

CAL/CALLIOPE'S UNDOING GENDER IN JEFFREY EUGENIDES' *MIDDLESEX*

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Abstrak

Skripsi ini fokus pada permasalahan *undoing gender*, karakter utama memiliki kelamin ganda. Masyarakat masih menganggap bahwa fenomena gender yang terjadi kepada seseorang yang mengalami *intersex* menjadi sebuah permasalahan gender di berbagai aspek masyarakat. Sebagian masyarakat menilai *intersex* adalah sebuah gangguan. Menurut konsep Judith Butler tentang *undoing gender*, permasalahan utama adalah konsep gender dalam masyarakat. Jenis kelamin adalah sebuah wacana gender yang dibuat oleh itu sendiri. Sehingga manusia yang memiliki dua gender dalam satu tubuh mengalami ketidakstabilan gender, mereka dituntut untuk menampilkan gender sesuai dengan performa mereka. Masalah utama yang diangkat oleh penulis adalah : (1) Bagaimana gender Cal/Calliope terbentuk didalam novel *Middlesex* oleh Jeffrey Eugenides? (2) Bagaimana *undoing gender* terjadi kepada Cal/Calliope didalam novel *Middlesex* oleh Jeffrey Eugenides?. Penulis menggunakan teori Judith Butler tentang *Undoing Gender* untuk menjelaskan fenomena yang terjadi pada Cal/Calliope. Selain itu penulis menggunakan teori performance and performativity untuk mendukung teori utama. Hasil dari analisis penulis adalah Cal/Calliope tetap mempertahankan kondisi *intersex* karena gender adalah sebuah wacana Cal/Calliope memilih tidak menuruti norma masyarakat yang menilai manusia dari performanya. Sehingga Cal/Calliope memilih jenis kelamin laki-laki.

Kata Kunci: jenis kelamin, gender, *intersex*, *undoing gender*, performance dan performativity.

Abstract

This thesis focus on the *undoing gender* in the main character who has double sexes. The phenomenon of gender issues that still regard the people as the *intersex* is gender problem in many aspect in society. Most of people still judge the *intersex* as a disorder.. According to Judith Butler's concept of *undoing gender*, the main case of this problem is gender, while gender is a discourse. If gender, for singular sexual genital subject, is unstable, thus for *intersex* the gender's instability precisely goes to be reinforced because the subject has to perform two genders as the result of two sexes in one body as it is exposed in Jeffrey Eugenides' *Middlesex*. Looking at this case, the analysis of this thesis is grounded on these two main questions: (1) How is Cal/Calliope gender can be formed depicted in Jeffrey Eugenides' *Middlesex*? (2) How does *undoing gender* happen in Cal/Calliope as reflected in Jeffrey Eugenides' *Middlesex*?. The analysis data of this thesis taken from the novel, and using *Undoing Gender* theory which analyzes Cal/Calliope's gender in society. Beside, the performance and performativity approach support to analyze Cal/Calliope to stays in his/her *intersex* condition. The result of analysis proved that both sex and gender are discourse. The way Cal/Calliope receives two discourses of gender is caused by two sexes in one body, it means he/she will understand of how to become woman and man, therefore an *intersex* strengthens that gender is unstable as it is performed and it can be undone. It means that Cal/Calliope has undo the gender construction by the way he/she rejects to be like what social norm wants; neither becoming woman and man, he/she remains silent of this construction, and he/she stays in *intersex* condition.

Keywords: sex, gender, *intersex*, *undoing gender*, performance dan performativity.

INTRODUCTION

People in general may have taboo with the term of *undoing gender* because everyone only tend to focus on someone else performance and performativity without knowing what exactly they are inside. Performance is talking about acting or embodying people in someway is

crucial to gender that they are and gender what presents to the world. Performance is talking about acting or embodying people. It's crucial to their gender and the gender which is presents to the world. Meanwhile performativity is how someone produces series of effects in terms of the way they are treated just like , while we are acting, walking, speaking and talking ways

into being a man/woman. By this explanation, Butler states that gender is a process which has neither origin nor end, so that is something that we 'do' rather than we 'are' (Butler, 1990a: 46). From that quotation, the process means the regulation which is produced regularly and continuously done by the subject (person) during the action and doing. It has no standard how the origin measurement to start, it is just like a language which is always reproduced without knowing when and where it is started and ended. In this case, if people who have double sexes in one body, may have many arguments what his/her sex and gender. People think that there are only one gender and one sex in one body. They cannot be in two gender and two sexes, so they should do the surgery to pick what kind of gender they are going to be.

It is interesting to analyze people who have double sexes or it's called intersex. Here, a novel *Middlesex* contains gender issues which involves someone's struggle to find her/himself in society. This novel tells a character who has intersex or two sexes in one body. At the beginning of the novel, the main character was born twice; first as a female and the second as a male "I was born twice: first as a baby girl, on remarkably smuggles Detroit day in January 1960; and then again, as a teenage boy, in an emergency room near Petoskey, Michigan, in August 1974" (Eugenides, 2002: 3). The case it can be seen that a double sexes in the body of the main character which affects the gender problem in her/his life. But, two sexes in one body it should be seen as the problem of an intersex.

Talking about intersex, it may have many understandings, not because of the biological terms, but trouble of the gender. Sex is commonly related to the construction of gender. It can be seen from how this construction becomes knowledge of gender, as Butler says in her great book, *Gender Trouble*;

'sex' is as culturally constructed as gender, indeed, perhaps it was always already gender, with the consequences that the distinction between sex and gender turns out to be no distinction at all. (Butler, 1990a: 7)

By this encounter, Butler stated that the way people commonly see gender is something absolute. It is known from its genital. Sex is always similar to the gender of individual. If individual has a penis, then the gender will be masculine. If individual has a vagina then the gender will be feminine. Unfortunately, people in old perspective never understands with a person who has special condition like an intersex. A person who has double sexes in one body can not classify the type of their gender. It means that gender can be broken because two genital can not be classified into a gender, because the old perspective even explains that there are only two genders,

male and female and it means that there are only two sexes, penis and vagina. The way to classify that gender is only male or female, has given a problem. Something outside of male or female is classified as disease (Preves, 2003: 125).

As the explanation before, gender is only about the sex, and there is one gender in one body, and one sex in one body. It happens in the protagonist character of *Middlesex* who has an internal conflict because the main character has two genitals that divide her/him into a female and a male; Calliope as her feminine identity and Cal also known as his masculine identity is a hermaphrodite character. Cal/Calliope has two genitals which affect to his/her gender identification. "I was born twice: first as a baby girl, on remarkably smuggles Detroit day in January 1960; and then again, as a teenage boy, in an emergency room near Petoskey, Michigan, in August 1974" (Eugenides, 2002: 3). It can be seen, that the main issues is about gender problems. The case of Cal/Calliope is something interesting that he/she does not want to reject one of the genitals or doing a surgery things. She even changes her identity toward a man but keeps her genital. It can be seen that gender is not a stable condition. This may show something that gender is not only about the sex of an individual, but also about how the social constructions take the role on this case.

In accordance of background study above, it can be simplify to discuss among two problems that emerge as significant concern toward this novel.

1. How is Cal/Calliope gender constructed and depicted in Jeffrey Eugenides' *Middlesex*?

2. How does undoing gender happen in Cal/Calliope as reflected in Jeffrey Eugenides' *Middlesex*?

To analyze Jeffery Eugenides's *Middlesex*, this study uses Judith Butler theory in undoing gender cases to support the analysis in this thesis. Butler agrees in Nietzsche criticizes by saying that there is no being behind doing, acting, becoming; *the doer* is merely a fiction imposed on the doing-the doing itself is everything (Salih, 2002: 56). If it is imagined, the originality of gender cannot be stabilized because it is not stable. Novel *Middlesex* is the interesting novel which raises an intersex side as the main character. Not only historical family of the main character but also problem of the gender is interesting to follow. Eugenides brings the reader to flashback in the ancient of Greek family and imagine how Cal/Calliope becomes a hermaphrodite one. This novel can be reflected to everyone who has an intersex case to be a human being who have ability to dedicate her/his life to family and society.

RESEARCH METHOD

Research methodology that used in this analysis here must be qualified as an applying in literary appreciation. The thesis is regarded as a descriptive-qualitative study and uses a library research. This study uses novel of Jeffrey Eugenides entitled *Middlesex* that published in 2002 as the data source of this study. The data are in the form of direct and indirect speech of the characters, dialogues, epilogues and quotations which indicate and represent aspect of gender and the way that is expressed.

This thesis is using the library method in collecting the data. It does not use the statistic method. That is why it is not served in numbering or tables. Library research used an approach to analyze this study. The kind of library research which is used here is intensive or closely reading to search quotations or phrases. It also used to analyze the literary elements both intrinsic and extrinsic. The references are taken from library and contributing ideas about this study from internet that support the idea of analyzing.

The analysis is done by the following steps: (1) Classification based on the statement of the problems. This classification is used to avoid the broad discussion. There are two classifications in this study. They are the depiction of Cal/Calliope's gender construction. (2) Describing the undoing gender can happen in Cal/Calliope. Quotations classified the reason of a gender can constructed that was done by main character in the novel. (3) Describing undoing gender that experienced by the main character. In this case, the quotations that showed and indicated the undoing gender that was done by the main character. (4) Describing the main character's to her/his performance and performativity. In this case, the quotations that are showed how the undoing gender was done by the main character. (5) Drawing the conclusion based on the analysis which is in line with the problems.

ANALYSIS

The first analysis is about the performance and performativity of Cal/Calliope being female and male character.

Calliope as a Female

"My birth certificate lists my name as Calliope Helen Stephanides." (Eugenides, 2002: 3). That quotation is a little part in novel *Middlesex* which portrays that gender is always a discourse. The discourse which is meant is the name and the name has cited in its content. Therefore, when Calliope is named as the Calliope, in means that Calliope is constructed as a girl rather than as a boy because Calliope refers to the beautiful voice, as what explained by Micha F. Lindemans (2004);

"The eldest and most distinguished of the nine Muses. She is the Muse of eloquence and epic or heroic poetry. Calliope ("beautiful voice") is the mother of Orpheus and Linus with Apollo. She was the arbitress in the argument over Adonis between Persephone and Aphrodite. Her emblems are a stylus and wax tablets."

(<http://www.pantheon.org/articles/c/calliope.html>)

This name is mythological to the history of Calliope's heirs. Calliope's grandparents, Lefty and Desdemona, are from Greek. The two are in blood relationship while their incest relation bears Milton, Calliope's father. By this historical track of Calliope's family, it can be seen that the name of Calliope which is so related to Greek tradition can be accepted and it is a name for a girl. Moreover, the birth of Calliope is also from a prediction.

"Desdemona set the silkworm box on the kitchen table and opened the lid. She reached under the wedding crowns and the hair braids to come up with something Chapter Eleven hadn't seen: a silver spoon. She tied a piece of string to the spoon's handle. Then, stooping forward, she dangled the spoon over my mother's swollen belly. And, by extension, over me" (Eugenides, 2002: 3).

That prediction is for Chapter Eleven, but it happens in Calliope, therefore the silver spoon symbolizes woman and Calliope is cursed to be woman. The process of becoming a woman has been started although it is not consciousness. As Butler has clarified that gender is actually a performativity from regular performances of discourse, so it will be very obvious to see that name can be the first point of this discourse (Butler, 1993: 2). Calliope has been carved in a name which reverentially mentions to woman. The process to make Calliope becomes a woman can be also seen on this quotation as the case;

"The mysteries of her own womb. Fearlessly, however, she plumbed my mother's. After some initial hesitation, the spoon swung north to south, which meant that I was going to be a boy. Splay-legged in the chair, my mother tried to smile. She didn't want a boy. She had one already" (Eugenides, 2002: 3).

"In fact, she was so certain I was going to be a girl that she'd picked out only one name for me: Calliope. But when my grandmother shouted in Greek, "A boy!" the cry went around the room, and out into the hall, and across the hall into the living room where the men were arguing politics. And my

mother, hearing it repeated so many times, began to believe it might be true ... Milton and Tessie had been in agreement that they wanted a daughter"(Eugenides, 2002: 3).

The sequence of quotations shows that the mysteries of silver spoon caught Calliope going to be a boy, but Calliope's parents really wanted their second son is a girl rather than a boy, because they had one already. From these sentences, the reader knows that Calliope is constructed to become a woman.

Calliope is constructed to be woman because Dr. Luce says so while Dr. Luce has social power that a doctor should be trusted. One of the powers of discourse is knowledge. Knowledge can be powerful and one of the most effective strategy to spread the discourse because with knowledge, society will rationally rely on it. Just like to what happen in Calliope's mother when she is taken over by Dr. Luce's symbolical power (Doctor). As a doctor, Dr. Luce is considered to have the truth of human's healthy and how to be health in normal sense. However, it should be underlined again that being normal is also a discourse.

There is no actual position of being normal because when it says normal, it even goes ambiguous. Just like when people are dying for money or pride. They rationally believe that money is just paper which is given some rules and values and used as social exchange stuff, but they are striving to collect it like madmen. What they seek is pride or wealth, but it just something even does not exist. When a one is in the mid of jungle where there is no body and he is just with a box of money, can it be said that those bucks will work normally? The money will appear as its reality, he will see that money is just useless paper. Therefore, being normal in the norm sense, is actually being abnormal which is normalized. However, Cal/liope still thinks that the sex is one or indifferent.

"After decades of neglect, I find myself thinking about departed great-aunts and -uncles, long lost grandfathers, unknown fifth cousins, or, in the case of an inbred family like mine, all those things in one"(Eugenides, 2002: 3).

Dr. Luce who has symbolical power as a doctor, a profession that is considered to have the authority to claim which one is normal and abnormal for health, has an argument that Calliope should be woman rather man and he shows it by showing the film to Calliope.

Cal/Calliope is the main character of this novel. As it is known that Cal (also known as Calliope) is a "former field hockey goalie [...] and, for most of [his] adult life, an employee of the U.S. State Department" (Eugenides, 2002: 3). However, the problem should be dragged here

is that Cal also describes himself as "Like Tiresias, I was first one thing and then the other" (Eugenides, 2002: 3). Tiresias is the son of Everes and the fairy Chariclo, he is a blind prophet and the most well-known oracle of ancient Greece. The most legendary version of the beginning of his blindness is when Tiresias is walking in the woods, he meets two great serpents are copulating. He hits them with his stick and he suddenly transforms.

Cal as a Male

This is the first time to see Calliope's male character.

"After I started living as a male, my mother and I moved away from Michigan and I've been moving ever since. In another year or two I'll leave Berlin, to be posted somewhere else. I'll be sad to go. This once-divided city reminds me of myself. My struggle for unification, for Einheit. Coming from a city still cut in half by racial hatred, I feel hopeful here in Berlin" (Eugenides 2002: 106).

Based on the quotation above, it can be known that Calliope feels that she has also male character and it cannot be ignored. However, it will be talked later because there are a lot of things to be exposed. Looking at the conflicts Calliope has, there are several points need to be taken here. The first freaking out case is Calliope's first friends, Clementine Stark. The relation between Calliope and Clementine is actually awkward because Clementine is a girl who practices first kiss for Calliope while Calliope at that time is constructed as a girl. Thus, this can be ambiguously to say that this relationship is lesbian relation.

On other hands, Calliope feels there that there is another of her, and it is male character:

"When I meet someone I like and who seems to like me, I retreat. There are lots of nights out in Berlin when, emboldened by a good-value Rioja, I forget my physical predicament and allow myself to hope" (Eugenides, 2002: 106).

For what Calliope has done, she does not erase the female character, it still exists but it just shifts to become a male. Becoming masculine can be tracked to see at this case when Calliope is demanded to perform as a man in kissing, the discourse of gender construction is working that there is man who has the duty to do this and the woman who has the duty to do that.

To count this becoming masculine problem, it has to say strictly that both becoming woman and man, or both becoming feminine and masculine, are actually same. There is nothing different because the two are the product of discourse and subject, Cal/Calliope, just performs this discourse. The gender he or she expects is actually the

gender construction from discourse. Therefore, these two portrayal, becoming man and woman, can elaborate something that the distinction between man and woman always exist along the discourse of gender dichotomy (Butler, 1990a: 7).

If Butler sees that both gender and sex are construction of gender, and the two are similar, how is about the intersex case? Intersex, which is determined as the unusual case of subject, two genital in a body, inevitably will receive two discourses (becoming a woman and becoming a man) (Butler, 1993: 2-3). Thus, this will be analyzed in the next problems of an intersex, whether it shows that gender is unstable or even it will precisely shows that intersex will be always under stabilization of dichotomy gender.

This is also what Cal does with his hair. He thinks that he has decided to become man, so he must cut his long hair to short just to be like man although it does not have to, while the barber also thinks that boys are like to have long hair.

"The swearing, the straight razors, the shaving brushes, all these were my welcome to the masculine world. The barber had the football game on the TV. The calendar showed a vodka bottle and a pretty girl in a white fur bikini. I planted my feet on the waffle iron of the footrest while he swiveled me back and forth before the flashing mirrors. (Eugenides, 2002: 256).

It show that Cal will enter the masculine world by doing what he does in the swearing and shortcut hairstyle, while this implicates that Cal has been trapped in the gender construction. Wearing a bikini is just for woman and man does not wear it. This also proves that, what Butler sees about gender which is construction from subject's performativity, is not wrong at all. The attribute of gender always comes in discourse, the discourse is performed and the performance of the discourse affects the way body is treated.

Call performs as a man by kissing his girlfriend as she did with Clementine:

"We fell silent, looking at each other, and without thinking I leaned forward and kissed Julie lightly on the lips. When the kiss was over she opened her eyes very wide. "I thought you were gay when we met," she said" (Eugenides, 2002: 190).

In that quotation Call felt he is performs as man do when he stayed with his girlfriend. However, his girlfriend told him that she thought Cal is a gay. How does Cal speak, act and walking was like a girl but look like a boy. The discourse which is conflicting in Cal's self always fights to each, but it seems to be clear that the

value of becoming masculine has trapped Cal in to the other gender trouble. Cal is still under the construction of gender dichotomy, he is not a girl anymore, but he is a boy. Becoming a girl is different with becoming a boy, but for Butler, those two are actually similar. There is no distinction between the two because the two are discourse (Butler, 1990a: 7)

Cal/Calliope's Undoing Gender

Cal/Calliope has two lives but it also shows the gender confusion which is situating it considerably as what it is said that; "When this story goes out into the world, I may become the most famous hermaphrodite in history." (Eugenides, 2002: 9). Cal/liope was born with male genital but looked like female genital to his doctor and he therefore was raised as a girl. Moreover, the parents wanted to have a daughter after they have a son, Chapter Eleven. This becomes the construction which is coming from social aspect, parents, and being woman is not natural but rather becoming woman because the society wants him to become woman. Contradictory, when Cal/Calliope grows up and he feels that he is fine as a man.

Intersex shows that it is unstable because there is exception in sex, while this exceptional sex contributes to Cal's gender. Cal is raised a woman and run away as a man, and ends in intersex as he has had always already. Cal is created to become woman and Calliope, and when Calliope is ordered to be Calliope, she runs away to be Cal but Cal with two genitals; performing as a man but also lives in the discourse of a half woman (vagina); gender's collapse.

[...] there's me, his sometime sister, my face already a conundrum, flashing like a lenticular decal between two images: the dark-eyed, pretty little girl I used to be; and the severe, aquiline-nosed, Roman-coinish person I am today. (Eugenides, 2002: 199).

This can be the perfect image to describe and understand the reader, how Cal/Calliope straddles the line between two genders. The gender here refers to the most basic thing of the attributes. Cal/Calliope realizes that she is pretty as a girl and also he is as macho as a man, severe, aquiline-nosed, and roman coinish. As a pretty girl, Calliope is raised as girl and of course Calliope performs as a girl. However, when Calliope realizes her body as a man too, Calliope does not want to abandon another half of her. Then, he performs as the half of her, as a man. It has shown the important point that gender is just the performances, the doing without the doer. The doer is actually the doing of discourse. Cal is in between; becoming feminine and masculine, and it is caused by the effect of being an intersex, the hormone physically

constructs the physic and the physic has trapped the society to punish Cal/Calliope as either a man or a woman, but Cal/Calliope prefer to select neither and keeps his intersex.

The fortunate plot that cannot be ignored related to it is when Calliope is accidentally crashed into a tractor. After a tractor accident and a series of events, Calliope goes to see Dr. Luce, a gender specialist to check what a certainly gender she is. During the psychological test she tries to act as girl and told a fake story if she is really feels like a woman. Finally Dr. Luce assumption Calliope to do surgery without he know what thing going inside. This is what Dr. Luce judges about gender;

“Females tend to smile at their interlocutors more than males do. Females pause and look for signs of agreement before continuing. Males just look into the middle distance and hold forth. Women prefer the anecdotal, men the deductive (Eugenides, 2002: 109).

Based on the analysis above, Dr. Luce seems to affirm something that is frightful from discourse, that discourse has its relation to power/knowledge. The power here is influence of knowledge. Knowledge is not only information, data, fact, evidence, acquaintance, understanding, or awareness, but it also a power to govern society with reliable narration. Therefore, discourse can be so powerful because it contains of knowledge to judge and to value something which is considered as a truth. Dr. Luce works it very well, the knowledge he receives finally make an evaluation and judgment that Calliope should be operated in surgery.

[...]An artist of bread baking. Stephanides, an American, grandchild of Greeks, admires this Turkish immigrant to Germany, this Gastarbeiter, as he bakes bread on Hauptstrasse here in the year 2001. We're all made up of many parts, other halves. Not just me. (Eugenides, 2002: 440).

It can be seen, that Cal is speaking about how everyone lies in everywhere, especially on a variety between masculine and feminine. People can wear everything, man can wear bra and woman can wear man's pants. Man can wear earring and woman can pay the male prostitution. Woman can walk manly and man can walk womanly, man can love a Barbie doll and woman can love sniper, woman can speak loudly and man can speak softly, and all things can happen to everyone. It is just about how man and woman perform something and what they do should not be taken over by the discourse of the fear of amoral. Cal believes that subject should act however he/she wants., without any regard to what society thinks people of gender should do because gender and sex are discourse. (Routledge, 2004: 79).

“Until that happens, I do my part this way. I watch the bread baker in the döner restaurant downstairs. He bakes bread in a stone oven like those they used to have in Smyrna. He uses a long-handled spatula to shift and retrieve the bread. All day long he works, fourteen, sixteen hours, with unflagging concentration, his sandals leaving prints in the flour dust on the floor” (Eugenides, 2002: 440).

Calliope has made a decision, a great decision to change her life to be a male by rejecting the surgery toward her genitals. It means that, the society's discourse of gender which is normal (only penis or only vagina) has been collapsed by what Calliope has done. She is he and she has penis and he has penis, and those two are in one, and the one which is meant is the dynamic body.

Subject is always determined particularly by gender, and as Butler says that gender establishes in each of subject through repeated performances or performativity, rather than coming originally and authentically. There is nothing origin unless it comes through words and signifiers. It is the way post-structuralist thinks about something in surface rather than thinking the origin of truth. Truth is just discourse or signifiers without its signifieds. In other words, discourse generates subject's gender from how it is performed and these performances include in the ways subject talks, dresses, moves, speaks, and other things. This explanation argues the condition of gender as a dichotomy or binary construction. There is neither masculine nor feminine, there is neither man nor woman, all these all up in discourse and because discourse is unstable, all those can be dynamic and changeable. Gender is just a construction that can be deconstructed. The application of deconstruction here is not in direct way although it is always there. This way, deconstruction, is used to see the unstable position of gender as discourse, the unstable building of gender construction. Therefore, when it is known that there is an intersex who does not want to be operated into one sex, this precisely strengthens the condition of gender which is unstable, especially when it is seen through sex.

Sex and gender are both discourse and unstable entity. Sex does not determined gender because sex itself is a construction of discourse as gender. If it is insisted to see sex as the determiner of gender, the case of intersex will show the undoing gender of this perspective because intersex has two genitals or sexes and it means that there are two attributes in one body. These double genitals will always make confusion for society to make a gender clarification for an intersex until they decide to do surgery for the intersex. Therefore, sex itself is always determined by discourse, as if it is just penis and vagina.

The intersex here show the undoing of gender which is seen from sex.

Furthermore, two sexes in one body will automatically affect to the genders which have to be performed by the subject of intersex. For intersex, the ambiguous position will force him or herself to be in one position, whether it is becoming man or woman. As Calliope has in her early experience, she is raised a woman and it makes her performs as woman and her gender is determined. However, one half another in her side cannot be accept and it even makes Calliope to feel something strange. It is caused by the man's side which is inside Calliope. Therefore, there are always two sides in one body and it makes something unclear, especially to determine the gender. Gender is from the performativity or regular performances, and if the subjects perform two categorical performances (doing as man and doing as woman), it will underline the assumption that gender cannot be established in one stable condition. It is always moving in instability because performances can be freely chosen. Moreover, in the case of intersex; the intersex will perform double acts, acting as man and acting as woman. Biologically, it will raise two physical appearances which is categorized as a man such as beard, moustache, and others and which is categorized as a woman such as breast. These unclear conditions finally construct and reinforce the assumption that gender is just a discourse which is unstable.

Indirectly, by thinking in this way, Butler throws away the determined gender binary as an fairy tale, folktale, fiction, or fake narration spread by tradition regularly that divides the human gender category into male and female categories and nothing outside of the two. To erase and to undo this gender binary, Butler introduces what she calls as gender trouble. Gender trouble itself is actually the performance of gender behaviors, actions, deeds, activities, manners, or even conducts that mix up and make difficulties stereotypically binary gender assumptions. In simple word, what Butler assumes is, gender trouble has always reproduced, and it works in mistakes because gender is actually the performances which are done and subject is the doer of these deeds. (Routledge, 2004: 167).

Butler gives a clear example of how gender is constructed in performances, it is like being actress or actor. The stage is the social sphere, and an actor must cast as he is asked. People will see what he does on the stage rather than see what he does behind the stage. The actor always perform the character which is given to him and it finally becomes the character of him and people will see it and indirectly demand him to be like what he acts. For instance, people will see that Jim Carey is a comedian, whether he is on the stand-up comedy stage or

in several movies, and until now, Jim Carey will always act as a funny comedian in every show and he does it because people know him as it is. (Butler, 1999: 67).

To see again the decline of gender would probably be the unusual dress code that threads through many contra dance (a folk dance, similar to a Square Dance (the square formation), it is danced in lines of couples and each other couple fronting up or down the hall) communities. Contra dancers often do not obey the tradition such as gender-binary clothing notions so that man finally can dance with man or woman can be with woman, etc. In this dance, it will be very usual to see men wearing skirts because it is just for fun. Simply enough, contra dance may be a safe space to wear whatever people want to wear. If men can wear women's cloths and women can wear men's cloths, but why do they do not do that after the dance show ends? This is actually the gender trouble, the trouble is on how people realizes something wrong while they can do it. It is like calling a couple doing pervert thing (sexual relation) in the dark side of park while people always have it inside their room (all people have sex). Men wear skirt is just a simple example of how gender trouble shoots subject and trap subject in gender construction, therefore, the case of Cal/Calliope shows that this construction is actually in trouble.

CONCLUSION

In this chapter, the conclusion of the study of Cal/Calliope's Undoing Gender in Jeffrey Eugenides's *Middlesex* is stated. Based on the analysis of the study there are two points which related with statements of the problems drawn: the depiction of Cal/Calliope gender constructed in Jeffrey Eugenides' *Middlesex*, and undoing gender happen in Cal/Calliope in the novel. The first point is about how gender constructed by performance and performativity, as it is reflected by the main character . The conflict assumes something important from how gender is constructed until how the main character rejects to do surgery for the intersex condition. The interesting thing should be noted here is the construction of gender cannot be abandoned because it is there already in the self of subject, because subject is subject of discourse. It makes Cal becomes "Calliope" as a girl at the very beginning of his life by performing the girl gender, Calliope becomes a woman and her gender is woman.

The analysis reveal that Cal/Calliope rejects to be woman at all, she runs and becomes Cal as male identity. It means that becoming a man should imitate of what man does. It shows again that gender is not an origin thing, but rather something which is done and regulated in performances. Here, gender is the performance of

subject while the performances are from the discourse.

The main problem in this study after seeing the formed of gender by classification between masculine and feminine is the intersex. The case of intersex shows an interesting thing because two sex in one body means that there are two discourses in one body. Two discourses will make the subject performs two genders and it will strengthen the assumption that gender is unstable. An intersex receives two discourses in his life as what Cal/Calliope has, and it makes Calliope performs as a woman and Cal performs as a man, and the both are united in one body with two sexes. The way Cal/Calliope receives two discourses of gender is caused by two sexes in one body, that means she/he will understand of how to become woman and man, therefore an intersex strengthens that gender is unstable as it is performed and it can be undone. By seeing this, it means that Cal/Calliope has undo the gender construction by the way (she) rejects to be like what society wants; neither becoming woman and man, she/he remains silent of this construction, and she/he stays in intersex condition.

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