

The Subversive Grotesque: Resisting Misogynies in De Palma's Carrie

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Abstract: This research examines how Brian De Palma's film *Carrie* (1976) challenges patriarchy through plot, camera work and portrayal of grotesque woman utilizing theories of Misogyny of Chizuko Ueno and Abject Female. *Carrie* is taking place at Bates High in the fictional town of Bates in 1970s about a high school girl, Carrie, who faces bullying among her peers and oppression from her mother and eventually becomes a witch with magical powers. This study is based on Chizuko Ueno's theory of misogyny and the concept of abject women, originally proposed by Kristeva and expanded by Creed to connect abject women with horror films, while Covino presented a critique of the abject which is taken as the core idea of this study. The analysis of *Carrie* reveals that the movie satirizes misogyny through its plot and cinematography and Carrie as a grotesque abject woman can be a subversive figure to resist patriarchy. Therefore, a new interpretation of *Carrie* combining the Chizuko Ueno's Misogyny theory and abject women concept is provided in the study.

Keywords: *Carrie* (De Palma, 1976), Misogyny, Female Grotesque, abject women

1. Introduction

Carrie [1] is Stephen King's (1974) first published novel and the first to be adapted into a feature film. Directed by De Palma and released in 1976, *Carrie* [1] takes place in a high school in a virtual small town, where high school girl Carrie has an ultra-Christian mother. As a child born without expectation, her mother's extreme distaste for her has caused Carrie to become withdrawn and ignorant. Terrified of her first period, Carrie asks her classmates for help, only to be bullied by the other girls. Even when a teacher tried to help, the bullies didn't stop. At the prom, the lead bully makes her prom queen by faking the votes, and dumps a bucket of pig's blood on her when it's time to present the award. In the course of her constant bullying, Carrie discovers that she is able to move objects and break things, but she is not able to control these behaviors. An encounter at the prom is the final straw that breaks Carrie's back, and she uncontrollably kills everyone at the prom, her own mother, and is herself buried in a collapsing house.

Carrie [1] has sparked considerable debate among academics, with interpretations varying across different studies. According to Collins [2], the film uses the cinematic male gaze to reclaim the right to objectify women, thereby amplifying the fear of women who have the right to choose. Creed [3]

similarly argues that the portrayal of monstrous female in *Carrie* reinforces patriarchal order. And the camera in *Carrie* [1] still serves to discipline women [4]. In the contrast, Reynolds views the grotesque portrayal of women in *Carrie* as a positive response to feminism. Meanwhile, the portrayal of Carrie is regarded as a willful girl, who significantly reflects on the oppression of women by Hawkes [5].

While these diverse interpretations highlight the complexity of *Carrie* [1], this study offers a different perspective by concluding that the film challenges patriarchal structures and advocates for women's liberation. This study examines *Carrie* [1] through the lenses of Chizuko Ueno's misogyny and the theory of abject woman, exploring the film's significance within feminist discourse. The misogyny proposed by Chizuko Ueno that this study addresses both the theory of male misogyny towards women, and women's internalized self-loathing. the concept of abject women, was originally proposed by Kristeva and expanded by Creed to connect abject women with horror films, while Covino presented a critique of the abject which is taken as the core idea of this study. Ultimately, this research concludes that *Carrie* serves as a profound critique of patriarchal authority, with its narrative and thematic elements collectively representing a powerful act of resistance against patriarchal oppression and challenging entrenched gender norms.

2. Literature review

2.1. Misogyny theory explained

The first theory cited in this study, misogyny, derives its etymology from the Greek words *misos* and *gunē*, meaning hatred and woman, respectively [6]. In 1615, an English fencing master, Joseph Swetnam, published a book entitled *The Arraignment of Lewd, Idle, Froward, and Unconstant Women*, a pamphlet that was heavily derisive and satirical of the women of the time, arguing that women would not admit to their faults and were incapable of realizing them, and furthermore believed that the day their wives died was a good day for men [7]. In response, a women's group published a play in 1620, *Swetnam the Woman-Hater*, in which Joseph Swetnam is depicted as the author of the pseudonym 'Misogynos'. Misogyny means women hating in English-speaking countries.

Misogyny has been studied by many scholars. Joan Smith, in her book *Misogynies*, says that misogyny is a condition that is widespread in literature, art, and all manner of ideological expression, manifesting itself in a misogyny of femininity, female tendencies, and all things and meanings associated with femininity, and in the treatment of women, and in particular women's sexuality, as death and misery, rather than as symbols of life and pleasure [8]. Bennett clarifies the manifestations of medieval misogyny by examining women in medieval literature and in the workplace [9]. Wrisley think that misogyny should be understood as a profoundly complicated and emotional social dynamic [10]. The Japanese feminist writer Chizuko Ueno clarified the meaning of misogyny in her 2010 book *Misogyny*, which refers to man's hatred of women and women's self-loathing [11]. She also points out the deep roots of misogyny in patriarchal societies: "Deeply embedded at the center of the patriarchal gender order is misogyny. In this order, no one, man or woman, can escape the grip of misogyny. Misogyny pervades the patriarchy like the gravity of an object, so taken for granted that one hardly realizes it exists" [11].

Among the many analyses of misogyny, Chizuko Ueno's theory of misogyny was chosen for this study because she specifically analyzes misogyny as it exists in different relationships. For example, misogyny between mothers and daughters, and between schoolgirls. This correlates strongly with the plot in the movie *Carrie* [1] and can help analyze the phenomenon of misogyny in *Carrie* [1] better. She states that "mothers ingrain self-loathing in the minds of their daughters by loathing their 'femininity', and daughters despise their mothers by witnessing their unfulfilled less-than-satisfactory state"[11]. A mother's dislike for her daughter is actually a projection of her own disgust. She sees

her mother as both the oppressor and the victim in the mother-daughter relationship. And when she sees her daughter's success, the mother has the satisfaction of fulfilling her long-cherished dream on the one hand, and the jealousy of her daughter on the other. Such complex feelings are projected onto the daughter, causing her aversion to her mother and to herself to increase as well. For misogyny among high school, Chizuko Ueno uses the example of girls' schools. She points out that the "female points" that girls strive for are not earned, but are ultimately chosen by men (as objects of their sexual desires) and given value by men. Therefore, girls who rebel against this type of male aesthetic will be discarded in patriarchal society [11]. The same idea has been demonstrated in other studies. Kevin G. Davison's research shows that those who do not conform to a stereo typically rigid definition of masculinity, or choose not to conform to it can face social isolation and even violence at the hands of their peers [12]. For bullying among girls, often manifested in indirect aggression such as spreading rumors, humiliation, exclusion, and physically provocative behaviors (e.g., pulling on skirts, slapping the on the buttocks, etc.). These behaviors are often not seen as serious bullying, especially when only girls are involved, and teachers and students often do not realize that these behaviors are abusive; at the same time, bullying in schools is usually associated with gender and sexual harassment. Common forms include spreading rumors, name calling and teasing, which are often associated with girls' sexuality or gender identity [13]. At the same time, she pointed out that it is more difficult for women to form close social relationships with each other than men [11]. The embodiment of both of these relationships in *Carrie* will be discussed in detail later.

Also, misogyny in Christianity is an important part of analyzing *Carrie* [1]. Misogyny in Christianity is generally believed to have originated from Tertullian [14], the first Latin Father in the second century, who argued that women should cover their faces and refrain from grooming themselves because applying grease induces a focus on the flesh, arouses men's sexuality, and hinder prevents them from attaining spiritual salvation. A considerable number of scholars have studied misogyny in Christianity, for example, Li argues that the presence of Misogyny is longstanding and pervasive, not only in the Roman tradition, but also pervading the Church's sermons, theological manuals, the discussion and codification of Church law, and the correspondence of Church personnel, as well as manifesting itself in the fields of philosophy, medicine, especially gynaecology, and so on [15]. Patricia Ranft argues that misogyny permeates Christianity [16]. Gary Macy found in his research that Christianity had suggested that good Christian women must keep a tight rein on their desires and cover themselves from the eyes of men [17]. The misogyny that exists in Christianity is a powerful tool for men to control women and maintain power in the church. And when such ideas permeate over time, it deepens women's misogyny towards themselves and towards other women, internalizing misogyny among women. The manifestation of misogyny in Christianity in *Carrie* [1] will also be analyzed later.

2.2. Abject women explained

Kristeva [18] first introduced the concept of abjection, which is "neither a subject nor an object" (p.1), but a state between them, a state that is excluded from superego and symbolic rules. She claimed that abject, "the jettisoned object, is radically excluded and draws me towards the place where meaning collapses" (p.2). She mentioned that the sense of horror is closely related to the abjection which means what horrified the subject often relates to what has been abjected. The abjection, includes element like blood, vomit and carcasses that everything makes subject feel disgusted, scared and pain when seeing them, is expelled by subject due to it "disturbs identity, system, order" and "does not respect borders, positions, rules" (p.4). Kristeva also explore the maternal abjection, emphasizing individuals must reject the maternal figure in order to established identity and integrated into symbolic order, the order of phallus. In Lacan's theory, the symbolic order, refers to the language, law, and social structures which is the domain of meanings, norms, and unconscious processes that govern

individuals' interactions with the world, forming individual shame, desire and identity. Consequently, the maternal figure, considered a source of shame and taboo desire is relegated to the realm of abjection, with menstrual blood—symbol of maternity—being rejected as an internal threat.

Creed [3], building on the Kristeva's theory, proposed the theory of monstrous feminine, exploring the relationship between the abject female character and horror films. According to the Horror and the monstrous-feminine: An imaginary abjection, "the horror film abounds in images of abjection" (p.71) and "the concept of a border is central to the construction of the monstrous in the horror film" (p.71). She argued horror film solidify stigma of abjection, eject it from symbolic order and "re-draw the boundaries between human and non-human" (p.75) by creating "purification of the abject through a 'descent into the foundations of the symbolic construct'" (p.75) and make a confrontation between subject and abjection.

However, Covino [19] summarizes Yeager and Russo's perspectives and offers a critique of the Kristeva's abjection theory. In traditional aesthetics, women's bodies as abjection, are closely associated with beautiful and the grotesque, while the sublime is typically reserved to describes men. Beautiful and the grotesque are considered inferior and more superficial aesthetic values compared to the sublime, leading women to keep in "invisibility, paralysis, and confinement". however, she claimed the abject body can be adapted and relocated as "a figure of transgression" where women "abandon her oppressive confinement to the category of the beautiful, reforms her association with the grotesque, and contests her expulsion from the sublime" by emphasizing their power, particularly maternal power. The abject women become monstrous, committing destructive acts, speaking alternative languages, and adopting a frightening appearance to reject self-diminishment and constriction, seeking instead to be conspicuous, dangerous, and powerful. Thus, they become subversive image to threaten the symbolic order and "a subversive trope of female liberation".

3. Carrie's misogyny in the plot and on camera

In *Carrie* [1], misogyny is depicted through a multilayered narrative and visual language that reveals society's oppression of women and the challenges they face in this environment. The film begins with the iconic locker room scene in which Carrie is verbally bullied by her peers, vividly illustrating the psychological trauma that many teenage girls suffer when confronted with gender identity and societal expectations. Carrie's instinctive fear of menarche makes her an object of ridicule by her peers. This ridicule is not only a reaction to her physical changes, but also a stigmatization of the female body. In this scene, Carrie's classmates position her as a typical victim of schoolyard bullying by demeaning her as "different" through her words and actions. This type of bullying reflects the widespread rejection by young people of those who do not conform to socially accepted standards. More importantly, it reflects society's oppression of women who deviate from normal gender expectations. As a result, these women, including Carrie, internalize negative attitudes and behaviors toward themselves and ultimately transform these internalized emotions into self-blaming or self-destructive behaviors. This internalization reinforces the cycle of misogyny and forces women to self-regulate according to patriarchal norms.

Another key relationship in the movie is that between Carrie and her mother, which illustrates how misogyny is perpetuated and reinforced within the family again. Carrie's mother is a Christian, or more accurately, an extreme religious zealot.

Guided by biblical stories, she believes that sex is sinful and that women's bodies and desires need to be suppressed and controlled. Almost every scene involving Carrie and her mother in the movie depicts her mother's strict discipline and psychological control over Carrie, which is an important manifestation of the profound influence of misogyny in the family. Mother ignored what Carrie said and forced her to pray and repent in the closet. Even though Carrie was bullied due to a lack of understanding of her own body, her mother would ignore her emotional needs and view her first

menstrual period as a sign of “sin”. These behaviors reflect the mother's denial of her feminine identity and reveal her attempt to control and punish her daughter's feminine qualities through religious teachings. In fact, the mother's suppression of Carrie was a projection of her unfulfilled desires and repressed life makes this twisted mother daughter relationship one of the most obvious manifestations of misogyny in this movie. In addition to the actions and dialogues of the characters, director Brian De Palma also uses visual elements to reinforce the theme of misogyny. Many scenes in the movie use specific environmental and religious symbols to create a gothic horror atmosphere around Carrie. For example, scenes of Carrie confronting her mother often occur indoors in dimly lit environments, lacking the electric lights found in most modern households. This visual processing not only highlights the ongoing tension in their relationship, but also symbolizes the mother's control over her daughter's repressed energy. In these scenes, the mother seems to have turned herself into an exorcist, attempting to “purify” her daughter's body and soul through religious teachings, essentially denying Carrie's feminine identity. Through low angle filming, the mother holds a Bible and harmoniously depicts her tall and powerful image.

In a bizarre environment, this indicates that religion, as an oppressive force, binds women. Carrie's telepathy is a recurring theme throughout the film and holds significant symbolic value. This “superpower” represents a manifestation of suppressed anger and power, symbolizing Carrie's resistance to oppression. In the movie, when Kelly suffers the final humiliation at the ball due to Chris's plan, her anger overwhelms her rationality, triggering an explosive release of her inner drive, ultimately leading to a catastrophic ending. In this part of the movie, Carrie's telepathic outburst is not only a response to personal oppression, but also a strong resistance to misogynistic culture.

To some extent, her anger and destructive power symbolizes the release of long suppressed female energy in society. At the same time, they reveal the profound and multifaceted impact of misogyny on individuals, families, and society in the context of patriarchy. Each character and scene in the movie reflect society's repressed expectations of women, and how these expectations become shackles on personal identity and interpersonal relationships through internalization and intergenerational transmission. Carrie's mother's personality is particularly typical, she internalized the misogyny in religion and used it as a tool to exert psychological and physical control over Carrie, deeply rooting the misogyny in the minds of the next generation.

Besides Carrie's mother, even roles like her physical education teacher seem to be trying to help her by showing contempt towards her non-compliant female image. The behavior of the physical education teacher, especially attempting to change Carrie's appearance and make her “better” by teaching her makeup, is actually another form of inner misogyny.

However, this movie is not just a display of oppression, it also explores the consequences of this repression through Carrie's final act of revenge. In the climax of the movie, Carrie's telepathy becomes an extreme or even excessive rebellious force. This power not only destroyed those who oppressed her, but also led to her own death. Although this ending can be seen as reinforcing a narrative that limits women's agency by describing their anger as self-destruction, it can also be interpreted as a repressed framework of agency. Carrie's behavior is a radical assertion of her autonomy in a world that constantly deprives her of power and control. Therefore, this movie suggests that in an environment filled with misogyny, women's anger and repression, if not properly understood and guided, may be expressed in destructive and self-affirming ways, challenging the boundaries of social norms and expectations.

As a horror film, *Carrie* [1] uses supernatural elements and visual impact to amplify these themes, but its core remains a profound critique of misogyny that exists in the real world.

By representing oppressed characters, Carrie's fate symbolizes not only her personal misfortune, but also the general oppression and control of women by society.

In the character of *Carrie* [1], we see a woman who, in the midst of oppression, fights for her personal identity and breakthrough. She tries to free herself from her family's control and integrate into the world around her, but is constantly marginalized, whether by the mockery of her peers at school or the restrictions imposed at home by her mother's religious convictions. Through Carrie's experience, the film shows how misogyny skillfully infiltrates every aspect of women's lives, shaping their behavior and destiny. After suffering a series of humiliations and oppressions, Carrie finally defends herself through violence. This process is not only an awakening of her personal strength, but also a relentless vengeance against misogynist society.

Director Brian de Palma succeeds in conveying these complex themes to the audience through visual effects and narrative techniques. The film's cinematography, including the frequent use of dark tones, religious symbolism and exaggerated perspectives, not only intensifies Carrie's loneliness and oppression, but also makes the viewer feel the invisible pressure of misogyny from deep within. The iconic image of Kelly covered in blood at the ball is the film's most symbolic scene. Not only is this scene a turning point in Carrie's life, it also symbolizes her transformation from passive victim to active rebel.

4. The subversive abject figure in the film *Carrie*

In the film *Carrie* [1], Carrie is bullied, accused of being a witch, and has pig's blood splashed on her, which turns her into monstrous female who kills everyone at the prom. Witches and blood are the typical abjection in the horror films. While the Barbra Creed's view that horror film solidifies impression of abjection as horrified and unacceptable, for example, the blood and the witch in *Carrie* [1], to maintain the order of society is widely accepted and has some validity, this essay will explore the possibility of reinterpreting *Carrie* [1] in the light of relocating, reclaiming and adapt the abject figure.

As Barbra Creed [3] mentioned the most horrified scene of *Carrie* [1] is when Carrie is covered in pig's blood. "pig's blood which symbolizes menstrual blood" (p.74), she noted, "women's blood and pig's blood flow together, signifying horror, shame and humiliation" (p.74). In her view, the representation of menstrual blood in the film deepens the impression that blood should be horrified and shameful. Such a view is highly related to the stigmatization of menstruation. In the essay of Ingrid Johnston-Robledo and Joan C. Chrisler - "Menstrual blood is considered an abomination" (p.182) and considered as social stigma for a very long time, which stands for a taboo, being emphasized as secrecy and embarrassment.

However, the original dirty and shame perception of menstrual blood is changing since the menstrual activism movement. Instead, it's being reclaimed as a symbol of female identity and maternal power especially reproductive capacity. As Yeager argued that "maternity, despite its traditional connection with the grotesque, can belong also to a sublime poetics" [19]. the torn, bloody body of a woman in childbirth is often perceived as grotesque and terrifying, yet it brings forth new life. The mother's body in labor, through this grotesque and painful process, evokes a sense of fear and awe, which forms the foundation for sublimity. the menstrual blood, which is closely related to maternity, also becomes a transgression to be grotesque and sublime. Thus, the blood in the movie can be reinterpreted as an awakening of Carrie's feminine power and a reversal of the traditional aesthetic that women should be beautiful and soft.



Figure 1: Carrie smiles at the prom



Figure 2: Carrie is covered with pig's blood

There is a clear contrast in the portrayal of Carrie in these two images above [1]. In the first image, a medium shot, Carrie stands in the stage of the prom, holds a bunch of flowers and smiles to the audiences off stage, showing Carrie's happiness of being a prom queen and being recognized by others. The key light of this scene is a blue spotlight of the stage, focusing on Carrie. Meanwhile the shot is captured from a low-angle perspective, placing the film audiences in the same viewpoint as the prom attendees. Her dress and make-up were carefully prepared before the prom in the film, demonstrating Carrie attempt to appeal to the aesthetic requirement in patriarchal society that women should be beautiful.

The second image, which Carrie covered with pig's blood, looks at the prom attendees angrily, is a close-up of her expression and a medium shot with split screen technique. This image still maintains a low-angle perspective. And it is overall very dark, with the red lightning dominating the scene, casting a strong, upward light from below onto the Carrie's face, emphasizing a sense of intensity and terror. There is no flowers and shining decorations of background, only Carrie's angry face covered with blood, implying she turn into a monstrous female completely.

In the context of reclaiming menstrual blood as both grotesque and powerful, Carrie completes an aesthetic transgression in comparison of these two images. She abandons to be beautiful but becomes grotesque, which means she no longer caters to patriarchal aesthetic expectations after experiencing a failed attempt. Instead, she makes resistance and becomes monsters to disrupt the order of prom in the film, which implying she disrupts the symbolic patriarchal order with her own power, the power of menstrual blood. She makes herself "prodigious and visible" [19] and "disrupt long-standing definitions of the ideal woman as restrained and diminutive" [19]. Thus, the episode in which Carrie is splashed with blood can also be reinterpreted as a revolt against patriarchal aesthetics and oppression.

Witches as abjection also have experienced a reclamation as does the menstrual blood, becoming a subversive image in the contemporary world. According to Levack [20], in the middle age, early modern Europe and colonial America, witches were often women accused of "not only performed harmful magic but who also made a pact with the Devil and paid some sort of homage to him". Women like cooks, healers, midwives, and those of various social standings—particularly unmarried, sexually empowered, or economically/politically influential women—were frequently targeted. Witches are seen as rebels against authority and religion, threatening male and religious dominance, both because of misogyny and male anxiety about threats to their dominance.

However, over the past 60 years, the image of the witch is undergoing a dramatical transformation. The history of witches is both the history of female countering oppression and female resistance. "The witch is increasingly viewed as a symbol of female power, but she is equally a symbol of female persecution" [21] Women who make a stand against oppression and authority bravely were seen as witches and as role models for women. Like Lisa Lister [22] said in *Witch Unleashed. Untamed. Unapologetic.*, "She's a woman with power, agency and sovereignty... and she has it on HER terms"

(chap.1). Contemporary women prefer to be more destructive and grotesque witches than to be princesses and sweethearts catering to a patriarchal aesthetic.

Carrie in the film, is a subversive image of witch, suffering and rebelling, who is a high school teen girl, unlike the classical witches in the film, an aged woman looked ugly and evil with broomstick and magic potion. Carrie is bullied by her peer, only because she didn't cater to society's expectations of women, unlike Chris who strives to maintain her beauty as a blonde girl. And she is hated and abused by her mother for not conforming to the religious requirement for women to be pious and chaste. The film represents a modern schoolgirl confronting accusations and misogyny, much like the witches who were hunted during the Middle Ages both for failing to live up patriarchal demand of women.

At the climax of the movie, Carrie launches a revolt where she becomes grotesque and terrifying, using her superpowers to set a fire that kills all the people who have come to the prom. When confronted by Chris and his boyfriend, she controls the vehicle to explode, starting a fire. Historically witches have often been the ones who were burned to death because of their accusations. But the movie does it in reverse, with Carrie setting fire to the people who accused her. In this scene, witch, an abjection unpopular with the patriarchal system, displays destructive power and rebellion against patriarchal dominance.

After returning home, Carrie fights her mother and eventually kills her. Then Carrie is buried in a fire when her powers go out of control causing the house to collapse. At the end of the movie, Sue comes to worship Carrie in her dream with flowers and ends up being grabbed by Carrie's hand that reaches out from the ground. Fire appears three times in the movie, the first two times representing Carrie's defiance and the last time signaling Carrie's end to death. Carrie's burning can be interpreted as a punishment for her resistance, as Barbara claimed. But it can also be understood as a sacrifice that she had no choice but to make when she resisted.

Sue does not memorize anyone who died in the prom, except Carrie, a witch who is cursed to "burns in hell", which shows the unique place that Carrie holds in her heart. On the one hand, Sue feels guilty for having bullied Carrie. On the other hand, Carrie's rebellion subconsciously empowers Sue to be a witch like her, fighting against patriarchal expectation and oppression.

Carrie did a lot of resistance, in the end does not escape the oppression of the patriarchal system, ends up burning herself because of her uncontrolled powers. Sue becomes a survivor of the prom but becomes insane from the shock. According to Barbara Creed [3], the ending of the movie expresses the punishment of the monster women, who destroy the symbolic order, disempowers them and tells them not to try to rebel against the patriarchal order. However, such an ending precisely reflects the plight of women in resistance. The meaning of witch is reclaimed, but witch hunts are still happening in the modern world in another way, like bullying in school. Thus, it is anti-utopian representation, as long as misogyny and patriarchal oppression exist, women will have to face sacrifice and death when they resist. Therefore, the ending of the movie—whether Carrie dies, Sue becomes insane, or not—should not be the sole criterion for determining whether it disempowers women and reinforces the patriarchal order. The film's ending poignantly and ironically underscores the precarious position of women on their path to liberation. It highlights the harsh reality that women cannot afford to make even a single mistake or lose control, as any misstep invites immediate and severe repercussions. Patriarchal forces are always ready to exploit any perceived weakness or failure, and the price women pay for such errors is disproportionately high, often leading to their complete subjugation or destruction. This starkly illustrates the oppressive weight of patriarchal power in their struggle for freedom. However, Carrie, as an embodiment of abjection, reveals the inspired and subversive power of a grotesque woman, challenging traditional norms and asserting a new form of resistance.

5. Conclusion

Brian de Palma's *Carrie* [1] is a profound criticism of patriarchy, exploring feminist themes in detail by destroying traditional images of abjection and depicting misogynistic images. This movie not only breaks the traditional image of abjection and challenges patriarchal norms, but also emphasizes that the singular is a powerful symbol of women's liberation. Through a detailed analysis of symbolic elements such as plot, photography, and menstruation, this study emphasizes how *Carrie* [1] undermines traditional gender roles and contributes to feminist discourse. Faced with the deep-seated hatred of women towards women in the social structure, this movie gives the witch a hateful image and transforms her from a symbol of fear to a symbol of resistance. Symbolically, while promoting feminist ideology, emphasizing the subversive portrayal of unfamiliar women in movies is a key part of the ongoing challenge to patriarchal dynamics. Therefore, this study confirms the importance of movies as a means of reflecting and shaping cultural understanding of gender and power.

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