Reinventing Bluebeard: A Sociopragmatic Study of the Folktale Genre

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1. Introduction

As the title suggests, folktales are stories of people, passed from one generation to another. As stories for and about the people, folktales reflect people's perception of reality and the way they lead their lives. Indeed, folktales could be considered as mirrors of cultures. Accordingly, with cultural changes, folktales change. For example, Charles Perrault's *Cinderella* is different from The Grimm Brothers' version. More striking is the difference between Disney's *Cinderella* (1950) and its 2015 remake. The narrative framework may be the same, but the plots and characters witness a lot of changes. How do these changes unfold in terms of schema and realizational patterns? How can these changes be attributed to social factors? How do these changes affect the communicative message of the text? In an attempt to answer these questions, this study conducts a genre analysis of one folktale, "Bluebeard", as it passes from one generation to another. In *Stories or Tales from Past Times with Morals*, Charles Perrault (1697) first documents the story of Bluebeard. Around a century later, in 1812, the Brothers Grimm retell the folktale, to be adapted by Angela Carter as the "The Bloody Chamber" in 1979. These different versions of the folktale reflect their cultural settings and communicate their tellers' messages.

In this regard, the current study attempts a comparative sociopragmatic analysis that adopts Suzanne Eggins' *Systemic Functional Linguistic* model of genre, "Genre: Context of Culture in Text", integrating Vladimir Propp's *Morphology of the Folktale* to trace the schematic structures and the realization patterns that shape each version of the folktale. The study aims at uncovering the social factors that determine the similarities and/or the differences traced in each text and the pragmatic communicative objectives intended.

1.1. Genre

Carolyn Miller defines genre as "similarities in strategies or forms in the discourse, … similarities in audience, … similarities in modes of thinking, …[and] similarities in rhetorical situations" (1984, 151). Catherine Schryer also highlights the idea of similarities in genre by defining it as "stabilized-for-now or stabilized-enough sites of social and ideological action" (1994, 108). These definitions highlight the role genre studies play in uncovering social values that govern the production and circulation of texts. Schryer's contrast between 'stabilized-for-now'

and 'stabilized-enough' hints at the evolving nature of genre, which in turn, reflects the development of social and ideological values. Suzanne Eggins introduces the link between genre analysis and the study of the social and cultural frameworks shaping the text by claiming that genre "analysis is just a first step towards making explicit the cultural and social basis of language in use, but it can be a very powerful step" (2004, 70). In addition to its social role, Miller ties genre to pragmatics as she believes that "if genre represents action, it must involve situation and motive" (1984, 152). Christoph Unger further illustrates the pragmatic function of genre; he states that "the interpretation of utterances within a text or discourse may depend not only on properties of the particular utterance, but also on properties of the type of text or discourse it occurs in" (2006, 1). Similarly, Patricia Dunmire captures the socio-pragmatic nature of genre by arguing that "studies of genre provide a rich understanding of the dynamic relationship between genre activities and the social, historical and institutional contexts in which those activities arise and are carried out" (2000, 94).

The current study adopts a comparative socio-pragmatic approach to genre analysis which Eggins believes to be a useful way to explore how the similar and different contexts shed light on the cultural and social factors governing the texts. Andreas Jucker and Irma Taavitsainen argue that comparative genre studies capture diachronic developments of writing conventions, which reflect "text-external factors and circumstances, such as better transport connections with the outside world or changing media of communication" (2013, 151). David Duff maintains that comparative genre analysis of fairytales and folktales trace similarities as texts "can be compared from the standpoint of their composition or structure" (2000, 51). The study of similarities acts as a departure point that reveals differences and developments. Duff further argues that the "causes of transformations frequently lie outside the fairy tale, and we will not grasp the evolution of the tale unless we consider the environmental circumstances of the fairy tale" (53). In this regard, Duff mentions Vladimir Propp's *The Morphology of the Folktale* as "the grammar of genre" that explains how "variants are produced" by first identifying "the formal mechanisms involved" (p. 50).

1.2. The Folktale

Jack Zipes defines a written folktale as an attempt "to transform a specific oral folktale" by rearranging "the motifs, characters, themes, functions, and configurations in such a way" that would "address the concerns of the educated and ruling classes of late feudal and early capitalist societies" (2006, 6). Zipes further explains that this configuration "is designed around a dominant activity that shapes the attitudes of people toward work, education, social development, and death" (6). Indeed, Zipes' use of the word 'shapes', instead of 'reflects', illustrates how written folktales play a prescriptive role in promoting the ideology of the powerful members of society, for folktales are the narrator's "resolution of social conflicts and contradictions" (7). In this way, folktales are witnesses to the dominant ideologies

of the age in which they were produced. In this study, three versions of the same folktale are explored; a fact which calls for a thorough consideration of the social and cultural context surrounding the production of each version.

In seventeenth-century Europe, folktales were narrated to people of all social classes; most importantly, children listened to these tales. Therefore, narrators produced appropriated versions of folktales that conveyed the "morality and ethics of the male-dominated Christian civil order" of the time (Zipes 2006, p. 8). Folktales assumed a pedagogical role as the tales encoded explicit and implicit codes of conducts that promoted exemplary models reflecting the ideologies of the ruling class. In this regard, Perrault's magical folktales and fairytales sketched characters and plot events that sponsored socially approved mannerism. The documented tales became acknowledged forms of literature that circulated civilized behaviour. Zipes summarizes the purpose of Perrault's tales by stating that "[c]ivilité is the code word that can provide the key to understanding how Perrault's tales . . . assumed a unique and powerful role within the French socialization process" (39).

Similarly, in the nineteenth century, the Brothers Grimm compiled oral folktales in Germany from peasants and middle-class men and documented them in their 1812 publication. They appropriated the tales to make them more socially acceptable. Zipes argues that the Brothers Grimm saw themselves as missionaries and their appropriations of the tales are derived from their wish to educate people through their stories. This purpose may have been one of the reasons that helped in the wide expansion of the tales, for it agreed with the "more upright, nineteenth-century, middle-class perspective and sense of decency" that dominated Europe at the time (64-65).

The appropriation of the folktale witnessed a revolutionary development in form and content in the second half of the twentieth century. Such drastic changes were, to a large extent, driven by the advent of postmodernism, which is accurately defined by Jean-François Lyotard as "incredulity toward metanarratives … [where the] narrative function is losing its functors, its great hero, its great dangers, its great voyages, its great goal" (1984, xxiv). In tandem with this postmodern stance, Angela Carter's "The Bloody Chamber" builds a magical realistic setting that invites readers to embark on a new journey away from the known. In this journey, she offers a new narrative that totally 'subverts' (adopting Zipes' terminology) the pragmatic message conveyed through the folktale.

1.3. Bluebeard

The folktale of "Bluebeard" mainly revolves around a rich man who marries a young beautiful woman. One day, before he leaves on a business trip, he gives all the house keys to his wife, but he warns her against unlocking his private room. The wife violates the husband's warning and enters the forbidden room to find that he is a serial killer. When Bluebeard returns and finds out about his wife's violation, he decides that she deserves death as punishment. Fortunately, before he kills her, the wife is saved.

Zipes argues that whether "Bluebeard" is originally Perrault's or whether it was inspired by famous serious killers remains unknown. In this way, "Bluebeard" is a story that epitomizes people's identification with society, culture and history. Zipes associates the popularity of the tale over the years with the concept of a 'remake', which entails two aspects: a repetition and an addition. In a remake, a story is retold but not without some changes that represent personal "experiences and dreams" (Zipes 2012, 44). Zipes remarks that these changes are what lead to the reconfiguration of the genre.

2. Methodology: Eggins' Systematic Functional Approach to Genre and Propp's Morphology

Eggins' systemic functional approach to genre highlights the crucial role played by the contextual social and cultural factors in shaping the production of texts. She claims that a text's "generic identity" depends "on identifying ways in which a particular text is similar to, reminiscent of, other texts circulating in the culture" (Eggins 2004, 55). She adopts Jim Martin's definition of genre, who argues that it is "a staged goal-oriented, purposeful activity in which speakers engage as members of our culture" (1984, 25). This definition links genre to the socio-pragmatic function of the text; whereas the communicative goal reached through the text defines its pragmatic dimension, the social perspective is realized in how this objective is communicated by members of the same culture.

To build her systemic functional study of genre, Eggins introduces three aspects of analysis: register configuration, schematic structure and realization patterns. Register configuration mainly seeks to identify the three main dimensions of a situation – its field, tenor and mode. The three selected texts for the study could be attributed to the same mode, tenor and field, as the texts fall under the register of fictional narratives produced by creative writers to variable audiences across time and space. The systemic functional analysis of genre conducted in this study, thus, focuses on comparing and contrasting the schematic structures and the realization patterns that define the generic identity of the three fictional narratives as an attempt to shed light on the cultural and social factors that led to the textual variations of the same folktale.

Eggins adopts Martin's definition of the schematic structure as "a way of getting from A to B in the way a given culture accomplishes whatever the genre in question is functioning to do in that culture" (1985, 251). That is, the schematic structure is the framework or the textual layout most familiar to the text receivers. Eggins links a text's schematic structure to its generic identity, arguing that a text is identified by the elements forming its skeleton. To map out the schematic structure of the text, Eggins employs a group of symbols that label the different stages that build up the text; these can be summarized in Table 1 below:

Table 1: Eggins' Symbols that Label a Text's Schematic Structure

The symbol	The indicated Meaning
( )	an optional stage
< >	a recursive stage
^	conventional sequence
*	unconventional sequence
{ }	a set of stages

Eggins utilizes the symbols above to present a conventional schematic structure of a narrative, as follows: "(Abstract) ^ Orientation ^ < {Complication ^ Resolution ^ Evaluation} > ^(Coda)" (2004, 70). The Abstract is an optional opening stage that "prepares readers for the text that follows . . . For example, *Once upon a time* is a generic realization for folktale narratives" (71). The Orientation acts as an exposition where the setting and characters are usually introduced. The Complication introduces the climax of the narrative, while the Evaluation marks the narrator's attitude toward the plot events and the participants. The Resolution is the stage where the problem/conflict is resolved. As illustrated above, the Complication, Evaluation and Resolution stages could be grouped into a recursive unit, especially in longer narratives and those of more dramatic natures. The Coda signals the ending and it is often where the narrator presents an "overall statement about the text" (72).

Realization patterns complement the role played by the schematic structure in the systemic functional study of genre. Eggins suggests that in narrative texts, realization patterns can be traced through a study of characterization, plot devices and the set of activities and the setting. One link between schematic structures and realization patterns is maintained in how principal characters of a literary text usually have predictable roles. Eggins refers to Janice Radway's genre analysis of romantic fiction, where a narrative conventionally begins with the beautiful female protagonist's identity being questioned and ends with its restoration.

In this study, the focus is on folktales, hence Vladimir Propp's *Morphology of the Folktale* is adopted. Propp explains that by 'morphology' of folktales, he means the study of units that make up or 'form' the folktale. Propp's analysis of the folktale traces patterns of characters' actions and classifies them according to their sequential position in the plot. He argues that while names and objects may vary, the function remains constant. That is, while the realization patterns are different, the plot remains the same. Exploring the different realization patterns is bound to reveal the cultural and social contexts of the text production. This study looks at how the different stages of the text are realized differently by exploring the choice of setting, the sketching of characters and the employment of folktale plot devices that drive the sequence of events forward.

Propp's functions centre around the roles played by the dramatis personae "in the order dictated by the tale itself" (2009, 25). One important concept introduced by Propp is assimilation, which he defines as the case when one function is assimilated into another. This infers that some functions may be grouped together or eliminated.

Table 2 captures Propp's functions of the dramatis personae that can be traced in the three selected versions of "Bluebeard".

Table 2: Propp's Functions of the Dramatis Personae

Function	Definition
Absentation	An act of departure
Interdiction	A warning is given.
Violation	The warning is violated.
Complicity	The victim is deceived into helping his/her enemy.
Villainy	The act of villainy entails harm, imprisonment, or a threat.
Counteraction	The hero/ heroine decides to counteract the act of villainy by seeking help.
Departure	The hero/heroine leaves. This function can be seen as the consequence of the preceding one. Thus, it is different from Absentation because it is bound by an objective (seeking help).
Guidance	The hero/heroine is guided in their search process.
Struggle	The hero/heroine combats the villain.
Victory	The hero/heroine wins the combat.
Wedding	A wedding is held, usually that of the hero/heroine.

3. Analysis
3.1. Schematic Structure and Plot Devices

As illustrated in the previous section, it is clear that Propp's *Morphology of the Folktale* introduces a conventional schema that serves the generic identity of a tale. Accordingly, the analysis begins by integrating the two approaches; Eggins' schematic structure is employed as the framework, whereas Propp's functions act as the plot devices that not only propel the action forward, but mark each stage, as well.

3.1.1. Perrault's "Bluebeard"

To begin with Perrault's "Bluebeard", the folktale follows the following schematic structure:

(Abstract) ^ Orientation ^ < {Complication ^ Resolution}> ^ < {Complication ^ Resolution}> ^ < {Complication ^ Resolution}> ^ (Coda)

Propp's functions are integrated into the schematic structure above. This is shown in the table below which deals with the structure and plot in "Bluebeard."

Table 3: Schematic Structure and Plot Devices in Perrault's "Bluebeard"

Abstract	"Once upon a time" (Perrault 2009, 104)
Orientation	In an undefined temporal and spatial setting, Bluebeard is introduced.
1st Complication	Bluebeard's ugly blue beard drives people away from him.

1st Resolution	Bluebeard's fortune and gentlemanly manners win him the favour of a young beautiful woman.
2nd Complication	*Absentation*: Bluebeard goes on a trip leaving all the house keys to his wife. *Interdiction*: Bluebeards warns his wife not to enter his private room. *Violation*: The wife's curiosity drives her to enter the private room. The wife discovers the truth about Bluebeard. He is the real villain; he is a serial killer. *Complicity*: The blood stains on the key are irremovable; the key is magical. *Villainy*: When Bluebeard comes back, he decides to kill his wife for violating his interdiction.
2nd Resolution	*Counteraction*: The wife asks for permission to pray. *Departure*: The wife leaves to her room. There, she asks her sister to call for her brothers.
3rd Complication	*Guidance*: The brothers arrive. *Struggle*: The brothers fight Bluebeard.
3rd Resolution	*Victory*: Bluebeard is defeated. The wife inherits all his fortune. *Wedding*: The young wife marries off her sister. She also remarries.
Coda	The overall statement is conveyed as morals. While the first warns against curiosity, the second states two important lessons: a) assigning impossible tasks is bound to failure; b) the wife is the true master of the house.

The abstract in Perrault's "Bluebeard" sets a fairy-tale tone signalled by the opening 'once upon a time'. This tone is further accentuated by the orientation in which Bluebeard is introduced as a rich man who suffered because of his ugly appearance, namely his blue beard. This depiction conforms to the stock fairytale openings in which the main character's misfortune is highlighted. Accordingly, the first complication is Bluebeard's misfortune. However, this is soon resolved as he wins the favour of "the younger of the two sisters [who] began to think that their host's beard was not as blue as it had been, and that he was just what a gentleman should be" (2009, 104).

The second complication is realized through five of Propp's functions: Absentation, Interdiction, Violation, Complicity and Villainy. Propp argues that usually the villain is introduced as soon as the interdiction is violated. This is also true of Perrault's version; as soon as the young wife enters the forbidden room, she, along with the readers, discovers the truth about Bluebeard. Thus, the view of Bluebeard as a villain is only realized at this stage. Propp believes that Villainy signals a tale's complication. With Bluebeard's decision to kill his wife, the tale takes a new turn. So, the final stage of the second complication can be seen as the climax of the folktale.

The pace of the tale slows down with a partial resolution in which Bluebeard allows the wife to go pray (Counteraction) and the wife's Departure. It is important to comment here on two aspects: the wife's request and the scope of her departure. To begin with the latter, the wife's departure in Perrault's "Bluebeard" is very

limited, for she only moves from one room to another. This might be a different variation from Propp's function, which assumes that the hero sets on a journey in search for an item. Usually, this item is a kidnapped princess, yet in Perrault's "Bluebeard", the wife's departure is only one way to delay the act of villainy. As for her request, it reflects some religious ideologies. To illustrate, the choice of praying, as a pretext, hints at the power of prayer and implies that both parties (villain and victim) hold religious beliefs. This is further emphasized by Bluebeard's approval to temporarily set her free.

The third complication results from the success of the wife's wit, who makes use of her brief departure to instruct her sister to call for her brothers. As the brothers arrive, the struggle to defeat the villain begins. This stage raises one major question: who is the hero of the tale? According to Propp, it is the hero who struggles against the villain; however, in this version of "Bluebeard", it is the young wife who has assumed the role of the hero so far. In addition, all the benefits of the villain's defeat will fall upon her. This makes her the true hero of the tale, but the fact that she has to resort to her brother for rescue construes the role of women during the 17th century. Perrault's version mirrors the social view of women as physically weak, hence the need for a male supporter to fight her battles. The third complication is resolved with the defeat of Bluebeard and the wife inheriting all his fortune. Gratefully, the young wife uses the money to marry off her sister, to "buy captains' commissions for her two brothers", and most importantly to "marry herself to a man of true worth, with whom she forgot all about the bad time she had had with Bluebeard" (Perrault 2009, 113). The final function (Wedding) gestures a happy ending, which together with the opening "once upon a time", frames the tale within the conventional fairytale schema.

The entertaining aspect of Perrault's version is paired with an educational function served in the two morals given at the end. The given morals also reflect the roles of husband and wife. While the second moral pronounces the wife as the true mistress of the house, the first places the husband as a more powerful figure. It is true that it is the husband's mistake that he demanded an impossible task from his wife, but it is the husband who demands, after all. Being the mistress of the house does not expand the wife's domestic role; it only asserts it.

3.1.2. The Brothers Grimm's "Bluebeard"

(Abstract) ^ Orientation ^ < {Complication ^ Resolution}> ^ < {Complication ^ Resolution}> ^ < {Complication ^ Resolution}

Table 4: Schematic Structure and Plot Devices in The Brothers Grimm's "Bluebeard"

Abstract	"There was once a man . . ." (Grimm and Grimm, 2014, 202)
Orientation	In a forest, a father of three sons and a beautiful daughter is approached by a very wealthy man who asks for his daughter's hand in marriage.
1st Complication	Bluebeard's ugly blue beard frightens the young maiden.

1st Resolution	The young maiden strikes a deal with her brothers; if they hear her scream, they have to come rescue her.
2nd Complication	*Absentation*: Bluebeard goes on a trip leaving all the house keys to his wife. *Interdiction*: Bluebeards warns his wife not to enter one particular room. *Violation*: The wife enters the forbidden room out of curiosity. She is shocked by all the blood flooding the room and the hanging women. *Complicity*: The key turns to be magical as the blood stains remain despite all attempts to remove them. *Villainy*: Bluebeard comes back and decides to kill his wife.
2nd Resolution	*Counteraction*: The wife asks for permission to pray. *Departure*: The wife leaves to her room. There, she calls for her brothers.
3rd Complication	*Guidance*: The brothers arrive. *Struggle*: The brothers fight Bluebeard.
3rd Resolution	*Victory*: Bluebeard is defeated. The wife inherits all his fortune.

By comparing the Brothers Grimm's genre schemata to Perrault's, it is very clear that they share a lot of similarities. Nevertheless, the differences still reflect the influence of the sociocultural ideologies of the age. To begin with the abstract, the Brothers Grimm replace the fairytale opening 'once upon a time' with 'There was once a man'. This shift signals the development of the folktale as its association with fairytales becomes less obvious. In addition, the Brothers Grimm's opening can be read as more plausible; while "once upon a time" distances the events and the characters from the reader, "there was once a man" acknowledges the reality of the events. This is further emphasized in the Orientation. Unlike Perrault's obscure setting, the Brothers Grimm's version introduces the forest as the place where a man lives with his three sons and daughters. The forest is a common setting in the Brothers Grimm's folktales. One justification for the choice of the forest is its association with the German culture that the Brothers Grimm aim to highlight in their narratives.

Another variation between Perrault's version of "Bluebeard" and the Brothers Grimm's is the introduction of characters. Whereas Perrault begins with Bluebeard, the Brothers Grimm begin with the father, his sons and the beautiful daughter. The opening sentences of the folktale create a contrast between the family living in the forest and the king who approaches with his "golden coach drawn by six horses and attended by several servants" (Grimm and Grimm 2014, 202). This contrast prepares the readers for the conflict and for one of the lessons to be learned: the consequences of greed. Perrault's Bluebeard is aware of his misfortune (the blue beard), so he works on impressing the widow and her daughters; on the other hand, the king in the Brothers Grimm's version only shows up with his golden carriage for the father to greedily push his daughter to accept the marriage.

The marriage sets the first complication of the folktale, which is the beautiful maiden's fear of the ugly suitor. Nevertheless, the complication is soon resolved as she strikes a deal with her brothers to come and save her if she ever senses any danger. The role of the brothers as saviours is established early on in the Brothers Grimm's version. The climax is reached with the second set of Complication and Resolution, which mirrors that of Perrault's; Bluebeard's Absentation and Interdiction are followed by the wife's Violation. The Brothers Grimm's version also warns against the dangers of curiosity, which can be seen in the Complicity and Bluebeard's Villainy upon his return. Similar to Perrault, the second complication is paired with a temporary resolution realized by the wife's Counteraction and Departure to say her final prayers. The role religion played was still of influence in the 19th century.

The folktale ends with a final set of complication and resolution. The former mainly deals with the struggle between the brothers and Bluebeard while the latter declares the victory of the brothers and the defeat of Bluebeard, whose fortune goes to the young wife. Unlike Perrault's version, the Brothers Grimm's does not offer any details regarding what the young wife does with the money.

3.1.3. Angela Carter's "The Bloody Chamber"

Orientation ^ Evaluation ^ < {Complication ^ Evaluation}> ^ < {Complication ^ Evaluation}> ^ < {Complication ^ Evaluation}> ^ < {Complication ^ Evaluation}> ^ < {Complication ^ Evaluation}> ^ Resolution ^ < {Complication ^ Evaluation}> ^ Resolution ^ Evaluation

Table 5: Schematic Structure and Plot Devices in Angela Carter's "The Bloody Chamber"

Orientation	The narrator recalls the night she got married and travelled to her new home.
Evaluation	The narrator reflects on the physical and psychological journey from girlhood to marriage.
1st Complication	The narrator introduces marriage as an exile.
Evaluation	The narrator explores her surroundings.
2nd Complication	*Absentation*: The Marquis receives a phone call and leaves for the United States.
Evaluation	The narrator shares her thoughts regarding her new husband's decision to leave on the first night of their honeymoon.
3rd Complication	*Interdiction*: The Marquis hands his wife all the keys to the house and warns her against one key to a room he wishes to keep private.
Evaluation	The narrator shares her thoughts and feelings about her husband.
4th Complication	*Violation*: The narrator decides to explore the forbidden room.
Evaluation	The narrator evaluates her decision to go against her husband's warning. She concludes that it is her right to know and understand her companion.

5th Complication	*Complicity*: The narrator knows the truth about her husband. However, she falls into the Marquis' trap as the key falls into a pool of blood and the stain remains despite efforts to remove it.
Evaluation	The narrator tries to gain composure and to plan her next move.
1st Resolution	The narrator finds comfort in her company with the piano-tuner. She confides in him.
6th Complication	*Villainy*: The Marquis returns and asks for the keys. He then asks his wife to kneel and presses the keys to her forehead to which the stain is magically transferred. He asks his wife to prepare herself to martyrdom.
Evaluation	*Departure*: The narrator leaves to prepare herself as demanded. She evaluates her situation.
2nd Resolution	*Guidance*: The mother appears as soon as the narrator thinks of her. *Struggle*: The mother arrives as the Marquis raises the sword to kill his wife. *Victory*: The mother shoots the Marquis.
Evaluation	The narrator shares her commentary on the life-changing events. She shares her thoughts regarding her mother, the piano-tuner and her future.

It is true that Carter's version of the folktale shares Perrault and the Brothers Grimm's skeleton, but her adaptation denotes many alterations. To begin with, Carter's version is no longer "Bluebeard" but "The Bloody Chamber"; in fact, Carter does not associate the Marquis with a blue beard nor with ugly appearance. With the change of the title, Carter hints at the alterations adopted in her retelling of the folktale. Another schematic alteration can be traced in the absence of an abstract. As a postmodern writer, Carter may not need to guide her readers; she just introduces one version of subjective reality, and it is up to the reader to make their own judgments. This postmodern approach could explain how Carter's orientation is different from the other two versions. Whereas Perrault's focuses on Bluebeard and the Brothers Grimm's introduce the father and the brothers, Carter opens her story with the narrator's voice. The young wife shares her thoughts and feelings as she approaches a new place away from her comfort zone. This can be seen as Carter's attempt to draw the reader to the young wife's side of the story. The dominance of Evaluations could also account for Carter's desire to accentuate her voice.

It is true that Carter maintains the basic plot devices that characterize the tale of Bluebeard; however, she interrupts these plot devices with Evaluations. While the schema in Perrault and the Brothers Grimm's versions are built on three sets of Complications and Resolutions without any Evaluations, Carter offers six sets of Complications and Evaluations with only two Resolutions. This eminence of Evaluations highlights the pragmatic message delivered by the text producer: it is time to listen to the young wife's version of the story. This shift of goal also underscores the cultural shift where readers can no longer be directed through resolutions and morals. Postmodern writings reflect how reality does not really offer many resolutions and how writers only offer subjective versions of reality. Thus,

meeting her readers' expectations, Carter offers a new version of reality, one that is detailed with subjective thoughts, feelings and reflections.

Despite these alterations, Carter delivers the same folktale with all its Absentation, Interdiction, Violation, Complicity, Villainy, Departure, Guidance, Struggle and Victory. However, there are some variations when it comes to Departure and Guidance. In Perrault and the Brothers Grimm's versions, Departure is prompted by the young wife's request to pray before she meets her doom. As noted, this sheds light on the role of religion during the 17th and the 19th centuries. However, Departure in Carter's version is urged by the Marquis who asks his wife to prepare herself "for martyrdom" (Carter 1993, 38). Carter's alteration can be seen as a critical attack on religious beliefs, such as 'martyrdom' and marital obedience.

Moreover, Carter's second resolution no longer depends on the brothers, but on the mother. Trusting her intuition, the mother senses her daughter's dilemma and comes to check on her. Just as the Marquis raises his sword to kill the young wife, the mother shoots him dead. Carter ends her story with the narrator's evaluation, which acts as an epilogue acquainting the reader with what happens next and how the narrator feels after going through such a journey.

3.2. Realization Patterns: Characters
3.2.1. Bluebeard
In Perrault's version, Bluebeard is a round character. He succeeds in deceiving the noble lady, the young wife and the readers into believing that he is a victim of his ugly beard. In return, his flaw is overlooked as the young wife decides to pay more attention to his gentle manners. However, this side of him soon changes with the wife's discovery of his murderous side. He appears to be the true villain. The transformation of character is seen in how Bluebeard's heart is depicted as "harder than rock" (Perrault 2009, 109). His demand of an instantaneous punishment and for this punishment to be death further show his villainous nature. Accordingly, when he is finally defeated by the brothers and when the wife remarries, the readers do not by any means sympathize with him.

In a parallel vein, the Brothers Grimm introduce Bluebeard as a king who takes advantage of his wealth and status to ask a poor father for his beautiful daughter's hand in marriage. After the father approves, the narrator claims that "[t]here was nothing objectionable about the suitor except for his beard, which was totally blue and made one shudder somewhat whenever one looked at it" (Grimm and Grimm 2014, 202). Accordingly, unlike Perrault's version where the beard builds the first Complication, in the Brothers Grimm's version, the blue beard comes second to the status and the wealth of the character. As the plot unfolds, Bluebeard is not given much detail. He only reproaches his young wife "angrily" when he realizes she has lost the keys. Toward the end, the Brothers Grimm showcase Bluebeard's villainy by associating him with verbs such as "dragged" and "grabbed", which reflect his violence (203). Here, Bluebeard is not a character to sympathize or identify with; he is a rich king who gets what he wants only to prove violent and evil.

On the other hand, "The Bloody Chamber" does not begin with Bluebeard, for it begins with the young wife. The first mention of Bluebeard is given through cataphoric references as seen in "his wife" and "Are you sure you love him?" (Carter 1993, 1). This invitation to read further to know about Bluebeard only serves the narrator, for readers get to see Bluebeard only through her eyes. Readers are first introduced to the Marquis as a suitor who appears to be more mature, older and much richer than the bride, the narrator. However, the readers do not get to hate the older suitor right away; he is gentle, and he tries to appeal to his young bride with presents and surprises. Later, the narrator compares his face to a "stone on a beach whose fissures have been eroded by successive tides." and to "cobra-headed, funereal lilies" (3). Then she puts him in direct contrast with her innocence; she says "he had laid by the face in which he had lived for so long in order to offer my youth a face unsigned by the years" (3). The mysterious Marquis soon unveils when the narrator shares how he looks at her "with the assessing eye of a connoisseur inspecting horseflesh, or even of a housewife in the market, inspecting cuts on the slab" (6). It now becomes clear that the relationship between the narrator and the Marquis holds some kind of power: buyer-object or hunter-prey.

The villainous nature of the Marquis is emphasized when the narrator enters the forbidden room. There, she sees the bodies of the previous wives. When the Marquis comes back and hears of the truth, readers see his villainous side. The narrator announces that the "monocle had fallen from his face . . . I saw how he had lost his impassivity and was now filled with suppressed excitement . . . as he slowly ascertained how I had sinned" (Carter 1993, 36). The readers finally get to hear the Marquis' voice when he hurries his wife to return; he says, "I shall grow hungrier, more ravenous with each moment, more cruel ... Run to me, run! I have a place prepared for your exquisite corpse in my display of flesh!" (41). This clearly associates him with a predator who is about to feed on his prey. However, his plans fail when he is shot by the narrator's mother. Only then is the Marquis compared to a Bluebeard portrait, who shares his history and his ending.

3.2.2. The Young Wife

In Perrault's "Bluebeard", the young wife's age and beauty not only evoke the readers to sympathize with her even as she violates her husband's interdiction, but also conform to the depiction of female protagonists in fairy tales. One important aspect in the characterization of the young wife is that she knows that her curiosity is a flaw; she worries that "something bad might happen to her if she disobeyed, but temptation was strong and she could not resist it" (Perrault 2009, 108). That is, although the young wife is the heroine, her weakness is easily perceived through the tale. In addition, just before her rescue, Perrault depicts her reaction by showing how the "poor woman, turning toward him and looking at him with despair in her eyes, begged him to give her a minute or two to prepare herself for death" (112). This shows that her fate is either determined by her husband or by her brothers.

The young wife plays a similar role in the Brothers Grimm's version. The readers are first introduced to the frightened maiden who "resisted marrying" the wealthy

king because of his beard (Grimm and Grimm 2014, 202). The verb 'resisted' implies some sort of strength; however, the power is renounced with her father's decision. The maiden is smart enough to anticipate problems, so she seeks help from her brothers and asks them to come to her rescue if they ever hear her scream. The young wife may be weak, but she is not naïve. As soon as she reaches the castle, she is mesmerized by the wealth, but she is aware that true happiness cannot be attained, for she still fears the king's blue beard. When the husband leaves after giving her the keys to the house, her "curiosity" begins to "gnaw at her" and she finally submits to her desire and enters the forbidden room (203). When she discovers the truth about Bluebeard, her horror is soon overcome by her attempts to wash the blood out of the key. Her resourcefulness appears when she tries to put it in hay that can absorb the blood or when she asks for permission to pray hoping for a chance to call her brothers for help.

It is important to note here that the young wife is the protagonist of the folktale. Her actions drive the plot forward. She is a round character whose feelings and thoughts are provided. Unlike Perrault's young wife, there is no focus on her physical appearance, but she still shares Perrault's female protagonist's weakness. For example, it is clear that her fate is always decided by the men around her. Her weakness is further emphasized by associating her with fear throughout the folktale. The first Complication is driven by her fear of the blue beard, the second complication portrays her horror of the truth about her husband, and the third complication depicts her as "praying in fear" and shows how "her fear became greater and greater" until her brothers arrive to the rescue (Grimm and Grimm 2014, 204). The Brothers Grimm's ending shows that this is a story about the young maiden who ends up the winner; nevertheless, her victory is only achieved through her brothers. This retelling of the folktale reflects the cultural and social ideology governing the role of women during the 19th century.

Apparently, the young wife in Carter's version plays a more dominant role. She is the narrator, so the whole plot is portrayed through her voice. Perhaps the most evident difference between Carter's version and the other two, in terms of genre analysis, is the dominance of Evaluations that interrupt almost all episodes of the plot. By linking these Evaluations to the female protagonist, the role she plays in Carter's retelling of the folktale becomes clear: this is a story about the young wife. She is the one who makes the marriage decision. She wants to "banish the spectre of poverty" and to become an "heir" to the "magical", "fairy castle" (Carter 1993, 2). One can compare her actions to those of the young wife's father in the Brothers Grimm's version, whose greed drives him to force his daughter to marry the wealthy king. However, she claims that "I thought I must truly love him. Yes. I did." (5). The young wife is honest with her feelings, and maybe that is what attracts readers to follow her insightful Evaluations. As soon as she sets foot in the castle, she realizes that she has exiled herself. That is why she does not view her curiosity as a flaw. Unlike Perrault and the Brothers Grimm's young wives who are aware of how their curiosity may lead to unfavourable consequences, Carter's young wife sees her

desire to know as a tool to "search. . . for evidence of my husband's true nature" (22). She believes that it is her right to know him.

3.2.3. The Savior

In both Perrault and the Brothers Grimm's versions, the brothers are the ones who come to their sister's rescue. However, in Perrault's version, the brothers are only mentioned toward the end. Actually, it is through the brothers, that Perrault manages to promote the traditional chivalrous act of saving the damsel in distress. The educatory goal is further emphasized when the brothers are rewarded by becoming captains. On the other hand, in the Brothers Grimm's version, the brothers assume a slightly more prominent role. They are the ones that resolve the first Complication by promising their sister to come to her rescue if they hear her screaming. The brothers then lead the final set of Complication and Resolution after the younger brother hears his sister's cry while "sitting in the forest and drinking some cool wine" (Grimm and Grimm 2014, 204). It is important to note how the brothers promote German setting (the forest) and mannerism (drinking cool wine), which is one main characteristic of the Brothers Grimm's retelling of folktales: coating the tales with a German flavour. This raises the questions, are the brothers the real heroes of the tale? While they take up minimal space, they resolve the first Complication, prompt the second one, and resolve it.

The saviour in Carter's version is the mother. In contrast to the father in the Brothers Grimm's version, the mother in Carter's version asks her daughter if she truly loves her suitor. It is clear that she only wants her daughter's happiness and does not really care about how the suitor would eliminate their poverty. Moreover, the narrator in "The Bloody Chamber" keeps associating her mother with strengths, for she is an "eagle-featured, indomitable mother" (Carter 1993, 1). After the narrator learns the truth about her husband, she summons the power within her by linking herself to her mother; she says "this spoiled child did not know she had inherited nerves and a will from the mother who had defied the yellow outlaws of Indo-China" (26).

Carter chooses strong women to lead her version of the folktale. Accordingly, when the narrator needs help, she first thinks of her mother. Because the phone is dead, she fails to contact her mother. Nevertheless, the mother comes to the rescue just in time. Parallel to the brothers in the other two versions, the mother steadily and cleverly rides her horse and saves the day. Carter draws a vivid image of the mother on the horse inviting readers to see her and wait for her along with the narrator. When the mother arrives, she "without hesitation" puts "a single, irreproachable bullet through" the Marquis' head (Carter 1993, 43), resolving the main and final Complication of the plot.

3.3. Realization Patterns: Setting

The three selected versions of "Bluebeard" provide a timeless setting, which conforms to the nature of folktales that appear to be relevant to every age. Perrault's "Bluebeard" does not really offer an opening setting, but presents a detailed

description of Bluebeard's dwellings. From the beginning, Bluebeard's status is associated with his "fine houses in town and in the country, dishes and plates of silver and gold, furniture all covered in embroidery, and carriages all gilded" (Perrault 2009, 104). Perrault goes on to list the "many beautiful things" that filled the place: "tapestries, beds, sofas, armchairs, side-tables, dining-tables, and mirrors so tall that you could see yourself from head to foot, some with frames of glass, some of silver, and some of silver-gilt, which were the most beautiful and splendid that they had ever seen" (106). Such highly rich and extravagant details of Bluebeard's castle hint at the characteristic fascination by wealth that marks late feudal and early capitalist inclinations of seventeenth century Europe.

The Brothers Grimm maintain the emphasis on wealth through the contrast between the opening setting of "a forest" and Bluebeard's castle where everything is "splendid" (Grimm and Grimm 2014, 202). Furthermore, when the young wife checks the place, she opens "one door after another" and sees "so many treasures and magnificent things that she thought they must have been gathered from all over the world" (202). The contrast between the brief mention of the 'forest' and the detailed description of the castle serves one of the Brothers Grimm's main themes: greed.

In "The Bloody Chamber", Carter creates a magical real setting in France. The choice of France can be seen as homage to Perrault. As for the magical realistic setting, it agrees with the postmodern spirit that seeks to escape social and cultural constraints. Christine Keating argues that by employing magical realism, Carter moves "beyond the constraints of the mimetic to create imagery that allows the female identity to escape society's hold on personal narrative" (2013, 19). Keating further illustrates that magical realism is a linguistic tool that looks at language "as a creation of culture, [which] is infused with myth and therefore we conform ourselves to the perception of the world within this social construct" (20). That is, as language builds a presentation of reality, magical realism uses language to present an alternative reality away from the 'objective reality' that binds readers to a certain social structure.

In this way, Carter's magical realistic setting presents a version of the folktale that takes place in a parallel social reality; the magical element frees people from their current social and cultural boundaries as it takes them on a new journey where everything is possible. The setting plays an important role in creating the necessary atmosphere to allow the readers to receive the plot anew. The magical aspect of the setting is clearly announced when the narrator describes her new home as "that magic place, the fairy castle whose walls were made of foam, that legendary habitation in which he had been born" (Carter 1993, 2). The choice of the determiner 'that' distances the main setting away from the narrator, and in return the reader. The modifying adjectives 'magic' and 'fairy' clearly accentuate the enchanting world of fairytales and its illusive possibilities. It is interesting to note that one might read the description of the castle as metaphorical; the foam-made walls are just an indication of the white high walls of the castle. These blurry boundaries between magic and reality can be in fact intended. Nevertheless, the magical real setting creates a

distanced world; this alienation allows readers to accept new interpretations. For example, when the narrator first arrives at the island, she smells "the amniotic salinity of the ocean" and looks at the "bare and the lonely" trees (7). The negative atmosphere is to be contrasted with Perrault and the Brothers Grimm's versions, where the setting of the castle is associated with fascination.

Furthermore, the setting in "The Bloody Chamber" can be seen as an extension of the characters. The way the narrator describes the castle reflects the isolation she feels. In addition, when she describes the Marquis' library, she mentions the "deep-buttoned leather sofa to recline on" and the "rugs on the floor, deep, pulsing blues of heaven and red of the heart's dearest blood" (Carter 1993, 13). Words like 'leather' and 'blood' evoke connotations of animals and predators. It can be argued that Carter's setting justifies the narrator's urge to find out the truth about her husband. In "Bluebeard", the young wives were given what they were promised: a fancy castle, but in Carter's version, the young wife leads a life of exile in a place that does not feel like home. Thus, the setting in each version carries a pragmatic message that affects the reception of the plot.

4. Discussion and Conclusion

The folktale of Bluebeard has preserved its generic identity despite the multiple adaptation processes it has undergone over the years. By mapping out the schematic structure and the plot devices, it is clear that the Grimm Brothers and Angela Carter have maintained Perrault's tale; the three versions of the folktale centre around a marriage, an Absentation, an Interdiction, a Violation, a Complicity, a Villainy, a Counteraction, a Departure, a Guidance, a Struggle and a Victory. These plot devices are presented in the same sequence in the three versions, which proves that all three versions share a parallel schematic structure.

However, variations are still evident. This is clear in the realization patterns that are appropriated in each version to suit the social setting and the pragmatic message. For example, the character sketches of Bluebeard and the young wife in Perrault's version conform to the fairytale depictions of a misfortunate rich gentleman and a young beautiful maiden. In the Grimm Brothers' version, the characters assume more realistic images as Bluebeard becomes a man of power and authority and the young maiden becomes a helpless daughter who has to obey her father. This is to be contrasted with Carter's version where Bluebeard becomes a Marquis and the young wife becomes the narrator.

It must be noted that all three versions depict a powerful young woman. Nevertheless, the degree of power differs with the norms of the age. For instance, in Perrault's version, the young wife is brave enough to make the choice of marrying Bluebeard despite the ugly appearance. In a parallel vein, the young maiden in the Brothers Grimm's version is depicted as intelligent; she anticipates the danger that might follow her marriage and accordingly strikes a deal with her brothers. In both versions, the young wife devises an excuse to call for help. These instances prove that the female protagonists are powerful. However, this power is restricted due to the social conventions that associate the hero with the male character. While in both

Perrault's and the Grimm Brothers' versions, the saviours are the brothers, the twentieth century version brings about a change in the social depiction of the female protagonist. Carter's young wife is the sole provider of information; readers only get to see and hear what she has to offer. It is true that the final resolution is brought about by another character, but the saviour is the mother, another female character. Other variations are manifested in the brief allusion to religion and the choice of setting. These appropriated realizations, as Propp suggests, do not alter the actions, but they influence the pragmatic functions. Perrault's folktale communicates an entertaining story that promotes chivalrous manners and social morals. The Brothers Grimm's folktale conforms to the Enlightenment spirit as it sends pedagogical messages. Carter's folktale embraces the postmodern spirit as she opens rooms for new subjective changes.

It can be concluded, thus, that as metanarratives were pursued during the seventeenth and eighteenth centuries, folktales witnessed minimal changes in their realization patterns. In the 20th century, on the other hand, the deviation from the metanarrative led to more alterations and essentially different variations. Reinventing Bluebeard may maintain the same schematic structure and plot devices, but the new Bluebeard reflects the social and cultural contexts of its age and offers new pragmatic messages. It may originate from a common generic prototype, but it is told by and to different people.

It is important to note here that the study only focuses on three versions of the Bluebeard folktale. Other studies could expand the data and explore other seminal versions such as Charles Dickens' "Captain Murderer" (1860) and Margaret Atwood's "Bluebeard's Egg" (1983). Narrowing the gap between the Brothers Grimm's version and Dickens', on the one hand, and Carter's and Atwood's, on the other, may shed more light on the social factors and the pragmatic messages shaping the narrative. It is also suggested to integrate Sara Mill's feminist stylistic approach while tracing the characters, which would further explore the political and social representation of the female protagonist across the ages.

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