



Angela Carter's Exposition of Farce, Bizarre, and Mighty Attributes of Women in *The Passion of New Eve*

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ARTICLE INFO Keywords: Grotesque, Farce, Matriarchal, Patriarchal, Carnavalesque. Corresponding Author: Dr. Saima Malik Lecturer in English, Government Graduate College B/R Bahawalpur Email: saimamaik786786@gmail.com	ABSTRACT <i>The Passion of New Eve</i> is clustered with certain textual instances where readers are startled, the way Carter has portrayed a revolutionary and distinct feministic ideology. Carter has toppled the existed feministic ideologies. Rest of the novel surrounds her stance of presenting women as queer and farce and bizarre creature. Beginning with the initial details of the novel, the first woman introduced in the novel is Tristessa, a screen goddess, whose suffering and sadistic scenes arouse sexual instinct in Evelyn. As a protagonist, Evelyn is portrayed as an exploiter in the beginning and exploited object towards the further progression of this novel. This voyage takes Evelyn from subjective to objective status. The author mocks the very existence of male gender throughout the novel. In the light of theories of post modernism and feminism, the present study found that Carter has adopted a new shift of feminism while presenting the details of different sections of this novel. Carter celebrates a new identity of women, capable of launching equal force of dominant matriarchal stance over patriarchal regime. Carter deconstructs the male identity and shatters the iconic male supremacy by representing the character of 'Mother'. The transfiguration of Evelyn and his further programming as female is one of the basic agendas of the present study.
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1.INTRODUCTION:

The feminist Ideologies have strived to unveil the male chauvinism. Since the very advent of this awakening, many feminists have raised their voice against the practiced patriarchy and social injustice that victimize women due to so called gender constructs. The objective is to expose institutionalized male chauvinism. Biological sex and culturally determined genders are two distinct phenomena. Femininity is a contrived illusion, created by the power structures. The present study aims to probe deeply into carter's writing with reference to her novel *The Passion of new eve*. The study will undertake carter's representation of woman as

farce creature, toppling the established patriarchal agenda. Carter has adopted a unique stance of portraying women. She rendered a new horizon of looking into woman as living and vibrant creature, who may design equal force of revenge, regardless of her social, biological constructions. Carter has Employed grotesque, farce and Carnavalesque elements in *The Passion of New Eve* which make her stand among the ultra-radical feminists. The creation of an omnipotent character [Mother] inspires a new ideology that the author wants to propagate through this text. Farce and grotesque is usually described by the set of images that form ridiculous and bizarre situation either from person or from circumstances described in any piece of art. Sometimes the body organs and their over exaggerated physical structure is described as ugly and humorous and threatening at the same time. Carter in this novel *The Passion of New Eve* has attempted something that is not only queer and farce in its appearance but also embodied with hilarious and mighty characteristics. The inclusion of Mother Beulah in this novel provides a new dimension to this literary genre. Her physical appearance; her gigantic body, her massive buttocks, her multi breasted figure, a surgical icon, a scientist in herself, is portrayed by Carter in a way that shatters the long-standing myths of male iconography. The hermaphrodite body of Mother has been depicted in this novel as a grotesque and farce, bizarre creature. She is caricatured as a mammoth, a monster woman, quite tall with huge negroid structure, who possesses unlimited powers like the goddess. 'she was so gigantic she seemed, almost, to fill the round, red-painted, over-heated, red-lit cell ...'. (Carter: 1977, p. 2). The Desert cell, Beulah is also simulacra of a womb. It is stated by Evelyn in this way; It was a dim lit room where Evelyn was made to sleep in a pinkish light reflection emerging from the walls. The shape of that room was circular and round like a bubble gum created under ground. (Carter: 1977, p. 49) a new gender, a new identity was to be inscribed in human history. The transformation of Evelyn is landscaped by Carter as grotesque and bizarre. This transfiguration turns Evelyn in to New Eve the body of the male receives ridiculous treatment at the hands of mighty Mother and the whole myth of male chauvinism exploded with this deconstruction. Even after this scientific process of gender change that turns Evelyn into Eve with all feminine attributes, Evelyn's mind is still distorted and it rejects to assume its new identity as a female. The research will mainly focus such areas where Carter has adopted a farce and fierce stance of feminine world by paying considerable attention to delve deep into the matter of figuring out farce and mighty representation of the feminine world.

2.LITERATURE REVIEW:

Carter's manifesto of farce, grotesque and mighty attributes in "*The Passion of New Eve*" delves into the human body and the apocalyptic city structure, as seen through Evelyn's perspective of New York as a preposterous place with a decaying sewerage system and excrement on the pavements (Carter, 1977, p. 17). The city's degeneration is further heightened by the war-like situation created by militant Blacks, marking it as a disastrous and postmodern metropolitan area, contrasting with Evelyn's native London. Zero, a farcical creation in the novel, embodies patriarchal dominance and chauvinism. He rules over a harem of women, subjecting them to ill treatment, denying them their rights, and reducing them to animalistic behavior (Carter, 1982). The astonishing fact is that the women are content with this degrading state and even envy each other for sexual favor from Zero, adding a disturbing element of humor to the narrative. Evelyn undergoes a transformative journey, becoming a mythic and monstrous creature with a feminine body and a masculine mind (Carter, 1982). Zero's desire for revenge against Tristessa leads to a comic-horror scene, subjecting Tristessa to torture and mockery due to her dual identity (Carter, 1982). Carter's use of bizarre realism subverts traditional gender myths, challenging conventional notions of femininity and masculinity.

Critics, such as Tucker, have analyzed Carter's exploration of gender construction, finding it to be "creatively engaged and questioning conventional definitions of androgyny and transsexuality" (Tucker, 1998, p. 119). Lorna Sage presents a feminist perspective, "critiquing the male patriarchy for discrediting the female voice in moral reasoning" (Sage, 1994, p. 36). Koehn highlights the social standpoint of women as the "other" in male-oriented ethical theories (Koehn, 1998, p. 2). However, Carter challenges male supremacy through matriarchal operations in the novel. Freud's misjudgment of feminine capacities is contradicted by Carter's portrayal of women's strength and resilience in the desert Beulah (Gillian, 1982, p. 7). "Carter's work rejects the notion of moral absolutes and emphasizes women's autonomy, subverting the objectification of women" (Gillian, 1982, p. 65).

Butler's realistic approach acknowledges the authenticity of the "transvestite's gender, in line with social expectations" (Butler, 1988, p. 278). Bakhtin identifies the "novel's farcical nature, tracing the origins of the grotesque to Roman ornaments" (Bakhtin, 1984, p. 69). Sarah Gamble raises conflicting questions regarding the "malleability of the self and the limitations of gender roles in Carter's works" (Gamble: 129). Carter's thought-provoking exploration of human identities and societal dynamics challenges traditional norms and opens up new perspectives on gender and autonomy (Carter, 1982). According to Jacques Lacan Moil *torill* (1966) "Getting into the symbolic regime means accepting the phallogocentric universe and accepting males as god fathers". Lacan thus reinforces the gender supremacy and this particular stance has been toppled by Carter in her writing. Freud's lecture "On femininity" (1983) takes it as points of departure, the mystery of women, he poses a question as what is female? He further adds that, "feminine sexuality is a dark continent". This point is crucial for Irigaray's argument, in our culture women are outside representation, they attain their identity only in relation to men. But Carter shifts from such long-standing cultural roles and binary oppositions by presenting women capable of destroying, when it comes to question their authority. This farce treatment is evident in transformation of Evelyn.

The research under discussion finds gaps in exploring Carter's presentation of bizarre, farce and unquestionable mighty attributes of woman where writers and critics have taken it merely as a contemporary feminine discourse, the study aims to debunk those areas of women character that may caricature them as the strongest creature with capability to shatter the patriarchal identity.

According to Cixous "It is for historic cultural reasons...females who are exposed to get benefits from the vatic ambisexuality; or as she puts it: 'In a certain way women is bisexual man'" (Medusa 245-p.64) Cixous statement conforms the ultimate authority of women as an autonomous being having equal power and authority to avenge the opposite sex if any injustice is exercised upon them.

3.THEORETICAL FRAMEWORK:

Passion of New Eve is a seminal work by Angela Carter, published in 1977, renowned for its profound exploration of intricate themes like gender, identity, power, and societal constructs. By employing the theoretical lenses of postmodernism and radical feminism, we can gain profound insights into the novel's depiction of the deconstruction of conventional gender roles, the subversion of patriarchal norms, and the empowerment of women in a post-apocalyptic world. While elaborating Postmodern deconstruction of gender, In "*Passion of New Eve*," Angela Carter employs elements of postmodernism to dismantle traditional gender norms. Evelyn, the main character, has a bizarre transition into New Eve as she explores the arbitrary nature and fluidity of gender identities. The gender binary is questioned by postmodernism, which asserts that gender is a social construct rather than an innate biological trait. This postmodern idea is best shown by Carter's depiction of Evelyn's transformation, which demonstrates how gender is played and negotiated in many cultural and social circumstances. The novel skillfully applies postmodern strategies to challenge patriarchal

norms and entrenched power systems. Characters like Tristessa, who represent radical feminism and challenge traditional views of women as weak and subservient, are introduced by Carter. Tristessa exemplifies the ideals of the powerful woman by defying patriarchal norms and recovering her autonomy. Through these individuals, Carter highlights the possibility for resistance and change while criticizing the repressive aspects of patriarchy. The lines between fact and fiction are blurred in Carter's *Passion of New Eve*'s tale due to the postmodern playfulness that is included into it. The novel's magical and surreal features cast doubt on the idea of an objective reality by emphasizing the subjectivity of identities and experiences. With a postmodern perspective, Carter is able to investigate the complexity of gender and the disintegration of the self in a society devoid of solid facts. This change is a perfect illustration of the radical feminist idea that by questioning and recreating their identities, women may free themselves from repressive standards. An in-depth analysis of gender, power, and identity is provided by Angela Carter's "*Passion of New Eve*" by engaging the theoretical frameworks of postmodernism and radical feminist. The novel is about postmodern gender deconstruction and challenge to patriarchal conventions. Through the lens of radical feminism, the novel celebrates the potential for empowerment and liberation when women aspire to mighty aspirations. Overall, *Passion of New Eve* presents a compelling exploration of gender dynamics and stands as a significant contribution to postmodern literature and feminist thought.

4: RESEARCH METHODOLOGY:

The present study is based upon the exhaustive analysis of the text of the selected novel. The research topic stoops upon qualitative regime, the researcher therefore aims to accumulate data from primary and secondary resources, text book as a primary resource and related criticism, research articles, libraries as secondary resources. The study mainly focuses on theory of radical feminism and post modernism as a rubric for research to analyze and compare Carter as a theorist in contrast with other feminist writers.

4.1: SIGNIFICANCE OF THE RESEARCH

The novel "*Passion of New Eve*" by Angela Carter holds significant academic merit as it explores farce, the bizarre, and mighty woman aspirations. Through postmodern deconstruction, the novel challenges conventional gender norms, emphasizing the fluidity and performativity of gender identities. It subverts patriarchal norms through characters like Tristessa, showcasing female agency and resistance against oppressive roles. The novel uses postmodern devices like surrealism and fragmentation to tell a unique tale that advances discussions about postmodern literature. In line with radical feminist principles and a rethinking of female roles beyond their conventional bounds, themes of empowerment and independence are also tackled.

4.2: RESEARCH PROBLEM

The central theme of "*Passion of New Eve*," Angela Carter's masterpiece, is the postmodern dismantling of ingrained gender conventions and its deep portrayal of women's independence in a dystopian setting. Throughout the book, Evelyn, the main character, experiences a fanciful transformation into New Eve, challenging conventional notions of gender identity. This encourages investigation into the potential applications of postmodern literary methods to blur gender lines and emphasize the fluidity of gender expression. The story also presents radical feminist characters that challenge patriarchal traditions, such as Tristessa embodying radical feminism and subverting patriarchal norms. An investigation into how the story portrays women's empowerment and their resistance against oppressive societal roles offers valuable insights into feminist ideologies and the potential for reshaping gender dynamics. The research endeavors to comprehend Angela Carter's novel as a significant contribution to postmodern literature, as it confronts established gender norms and advocates for women's autonomy and liberation in a post-apocalyptic milieu. The study is oriented to answer the

following research questions, which have been designed in the light of suggestions given by the postmodern writers and theorists.

4.3 RESEARCH QUESTIONS:

1. Does Carter present a new aspect of feminism as theorist?
2. How far Carter's presentation of women shake the functioning patriarchal agenda?
3. Has Carter taken a new turn, while portraying farce and mighty attributes in *Passion of the New Eve*?
4. How does Carter digress from the main stream of feministic ideologies?
5. To what extent Matriarchal operations defeat Patriarchy with mighty force?

5. DISCUSSION AND ANALYSIS:

5.1: Carter's digression from the main stream of feministic ideologies:

Luce Irigaray throws light on the latest scientific technologies that permit women great freedom to achieve subjective approach with regards to reproductive system, which provide them new identity and authority to portray themselves out of the box. This stance so far has been ignored in the realm of male supremacy. (Irigaray, 1993, p. 83). Irigaray denies the objective construction of women by patriarchal regime; hence she liberates the feminine world from any traditional gender roles. Carter has taken one step further in empowering women and regardless of her grotesque descriptions of Beulah, she succeeds in depicting women as mighty individual force.

Julia Kristeva seems to advocate Carter's reservation and concern regarding feminine autonomy in her critique "Women's Time", the more radical feminist currents which repudiate conflict with the current power structures" (Kristeva, 1986, p.202). Carter's text therefore poses a direct challenge and confrontation to the power schema. The contemporary feminist writings usually offer the same stance of empowering women that attempt to proclaim feminine rights. Carter's narrative present a sharp contrast with the contemporary feminist writers to reinforce an extended version of women rights that leads to grotesque and queer acceptance of women as separate entity.

Carter in her critique unambiguously caricatures matriarchal myths with a purpose to elucidate that such representation may not transform the established phallogocentric ideology with all its mighty force, yet it disturbs the existing patriarchal order to great extent. Although the deconstructive study of the text disentangle the male chauvinistic ideology and takes back the women to the ideal equalizer., Carter also suggests a new framework, a possible territory for constructing an exclusively feminine discourse which can be taken as turning point to new horizons, gaining new perspectives of subjectivity, which is outside of phallogocentric criterions.

Kristeva rightly remarked, "the position that deconstructed the contradiction between masculinity and femininity, the particular attitude associated with both the genders may be regarded and understood both linked to metaphysic" (women's time,33-4) Kristeva however regards it irrelevant to segregate the genders as individual entities. Evelyne therefore is equally acknowledged in both the phases, i.e., in first phase as exploiter and in the second as being exploited.

Simon de Beauvoir is undoubtedly the most eminent feminist theorist of our time, in her literary critique *The second sex* (1972) asserts, towards the end of this critique de Beauvoir concluded that she was not feminist as she believed that all the feministic issues would resolve with socialistic development arbitrarily, by being the feminist she meant combating on particularly female issues. Beauvoir in her critique at first discusses the social injustices practiced in our society based on gender, later she opts the new shift that this trauma will come to an end with the time. Carter has not only ended this trauma rather she has exposed the farce and grotesque way of avenging the power structures.

5.2: Carter's Matriarchy defeating Patriarchy in Beulah:

The significance of Beulah for Evelyn's journey revolves around its owner, Mother. Angela Carter challenges traditional notions of femininity by overthrowing the idea of a helpless, meek, and passive woman subjected to violence. Instead, she presents Mother as an autonomous, larger-than-life, grotesque, farcical, and violent character. Carter's fiction is seen as a robust attack on conventional feminine constructions (Munford, 2006, p. 11), and she aims to disrupt traditional perceptions of women, particularly mothers, by presenting a contradictory and subversive image in the form of the female monster, Mother, in "*The Passion of New Eve*."

Mother challenges pre-existing patriarchal regimes through her dream of constructing a matriarchal society based on newly created mythology, which involves toppling pre-existing stories and myths. Carter portrays Mother as a scientist and a mother-like figure, blurring the lines between conventional masculine and feminine attributes. Mother's physical appearance adds to this contradictory presentation, with multiple breasts and a carnivalesque vaginal trap.

Evelyn undergoes a farcical treatment at the hands of Mother Beulah as both Evelyn and Eve. The transformation from Evelyn to Eve is neither consensual nor peaceful. Mother exercises omnipotent power and inflicts violence, as evident from her brutal surgical operation on Evelyn. The violent eradication of Evelyn's sex is described with accuracy, and his individuality is severely disrupted as he is forcibly transformed into a female. Mother also subjects Evelyn to a "psycho-surgery," further distorting his sense of being.

Ironically, while Mother demonstrates cultural instances of women facing oppression, she leaves out her own brutal treatment of Evelyn. This includes showing how prehistoric Chinese, Jews, and Indian customs oppressed women. The description horrifies Evelyn as he realizes his former maltreatment of females when he exercised similar oppression (Carter, 1982, p. 73). Angela Carter challenges conventional feminine constructions through the character of Mother Beulah in "*The Passion of New Eve*." Mother's farcical and violent nature disrupts traditional notions of femininity and motherhood, subverting patriarchal norms and presenting a powerful and grotesque female figure. The transformation of Evelyn into Eve highlights the upheaval of gender identity and autonomy in the novel. (Munford, 2006, p. 11)

5.3: Zero's ranch is whole panorama of farce womanish aspirations:

In "*The Passion of New Eve*," Angela Carter portrays Mother as an imposing force, embodying power and authority through her exaggerated physical presence and personality. Similarly, Zero embodies the parodic reflection of male supremacy and chauvinism within the fiction. He believes his reproductive powers were taken away due to a screen goddess, Tristessa. Zero maintains a harem that he mistreats, devaluing them even below the worth of a pig, suppressing their right to express themselves properly and forcing them to communicate through grunts and howls like animals. He tyrannizes the females on his ranch, and what Carter finds even more farcical is that these women love him despite his cruel treatment and don't believe they deserve more than crumbs from his table (Carter, 1982, p. 85). The women's ultimate acceptance of Zero's imposed supremacy in order to fulfill their desires for him creates a grotesque agenda within the feminine world portrayed in the novel. Zero's wrath towards Tristessa is an outcome of his reluctance to accept responsibility for his own shortcomings. When he discovers Tristessa's safe haven in the desert, his reaction is gruesome and burlesque. Equally bizarre is the conduct of his harem, who absurdly spread trash in Tristessa's house without bearing any grudge against her, showcasing the extent of Zero's influence in eradicating their individuality and imposing his twisted ideals on them. Zero's treatment of Eve is reminiscent of Evelyn's treatment of Leilah. The first encounter between Zero and Eve involves a violent rape that leaves Eve physically and emotionally

devastated. The description of this act is given in gruesome detail, akin to the depiction of the surgical transformation (Carter, 1982, p. 83, 86).

This marks the beginning of further grotesque operations, with other women from the ranch equally supporting Zero. Eve becomes painfully aware of her objectification under Zero's cruel control, experiencing a farcical and savage treatment that no woman should ever endure at the hands of such a frenzied man (Carter, 1982, p. 107). Referring to her exploitation as a reflection of Zero's past "crimes" as a man, Eve points out the parallelism between herself and Zero. Each time he violently attacks her, her essential being is assaulted, and she feels diminished and submerged into him, losing her sense of self to this grotesque monster (Carter, 1982, p. 101–102). Carter painstakingly portrays the intertwined roles of victim and executor, violator and violated in *The Passion of New Eve*. Regardless of sex, gender, class, or social status, these positions can be shuffled at any given time. This depiction not only reveals Zero's violent nature but also illustrates how women under his possession subvert and sabotage the traditional caricatures of patriarchy. Zero's revengeful activity towards Tristessa, and his disguise as a drag queen, further exemplifies the extreme and ridiculous nature of his character within the novel (Carter, 1982).

5.4: The biography of Eve/lyn is not a transgression of natural biological structure:

The biography of Evelyn is not a transgression of natural biological order. His farce and grotesque journey initiates from England to New York and then to Beulah towards Zero's ranch, event after event leads him to his apocalyptic physical transgression. In the beginning, as an exploiter and as exploited being towards the catastrophic end of this fiction. Carter takes it very normal. The transgressive myths of feminine discourse triggers the fiction's most revolutionary criticism of this novel's bizarre figure. In the character of Eve Carter procreates an ultra-post modernistic agreement of gender ambiguity as a transexual, bionic through the consensus of her transfigured body. Eve's scientific transformation, in addition to presenting her an epitome of the modern world, illustrates that "dismemberment dismantles the idols and myths that shape our identity" (Simon, 1972, p. 136).

Eve's physical intimation with Tristessa is a spectacular shift in accepting herself with new gender identity that leads her from physical to psychological acceptance of this sexual transformation. Thus, embracing the new fluid identity where these binary oppositions lose their existence.

Masculine and feminine are correlatives which involve one another. I am sure of that—the quality and its negation are locked in necessity. But what the nature of masculine and the nature of feminine might be, whether they involve male and female, if they have anything to do with Tristessa's so long neglected apparatus or my own factory incision and engine-turned breasts that I do not know. Though I have been both man and woman, still I do not know the answer to these questions. Still, they bewilder me. (Carter, 1982, p. 146).

Carter through above description of Evelyn, topples the natural, biological and conventional myths of gender.

5.5: Carter's new stance as an edition to existing feministic ideologies:

After the completion of text's deconstructive study through certain perspectives, we need to consider that Carter has ventured upon a metafictional and dystopic technique of presenting women as queer cum mighty creature. This journey does not end in deterioration of matriarchy or sabotaging patriarchy. Carter does not agree with the idea of 'prehistorical, and prelapsarian stage to construct new feminine recognition or identity rather she believes in preexisting social order and gender constructs but she presents through her fiction a possibility to challenge these gender hierarchies. Carter strives to register a fluid identity of individuals which is not ensnared within temporal and spatial confines. She nullifies the marginalized identity of feminine discourse. The retrospection of Eve transports her to the primeval time where she envisions certain images of birds, dinosaurs and lizards at one place

without any fear and discrimination. (Carter, 1977, p.185). Eve envisions a pre -constructed social scenario of human specie without gender politics. Such specie might grant a distinguished identity for perceiving free and multiple feminine subjectivity liberated from margins of so-called gender constructs. This is the basic stance that Carter wants to convey the world that female identity is neither the one portrayed by patriarchal society nor like the one claimed by traditional feminist theorists.

Following the writer in her visionary criticism of the tradition, the text casts a new perspective with promise of a new feminine identity. Towards the end of this novel readers are left on the opaque beach, a kind of staircase to nowhere. Despite of this ambiguity one can sense the force of argument that establishes a new world order of posing females as farce and ferocious beings. It drives us to an exodus from phallogentric perspectivism of feminine world. It may also be argued that it leads to further mystification of women's bodies. The text closes with Eve, offering a final conjuration: "Ocean, ocean, mother of mysteries, bear me to the place of birth" (Carter, 1977, p.191). Eve is literally submerged into another version of its romanticized space.

Being readers, we are sometimes startled the way Eve's biography is delineated. Suspense and inquisition is provoked that the feminine subjects as per these conditions, would get confined to unimaginable. (Gamble, 1997, p. 129). Gamble suggests "Carter's emblematic want of declaration invoke two queries, which are central to Carter's stance of her writings: One is to assume multiple, fluid and variable identity and other is to move in fixed structural identity devised by the power schema".

While arguing In "*Notes From the Front Line*", Carter suggests this the only way through which feminine ideology might stamp a "new kind of being" is through rejecting maternal identity. The volatile, stimulated, possessing multiple identities apart from the one already registered and established. (Carter, 1997, p.41). After declaration of this statement by Carter, the present study concludes that Carter's text compel the readers to probe into the core issue of asserting feminine subjective approach while registering a new identity of being equally omnipotent like masculine world. She cautions us of the threats that may jeopardize a feminine identity while combating the tradition of patriarchal system.

6. CONCLUSION:

The present study aimed to debunk the farce and mighty characteristics of women in Carter's fiction *The Passion of New Eve*. It concentrated on carnivalesque and bizarre feminine characteristics of the novel. Mother of Beulah and Zero of desert ranch strive to enmesh themselves in conflicting sexual characteristics. This novel is farcical at both ends, one as presenting the grotesque bodies of both oppressors and the other oppressed, both evoke mocking imagery in the minds of readers. Each character in the novel try to manipulate the others depending upon their priorities. The laughter they provoke is sarcastic. Leilah herself comes to lure Evelyn in order to throw him in the hands of 'Amazonians' Beulah women, who are wearing militant badges. There are infant sized rats are replaced by the pigs of the Zero's ranch. The identity of Tristessa is a grand illusion as well as gross deception. The feminine world went through ridiculous transformations where their gender constructions were destabilized. Moreover, the study aimed to address the ideological significance of Carter. She launched new agenda of feminine perspective. The idea of farce women aspirations was juxtaposed with Carter's rehabilitating new women order, where women [In Beulah] could undertake serious steps that could alter the male supremacy in all its extremes of biological, psychological, economic and social constructions. Carter philosophically challenges the prescribed normality by destabilizing the patriarchal regime. Carter has basically deconstructed and exploded the myth of male chauvinism by radicalizing and adopting a new shift of feminist ideology.

7. FINDINGS:

The research on Angela Carter's "*Passion of New Eve*" reveals that the novel effectively employs postmodern literary techniques to interrogate conventional gender norms and query the rigid boundaries of gender identities. The surreal metamorphosis of Evelyn into New Eve demonstrates the fluidity of gender performance and accentuates the socially constructed nature of gender roles. Moreover, the novel's portrayal of characters like Tristessa exemplifies the subversion of patriarchal norms and accentuates the potential for women's empowerment and agency. Through these characters, the novel celebrates the notion of mighty woman aspirations, where women repudiate passive roles and assert their self-determination. The findings of the research underscore the novel's significance as a thought-provoking exploration of gender, power, and identity, offering valuable insights into postmodern literature and feminist thought. It serves as a compelling work that challenges societal constructs and advocates for women's liberation in a post-apocalyptic world.

8. SUGGESTIONS:

Further research suggestions from the perspective of postmodern deconstruction of gender norms and women's empowerment in "*Passion of New Eve*" include conducting a comparative analysis with other postmodern feminist novels, exploring intersectionality of gender with other social identities, examining reader responses to the novel, investigating Angela Carter's authorial intent, analyzing the cultural context in which the novel was written, and applying a queer theory lens to explore its challenges to normative notions of sexuality and gender. These research avenues would enhance the understanding of the novel's significance in postmodern literature and feminist discourse.

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