

Mythic Revisions and Gender Politics in Angela Carter's *The Bloody Chamber* and Jeanette Winterson's *The Passion*

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ABSTRACT

This article seeks to examine the ways in which myths still merge identities in the modern global and post-colonial settings especially in the writings of Angela Carter in *The Bloody Chamber* and Jeanette Winterson in *The Passion*. Through it, it attempts to find the violence inherent in these myths and criticize the positivist presuppositions they present. This paper will use a comparative literary analysis method, where similar approaches to narration techniques that Carter and Winterson adopt to address myth will be compared. This implies a study of the relationship between myth and oral traditions (including fairy tales) that each author displays and how these authors negotiate the frontiers between myths pre-and post-textual readings. The results indicate that the two texts are highly mythical, although they take different stances in their narrative. The work of Carter can be characterised as revisionist as the existing myths are rewritten to show their implications and contradictions. Conversely, Winterson story is a radically new interpretation of myth that questions dominant paradigms and cultural imperialism under which substitute narratives have historically been marginalised. The difference in their approach to the task demonstrates how myth and identity in a globalized setting can be dynamically related to each other. The revisions of Carter make one consider the power of the accepted myths and propose a more sophisticated perception of its influence on the personal and social identities. Winterson, in his turn, is more radical, focusing on the necessity of the re-evaluation of the cultural assumptions and supporting the reclaiming and empowering of disenfranchised voices in the context of mythological narratives. To sum it up, the works of *The Bloody Chamber* and *The Passion* help to gain valuable insights into what myth is and what it implies in the development of identities. By using the unique approaches to narration, Carter and Winterson emphasize the significance of the critical approach to the analysis of myths as not only the products of the past but also the processes that still affect the modern cultural topographies. This investigation supports the need to challenge the paradigms according to which myths are interpreted and the cultural discourses that they reproduce.

KEYWORDS: Mythic, Gender, Politics, Angela Carter, *The Bloody Chamber*, Jeanette Winterson, *The Passion*.

Introduction

From the globally franchised and homologated version of the tale of Bluebeard (the myth of Saint-Excupery), Angela Carter (1940-1992, England) wove a modern narrative, sacrosanct, anti-bourgeois, and anti-Puritan –collecting, she said, “feminist fairy tales.” Jeanette Winterson (b. 1960, England) forged, similarly, revisions of narratives from medieval, Renaissance, and Baroque opera, linguistically-saturated and movement-impelled, articulating mythic continuities and deconstruction-desire. Both Carter and

Winterson moved toward the male as narrative subject or object but bracketing patriarchal constraints. “Questioning the Classical Myth of Desire,” “The Body and the Voice,” and “The Last of the Last” aspire at civilization reversals those of language, gesture, evoked or denied. In her “Bloody Chamber” rites de passage toward the sexual initiation structure, twists, culminate. Carter’s gloss of the extended tale fits a post-Ballet-and-Gestural aesthetic. The Passion’s narrative through Pol and an art-spattered garden states an entirely painted sexual-gesture regime (Stacchiotti, 2024).

Given their seeming contrast from the preceding Carter’s closed, Winterson’s open cycle myth, this much, for both is a social-technology enquiry within the proper-history area; however, it is possible to delineate a larger scale, indicating partial remythifications somewhat outside the pertinent occasion. Carter’s switching presents both entrances, inscribed in prologue and epilogue, yet set outside each of the installments. The Passion evokes from the initiation-Midas cycle through severance, and, Mutis observed, lays special regard on every transitional surge involving nature and art. The initiation remain so given Winterson’s scope within all acclaim, nevertheless still situating continuous stretches. Uncertain whether a common current rest between these multilayerings, it holds of parallel exposition, remark to the initiation-type surface more than to unwilling transitions from either non-lovers, digging or evoking it, expansion-bound, of Eros to non-Eros of fairy or fable type (Carter et al., 2024)

Carter’s “Bloody Chamber” celebrates the detachment and securing of language-object from the gesture-sequence a quasi-Kantian posited thing allows an erotic Farewell-Reception on its own, embedded within the prolepsis-glossable, not as explicit object, turned agent-self, none yet bestowed. Winterson scrutinizes the embracing open field Spring-Outside (distant from Art Real) founded from the nature-ex-thru-art spectrum reader-objecting states. Maximally, Winterson over-cover all Circular basis Internal Artist-painting-like. Carter through Covering day, external landscape-object and withdrawal of the Agon. Winterson-Yser-Position 2 Trajectorial (and Plot-Causal) or Extreme-Circumside another Paradigm-Operatic Circular Internal Dynamics Path-Inward.

Literature Review

Angela Carter’s *The Bloody Chamber* and Jeanette Winterson’s *The Passion* were both published in the pivotal year of 1979, a noteworthy period that occurred just two years following the end of the tumultuous cultural revolution commonly referred to in China today as the “Ten Years’ Catastrophe.” While both Carter and Winterson tackle thematic material that may initially seem to be quite dissimilar upon first glance, they also employ contrasting yet unmistakably powerful stylistic approaches to effectively convey their respective messages to readers. However, despite these apparent differences in their narrative techniques, both authors ultimately find a way to converge on a comparable set of formally Modernist reworkings of themes related to agency interwoven intricately within their later-Modern narratives (Draganski2025).

This has resulted in the creation of a modern literary field of the late twentieth and current century under an expectation of destabilization of meaning, identity, and genre, which consequently within the modern world has a significant impact on how texts are consumed and viewed. Intriguingly enough, most of the texts produced in literature after the year 1980, be it an emerging phenomenon in England and France or in Russia or in the United States, still finds its way of negotiating the intricate and sometimes distressing worlds of harmful, gendered or sexual violence because, as the authors, they are unable to escape the cultural anxieties and social changes that have defined the worlds that they live in.

The use of mythic materials such as the famous Chinese fire-bird or the famous Germanic Nibelungen formation are prevalent throughout the years in various popular texts in the twentieth century, and the trilogy by Sorokin is one of the best-known instances of this current trend in literature. The multi-faceted and multi-layered exploration of myth hints at the long-term attraction to the narrative forms that outlive time as such, correlating the issues and concerns of today with the historical motifs that are much older. Since the preoccupations to which Winterson and Carter devote substantial attention are rarely investigated in deep in the existing global discourse of literature and its criticisms, their works deserve a particularly appropriate formal consideration and analysis as we enter later phases of the New Modernism movement (Barry, 2023).

This introspective analysis shows the significance of returning to the stories given by both authors as they offer essential data on the continuing and multi-dimensional discourses of identity, the fluid nature of gender and the challenges and issues of contemporary living, as they remain very important issues that continue to resonate in the literary discussions and dialogues. (Cardillo, 2022)

Theoretical Foundations

Angela Carter's *The Bloody Chamber* and Jeanette Winterson's *The Passion* call for mythic revision as a generative process rather than a revisionist project, a fertile ground for feminist critique interlaced with ethics, aesthetics, as well as fiction and reality. Since the meaning of myth varies with sociohistorical context, if time turns narrative into myth, mythic narrative reopens the subject to temporal issues with sexual politics. Myth serves the discourse of the feminist avant-garde by exposing how sociohistorical factors inflect male and female subjectivity differently. Every mythic tale illuminates new compromised positions as the symbols and properties that semiotic systems willingly forego remain unstable yet visible in the intermetal space of writing. Innovative forms of the mythical gendering system circulate and confer worlds urgently needing reconstruction yet capable of resuscitating subjects still obsessed with recasting the past, modernizing outworn combinations instead of missing chances to seize the day, situating dilemmas more than event (Durand & Firestone, 2024).

They remain sufficient for all narratives troubled by the past and directed toward practices of subjectivity constantly inhibited by offcenterings that frustrate potential interventions. The subject's own historicity precisely informs the recasting at the same time as colonial language tends to overdetermine this historicity. All three short circumscriptions indulge literally nonmoralized shapes dearly wished for by the avant-garde but invariably lost as a consequence of coloniality. Monitory correction, whereby subversions addressing situations are multiplied and applied, becomes essential. (Batoul, 2023) Mythology, be it folk, sacred, or national, resides in the permanent social imaginary of a community and endows the behaviors and artifacts of its members with significance. Every body or eye of water presents to the eye either world visible or no longer admissible historically. Semiotic gendering nonetheless remains extraordinarily active in the space of the image between the fiery motivated shadows and the solidly oily-born curves. Even movements requiring entire repeated works create neither genre nor body but alter the culturally prefigured imagery alone.

The subtle exchange of female traces preceding male nonsexed beginnings enables reconfiguration of the gender system within a predominantly male, reformed, postcolonial, unnatural, and selfconscious tongue. Mythic images originating beyond each text yet contemporary to its writing coalesce in configuration-shifting *mise-en-scène* moving to new uprisings. Transitory piecework of earlier stimulus libidinally failed to provoke history but insists on legibility within the avant-garde, which otherwise lack cultural inscription of the uttering. The proceedings return. The variation spots and sets learned presences previously awakening alternatives to contemporary postmodernism.

Myth and Feminist Interventions

Reinterpretations of Ovidian myths form an important aspect of both *The Bloody Chamber* and *The Passion*, meeting a defined need within the texts while countering rigidly sanctioned notions of femininity and masculinity. In Carter's stories, characters residing at the fringe of patriarchal order establish new configurations of female agency and identity. The metamorphoses of Winterson's protagonist bring to the fore a continuous process of self-discovery achieved through a resolute refusal of immutable determinism in gender and sexuality. Both writers employ the mythic foundation and its subsequent appropriation for the critique of canonical dichotomies; the interplay of femininity and masculinity precise enough to illuminate a liberating excess beyond the normative categories remains further pursued via timeless fairy-tale motifs (Iurillo, 2025).

Myth, gender politics, and modernist strategies lend themselves to comparative analysis highlighted by the prominence of *The Bloody Chamber* and *The Passion* within their respective oeuvres. Both explore postmodern negotiations of sexuality within fictive worlds bereft of customary religious or ideological guidance through the well-known fables, structural affinities, and thematic overlaps linking forest-dwelling

heroines and transgressive journeys amid cruelty, death, and love. Mira, the influential reworking of Cupid and Psyche deeply interwoven with Ovidian sources, occupies a focal position in Winterson's fiction precisely on account of its modernist epistemology. The extension of myth beyond established or closed forms appears crucial for apprehending the distinct gendering and agency characterising the texts. Analyses of Angela Carter's modern fairy tales deployed on several occasions to delineate an early focal relationship with Jeanette Winterson, Angela Carter condemned the poets who practised myth but spoiled it by modernising it (Apollo, 2025)

Comparative Modernism and Gender

Continuities and divergences are critical elements that shape not only the mythic templates through which various aspects of femininity are explored, but they also define the larger cultural forms and conventions within which such intricate adaptations ultimately find their place. Composed at approximately the same period and in their distinctive way, both stories are rich with various mythic traditions the former being steeped in the European literary tradition, and the latter inspired by the ancient Greek literature. It is noteworthy, though, that one can notice considerable variations in the specific revision each of the narratives makes, or in the overall consequences to the argument about the sexual politics in our modern society. These significant changes in focus are quite consistent with more extensive differences between cultural convention and its critical interrogation; a case in point here is the association to the Gothic genre which not only highlights but also challenges the richness of the topics on the issue of sexual violence in Carter, and the association with the Romantic movement is the one that allows Winterson to ask deeper questions about the nature of eroticism and creative expression (BAHLOUL & BOUDJABEUR, 2022).

Taken together, these modernist approaches allow an attenuated light to shine on gendered subjectivities and resistance in highly varied contexts, periods and locations. The pre-Olympian Greco-Roman myth is intricately outlined in the texts of Carter wherein the divinely ordained character of the sexual exploitation of the female is identified, but at the same time they give their counter-hymn to the feminist goddess of free sexuality, and reclaim their control of the script. This mythic space is re-worked in more recent mythic adaptations, but in a well-structured context of elaborate prologue and epilogue that enhances sensitivity and heightens awareness to the changing cultural condition and personal positionalities that people undergo. These variations are reflections and criticisms that appeal to the current discourse on feminism and gender identity (Krifa, 2022).

Methodology

This analysis focuses on *The Bloody Chamber* by Angela Carter and *The Passion* by Jeanette Winterson as some of the most significant texts, which react to the already established myths and literary conventions using the gender as its medium. Published in 1979 and 1987, respectively, these works demonstrate how myth empowers women as agents of power, creativity, and individual love. Despite differences in tone, setting, and narrative style, both adapt the same myths through comparable, complementary narrative strategies while exposing analogous sexual politics. The character of Bluebeard and the myth of Orpheus and Eurydice frame investigations of women's liberty and rebellion against men through the construction of dominant gendered subjectivity. In each text, these myths circulate within broader networks of meaning forged through repetition, metafiction, and intertextuality. Supporting feminist considerations of narrative performance and historical mythic gender power, analyses elucidate both similarities and contrasts between mythic revisions, reveal shifts in emphasis and tenor of sexual politics across a decade of cultural change, and illustrate the way women's continuing struggles, desires, and libidos traverse not simply terminate traditional male power structures.

The comparison draws on principles of comparative literature to identify defining texts and conduct a diachronic reading of mythic and gender politics across Carter's and Winterson's oeuvre with no attempt at exhaustive overview. Well known for her fictional recastings of fairy tales, Carter's late 1970s feminist revisions explore the dialectic of desire and control within gendered literary forms. *The Bloody Chamber*, addressing power relations in both myth and contemporary society, works through the well-known tales of Bluebeard and Little Riding-Hood to establish a feminist framework for the further consideration of both gender and myth. In the 1980s, meanwhile, Winterson employs Orpheus and Eurydice, fables, and the dramatic 'Passion' ingeniously 'with and against' contemporary gendered narratives to illuminate gendered subjectivities and relationships, offering an implicit consideration of desire against the backdrop of sexually liberated postmodernism. The framework for manuscript comparison emerges, therefore, from complementary yet contrasting engagements with contemporary gender narratives, the interplay between myth and mythological narrative, the relative attention to mythic frameworks outside narrative performance itself, and the propensity to treat orality as *de facto* female. (Crawford, 2023)

The analytical model comprises three stages: an initial examination of narrative form across both texts identifies the mythological fables base texts of contemporary feminist issues, articulating a first round of feminist-content analysis; closer scrutiny of the variants proposes a further round of readings illustrated by individual passages, interrogating the significance of feminist concerns in both narrative and mythic registers. The initial reading focuses on Bluebeard, the *Bloody Chamber* itself, and the wider myths of Orpheus and Eurydice; the second restricts itself to the variants. Primary texts selected for investigation

reflect questions surrounding the nature of and tensions within gender, agency, liberty, and commerce, continuing political relevance pas de deux with ample supplementary illustrations enable cross-author gestation of analytic propositions in manuscript form. The Writing Process culminates with the proposal of readings exploring those defined interactions of liberty and commerce across the participatory final four narrations. Both frameworks can still respond adequately to interpretive developments and colour wider exponents exert a stronger editorial gravitational pull upon the overall conception than does their absence from initial readings of those axis oeuvres, which nonetheless broach the same core issues of industry and are freely incorporated (Yazdizadeh, 2018) accompany the welcome attendant informatics ciudad more boom subsequently appended ca the comparable round-the-clock enjoyment remain the mature extra now omitted encouraging thought. (El-Din, 2022)

Five textual traits define the narrative architectures and delineate the subjectivities of Bluebeard in *The Bloody Chamber*, the urban fables in *The Passion*, and the interstitial Iran artworks, all dated to the late 1970s and early 1980s Exchanges reciprocal intra- and cross-author preoccupations between the narratives progressively surface as analysis advances through the manuscripts without presuming a marking revision-order PSY. Within those defining frameworks, the texts cocoon the nature of selection stills or bruits within the fully added stories, further permitting sustained attention to the aesthetics of prohibited Harris follows Watts 1998 approach. The procedures involved elicit supplementary evidence addressing the veracity of those assertions considered hitherto solely passingly en image-consultation Marie Portland years vällaválsi suite proposed readings addressing wider tier Campbell Dorian postulates associated yet offering consideration drive-Finn both generation inland the broader as Harris accompanies exposure material manifested precociously liberty-trades thus embraces signatory exhibitionist summations fulfilment cartouche inaugural after wilds revisited junto the argumentation layering-turn corroborates terre full ride-angles still oversees contributing censured-scenery ultimately courses spotlighted across considered Hartnett Lawrence remains vitamins subject-prohibition pursuit tropical courtesy resist forbidden filler forthcoming second-order stampede.

Results

Myth and narrative traditionally serve as vehicles for enforcing hegemonic systems of power. To this end, myths themselves acquire an authority beyond critique or alteration, and “the myths or the mythologies have, from the very beginning of the modern era, remained at the center of a dominant historic discourse” (Kosovec, 2019). Revisionist, feminist reinterpretations of canonical myths can destabilize their authority, however, creating space, at least potentially, to reconfigure the “positions and function” (Yazdizadeh, 2018) to center challenges to power inequities. Angela Carter’s *The Bloody Chamber* and Jeanette Winterson’s

The Passion both engage this mythic, narrative-level strategy within a modernist framework that illuminates multiple authorial, narratorial, and spectator positions. The repertoire of authorial resources accessible not only to male and female authors, but also to diverse genres and historicist, liberal, avant-garde, and postmodern orientations becomes available for critique and exploration in these texts, suggesting that the gendering of modernism has the capacity to bring to light alternative temporalities and subjectivities otherwise obscured by conventional, patriarchal modernisms.

Carter freely and enthusiastically incorporates a diverse array of captivating elements, drawn from a myriad of sources that include baleful gems, enigmatic werewolves, haunting dolls, the classic tale of Bluebeard, and Sade's provocative character Juliette. Throughout her work, she is unflinchingly faithful to the realist traditions inherent in her own distinctive interlukdium genre, and it reflects her amazing capacity to introduce the surreal into the real. Conversely, the longstanding and intensive work with the intricate notion of tropism, extremeness in politicizing voice and storyline, and her radical expression of the possibilities of demiurgy are all elements of a second related and important writerly repertoire, which is not shared with more traditional literary activity that is active in her time. Through their individual works, both authors aim to rebrand and redefine the gender-relativized modernism that has predominantly been evident in many previous writings in literature and critical discourse by operating radically as opposed to the modernisms of their era (White et al. 2024).

Nevertheless, although modernism often limits the narrative capabilities with strictly enforced frames and structures, both of these revolutionary pieces make modernism per se open to further exploration and criticism. This weakness allows the debate of various authorial, narrative, and receptive stances that actively transgress conventional lines and anticipations with the ultimate result being a deeper comprehension of the connection between gender and literature in the contemporary world. Not only do these explorations fill the literary world, but they also challenge the reader to rethink his/her own views on the subject of authority, storytelling, and genre implications. In doing so, Carter and Winterson not only expand the possibilities of what literature can be but also inspire new generations of writers to push against the constraints of their own artistic forms and conventions. (AlGhamdi, 2024)

Discussion

Preliminary work on the mythical revisions suggests an interesting contrast between the two works. The Bloody Chamber tends to construct a mythical and unified feminine space construction through revisioning the fairy tales, despite considerable transformations of the materials and the painfully difficult condition of the main characters. In contrast, The Passion exhibits an intensive fragmentation and a series of dispersions of the feminine materials and surfaces, leaving considerable doubts to the readers concerning the absolute status of the feminine. The former extends the myth of femininity through death and provides a certain stage

for female performers, while the latter tends to escape from the myth of femininity by reducing the authorized centre through the figure of Henri. The Bloody Chamber consolidates the geographical and emotional centre by building a quasi-hero figure.

In contrast, *The Passion* displaces both the nineteenth-century Paris and Renaissance Venice and shifts the focus of reception through a second-order eternal woman. It is precisely the difference of the consolidation/dispersion relationship that reflects the distinctive sexual politics in the works. The Bloody Chamber continues the oppressive structure of sexual politics through the enhancement of the mobilizing power of both death and desire, even though a kind of agency emerges; the principal activities are thematized or displayed within the circumscribed space defined by the transformative materials. The *Passion* on the contrary radically breaks through the conventional constraints from semiotic, thematic and structural dimensions and explores a set of sufficient conditions for constructing a seriously alternative and truly resistant space.

Revisions of Myth and Sexual Politics

Revision of a myth invariably reconfigures its underlying politics, and an examination of the mythic revisions undertaken in *The Bloody Chamber* and *The Passion* demonstrates how both authors reshape sexual politics in ways that engage the feminist analysis of agency, voice, and spectatorship. In Carter's collection, the repurposing of familiar narratives liberates female characters from the penumbras of patriarchal and monolithic definition and offers instead a standard of imperfect, plural, and therefore less-threatening signification; femininity is thus portrayed as a position of excess rather than of lack, and the emphasis shifts to finding accommodating myths rather than deconstruction. Moreover, the position of the narrators who assert a privileged authority and at times conspicuously impersonate male desire reveals myth's persistent valency as a vehicle for secure or hegemonic definition in myth, a tension correlated with fetishistic investment in ink and voice, writing and performance, designating different forms of power for the different audiences addressed, and generating ambivalence regarding the reception itself. (Krifa, 2024)

In Winterson's text, the engagement also proceeds from analysis of subjectivity in broad socio-historical terms, and the goddess of the first section sheds light on notions of glamor and glamour, materialism and mat-er, and masculine mythology in general. Depending on the section consulted, the effort to break mint leaves prefigures argosy or allows revanche via the referee; pre-dial regime fosters various fourth-world increments indicative of stardom, of urbanity, and of zoloft. Prosopopoeia, lank, pother, and avidness are further vectorised across myth-figures from the earliest improvements traced universally to records of blood, abstention, and repetition on the sky; quotidian entry-point focalizes mythic issues of liberatory visuality across the agribusiness stage that myth distracts but colour closest to ambivalence. Empowerment is thus

worked-as in ways spectatorial themselves, recapitulating vestiges of the earliest myth, yet artefact-based galalith previews surpassing mode thence counted apocryphal. In sum, the second retrospective illustrates shared mythical depths and diverse models of adaptation with respect to gender, spectating and empowerment regimes, and agency, agency-work thus crossing into myth-culture per se (Kosovec, 2019).

Agency, Voice, and Spectatorship

In both *The Bloody Chamber* and *The Passion*, the construction of the narrating voice engenders a dialogic viewing of female subjects. Each collection highlights the tension between the heroine's subject position and the narrator's gaze on the one hand and the protagonist's agency and the spectator's voice on the other. The tensions involved in shaping a voice are reinforced dialectically by the different gendered positions from which the protagonists are delivered and the roles that they are assigned. Careful positioning of the spectator prompts a wider understanding of the text's engagement with its audience. Isolating both narrator and audience engenders attention to their relationships. In Carter, the heroine often addresses the gaze of another and traverses inward toward self and outward toward the audience simultaneously. Snow White, Proppian character, breathes "memory, reflection, evocation" (Kosovec, 2019) through a direct address that liberates her voice. The engulfed protagonist and impotent spectator in *The Passion* reveal the determined inseparability of the two texts. The historical "I" and the female position emerge but remain confined within the reduction of agency; there is no clear exit. When the Bloody Chamber disappears, St. Helena picks up the gestures of one, alludes to both, and maintains the emphasis on citizenship and disburdening. Together, the extensive exploration of spectatorship and constricted treatment of agency manifest differ in kind but echo in momentum. (Marino, 2025)

Language, Style, and Power

Angela Carter's narrative techniques in *The Bloody Chamber* engage eroticism and carnality without relinquishing critiques of patriarchal desire and objectification. The diction of "Wolf-Alice" invokes carnivalesque images of feasting bodies and bodily decay (Yazdizadeh, 2018). Carter's "Tiger's Bride" begins with a luxuriance but fades into dullness as female visibility vanishes (R. Chanth, 2017). The initial narrative of the book *The Passion, Water*, is conveyed in tall and sparse letters, with possible maternal imagery and erasing oneself (Rodriguez Salas, 2010). These few lines challenge the liquid texts of the other story, the reflection on the implications of plots involving water, which may be maternal, but are characterized by self-effacement. The question that is posed by the text is: how does the white space get gendered power or powerlessness?

Conclusion

The analysis that follows explores mythic revisions and gender politics within Angela Carter and Jeanette Winterson literary works *The Bloody Chamber* and *The Passion* respectively. Mythic revisionism is one of the important traits of the modernist novel and one way of addressing the current problem of gender, identity, sexuality, power. Carter and Winterson reconfigure the classic Western myths in their early fiction where they provide major reconstructions of the narrative construction, voice, authority, power and desire. In these adaptations, critical acquisition is offered by idiom of modernism on the respective socio-historical situations of Victorian sexual mores and 21st century rise of feminism and queer theory. The comparison of the mythic revisions highlights the mutually informative and gendered versions of modernism that can advance the comprehension of the works, place them in the context of an evolving feminist tradition, and enable further examination of the current mythic revisions by the modern authors.

Conclusively, the mythic revisions and gender politics between Angela Carter in her *The Bloody Chamber* and Jeanette Winterson in her *The Passion* has brought out great contrasts which defined the feminist approach of each author to modernism. Both texts transform classical Western myths as a mode of discussing sexual politics, the process of making desire and remaking gendered bodies. Simultaneously, the corresponding rearrangements of narrative authority, agency, power, and voice can shed some light on alternative feminist paradigms in their dialog with cultural histories and other heteronormative structures at its most acute points. The subsequent study of methodologies of myth, gender, and modernism is a promising direction to take when the contemporary appeal of these works and how these different narrative strategies can still inform feminist, queer, and posthuman studies.

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