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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**MEANING OF THE BLOOD IN STEPHEN KING'S
“CARRIE”****Nilufar Turabekovna Kurbonova***PhD student**Uzbekistan State World Languages University**Tashkent, Uzbekistan**E-mail: qurbonovani1ufar68@gmail.com***ABOUT ARTICLE****Key words:** blood, horror, gothic, monster, power, regret, identity.**Received:** 17.08.24**Accepted:** 19.08.24**Published:** 21.08.24**Abstract:** They work of Stephen King “Carrie” is full of symbolisms and several literary devices. The novel is known for the topics that are raised in it, namely feminism. This article analyses the value of blood in the work, its importance in both religion and literature by various scientists and writers. Moreover, there are a lot of symbolisms in Stephen King's book Carrie. There are a lot of allusions to religion and young adult liberation ceremonies, and King makes clues to classic folkloric fantasies, like Cinderella. The blood motif in Carrie, its symbolic significance, and its relationship to the Gothic are the main topics of this article. King attempts to describe the meanings of blood in his novel. According to this study, Carrie used blood as a symbol of identity, power, and regret.**INTRODUCTION**

The novel was also promoted by King's bet with a friend who claimed that the writer would not be able to create a text that would be of interest to a female audience. The fact is that at the time King published short stories in men's magazines, so he took a friend's remark as a challenge. King decided to write a text from the face of a teenage girl, but the work stopped. The writer admitted that it was difficult for him to create a plausible hero, because the female experience was completely alien to him. Here he was assisted by his wife, who helped him to make female characters look organic. Then the matter was left behind: it was necessary to come up with circumstances that could lead the teenager to confusion. As always happens in the writer's novels, the fantastic and the terrible in them

are organically intertwined with ordinary household experiences. In addition, this is significant, because the most terrible is not a mystical experience, but a confrontation with reality in its undecorated form. Therefore, in "Carrie" the basis of that nightmare that happens with the girl becomes maternal education, which is built on religious fanaticism.

Essentially, the book tells the narrative of a young high school girl using the typical themes of coming of age. Carrie was raised in a very conservative Christian environment under the supervision of her mother. Her mother has mistreated her, kept her imprisoned in a closet, and had her pray for her transgressions. Carrie has always been the target of jokes from her friends. Carrie is finally able to confront her mother and put an end to the abuse—at least at home—thanks to her newfound powers. Sue Snell, one of the females who tormented Carrie by throwing tampons at her in the shower, gradually begins to regret what she had done to her. In an attempt to atone for her actions, she makes the decision to persuade her boyfriend Tom Ross to ask Carrie to the prom rather than her. Carrie agrees grudgingly, and after becoming the victim of a gory practical joke, she is covered in a bucket of blood. Carrie uses her newly acquired telekinesis ability to exact revenge on everyone in the school gymnasium by trapping them inside and setting them on fire since she believes that everything has been set up from the beginning. Carrie goes on a rampage around town and then heads back home, where her mother is waiting for her. Believing her daughter to be under the devil's influence, the mother succeeds in stabbing her in the back. However, Carrie uses her telekinetic abilities once more to murder her mother before she passes away. Carrie passes away in Sue's arms after being scared and abandoned by her mother, the one who should be taking care of her. The subject in this article will be on the relationship between blood and horror—specifically, Gothic horror as it appears in Stephen King's novel *Carrie*. The goal is to determine whether or whether Carrie's blood has a symbolic meaning, and if so, how King expresses it, so that the reader may better comprehend Carrie's symbolic significance in relation to Gothic horror genre norms. Among the most influential theorists in the topic, Kristeva's critique in *Powers of Horror* (1982) and Barbara Creed's interpretation in [1:22]. — [2:399-410] are pertinent to this article.

In her writing, Kristeva discusses the mother figure and what she terms as "abjection." The part of ourselves that we do not want to acknowledge—the aspects that are taboo, wicked, or forbidden—is what I mean when I refer to abjection. The climax of *Carrie* occurs when she and Tommy are covered in pig blood, which represents menstrual blood and denotes terror, humiliation, and disgrace. In *Carrie*, the mother plays a symbolic role in part because she views women's sexuality as wicked and menstrual blood as proof of sin [3:89]. Kristeva's nomenclature of the abject includes the mother. The infant strives to break away from the mother after she is rejected the minute she gives birth.

Carrie makes an attempt to break free from her mother, but she is eventually unsuccessful and gives in to her antiquated views that blood is a symbol of guilt and that forgiveness can only be found

through blood. She permits her mother to stab her in the back, killing her as a result. And for her misdeeds, Carrie dies. According to my theory, King connects the Gothic with the metaphorical significance of the blood motif in *Carrie*. King uses this symbolism in three important sections of the book.

MATERIALS AND METHODS

This essay's study suggests that blood represents authority, atonement, and identity in *Carrie Hills*, J. Any kind of narrative, according to Miller in *Critical Terms for Literary Studies*, may be seen as a means for people to make their voices heard in any (specific) culture [4:66]. With narrative, the reader may comprehend human existence and possibly even create their own meaning through fiction and narration. When it comes to horror, the macabre tales may give the reader a sick sense of satisfaction—a twisted rush that comes from experiencing and shattering taboos and seeing things that are meant to be kept hidden and prohibited.

Since Gothic is now a broad term including many distinct genres, it may be challenging to define what Gothic actually means. There isn't a single feature that can be directly linked to the genre, from the old haunted home in [5:90]. To the alien invading spacecraft in *Alien* [6:477-484]. Nonetheless, despite the fact that the writings classified as Gothic are not all the same, they do share some themes or qualities that enable the reader to recognize them as belonging to the genre. Gothic literature, according to Catherine Spooner, is a genre that Walpole first described as a cross between "two kinds of romance: the ancient and the modern" [7:23]. Furthermore, it is customary to use "found footage"—a text or movie that seems to be an authentic record of an actual event—to tell the Gothic tale. For instance, Horace Walpole poses as a translator of old Italian literature in his first tale, *The Castle of Otranto*. Novels with a high likelihood of an unreliable narrator, like *Dracula* and *Carrie*, continue this trend.

While King did not initially identify the Gothic genre with his works, he describes it as a "governess-in-the-haunted-house fiction that was popular in the 1960s" in *Danse Macabre* (1979), one of his nonfiction works on horror in various media. King adds to the Gothic legacy with his body of work, which finds new means to communicate horrific otherness while focussing on the same societal issues that plague the Gothic heritage. King was able to revive the Gothic style with *Carrie*, a literary movement that Walpole had initiated with his novel, which is regarded as the first Gothic work ever published. King was able to resurrect the Gothic genre's popularity among general readers as a result [8:35]. Gothic horror aspects like "found footage," unreliable narrators, and the blending of the old and the modern can all be found in *Carrie*. The mother's extreme religious convictions are infused with the laid-back environment of *Carrie's* school. There is no proof that the characters' perceptions of the events are accurate because *Carrie* is told from a variety of points of view. In Williams, *Encyclopaedia of the Gothic*, 383, John Sears makes the following claim: "King's fiction

shares the epistemological anxiety about writing itself that has haunted Gothic fiction and its dubious functions in conveying and perhaps constructing { reality} ."

This indicates that Carrie investigates taboos and its own authenticity. It also exhorts the reader to face them head-on and change their lives. Consider the most well-known image of Carrie, lying in the school showers in terror, blood streaming down her legs, and her classmates hurling sanitary pads at her; or, Carrie standing on her prom stage, the new prom queen, getting doused in pig blood as a cruel attempt by her peers to make her look bad; or, maybe, Sue Snell, the heroine/victim, escaping the horrible acts only to discover, upon feeling the start of her menstrual cycle, that she is not or has never been pregnant. In many cases, blood is a recurring theme that stands for otherness, guilt, power, and salvation; together, these elements create a story that is influenced by Gothic literature. I contend that Carrie's strength originates from her menstrual blood, a taboo and humiliating topic that suggests actual power is something to be avoided. Stephen King's first book, *Carrie*, became an immediate bestseller. It was highly received by adults and teenagers who understood what it was like to be an outsider. [9:105]. Some people view novels and fictions as a relatively safe space where readers may challenge prevailing cultural conventions and assumptions. They can express criticism in these works without worrying about being shunned for doing so.

To put it another way, fiction permits the testing of norms and the enjoyment of the "forbidden" and abnormal, which occasionally disturbs the norms. The ancient Greeks saw their tragedies as a therapeutic way to let go of unfavourable ideas, feelings, and thoughts. This is only one of the deeper purposes of stories and the reasons we need them. They prepared themselves for comparable circumstances in real life by bringing these unpleasant feelings to the surface. A story may serve as a kind of medical treatment in this way, giving the reader a safe space to experience emotional and psychological pain and becoming ready for it should it arise in their own life. [10:51-89]. However, different people may not feel the same way about narratives in general or about horror stories in particular. There is no single homogeneous need [for horror], so what I take away from a book and what you take away from the same book might be complete opposites. [11:271].

The goal of horror stories is to depict the commonplace and everyday in a horrifying way, transforming these concepts into pictures of unease and fear. "A good horror story will dance its way to the centre of your life and find the secret door to the room you believed no one but you knew of" (329), As stated in the introduction, the Gothic has developed over time in such a way that it could be difficult to identify a text as belonging entirely to the Gothic genre. Blood has always had a dual role in Gothic literature, functioning as a "reality with a symbolic function" that denotes its dual association with power in a society. (Huges, *The Encyclopedia of the Gothic* 73). Michel Foucault describes in *Volonté de Savior* (1976) that blood historically symbolized an inclusive and exclusive signifier of identity (Huges 2013). When the female characters seem to be in pain, that's when they

are most engaging. Gothic literature is based on the Western symbolic order, which defines "evil" as "female" concepts such as darkness, pregnancy, blood, lunacy, and death. (Williams, p 382).

Carrie's character development begins as "a nebbish victim," but as her "hormonal rage" takes over, she "becomes a bitch goddess" and wreaks havoc on the entire town. (Bloom, Clive Gothic Horror, p 173). Like many Gothic literature, Carrie is centred on themes of hormones, sexual desire, power, and pleasure—themes that are occasionally challenging to explore in fiction that falls into more realistic categories. The monster Gothic allows for a deeper exploration of Carrie's character and is pertinent to my interpretation of the book since the feminine monstrous is closely associated with otherness, abjection, and blood symbolism.

RESULTS AND DISCUSSIONS

In addition to serving as a powerful metaphor for the creation of a new power that enables Carrie to stand up for herself and discover her individuality, blood serves to convey the utter horror of the filthy and disgusting. Carrie's first demonstration of her telekinetic ability occurs in the school shower, which serves as evidence for this "blood scene." Carrie manages to make a lightbulb burst out of desperation:

"There was a bright flash overheard, followed by a flashgun like pop as a lightbulb sizzled and went out" (p. 18).

The explosion of the lightbulb serves as the first clue as to Carrie's ability. Unusual events have undoubtedly been addressed previously in the book, but they have usually occurred without Carrie's influence. At the onset of puberty, she takes charge of these apparently arbitrary events now. The prom Blood is considered to have great power in religious contexts. It is both forbidden and holy. The act of spilling this fluid is therefore sacrilegious, and the person who touches or consumes it is immediately influenced by the blood's qualities. Blood has theological connotations that are associated with divinity. The consumption of blood is expressly forbidden in the Old Testament. [12:17-22].

Touching or consuming this fluid will cause you to temporarily take on its characteristics, making it just as deadly and untouchable as the blood itself [13:204]. Carrie is therefore doomed when she becomes covered in pig blood, and rather of changing or acquiring identity as a result of pouring her own blood, she changes. Sue Snell regrets the way she handled Carrie during the incident in the shower. The punishment for all the females involved is that they have to show up for Ms. Desjardin's detention or else they won't be allowed to attend the spring prom. Sue Snell still feels as though she could be doing more, though. She persuades her boyfriend Tommy Ross to ask Carrie to the prom instead of her in order to feel less bad. Sue believes that this will boost Carrie's self-esteem, and by treating her to a lovely prom, Sue thinks that Carrie will be pardoned:

"... I still think I've got something to make up for" (page 84).

After some convincing, Carrie agrees. Sue is unaware that another girl named Chris Hargenson is furious and plans a horrible retribution since she feels that punishment is unfair. She involves her boyfriend Billy and a few of her pals in the scheme. The prom Queen and King will be seated above the buckets of pig blood, and they will construct a contraption that will spray the blood on their victims. In order to ensure that Carrie wins prom queen, she then enlists her pals on the prom committee.

Carrie's mother expresses her worry that her daughter will be made fun of for going to the prom and that it is all a farce. Carrie confronts her mother and pushes past her, using the telekinetic abilities she has been practicing. Herein lies another example for the reader of just how damaging and illogical Carrie and her power can be. She becomes so mad with Tommy for being late that she wrecks her entire living room. The following few pages resemble a contemporary version of Cinderella, with her attending the ball alongside her prince charming. According to Sue Short, Carrie really is a Cinderella tale. (Misfit Sisters: Screen Horror as Female Rites of Passage; Sue Short, 2006). Indeed, King seems to draw on this familiar tale, for instance when Carrie and Tommy wins the title of prom king or queen. Since the evil stepsisters must amputate their toes and heels in order to fit into the glass shoe and deceive the prince into believing they are the one they are searching for, even blood plays a significant role in the original Cinderella narrative. The prince doesn't realise there is blood trickling from their feet until they ride past a bird that is perched in a tree and chirping about blood. Therefore, it is possible to contend that the sisters' blood, which is trickling on the ground, represents their duplicity, shame, and maybe even the loss of their identities.

King uses this metaphorical meaning later in the book when Sue finds out that Carrie is dying and then seems to miscarry. One interpretation of Sue's miscarriage is that she was bleeding to beg for forgiveness. Chris and Billy enter the prom undetected and eagerly await Carrie's entrance. When she gets there, Chris releases the rope, causing the buckets to drop. Tommy and Carrie are both covered in blood, with Carrie absorbing the majority of it. Her classmates' resentment is motivated by something more sinister and profound than what is deemed "normal"—the rejection of anything different. Billy's resentment is most evident in his catcall, "Pig's blood for a Pig."

The reader is able to completely comprehend the trauma Carrie experiences through her inner monologue and panic.

... it was true, the final nightmare, she was red and dripping with it, they had drenched her in the very secretness of blood ... She could smell herself and it was the stink of blood. The awful wet, coppery smell. ...[She] tasted the plump, fulsome, bitterness of horror. They had finally given her the shower they wanted (179).

Carrie feels the utter horror of having something that is meant to be private—blood—displayed to the public. In its description of how blood is experienced, the book makes some suggestions as to

why humans find the horrors of these abjections so fascinating. When we read about these atrocities up close without the terror really occurring to us, we connect them with our senses, making them seem more vivid and exciting. Horror is exciting because it sets off a kind of narrative "therapy" that has an impact on our bodies as much as our intellect. If the text's prom chapter is interpreted in this way, then Carrie is given these traits after having blood poured all over her, making her a threat to everyone around her and giving everyone cause to reject her out of fear of becoming her. Carrie, covered in blood, tries to get away but stumbles and falls, humiliating herself as her mother had warned. Chris's strategy is effective. Tommy collapses on the stage after being hit by one of the buckets. Carrie flees the gym in desperation, falling over someone's foot and spilling blood all over the floor.

"... to crawl along the floor with her blood-clotted hair hanging in her face crawling like St Paul on the Damascus Road..."(page 181).

Teachers and students attempt to make sense of the bewildering minutes following Carrie's departure. After giving it some thought, Carrie resolves to get revenge on those who have wronged her, even though her mother has warned her that doing so would make her seem bad. She imagines that everyone in the crowd is laughing at her and behaving the same way, but in reality, there are only a few people who engage in the ridicule. This is because she only sees the people who make fun of her.

She thinks "It was time to teach them a lesson. To show them a thing or two. She giggled hysterically. It was one of Momma's pet phrases" (page 182).

The first thing Carrie does when she gets back to the prom is shut all of the doors leading outside the gym. She then activates the sprinklers. A microphone stand is knocked over in a panic, and several pupils are electrocuted as a result of the water that is on the floor. Carrie then causes a fire, which most people die in but some manage to escape. Carrie goes on her rampage after graduating from high school and ultimately makes her way back home. Where she succeeds in killing her mother, but not before receiving a shoulder stabbing. Involved in the blood symbolism as well, the mother has a vision of Carrie's future while inadvertently cutting herself. This happens at the same time as Carrie is drowned in pig blood, and Carrie's mother thinks,

"Blood was always the root of it, and only blood can expiate it" (page 147). Her mother aptly expresses the theme of what transpires "...the sin had been expiated. By blood. But sin never dies" (203).

CONCLUSION

Carrie seemed at first to be a standard Stephen King horror book. We have contended, nonetheless, that the blood has symbolic meaning. In addition to its religious significance, blood serves as a key indicator of a character's evolution. Blood is a symbol of identity, strength, guilt, and

atonement. Nonetheless, there is sometimes taboo around the topic of blood, particularly menstrual blood. Misinformation has always surrounded the female body and its functions, and it is not intended to be a topic of public discussion. Thus, the menstrual cycle and reproduction have been perceived as magical and hideous. Bloodletting and taking have a relationship with control.

Either assuming control and making your own decisions in life, or assuming control from someone else. Essentially, spilling blood is a way to express one's individuality and authority.

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