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From Madame to Medusa: Spatial Practices of the Mix and Metamorphosis in David Henry Hwang's *M. Butterfly*

David Henry Hwang's *M. Butterfly* (1988) discusses the veil of the Perfect woman and the petrification due to the unveiling of body by having the French diplomat kill himself in the makeup of his ideal woman after his Chinese lover is exposed publicly to be a man. Criticisms have formed a common opinion that this play creates an ambivalent space of masculinity and femininity. However, there is a vacancy of studies that apply any spatial theories to the study of the play. This paper adopts Edward Soja's *Thirdspace* to explore the play's concerns for the possibility to appreciate the beauty of sexual differences without prepossessed ideals. It argues that *M. Butterfly* demonstrates that inevitably covered by ideal images, the concepts of sexes are still revisable by mixing up sexual boundaries, though their metamorphoses must shock the mind of illusion.