

THE ART AND MUSICAL ELEMENTS IN ANGELA CARTER’S BLOODY CHAMBER

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ABSTRACT

The Bloody Chamber, by Angela Carter (1979) is a postmodern feminist version of Bluebeard, a fairy tale written by French storyteller Charles Perrault (1697). Carter’s feminist revision brings a new dimension to the traditional understanding of gender dynamics as she replaces the savior brothers of the heroine with the savior mother. Her technique, demythologizing business twists the function of traditional fairy tales and folk tales that culturally construct the societal gender roles and the archetype of women as victims and men as saviors. On the other hand, The Bloody Chamber involves various art and musical elements that create an aesthetic atmosphere to contribute to the aspects of the plot. Thus, Carter not only subverts the traditional narrative of fairy tales but also provides various metaphors and symbols for a sense of aesthetic reading through the symbolic contents of art and musical elements. This article aims to examine how the connection between art and musical elements reflects the heroine’s innocence that the Marquis desires to corrupt and perform his sadomasochistic interests. This article will also reveal how the art and musical elements reflect Carter’s subversion of traditional narrative through the metaphorical and symbolic content of the musical and art elements that create a deeper meaning and a parallel layer to the storyline.

Key Words: *The Bloody Chamber, music, art, innocence and corruption*

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ÖZ

Angela Carter (1979) tarafından yazılan Kanlı Oda, Fransız hikaye anlatıcısı Charles Perrault (1697) tarafından yazılan bir peri masalı olan Mavi Sakal'ın postmodern feminist versiyonudur. Carter'ın feminist revizyonu, kadın kahramanın kurtarıcı kardeşlerini kurtarıcı bir anneyle değiştirerek geleneksel toplumsal cinsiyet dinamikleri anlayışına yeni bir boyut getiriyor. Onun tekniği, mitolojiden arındırma işi, toplumsal cinsiyet rollerini ve kadınların kurban, erkeklerin de kurtarıcı olduğu arketipini kültürel olarak inşa eden geleneksel masalların ve halk masallarının işlevini çarpıtıyor. Öte yandan Kanlı Oda, olay örgüsüne katkıda bulunacak estetik bir atmosfer yaratan çeşitli sanat ve müzik unsurlarını içerir. Böylece, Carter, geleneksel peri masalları anlatımını altüst etmekle kalmıyor, aynı zamanda sanat ve müzikal unsurların sembolik içerikleri aracılığıyla estetik bir okuma duygusu için çeşitli metaforlar ve semboller sunuyor. Bu makale, sanat ve müzik unsurları arasındaki bağlantının, Marki'nin yozlaştırmak ve sadomazoşist çıkarlarını gerçekleştirmek istediği kahramanın masumiyetini nasıl yansıttığını incelemeyi amaçlamaktadır. Bu makale ayrıca, hikayeye daha derin bir anlam ve paralel bir katman oluşturan müzik ve sanat unsurlarının metaforik ve sembolik içeriği aracılığıyla, sanat ve müzik unsurlarının Carter'ın geleneksel anlatıyı altüst etmesini nasıl yansıttığını da ortaya koyacaktır.

Anahtar Sözcükler: Kanlı Oda, müzik, sanat, masumiyet ve yolsuzluk

INTRODUCTION

The Bloody Chamber, written by Angela Carter, was published in 1979. It is the postmodern feminist revision of Bluebeard or La Barbe Bleue (1697), a fairy tale written by French storyteller Charles Perrault. It has a first-person narrative, which means the story is told from the perspective of Carter's innocent heroine. The plot is based on the story of the heroine marrying the Marquis, a rich and brutal villain who has torturously murdered his ex-wives and then hid them in a mysterious chamber. Even though the Marquis prohibits her entrance, the heroine cannot abstain from entering the mysterious room and finds out the corpses of the ex-wives and discovers her husband's dark and unknown nature. Her action as transgression as a means of her disobedience to her husband foreshadows her ultimate corruption with an eternal bloodstain on her forehead and impending decapitation. However, a part of inner power, "the _maternal telepathy_" causes the heroine's brave mother to set out to save her by shooting the Marquis without hesitation before he murders her only daughter. (Carter, 2006, p. 44) At the end of the

story, the heroine marries a blind piano tuner and provides an institution for blind people by converting the Marquis' gloomy castle into a music school. It is argued that Carter brings a new dimension to the familiarity of fairy tales as she revisits the depth of the classic fairy tales and disrupts the cycle of the patriarchal wheel with her pen. It is a fact that her postmodern parody of the original version of Perrault's fairy tale not only shatters the shell of patriarchal gender norms with significant changes but also asserts the alternative options for stereotypical conventions for genders. By doing this, Carter reverses the familiarity of gender dynamics in fairy tales since she blesses a powerful mother character as the savior of the heroine instead of the male saviors in Perrault's version. On the other hand, Carter provides an aesthetic layer to the conflict between the heroine and the Marquis with the insertion of various elements of music and art. Thus, this conflict portrays a sheer division of their understanding of love and sexuality. While the elements of art and music symbolize a source of power for the heroine, the Marquis desires to exploit the heroine's innocence with these elements for his sadomasochistic desires. In this respect, the art and musical elements in *The Bloody Chamber* play a significant role in reflecting a new sense of female power and the chaotic sexual desires of the Marquis since it foreshadows the heroine's upcoming dreadful experience at the hands of the atrocious Marquis. For instance, while the portrait of the martyred Saint Cecilia foreshadows the Marquis' scheme of beheading the heroine, it also becomes a sign of female power. Therefore, the heroine sees her reflection in Saint Cecilia by saying that: "I saw myself as I could have wished to be." (Carter, 2006, p. 10) The portrait of Saint Cecilia as an art element in the story sets a bridge between the heroine and Cecilia's interests in music. On the other hand, it provides a connection in a deeper sense of level for the heroine's awareness of her female power. Even though the Marquis implicitly threatens the heroine with the history of Saint Cecilia, Carter explodes the potential destiny of her female heroine despite the Marquis' brutalization. In addition to this, the Marquis' dark nature becomes more apparent when the narrator reveals the Marquis' interest in *Liebestod*, which means love death, as the final tragic aria of Wagner's *Tristan and Isolde*. The Marquis' obsession with *Liebestod* unveils the Marquis' unquenchable pleasure from the tragic end of *Tristan and Isolde*. Even though Isolde wishes for death if they cannot sustain their love for each other, the Marquis wishes death of the heroine for his sadistic pleasures. However, Carter transgresses the conventional narrative as her heroine is saved by a powerful mother from

the atrocious Marquis, unlike the tragic end of Tristan and Isolde. Thus, the subversion of traditional narrative within the symbolic musical and art contents blossoms a new sense of female power that overcomes the inscription of patriarchal ideology in fairy tales.

Regarding the reversal of gender dynamics, Carter unleashes the evolution of folk tales and fairy tales against the mythic timelessness of gender stereotypes that determine gender roles as universal. Carter crosses the boundaries of the patriarchal mindset through the narrative of classic fairy tales and folk tales as she reveals her technique by emphasizing “I’m in the demythologising business” (“Notes” p. 24-25). Taking it one step further, she not only eliminates the stereotypical gender norms within her short story collection but also her feminist revision with these musical and art elements reflect a new sense of female power against the patriarchal ideology. Therefore, Carter transgresses the mythic timelessness and traditional narrative through the elements of art and music as well. In this introduction, the ways in which Carter’s feminist revision with elements of art and music crosses the borders of patriarchal classic fairy tales has been explained. While Carter’s technique explode the stereotypical gender norms of the patriarchal society, the insertion of musical and art elements uncover a new sense of female power. The following sections will explore how Carter’s demythologizing business shatters the stereotypical gender roles in the classic fairy tales with the elements of music and art in *The Bloody Chamber*.

CARTER’S DEMYTHOLOGIZING BUSINESS

The function of fairy tales and folk tales lay concrete on the ideological foundations of society, which surrounds the minds of generations as if its existence dates back to the beginning of the universe. As Lorna Sage states the function of fairy tales: “fairy tales, in their multiple reflections on each other, and their individual and internal layerings of interpretations, exemplify and unravel something of the process by which meanings get written on bodies.” (1998, p. 61) In this regard, fairy tales and folk tales play a significant role in societal gender roles of generations that have been adopted over year as they once served the goals of the patriarchal discourse and shaped societal gender roles according to the wishes of its time. Thus, the predetermined stories are mythologized by the patriarchal ideology that has made its duty to universalize gender roles by imposing them on future generations. It is a fact that fairy tales and folk tales are more than just literary form that engages with the reader, especially children; they are

intact ideological elements that teach the themes based on particular cultural and moral values. However, In Carter's short story collection *The Bloody Chamber and Other Short Stories* (1997), Carter shakes the dynamics of cultural gender norms with her technique as she claims that: "I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode." ("Notes" p. 24-25) As Aidan Day states: "Carter's new tales were an exercise in imaginative writing predicated upon a critical understanding." (2012, p. 11) It is possible to say that Carter's demythologizing business is a kind of battle against the reign of conventional understanding of gender roles and stereotypical norms of the "patriarchal world." (Day, 1998, p. 133) As Rochère, Martine Hennard Dutheil, and Ute Heidmann reference Cherly Renfroe's *Initiation and Disobedience: Liminal Experience in Angela Carter's The Bloody Chamber* reveal how Renfroe points out Carter's realization of the function of fairy tales: "Depending on the treatment of the story, Bluebeard can be used to confirm traditional stereotypes of women as daughters of Eve and serve patriarchal interests, or on the contrary (sometimes simultaneously) to criticize them." (2009 p. 44) In this respect, it is possible to understand that ideological cleansing in the traditional fairy tales is mandatory to detach the patriarchal ideology from the function of fairy tales for gender roles. Once, in an interview with John Haffenden, Carter states her initial aim of rewriting the fairy tales in her short story collection was "not to do versions . . . but to extract the latent content from the traditional stories and to use it as the beginning of new stories." (1985, p. 84). Thus, Carter's collection wipes the memory of the patriarchal mindset of a particular era and its timeless moral and cultural norms through the transformation of fairy tales.

The *Bloody Chamber* as Carter's postmodern revision of *Bluebeard* or *La Barbe Bleue* combines the different genres of fairy tale, gothicism, and eroticism under the themes of curiosity, betrayal, and death. In contrast to the third-person narrative of classic fairy tales, the first-person narrative of the female heroine in Carter's version reflects extensive psychological suspense that the reader experiences the heroine's anxiety through her words. So, Carter's revision forges the potential female power since the heroine achieves her own voice and tells her survival experience. Thus, not only the borders of the stereotypical gender roles and understanding of the archetype of aggressive male victimizers and passive female victims in the content of her short story, but also Carter transgresses a particular genre and traditional narrative of fairy tales. Turning now to consider gender

norms in fairy tales, Robin Ann Sheets, in her work, *Pornography, Fairy Tales, and Feminism: Angela Carter's "The Bloody Chamber"* points out Andrea Dworkin's exploration of "two definitions of woman" in fairy tales: "There is the good woman. She is a victim. There is the bad woman. She must be destroyed. The good woman must be possessed. The bad woman must be killed, or punished. Both must be nullified." (1974, p. 57) While classic fairy tales feature these two types of women as predetermined, Carter refines this distinction with a strong mother and a non-victim heroine. As Terri Frontgia in his work, *Archetypes, Stereotypes, and The Female Hero: Transformations in Contemporary Perspectives*. Mythlore states that: "Instead of accepting culture's expectation that gender define the differences between male and female heroism, they affirm the judgment that it is the role, not the sex, which divides the two." (1991, p.18) In this regard, instead of an archetypal passive mother in classic primordial fairy tales, Carter builds a powerful mother with an exotic background extending Indo-China, reflecting her heroic empowerment with the warrior in her. In the original version of Perrault's *Bluebeard*, the heroine's brothers are the saviors of the female victim, while the mother is barely characterized and involved. So, the brave mother as the substitution for brothers, can only be the protector of a child-like daughter who orders shrimp, ice cream, and avocado for her first meal at the castle. Even though the vulnerability of the heroine is a sign of the inevitable deadly fate of an innocent female character in the classic fairy tales, her salvation by a powerful mother becomes a mark of a new sense of female power. Hence, the subversion of the original fairy tale reincarnates the mother as a killer of a man-eating tiger and pirates and becomes the savior of the heroine as she shoots the Marquis without hesitation with her deceased husband's revolver before he decapitates her daughter's neck. The mother's instant arrival to rescue her daughter from the barbarity of the Marquis boils the component of the power of female and maternal connection. So, Carter draws attention to the female bond and the mother-and-daughter relationship as the next section explores further. On the other hand, Carter deconstructs "definitions of masculinity based on domination" within the introduction of an unusual character, blind piano tuner, Jean Ives. (Sheets, 1991, p. 654) Jean Ives is not a savior of the heroine nor a white knight but rather a man, who comforts the heroine. In addition, his blindness metaphorically rejects the significance of the blood stain on the pianist's forehead and forms a base for genuine love instead of societal expectations of purity. According to Patricia Duncker in her work, *Re-Imagining the Fairy Tale: Angela Carter's Bloody Chambers*, she

observes the blindness of Jean Ives “as symbolic castration, may signal the end of male sexual aggression.” (1984, p. 11) Therefore, the introduction of Jean Ives rocks the conventional understanding of male aggression and female passivity. However, as a man of his society, Jean Ives does not reflect a an enourmous transformation because of the efficiency of his cultural background. His cultural belief resides on his understanding of transgression and punishment under the influence of myths and fairy tales. When the pianist tells the crimes of the Marquis witnessed in the forbidden room to the blind piano tuner, he associates her with Eve, the first female victim, who disobeys God because of her temptation. As a result of the influence of his cultural belief, Jean Ives believes that she must pay the price for her disobedience, betrayal and curiosity. Thus, Carter proves how efficiently the myths and fairy tales universalize the notions of a particular ideology with the example of the blind piano tuner’s gradual progression once again, yet, the evolution of fairy tales and folk tales upgrades the evolution of societal gender norms and progression as well.

MUSICAL AND ART ELEMENTS IN THE BLOODY CHAMBER

The Bloody Chamber involves various elements of art and music to create a deep atmosphere that contributes to the combination of sensuality and thrill in the reader. These elements offer a deeper meaning to the story through their usage as metaphors or symbols in depicting the conflict between the heroine and the Marquis. For instance, Carter’s heroine is a pianist, and her association with music is a sheer reflection of her innocence. This connection also unlocks a source of power that ultimately points out her career for her financial independence. On the other hand, the Marquis’ pornography collection involves sadomasochistic images that derive pleasure from physical pain as a sign of corruption in him. So, the conflict between the heroine and the Marquis is illustrated by the art and musical elements since it broadens the enhancement of the plot through their historical and symbolic background; such as the content of Wagner’s opera; Tristan and Isolde, and the portrait of Saint Cecilia. The intersecting paths of art and music with literature not only demonstrate an aesthetic sense of reading but also reveal Carter’s subversion of conventional narratives through the content of Wagner’s Tristan and Isolde and Saint Cecilia’s biography. While the contents of these specific stories foreshadow the heroine’s experience in the Marquis’s castle, Carter knows well where to stop and cut it off. Thus, the fate of her heroine does not follow the potential destiny despite the predetermined fate of heroines in these selected musical and art contents.

Thus, Carter saves her heroine and unleashes a new sense of female power with its connection to the musical and art elements.

On the question of a new sense of female power, music is a significant means of empowerment with its emotional, and psychological connections to the heroine. As Leon Botstein in his work, *Memory and Nostalgia as Music-Historical Categories*. The *Musical Quarterly* remark that: "The effectiveness is dependent on an experience through music that is plausible only by the act of musical hearing in which memory and association are realized through recollection within the framework of the musical event." (2000, p.534) Once the heroine is at the opera performance with the Marquis, the music of the opera triggers her profound memories of her father and mirrors her fragility that the Marquis desires to exploit and corrupt. However, her talent for playing piano is a key factor for finding her true love since the blind piano tuner, Jean Ives is enchanted by her music not for her beauty. Thus, Jean Ives' disability of seeing the heroine's beauty and the blood stain on her forehead remarks on the fruits of music, which remarks the significance of a deeper level of love instead of the societal value of physical beauty. Besides, her passion for music ultimately forges her career and causes her to turn the castle into a music school for blind people. In this respect, her mother's sacrifice is a significant means in her daughter's career since she sacrifices her jewelry including her wedding ring for the price of her music conservatoire. As Kathleen E. B. Manley states that: "her mother's story helps give the protagonist courage, and her mother's having provided her with the opportunity to study music ultimately gives her daughter both courage and stability." (1998, p. 75) Therefore, the mother's legendary background and her devotion to the daughter forge the heroine's perception of the female power as it becomes the source of inspiration for the heroine's progression. In other words, the wedding ring as a traditional value of her marriage not only shows her as emotionally caring for the sake of her daughter's career but also sacrificing the sign of traditional understanding of marriage transcends the traditional mentality. Thus, she as a pianist owes to her mother and music, which set a bridge for her financial independence in her career. Even though the Marquis assumes her passion for music is a sole reflection of her innocence that he can corrupt her with his sadomasochistic sexual interests, her passion for music builds her career as a source of empowerment that challenges the patriarchal mindset of her time. On the other hand, when the time comes for the pianist's departure from her mother's heart to the Marquis' gloomy castle, her mother constantly questions her love for the

Marquis: “Are you sure you love him?” (Carter, 2006, p. 2). Although the heroine insists that she loves him, she is not aware of the kind of bargain she seals by her marriage. Yet, the mother’s constant questions about her daughter’s true feelings show how much she cares about her daughter’s well-being instead of her material welfare. Thereby, Carter also creates a new model of a mother-daughter in fairy tales, which unleashes a new sense of female power and protection against the patriarchal mindset and economic domination over women.

The price of the bargain is heavier than her imagination since the magic of the Marquis’ wealth gradually begins to corrupt the pianist’s inner power and distances her connection with her economic independence by her career. The indulgence of various richness blinds her and eventually she loses her inner power that music evokes as the heroine confesses the corruption in her:

This ring, the bloody bandage of rubies, the wardrobe of clothes from Poirer and Worth, his scent of Russian leather--all had conspired to seduce me so utterly that I could not say I felt one single twinge of regret for the world of tartines and maman that now receded from me as if drawn away on string, like a child’s toy (Carter, 2006, p. 7).

Her marriage opens a door to her desires for a more luxurious way of life. However, The comfort of the wealth with the Marquis causes the heroine to lose herself in a deeper level of corruption without regret. Her inability to control herself symbolizes her disconnection from her voice that receded after her entrance to the Marquis’ castle. For instance, the Bechstein piano, as a wedding gift by the Marquis, is out of tune, and this symbolizes her desires have moved away from her and are replaced by the Marquis’ sadistic desires. That’s why, while the elements of art and music strengthen the heroine against the brutality of the Marquis, the deformity of these musical elements also reflect the disconnection of the heroine from the Marquis. Thus, her wedding night presents her painful sexual experience of a “one-sided struggle,” which reflects that sexuality is based on male aggression and power. In this regard, the Marquis’ wealth offers opportunities for “aesthetic sadomazochism” as “he uses art to aid in seduction.” (Sheets, p. 645) So, the room is filled with the mirrors as a means of the fulfillment of seduction. Hence, the Marquis’ aesthetic fantasy is over the heroine whereas the mirrors multiply her suffering and vulnerability as she indicates her sexual experience by saying that “a dozen husbands impale a dozen brides.” (Carter, 2006, p. 11) The Marquis’ use of art and music carves her

domination and sadomasochistic disorder into the story while it oppresses the subjectivity of the heroine. The ultimate realization of her objectification in the eyes of her husband starts in the library when she looks for “a cheap novel” to distract herself from the boredom of the marriage. (Carter, 2006, p. 13) The heroine discovers the sadistic nature of the Marquis when she finds a collection of disturbing pornographic images specifically involving women within the connection of death and sex, as she describes the shock in her and illustrates an image in the book:

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I had not bargained for this, the girl with tears hanging on her cheeks like stuck pearls, her cunt a split fig below the great globes of her buttocks on

which the knotted tails of the cat were about to descend, while a man in a black mask fingered with his free hand his prick, that curved upwards like the scimitar he held. The picture had a caption: ‘Reproof of curiosity’ (Carter, 2006, p. 13).

The Marquis’ pornographic collections uncover his desire for female martyrdom and foreshadow the heroine’s dreadful experience at the hands of his criminal husband with their disturbing content. Thus, using art as a tool for drawing his sadistic sexual schemes is beyond the usage of the heroine’s literary and aesthetic fantasy. Therefore, the division of their understanding of music and art portrays the disconnection between the Marquis’ sadistic desires and the inspiration of the heroine’s female power. For instance, the portrait of Saint Cecilia as a wedding gift for her music room by the Marquis combines the puzzles of the conflict between the heroine and the Marquis through Saint Cecilia’s biography. Saint Cecilia, the patron saint of music, is considered a Christian female martyr in Rome in the 2nd and 3rd centuries AD. Saint Cecilia’s dedication to music triggers a sense of power in the heroine since her singing to God before her death reveals a profound link between music and herself. So, the portrait of Saint Cecilia forms a powerful symbol for the heroine yet also reveals the Marquis’ desire for female martyrdom. When the Marquis finds the heroine in the library, he calls her “my little nun,” reinforcing her association with Saint Cecilia and unfolding a parallel layer to the heroine’s story. (Carter, 2006, p. 14) However, the inability to decapitate Saint Cecilia foreshadows the Marquis’ failure to decapitate the heroine. Thus, the portrait of Saint Cecilia serves a significant purpose of opening a layer to broaden the readers’ perspective on the plot and foreshadows the heroine’s experience at the hands of the aggressive victimizer. The heroine’s passion for music foregrounds a form of female power as Saint Cecilia’s holiness and her devotion to music draws her salvation and liberation from the brutality of the Marquis. Even though Saint Cecilia is martyred and becomes a female victim in history, Carter does not sacrifice her heroine and keeps her alive.

On the question of Wagner’s *Tristan and Isolde* in *The Bloody Chamber*, it plays a significant role in the subversion of the traditional narrative and the realization of the heroine’s desires from the marriage. The heroine’s first opera experience in the company of music relies on her warm memories of her father as she reminisces that: her father “[holding] of [her] sticky little hand, to comfort [her]” to reduce the impact of the *Liebested*, the final

dramatic aria of Wagner's *Tristan and Isolde* in her. (Carter, 2006, p. 5) Carter inserts Wagner's opera as a musical element with its theme of exploration of death and love that triggers internal sensual intensity reminding the heroine of childhood memories and her first opera experience with her father. In this regard, the heroine's first opera experience of Wagner's *Tristan and Isolde* mirrors the heroine's innocence, which the Marquis desires to conquer. In Wagner's *Tristan and Isolde*, the *Liebtestod* as the dramatic last section of the opera means "love-death" which portrays Isolde's love transcending death when she sings over the dead body of Tristan, a Cornish knight. Even though Isolde is promised to King Mark of Cornwall, the influence of the love potion takes both Isolde and Tristan under the control of eternal love, which also crosses the social principles of their time. Isolde's forbidden love for Tristan and her betrayal of King Mark of Cornwall illustrate her intense desire for love and fear of death. So, the heroine finds herself in the same position as being at the edge of fear and desire after her marriage with the Marquis. The influence of story and music relies on her memories of her first opera experience with her father in the opera making her believe "truly love" as she wishes to love him the same way Isolde loves Tristan in the final aria. (Carter, 2006, p. 5) The opera performance bridges the heroine's love for her deceased father with the Marquis existence as Danielle M. Roemer states the link between the Marquis and her father

But it is the person of the Marquis himself that seems to provide the young wife with the most satisfying hope of approaching a lost context of origin: the Marquis as a potential emotional substitute for the wife's deceased father (1998, p. 105).

Wagner's *Tristan and Isolde* evokes her warm memories with her father and the way he cares and comforts her during the *Liebtestod*. However, the death of her father pushes the heroine into a lack of emotion that she can never fill, but can only substitute with the Marquis, as her opera experience with the Marquis conquers her mind and heart. The heroine is mostly fascinated by the theme of love and devotion depicted in *Tristan and Isolde*, whereas the Marquis' interest in *Liebtestod* is based on the theme of death more than love. As Kathleen E.B Manley states: "In the opera, Isolde wishes death for herself and Tristan if he does not requite her love. Carter's Marquis, however, desires death not for a beloved but for a woman whose story he wishes to control." (1998, p. 78) It is possible to understand that the heroine's opera experience with the Marquis opens a window into the sadistic and chaotic

nature of the Marquis “when [she] had first seen [her] flesh in his eyes, [she] was aghast to feel [herself] stirring” (Carter, 2006, p. 12). Thus, the Liebestod as the dramatic final aria of Wagner’s *Tristan and Isolde* shakes the heroine’s emotional expectations from her marriage and foreshadows the Marquis’ sadomasochist pleasure within his perverted love. However, the salvation of the heroine undermines the traditional narratives since Carter’s heroine does not follow the same fate of *Tristan and Isolde*. Therefore, Carter not only disrupts the traditional narrative of female victims and male victimizers with her feminist revision but also cuts the parallelism of the nonfictional contents of the victimization of women to protect her heroine.

CONCLUSION

Carter’s feminist revision of the *Bluebeard* (1697) fairy tale disrupts the ideological foundations of society, which conquers the minds of generations with its striking and stereotypical gender roles. As the fossils of primitive perception of fairy tales once were used by the patriarchal society, the fairy tales stitch the societal gender norms as universal till Carter’s *Bloody Chamber and Other Short Stories* (1997) twists the function of fairy tales by providing an aesthetic sense of reading through the art and musical elements and the subversion of the traditional narratives. In this respect, Carter offers musical and art elements as a layer to the storyline to display the conflict between the heroine and the Marquis. While art and musical elements with their connection to the historical contents grant a female power to the heroine, the Marquis uses them as a vehicle for exploiting the heroine’s innocence and female power. However, this layer becomes more obvious for the division of their understanding of love and sexuality, since it also problematizes the Marquis’ sadomasochistic desires against the heroine. The art and musical elements concrete the countless symbols regarding the female power and its connection to the financial independence and the survivability. It was argued that Carter does not only cross the boundaries of the traditional narratives of the fairy tales that victimize women but also cleans off the historical contents that victimize women through the musical and art elements. Carter knows where to cut the layer that is provided by these elements, and keep her heroine alive unlike the tragic end of *Tristan and Isolde* and the martyred Saint Cecilia. Carter’s heroine does not follow the deadly fate of the martyred Saint Cecilia and *Isolde*. Thus, Carter silences the patriarchal mindset of the fairytales without regarding the victimization of women in these contents, yet these art and musical elements decorate an aesthetic atmosphere that fuses a new sense of female power.

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