

## Half man-half woman: How androgyny becomes a legitimate mode in modern society

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### Abstract:

This article aims to investigate the concept of androgyny, its social interpretation and literary appreciation by focusing on different works being produced in the late modernist literature. The development of androgyny within literary texts could create a new conceptual understanding about its application, employment and integration moving from mythological perspectives to more perceptual basis. This shift could regularly contextualise this current issue of androgyny in a solid frame of social representation. However, the literary theorization of androgyny draws up a new social vision which necessarily reflects the literary integration of this concept in the social discourse. Interpreting the literary integration of androgyny and its characteristics may create an essential social acceptance of androgynous people. The form of androgyny will be represented as an analogy which de-familiarizes male/female categories from ordinary gendered types to new genderless categories.

### Keywords:

Androgyny; gender; masculinity; femininity; male-female bodies.

### الملخص:

يهدف هذا المقال إلى إبراز الأدوار الأدبية الخاصة بالمرأة و الرجل على حد سواء في مجموعة مختارة من الروايات الإنجليزية الحديثة. كما يتطرق أيضا إلى تحديد الصورة النمطية السائدة للطبيعة البيولوجية كونها الميزة المحددة للممارسات الاجتماعية لكلا الجنسين. معظم الاعتقادات الشائعة تؤكد بان التمايزات البيولوجية وكذا السلوكيات الفردية هم من بين المميزات المحددة للأدوار الاجتماعية للمرأة و الرجل. في ضمن هذا السياق، فان المعنى الأدبي لمفهوم الذكورة و الأنوثة لا يعكس تماما وظائفهم البيولوجية بل يرسخ مدى تفاعلهم السيكولوجي بالمحيط الاجتماعي المحدد لأدوارهم الفعلية. أو بمعنى آخر، إن المفهوم الاجتماعي المحدد للطبيعة الأنثوية و الذكورية يتضمن استبيان الهوية البيولوجية ومدى تعويضها بالإيديولوجية البنائية التي تهدف إلى تحرير العقل البشري وكذا تحريك السلوك الرامي لتبادل الأدوار الأدبية. التصنيف الاجتماعي للرجل والمرأة يقتضي إسهام كل منهما في ادوار أدبية متشابهة أو متشاركة. فإشارك المرأة و الرجل في ادوار أدبية مشتركة يولد تغيير مباشر للنمطية السلوكية الفاصلة بينهما. هذا ما يؤكد حتمية الولوج لاستحداث جنس ثالث ملم بكلى صفات الذكورة و الأنوثة. هذا الاستحداث الجديد للشخصيات الروائية الملمة بصفات مشتركة للذكورة و الأنوثة قد يؤدي إلى استدراج مفهوم مختلط يضم الجنسين معا. هذا الاختلاط في الشخصيات الأدبية يهدف إلى الإشهار بالتحول الجنسي ومدى إمكانية تقبله كنوع بشري جديد في الوسط الاجتماعي.

الكلمات المفتاحية: الأدب الحديث؛ المرأة؛ الرجل؛ الذكورة؛ الأنوثة.

### Introduction:

Over the last two decades, androgyny has become a modern inserted value to the feminist project. Feminism however, is developed as a new movement which calls for defending female voices and liberating their feminine bodies as well. This particular movement does widely theorize that the difference

between men and women is a matter of a deliberate existence. Most feminists suggest that females' roles and positions have been regarded as dictated rules of the society's patriarchal culture. Moving from such social practice, the feminist sense of liberating gendered bodies emphasizes the general fact that men and women are not necessarily different by their sexual facts. In other words, gender difference does not create the pretended difference between gendered categories. This difference is proclaimed as a realistic fact behind the crucial practice of men's/women's identified roles. In general, the feminist condition is a determinate step for approving men and women as androgynous bodies whose roles should be accepted as different gender actions in society. From this perspective, androgyny becomes a modern issue of the feminist interest. Basically, it exists as a tolerated feature which makes men socially advertised as women and vice versa.

### **Promoting literary evidence about androgynous bodies:**

Gratton (2016) often considers the concept of androgyny as a balanced feature of considerable binary forces which exist inside the human mind and outside the system of gender-power relations as well<sup>1</sup>. For her, gendered bodies are characterized by essential features which clearly underline the processed distinction between their categories. Those male/female categories have accepted the modern struggle as an essential issue for refusing their bodies and yet relying on new forms of genderless notions which redefine their bodies. However, men's/women's bodies are figured out by aspects of definition and opposition to that gender nature which does standardize the innate and the natural capacity for approving their categories. Men and women thus, regenerate new capacities by which they intentionally refigure their gendered categories. By that, men/women do motivate as well as mobilize themselves by standard features of genderless capacities just to liberate their bodies from regular acts, reactions and interactions which may classify them within a closed frame of authorized categories. In this vein, men's/women's bodies do not necessarily reflect their male/female categories and essentially do not determine their masculinity and femininity.

Additionally, Caselli (2008) suggests that androgyny is formulated to combine features of maleness and femaleness with typical characteristics of gender and sexuality. The stabilization of gender characteristics is manifested via multiple androgynous abilities which build up a processed diversity for multidimensional natures of gendered bodies. Men/women are characterized by definite aspects of classification based on various features of gender manipulation. Those features are recently varied, overlapped or simply violated by men and women just to enrich their behavioural sense depending on different gender actions, behaviours and interactions. From literary perspectives, men/women are offered such capacities of unified gender attitudes as to help them generate similar or identical performances from different dimensions. Such fusion between male/female performances comes to widen the repertoire of gender interactions simply to contain combined androgynous features. Thus, the capacity of having mixed performances which are tied to neither or either (male/female) category is encompassed by physical, psychological and spiritual needs for developing fallacious bodies often confused by sexual desires of reproduction.

From a mythological dimension, there are original characteristics which separate the distinction between the two-sexes. These characteristics are not limited to describe two-sexed bodies but also to emphasize the existence of a third body being inferred to fuse the combined male and female characteristics. For Woodhill and Samuels (2004), this processed combination between male/female characteristics creates an androgynous state of reproduction. More clearly, men's/women's produced behaviours and which reflect their referent sexed bodies are, to some extent, reproduced as well as regenerated by a third genderless person who neutralizes his/her actions to neither category. This widely means that men's/women's produced actions or performances are fused all together to create a new androgynous type with mixed abilities and desires. Such desires are supported to realize whatever behavioural, physical or even sexual needs for particular interests of either gendered body. Accordingly,

<sup>1</sup> The modern conceptualization of androgyny has created considerable understanding about men's/women's mixed abilities and performances. Such mixture in roles is expected to actualize the advantageous development of the human body.

gendered characteristics being distributed to figure out aspects of maleness or femaleness are reproduced deliberately through androgynous bodies just to clarify the existence of genderless production.

In this vein, gender order is violated by definite fusions as to create a new order based on genderless capacities of reproduction<sup>2</sup>. For Jackson (2010), the androgynous state of being does not split gender categories but rather renew their senses of sexual production and behavioural performances. Indeed, men/women do necessarily refer to their definite and determinate categories. In cases of misinterpretation or misuse of their gendered capacities, they do extrapolate their behaviours beyond the boundaries of their gender category. Accordingly, men/women extend their capacities of maleness and femaleness to reach moderate androgynous capacities for mixed behaviours of varied sexed types. Here, androgyny would become a determinate capacity for free and varied sexed selections. Thus, androgyny moves from this sense of mythical originality to that renewed philosophical practice. This shift in gender performances creates new balances of social power which does intentionally support or theorize various androgynous practices. Unsurprisingly, androgyny comes to be enriched by solid literary forces as a way to standardize its integration in the social structure.

Stressing this particular point, androgyny is referred to as a standard motif which violates different classical gender practices. Singer (1989) suggests that androgyny goes beyond the demands of sexual reproduction. The pure nature of androgyny exists to validate men's/women's perceptual senses of different gendered productions. Within modern societies, androgyny is no more than a free practice that liberates the gendered bodies from the strict production of masculine/feminine behavioural acts. These acts representing masculinity or femininity could be generated by valued capacities of mixed androgynous minds. These mixed minds are fulfilled by doubled behaviours, performances as well as interactions which resemble the chaos of their underlined male/female capacities. However, different sexed bodies orient themselves to more actualized capacities of androgynous practice. This kind of practice is not falsified by limited capacities of maleness and femaleness but rather enriched by true and valid inferences of their innate natures through alternative gender development. Ultimately, androgyny as a definite gender entity is figured out by various mixed behaviours of different sexed bodies just to perpetuate the strategic escape from any mythical suggestion of particular gender practice.

Respectively, men/women are not innately directed to produce naturalized performances about their categories but are freely oriented to generate or reproduce androgynous ones based on transgender, bisexual or genderless selections which fit their intended performances. Here, androgyny is developed as a psychological interest being invested throughout the outcomes of the sexed bodies to be conditioned by transgender and transsexual activities. Lennon (2002) illustrates that gender repertoire is bound up with binary forces which all together have a common need for a free-category empowerment. This released and empowered category is not stigmatized by the organizational attempts which establish the free and the non-defined androgynous set. Rather, it is implemented by rooted features as to define the balanced equality between men/women in terms of gender production and reproduction. Hence, various sexed categories are given equal support for approving or improving their gender reproduction. So, males/females could produce similar acts or different ones as to elevate, change or perpetuate their categories. By that, either category could integrate the other category's acts and elevate its conceptual sense of androgynous practice.

Therefore, Theumer (2013) clarifies that most modernist authors (mostly females) tried to create a kind of multiple revolutionary reactions as to limit the dominant structure of masculinity. Throughout this female-authored fiction, new critical standpoints were inserted to the feminist thought as to enrich its ideological perspectives and redirect its perceptual frame for more issuing feminine qualities and sexual interests. Undeniably, the reflective mode of those female authors has clearly sensualised their feminist thought by validating androgyny and its articulated sense for expressing a dual range of sexual identities. Theumer also denotes that androgyny as a mythical feature of the modern thought is associated with bound aspects of gender and sexuality as to establish a clarified state of androgynous minds. These minds

<sup>2</sup> Throughout the new identification of androgyny, the whole system of gender comes to be revisited by new determining forces. Power balances for instance, tend to be fused by mixed participation of both genders.

however, are not restricted by conceptual dimensions of gender conditions but are simply extended to relevant conditions balancing aspects of masculinity and femininity all together. By that, masculine and feminine virtues are deliberately integrated to that deep process of androgyny which regularly organises its distributive power by varied means and extended methods as well.

For Fausto-Sterling (2000), androgyny has its determining power for fusing various masculine and feminine features within one unified body<sup>3</sup>. This body thus, comes to eliminate the different forces being originated to support the division between the sexed bodies. In this regard, the supported separation between men and women could not be clearly perpetuated by various conditional settings of gender system. Instead, this separation between masculine and feminine entities is respectively defined, approved or perpetuated by the central power of androgyny. From a particular vein, the separation between masculinity and femininity is not truly approved but comes to be reinforced by the striving feature of androgyny as to approve the solid combination between both masculine and feminine entities. Accordingly, the capacity of featuring various sexed characteristics within a conditional frame of androgyny is understood as a harmonic embodiment of a hyper-sexed body. This body could be supported by advantageous capacity of androgyny as to implement, integrate or simply explore the expressive sexual desire and decisive mind of that undefined sex-type.

Meanwhile, Fausto-Sterling goes further to consider androgyny as a balanced psychological feature which defines both masculine and feminine qualities through more neutralized descriptions. The spiritual harmony which androgyny creates is rather treated as a unified quality which draws up the located materiality of the categorized sexed bodies. Barker (2012) adds that the perceptual frame of androgyny is theorized by various polarities that are constituted, rooted or implemented as defined aspects often combining various sexed types. For Rahman and Jackson (2010), androgyny is indicated as an indefinable aspect that seeks to liberate both gender types from their underlined sexual orientations. By that, the literary selections of androgynous protagonists tend to represent them with masculine minds and feminine bodies. Those protagonists are often converted by equal spiritual and psychological traits just to reflect the balanced power between men's/women's types. Such representation could create some serious effects on the personality of any gender category. Indeed, it may eliminate certain masculine or feminine qualities through its balanced portrayal.

Furthermore, the masculine identity could be covered by clear feminized appearance and the feminine identity appears to be disguised by a masculinised mind (thought) as well. This invisible distinction is produced as a literary convention about the regenerated social practice or behaviour of the different gendered categories. Such newly representation could be more privileged for one particular category and less privileged for the other one. In this regard, the deconstructive force of any gender-category is purposefully tolerated or supported by this androgynous description. Hargreaves (2005) illustrates that both masculine and feminine qualities are modified by features of impairment just to deconstruct or deform their pre-shaped identities. From this particular point, women are no more seen as tolerant, respectful and beautiful bodies with soft voices and minced bodies. Similarly, men are no more represented as powerful, dominant and authoritarian persons. This shift in power balances and gender hierarchy creates a kind of exclusion, separation or simply discrimination between gendered identities which certainly lead to biased conflicts between them. Such processed conflict is largely drawn just to perpetuate particular androgynous minds.

In her book *Androgyny: Toward a New Theory of Sexuality* (1976), June Singer explains that the concept of androgyny carries essential balances of spiritual, mental and psychological energies within those sexed types. These energies are expressed within the different recourses of social conventions as to create a new patriarchal power of gender relations. Such relations are clearly based on that androgynous setting with its varied sexual desires, spiritual values and other intrinsic virtues of both masculine and feminine categories as well. For her, androgyny provides valid indications about the free selections and choices which liberate masculine/feminine bodies from any given sexual polarization. Thus, androgyny is

<sup>3</sup> According to him, men as well as women may share similar virtues of masculinity and femininity. These virtues are not codified by certain social orders but are instead regulated by those featured capacities of gender order.

expressed to measure out the defined energies which enlarge their mental, psychological and sexual capacities and appropriately incorporate them to men's/women's self-identities. Heilbrun (1964) has already mentioned that androgyny has been located within masculine/feminine categories and between them simply to represent the harmonic sense of gender traits being associated to combine men/women within unified androgynous bodies.

Likewise, Halberstam (1998) suggests that the specific categorization of androgynous bodies is socialized to reset new descriptive settings about the existing variety of gender modes. For Goodlad (2005), these modes are reclassified as different aspects for the new balanced gender system. From this vein, androgyny is considered as a new capacity that encompasses the wide variety of various emerging modes, selections as well as choices of gender practice. Hence, gender is performed, applied or employed via clear and identified androgynous selections which underline masculinity and femininity as structured modes. Through such androgynous practice, men/women are surrounded by various selective modes which personalize their needs, desires and interests. However, the androgynous aspect has become the liberating force for acknowledging new and different capacities of gender variances and performances in the basis of that gender resistive ideology. For Woodhill and Samuels (2004), the androgynous body is not evaluated by fixed interpretations which characterize masculine/feminine qualities. Rather, it is understood as a mixed body with multi-dimensional abilities that personalize its uniqueness.

Halberstam (1998) argues that men/women should not be classified into masculine/feminine categories. For him, masculinity/femininity are not necessarily fixed as distinct notions of gender but have to be simultaneously recognized as essential overlapping features for mixed and shifted gendered experiences. The tied fusion between masculine/feminine entities is definitely supported by another set of androgynous qualities as to emphasize the linked particularities between male/female bodies. These bodies however, are liberated by free androgynous selections simply to get similar gender performances through different and varied categories. By that, androgyny has become a reliable force for determining mixed masculine/feminine qualities within one unified category of transgenic performance. Respectively, it comes to create a new social reality about male/female bodies simply by liberating their sensualised transgender inferences. Thus, androgyny liberates men/women in accordance to their nuanced transgendered qualities<sup>4</sup>. These qualities are figured out by those features of androgyny being intentionally implemented to men/women as to unify their bodies.

Stressing this particular point, Goodlad (2005) has also illustrated that the different sexed types are not set to define gender categories and distinctions. These sexed categories are distinctly categorized just to make men/women extrapolate their free selections beyond masculine or feminine categories. In some cases, men/women do refuse to classify themselves into particular gender types just to enlarge their chances for any possible transgender overlapping and gender shift as well. For Roof (2002), most men/women are totally aware about their mental, psychological and physical capacities to perform other gendered roles in relation to their identified sex-types. This capacity however, is enriched by this power of androgyny which automatically theorizes new selections as to go beyond gender boundaries. In this regard, men's/women's theorized refusal of clear gender genres can be considered as a new step towards the violation of gender maxims and standards. By blending different elements of gender conventions, androgyny comes to be integrated as a deep social practice by its resistive power to that traditional gender ideology, limitation and classification. Here, the selective power of androgyny offers new sexed categorizations which are necessarily understood as extra gendered groups.

For instance, in Virginia Woolf's novel "Orlando", androgyny is figured out as an obvious characteristic of the male protagonist Orlando. Such characteristic is prescribed by the different female clothing items being devoted to his male body. In a broad sense, Orlando the man has intentionally changed his male figured body to become Orlando the woman. Orlando's clothes are widely designed or selected to fit with the accepted fashion genre of the female body. Although Orlando the man was more

<sup>4</sup> By transgender aspects, men and women are categorized as well as identified as transsexual bodies. Those bodies are mostly irresponsible about their assigned sex qualities. So, trans-men and trans-women are identified by their free transformations which do hide their clear gender identities.

open-minded, his fashion items were becoming more and more in style with the feminine genre. Such fashionable style is approved to express female shape, feelings and desires as a way for theorizing the social accessibility and acceptability of the feminine body. By that, Orlando's feminine look has urged for a definite need to conceptualize the new tautological sense about male minds. Respectively, Orlando's masculine mind has been deliberately confused by the modern chaos of the different struggling forces. Within his society, Orlando the man was unable to cope with the different sequential events which have negatively affected his state of mind. As a result, Orlando the woman has referred to all these sequential events simply to install her transitional shift from this clear gender state to that moderate gender change.

In accordance to such portrayal, Woolf's idea about the masculine man is rather stigmatized by the different interfering features of the feminine characteristics. By that, the valued aspect of masculine man is truly identified or perceived by the conditional aspects which characterize the basic nature of this typical masculine gender. As Baccolini (2004) has already suggested, masculinity is imported as a neutral feature combined to different gendered aspects as to reaffirm a new androgynous identity. Hence, the modern man may be disintegrated from those aspects of masculinity simply because of his new enactment of androgynous behaviours. These behaviours do largely stimulate the deep distortion as well as the interruption of the masculine identity. For example, the androgynous Orlando is overemphasized via supportive feminine means as to infer what has been characterized as an impaired quality for his violated masculine identity. In this vein, the masculine repertoire can be featured by very limited aspects of masculine experience, behaviour as well as existence. The other imported aspects of masculinity are to be simply directed, oriented or emphasized within this existing frame of androgyny. Ultimately, androgyny comes to be significantly elevated or perpetuated by its valid employment to both masculine and feminine traits.

From this perspective, Orlando clearly changes his/her gender roles depending on the situation in which he/she is involved. His/her androgynous identity is rather fulfilled by both masculine and feminine characteristics. Hence, the masculine man may have androgynous characteristics and the androgynous man may have masculine features as well. However, the deliberate distribution of masculine characteristics may theorize the fact that androgynous men do have some typical masculine features whereas the masculine men have to some extent an absurd set of these masculine features. For Zimman (2014), this could emphasize the fact that most androgynous men have a very elevated set of masculine features which are similarly added to their feminine features. Masculine men, in response, are emphasizing feminine values as newly schematized masculine perceptions. He also adds that some men have put aside their masculinities and started to overlap to that feminine repertoire simply to dominate that feminine existence. Orlando himself has truly experienced such transitional shift in gender roles. Such experience could not be perpetuated because it may neglect or hide some masculine values. As a result, masculine identity could be deliberately distorted or deformed by men themselves. Here, androgyny could be directed to offer or provide the hidden values of the masculine sense in relation to the feminine one.

Undeniably, androgyny has created a new understanding about that male-gendered role as being disintegrated from its masculine values. According to Wood (2009), androgyny creates a new balanced system for both masculine/feminine features as to free men's/women's gendered categories from the traditional understanding of their sexed roles. Hence, masculinity ends with the beginning of androgyny. This widely means that androgyny overlaps to contain or to integrate masculine characteristics to its existing system. Masculinity as a consequence, remains to be empty or resolved from its featured characteristics. The co-existence of multiple gendered features within a particular androgynous body is relatively improved by the basic attempts which moderate the masculine mind with the feminine body<sup>5</sup>. Roof (2002) explains that those androgynous bodies could be definitely liberated from any biased thought which emphasizes a particular gendered existence than another. Evidently, androgyny comes to be

<sup>5</sup> For Wood, the masculine identity may exist to be threatened by certain features of femininity. The androgynous body appears to be directed, ruled or oriented by a clear masculine thought. If the body is feminized and manipulated by the same feminine force, the masculine thought will be menaced by its reinforced disappearance.

understood as a natural or a neutral practice which hugely demands balanced features of different gender categories but with unbalanced behaviours.

Stressing another androgynous representation, Jeanette Winterson's *Written on the Body* (1993) has been considered by critics as a typical androgynous novel. For them, its interpretation is somehow difficult vis-à-vis other novels dealing with gender conflicts. In this novel, the featured aspect of androgyny is identified by various forms deriving from the social conditions through which it evolves. By her choice of an unnamed narrator, Winterson aims to deconstruct gender identity by presenting him/her with mixed gender features. Undeniably, the novel reflects the destructive nature of the unnamed protagonist throughout the clear confusions and struggles with his/her sensualised sexuality. Such bisexual experience has left the readers wondering if the narrator is a male or a female. The protagonist often struggles for his/her mixed sexuality by liberating his/her body from the standard biological capacities. By that, Winterson demonstrates how gender variances and sexual conflicts are constituted through the protagonist's mixed experiences. Respectively, the deliberate use of mixed sexual characteristics obliges the protagonist to play with his/her gender as to orient his/her sexuality to either sex-category. Indeed, his/her masked gender proposes another set of androgynous replacement which enriches his/her sexual sense of gender shift and development.

Accordingly, masculine or feminine qualities could not be normalized by the standard biological aspects. The detailed experience which the protagonist has gone through may enrich the perceptual sense of his/her heterosexual identity. Hence, androgyny appears to be a normative quality which could be either abandoned or developed by various gendered categories. In particular, androgyny could be classified as a third category in that gender order. Most critics do clarify the existing link between masculine and feminine aspects in terms of androgynous qualities and heterogeneous experiences. Salih (2002) suggests that androgyny is externally and internally developed as a typical quality added to other gendered specificities as to describe the vivid-gender experience. Unsurprisingly, androgyny is determined as the corresponding gender quality which unifies the different masculine and feminine attributes. Salih also denotes that men's/women's thoughts, actions as well as emotions do represent the pure human sense. This sense is not typical to one gender category than another. Rather, it is standardized to reflect the common features between the multiple gendered categories just to contextualize androgyny as a regulated event within different socialized settings.

In this respect, this androgynous event comes to enlarge the conceptual frame of gender system for more adaptations, changes and challenges in terms of masculinity, femininity and heterosexuality as well. Winterson's androgynous sense is widely challenged as a relevant issue in gender discourses. Indeed, it is addressed as the product of sexism which regulates someone's physiological and psychological characteristics. Here, androgyny is not deliberately organised as a distinct feature which separates male/female experiences. Rather, it is perceived as a self-identified feature which fuses both male and female types. It is also expected to be illustrated as an alternative choice being offered to any gender category. By that, androgyny is meant to combine men's/women's characteristics as to create a new organizational set of masculinity or femininity. This means that men and women are not directly tied to these featured sets of masculinity and femininity. Respectively, androgyny as a mixed capacity tends to extrapolate aspects of masculinity and femininity to both gender categories. In other words, masculinity is resembled by both sex-types and femininity in response, is portrayed by both sex-types too. Here, androgyny comes to widen the performance capacities for each sex-type as to reach new orders of gender selections.

Though the novel is written by a female writer, it represents the common features of bisexuality as being highlighted by the varied range of gender traits. Undeniably, the narrator appears to be genderless with certain transformations to both masculine/feminine references. For Samuels (2004), masculine/feminine traits do unify both men and women categories in accordance to their determined gender and sexuality. Hence, aspects of bisexuality could be standardized as basic social characteristics for different gendered types. In this target novel, the bisexual normality is constantly questioned for its offered uncertainty about the narrator's featured sexuality, behaviour and verbal performance as well. This strategic mixture is rather perpetuated for its supportive capacity to that androgynous narrator. For

Breger (2008), bisexuality leads to create an artificial set of various gendered characteristics for different sexed groups. By no means, this kind of bisexuality improves characters' needs to develop their androgynous senses via more diversified gender practices. Accordingly, androgyny is constructed through various gender choices delivered deliberately to males and females by their alternative reliance to each other. Men's/women's interdependence to each other exists to moderate the new sequenced androgynous category, role and existence.

It could be evident that the narrator could be a woman expressing her love to "Louise" in a homosexual manner or a man expressing his past experiences with female lovers in a heterosexual manner. Hence, the narrator's undefined presence obliges him/her to stress both masculine and feminine qualities through his/her life experience by focusing on love, gender and sexuality. This attitude however, could be objected or rejected by readers simply because of the chaos being deeply integrated in their minds. The aspect of homosexuality appears to reflect the distributive sexual attraction of members of the same sex-type. This equality between the same sex members does internally fuse men and women in terms of their performed practices. Those homosexual members may feel androgynous by their identical characteristics. Similarly, the narrator may feel that androgynous capacity which makes him/her regenerates other heterosexual qualities. In other words, the androgynous desire makes him/her reacts in a homosexual or a heterosexual manner. If this narrator has a pure masculine/feminine presence, s/he will certainly perform particular behaviours which reflect his/her defined identity. For a certain gender ambiguity, the narrator applies varied sexual roles moving from homosexuality towards heterosexuality for approving a particular intended sexuality.

Moving to another androgynous mode, Jeffrey Eugenides' *Middlesex* (2002) represents different aspects of androgyny through the embodied resemblance as well as the reunification of masculine and feminine traits within the protagonist Cal. The protagonist Cal (known as Callie) is an intersex man who suffers from serious sexual deficiencies. He refused to make any surgical operation to clarify his sex. Cal the man has become Callie the woman simply to show his processed adoption of both masculine and feminine features to his personal identity. Such processed investigation is applied to figure out the constant behaviours and performances which clearly draw up the target protagonist's unstable sexuality and gender. Accordingly, Cal or Callie knows that he/she can live independently without the existence of the "other sexed type" because he/she acquires both masculine and feminine qualities which make him/her perfect and complete. This means that every individual may approve his existence without that obliged existence of the other contrasting gender. From this perspective, the obvious balancing features of masculinity and femininity are undergone to prove out the complete intersex identity.

In general, this novel discusses issues of intersexuality with reference to different characteristics of sex changes. Intersex bodies do involve different variations including chromosomes and sex hormones which create ambiguity in terms of gender identification and sex-type definition. By this novel, Eugenides portrays how these intersex categories are stigmatized or simply discriminated in their societies. Eugenides himself was unsatisfied with discussions about intersex bodies in *Herculine Barbin's "Memoires"* in 1980. As a reaction, he started to show how masculine and feminine features are unified in one particular body. This portrayal is, for him, no more than a reflection of the natural representation of the intersex body. Respectively, Cal Stephanides refuses to undergo any genital surgery or any other hormone treatment to more specify his/her gender identity. Cal's mixed gender capacity does not reflect his/her sexual weakness or deficiency. Rather, it represents his/her patterned and structural adoptions of mixed gendered traits as to interpret his/her intersex existence as an important referential part of that whole gender presence.

By referring to mixed gender characteristics, the aspect of androgyny with its determined traits could be analysed, figured out or inferred by clear psychoanalytical tools. These tools however, could be referred to as to measure out the protagonist's degrees of androgyny by extending the balanced and the unbalanced gendered features to wide experimental processes. Hence, features of intersexuality or androgyny create a special kind of gender ambiguity. Gender identity is not personalised by someone's own sex type. It may be correlated with the assigned sex or may differ from it. Different gendered categories are simply socialised through the basic formation as well as development of the divisive and



the binary expectations of all aspects of sex. Indeed, the sexual process is developed throughout features of transgender, intersex and androgyny as multiple choices of gender identification and expression. By that, androgyny should not be considered as a binary selection which often separates between masculine and feminine traits. By contrast, it is offered as a third gender selection which purposefully unifies these traits in one unified body.

Stressing these three modernist literary productions, androgyny is emphasized by various gender structures. This could create an allusive understanding and interpretation about the protagonists' self-referential identities. Unsurprisingly, the balanced representation of masculinity and femininity is clearly identified throughout the varied set of androgyny. The protagonists appear to be homosexual, transsexual or bisexual bodies just to reflect their cohesive gender descriptions<sup>6</sup>. This cohesion is mixed by varied gendered qualities which build up the fused identity with multiple choices and selections. The common feature between the three protagonists is enriched by a clear androgynous value as to approve the deliberate sense of gender loss or ambiguity. Genderless bodies are neutralized by their multiple sexual selections which clearly exist to disfigure their featured identities. Hence, the structural fusion between masculine and feminine characteristics is truly achieved by an alternative set of androgynous features. These features do perpetuate the harsh masculine representation within the celebrated feminine softness. The protagonists may also carry mixed androgynous bodies with clear negative feminine features and positive masculine features. In general, the protagonists come to reflect gender loss by their undefined gender presence.

Another stressed viewpoint, the protagonists' life and experiences appear to be more feminine in terms of values and principles. This may emphasize the valued position of feminine features in those androgynous bodies. Hence, femininity could be clearly covered via multiple androgynous actions and reactions simply to reinforce the abandoned loyalty to masculine privileges. It could be evident that the three genderless protagonists do perpetuate their feminine qualities at the expense of the masculine ones. In this regard, the protagonists redirect their bisexuality or homosexuality to more feminine orientations. Here, their androgynous sense could be unbalanced by positive and negative descriptions of featured masculinity and femininity. The androgynous convergence between both feminine and masculine aspects is rather evaluated by the hostile sympathy of those protagonists themselves. Respectively, the featured aspect of androgynous bodies is not only achieved through their presented genderless performances but also via their approached visions to that modern society. By that, androgyny could not be understood as a personal feature but rather as a social selection. To some extent, androgynous society is projected to specify its values to any gendered category without exceptions even the androgynous category as well.

Hereby, the androgynous type is inserted within society as a valid category for regenerating masculine and feminine traits. It creates another balanced device within this modern society throughout its mixed fusion of both masculine and feminine aspects. Hence, it exists to reinforce the doubled representation of masculine/feminine features through various experimented genderless forms. These genderless aspects do highlight characteristics of masculinity and femininity through clear androgynous bodies as to reflect the balanced binary forces being perpetuated outside the system of gender order. Baccolini (2004) regards androgyny as a genderless category which clearly emphasizes the defined opposition to those male and female types. For him, these types are not directly tied to masculinity and femininity. Indeed, male-gender category does not necessarily represent masculine characteristics. Similarly, female-gender category does not reflect feminine attitudes. Masculinity and femininity are converted to mean correct performances related to their valued capacities. Female category could represent masculine values more than males themselves and male category may represent feminine values more than females themselves.

Essentially, Theumer (2013) explains that androgyny is combined to vast theoretical assumptions which encompass alerted meanings about particular or defined human bodies. These bodies are

<sup>6</sup> In general, the androgynous identity is determined as an alternative force which helps individuals to draw up or design their gendered destinies. Such force is often cohesive by balanced features of transsexual changes. By that, men/women are free to overlap their gendered existence.

essentially relevant to various ideologies, conceptual conflicts and structural confusions about androgynous minds. The co-existing relation between the mind and body creates certain normalities about understanding the general frame of androgyny. In relation, androgyny as a third category does represent either masculine or feminine values via more deliberate performances. Androgynous persons do carry both masculine and feminine qualities which come to be unequally distributed. This means that either quality could be elevated at the expense of the other and either quality could be easily distorted as well. To some extent, androgynous bodies are overemphasized via different supportive means as to infer what has been characterized for them as an impaired quality and which necessarily distort or violate their identities. From this sense, androgyny comes to be significantly perpetuated by its valid employment as well as distortion to either masculine or feminine traits.

Likewise, Hausman (1995) illustrates that androgyny is represented as a new subversive form of both masculine and feminine characteristics. Gender relations however, have been distinguished by the separate set of masculine/feminine values. Such values are no more distinguished but rather defined or unified by that featured androgyny. Indeed, androgyny unifies the separated, the distorted as well as the deconstructed masculine/feminine features within one particular body. Throughout this newly represented androgynous body, the classical or the mythical classification of masculine and feminine bodies could be, to some extent, subverted. This widely means that the typical male/female identity is ironically expressed simply through the reversed descriptions of each sex-type. By that androgyny becomes a third selection being offered to moderate the subversive mode of those gendered categories. According to Bing and Bergvall (1998), androgynous bodies do reflect the opposed actions and reactions to their typical sex category. Definitely, aspects of maleness and femaleness are juxtaposed together to justify those androgynous bodies' oppositions of either category traits. This justified mixture is held to normalize the neutral position of androgyny in that system of gender order by its subversive force for liberating various gendered categories.

In general, the protagonists' androgynous characteristics are evaluated via their authors' ideological sense of multiple gender representation. The physical and psychological conflicts of those androgynous persons are portrayed to symbolize the divided nature of masculine and feminine traits. Respectively, their inner conflicts are directed to illustrate the accepted or unaccepted gender shifts and manifestations. Gender variance is somehow celebrated by various individuals within society as to release or liberate their bodies throughout the offered set of androgyny. This selection could not be considered as a free selection. Rather, it is limited to portray both masculine and feminine traits throughout a deliberate description. By this, it might be figured out that aspects of femininity and masculinity are balanced by equal representation, or perhaps, the feminine qualities are perpetuated at the expense of the masculine ones. Here, "nobody" could be particularly determined or classified as "somebody". That is to say, no one could be easily identified because of the ambiguous status which changes or converts the identity to privilege particular androgynous traits or transgender features.

It could be understood that androgyny is still considered as a fallacious quality in modern societies. It is not expected as it has been represented in literature. Thus, it is gradually highlighted as a determined selection by its portrayal to the lives of protagonists mainly Cal (Callie) and Orlando. Those protagonists continue to represent the male-gender role as a secondary sexual role. The external feminine representation is undoubtedly perpetuated at the expense of the internal masculine characteristic. More precisely, the protagonists' clothing items, hairstyle and other behavioural manners are intentionally feminized as to cover, hide or mislead the masculine identity and presence as well. In addition, the language being used by those protagonists does constantly cast certain doubts about their masculinities. Such doubts are tied to various assigned feminine behaviours as to reflect the self-represented identity. This identity however, is consciously refreshed by both masculine and feminine qualities as an attempt to officialise the normality of androgynous persons' thought, behaviour and physical appearance as well. To some extent, feminine behaviours are not necessarily tied to the protagonists' masculine thoughts. Such gendered mixture is balanced by certain visualized capacities and other hidden ones just to emphasize the necessity of certain aspects than others.

In its broader sense, androgyny has multidimensional senses. Throughout these three novels under consideration, androgyny has been introduced to reflect the protagonists' featured instability as well as disturbance of their gender and sexuality. Such characterization is, in its ultimate goal, a referent aspect in modern societies. For Burns (1998), androgyny is the common voice which is fostered to emphasize the destructive identities of the sexed bodies. This voice is not only installed to show the instability of gendered bodies but also exists to reflect the embodied sexual identification of these bodies throughout a separate set of ambiguous configurations. More clearly, masculine as well as feminine identities are intentionally distorted by clear androgynous disturbances. The protagonists' referential identities are successfully identified by moving beyond the standard conventions of that gender system. This conventional shift examines gender identity beyond its binary system of masculine and feminine qualities. Accordingly, moving beyond gender system categorizes a new order of gender relations based on new variances of sexuality and intersexuality as well. By these conceptual elements, gender framework comes to offer an essential methodological set for understanding the co-existence of multi-gender characteristics.

### Conclusion:

To sum up, gender identity could be easily disturbed due to the standard norms of gender classification. Such classification however, is not charged with aspects of transgender, androgynous or bisexual characterization. By that, all these sexual characterizations come to distort the common standards of gender as to reinforce or empower the existing force for approving and improving various gender groups. Such varied set of gender categories tends to liberate the confused state of the human body. Indeed, this body is manipulated to exemplify the modified versions of the original gender quality. Singer (1989) suggests that the human body is not only oriented to differentiate between male/female-gender categories but also reflected to recognize the mixed and the combined qualities of their existing gender. Some gendered groups are for instance, characterized by mixed qualities simply to approve their existing abilities to enact roles, represent performances or reflect behaviours which directly evoke their androgynous device. Respectively, the human body is tied to represent behaviours as well as performances which explain the separate replacement of spiritual or psychological aspects of the constant sexed category. Ultimately, the sexed bodies' hidden gender allows them to enact mixed acts with much awareness as to moderate particular visible aspects and other invisible ones (either masculine or feminine) via clear androgynous being.

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