet that used to resemble our planet that human beings moved to after the Earth was destroyed. Handsome points out there is "a dead white planet, a

dying red planet, and Planet Blue”, claiming that people came to this red planet, Orbus, after they had done with the white one, and now they are about to move to Planet Blue (Winterson, 56). What is clear is that after Orbus was inhabited by people, it went through a transformation. When Billie interviews Spike, Spike informs her “*It is strikingly similar to our own planet, sixty five million years ago, with the exception of the dinosaurs, of which we have no record on Orbus*” (Winterson, 30). The metamorphosis from a natural planet to a mechanical one that Orbus goes through dramatically illustrates the results of man’s actions in nature. It also goes parallel with the ecofeminist idea that the Universe is a living web. Thus, everything that is in the cycle of the Universe is interrelated. Gebara explains:

When we speak of human beings, we always speak in terms of good and evil. But when we speak of the cosmos, of the universe, we need to speak of forces that are at once creative and destructive. This constitutive reality of the universe, these positive and negative poles (we use these terms with an awareness of the limitations of our language) are inseparable in all the life processes. The birth of our solar system required the destruction of others. The appearance of a desert region may mean the death of a river. The use of fish as food may require the destruction of many of them, and so on. (Gebara, 19)

The destruction of the White Planet leads human beings to Orbus and that of Orbus leads to Planet Blue. This series of events shows the interdependent chain of all the animate and inanimate beings in the Universe. “We live because others die, and we will die so that others may live” (Christ, 65).

In *The Stone Gods*, just like the Power Company in *Surfacing* which intervenes in nature in order to abuse it and make it fulfill its interests, the MORE Company is one of the pioneers of the metamorphosis in nature. In the beginning, Central Power appears as the authority to make decisions on the organization in Orbus. However, since it has the economic power, MORE turns out to be the supreme power in Orbus. Billie explains:

MORE had been the world’s most aggressive free-marketeers; regulation-wreckers, carbon-kings. Their expensive lawyers fought anti-pollution agreements, tariffs, subsidies, anything that looked like a brake on consumer spending. MORE stood for unlimited air travel, six cars per family, six hundred TV channels, no censorship, no trade unions, no government interference in Trade. Pre-war the ‘MORE IS MORE’ bumper stickers sold the high-living lifestyle to the world. And we bought it. (Winterson, 133- 134)

This is of significance, since it underlines how the modern societies are governed with capitalism and with the products that are launched for economic interest. Just as the people who live in Orbus are stereotyped physically due to genetic fixing, they live in similar ways which are promoted to them by MORE. King argues that

[...] around the world, capitalism, the preeminent culture and economics of self-interest, is homogenizing cultures and disrupting naturally complex balances within the ecosystem. Capitalism is dependent on expanding markets and therefore ever greater areas of life must be mediated by sold products. (King, 108)

With the products it exports to the citizens of Orbus, MORE becomes the supreme economic power, the institution to sell a particular lifestyle to the society: a consumerist one. The more people consume, the more the market produces and the more the market produces, the more people consume. However, consumerism is represented as something bad, since MORE develops a rental system as it enables cash flow. Billie states “[...] it was never enough – nobody ever had enough money. Rich or poor, money was scarce. The more we had, the less it seemed to buy, and the more we bought, the less satisfied we became. It was a relief when money was gone” (Winterson, 138). With people’s growing sense of greed and; therefore, their fulfilment, MORE shapes and controls people’s lifestyles. The MORE Company utilizes the circumstances that were created in the post-war period and people have no other choice than to depend on it. Friday recalls:

MORE took the opportunity, and no one blames them. Everyone else had failed, government, anti-government, the Church, the pressure groups, the media. The unthinkable, unspeakable, unstoppable had happened. Where do you turn? You turn to the hand that feeds you, the one that houses you. Who cares whether or not it was elected? (Winterson, 165)

Thus, MORE eliminates all the other authorities and becomes the one to govern all the institutions of Central Power with its global economic power. The citizens of Tech City are enslaved by this capitalist system.

Likewise, when Handsome’s ship is on its way to Planet Blue on a mission to blow up the dinosaurs, Billie asks Spike about the possible governing system. Spike replies: “MORE- *Futures* will be the on-the-ground presence, guaranteeing homes and food, development and security” (Winterson, 61). This foreshadows the fact that Planet Blue, like Orbus, is going to be exploited by the technology and infrastructure

brought by MORE. What matter for this company are the material interests of the capitalist market and super powers rather than the physical and psychological needs of the individuals. This is very similar to the modern capitalist market in which the production for the sake of subsistence is replaced by more particular production in the market which only aimed at profit in the developing trade of the western Europe (Merchant, 79). The President of MORE Future lays out “[...] MORE is the only one to have got on the ground and delivered the goods, Post-3 War” (Winterson, 133). Thus, it is no surprise that just as every capitalist power that has the potential sacrifices people’s health for economic growth, it also exploits nature and natural sources. Billie reports:

I can’t believe that we have reached the end of everything. The red dust is frightening. The carbon dioxide is real. Water is expensive. Bio-tech has created as many problems as it has fixed, but, but, we’re here, we’re alive, we’re the human race, we have survived wars and terrorism and scarcity and global famine, and we have made it back from the brink, not once but many times. History is not a suicide note – it is a record of our survival. (Winterson, 39)

She demonstrates the corruption on Orbus as a consequence of the modernization process which was followed by man’s constant abuse and consumption of natural sources that led to famine and inequality in the distribution of natural sources. She also underlines how human kind suffered but somehow managed to survive the false strategies of politics, such as wars and terrorism, which is going to be further analyzed in this part.

In addition to the corruption of Orbus and its natural resources, the MORE Company also controls art, which speaks for the fact that there is no individual action left- art being one of the most effective ways for the individual to express himself. When Spike asks about art in this high-tech human planet, Billie replies:

‘Books...’

‘Digi- readers. Quicker, cheaper.’

‘Theatre? Opera?’

‘Yes, you’ll be taken sooner or later, but now that there is no private funding and no government funding – because there is no government- MORE-culture limits what is available. It’s Puccini this summer. All summer.’ (Winterson, 140)

This is also another dramatic example of how man turned everything into artificiality by his intervention in nature and people's lives with technology and capitalism. Everything that is natural and human is substituted to with the artificial and mechanical. Billie summarizes "In Post-3 War economics, Capitalism has gone back to its roots in paternalism, and forward into its destiny- complete control of everything and everyone, and with our consent. This is the new world. This is Tech City" (Winterson, 139). Since people accept this way of life that is preached to them consciously, they give in to this system which exploits nature voluntarily.

The part called Eastern Island, also embodies the devastation of nature as the island is devastated as a consequence of a civil war stemming from religious conflicts between two parties: followers of The Bird Man and followers of The White Man. Billy, this time a male sailor in Captain Cook's ship remarks "It was our purpose to discover the Southern Continent, if such a place there be, and to make a Map, and to claim Land for the Crown" (Winterson, 109). Just like Captain Handsome's expedition to Plane Blue, Captain Cook and his crew are on a voyage to conquer and claim their rights to this island. However, when they arrive, Billy is disappointed, since the island is very different from what was promised to the sailors. He observes:

I cannot say the sight was aught but dismal as the Valley of Shadow of Death is dismal to them that must cross it. The island was stripped and bare, with few trees or shrub-bushes of any kind. Nature seemed hardly to have provided it with any fit thing for man to eat or drink. There was nothing of the green luxury we had seen in New Zealand or New Amsterdam, and little to testify that this was the place visited not upwards of fifty years since by the Dutch, and previous to that by the Spanish. In my master's cabin there had been talk only of abundance. But that must have been talk of some other place. (Winterson, 97- 98)

The island lacks the abundance that they came for and it is of importance that the natives, not an exterior colonizing power, destroyed their own natural habitat. Winterson here brings forth another dimension to the colonization and exploitation of nature and the third world countries in the name of progress and "civilization". Astonished as he is, Billy comments that "Mankind, I hazard, wherever found, Civilised or Savage, cannot keep to any purpose for much length of time, except the purpose of destroying himself" (Winterson, 109). Winterson underlines man's potentiality for destruction of nature whether he is "civilized" or not.

On Easter Island, religious crisis becomes the source of destruction in the island. Religions sometimes end up in threatening the lives of people and nature, which can be exemplified through the battle between the White Man and the Bird Man on Easter Island. Despite the fact that the islanders revere the White Man and they are followers of his spiritual preaching, they fear the Bird Man as he is powerful and he has a kind of an army under his control. Spikkers narrates:

In 'back-time' the god MakeMake had filled the island with forests and springs and fishes and birds so that no man could want who could stretch out his hand. Into this abundance came the Ancestors in boats, making houses and ceremonial dwellings and living only by the word of the White Man - the Ariki Mau. (Winterson, 109- 110)

Once again, there is the transformation of a place from an abundant land rich in resources to an infertile and barren piece of land. Here, the retelling of human kind and his intervention in nature is stressed once again. What causes the cutting down of the trees is not the process of creating a land to be colonized, like that in *Surfacing*, but it is, once again, to make them serve human needs. Spikkers explains:

Wood was needed for fires and building, and land was needed for plantains and bananas and sundry crops. The palms that were so tight together that a man must walk side-ways to pass through them, were felled, one by one by one, until slow by slow by slow, the sea-birds no longer visited the island, and the rain no longer fell, and the ground crumbled and burned, and the soil turned to red dust that grew nothing. (Winterson, 110)

The trees are there to serve as shelter and land is depicted as a mother to nurture its inhabitants. There comes the association of woman and Mother Earth as both of them cater for man's needs. Likewise, the trees serve not only the islanders's physical needs, but also their spiritual needs. Billy relates that:

Spikkers pointed to the Idols, and mimed to me that the great stones must be pulled from the quarry on wooden sledges, and that entire Palms must be used as raft-lengths to float the stone down the coast, and that the kiln-work and the carving work required ever greater amounts of wood, and no man dreamed that the wood gone would never return. (Winterson, 110)

They also depend on wood to move their Stone Gods and they never think that they may run out of it, which points out man's exploitation and consumption of natural resources as a result of his belief in the fact that these resources are unlimited.

The exploitation of the trees to fulfill man's physical or spiritual needs also points out the fact man wants to make use of both nature and woman.

This association between woman and nature mainly stems from the fact that both of them embody maternal feelings: fertility and nurturing. As we have seen, the social ecologists are opposed to this ecofeminist identification, since they claim this identification of woman and nature with these attributes leads to the exploitation of both although man equally needs them. Biehl argues:

Some ecofeminists literally celebrate an identification of women with nature as an ontological reality. They thereby speciously biologize the personality traits that patricentric society assigns to women. The implication of this position is to confine women to the same regressive social definitions from which feminists have fought long and hard to emancipate women. (Biehl, 3)

They reject any biological and essential identification of nature and woman as they claim that "ecofeminism, in effect, "nurtures" a new form of "otherness"- the image of women as simplistically and genetically other to Western culture" (Biehl, 26). Such "otherness" leads to the abuse of both woman and nature which is exemplified in Easter Island. Billy wonders "Why would a man destroy the very thing he most needs?" (Winterson, 102). However, he concludes that destruction and violence directed towards nature for profit is universal to the whole humankind, either civilized or savage. Upon seeing how the islanders claim their right on this island, he narrates:

This is a magical observance, but not so strange to me, for mine own country uses a flag as its symbol, which it waves to attract attention and to signify dominion. The land we claim for our own we claim by flag, and why should not these Natives do the same, except that the territory they desire be a spiritual holding? (Winterson, 112)

Once obtaining the power, the natives can claim ownership over a piece of land, which stands for man's tendency to prove his superiority over nature. Thus, just like the Europeans, the natives prove their domination on this land by means of a flag. They have a sense of ownership for this island. Like Captain Cook and his crew in the pursuit of a piece of "virgin" land, the natives seek to own wood, which is invaluable for them, since they are deprived of it as a result of their actions. Billy narrates:

I bethought me back to the Natives who had swarmed the Ship when we anchored

a mile out. Their thievery had not been for iron stuff, in which they shewed scant interest, but in wooden items of little value – discarded broom handles, broken splints, split barrels, wormy boards, a sea-sodden chest used for rope-ends. One of our men had obtained the promise of three virgins for the price of a breadboard. (Winterson, 102)

Billy further exemplifies “It is sure that here their word for wood – ‘rakau’ also means ‘riches’, and that if they were, this day, to find a mine of gold or a cave of rubies, they would account it as nothing against a wormy plank washed up by the sea” (Winterson, 114). They put a piece of wood and a female body on the same scale, which shows that they evaluate both in material terms. This also underlines how man sees them as goods to be exchanged for his own welfare. Colonization is not peculiar to the natives or to the Europeans. It is innate. Billy comments:

There must be some part of Man that is more than his daily round. Some part of him that will use his profit on a matter of no profit, for the Bible says to us, ‘What should it profit a Man that he gain the whole world and lose his own soul?’ But none has seen his Soul, yet all have seen a small corner of the world, and would have more of it. (Winterson, 108)

He emphasizes man’s greed for more once he starts utilizing and making profit out of something. Likewise, when Billy learns that the White Man and The Bird man will compete to seize the first egg of a bird and the winner will have all the power of the Bird Man, he concludes:

This may be a wasteland, but here as in every place the world can shew, men will gamble and plot and fight and fall, all for the winning of a trophy. A woman’s heart, a piece of land, a kingdom, a lordship, a contract, a ship, an egg – it hardly matters the which or the what, as soon as it is seen to be desired by one, another will make a prize of it. (Winterson, 113)

He displays how man equates a woman’s heart, a piece of land, or any sign of power and that he can apply violence or immoral ways to gain what he desires. Once it is gained, it will be victimized while man makes a profit out of it.

On this island, man, once again, cannot foresee the results of his action, just like in *The Cleft* where Maronna constantly blames Horsa and his companions for lacking forethought and ability to see the costs of their actions. Billy reports “And Spickers would have me know that birds were once abundant here, like fishes and trees and water, and their departure is the anger of the gods” (Winterson, 111). They explain the change in nature as a punishment from the gods. Additionally, this also supports

the ecofeminist principle that nature is a living organism and there is interconnection among its members. Once the balance is lost, there will be some disastrous outcomes for the members of this web. It also recalls the Neolithic Age in which nature was identified with Goddesses and deities, which leads to the mystification of nature and woman. It is also one of the reasons why the social ecologists criticize the ecofeminists. Biehl states “ecofeminism has also become a force for irrationalism, most obviously in its embrace of goddess worship, its glorification of the early Neolithic, and its emphasis on metaphors and myths” (Biehl, 2). The social ecologists claim that the celebration of the prehistoric goddesses makes the solution of the urgent cosmic ecological crisis impossible.

Billy observes that the building of the Idols is of no use to the island apart from the cutting down of the trees and a religious crisis, which man cannot foresee. Upon seeing how everything loses its meaning, Billy comments:

That one thing should stand for another is no harm, until the thing itself loses any meaning of its own. The island trees and all of this good land were sacrificed to a meaning that has now become meaningless. To build the stone gods, the island has been destroyed, and now the stone gods are themselves destroyed.
(Winterson, 113)

This time nature was, once again, demolished for the sake of man: creating idols which were later destroyed as well.

The male intervention in nature is also observed in the last two parts of the book, through the descriptions of the effects of World War 3, whose disastrous outcomes are reflected in the post-apocalyptic state of Orbus. Winterson accentuates the transformation of Orbus. Billie remembers:

The Pope went mad and appeared in a bonnet to tell the world that the Antichrist was going to return as a peace-loving eco-warrior, ushering in a new kind of Paganism, nature versus the spirit. Catholics were instructed to abandon Green politics and prepare for Holy War. [...]
And so, while we were all arguing about whether it was Christian or Pagan, or Democratic or Conservative to save the planet, and whether technology would solve all our problems, and whether we should fly less, drive less, eat less, weigh less, consume less, dump less, carbon dioxide in the atmosphere rose to 550 parts per million, the ice-caps melted, and Iran launched a nuclear attack on the USA. The policy wonks had miscalculated. We got blown up.
The rest, as they say, is history. But this isn't history, this is Post-3 War.
(Winterson, 131)

As a consequence of the political and religious conflicts within the planet, nature and innocent people are sacrificed. Owing to the inadequacy of those in power to take efficient steps, both nature and human beings suffer. Just like MORE, that makes use of the political chaos after the war, Billie explains how war becomes a chance for the West.

So, the war has been wonderful for the Western economy – or it will be. We have been developing non-fossil fuel dependent technologies, but barely using them because they are more expensive than the old fashioned heavy hitters of oil and coal. Pollution was still cheap. How could the West mend its ways when the developing and industrialising world was going to compete at any cost? We couldn't afford to be the good guys. Now, look, Post-3War, all countries of the world must adopt best practice. All countries must phase out fossil fuel dependency and oil economies. We've shaved our heads, repented of the damage done to the planet and its peoples, and become a generation sick of the words "economic growth". (Winterson, 165)

This passage clearly lays out how the West sacrifices nature as it is expensive to use ecofriendly means of energy. Furthermore, since there are the third world countries to which the West can export its products, West will be the supreme power in the market which threatens both nature and the ecosystem. Friday points out "In fact, the West will race ahead- we are the new clean green machine, and the developing world will stay the way we wanted it to stay- raw materials and cheap labour" (Winterson, 166). The world has become an open market for the West in addition to their exposure to the wars between powerful countries for a bigger economic share. Kelly states:

Masculine technology and patriarchal values have prevailed in Auschwitz, Dresden, Hiroshima, Nagasaki, Vietnam, Iran, Iraq, Afghanistan, and many other parts of the world. The ultimate result of unchecked, terminal patriarchy will be ecological catastrophe or nuclear holocaust. (Kelly, 113)

The traumatic effects of the war can be observed not only in nature but also in human beings. To begin with, Wreck City demonstrates the distortion of nature as a consequence of war which is one of the biggest interferences of man in nature. Wreck City is full of people who escape from the totalitarian system of the Central Power. Orbis is separated into two parties, one of which is the Central Power and the other comprises the Eastern Caliphate and the SinoMosco Pact.

Wreck City becomes the place for refugees from Tech City, since they reject the mechanized life controlled by MORE. However, the Central Power aims to get rid of the inhabitants who live in Wreck City as they threaten their power. Billie states:

Wreck City – where you want to live when you don't want to live anywhere else. Where you live when you can't live anywhere else. [...] Wreck City is a No-Zone – no insurance, no assistance, no welfare, no police. It's not forbidden to go there, but if you do, and if you get damaged or murdered or robbed or raped, it's at your own risk. There will be no investigation, no compensation. You're on your own. (Winterson, 151)

Thus, neglected and full of outcasts, Wreck City is full of dangers and free from the protection and safety provided by MORE which, paradoxically, enslaves people. When Billie and Friday discuss the Robo-sapiens, he suggests:

'This is real life, not some puppet show.'
'Are you calling Tech City a puppet show? I said
'Somebody's pulling the strings in that place, and it aint me and it aint you.'
'I am being designed to make decisions for the betterment of the human race'
said Spike.
'Thanks, but I'll mess up for myself' said the barmen. (Winterson, 154)

He summarizes how the war, which prepares the end of a planet and the human race, is governed by super powers and how the human beings have no other choice than being victimized by its fatal consequences.

In addition to the refugess of Tech City, there are also animals who escape from Tech City, since they have been deprived of their natural habitat. Friday explains "“They [the monkeys] came from the Zoo– after the bombing. There were animals all over the place. Some were shot, some escaped. The ones who escaped came here, like everything else that didn't want to go back into a cage”" (Winterson, 159). Similarly, as opposed to the digi books in Tech City, in Wreck City there still exist real books: "“Books came here like people and animals' said Friday. 'Certain people, certain animals, looking for a landing place”" (Winterson, 162). Thus Wreck City, with its practices that belong to the period before the technological shift, presents a natural way of life as opposed to the high-tech life in Tech City. However, the outcomes of the war are dramatically expressed via the Red Zone and the Dead Forest. Friday narrates:

We spread our wars where necessary, and called it peace-keeping. It was bloody and messy, there were terrorists, there were local incidents, a bus here, a bank

there, the Eurostar blown up - that was bad. [...] Then the bomb – bombs, that left the cities of the West as desperate and destroyed as the cities of the East where we had waged our righteous wars and never counted the cost. (Winterson, 163)

Friday reveals how the West, which has fought in the name of “civilization” for the sake of its economic benefits, is now victimized by its self-righteous war. Having caused many casualties and disasters for hundreds of years through wars, terrorism or its global economic power, the West had never conceptualized that it would be hurt by the same weapons. What Winterson underlines here also goes hand in hand with the ecofeminist principle of interconnectedness. Billie exemplifies the ecofeminist idea that Gaia the spiritual embodiment of the Universe includes “the entire range of living matter on Earth” (qtd. in Merchant, 4). Thus, according to the ecofeminists the components of the Universe and the Universe itself require respect.

Beech trees are easy to climb, and in their tops is a green and secret world. At their bottoms, underfoot is the crunch of the sharp-shelled beech nuts, and a different world, lower, mysterious, the micro-tunnels of mice and weasels.

These worlds need nothing from us, except that we leave them alone – but we never do. (Winterson, 169)

The Earth is a whole by itself and there are many life forms in it. These microcosms exist easily but for man’s intervention. When Billie walks further in Wreck City, she contemplates:

Now I can’t find any landing place either, not for the woods but for the loss of them. I scan the shoreline, search, settle, then there’s a car park coming, or another road, or a new development of executive homes, or an Olympic stadium. But that was before the War. Post-3War, we’re lucky to have anything left. I’m lucky to be alive enough to be unhappy. (Winterson, 169)

In spite of the war, whose costs were tragic and irreversible for nature, she cannot mourn the loss in nature. The war also killed or poisoned so many people that she feels the need to be thankful for surviving no matter how chaotic the Earth has become. Friday further depicts:

After the fire-rip, after the heat, after the towers that fell in rubble, after the houses that collapsed like sucked-in paper bags, after the molten rain, the nuclear wind, the blacked-out sun, the buildings with their fronts torn off, the riverside apartments gutted, the river a stinking ditch, the roads blocked with concrete and ash, the burning that made surfaces unwalkable and fired cars untouchable, the running away, the refugees, the helicopters hanging in the choked air, the never-

stopping sound of sirens, the hoses shooting filthy water over steaming metal. The ugliness of the ruins – that was a shock – the ugliness of what we had built, the ugliness of how we had destroyed it, the brutal, stupid money-soaked drunken binge of twenty-first-century world. Whiteout. Done. (Winterson, 163- 164)

He summarizes how man has first devastated nature in order to build infrastructure for himself and then he himself again demolished what he had constructed to make a profit. The Dead Forest, in addition to showing the devastation of nature by man also points out the ecofeminist idea that nature is a living organism and it evolves. When Billie walks into the Dead Forest without knowing, Friday comes after her.

I turned round. There was Friday. ‘You followed me!’

‘Someone had to – I told you to be careful. This is the Dead Forest.’

‘The Red Zone?’

‘Part of it. They don’t patrol it here because they hope it will kill us all. If you can’t nuke your dissidents, the next best thing is to let the degraded land poison them. But it’s not quite happening like that. A lot of us have been sick, a lot of us have died, but it’s changing. Something is happening in there – it’s re-evolving. I’ve been in with a suit – there’s life – not the kind of life you’d want to get into bed with, or even the kind of life you’d want to find under the bed, but life. Nature isn’t fussy.’ (Winterson, 162)

Friday warns Billie about the poisoned land and its danger to health- by which the Central Power wants to neutralize the inhabitants of Wreck City. Additionally, the change in the forest supports the idea that nature has the power to renew itself.

In addition to the costs of man’s intervention in nature through war, Billie also emphasizes the outcomes of war in the individual. She considers:

I wanted to say one of the many, many things I hate about war is how it trivialises the personal. The big themes, the broad sweep, the emergency measures, the national identity, all the things that a particular kind of man with a particular kind of power urge adores, these are the things that become important. War gives the lie to the personal, drowns it in meetings, alarms, sacrifices. The personal is only allowed to return as death. Death is what war is good at. (Winterson, 173)

She puts forward how, for the sake of the welfare of the general, the individual is ignored. However, what war considers as the “general” is only limited to the ones owning economic and military power.

As a consequence of Orbus’ present situation, the Central Power is happy that Blue Planet has been discovered. When Billie interviews Spike about the newly found planet, she remarks:

Like Orbus, Planet Blue is made up of land and sea areas, with high mountain ranges, and what appear to be frozen regions. We have landed two roving probes on the planet, and expect a steady supply of data over the coming months. As you will see from the photographs, the planet is abundantly forested. Insect life, marine life and mammals are evident. It is strikingly similar to our own planet, sixty five million years ago, with the exception of the dinosaurs, of which we have no record on Orbus. (Winterson, 30)

First, there is the image of a “virgin” planet, abundant in natural sources and rich in natural life, just like Orbus used to be before man’s intervention. Billie, when interviewed as an employee of the Enhancement Service of the MORE Company, explains:

‘But we have taken a few wrong turnings. Made a few mistakes. We have limited natural resources at our disposal, and a rising population that is by no means in agreement as to how our world as a whole should share out these remaining resources. Conflict is likely. A new planet means that we can begin to redistribute ourselves. It will mean a better quality of life for everyone – the ones who leave, and the ones who stay.’ (Winterson, 4-5)

However, this newly found planet will also be exposed to man’s violence. Despite the fact that this is considered as a second chance for humanity, it is narrated that the same mistakes will be repeated there as well, even though Manfred explains to Billie that human beings will have the chance to begin again without, in his terms, the earlier mistakes:

‘With a pristine planet and abundant natural resources. It might be possible to develop a hi-tech, low-impact society, making the best of our mistakes here, and beginning again, differently.’

‘So it really is a second chance.’

‘I think so.’ (Winterson, 32)

The moment they discover Planet Blue, they start working on it in order to make the best use of it. The only people who are to settle there are inhabitants of the Central Power. Manfred reveals “The way the thinking is going in private, we’ll leave this run-down rotting planet to the Caliphate and the SinoMosco Pact, and they can bomb each other to paste while the peace-loving folks of the Central Power ship civilisation to the new world” (Winterson, 7). The people who are not wanted by the Central Power will not be admitted to the new planet.

Since the citizens of Tech City are accustomed to a high-tech way of life, the infrastructure in Planet Blue will also be constructed accordingly to provide them

with a comfortable life. This shows Planet Blue is going to be a means of investment. Spike informs Billie in Captain Handsome's ship that "technology will be the golden key – without it, it's going to be space-age minds living stone-age lives. That will be a powerful reason to stay within the system" (Winterson, 61). Likewise, she tells Billie that "MORE-Futures will be the on-the-ground presence, guaranteeing homes and food, development and security" (Winterson, 61). This indicates that the same system in Orbus will also be established in Planet Blue, despite the fact that this new planet is seen as a second chance. On the day when the discovery of Planet Blue is made public, Billie narrates:

The President is making a speech. The Central Power has funded the space mission for hundreds of years, and it is understood that any discoveries belong to us. He compares us to the men who found the Indies, the Americas, the Arctic Circle, he becomes emotional, he reaches for a line of poetry. For a moment, there it is, in handwriting that nobody can read, slanting under the images of Planet Blue – *She is all States, all Princes I...*

The President is making a speech.

Unique moment for mankind...unrivalled opportunity...war averted...summit planned between the Central Power, Eastern Caliphate, and our friends in the SinoMosco Pact. Peaceful compromise promised. New planets for old. Full pictures and information across the twenty-two geo-cities of the Central Power by tomorrow morning. New colonising mission being made ready. Monsters will be humanely destroyed, with the possible exception of scientific capture of one or two types for the Zooeum. (Winterson, 5)

The introduction of the new planet to public in a speech which is similar to an advertisement shows that the President is trying to promote Planet Blue. The illustration of this new planet through photos is very similar to the photos of the Earth taken in space. Garb explains:

For a brief while (or more extendedly through the vicarious experience of our photographic trophy), the tables are turned: we are larger than it [the Earth]; what was powerful and all-surrounding becomes background, diminutive, marginal- a little disk far away outside our window. What was pulsing with its own vitality and detail is rendered by distance into a static iconic abstraction. So, quite strikingly, some of the first responses to this image are belittlement, a patronizing bemusement. (Garb, 270)

The illustration of the new planet by photography leads him to degrade the vastness of it, which grants him a sense of superiority on it. The way this new planet is publicized also accounts for the fact that Planet Blue is like a product to serve

humankind's needs. Furthermore, the President identifies this discovery with that of the discovery and colonization of the natural lands, which involved great damage to the natives and wildlife in those places. The "colonizing mission", in which there are monsters to be "humanely destroyed" is similar to the "civilization" process of the natives, "the other", by the Europeans in the places they have conquered. This time by means of science and technology man looks for a second chance. Merchant remarks "While fallen Adam becomes the inventor of the tools and technologies that will restore the garden, fallen Eve becomes the Nature that must be tamed into submission. In the Western tradition, fallen Nature is opposed by male science and technology" (Merchant, 32). Planet Blue is going to be "owned" through science and technology and compensate for the loss of Orbus.

The repetition of the same mistakes either in Orbus, or on the Blue Planet, or on Easter Island, either by the natives or the governments is the main connection between the four parts. This is, in fact, the main thread of the novel that connects the three parts: human kind does not learn from its mistakes and repeats them despite the fact that these mistakes harm not only the whole of human kind but also nature. This demonstrates man's destruction of the Earth and nature through wars, terrorism, globalization, politics, and pollution and for the sake of "civilization", advance and economic growth. Handsome tells the story of a young man who, having experienced the outcomes of his mistakes, asks for a second chance from his angel. The young man lives his life gambling and spending much more than he could afford on women. "More hot-tempered than wicked, and stupid when he could have been wise" as he is, he decides to commit suicide when he shoots a man in a fight (Winterson, 54).

Handsome narrates:

In the few moments before he pulled the trigger, he said, 'If I had known that all that I have done would bring me to this, I would have led a very different life. If I could live my life again, I would not be here, with the trigger in my hand and the barrel at my head.' [...] And years passed, and the young man was doing well until he came to a bar that seemed familiar to him... Bullets, revolver, attic, begin again. Bar, bullets, revolver, attic, angel, begin again... angel, bar, ball, bullets... (Winterson, 54)

Given another chance, as we see, he repeats the same mistakes again and again, despite being "sober, upright, true, thrifty" for a while" (Winterson, 54). In telling

this story, Handsome makes an analogy between this young man and human beings who see the consequences of their actions and promise not to repeat them, but fail to keep their promise and repeat their fatal mistakes. Despite his lack of evidence, Handsome believes that people, having done with the White Planet, moved to Orbus and now having destroyed it as well, they are about to conquer Planet Blue. He also notes:

‘Well I don’t know what you call it, but a planet that has collapsing ice-caps, encroaching desert, no virgin forest, and no eco-species left reads like gutted to me. The place is just throwing up, and I tell you, it’s not the first time. My theory is that life on Orbus began as escaping life from the white planet - and the white planet began as escaping life from... who knows where?’ (Winterson, 56)

He implies that as with the other “virgin” planets, Planet Blue is also going to be “raped” by man. When Billie first sees Planet Blue, she enthusiastically narrates:

Back at the Ship, the mood was high. The beauty and strangeness of Planet Blue intoxicated everyone. We were happy. This was unbelievable luck. It felt like forgiveness. It felt like mercy. We had spoiled and ruined what we had been given, and now it had been given again. This was the fairytale, the happy ending. The buried treasure was really there. (Winterson, 73)

She represents the anthropocentric idea that this new planet exists to give them a second chance of survival. The idea that nature gives another chance to humankind despite its mistakes also similar to the image of a forgiving mother. Social ecologists criticize such an image, since man will ruin nature believing that it “will clean it all up after us” (qtd. in Merchant, 5).

Billie also reflects the materialistic idea that this new planet is like a “buried treasure” like gold or silver and by colonizing this planet, man will not only own it but also make use of it. The discovery of a new planet after World War 3 is a repetition of former acts of human beings, since they have a tendency to begin again after their destructive acts. When Billie talks about her past in “Wreck City”, she remembers:

The Prime Minister made a speech; serious threat – 45mins to destruction, rallying cry like 1939, but this would be a peaceful war, liberate our fellow citizens across the world, freedom war, air strike war, no nuclear threat. China, Iran, Pakistan. China, Iran, Pakistan. And a picture on the late news of children stretched like a journey across time – except there was no more time – they were dead. (Winterson, 131)

The repetition of human kinds's violent acts and war to fulfill his interests in different times and places as narrated in four parts shows that it will repeat the same mistakes and make both nature and itself suffer from them constantly. Billie summarizes, "History is not a suicide note – it is a record of our survival" (Winterson, 39). This quotation explains the vicious circle humankind is trapped in: humankind has experienced many disasters most of which were created by it, and having survived them in one way or another, it repeats and will repeat them. Either for the sake of peace, ecofeminism opposes all kinds of war.

Ecofeminist theory suggests that all wars, including the ones that are meant to be fought for freedom, peace or civilizing another nation or country, only serve the well-being of the rich and powerful countries. Christ argues:

Death and killing are part of life. But to imagine that something that we call "our way of life" justifies the creation of nuclear bombs with the capacity to destroy most of the life on this planet is ultimate arrogance. This ethic calls into question much of modern life, which is based on the acceptance of inevitability of war and on the exploitation of other people, of plants, animals, and the rest of nature. (Christ, 67)

There is no motive to justify war.

Apart from man's repetition of his destruction of the Earth in different settings, what connects the four parts to each other in *The Stone Gods* is the emphasis on love in all of them. Love appears in very different forms in four of the parts: inter-species, lesbian, male homosexual, homosocial, and a mother-daughter relationship. Different than Lessing in *The Cleft*, Winterson puts emphasis on love as the only way to survive, just like the narrator's individuation process through free love and sex with Joe at the end of *Surfacing*. Spike suggest love is the chance to be human (Winterson, 90) Once again, Winterson provides an example of one of the principles of Cyborg Theory as she emphasizes the need to get rid of the divisions and dualities in the society. She depicts not only an inter-species love relationship but also a half-robot which is more equipped with love and human nature than humans themselves. When Billie and Spike kiss each other at the end of Part One, Billie says "Kiss me. Your mouth is a cave. This cave is your mouth. I am inside you, and there is nothing to fear" (Winterson, 92). Love protects her from the violence in the outside world. She also says "I kissed her [Spike] and forgot death" (Winterson, 89). She finds

peace and eternity in her love for an evolving robot. Furthermore, when Billy is on Easter Island, Spikkers rescues him from the natives. When there is the competition between the White Man and the Bird Man to decide who will “claim the privileges of the Bird Man”, Spikkers joins the race in order to take the egg on behalf of the White Man as he is a worshipper of the old belief, Ariki Mau (Winterson, 111). First, he becomes the one to grasp the egg and Billy depicts his descent as “light and quiet as a new beginning” (Winterson, 115). It is very similar to the meaning given to Planet Blue, since people believe it to be a second chance, a new beginning for them. Billy comments “Truth tell, anywhere is a life, once there is a love” (Winterson, 114). Just as Billie takes shelter in Spike and finds immortality in her love for a robot-sapiens, this barren island turns out to be a home, a place he belongs to, for Billy. When he falls down the cliff and he can no longer see Spikkers, he is overwhelmed. He continues:

[...] Now that I have nothing and am nothing, I have shrunk this pod of an island further made our cave an everywhere. When everywhere is here there is no further to travel, and tho I have flung out my message in a bottle, I care nothing if the world catches my signal or no, and tho I scan the seas for a ship, I care nothing that it come or no, and have employed myself with yams and wells and small fish, and wait for him who rescued me.
Where is he? (Winterson, 114)

Now that Spikkers becomes everywhere and everything for him, he does not care whether he gets out of this island or not. When he eventually finds his wounded body, he does his best to rescue his savior. He narrates:

I swam to him and lifted him from the rock into the sea and towed his limp body round the coast to the shore of our cave and carried him out of the water. I broke his Bible box into bits and lit a fire and laid his body beside it and felt where the bones were broken in his back and chest and legs and licked the blood from his mouth and tried to give him my breath and I would have given him one of my legs and one of my arms and one of my kidneys and half of my liver and four pints of my blood and all easy for I had already given him my heart. Do not die.
(Winterson, 115)

Likewise, when Billie and Spike are in Wreck City, the love theme is also emphasized in the dark atmosphere of the post-war period. When Billie loses Spike, she struggles very hard to find Spike. The Central Power takes action to find the first homo- sapien which is considered to be the savior and future of the human race and

Billie is going to be convicted for keeping her. When Billie loses Spike, she is desperate to find her. However, since Spike disconnects herself from the mainframe computer and wants to work for this “alternative community” in Wreck City, Billie protects her. Deprived of a place to belong to, Billie states “Then I started running, losing track of time, losing track of purpose, losing track. Is that me— always on the losing track?” (Winterson, 182). She does not belong either to Wreck City or to the imposed life that she left behind in Tech City, except for her farm which is also taken from her. Lost as she is, she says “And perhaps I have to say that the landing place I am really looking for isn’t a place at all; it’s a person, it’s you. it’s the one place they can’t build on, buy, or bomb, because it doesn’t exist anywhere where they can find it” (Winterson, 168- 169). Just as in the first part, the only place where she can find peace and that she can rely on is her lover’s body, since it is the only place where she is free. As it is not a piece of land, a new planet or a territory, nobody can find or destroy it. Billie questions “Is that true? I would like it to be true. Not romance, not sentimentality, but a force of a different nature from the forces of death that dictate what will be. Or is love always a talent for the makeshift?” (Winterson, 183). With its power to change the outcomes of the events in the quantum Universe which is full of potentials, love becomes a means of hope and a new beginning for Billie.

Additionally, Billie narrates her past in “Post-3 War” beginning from the time when she was a fetus in her mother’s womb. By narrating the times when she was in her mother, she underlines not only the growth of the bond between a mother and a child but also another version of love: between mother and a child. Although Billie’s mother makes several attempts to leave the baby, she cannot. This is a very difficult process for her mother, since she needs to leave the baby because of her husband who is a gambler. Billie remarks “My father said he’d marry my mother if she gave the baby away. Then they could start again. Then they could have a new life. But I was a new life” (Winterson, 122). Despite her father’s will, and therefore, her mother’s struggle to get rid of the baby, which is “like a universe waiting to happen”, the fact that she cannot proves the inseparable bond between the mother and the foetus (Winterson, 120). This bond is created in the mother womb and the maternal womb turns out to be the child’s first environment (Razak, 167). After another failed attempt of her mother to get rid of her, Billie states:

She's walking along, crying, trying not to look, then the conductor pulls her up onto the platform with one hand and sits her on the torn leather bench seat at the back, and plunges his hand into the bag of coppers and sixpences that is the fare money, and just gives her a handful, there and then, breaking open his ticket machine so that the bus company won't know what he's done. She takes the money. She takes me. She goes home. Love is not easy to leave behind. (Winterson, 124)

Winterson, once again points out that love is indispensable and in this quantum Universe, which is full of potentialities, love is one of the most important ways of affecting the outcomes. No matter how unknowable a baby's destiny may be, there are many possibilities hidden just like that in a new planet. Both the baby and the new planet embody a potential like a "buried treasure" in them (Winterson, 123). No matter how external factors attempt to block the transmission of love from her mother to her, they cannot. She comments:

She was too far away for me to see with the naked eye, or touch with the naked body, skin on skin, like a graft. I lay, she left, and what happened that night, I don't know, but the night after, they closed the curtains at the window. But curtains, windows, walls make no difference to what can be transmitted and what can be received. (Winterson, 128)

Love cannot be restricted. Despite different settings and forms, that love is powerful enough to affect the course of the events is emphasized in the book. Billie decides "The problem with a quantum universe, neither random nor determined, is that we who are the intervention don't know what we are doing. *Love is an intervention*" (Winterson, 68). No matter how unconscious people are in their actions towards each other and the Universe, Winterson depicts love as a way of survival. The narrator in *Surfacing* seeks shelter in "Love without fear, sex without risk [...]", purified from any kind of precautions and expectations (Atwood, 80). Similarly, in *The Stone Gods*, Billie states "Love without thought. Love without conditions. Love without promises. Love without threats. Love without fear. Love without fear. Love without limits. Love without end" (Winterson, 121). Both of the protagonists fight with man's intervention in nature and their natures. They find salvation and are freed from the chaos created by the male-oriented capitalist world's expectations through love.

Male intervention in the female body:

In *The Stone Gods*, the male intervention into the female body can be analyzed in the four different parts of the book though some of them are not exclusively and directly by man. To begin with, the most striking example of the intervention in the female body is “The DNA Dynasty”, which is a genetic fixing programme (Winterson, 9). Secondly, war is another striking but more general example of the intervention in human beings’ bodies as the outcomes of the wars and the Post-War 3 effects are reflected not only on women’s bodies and psychology but also on children and men. Thirdly, the fact that Billie’s mother cannot independently make decisions about her body and her pregnancy shows her lack of independence in her body.

In Tech City, people’s lives and relationships are governed with technology. The radical changes that the society goes through for the sake of development has consequences which are not only physical but also psychological. Shiva claims:

Rural development specialist Gustavo Esteva has called “development” a permanent war waged by its promoters and suffered by its victims, and specialist Claude Alvares calls it the Third World War: “A war waged in peace time, without comparison but involving the largest number of deaths and the largest number of soldiers without uniform. (Shiva, 199)

One of the ways people are victimized is their loss of individual independence. In such a society where human beings are mechanized the individual is of little importance. Billie shows:

As I stood, not knowing what to do, my phone started flashing Manfred’s code. I didn’t want to speak to him, but he can tell via satellite recognition exactly where I am. I have a personal co-ordinate, like everyone else, and anyone with the access code can access me, whether or not I would prefer to hide. (Winterson, 38)

She has neither individualism nor privacy, because all the inhabitants of Tech City are expected to serve the MORE Company which is more efficient than the government. Being an employee of the company, her boss can easily have access to her life with an access code. She has no privacy. Furthermore, because she was suspected, she is more closely watched than the other members of this high-tech society. She remarks:

When you get out of a jail, if you ever get out of a jail, you will be micro-tagged for life as an Unknown. You see them sometimes, cleaning the streets, their

taggers flashing at fifteen- minute intervals, checked and recorded by the satellite system that watches us more closely than God ever did. (Winterson, 26)

This system is so effective that it is almost equal to the sanctions of religion that control people's actions. Billie asserts "Simply, you no longer exist" (Winterson, 25).

In this high-tech society where the citizens are deprived of their individual freedom, people's lives are also governed by technology which regulate their behaviour. In addition, this programme enables a new area of investment for the MORE Company, since it sells a perfectly fit image to the society. However, it only serves a product that MORE profits from when modifying the natural biology of human beings. Merchant explains:

Nature, society and the human body are composed of interchangeable atomized parts that can be repaired or replaced from outside. The " technological fix" mends an ecological malfunction, new human beings replace the old to maintain the smooth functioning of industry and bureaucracy, and the interventionist medicine exchanges a fresh heart for a worn-out, diseased one. (Merchant, 85)

The DNA Dynasty programme interferes in people's nature as they have the ability to fix themselves at a younger age of their choice, both genetically and physically.

Billie argues:

'The DNA Dynasty', they called us, when the first generation of humans had successful recoding. Age is information failure. The body loses fluency. Command stations no longer connect with satellite stations. Relay breaks down. The body is designed to repair and renew itself, and most cells are only about a third as old as our birth years, but mitochondrial DNA is as old as we are, and has always accumulated mutations and distortions faster than DNA in the nucleus. For centuries we couldn't fix that – and now we can. Science can't fix everything though – women feel they have to look youthful – men, less so, and the lifestyle programmes are full of the appeal of the older man. Everybody wants one – young girls and gay toy boys adore Manfred. His boyfriend has designed a robot that looks like him. Myself, I wouldn't be able to tell the difference. (Winterson, 9)

This programme encourages the people to think no further than the particular type of beauty that they decide on. Furthermore, beauty is associated with youth. As a result, everybody wants to be genetically fixed and stay young which means the concept of oldness is disappearing. When Billie meets a woman in the street who has resisted against being genetically fixed, she explains:

There was a woman in front of me, fumbling with her mask, coughing. I went to help her, and she grabbed my hand, 'Getting old,' she said, and I wondered if I had misheard because we don't use those words any more. We don't need to use them: they are irrelevant to our experience.

'Getting old,' she said again. Then she pulled off her mask. Her eyes were bright and glittering, but her face was lined, worn, weathered, battered, purple-veined and liver-spotted, with a slot for a mouth, garishly coated with lipstick.

I recoiled. I had never seen a living person look like this. I had seen archive footage of how we used to age, and I had seen some of the results of medical experiments, but in front of me, now, was a thing with skin like lizard's, like stand-up handbag. 'I am what you will become,' she said. 'I know you haven't been Fixed.' 'You don't know anything!' I said, angry, frightened. She laughed. 'Look at me. When I was your age, was I planning to whirl up like this? No. I was political, like you. I thought we should take a stand, like you. And for the last twenty years I have only been able to go out on pollution days so that no one can see my face. If you saw my body, you'd throw up.' (Winterson, 37)

This new generation of the society is becoming unaware of getting old and the body's distortion as a result of age. Thus, she is very surprised at the sight of this old woman whom she depicts almost as a creature of a different kind, rather than human. Although this woman has gone through the natural stages of a human life, she is the stranger; she does not belong to this planet. In such a society in which beauty and youth are of great importance, it is vital that not only women but also men join in this programme. Men are keen on the idea that women can be younger and; therefore, more beautiful: "'I love that sun-run woman' said Handsome, 'she'll never get fat, she'll never get drunk, she'll never give up, just as long as the sun is shining. Makes me want to start a new life, free of charge, right here. But it will be years yet'" (Winterson, 70).

The more genetically fixed people are, the more typical they grow. Likewise, the more genetically fixed people are, the more their sexual practices are stereotyped as man wants to have sex only with the youngest and the most beautiful. This is another exploitation of the female body, because this programme gives the men the opportunity to enact their fantasy of having sex with only the young girls leaving the older women undesired. The genetic fixing imposes an idealized concept of beauty to the society, which market economy profits from. Balsamo writes:

Cosmetic surgeons use technological imaging devices to reconstruct the female body as a signifier of ideal feminine beauty. In this sense surgical techniques literally enact the logic of assembly-line beauty: "difference" is made over the

sameness. The technological gaze refashions the material body to reconstruct it in keeping with culturally determined ideals of Western feminine beauty. (Balsamo, 58)

In order to keep up with the standards that determine the society's beauty concept, the inhabitants of Tech City are engaged in the transformation process that makes them typical of each other.

What is more, because everybody can be physically genetically fixed, man seeks for an alternative. Billie states "Now that everyone is young and beautiful, a lot of men are chasing girls who are just kids. They want something different when everything has become the same." (Winterson, 17). This also leads to a moral corruption in the society, since people are bored with each other and look for alternatives. Billie states:

Peccadillo is a perverts' bar, and we're all perverts now. By that I mean that making everyone young and beautiful also made us all bored to death with sex. All men are hung like whales. All women are tight as clams below and inflated like life-buoys above. Jaws are square, skin is tanned, muscles are toned, and no one gets turned on.

So sexy sex is now about freaks and children. If you want to work in the sex industry, you get yourself cosmetically altered in shape and size. Giantesses are back in business. Grotesques earn good money. Kids under ten are known as veal in the trade. (Winterson, 19)

Girl who are still children are abused in this sex industry. However, no action is taken to stop this, since the politicians are also involved in it. When Billie opposes this paedophilia, Manfred underlines "They're all in the gang. Judges, politicians, you name it'" (Winterson, 21).

Furthermore, people have been so manipulated by the MORE way of life that besides accepting this programme, they are fond of it. Ignoring the fact that this programme modifies her genes and allows the exploitation of her body and her gender, Pink is a great supporter of this programme. When she learns that Billie was convicted, she wonders:

'Did you murder someone?'

'I [Billie] was campaigning against genetic reversal.'

'But why?'

'Because it makes people fucked up and miserable'

'Y'know, I'd be fucked-up and miserable anyway – and if I'm going to be fucked-up and miserable, I'd rather be young, fucked-up and miserable. Who

wants to be depressed *and* have skin that looks like fried onions? (Winterson, 58)

She has already accepted this standardized female image.

Though not directly about woman's production, Genetic Reversal also interferes in women's bodies, since it has also changed the way people breed. Now, woman has become "womb-free", which is one of the striking examples of the fact that man does not want woman in order to impregnate her but rather he wants her only for sex. Billie says:

The future of women is uncertain. We don't breed anymore, and if we aren't wanted for sex... but there will always be men. Women haven't gone for little boys. Women have a different approach. Surrounded by hunks, they look for 'the ugly man inside.' Thugs and gangsters, rapists and wife-beaters, are making a comeback. They may smile like beach-boys, but there are pure shark. So this is the future. F is for Future. (Winterson, 22)

The Genetical Reversal Programme foreshadows that woman would become extinct if not for man's sexual desire for woman. Ironically enough, Pink also supports this womb-free life. She comments "I like downloads and womb-free" (Winterson, 49).

Man's degradation of woman to an object of desire while avoiding responsibility was also analyzed in *Surfacing* and *The Cleft*. In *The Stone Gods*, man's tendency to associate woman's body with sexual pleasure ignoring his responsibilities is exemplified in Billie's father. Since it is too late for Billie's mother to abort the baby, her father wants her to get rid of the baby in one way or another. Billie explains:

This is the story of my life. Before I was born, curled up like a universe waiting to happen, my mother heard that my father was not going to marry her. It was too late to do anything about me, I was coming, ready or not, and whatever I was, I was there. She was going to give birth. (Winterson, 120)

In contrast with her father who wants to get rid of her, her mother gives birth to Billie. However, he intervenes in her future if not in her mother's body directly.

Billie's mother eventually lets the baby be adopted. Billie states:

I know she came back to change her mind, but it was too late because she had signed the papers, and although manuscripts get lost as readily as children, official papers hold fast their dull and damaging life. What's best to throw away? The paperwork or the love? It's in the best interests of the child – but how do they know that, or the meaning of any of those separate words? Best. Interest. Child. A lost world. A traveller's tale. Drunken stories strapped to a barrel of rum. A seabird, a spaceship, a signal, speed of light. A shooting star. Another life. Long gone. (Winterson, 129)

Her father intervenes in her future life.

War is another illustration of man's intervention in human body as not only women but also men and children pay for the costs of war. They are affected by the dramatic outcomes of the war not only during the war but also in the succeeding period. In addition to the ecofeminist premise that women are the ones who are primarily exposed to the violence and destructiveness of war, men and children are also victimized by war and the outcomes of war.

"Soldiers spray the largest "enemies" with bullets, agriculturalist spray the smallest 'enemies' with their chemical solutions... Spray an enemy people's soldiers to death and an indispensable part of the human family has been subjected to a treatment the consequences of which no one can estimate. Spray the parasites of the grapevines and one destroys the life in the earth under them without which the grapevine can not live." (qtd. in Merchant, 167- 168)

Because of the ecofeminist idea that the Earth is animate and all of its components are of intrinsic value, the damage done to a member of humankind by war is equal to the one done to one of its nonhuman members by humankind. Not only women but also men and children and nonhuman members of the Earth are equally affected by violence.

The fact that human history "is a record of our survival" is exemplified with the tragic outcomes of World War 2 and 3 not only in nature which has been previously discussed but also in human body (Winterson, 39). To begin with, since Billie's mother was born in World War 2, she suffers from the economic crisis in the post-war period. Furthermore, she exhibits some deficiencies in her character which are shown in her relationship with Billie's father. In addition, when Billie walks into the Dead Forest, she comes across children whose bodies have been terribly damaged through their exposure to a nuclear war. She depicts:

A boy and a girl. Perhaps. Holding hands, barely dressed, both with rags tied round their bodies. The boy was covered in sores, the girl had no hair. 'Friend' I said, 'holding out my hand. They didn't move. I felt inside my bag. There was a bottle of water and a wholegrain bar. An orange and a banana. My lunch. I threw these things towards them. The boy grinned. He had no teeth. The girl picked up the offerings. I saw her arm was bleeding. I took out my handkerchief, gestured to her arm, made a pantomime of wrapping the handkerchief around the wound. I took a step forward, they took a step back. [...] I walked away, backwards partly not to frighten them and partly not to frighten myself. Who were they? How many more? (Winterson, 170)

The depiction of these children show the damage they have gone through as a consequence of war. This corruption is not only physical but also psychological. Being the children of war time, they have become so fearful that they have lost their sense of trust. Furthermore, Billie is so astonished at the sight of these children that she is almost scared of them, her own kind. Though she is shocked at the sight of children who are so alienated from themselves and estranged from human kind, she is overwhelmed and wants to rescue them.

‘People are sick in there’ I [...] said. ‘I saw two children. We have to help them.’ He [Friday] shook his head. ‘We can’t. They’re toxic radioactive mutants. They won’t live long. It’s Tech City’s big secret, one of them anyway. The incurables and the freaks are all in there. They feed them by helicopter. A lot of women gave birth just after the War finished. No one knew what would happen to the babies – well now we do. Those are kids from nuclear families.’ (Winterson, 171)

Despite the children’s miserable condition, she cannot help them. The mothers of war who gave birth to children whose genes have been biologically corrupted as a result of the war clearly show that women and children are the ones most victimized by war. Merchant underlines that women are mostly affected by war just like the way they are victimized by “male-designed and produced technologies” that “neglect the effects of nuclear radiation, pesticides, hazardous wastes, and household chemicals on women’s reproductive organs and on the ecosystem” (Merchant, 102).

Consequently, *The Stone Gods*, in addition to displaying men’s destruction of nature through wars and technology, exemplifies the stereotyping of females, which are also the concerns of ecofeminist theory. Different than the other two novels, it also analyzes the relationship between humans and machines, which composes the core of Cyborg Theory. Winterson characterizes a female robo-sapiens who is more knowledgeable about human kind and nature than her creators. Thus, in *Stone Gods*, there is a reference to Cyborg Theory which emphasizes how dualities between not only genders but also species have been removed.

CHAPTER 5

CONCLUSION

In conclusion, *Surfacing* is of importance in the history of ecofeminism, since it embodies the very basic arguments of the theory. First, through the narrator's relationships with the male figures in her life, the distinction between the male and female roles, which are designed to fit in the patriarchal goals of society, are exemplified. Then, in Anna and David's marriage, man's claim of his superiority over woman and woman's loss of her identity are clearly illustrated. Secondly, the narrator's story is one of estrangement from this patriarchal world until she finds a world of her own in nature. The narrator feels lost even in the place where she was born and spent her childhood. She not only lacks a social and active mother figure, but also feels so estranged from her father that she develops almost paranoid feelings towards her father. Furthermore, she also does not belong to the city or the social environment who accompanies her in her journey to find her missing father, since she fails to fulfill the expectations of them all. Her isolation from human beings and human feelings is also multiplied by her aborted fetus and her ex-husband who causes not only her deprivation of the baby, but also her loss of belief in love. She belongs neither to her motherland nor to the city. She is an outsider. However, her journey turns out to be a spiritual journey for her in which she realizes that she belongs to nature. She becomes, in fact, nature.

As for *The Cleft*, in this novel Lessing retells the story of creation, and she does not explicitly take sides with the female (the Clefts) and the males (the Monsters) or even nature. She demonstrates the social and psychological evolutions that Cleft and Monster communities go through. Tiger states "Change, *The Cleft* insists, is the one constant" (Tiger, 34). Lessing only grants the reader the chance to be sure of the existence of change in these first examples of the males and females. No matter how clearly certain characteristics can be observed in both genders, it is not possible to make generalizations of each community. On one hand, the Clefts are depicted as

mothers without exception. On the other hand, they turn out to be the murderers of their own children. Therefore, motherhood is both natural and unnatural for the Clefts. By attributing violence to the females as well as the males, Lessing challenges the idealization of the female gender. Thus, she clearly does not have an ecofeminist approach to motherhood. Lessing does not fit in any theory, since she leaves the reader in doubt by creating dualities in the Clefts. Nevertheless, *The Cleft* can be analyzed through the light of social ecology which criticizes some of the ideas that ecofeminist theory argues. What Lessing seems to claim is that men-women are totally different species, and sex is the basic motive for the antagonism and war between the very early examples of the sexes. In *The Cleft*, Lessing challenges her own concern for ecology or sexism. Bazin argues:

As Lessing so ably suggests through her fiction, androgyny is a radical concept that would necessarily revolutionize people's lives. Individuals would have to admit that all people are interdependent and that each must then be cared for and not regarded as "other" or "alien"; they would have to see that humankind is dependent upon nature and that therefore people must not destroy or pollute it; human beings would have to perceive themselves as part of an organic unity or cosmic harmony, and as part of that unity, all barriers based upon class, race or sex would have to be eliminated. (Bazin, 11)

However, what Lessing does show in *The Cleft* is the creation of these barriers between sexes and, thus the initiation of the idea of "the other" through her narration of the conflict between two totally different communities, and the changes that occur after that. Tiger summarizes "An unforeseen catastrophe brings about the Fall in this Book of Genesis, from which trauma after trauma after trauma ensue" (Tiger, 34).

Finally, *The Stone Gods* makes references to Cyborg Theory which is similar to ecofeminist theory in its opposition to the creation of dualities and distinctions in societies. However, the characterization of a robo-sapiens and her relationship with human beings also shows how the distinction between human and non-human nature is also similar to the main premise of Harraway. *The Stone Gods* is also of significance in demonstrating how human beings and nature are sacrificed for the super powers and their materialistic purposes. In this novel, the most efficient yet destructive tools to achieve these purposes appear to be technology and war, both of which alienate human beings from themselves in addition to having fatal outcomes. Furthermore, Winterson narrates how human beings, who are trapped in the vicious

circle of their own mistakes, leave a deep imprint on the Universe. In such a high-tech planet, Winterson narrates how human beings are deprived of their human essence and individuality (as opposed to an evolving and individuating half-robot), as “Emerson said that the rarest thing on the planet is a truly individual action” (Winterson, 125). Cyborg Theory is a post-modern extension of ecofeminist theory which further develops the same arguments of ecofeminism, since it analyzes the relationship between human beings and machines, integrating one into the other. In spite of Harraway preferring to identify herself with a cyborg than a mystified goddess, there are striking similarities between the two metaphors:

Both are, so to speak, designed to transgress the borders between human and non-human. Both challenge the ways in which the modern scientific world-view is rooted in a long tradition that casts the non-human in the role of a mere object and exploitable resource for the human, for centuries identified with the powerful and hegemonic position of the white Western man of science, capital and industry. Both the cyborg and the goddess metaphors recast the non-human other in the role of the subject, actor and agent in her/his own right. Both try to redefine the relation between different subjects, instead of a hierarchical and exploitative relation between dichotomously separated opposites: human subject and non-human object, the other. (Lykke, 82)

In conclusion, *The Cleft* sometimes challenges the basic principles of ecofeminist theory. By narrating a version of the initiation of human origins, Lessing demonstrates the relationship between males and females. Through *The Clefts* and *The Monsters*, the two different communities, Lessing shows how these two genders affect each other with their interaction with each other. Lessing

[...] attempts to awaken humans who “have not yet evolved into an understanding of their individual selves as merely parts of a whole, first of all humanity, their own species, let alone achieving a conscious knowledge of humanity as part of Nature; plants, animals, birds, insects, reptiles, all these making a small chord in the Cosmic Harmony. (qtd. in Kaplan, 540)

However, this time she narrates the story of the first examples of human beings who have not evolved enough to understand themselves and each other, let alone realizing their connection to the Universe, which is one of the main interests of ecofeminist theory. On the other hand, *Surfacing* and *The Stone Gods* go further than *The Cleft* in exemplifying the relationship between human beings and ecosystem, as understood in ecofeminism:

For Starhawk and many other ecofeminists, [...] ecofeminism is based not only on the recognition of connectors between the exploitation of nature and the oppression of women across patriarchal societies. It is also based on the recognition that these two forms of domination are bound up with class exploitation, racism, colonialism, neocolonialism. (Gaard& Murphy, 3)

Despite the fact that *Surfacing*, *The Cleft*, *The Stone Gods* have different attitudes to ecofeminism and its main concerns, the fact that they investigate the relationships between human, non-human and nature makes them viable for ecofeminist criticism.

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