TESE DE DOUTORAMENTO

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"Enchanting and Disenchanted Narratives: Fairy Tales and the Short Fiction of Katherine Mansfield and D.H. Lawrence"

Doutoranda: María Casado Villanueva

Directora: Dra. Laura Mª Lojo Rodríguez

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Resumo:

O obxectivo desta tese é examinar o papel desempeñado polo conto de fadas tradicional na narrativa curta de dous autores modernistas, Katherine Mansfield e D.H. Lawrence, como parte dunha práctica intertextual que enriquece o significado dos seus textos. Pártese da hipótese de que tanto os modelos narrativos coma os motivos recorrentes do chamado "conto de fadas literario" proporcionaron un sistema de referencias fértil para Mansfield e Lawrence a pesares da intención explícita de moitos autores modernistas de desvincular o relato curto de formas tradicionais de narración. Atendendo ás interpretacións que enfoques estructuralistas, psicanalíticos, feministas e historicistas fan do conto de fadas, esta tese analiza unha serie de relatos de ambos autores demostrando que Mansfield e Lawrence usan elementos herdados do conto de fadas a través de estratexias discursivas diferentes que revelan preocupacións éticas e estéticas individuais. Mansfield amosa ser consciente dos valores ideolóxicos inscrito nos contos, que critica mediante a parodia, mentres que Lawrence explota as súas imaxes e dimensión fantástica para articular a súa complexa visión das relacións humanas e do lugar do individuo no universo.

Resumen:

El objetivo de esta tesis es examinar el papel desempeñado por el cuento de hadas tradicional en la narrativa breve de dos autores modernistas, Katherine Mansfield y D.H. Lawrence, como parte de una práctica intertextual que enriquece el significado de sus textos. Se parte de la hipótesis de que tanto los modelos narrativos como los motivos recurrentes del llamado "cuento de hadas literario" proporcionaron un sistema de referencias fértil para Mansfield y Lawrence a pesar de la intención explícita de muchos autores modernistas de desvincular el relato breve de formas tradicionales de narración. Atendiendo a las interpretaciones que enfoques estructuralistas, psicoanalíticos, feministas e historicistas hacen del cuento de hadas, esta tesis analiza un corpus de relatos de ambos autores y demuestra que Mansfield y Lawrence usan elementos heredados del cuento de hadas a través de estrategias discursivas diferentes que revelan preocupaciones éticas y estéticas individuales. Mansfield demuestra ser consciente de los valores ideológicos inscritos en los cuentos y los critica mediante la parodia. Lawrence explota las imágenes y dimensión fantástica de los cuentos para articular su compleja visión de las relaciones humanas y el lugar del individuo en el universo.

Abstract:

This dissertation aims to explore the relevance of intertextual references to the fairy tale in the short fiction of two modernist authors, Katherine Mansfield and D.H. Lawrence. This study's point of departure is the hypothesis that both the narrative models and the recurrent motifs of the literary fairy tale provided both authors with a rich system of references despite the fact that most modernist authors attempted to detach the short story from traditional forms of narration. This dissertation analyses a corpus of short fairy tale-related narratives taking into consideration structuralist, psychoanalytic, feminist and historicist approaches to the study of fairy tales. The evidence that the textual analysis provides shows that Mansfield and Lawrence deploy fairy tale elements with different discursive strategies which reveal individual ethic and aesthetic concerns. Mansfield shows an awareness of the ideological values inscribed in the tales and criticises them through parody, whereas Lawrence tends to exploit their imagery and fantastic dimension to articulate his complex views on human relationships and the place of the individual in the universe.

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INTRODUCTION

> The delight we experience when we allow ourselves to respond to a fairy tale, the enchantment we feel, comes not from the psychological meaning of the tale […] but from its literary qualities — the tale itself as a work of art.
> (Bruno Bettelheim, *The Uses of Enchantment* 1976)

The captivating power of fairy tales which Bruno Bettelheim extols in his landmark study on the topic seems evident in contemporary culture, both in the profusion of popular manifestations of the fairy tale (such as films, television series, and the visual arts) and in the significant position that these occupy in present academic research and university syllabuses. In recent decades, rewriting fairy tales and reutilising their conventions has become an increasingly common practice associated with the aesthetics of postmodernism: Angela Carter, A.S. Byatt, Margaret Atkinson, Jeannette Winterson, Rikki Ducornet, Robert Coover, Alison Lurie, Joan Aitken, Tanith Lee and Ursula Leguin are just a few of the contemporary authors who have recurrently engaged in the task of fairy tale writing and re-interpretation. An unprecedented amount of recent criticism assesses the role of these postmodern fairy tales, while also discussing those texts which, in most cases, constitute the primary source of these re-elaborations: the work of Charles Perrault, Hans Christian Andersen and the Grimm Brothers among other writers and compilers has also become the object of current evaluation and research.

Thus, many folklorists today attempt to examine formal and ideological features present in the oral versions of these narratives which the first fairy tale writers reproduced and transformed, and they do so from a variety of perspectives which transcend the traditional structuralist approaches. From the nineteen sixties onwards,

psychoanalysis, new historicism and feminism have supplemented and often also amended the thesis of the former, and most current research is characterised by a poststructuralist scepticism on notions like "universality" or "authenticity". Nowadays, Christina Bacchilega, Jack Zipes, Maria Tatar and Marina Warner, to name a few, are among the most renowned critics who have devoted a number of studies to the fairy tale and its postmodern manifestations. A large number of these studies primarily rests upon the idea that intertextuality is a significant feature of the postmodernist text, as well as upon the notion that reinterpreting, rewriting, subverting, and parodying are eminently postmodern practices.

Departing from the attention which recent critical discourse has paid to rewriting as a postmodern practice, this dissertation aims to use those methodological approaches to analyse the work of two modernist authors who shared a fascination for "enchanting" images and plots drawn from the traditional fairy tale: Katherine Mansfield and D.H. Lawrence. The point of departure and the general hypothesis which has guided our research is the assumption that the analysis of fairy tale elements opens up new critical possibilities in reading and reassessing the literary practice of these authors. In view of this, our analysis aims to prove that the High Modernist short narratives by Katherine Mansfield and D.H. Lawrence cannot be fully understood if the relevance of fairy tale elements core to them is neglected. In this sense, this dissertation foregrounds the significance of the textual interplay between the fairy tale, commonly intertwined with forms of oral and popular discourse, and the Modernist story—most often associated with high brow literary experimentation.

Indeed, the early twentieth century was a convulsive historical moment which witnessed a general concern to challenge authority and the values of Western culture, as well as most tenants which had formerly articulated Victorian thought, as Virginia

Woolf put it in "Hours in a Library" (1916), whose essay title both draws and departs from the Victorian inheritance which her father, Leslie Stephen, represented: "No age of literature is so little submissive to authority as ours, so free from the dominion of the great; none seems so wayward with its gift for reverence, or so volatile in its experiments" (1987:59).

Modernist aesthetics entailed an awareness of the need of new forms of art to represent a new understanding of time and space, as well as a new appraisal of the individual as fragmented subject, which psychoanalytic studies have more recently brought to the fore. Initially, the alleged elitist concern of Modernism with formal experimentation seems to be at odds with the use of traditional narratives like the fairy tale, which stems from oral story telling to subsequently become a didactic tool for children and young women in need of moral counsel and instruction, configuring narratives which are most often produced and/or voiced by female narrators, as Marina Warner observes: "'Mere old wives' tales carry connotations of error, of false counsel, ignorance, prejudice and fallacious nostrums —against heartbreak as well as headache; similarly, 'fairy tale', as a derogatory term, implies fantasy, escapism, invention, the unreliable consolations of romance" (1994:19).

In this sense, Jaqueline Rose distinguishes the style of fairy tales from what she calls "modern adult writing", highlighting the fact that fairy tales hold more similarities with the Victorian Novel in their "realism of character", and "the non-obtrusiveness of the narrative voice" (1993: 65). For Rose, both fairy tales and Victorian novels represent the type of writing which modernist experiments seek to destroy, since "above all, they are the supreme embodiments of a 'sense of story'" (1993:65). How then can the tendency of the modernist narrative towards inner action, towards the implied, the invisible and the unsaid, be combined with the epic character which Max Lüthi defined

as characteristic of fairy tales, and which "strives for visibility" ? (1976: 56) How can the modernist penchant for subjective portrayal and inner projection in descriptions and settings coalesce with the fairy tale's eminently narrative character? Which role does a traditional genre like the fairy tale play within this turmoil of aesthetic renewal?

These are some of the questions this dissertation aims to answer by looking into Mansfield and Lawrence's fairy tale-inspired narratives. By no means does my work suggest that the borrowing and re-elaboration of fairy tale motifs and conventional folk plots is as significant in the so-called "High Modernism" as in what is widely understood as Postmodernism. However, this dissertation aims to highlight that the practice of intertextuality, parody and re-interpretation which the rewriting of fairy tales entails is also deeply ingrained in the essence of some modernist texts, and that fairy tales play a relevant role in the process of the cultural appropriation of the modernists.

Paradoxically, the intertextual practice entailed in the utilisation of ancient and classical myths which James Joyce's and T.S. Eliot's works epitomise has been widely acknowledged as part of the modernist literary practice and has received large critical attention. Similarly, W.B. Yeats' return to the Irish folk tradition has been often regarded as intrinsic to his literary *ethos* and to his quest for a national identity. In a similar vein, the textual evidence which this dissertation entails proves that the classical fairy tale —those plots with which almost every individual in the Western world has become familiar since early childhood— reverberates as a key influence in the work of Mansfield and Lawrence.

Moreover, and as the title of the dissertation suggests, it is our stand that fairy tale motifs are especially apt to convey a general feeling of disenchantment which pervaded the beginning of the twentieth century, as Max Weber summarised in 1918: "The fate of our times is characterised by rationalization and intellectualization, and,

above all, by the '*disenchantment* of the world'" (1991:155). Max Weber borrowed the concept of "disenchantment" from Friedrich Schiller, thus offering a discriminating insight on the complex and contradictory nature of the times in which he lived. The rational understanding derived from the development of science, economic capitalism and the bureaucratization of the state resulted in the secularization and progressive abandonment of religious and mythic belief. Nevertheless, Weber's decision to substitute Schiller's expression *Entgöttlichung* (literally, "dedivinization") for the alternative term "disenchantment" also brings to mind a negative connotation of deep disappointment and disillusionment. Modernist literature is often regarded as the expression of a feeling of fragmentation, alienation and cultural uprooting derived from the modern condition which Weber aptly diagnosed. In this sense, criticism has often emphasised how narrative techniques —as the dislocation of perspective, or the juxtaposition of time and space— tended to mirror such an experience. This dissertation, however, seeks to explore the thematic rendering of the idea of "disenchantment" in Mansfield and Lawrence's narratives through the subversion of the allegedly "enchanting" fairy tale.

However, in view of the impossibility to cover a larger number of Modernist writers, we have selected the work of Katherine Mansfield and D.H. Lawrence, for fairy tale elements are most often used in their narratives as a structural device. Ann Martin's *Little Red Riding Hood and the Wolf in Bed: Modernism's Fairy Tales* (2006) covers the novels of Virginia Woolf, James Joyce and Djuna Barns from a similar perspective, and indeed, some prominent scholars of Mansfield and Lawrence's work have often pointed out the relevance of fairy tale imagery, plots or formulae in their narratives (Harris 1984; Cushman 1980; Dunbar 1997).

However, such research has rarely been articulated in book-length studies. Gerardo Rodríguez Salas's *Katherine Mansfield: El Posmodernismo incipiente de una modernista renegada* (2009) is an outstanding exception: Sala's reassessment of a large number of Mansfield's narratives, along with his study of their intertextual relation with fairy tales is the most extensive scholarly piece on this theme, although Salas's book concentrates on the postmodern quality of Mansfield modernist writing.

As a result, and in view of the above said, this dissertation aims to make up for a critical absence in scholar assessments of Katherine Mansfield and D.H. Lawrence's work in the light of the relevance of fairy tale patterns and motifs, becoming the only critical study which brings to the fore the relevance of such patterns in *both* Mansfield and Lawrence's narratives comparatively and simultaneously analysed.

A joint critical reading of Mansfield and Lawrence's short narratives proves especially illuminating, since both writers were aware of one another's work and ideas, moved in similar artistic circles and published in the same journals. Lawrence and his wife Frieda met Katherine Mansfield before their marriage, when Mansfield wrote to Lawrence in 1913 asking for a story to publish in *Rhythm* —the magazine she edited with her partner John Middleton Murry in London. The two couples lived nearby and kept a close rapport, which was several times discontinued and subsequently re-established. The relationship between both authors and their respective partners was both intense and complicated, and is reflected in instances of literary affinity which have often gone unacknowledged. Several critics have rather highlighted their mutual hostility (Siegel 1989:299) and only lately have scholars turned to elements which emphasise their literary and philosophical common concerns (Martin 2010; Lappin 2010). In this sense, this dissertation maps out an unexplored literary common ground

which will allow a new critical approach to both writers by inspecting Mansfield and Lawrence's literary affinities and divergences.

As a bond of affinity, both Mansfield and Lawrence stressed their position as outsiders from their cultural mainstream. Despite the fact that they both were assiduous guests of the Bloomsbury group, they often felt at odds with most of its members as a result of their particular social and national background, respectively. Nonetheless, scholars have also widely acknowledged the relevance of Mansfield and Lawrence's contributions to modernist theory and practice. Not only have their works been considered representative of modernist aesthetics, but both Mansfield and Lawrence were self conscious artists whose views on the literary innovations of the period and on their own writing experience can be retrieved from their journals, letters and published reviews. Thus, Mansfield is considered to belong to "the core of British Modernism" (Kaplan 1991: 1) and, although Lawrence's personal views often contradict those of his contemporaries, critics have acknowledged his artistic trajectory as crucial to define Modernism (Bell 2001:179).

This tension between centrality and marginality makes Lawrence and Mansfield's work particularly suited to our purpose: their narratives do not only express the writers' individual concerns, but also illustrate, both technically and thematically, the aesthetics and ethos of a period. As such, Mansfield and Lawrence's writing allows us to assess the significance of the use of fairy tale elements in a wider and more general context. In this sense, a joint reading Mansfield and Lawrence is not only prompted by their personal affinity, but also by the conviction that such a reading may supplement existing theoretical and critical approaches to Modernism as a literary movement.

The corpus selection of this dissertation is based, in the first place, on literary genre. As will be discussed later, the short story presents certain inherent features which favour its interaction with the fairy tale in an interplay which often challenges conventional genre boundaries. Moreover, the practice of the short story provides a common ground between Mansfield and Lawrence which enables critical analysis through comparison to be realised in a more coherent and consistent way. In addition to this, and in the case of D.H. Lawrence, critical attention has tended to concentrate on longer narratives rather than on the short story, which has been less assiduously dealt with by academics.

Due to these writers' prolific practice of the short story, however, it would fall out of this dissertation's scope to cover the bulk of their shorter narratives. This dissertation aims to show how the conventions and plot development of fairy tales are productively appropriated by D.H. Lawrence and Katherine Mansfield in their short fiction and how different discursive strategies inform Mansfield and Lawrence's use of fairy tale elements. As a result, the corpus of this dissertation has also been selected in terms of those stories which best illustrate the relevance of fairy tale conventions.

The intertextual dialogue between these stories and fairy tales may emerge as direct allusion—by entitling the story "a fairy tale" or by directly identifying the characters with fairy tale types— or may appear as structural devices such as narrative formulae and strategies characteristic of the genre. This connection may also be overt, although in different degrees, in Mansfield and Lawrence's narratives by presenting either a fantastic element, or a transformative process which Zipes considers a major stable feature of the wonder tale (2000: xix). All those parameters have been taken into account in order to configure a corpus which comprises fifteen short stories by Mansfield and Lawrence. In the case of Katherine Mansfield, fairy tale elements work

as an integral device in her early writing, whereas in her mature fiction they become integrated in the frame of experimental narratives. Since we consider this particular interplay as especially relevant, we have focused on her mature stories, beginning with "The Tiredness of Rosabel", a narrative which, although written in 1908, has been considered the threshold of Mansfield's literary maturity (Salas 2009). The story was posthumously published in *Something Childish and Other Stories* (1924), together with another of the narratives here under inspection, "A Suburban Fairy Tale". Although written in 1919, this story dramatises an exceptional return to fairy tale fantasy after 1908, since, from this date on, fantasy tends to become a projection of the characters' vision within realist plots. "The Child who was Tired" is the only story selected from Mansfield's darkest and most realist collection, *In a German Pension* (1911). The rest of her stories have been selected from the collections *Bliss and Other Stories* (1920) and *The Garden Party and Other Stories* (1921), on the basis of their recurrent motifs drawn from popular tales and their assiduous presentation of characters who take refugee in alternative fairy tale worlds. Thus, "Bliss", "Psychology", "Sun and Moon" and "The Little Governess" have been chosen from *Bliss and Other Stories*, whereas "The Garden Party", "The Daughter's of the Late Colonel" and "Her First Ball" have been drawn from *The Garden Party*. Most significantly, in all these stories fairy tale references and imagery serve the purpose of articulating a discrepancy between illusion and reality.

Lawrence's literary interests, however, evolve in the opposite direction, from an initial attachment to realism to overt deployment of fairy tale symbolism in narratives which articulate his personal philosophy. As Cushman has suggested, Lawrence's *England my England* (1922) is the first short story collection where Lawrence consistently resorts to fixed mythical and fairy tale structures (1980:30). In this sense, "The Horse Dealer's Daughter" is the clearest instance of this practice, and therefore

has, therefore, been selected for examination. Nevertheless, we have also chosen an earlier uncollected story which has been largely neglected by the critics, "The Thimble" (1917). The story manifests Lawrence's incipient interest in fairy tales, which will become more evident in later stories. The rest of the narratives chosen, "The Princess" (1925), "The Rocking Horse Winner" (1926) and "The Lovely Lady" (1927), were written in the last five years of Lawrence's life, and respond to what Bibhu Padhi has called the concretion of a "fabular style" (1985), where fixed traditional narrative patterns and formulae are most overtly deployed.

Before examining the selected narratives, however, the first section of this dissertation comprises four chapters devoted to the discussion of relevant contextual issues which are key to our approach to the texts. Such contextualization of Mansfield and Lawrence's intertextual practice becomes crucial to our critical analysis, for their works will be understood as a response to particular social and historical circumstances. The experience of modernity, as defined by Marshall Berman and Walter Benjamin, along with the assessments of contemporary critics such as Marjory Perloff, Peter Childs, Tim Armstrong, Terry Eagleton or Ástráður Eysteinsson will recur throughout the different chapters of the first section.

The methodology and theoretical framework which informs our reading of Mansfield and Lawrence's fairy tale-inspired narratives derives from a wide number of sources which intersect and complement each other in an eclectic manner. Therefore, in the first chapter we will take into consideration those theories which have illuminated the interpretation of folk and fairy tales, including structuralism, psychoanalysis, new historicism and feminism. Through an analysis of the uses of fairy tale elements from the perspectives offered by such theories, an innovative insight into Mansfield and Lawrence's narratives is provided. As an example, some theoretical structuralist tenants

are here deployed to draw formal connections between well-known fairy tale plots and the modernist narratives under inspection. However, Lawrence's reliance on the symbol to put forward his philosophical ideas is articulated, in many cases, through the use of fairy tale motifs which can be fruitfully interpreted in the light of psychoanalysis.

The socio-historical approach to the ways folk oral tales had been discursively shaped to suit a civilising function is also crucial to understand the authors' awareness of the ideological content inscribed in the hypotexts deployed. Similarly, approaches to the fairy tale provided by some feminist scholars prove apt to analyse Mansfield's deliberate subversion of fairy tale plots to lay bare the social mechanisms which perpetuate gender difference.

The second chapter addresses issues concerning the short story genre, a narrative form which was consolidated over the modernist period as a suitable means to express the experience shaped by new modes of perceiving and accounting for the world, as Valerie Shaw (1992:5) and Dominique Head (1992:1), among others, have pointed out. As is widely known, many modernist writers used the short story as a field for literary experimentation, and such practice often predates similar achievements in novel form, as is the case with James Joyce's *Dubliners* (1914) or Virginia Woolf's *Monday or Tuesday* (1921), to name just a few. In addition to this, this chapter also revisits samples of critical discourses which regard Modernist fiction as completely detached from traditional narrative forms, and questions such views by discussing the short story's suitability for textual interplay with the fairy tale. The chapter also reassesses the features of the short story genre as defined by early critics such as Edgar Alan Poe (1842) and Brander Mathews (1901) in the light of the ideas of contemporary critics such as Adrian Hunter (2007) or Paul March-Russell (2009).

The third chapter focuses on Julia Kristeva's notion of intertextuality and on its related literary strategies, which we take as closely related to a particular understanding of modernist literary practice. As a result, intertextual theory and practice prove essential to understand the textual relations established between the chosen corpus of modernist texts and the fairy tale. Thus, some of the premises exposed by Julia Kristeva, Mikhail Bakhtin, Gerard Genette, and Roland Barthes will be used in order to determine the different ways in which Lawrence and Mansfield's short stories integrate fairy tale elements. Bakhtin's general appraisal of the notion of intertextuality, conceived of as the confluence of several ideological discourses within a text, will help to show how the deployment of fairy tale conventions creates a number of implicit expectations and contributes to complicate the interpretation of a text. In close connection to this, Barthes's notion of *doxa* and of its counterpart *paradoxa* (1977b:157–158) are essential to understand how the inclusion of opposing discourses contributes to question assumed conventions, while also helping the authors to articulate their critical views. Furthermore, Genette's classification of text relations (1997a:26), although sometimes limiting, will be relevant, for he provides a technical tool to methodically approach the integration of fairy tale elements in modernist stories. The critical production of Deborah Tiffin (2009), Jack Zipes (1991) and De Caro and Jordan (2004) —more specifically those works focusing on textual connections between traditional tales and various literary genres— will complement and concretise the general perspectives on intertextuality above mentioned.

This section will also reflect on the role of intertextuality during the modernist period, and on the relevant notion of "tradition" as understood by T.S. Eliot and reassessed by Harold Bloom, concluding with some considerations on the subversive capacity of parody and its significance in the context of modernism. To this particular

purpose, Margaret A. Rose (1993) and Linda Hutcheon's (1985) views will not only provide a useful critical tool for the analysis of the chosen texts, but will also imply an assessment of the potentially subversive dimension of modernism in the light of George Lukàcs, Frederick Jameson and Ástráður Eysteinsson's views.

The final chapter of the first section will comment on the significance of fairy tales in Mansfield and Lawrence's life and literary development, as well as in some of the works which fall out of the scope of the textual analysis. The chapter also places the chosen corpus of texts within the wider context of each author's work, and shows how the relevance of fairy tale elements in Mansfield and Lawrence's literary production varies according to different stages in their personal and aesthetic development.

The second section of this dissertation offers a detailed analysis of the selected texts. Since one of the aims of this dissertation is to throw light on the relationship between Mansfield and Lawrence's writing, we have favoured a structure which allows a comparative approach by distributing the short stories under inspection into four chapters according to a dominant fairy tale motif borrowed by both authors. The "motif" has been selected as an organising criterion among other fairy tale conventions of formal or stylistic nature, since it works as a flexible notion comprising "situation[s], incident[s], idea[s], image[s], or character-type[s]" (Baldick 2008: 215) which can be easily recognised by readers. Specifically, four "character types" have been selected as major organising motifs to classify the stories under examination. These have been drawn from the most widely anthologised corpus of classical western fairy tales and have become identifiable cultural symbols: Cinderella, Little Red Riding Hood, the abandoned child and Sleeping Beauty. Nevertheless, this four-fold division must not be regarded as a clear-cut classifying principle, but as a helpful organising pattern which

will allow drawing similarities and differences between Mansfield and Lawrence's deployment of fairy tale elements.

Thus, the fifth chapter explores several stories which draw on the *Cinderella* or the *rags-to-riches* motif. We hold that Lawrence elaborates a particular version of this tale in "The Horse Dealer's Daughter" (1922) by presenting a modernist adaptation of the same plot, which primarily revolves around a change of status and an instance of spiritual regeneration. In "The Tiredness of Rosabel" (1908) and in stories such as "Her First Ball" (1921) or "The Child who was Tired" (1911), Mansfield overtly uses plot elements of the Cinderella tale, and criticises through parody some of the gender-biased values inscribed in the best-known versions of this tale.

In the sixth chapter, the *Little Red Riding Hood* motif informs a reading of Mansfield's "The Little Governess" (1915) and Lawrence's "The Princess" (1925). It is our view that this motif, which epitomises the traditional plot of "virtue seduced" (Zipes 1993:125), was consciously borrowed and transformed by Mansfield to express a concern with the state of helplessness which some women suffered, as well as to denounce the tale's ideological bias. As will be argued, Lawrence's "The Princess" parodies the same plot by presenting a character whose prude "virtuousness" hinders her spiritual development. Both stories deal in different ways with a traumatic unwanted sexual encounter, and present a female character whose tendency to interpret the world around her in fairy tale terms brings about her downfall.

The seventh chapter focuses on the treatment of the fairy tale motif of the abandoned child, which in the tales is often paired with plot developments relating to parental neglect, greed and gluttony. Lawrence's "The Rocking-Horse Winner" (1926), and Mansfield's "A Suburban Fairy Tale" (1919) and "Sun and Moon" (1920) are analysed in the light of the authors' depiction of the child and their rapport to the adult

world. A brief survey of the literary treatment of the trope of the child and of its implications informs our reading. In their stories, Mansfield and Lawrence partly draw from traditional representations of the child inherited from the romantic period, where the child is representative of innocence in contrast to the world's corruption. However, in these stories the regenerating power of the romantic child is lost, and little hope is left for the adult. Moreover, Mansfield, and particularly Lawrence, influenced by psychoanalytical theories on child sexuality, complicate their appraisal of the child by resorting to a new vision of children as sexualised beings capable of mirroring adult corruption.

The last chapter of this dissertation deals with the *Sleeping Beauty* motif; the enactment of the awakening of the enchanted protagonist is used recurrently as a metaphor to articulate two notions considered fundamental in the discussions concerning the modernist short story: "paralysis" and "epiphany". The first term —used by James Joyce to refer to the aboulia, spiritual slumber and inability to take action common to the characters of *Dubliners* (1914)— could be extended to the practical totality of characters in Mansfield and Lawrence's stories at a given moment in their narratives. The second term, "epiphany", was also used by Joyce to refer to those moments of realization and spiritual revelation brought about by seemingly inconsequential events, which render the characters' previous understanding of the world narrow and limited. Thus, Lawrence's "The Thimble" (written in 1915) and "The Lovely Lady" (1927), and Mansfield's "Bliss" (1921), "The Daughters of the Late Colonel" (1922), "Psychology" (1921) and "The Garden Party" (1922) are read according to this pattern of lethargy, awakening and spiritual illumination.

In both Mansfield and Lawrence's narratives the dialogue with fairy tales takes place at several levels: from relatively obvious reinterpretations of a well-known plot —

as is the case with Mansfield's "The Little Governess" or Lawrence's "The Horse Dealer's Daughter"— to more subtle references, such as the imagery deployed in "Sun and Moon", "The Thimble", or "The Garden Party".

Furthermore, some of the narratives under inspection also draw on a representation of the wonderful and fabulous, as is the case with "A Suburban Fairy Tale" or "The Rocking Horse Winner". In most of these cases, the fabulous works a projection of the perception of a given character, for often time and space are realistically defined but idealistically perceived by a character's subjectivity. In addition to this, many stylistic conventions of fairy tales —language, registers, vocabulary, phraseology or syntax— may also be present in the narrative. These conventions, however, will receive attention within the reading and interpretation of each particular narrative. In discursive terms, we will pay special attention to the ways in which fairy tale formulae combine with modernist techniques, thus endowing these narratives with a unique texture in Modernist writing.

Mansfield and Lawrence's treatment of the different fairy tale motifs above exposed underscores individual ethic and aesthetic preoccupations. Thus, Katherine Mansfield shows a profound knowledge of classical and literary fairy tales, as well as an awareness of their educational function and their powerful instructional nature. Mansfield often resorts to satirical rewriting as a means to counteract this dimension of the fairy tale. In this transformation of traditional fairy tale plots Mansfield seems to find a suitable means to question traditional gender roles and the object position of women in society, while also giving a more complex appraisal of reality than the one offered by the realist narrative mode. D.H Lawrence makes conscious use of the imagery and the fantastic dimension of fairy tales to articulate his complex view of human relations, the conflicts between the individual and society, as well as the

relationship between man and nature. By digging into the mythical meaning of fairy tale tropes, Lawrence addresses obscure psychological tensions, subtly concealed in the narrative's association with romance. His deployment of folk and fairy tale elements can be read as part of a wider project to elaborate a new mythopoeia, appropriate to the modern world.

Finally, in all the stories chosen, there is a common motif which cross-cuts all chapters and which brings us back to the title of this dissertation: the moment of disenchantment or the breaking of a spell. Metaphorically speaking, spellbound characters abound in the stories under examination, and the motif is used in numerous ways. As in the *Cinderella* tale, a spell may be broken to the character's dismay, who would find him or herself returning to an unpleasant world. In these cases, the reality of materialism and social inequality contrasts with an idealised perception of a beautiful, magical world. In other instances, like in the case of *Sleeping Beauty*, characters struggle to destroy the spell which keeps them prisoners by preventing them from leading fully satisfactory lives. In those cases, it is the materialistic society, governed by its cult of appearances, what casts a spell on the characters by confining them to a superficial existence.

As this study aims to prove, fairy tale elements may be included in a story for a number of different —and often even contradictory— purposes, but the work of Lawrence and Mansfield tends to mirror a process of painful realization by recurrently presenting instances where enchantment must give way to the recognition of a modernised world which has lost part of its beauty. Thus, through the examination of the proposed motifs, this dissertation also aims to unveil Mansfield and Lawrence's position regarding the dominant discourses of economic materialism and social

convention by exploring how these writers articulate their criticism of society when breaking the atmosphere of enchantment which fairy tales bring to mind.

In view of the above said, it is our view that both Mansfield and Lawrence use fairy tale elements to articulate a common feeling of disenchantment and a pessimistic view of their time and society. The disillusion created by these social circumstances frequently manifests itself in inconclusive narratives, which diverge from the round, happy endings which are characteristic of most fairy tales. At the same time, both Mansfield and Lawrence found the aesthetic possibilities of the fairy tale particularly appealing, especially the lyricism of its language and the multidimensionality of its symbols. By resorting to fairy tales, these writers suggest alternative forms of captivating the reader through embellishing perspectives in narratives which are both enchanting and disenchanted.

PART I:
CRITICAL, LITERARY AND HISTORICAL BACKGROUND

CHAPTER 1
FAIRY TALES: HISTORY AND CRITICAL APPROACHES

This chapter aims to offer an overview of the various theoretical approaches to the fairy tale from the moment it became the object of scholarly concern at the beginning of the nineteenth century. This concern responded to an interest in comparative studies which sought to establish similar patterns in narratives across cultures Discussions about fairy tales comprise a wide range of conceptual perspectives and methodologies which are not only contingent on the varying socio-cultural and critical backgrounds where they are formulated. They are also determined by ideological and philosophical assumptions about the socialising role of literature, the relationships between language and the individual and between text and reader. This complexity is precisely what renders the task of defining fairy tale extremely difficult. Moreover, there seems to be a certain reluctance on the part of fairy tale readers to exhaustive analyses of the genre, may be because "by dissecting the fairy tale, one might destroy its magic, and it appears that this magic has something to do with the blessed realm of childhood and innocence" (Zipes 2000: xv).

Before outlining some of the features which have served to define the genre known as "fairy tale", a brief exposition of the approaches which have contributed to the development of the academic study of the fairy tale is justified since their tenants will be essential for our reading of the selected corpus of modernist texts. The exhaustive study of oral tales, together with other aspects of culture, was the object of many folklorists during the nineteenth century. The striking similarities found in the folk and fairy tales of very different literary traditions led scholars to wonder about the cause of such coincidences. Two hypothesis were considered: the "independent invention", which would suggest the spontaneous emergence of certain plots in contexts

of absence of cultural contact, and the "diffusion" or geographical dispersal of a plot or motive due to cultural contact (Collingwood 2005:122). Some folklorists assumed that there must have been an original text which could be reconstructed from its different manifestations, and they focused in this "ur-text" as a pure form in opposition to its derivates and adulterated versions (Haase 2008:360).[1] This conception, romantic in essence and known as "historical-geographical", was contested by later folklorists, who anticipated a historicist concern. Collingwood, for instance, asserted that: "the various versions of what is essentially one and the same story cannot be regarded as corruptions of a single original version whose points of difference from each other are devoid of interest. The story is told because there is something in it which satisfies people's needs as narrators and audiences and it is modified because modification satisfies those needs" (2005:118). Regardless of the disagreement in such ideological issues, the claim of the historical-geographical approach that all known versions of a story must be taken into consideration prior to any analysis has produced collections of great value for fairy tale scholars whichever their methodological approach.[2] The gatherings of stories of the same model in different socio-geographical contexts would, later in time, allow for an analysis of the social and historical aspects of variation.

At the beginning of the twentieth century the rise of structuralism led to the systematic analysis of folk tales. Structuralist approaches focused on the patterns

[1] This methodological approach to folk and fairy tales was also known as "Finnish approach", since it was developed by the Finnish folklorist Julius Khron, together with his son Kaarle Khron and his disciple Antti Aarne. The later developed a motif-based typology of fairy tales in 1910 under the title *Index of Types of Folktale*. In contrast with the model developed later by Vladimir Propp, Aarne's approach uses motifs rather than actions for classification. The American folklorist Stith Thompson translated Aarne's work in 1928 adding new motifs to the catalogue and in 1961 created the AT (Aarne-Thomson) system of classification which assigns codes of letters and numbers to the fairy tale types. This was revised and further modified in by Hans-Jörg Uther in 2004 in *The Types of International Folktales. A Classification and Bibliography, Based on the System of Antti Aarne and Stith Thompson.* The ATU system is productively used today.
[2] One of the most interesting cases is that of Marian Roalfe Cox, member of the Folklore Society, London, who in 1893 published a collection of 345 variants of the fairy tale "Cinderella", together with geographical and chronological details and a extensive bibliography (Shaefer 2003: 138-9).

underlying the structure of fairy tales. Rather than seeking for a plot common to a set of stories their main concern were the components of such structures and how they combined to produce new plots. Propp's seminal analysis of Afanasiev's Russian fairy tales, developed in his *Morphology of the Folktale* (1928)*,* focuses on the characterization of functions or spheres of action as relevant units of a tale's plot. Propp defines function as any "act of a character defined from the point of view of its significance for the course of the action". The most important implication of Propp's work is that those functions are "stable, constant elements in a tale, independent of how and by whom they are fulfilled" (1968:21). The assumption of such stability brings to the fore questions about the origin and meanings of the tales implying that if they convey the same ideas they may have a universal character and express ahistorical meanings.[3] Propp's model for folk tale functions and characters (1968: 25-66), as shown in the following chart, will prove useful in the study of how the stories of the corpus relate to traditional tales by analogy or deviation:

Dramatis personae:

1.- Villain
2.- Donor
3.- Helper
4.- Princess or sought person and father

5.- Dispatcher
6.- Hero
7.- False Hero

Functions:

α : initial situation
β: Absention
γ: Interdiction
δ: Violation
ε: Reconnaisance
ζ: Delivery
η: Trickery
θ: Complicity
A: Villainy
a: Lack
B: Mediation
B: Connective Incident

C: Counteraction
↑: Departure
D: 1rst function of the donor
E: Hero's reaction
F: Provision or receipt of a magical agent
G: Spatial transference, guidance
H: Struggle
I: Branding, Marking
J: Victory
K: Liquidation

↓: Return
Rs: Pursuit/Chase???
Rs: Rescue
O: Unrecognised arrival
L: Unfounded Claims
M: Difficult task
N: Solution
Q: Recognition
X: Exposed
T: Transfiguration
V: Punishment
W: Wedding

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[3] Alex Olrik in his essay "Epic Laws of Folk Narrative" (1965 [1909]) had already hinted at the existence of a fairy tale "deep structure", which would be later charted and further developed by Vladimir Propp.

Despite its formalist focus and its consequent disregard for the social contexts in which the tales are created and received, Propp's theories provide an exhaustive methodology which can be usefully combined with other semiotic forms of analysis. It may also be relevant for the study of the uses of the fairy tale in the selected texts since it helps to determine the patterns and plots borrowed by modernist authors. Thus, although the setting and the treatment of characters in Mansfield's "The Little Governess" is completely different to the fairy tale *Little Red Riding Hood*, the story can be read as a reinterpretation of the classical tale because both narratives follow exactly the same structural pattern.

Lüthi's work, following a structuralist line, is concerned with the formal aspects characteristic of the fairy tale, but he also focuses on their stylistic value and is interested in the significance of their content. He states that "the form of the folktales does not derive from its content but has a life of its own". He focuses on features such as the tale's "one dimensionality", their "depthlessness", their abstract style or the role of sublimation and magic (1976:3). Moreover, for Lüthi, there are meanings which underlie common formal properties and help to define the genre. He focuses on those thematic elements which constitute the core of the story and do not change in the various retellings. From a similar point of view Marie-Louise Tenèze, also looks for the "noyau irreductible", a criterion constitutive of the fairy tale as a genre and observes how it is constituted by "la relation entre le héros […] et la situation difficile à laquelle il se trouvera confronté dans le cours de l'action" (1970:24). That difficult task is seen by Tenèze as similar to an initiatory rite, a view which anticipates a historicist interest in the fairy tale as a socialising agent. Significantly, she also acknowledges the need of approaching the tales as part of a coherent functional system within a particular

community, thus hinting at the need of a complementary perspective which takes into account social contexts (16).

Another branch of criticism which provides a useful approach to the texts of our corpus is psychoanalysis. The psychoanalytical appraisal of fairy tales focuses mainly on its fantastic dimension as an expression of the unconscious. The elements of the fairy tale are seen as symbols which give expression to common human needs and desires. The repetition of motifs, foregrounded by folklorist and structuralist approaches is regarded as a sign of the universality of such needs and desires. Freud resorted to western myths to explain the functioning of the human mind and he also regarded fairy tales as narratives of the unconscious. The fairy tale form, Freud holds, can be interpreted as analogous to dreaming and, because they are so deeply ingrained in our psyche, "elements and situations derived from fairy tales are also frequently to be found in dreams" (1997 [1913]:101). As a proof of the recurrence of fairy tale motifs in dreams Katherine Mansfield's story "Sun and Moon", replete with fairy tale symbolic elements, was inspired by a dream she had while living in France in 1918. He wrote to John Middleton Murry "I *dreamed* a short story last night, even down to its name, which was *Sun & Moon*…. I didn't dream that I read it. No, I was in it…." (O'Sullivan and Scott [eds.] 1987: 66).

Drawing on Sigmund Freud's ideas, Bruno Bettelheim, in *The Uses of Enchantment* (1976), advocates the therapeutic power of fairy tales. According to Bettelheim, fairy tales convey "overt and covert meanings" and "carry important messages to the conscious, preconscious and unconscious" and thus serve to stage archetypal psychological phenomena and disturbances in symbolic ways and help to overcome them. Bettelheim considers that the Oedipal myth, which modern psychoanalysis locates as the primal metanarrative dominating child development, is

also a structuring element of fairy tales which transcends the particularities of their form and style (1991 [1976]:26).[4] However, Bettelheim explains that myths tend to be tragic and offer models for the configuration of the super-ego which are excessively rigorous for the child. The fairy tale, however, "reassures, gives hope for the future, and holds out the promise of a happy ending" (26). Marie Louise von Franz offers another interesting view of the fairy tale in relation to psychoanalysis. She follows a Jungian line of thought and understands fairy tales as "the purest and simplest expressions of collective unconscious psychic processes" (1996 [1970]:1).[5]

Lawrence would declare his dislike for the reductionism of the psychoanalytical appraisal of the human mind and he developed in several essays his own theories on the unconscious. However, the Oedipal conflict is also the articulating motif in much of D.H. Lawrence's fiction and he seems to have perceived the possibilities offered by fairy tale style and imagery to stage several human conflicts, especially that of the domineering mother which will be explored in further chapters of this study.

Psychoanalytic and formalist approaches have been met with scepticism by some scholars because their standpoint regarding the universality of fairy tale imagery has contributed to generate an image of the fairy tale as "universal, ageless, therapeutic, miraculous and beautiful" (Zipes 1991:1). As a consequence, these approaches tend to gloss over the particular social and historical conditions which generated the different

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[4] The Oedipal complex is, according to Freud, an unavoidable stage related to childhood experience and constitutive of the unconscious. "Every new arrival on this planet is based by the task of mastering the Oedipus complex" (2000[1905]: 92), Freud states. The child's desires for an exclusive relation with the mother are frustrated by the presence of the paternal figure and the fear of castration. This complex is partly repressed partly solved when the child identifies with one of the two parental figures, normally boys with the father and girls with the mother. Then the desires come to occupy then the locus of the unconscious. According to Freud, civilizations would rest upon this rejection of incest (1998[1918]:1–16). Bettelheim understands that fairy tales offer appropriate examples for children in the process of complex solving providing them with the right models to identify with (1991:26).

[5] Jung's theories rest upon the belief that there is a level of the psyche comprised of archetypes and common to all human beings. He called this level the "collective unconscious" (1928). An archetype is a powerful, deep and autonomous "innate inherited pattern of psychological performance, linked to instinct" (Samuels 1997:9). Archetypes shape our thought and generate philosophy, religion and myths. They derive from a transcendental unity, outside time and space and that explains the recurrence of motifs in world mythology (Sellers 2001: 4-5).

versions of tales as well as their literary and discursive elements. The work of Jack Zipes is seminal in this sense. From an approach which could be termed historical-sociological, Zipes foregrounds the social role of the tales in different historical periods and attempts to demystify the ahistorical character of the fairy tale showing how its universality "has more to do with the specific manner in which they were constructed […] historically than with psychological processes of a collective unconscious" (1994:19). Thus, Zipes considers structuralism's views too simplistic and points out that Propp's work "provide[s] no overall methodological framework for locating and grasping the essence of the genre, the substance of the symbolic act as it took form to intervene in the institutionalised literary discourse of society" (1991:4).

Zipes' work focuses, among other things, on the social and ideological implications of the process of transformation of the oral popular tales into literary fairy tales. At this point a crucial distinction needs to be made between the literary fairy tale and the oral "wonder tale" which allegedly served as inspiration for the former. In this sense, Jens Tismar underlines four main features which distinguish the oral tale from its literary counterpart: Firstly, the literary fairy tale has an individual identifiable author, whereas the folk tale remains a communal cultural manifestation. Secondly, the literary fairy tale shows a higher degree of artifice and artistic elaboration when compared with the relatively formal simplicity of the folk tale. In the third place, Tismar insists on the need of considering the two narrative forms as distinctive without implying the superiority of one over the other. Finally, he foregrounds the dependence of the literary fairy tale on other literary and narrative forms such as the legend, the novel or the novella (2003:1-4). According to Zipes the fairy tale would be, therefore, "only one type of literary appropriation of a particular oral story telling tradition" (2000: xvi). Zipes identifies two elements which tend to recur both in oral folk tales and in their literary

versions and which could serve as defining features of the genre. The first is the central role of a process of transformation inscribed within the plot. This transformation may refer to instances of social mobility, changes in the status and economic situation of the characters, or the fulfilment of the wish or lack which triggered the action of the fairy tale. These transformations may also be accompanied by physical metamorphoses. In general, success is dependant on the protagonist's ability to "retain a belief in the miraculous condition of nature" (2000: xviii-xix), a capacity related to naïveté and humbleness. As will be shown throughout this dissertation, transformation is a key concept in terms of character development for most of the stories under inspection. At times, transformation is literal, like little B's metamorphosis into a bird, in Mansfield's "A Suburban Fairy Tale" (1921); other times it is metaphorical, like Pauline's physical decay in Lawrence's "The Lovely Lady" (1923), and sometimes it is an inner or psychological process, as undergone by the Hepburns in "The Thimble" (1917).

The second element which the fairy tale inherited from the oral folktale is the motive of the pursuit of a homely place which endows the tales with a "utopian spirit". Although both features, transformation and "utopia", may seem to instil fairy tales with a liberating power allowing peasants to become kings and tailors to marry princesses, Zipes' socio-historical perspective also focuses on the acculturating value ascribed to the oral folk tales. They often represent "initiatory ordeals" and are samples of "responsible adventures" (1994:2). Zipes takes up Mircea Eliade's idea that folk tales are secular versions of initiation myths (1963), and explores the implications of this assumption. Thus, according to Zipes, folk tales, like myths, would contribute to the processes of "repression" and "sublimation" necessary to establishment of culture (1994:4).[6] This relation between fairy tale and myth will be important to analyse the

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[6] Repression and sublimation are key concepts borrowed from Sigmund Freud's psychoanalytic theory. They are defence mechanisms of the mind necessary to live in a civilised society. They entail,

work of D.H. Lawrence, whose approach to fairy tales is in many cases governed by a desire to divest them from flowery romance and a Manichean interpretation of the world. Thus, Lawrence opposes the artificiality of the fairy tales to the authenticity of the arcane symbols provided by the myth.

Nevertheless, according to Zipes, folk tales also represent an alternative expression to the authoritative voice of the myth: "Individual imaginations were countering the codified myths of a tribe or society that celebrated the power of gods with other 'non-authoritative' tales of their own that called upon and transformed the supernatural into magical and mysterious forces which could change their lives" (1994:3). Therefore, at the very core of the oral folktale lays an ambiguous combination of both subversive and socialising potential which is not completely obliterated in the transformation from the oral to the literary. This paradoxical nature of the fairy tale needs to be taken into account in our analysis of fairy tale allusions.

Moreover, in the process of collecting and writing down oral tales, the authors tended to complicate their plots and embellish their language as well as to introduce references to religion, literature and social customs (2000:xx). Zipes insists on the relativity of fairy tale meaning and their dependence on those social institutions which have appropriated the genre through history. Giving a Marxist turn to the theories of Nitschke (1976–7), Kahlo (1954), and Scherf (1961, 1982, 1986), who had focused on the functions of the folk tale in precapitalist societies, Zipes examines the changing ideologies that fairy tales convey in different socio-historical contexts.[7] Politics and class struggle have determined the historical origin of both folk and fairy tales. One of

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respectively , the control an channelling of sexual drives into the achievement socially acceptable goals, in art, science, poetry, etc. (Freud 2004 [1930]).

[7] August Nitschke (1976–7) underlines the significance of time perception and self-arrangement for the organization of societies and communities through history. This temporal-corporeal arrangement determines a dominant activity which derives in specific attitudes towards work, education, social organization or death. Folk tales reflect if the status of such arrangements was regarded immutable or if possibilities of social change were possible.

Zipes' main concerns is how the fairy tale attained an important socialising value; he points out how "almost all critics who have studied the emergence of the literary fairy tale in Europe agree that educated writers purposely appropriated the oral folktale and converted it into a type of literary discourse about mores, values and manners" (1991:3).

Zipes is especially interested in who writes down the fairy tale and with which intention, as well as in the reasons which made certain fairy tales recur more than others in rewritings up to our time.[8] The fairy tale is, from this perspective, viewed "as a *symbolic act* infused by the ideological viewpoint of the individual author" (1991:3). For Zipes, the most crucial process of appropriation and adaptation of folk material to serve specific socialising aims took place at the beginning of the eighteenth century in France. The cultural influence exerted by this country over the period of the Enlightenment explains that French models were adopted all over Europe by fairy tale writers (2000: xiii). Already by the end of the seventeenth century, through publishing and diffusion in the literary salons, the works of Charles Perrault and female writers such as Mme d'Aulnoy, Mme d'Auneuil and Mme de Murat among others contributed to legitimise the genre as proper for the educated classes.

These stories drew on material from the oral folk tradition but also from the Italian literary fairy tales such as Giambattista Basile's *Lo cunto delli cunti* (1634-6), and later from stories from the Far East popularised through the translation of *The Arabian Nights* by Antoine Galland (1704–17). In these French authors' endeavour there was an explicit attempt to vindicate the validity of the fairy tale as a "modern

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[8] In his later work, Zipes analyses the reasons why specific versions of specific stories are deeply ingrained in the social discourse. He takes up Richard Dawkins' (2006) notion of meme as "cultural artefact that acts as cultural replicator or adaptor and manages to inhabit our brains" (Zipes 2009: 88). Thus, fairy tales act as memes in that they "indicate[s] something about our genetically and culturally determined behaviour and our adaptive interactions with our environment within a historical process" (115).

genre" as opposed to classical myths (xxii).[9] Indeed, contemporary scholars have started to look back at the literary quality of the fairy tale work developed at that stage, what Jean-Paul Sermain has called "the most advanced literary venture of the period" (2005:8).

It was also at that time that the newly institutionalised genre started to be known as *conte de fees* or fairy tale, even if fairies were not always involved in the plot. The work of these authors also paved the way to the instrumentalization of the genre with educative purposes, a role which it still performs today. These developments go in line with a new consideration of childhood and the child characteristic of the philosophy of the Enlightenment. The publication of *Le Magasin des Enfants* (1743) by Mme le Prince de Beaumont, contributed to the popularization of the fairy tale for children as narratives which served to illustrate a moral reflection and served to "reinforce notions of property, especially proper sex roles" (Zipes 2000:xxiii). Debates over the propriety of fairy tales and fantasy in literature for the formation of the child's soul did not affect the popularity of the genre. Moreover, collection and publication of folk and fairy tales proliferated all over Europe, becoming a celebration of national character in countries like Germany, whose contribution to the genre was especially significant over the Romantic period.[10] The work of the brothers Grimm, fuelled by the romantic belief in

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[9] The texts produced over the period, often neglected by the critics for being considered marginal in relation to French canonical literature, are currently receiving scholarly attention also in terms of their poetics (Citton 2006: 549). Thus, Jean-Paul Sermain (2005) focuses on the status of the literary fairy tale as a genuinely modern genre with specific literary and linguistic properties whose ambivalent meaning renders a completely "original worldview that the other fictional genres cannot express" (184).

[10] The work of the brothers Jacob and Wilhelm Grimm, linguists and cultural researches, is the most popular in the terrain of fairy tale collection and transformation among German romantic intellectuals. The brothers published a collection of 86 German fairy tales in a volume titled *Kinder- und Hausmärchen* in 1812 and a second volume in 1814 with a total of 156 stories. A second edition, published between 1819 and 1922, added fourteen stories. Zipes states: "When the second edition of the tales […] was published, and Wilhelm assumed complete charge of the revisions, the brothers had established the form and manner through which they wanted to preserve, contain and present to the German public what they felt were profound truths about the origins of German culture and European civilization" (2002b:32). Five more editions appeared during their lifetime altering the number and quality of the stories. Often the changes were due to negative reviews from those who considered the tales inappropriate for children.

the need of collecting the "voice of the folk" as a manifestation of national identity, was just the beginning of a trend which spread throughout the whole of Europe.[11]

Besides, the fairy tale of this period fulfilled different functions according to the audiences it was addressed to, manifesting in different ways its ambivalent character. Fairy tales for adults started to be used as vindications of the power of imagination against the tyranny of Reason represented by the Enlightenment, and as exaltations of the individual against society (Zipes 2000:xxiv). Although fairy tales for children were sanitised of bawdy elements (the differences found between the various editions of the Brothers Grimm's tales are a paradigmatic example of this process), towards the beginning of the nineteenth century bourgeois society progressively started to accept the use of fantasy and wonder as something enriching in education.

From the eighteen thirties the genre for children was fully developed and combined morals with entertainment. By the middle of the century, the subversion of the best-known fairy tales, including their motifs and structure was not a rare practice (xvii). One of the examples of fairy tale subversion with which both Mansfield and Lawrence were familiar was Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass and what Alice Found There* published in 1865 and 1871 respectively. Carroll's fairy tale parody, crowded with political and philosophical references exploiting the aesthetics of the "nonsense" literature, became extremely popular in its time and it continues to be a source of inspiration for books and films as well as material of scholarly interest. Juliet Dusinberre in *Alice to the Lighthouse: Children's Books and Radical Experiments in arts* (1987) holds the view that there is a

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[11] In Norway Peter Christen Asbjørnsen and Jørgen Moe published their *Norske Folkeeventyr* (Norwegian Folktales) between 1841 and 1844. Jospeh Jacobs gathered and published a number of collections of English and Celtic fairy tales between 1890 and 1912. Between 1860 and 1862 the Scottish and specialist in Celtic culture John Francis Campbell edited *Popular Tales of the West Highlands*. More than six hundred Russian tales were collected and edited by Aleksander Afanasiev in Russia between 1855 and 1863. Similarly, Vuk Stefanoviĉ Karadjiĉ's efforts contributed to the conservation of the oral tales in Serbia, and in Romania Petre Ispirescu gathered and published in 1874 his *Legende sau Basmele Românilor.*

dialogue between these innovative narratives and the modernist and avant garde literary culture:

> In the late nineteenth and early twentieth centuries children's books and writing about children provided the soil from which *Sons and Lovers*, *À la Recherche du Temps Perdu*, *A Portrait of the Artist as a Young Man*, Willa Cather's *O Pioneers!*, and *My Ántonia*, The *Voyage Out, To the Lighthouse* and *The Waves* all sprang. […] Radical experiments in the arts in the early modern period began in the books which Lewis Carroll and his successors wrote for children (5).

Subsequently, the turn of the century witnessed the full integration of the fairy tale in the capitalist market. Thus, Ann Martin states that:

> In the modern era […] [f]airy tales are present in almost every textual form imaginable: chapbooks, bound collections, scholarly anthologies, novels, paintings, pantomimes, scripts, libretti, jokes and popular metaphors […] These versions are augmented in the late nineteenth and twentieth centuries by films, cartoons, comics, mass produced books, and advertisements. (Martin 2006:15) [12]

Nevertheless, this period also saw the fairy tale rise in importance as an instrument of contestation both for adults and children. From then on "the aesthetics of each literary fairy tale will depend on how and why an individual writer wants to intervene in the discourse of the genre as institution" (Zipes 2000: xviii). Therefore, new critical approaches to the fairy tale proliferated. From the seventies, feminist theory explicitly pointed at the patriarchal ideology inscribed in most fairy tales and the relevance of their function in the configuration of gender at an early age. This is the case of Sandra Gilbert and Susan Gubar's readings (1979). For Christina Bacchilega the fairy tale is a "powerful discourse which produces representations of gender" (1997:9). However, most of these authors also focus on a liberating dimension associated with the genre. Marina Warner highlights the ambiguous power of the fairy tale focusing on the role of women as story-tellers and therefore creative agents in the narrative process (1994) and Bacchilega underlines the subversive power of rewriting: "While this play of

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[12] In the thirties began what Zipes calls "the most significant 'revolution' in the institution of the fairy tale": Walt Disney's animated versions (2000:xxx).

reflection, and framing might produce ideologically 'destructive', 'constructive' and 'subversive' effects, the self-reflexive mirrors themselves are questioned and transformed" (1997: 23-4).

Current readings of the fairy tale also put an emphasis on the subversive role of magic and wonder. The fantastic element, directly inherited from the folk tale, contests the world of reality. As Warner observes, "all the wonders that create the atmosphere of the Fairy Tale disrupt the apprehensible world in order to open spaces for dreaming alternatives" (1994: xvi). Bacchilega points out that "the tale of magic produces wonder precisely through its seductively concealed exploitation of the conflict between the normative and the subversive wonder which magnifies the powers of transformation" (1997:7). Furthermore, as we mentioned above, magic helps to make of the fairy tale a suitable narrative for the expression of the unconscious. This gives rise to psychoanalytic insights beyond those of Freud and Bettelheim. As Rosemary Jackson points out, fantasy hints at the absences within the social as well as the symbolic order (1981:4). Lucie Armitt underlines how behind the seemingly happy endings of the fairy tales there is something uncanny, expression of the unknown and unknowable (1996:39). Similarly, Zipes observes that although Freud had ruled out fairy tales as expressions of the uncanny because they require an assumption of an animistic system of beliefs (2003[1919]:153), in the fairy tale the uncanny is present in and manifests itself in the "very act of reading" since "it separates the reader form the restrictions of reality from the outset and makes the repressed unfamiliar familiar once again" (Zipes 1991:174). Ceri Sullivan and Barbara White (1999) make a historical reading of fantasy highlighting how "forms of the fantastic are contingent on the historical and political circumstances surrounding human agents" (2). As Zipes puts it: "All fantasies, by virtue

of the secondary worlds they conceive, contain and implicit socio-political critique or confirmation of the world in which we live" (1984–5:90).

A very productive concept for our study is that of "anti-tale", first formulated by André Jolles in *Einfache Formen* (1930).[13] For Jolles, the moral governing fairy tales does not follow an ethic of behaviour but what he calls "*die naive Moral*" (the naïve moral), a form of pure ethics neither utilitarian nor hedonistic, nor determined by religion: an instinctive ability to differentiate good from bad. This is in contradiction with the rules operating in the immoral world of reality. He defines this world as "tragic" on those occasions when "it should be what cannot be, or when it cannot be what should be" [translation mine].[14] Jolles conceives the world of naïve morality and the tragic world as two spheres in opposition and thinks that:

> Therefore, one can expect that two [narrative] forms may derive from these two conceptions and that, besides the narrative in which the things are in order, and in which the principles of the naïve moral are followed, we could find another narrative in which the immoral world, the world of the tragic, is intensified —to put it shortly: there must be an Antitale. In fact, that is the case. (Jolles 1968:241-242 [translation mine]). [15]

Jolles highlights the fact that the antitale is not a modern invention but is contemporary to the oldest known examples of fairy tale collections (242). Initially, the term antitale, was used to refer to those stories which have a tragic ending instead of the traditional happy one, but the term is nowadays often used to refer to more modern rewritings of fairy tales that "stress the more negative scenes or motifs, since they appear to be more realistic reflections of the problems of modern society" (Haase 2008:50). This concept proves especially useful because it does not refer to a form in

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[13] Under the term "*einfache Formen*" or "simple forms" Jolles categorises eight simple or preliterary forms of folk narrative which include myth, the saga, the legend, the joke, the "memorabile", the case and the fairy tale.

[14] "…wenn sein muß, was nicht sein kann, oder: wenn nicht sein kann, was sein muß."

[15] "Man könnte nun erwarten, daß aus dieser zweifach gerichteten Wirksamkeit der Geistesbeschäftigung sich auch zwei Formen ergeben würden, daß wir neben der Form, in der der Lauf der Dinge so geordnet ist, daß sie den Anforderungen der naiven Moral völlig entsprechen, eine Form finden würden, in der die naiv unmoralische Welt, die Welt des Tragischen, sich verdichtet - kurz es muß ein *Antimärchen* geben. In der Tat ist dies wirklich der Fall."

outward opposition to what is understood as traditional fairy tale. It rather borrows some aspects of the genre and modifies them with a variety of purposes. Tragic endings, parody, satire, subversion and inversion are some of the variations to be found in the anti-tale as well as in most of the stories we will analyse here.

CHAPTER 2
THE FAIRY TALE AND THE MODERNIST SHORT STORY

> We have witnessed the evolution of the "short story",
> which has removed itself from oral tradition and no
> longer permits that slow piling up, one on top of the
> other, of thin transparent layers which constitutes the
> most appropriate image of the way in which the perfect
> narrative is revealed through the layers of various
> retellings.
> (Walter Benjamin, "The Story Teller" 1936)

The quotation above brings to the fore the alleged detachment between twentieth century short fiction and the fairy tale. This section attempts to explore some of the ways in which short stories and fairy tales can interact productively, and discusses the role of the former within the context of the early twentieth century. As Brander Matthews stated, the short story is "something *other* and something *more* than a mere story which is short" (1901:4 emphases mine). The subordinate position of the short story at the turn of the twentieth century in relation to major forms of fiction, first and foremost the novel, evidences a need to analyse those aspects of the genre which differ from longer narrative forms and which contribute to nuance the significance of the relations it establishes with other texts. The short story as a genre shows several qualities which make it especially suitable for the reformulation of fairy tales or for the inclusion of fairy tale motifs.

One of the features which make the interplay between the literary fairy tale and the short story especially interesting is the obvious fact that both narrative forms are relatively short. The implication of their shared brevity is that the boundaries between a short story using motifs or language characteristic of the fairy tale and a story conceived as a fairy tale are not so clear. Thus, Katherine Mansfield's "A Suburban Fairy Tale", or D.H Lawrence's "The Rocking-Horse Winner" for instance, occupy an ambiguous

position as a narrative form. On the one hand they present modern settings and show innovative narrative techniques characteristic of modernist writing; on the other, they define themselves as "fairy tale" or deploy fairy tale formulas and are fairy tale-like in theme and plot development. These stories could therefore be considered "modern fairy tales" as opposed to "classic fairy tales", whereas no such generic fluctuation would be possible in the case of a novel or a dramatic text. Considering that both authors were great cultivators of the short story genre, this type of textual interplay becomes especially significant.

However, it is relevant to note that the short story occupies an altogether different position within the literary production of each of the authors of our corpus. Katherine Mansfield is one of the few writers whose literary career rests exclusively on the publication of short stories. Valerie Shaw quotes a conversation where Mansfield betrays a feeling of shameful literary inability when, on being asked if she writes novels, drama or poetry, she answers "only short stories". The interlocutor states that "Later on she told me she felt so wretched at that moment she would have given anything if she could have answered at least one 'yes' to the 'big' things" (Alpers 1980:381 qtd. in Shaw 1992:2). For Mansfield, the short story "seem[s] flimsy, calling for apology rather than pride, and subduing the firm announcement 'I am a writer'" (Shaw 1992:2).

Sidney Kaplan attempts to explain Mansfield's engagement with the short story: "Mansfield's tumultuous life", Kaplan holds, "filled with emotional upheaval, ceaseless travel, and illness —especially illness— would have made difficult the sustained, lengthy process of novel writing" (1991:84). I would like to suggest, however, that the novel would prove for Mansfield too corseted by convention and therefore carrying undesirable implications of propriety and correctness for a woman writer, whereas the

short story felt freer from such burdens. In any case, Mansfield excelled in the practice of what she considered an unworthy genre. Mansfield divests many of her stories from external action and explores the possibilities of rendering human consciousness through techniques like the stream of consciousness. Thus, most critics regard her virtuous achievements on the short story as representing the most innovative aesthetics of modernism. Ian Gordon states: "After Joyce and Katherine Mansfield neither the novel nor the short story can ever be quite the same again" (1964:105).

For D.H. Lawrence, an extremely prolific writer, short stories represent only a part of his artistic production, together with novels, novellas, dramas and poetry. However, he wrote stories during his whole life, and in some cases he used them to set topics and ideas which he would further elaborate in his longer fiction. Janice Hubbard Harris highlights how Lawrence makes scarce references to the process of short story writing in his diaries and letters, in contrast to the constant references to his novels: "Often he does not mention them at all or scratches out a quick line telling an agent or typist when a tale will be finished and sent" (1984:1). Nevertheless, these stories, conceived sometimes "out of spite, sometimes to keep bread on the board", were written steadily, even in those periods in which no other literary material was being written. Harris renders the significance of Lawrence's stories in these moments metaphorically:

> During these periods, they stand as flowers in a desert, wonderful in their very existence but also in their vibrancy, in the love and hope they betray. At other times they remind one more of leeches, that is, as leeches were once thought to function, drawing off bad spirits and poisoned blood. These cathartic tales are sometimes full of wit and power, sometimes full of mere sound and fury. Often the tales exist as participants in a rich dialogue of theme and technique with each other and with whatever else Lawrence was writing at the time. At other times they seem to come out of nowhere. (1984:2)

As subsequent chapters show, when approaching Lawrence's short stories chronologically, a development can be observed from the conventionality of the first stories to the symbolic abstraction of the later tales. His short stories represent different

styles and deploy different techniques at each stage. However, they also stand in close relation to each other, reinterpreting or even parodying the same topics and characters presented in previous stories. It is not just a matter of recurrent motifs, but the task of short story revision leads him to rewrite the same story with different approaches focusing alternatively on different aspects. As Harris puts it: "There is an openness to conflict and contradiction, a willingness to let everyone, from collier to fairy princess, have his or her moment" (3).

Thus, Mansfield and Lawrence played a significant role in the development of the short story, which was also acknowledged by their contemporaries. In the series of lectures compiled under the title *After Strange Gods: A Primer of Modern Heresy,* T.S. Eliot makes reference to three contemporary short stories, "all of very great merit". Together with James Joyce's "The Dead", Eliot discusses Mansfield's "Bliss" and Lawrence's "The Shadow in the Rose Garden" to illustrate the experimental directions which govern English short story writing (1934:35).

However, the analysis of the features of the short story has been conditioned by the fact that critical views on the genre were for centuries subordinated to narrative theories on the novel. Edgar Allan Poe's early reflections on the short story on his review of Hawthorne's *Twice Told Tales* first published in 1842, constitutes a key attempt for serious criticism on the topic. Central to Poe's arguments was the consideration of the short story as pursuing a "unity of effect or impression" through a careful arrangement of the narrative elements which responds to a previous, well pondered scheme (1986: 442). The brevity of the short story guarantees that the reading can be accomplished at "one sitting" preventing the diversion of the reader's attention and allowing an unadulterated interpretation of the author's purpose. This sense of completion and self containment was also reflected upon by Brander Matthews in the

Philosophy of the Short Story (1901) which led him to the idea that short stories deal with "a single character, a single event, a single emotion or the series of emotions called for by a single situation" (5). The relevance of these first theorists' contribution is a consideration of "brevity" not simply as a quantitative, but as a qualitative feature in a context in which short stories tended to be measured merely as a shorter counterpart of the novel. The idea of "unity" or "singleness" upon which some of the current short story theory rests (Pratt 1981: 175–94) has been nuanced by later criticism.[16] Significantly, however, the concept of "symmetry of design" (Matthews 1901:73), which implies an organised development of the plot towards a satisfactory closure, linked the short story to traditional oral forms of story telling and this feature characterised the genre before the modernist period.

Nevertheless, towards the turn of the twentieth century the short story developed in ways which depart from these conventional appraisals. Thus, in his 1979 work *The Short Story*, Ian Reid questions each of the principles upon which traditional short story theory rested bringing forward the formal complexity of the genre. Contextual issues have also become central in contemporary discussions on the short story, and the significance of the role that it played during the first decades of the century has been highlighted by most critics. Thus, David Hunter states: "I think the short story needs to be considered in the context of the whole culture of modernism in Britain, rather than just in formalist terms" (2007: 46). Dominique Head points out how the emergence of the modern short story is closely linked to the development of modernism as artistic project (1992:1). Similarly, Valery Shaw highlights the close relation between the development of the English short story and the appearance of the "characteristic figure of the modern artist", as well as with a general "anti-Victorian" attitude (1992:5).

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[16] The notion of brevity as a "positive quality" and not as mere "non-extension" would be later aptly theorised by Elizabeth Bowen in her *Introduction to The Faber Book of Modern Short Stories* (1936).

These ideas go in line with an approach to Modernism as a cultural manifestation embedded in, and reacting to, a particular socio-historical moment. Michael H. Whitworth acknowledges the difficulty of attempting to define modernism as a complex of artistic and intellectual attitudes and concludes that the most appropriate appraisal of the movement is as "a set of responses to problems posed by the conditions of modernity" (2007:3). Similarly, Art Berman observes how modernism is an "aesthetic movement inside modernity, yet one that sees itself as counteracting certain negative aspects of modernity" (1994:viii). However, as Armstrong states, the critical position of modernism towards modernity needs to be "heavily qualified" (2005:5).[17] Discussions about modernism have shifted in the last decades of the twentieth century from considerations of the phenomenon as an aesthetic-cultural or philosophical movement to the relation between modernism and the context of modernity. This, according to Sheppard, has changed the debates about modernist culture in four ways: it has become "historicised", "much more theoretical", "gendered" and "interdisciplinary" (Sheppard 2000: 3).[18] Such discussions have also influenced the

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[17] An insight into the notion of modernity is relevant for an understanding of the phenomenon of modernism. Peter Childs observes how "[i]n relation to modernism, modernity is considered to describe a way of living and of experiencing life which has arisen with the changes wrought by industrialisation, urbanisation and secularisation; its characteristics are disintegration and reformation, fragmentation and rapid change, ephemerality and insecurity. It involves a new understanding of time and space: speed, mobility, communication, travel, dynamism, chaos and cultural revolution" (2000: 14–15). For Tim Amstrong modernity is mainly characterised by a "closure of the cultural sphere", by an all encompassing culturalization of human life, and by an awareness that logic is both "mediated by symbolic forms" and "historically specific" (2005:ix).[17] Moreover, the development of theoretical discussions on modernism have also led the critical attention away from particular topics (such as the relevance of urban spaces, the experience of mass culture or the mechanised slaughters of the Great War) concentrating on modernity as wider notion, a unifying background for cultural modernism (Sheppard 2000:7). Marshall Berman (1987) depicts powerfully the experience of modernity: "[T]o be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world—and, at the same time that threatens to destroy everything we have, everything we know, everything we are, paradoxical unity, a unity of disunity: it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish" (14–15).

[18] Historicising modernism requires a reading of modernist cultural practice as existing in time. Both modernity and "modernism" refer to historical eras and ways to live and face life (Goldman 2009:225). Regarding the process of theorization of modernism Ross observes how theory "shares a vast range of concerns with, and develops the aesthetics of modernism. Its philosophical roots are either modernist (e.g. Heidegger, Husserl, Sartre, Wittgestein) or shared by modernism (e.g. Kant, Hegel, Schopenhauer, Nietzsche, Kierkegaard)". "Modernist writing", Ross adds, "thinks theoretically and theory writes

understanding of the role of the short story as a characteristically modernist literary practice. The modernist short story has been considered the best way to come to terms with this experience of modernity and an understanding of the self as "fragmented" and "dehumanized" (Head 1992: 8). This sense of fragmentation which "haunted" the experimental modernist texts is at the same time "geographical and historical" and "cultural and psychological" (Sanders 2000:508). Short stories turn into an assertion of the individual's conscience trying to find a place in the flux of rapidly changing surroundings.

Terry Eagleton takes up Perry Anderson's idea (1988) that the sudden effect of modernisation on those societies which have not yet "absorbed and domesticated the thrill of the new" is one of the conditions for the development of modernism; the other condition for modernism to appear is historical turbulence (Eagleton 2000:38). Indeed, the development of the movement coincides with a convulse historical moment when the values of Western culture and Victorian thought started to be questioned: The general concern with challenging authority gave rise to the Labour party, bringing about not only an International General Strike but also movements in favour of women's suffrage and the Irish Home Rule. The unstable situation of Europe culminated in the

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modernistically; they are not simply interestingly coincidental phenomena, but mutually sustaining aspects of the same project" (2009:2). Furthermore, the impact of feminism created an awareness of the contribution of women to modernist culture in a period when sex roles were being radically transformed. Thus, the ways gender issues affected the appraisal of modernism became an aspect of critical concern (c.f.: Harrison and Peterson 1997; Rado 1997; Scott 2007). In the last decades the notion of modernism has also extended its geographical focus beyond the European and American cultural centres. In Europe, the explorations of the development of modernism in East Europe help to widen the scope of modernism in the cultural expression of Slavic cultures. Besides, the awareness of the relevance of modernist and avant-garde cultural manifestations in the afro-american and postcolonial world offers an ethnically determined expression of the experience of modernity and triggers off debates on the location of culture (c.f. Caparoso Konzett 2002). All this has contributed to favour the label "modernisms", using the plural as mark of the variety of such expressions. An interdisciplinary oriented appraisal of modernism seeks to extend the range of its discourse beyond literature to other arts, including painting, cinema, dance and music (Weisstein 1995:409). Levenson highlights how "the literary doctrine did not remain distinct from other forms of discursive writing – not from theories of painting and sculpture, nor from philosophic and religious speculation. One of the most notable features of the period was the continuity between genres and between disciplines, the self-conscious attempt to construct a unified theory of modernity" (1986: vii).

violent outburst of World War I, a global conflict with lasting traumatic effects which Whitworth regarded as a shaping element of modernist culture (2007:6). The October revolution signalled the birth of soviet Russia, for many, a model of an alternative society which further evidenced the failure of bourgeois politics to solve social inequality (Sanders 2000:506-7).

In the field of thought, the influence of psychoanalysis shattered the ideal of a unified, coherent self unveiling its darker, uncivilised facets.[19] The renewal in the arts as an attempt to respond to this new understanding of the individual is also essential. In music and dance, the Slavic Renaissance, meant a blatant challenge to the barren sophistication and manners of urban aristocracy with its ineffectual tradition. 1910, the year in which Virginia Woolf locates a change in social consciousness (1996 [1924]:26), coincides with Roger Fry's exhibition of impressionistic painting, the epitome of the pictorial expression of disjointed perception. This would entail a whole new conception of art and of the artist, as well as of their ability to represent reality. Thus, as Fry had it, "the correspondence between art and life which we so habitually assume is not at all constant and requires much correction before it can be trusted" (1956 [1920]:3). Fry further observes that "the artist of the new movement is moving into a sphere more and more remote from that of the ordinary man" (15).[20] Thus,

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[19] Psychoanalysis is a conforming cultural narrative of the twentieth century and particularly important for the development of modernism. Valentine Kylie holds that psychoanalysis and modernism "emerge form the same cultural quakes" and that therefore, "the aesthetic practices and thematic concerns critically important to modernism —decentring of the subject, crises in narratives of the self, biological and scientific knowledge, classicism, sexuality, embodiment— are also those of psychoanalysis" (2003:31). Freud's ideas and writings had started to spread in England over the first decade of the twentieth-century. The Hogarth Press printed the first English edition of Freud's complete works, edited by James Strachey. The British Society for the Study of Sex Psychology was founded in July 1914 and D.H. Lawrence became familiar with the idea of the Oedipus complex (the articulating plot of many of his writings) through his wife's interest in psychoanalysis. Leonard Bloom read and reviewed several of Freud's works and in general "Bloomsbury with its intense cultural openness, provided an ideal setting for the dissemination of Freud's ideas" (Ward Jouve 2000:252-3).

[20] Formalism is another of the century-shaping cultural discourses. As Jane Goldman points out, the formalist ideas which Fry and Bell developed within the circle of Bloomsbury may be appraised as a main preoccupation with "form for form's sake", as well as with "an emotional and spiritual investment in form". Their formalism developed mainly in relation to the visual arts, but it also relates to the literary

Whitworth assumes that a new conception of art governs the modernist understanding to the world. Any approach to Modernism, he holds, needs to take into account its stance concerning eight fundamental issues: The justification of art in a rational world, the representation of an adequate model of the self, the relation between the work of art and its creator, the notion of value in art, the relation between art and criticism, the accounts of recent human history, the relation between the art of the present and the art of the past and the position of the writer in society (2007:6–7).

Moreover, modernist literature in general, and the short story in particular, developed in a context pervaded with new ideas: such as Albert Einstein's claim for the relativity of time and space; Henri Bergson's philosophical concern with conscience, memory and interiority and Friedrich Nietzsche's heralding of God's death. In the literary attempt to render this new understanding of time, perspective and subjectivity the short story became a suitable field for innovation.[21] Its brevity seems to emerge as an obvious materialization of a "nervous, curious, introspective age" (Canby 1909:338 qtd. in Shaw 1992:17). In the same vein V. S. Pritchett states: "The modern nervous system is keyed up. The very collapse of standards, conventions and values, which has so bewildered the impersonal novelist, has been the making of the story writer who can catch any piece of life as it flies and make his personal performance out of it" (1953:113).

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formalism which, rooted in Ferdinand Saussure's structural linguistics, conformed the embryonic field of English studies (2004:41). As Newton highlights, it also holds connections with the Russian formalist developed over the same period which evolves from Viktor Shklovsky's theory of "defamiliarisation", according to which the main function of art is to "defamiliarise" usual perceptions of reality (Newton 1990:6).

[21] The emergence of the British short story during the modernist period is also closely related to the development of the magazines and periodical publications of the moment. Evaluations on the extent to which the short story narrative technique was determined by factors related to inch limitation or editorial choice and the implication that the accessibility that this market provided could negatively affect the literary quality of the tales has often resulted in an unjust negative consideration of the genre (Shaw 1992:7). The modernist short stories would be more productively assessed as "interactions between the creating imagination and the material, ideological and technological conditions prevailing at that historical moment" (March-Russell 2009: 46).

As Georg Lukács understands it, the modernist refusal to narrative conventions leads to an imitation of the surrounding alienating forces which it depicts (1963:17-26).[22] Not by coincidence, Elizabeth Bowen (1936) compared the short story with the new artistic form also emerged from modernity, cinema, on their basis of their shared capability to aesthetically exploit those features of fragmentation, and estrangement.

Given these contextual conditionings, the modernist short story seems to share little less than the feature of limited extension with the traditional and literary fairy tale. Indeed, the fairy tale shows a tendency to have a unique plot-line arranged according to chronological and causal laws with few instances of temporal alterations. As has already been commented on, Vladimir Propp in his *Morphology of the Folk Tale* (1928) had exhaustively analysed the limited number of functions present in folk tales, and their potential sequence of appearance.[23] Jack Zipes observes that "during its long evolution, the literary fairy tale distinguished itself as genre by 'appropriating' many motifs, signs, and drawings from folklore, embellishing them and combining them with elements from other literary genres" (2000:xvi). Although the transformation from folk narrative to literary fairy tale entailed profound changes regarding artistic concern and an awareness of the acculturating possibilities of the new genre (Zipes 2002a:4), the temporal and causal linearity of folk narratives was normally preserved in the literary form.[24]

However, the modernist short story challenges this narrative convention. Clare Hanson establishes a difference between two forms of short narrative, which she terms

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[22] Georges Lukàcs's Marxist perspective evaluates the modernist artistic manifestations in negative terms as he understands that they are mere reflections of the chaotic reality of modernity without any attempt to articulate any resistance in the form of social critique. Other critics (cf.: Eysteinsson 1992) provide arguments to hold the opposite. The question of the ideological and ethical implications of modernism is a complex issue which will be addressed in subsequent sections.

[23] Zipes insists on the need to be cautious about Propp's approach since the reality of the folk tale is simply too various to be accounted for within a few models (2000:xvii).

[24] One of Lewis Carroll's great achievements in his subversive fairy tales *Alice in Wonderland* (1865) and *Through the Looking Glass* (1871) is precisely the reversal of the casual and temporal laws which govern traditional fairy tales. As mentioned in the previous section Juliet Dusinberre points at the temporal/causal fragmentation found in the "Alice books" as precursors of modernist experimentation (1987).

"short story" and "short fiction". "The first type of story", she holds, "with a primary emphasis on plot, is that most closely linked to the traditional oral tale". The subject of a "short story" is some sort of estrange situation, "extraordinary, bizarre, extreme in some way" which a normal person has to face. The characters tend to be schematically designed, having commonly "only a generic name such as the child, the prince and so on". The action may be located in exotic settings and include "marvellous and fantastic" elements. The central event triggers off a response in the character which comes to show his or her hidden potential. This type of narrative contrasts with the "plotless short fiction" which does not openly address the fabulous, but attempts to disclose the "marvellous" which lies behind the everyday banal events, unnoticed in an existence governed by monotony and sensorial and intellectual numbness (1985: 5–7). During modernism the latter form became a suitable means to render the complexity of modern life. Modernist narratives reveal a conscious distancing from the perfectly closed and coherent narrative since experience, and in particular, modern experience is simply to various to be rendered through such absolute narrative structures (55). This new understanding of narrative deeply modifies the status of the short story in relation to the novel: "Whereas in the eighteenth century short fiction consistently treated the same subjects as novels, the modern short story tends to reflect the diversity of 'component parts'" (Shaw 1992:5). The latter allows for gaps, discontinuities, incoherencies and reluctance to closeness. This does not mean that modernist authors systematically engaged in experimental narratives. D.H. Lawrence's stories fluctuate between the slice of life stories of realistic tendency, enigmatic tales and also stories which follow a more conventional development. However, he tends to privilege inconclusive endings; even when events are resolved and the plot shows apparent cohesion, there are certain elements which allow for indeterminacy. Katherine Mansfield's stories showed from the

beginning a reliance on "mood, rhythm, and sensory impressions" (Kaplan 1992:82) and from her childhood on "began, through the dominant influence of the symbolists and decadents, to write fiction committed to the possibilities of narrative experimentation" (82–83).

Nevertheless, although in modernism the short story becomes the vehicle of literary experimentation with an explicit concern for liberating the genre from its popular roots, Paul March-Russell revealingly foregrounds an obvious fact which is often glossed over: in the genesis of any type of fictional narrative there is an underlying form of traditional story-telling (2009:12). Dominic Head's assumption that modernist stories "derive from a tension between formal convention and formal disruption" (1992: 26) is highly relevant in this context as it underscores both the innovative elements introduced in the modernist short story as well as in the role of inherited tradition. Similarly, for Valery Shaw the alleged emphasis traditionally put on the "newness and autonomy of the short story" had always been exaggerated, obeying to an attempt to legitimise the role of the story teller in the context of the turn of the century (1992:4): "The permanent capacity of short fiction to return to its ancient origins in folktale and legend; its ability to make completely new uses of apparently unsophisticated literary conventions; its recurrent concern with an audience, thought of as an intimate group or community, and its frequent tendency towards the instinctual rather than the intellectual" (1992:vii).

The integration of folk and fairy tale formulas and elements in modernist short stories may constitute, therefore, a conscious attempt on the part of short story writers to make explicit a way of appropriating traditional narrative structures. Moreover, when Mansfield and Lawrence adopt elements belonging to this genre or even engage themselves in the production of fairy tales, their stories carry implications related to

their understanding of the modern experience. Ann Martin points out that the use of fairy tales by modernist authors shall not be seen as a simple juxtaposition of genres but that they serve "to portray a participatory model of modernity and modernist literature" (2006:7).[25] It is through the contrast between old and new narrative forms, the evocation of values of the past, and the superposition of the experience of the present that the stories articulate their meaning.

Thus, even if it is widely acknowledged that the modernist phenomenon means a radical literary renewal, recent criticism tends to amend the thesis by stressing the fact that the emergence of the modernist short story did not mean an abrupt break with traditional forms of narrative but rather another way of giving expression to a continuing interest in the unexplainable which had characterised earlier short-story writing. The early cultivators of the modern short story often used to build their narratives around some mystery and provided apparently closed endings where the enigma was untangled. Such interest persist in modernist narratives; but they would focus on what Clare Hanson calls "that quality of the marvellous which is hidden within the mundane, obscured by habit or by dullness of perception" (1985: 5–7). However, already in Dickens's and Hardy's use of fantasy and the supernatural there was a

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[25] Donald Haase (2008) acknowledges the influence of fairy tales in the work of Joyce, Woolf and Djuna Barnes, which Ann Martin further explores in her study *Little Red Riding Hood and the Wolf in Bed: Modernism's Fairy Tales* (2006). Haase also points out the fact that the appropriation of fairy tale elements was common practice for surrealist writers later in the century such as Dorothea Tanning (694–5). In this sense, Leonora Carrington was another surrealist writer and painter for whom fairy tales provide a resource of both literary and pictorial images. Although traditionally modernism has been seen as a separate trend from those artistic forms of expression which have come to be known under the general term of "avant garde" the relation between them is highly complex. Earlier criticism tended to draw a line between the radically critical approach of the avant garde, which sought to both shock and condemn society and the elitism of modernist practice (c.f.: Bürger 1984). More inclusive considerations of modernism, however, tend to focus on the relations between modernism and other aesthetic movements or even consider the various movements as faces of the same phenomenon (cf.: Calinescu 1987). Thus, Nicholls (1995) considers that "high modernism" is one of the many "modernisms" developed at the beginning of the twentieth century, which include Futurism, Cubism, or dadaism. Similarly, Levenson regards English modernism as embedded in a process in which "it slowly assumed coherence, as aesthetic concepts received new formulation, as those concepts were worked into doctrine. Among the concepts were image, symbol, tradition, expression, objectivity. The doctrines were successively called Impresionism, Imagism, Vorticism and Classicism" (1986:vii).

resistance to the utilitarian ideology which started to govern the English scene during the period of the industrial revolution. Yet March-Russell acknowledges that in these stories "the only things that remain inexplicable […] are the forces of coincidence or supernaturalism that intervene in human affairs" (2009:16).

In later authors, such as Kipling, Hunter perceives an inconsistency which paves the way to the modernist story (2007: 23). In the same vein, Leitch seems to see in Poe's interest a modernist concern, for he thematises the "problems of interpretation in a mysterious and often deceptive world" (2007:31). For Leitch Poe is a precursor of later story tellers since "even the most apparently reassuring detective stories endure on the margin of the mystery the modern short story thrives on as well" (46). Similarly, Paul March- Russell argues, this type of early modern short story, which he calls 'art-tale', also "tended to be multi-layered and ambiguous", echoing the traditional form of the riddle yet tending to leave always something unsolved, "[bridging] the gap between the folk tale and the short story" (2009: 12). The modernist short story, therefore, represents a new way of articulating an old interest in the mysteries of human existence, an interest which had already been expressed in the old folk wonder tales; in the literary fairy tales— the folk tale artistic counterpart—and later, in the early modern short stories of the nineteenth century.

Furthermore, at the heart of modernism lies a particular concern with the mysteries of human consciousness. One of the challenges that the early experimentalists of the short story had to face had been "how to bridge the gap between romance conventions, in which characters embody physic states, and realistic conventions, in which characters possesses real psyches" (March-Russell 2009: 205).[26] The translations of Anton Chekhov's and Guy de Maupassant's work have often been described as the

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[26] Clare Hanson acknowledges the debt of the modernist short story to the "psychological sketch" developed during the eighteen nineties. The interest in depicting psychological states in detriment of physical action would influence narrative technique during the modernist period (1989: 3).

turning point for the emergence of the English innovative modernist story. However, as March-Russell observes, "Chekhov's example can be seen as affirming the directions in which modernist writers were [already] taking short fiction" (93).[27] One of the main features of the modernist short story is the displacement of physical action in favour of thought and feeling (Ferguson 1982: 14). Plot becomes a secondary element and the "symmetry of design" alluded to by Matthews is considered to be contingent on the organization of all narrative elements around a "single moment of crisis", which James Joyce termed "Epiphany" (1963:211). Hanson puts the relevance of the short story during modernism down to this general concern with a "significant moment" (Hanson 1985:55).[28]

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[27] During the first decades of the twentieth century, a "Russophilic" interest emerged among British intellectuality, "a collective infatuation not only for Russian literature but for other arts as well, notably painting, music, and ballet. All through the decade between 1912 and 1922, Russia was the "rage" in England" (Rubenstein 2009:2). The efforts of Constance Garnett to translate some of the works of the major Russian authors into English allowed many of the writers of the period access to Russian new narrative strategies. The critical works of Virginia Woolf, Arnold Bennett and E. M Forster among many others extolled the merits of Russian literature. The Russian authors were a very important influence in Virginia Wolf's writing, especially concerning the rendering of inner states, and the treatment of time and character (4). Of all Russian writers Chekhov became the most influential within British circles: "In both subject matter and narrative method, Chekhov contributed to the seismic formal and stylistic shifts of British Modernism" (60). His capacity to render human consciousness, his focus on the inconsequential and his vagueness of characterization fascinated readers and writers alike: "Chekhov, the great master of the short story, perfected the forms' ability to present spiritual reality in realistic terms by focusing on the essentially mysterious and hidden nature of the basic human desire to transcend the everyday and live in the realm of spiritual reality" (Hunter 2007: 210). His influence was especially important in the work of Katherine Mansfield (cf.: Schneider 1935, Franklin 1992). However, it is also significant how within the frame of Chekhov's realist accounts there are relevant allusions to the fairy tale, a genre which enjoys a preponderant place within Russian culture and with which Chekhov was very familiar. References are profuse in his work, and he entitled his first collection of stories *The Fairy Tales of Melpomene* (1884), although they dealt with the life in the theatre. One of his stories is also entitled "A Fairy Tale" (1889).

[28] Morris Beja attempts a definition of epiphany as a "sudden spiritual manifestation, whether from some object, scene, event, or memorable phase of the mind—the manifestation being out of proportion to the significance or strictly logical relevance of whatever produces it" (1971:18). From this definition he lays the stress on the spiritual nature of the discovery—which sets it apart from the rational *anagnorisis* characteristic of nineteenth century works —and on the relative insignificance of the event which triggers of the epiphanic experience, which only matters to a particular character in a particular moment a relativism which is a manifestation of the modern condition: "In this quality lies one of the principal roots of the increasing use of epiphany in modern literature. For as men have found themselves putting less and less trust in the truths and absolutes of the past, they have more and more come to stress the trivia of existence" (16–18). Modern notions on "the meaning of experience" as well as on "the nature of reality" or the means of "salvation" and "enlightenment", together with an interest in the processes governing the movements of the human mind determined a complex approach to the characters, and emphasised the power of this "banal events" in contrast to apparently more important ones (20–1).

It is remarkable how recent approaches to the short story tend to show a reticence to consider this moment in terms of "singularity", since mystery always prevails, rendering a single interpretation of inner revelation impossible. Epiphanies, far from revealing any transcendental truth, serve the thematization of an epistemological problem: the impossibility of accessing truth since its perception is always contingent on conscience. Thus, Hunter takes up Dominic Head's idea that the defining criteria of the "epiphany" might have been useful to characterise certain nineteenth-century stories. In modernism, however, what governs the narrative organization is an "uncertainty principle", for the short story has primarily an "interrogative function". Epiphanies are often just apparent or, in Joyce's stories, even mocked (Hunter 2007: 51–53). They are mainly moments in which not a single impression, but different, often contradictory, impulses converge and no single solution is possible. Therefore, symbols and visual metaphors rather than revolving towards a unique central meaning would divert the reader's interpretation creating ambiguity. This uncertainty is formally rendered through innovative portrayals of human consciousness and discourse becomes an essential device in this process. The decentralization of the point of view, traditionally ascribed to the omniscient narrator, complicates the interpretation of climatic moments; the free indirect discourse, with its shift of perspectives, contributes to the disunity of the text and the newly theorised stream of consciousness seeks to pursue the meanderings of the real mind. Stories recurrently draw upon the oneiric and the fantastic recalling Freud's examination of the unconscious.

Although all these features depart from the narrative characteristics of the fairy tales, Max Lüthi revealingly points out that "in modern art, fascination with the fairy tale is everywhere evident. The turning away from descriptive realism, from the mere description of external reality in itself, implies an approach to the fairy tale" (1976:

145–6). Significantly, at the very moment in which the modernist short story is trying to render innovatively the complexities of the human mind, psychoanalytic theory starts a consistent process of reinterpretation of old myths and fairy tales according to its own tenants. Thus, the inclusion of fairy tale elements in modernist short stories may be regarded not as a simple return to a traditional form of narrative, but as a way of addressing contemporary concerns about the unconscious.

In this line of thought, Clare Hanson focuses on a characteristic capacity of the short story to evoke subconscious meanings. The short story could itself be considered a form of literature which favours the tangential articulation of repressed realities. The short story's interest in the mysterious is seen as a pursuit of the unknown, which must, however, be necessarily absent; in the short story the "image of that which is desired" is "continually displaced". The short story tends, therefore, to set the focus on a number of elements or details whose meaning cannot be retrieved from the text itself and which are often characterised by their "anomalous" nature (1989: 23). Unlike in the novel, where details have a meaning within the universe of the reality that the narrative creates, in the short story the reader must go beyond the text to attempt an interpretation. The short story then becomes "an extreme image of desire which violates the 'natural' relationship of antithesis between absence and presence" (22). This openness to reality is not just a consequence of the story's brevity, which would not allow the recurrence of certain events creating relations between the elements within the text:

> [It is rather] The result of what Roman Jakobson would call a fundamental difference in the set of the two forms of the short story and novel. Within the novel, images function metonymically, though the novel is not itself metonymic in relation to "reality". Each image as it appears resumes something of what has preceded it in the text. In the short story foregrounded details or "images" tend to resist such interpenetration and integration —which is why they disturb us in a peculiar, a distinctive an distinctly non-novelistic way. (23)

Moreover, the words in the short story posses a very strong evocative power. Hanson takes up Jacques Lacan's notion that the choice of a word is guided not just by

the need of articulating a literal meaning, but also by an unconscious expression of desire: "Lacan argues that desire is continually playing over language, deeply informing its structure. I would suggest that the short story writer in particular *courts* such a play on language" (24). Images in the short story have a meaning but are also "untranslated" representations of unconscious desire which cannot be expressed through the symbolic or verbal. For Lacan, the image constitutes therefore an alternative way of expression since it functions as a metaphor of "a repressed signifier" (1964: 218 qtd. Hanson 1989:24). Fantasy is often a common means to give way to desire; therefore, it is often present in the short story. Rosemary Jackson's ideas on fantasy (1981) , alluded to in the previous section, illuminate Hanson's statement that "fantasy points to things which do/may exist beyond the known real —the fantastic is not just an inversion of reality, that is, but works on the margins of reality, on the 'dangerous edge' of the unknown" (1989:26). Nadine Gordimer also points to the special suitability of short stories for the inclusion of fantasy:

> Fantasy in the hands of short story writers is so much more successful than when in the hands of novelists because it is necessary for it to hold good only for the brief illumination of the situation it develops. […] In the series of developing situations of the novel the sustainment of the tone of fantasy becomes a high-pitched ringing in the reader's ears! (1968:460)

Elizabeth Bowen's views are also illuminating in relation to the role of fantasy and short story writing. Imagination, she holds, might be directed towards the "factual" or towards the "fantastic". The latter has been common already in "older writers" such as Richard Middleton, Ruyard Kipling, H.G. Wells, Walter de la Mare, E.M. Forster, Algernon Blackwood and M.R. James; and "younger writers" do sometimes "project his own ray into it" (1937 [1936]:15–16). "The fantasy story," Bowen thinks, "has often a literary beauty that is disarming". However, the tendency is a movement from these stories of "external fantasy" to a form of inward, "applied and functional fantasy, which

does not depart from life but tempers it" because external action often has some importance form the inner transformation of the characters (6).

Later chapters will show Mansfield's development is illustrative of such movement. In her early short stories and fairy tales she exploits the possibilities offered by the fantastic but in her later stories the element of the marvellous is interiorised. Thus, the child protagonist of the fairy tale "In Summer" (written in 1907) meets a dwarf who makes her turn into a woman. In the later story "The Garden Party" (1921), however, fairy tale elements emerge as a projection of Laura Sheridan's sentimental point of view and she lives her own marvellous adventure, the first contact of death, as an inner experience within the frame of a realist story. As Kaplan puts it, "the levels of fantasy, dream, and artful arrangement of mood required by the prose poem or fairy tale were frequently countered by her even stronger impulses toward realism" (1991:84). D. H. Lawrence's development in this respect tends towards the opposite direction. At the beginning of his career he is inclined towards a realist depiction of childhood memories and collier life, and later moves progressively towards a more symbolic and abstract rendering of his philosophical ideas related to humanity, society and nature, often resorting to fairy tale motifs (Harris 1984:2). This is because "Lawrence was eager —as were Kafka, Joyce, Woolf, and others—to stretch the realistic story in ways that would allow an author to light up areas of the human psyche which realism had left dark" (7).

Revealingly, Hanson also points out that the structure of the short story may work in the same way as a dream because —being driven by the movements of the unconscious— both are characterised by their "random and arbitrary nature", contravening and altering the chronological and causal order (1989:26–7). Like the dream, the short story is the locus of the "partial, the incomplete, that which cannot be [...] entirely satisfactorily organised or "explained" (3). Revealingly, Sigmund Freud

had considered that fairy tales also worked in a similar way since they also helped to disclose our unconscious desires, irrational fears and fulfilling fantasies—a tenant which would become the base of Bruno Bettelheim's appraisal of fairy tales. At the same time, elements of the fairy tales, Freud holds, are also to be found on dreams because they have become an important element in the mental life of the person during childhood and their imaginary is useful to give expression to the unconscious (1997 [1913]:101).

Often, magic becomes a structuring element of fairy tales, emerging as a form of causality which is based on random contiguity of events where actions have immediate consequences but are not linked by rational causal laws (Wicker 1975:33). In a similar way insignificant events trigger off deep spiritual changes in the characters of modernist short stories and the aforementioned epiphanies are often depicted in terms of magical transformation. Therefore, if as Hanson assumes, the genre of the short story tends to favour the emergence of hidden elements of the unconscious, and if as Freud holds, fairy tales provide a useful repertoire of images to express unconscious desires, it is not surprising that the modernist authors sometimes resort to fairy tale motifs to multiply the evoked meanings of their stories.

Another interesting dimension shared by both fairy tales and short stories derives from their subversive nature. In the genesis of the modernist short story there is a conscious refusal of nineteenth-century Positivist philosophy, historicism and search for order typical of the Victorian novel (Lojo 2003:15). Modernist aesthetics, as a whole, emerges as a reaction against "urbanization, massification, and commodification" (March-Russell 2009: 47) and the short story plays an important role in this response. Resorting to fairy tale elements, evoking a realm of childhood and the fantastic, serves to emphasise this contestation of the adult world and masculine utilitarianism. Further

chapters will attempt to throw some light on the relevance of the role of myth and fantasy in the philosophical, intellectual and anthropological context of the beginning of the first decades of the twentieth century.

Moreover, fairy tales had represented a challenge to the authority of the myth (Zipes 1994:3) and in a similar way the modernist short story defied the authority of high literature. They are both the "little sisters" of major narrative forms, and this is in some respects advantageous: the fact that the short story was not considered worthy of taking part in the literary canon or of being object of critical attention made it especially adequate for playful experimentation:

> Out on the sidelines of critical debate and comparatively untouched by changes of fashion, the short story has been free to cultivate diversity in an uninhibited way. Writing and reading stories are activities which are bound up with play and delight, no matter how rigorous and exacting the art of compression. (Hanson 1985:22)

Furthermore, Frank O'Connor in his essay *The Lonely Voice* (1963) draws attention over the fact that the short story, being itself a narrative form which occupies a marginal place in relation to the novel, poetry or drama, is especially suited to convey the feelings of the oppressed individual against mainstream bourgeois culture and to become an expression of human loneliness: "The novel can still adhere to the classical concept of a civilised society, of man as an animal who lives in a community […] but the short story remains by its very nature remote form the community − romantic, individualistic, intransigent" (21). For Clare Hanson the short story is also the best form to render the cultural dislocation of the "exile". In this respect Katherine Mansfield would have found in the short story the means to express the sense of alienation she felt in her homeland, and in Europe. In New Zealand she did not feel at ease within the constrains of its narrow-minded society, specially after her first stay in London, nor with her condition of coloniser, but she could never regard Europe as her home. Her continuous moving away through England, France and a Germany that she found hostile

might have given her a sense of pervasive displacement which found expression through the short story form (1989:3).

Among the various perspectives articulated in the modernist short story Hunter draws attention to the "feminine gaze", a point of view characterised by subjectivity which opposes the dominant, objective and materialistic male gaze (2007:200).[29] Thus, some critics hold that the short story's fragmentariness is especially appropriate to articulate the "ex-centric, alienated vision of women" (Hanson 1989:3). Some women writers posses, Hanson holds, a "squint vision", an ability to perceive the world in different terms, to reflect what is concealed for the masculine observer, "a sense of alienation from dominant culture and ideology which may be frightening in its intensity"(5) and the short story is more effective in presenting this sense of estrangement.

The challenging of sexual stereotypes during the period should be considered within the wider context of a modernist revolutionary attitude and it would be too simplistic to assume that it is solely a feminine concern. However, many of the stories written by women consciously reflect the social movements for female emancipation and have liberating aims (Lojo 2003:16–7). Indeed, the writings of Katherine Mansfield offer an alternative perspective of the world which is at odds with her inherited tradition. Nevertheless, the extent to which this perspective obeys to a systematic "conscious program" is not clear (Kaplan 1991:10). Her criticism on the situation of women seems to emerge from her acute vision but it is not always articulate in explicit ways and often combines with an unease regarding the changing role of women (16).

D.H. Lawrence's personal vision of the world, society and gender roles pervades all his work. However, the short fiction is specially suited to articulate his ideas in more

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[29] The mental tribulations of the protagonist of Woolf's short story "The Mark on the Wall" work as a clear example to present a line of thought which opposes "the masculine point of view which governs our lives" (Woolf 2003:80).

abstract and symbolic ways. Although his own particular ideas about the role that men and women should play in society are at times based on a conventional view of male dominance, his mythic vision of the world, which revolves around ideas of decay and resurrection, are also at odds with the positivist discourse.[30]

Although classic fairy tales are often intended to perpetuate governing values and mores, this coexists with a potential for the expression of the marginal and the rebellious. Partly, the subversive power of short stories as well as fairy tales resides in their questioning the principles of realist writing. These marginal narrative form allow for the expression of "contradictions, fantasies or desires that the demands of realism silence" (Eagleton 1989:58). The short story is then the place of the "losers and loners, exiles, women, blacks —writers who for one reason or another have not been part of the ruling 'narrative' or epistemological/experiential framework of their society (Hanson 1989:3)". Marina Warner considers that "fairy tales offer a case where the very contempt for women opened an opportunity for them to exercise their wit and communicate their ideas" (1994:xix). In a similar way, as Ann Martin conveniently points out regarding fairy tales: "Whether the [fairy] stories and their influence on modern society are praised or condemned, they remain the site of the Other: the child, the savage, the woman, the folk or the unconscious" (2006:26).

Therefore, the modernist short story and the fairy tale, two narrative forms which are apparently so different, have more in common than one would initially assume, such as an interest in the unknown and the marvellous (either of the external

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[30] D.H. Lawrence's representation of "masculinity" and "femininity" is an aspect of his narrative which has been widely studied. Kate Millet (1969) and Simone de Beauvoir (1949) have seen in Lawrence's appraisal of sexual difference a bourgeois understanding of gender roles which seek to keep the woman in a subordinate position, especially as it is articulated in his books on the unconscious, *Psychoanalysis of the Unconscious* (1921) and *Fantasia of the Unconscious* (1922) but also in his fiction. Some critics have supported this views (cf.: Nixon 1986) but others have nuanced the statements of belligerent feminism offering new insights into the debate (c.f.: Dix 1980, MacLeod 1987, Balbert 1989). The question of Lawrence's sexual politics remains a controversial one and his ambivalent depiction of women will also be addressed in the textual analysis.

world or of human nature), a similar capacity to express unconscious desires and a suitability to articulate the visions of the subaltern. However, the well-wrought structures of the fairy tale and their happy endings are clearly at odds with the notions and experiences which modernist writers attempt to convey. G.K.Chesterton already acknowledged how "our modern attraction to the short story is not an accident of form; it is a sign of a real sense of fleetingness and fragility; it means that existence is only an impression, and, perhaps, only an illusion […] We have no instinct of anything ultimate and enduring beyond the episode" (2007 [1906]:36). Often this awareness of existential eventuality is during the modernist period formally translated into open-ended stories which question the possibility of the 'happily ever after' characteristic of fairy tales. Thus, it seems that fairy tale phrasing or motifs are frequently used to raise expectations about how the plot should develop (indirectly, making assumptions about how the world should be) only to deflate them, foregrounding the illusive aspect of modern human experience to which Chesterton refers, as Valery Shaw has observed: "Many short stories ask questions put aside by novels with 'happy endings': how does married life differ from 'marriage' as a personal and social ideal? What is the sequel to the novelistic ending which radiates social hope through the symbolism of weddings? Failed marriages abound in the short story" (1991:221).

Katherine Mansfield and D.H. Lawrence's stories show this tendency to subvert traditional fairy tale plots by offering surprising endings which disturb rather than reassure readers and their expectations, as the textual analysis of the chosen stories will show. As Kaplan observes, Mansfield had always been "aware of the socially determined imperatives of narrative conventions, especially as embodied in the dominant narrative pattern of romantic love" (1991:84). This pattern, so common in the fairy tale, is evoked in her story "The Tiredness of Rosabel", where the young

protagonist dreams about being rescued, like Cinderella, from her unsatisfactory life and hardships of her job by a charming prince. However, Rosabel's aspirations prove to be nothing but a dream and the story abruptly ends when she becomes aware of that fact in the coldness of the room. D.H. Lawrence's "The Horse-Dealer's daughter" also recalls the Cinderella plot and, although it presents a more hopeful scenario, the story finishes with Dr. Fergusson's very inconclusive declaration of love. In the case of both authors, the quality of the snap-shot which characterises the modernist short story productively combines with elements of the fairy tale to emphasise the contrasts between reality and illusion, and to underline that modern experience requires modern narrative models.

CHAPTER 3
INTERTEXTUALITY, MODERNISM AND THE FAIRY TALE

3.1 Intertextuality: An Overview

> "Still, you know, words mean more than we mean to express
> when we use them: so a whole book ought to mean a great
> deal more than the writer meant".
> (Lewis Carroll, *Alice in Wonderland* 1868)

The previous chapters offered an introduction to the fairy tale as a genre, its origins, the approaches to its study and the complexity of its nature. They have also provided an insight into the genre of the short story, its main features and its role over the modernist period. This chapter seeks to explore the implications of the use of fairy tale elements within a modernist text by resorting to several theoretical frames related to textual interaction. It opens with a brief discussion of major assets of intertextuality which will prove useful for the subsequent reading of the selected texts. Subsequently, the chapter will provide an exploration of the role of tradition in the context of modernism as an attempt to determine the potential implications of the use of fairy tales within modernist texts. This chapter concludes with a reflection on the notion of parody and its subversive capacity, as well as on the relevance of its role within the politics of modernism.

To approach the first of these aspects—related to intertextuality and its implications— it is convenient to keep in mind the fact that fairy tales are recurrent sites for allusion and rewriting, and that their characteristic motifs and structures underlie many twentieth-century literary works. The relevance of fairy tale motifs in modernist texts is contingent on the genre's status of social discourse loaded with cultural codes related to class, gender and communal behaviour. Most significantly, fairy tales prove to

be especially rich narratives when integrated within other texts because they are themselves complex constructs which fluctuate between the oral and the written and have undergone innumerable changes throughout history. Infused with the subversive powers of fantasy and transformation as well as with the elements which serve the purpose of acculturation, fairy tales constitute intricate sources for textual interplay. Cristina Bacchilega underlines their liminality, as a "borderline, transitional genre always bearing the traces of orality, tradition, and socio-cultural performance" (1997:3). Significantly, Merja Makinen points out how the understanding of the fairy tale has considerably changed in the last decades and contemporary readings have foregrounded its multi-layered nature and varied meanings. She explains that "many have perceived it as a fixed, didactic fable in order to rewrite it through parody" and advocates the need of a new critical approach to textual interplays involving fairy tales, "a new way of discussing this complex, multiple reconception of its pre-text" (2008:155).

In *Twice upon a Time: Women Writers and the History of the Fairy Tale* (2003), Elizabeth Wanning Harries also emphasises the complex and mutable nature of fairy tales which cannot operate as fixed intertexts. In the process of establishing the fairy tale substratum of a modernist text one should therefore take into account the multiplicity of discourses comprised in what we call fairy tale and, if possible, elucidate the implications of the uses of a fairy tale motif or structure. As Ann Martin points out, "the reader must determine which version out of the dozens of available adaptations of a fairy tale has been made intertextual in the first place, and which interpretation best relates to the work in which it has been used" (2006: 8). An analysis of the implications of the elusive concept of intertextuality is, therefore, central to our endeavour to explore the complex dimensions in which fairy tales relate to the chosen corpus of stories.[31]

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[31] Most critics agree in foregrounding the instability and conflictive nature of the critical concept of intertextuality when facing the task of its definition (cf.: Allen 2000:2–3, Lachmann 1984:133, Angenot

The recurrent use of the term in contemporary criticism, justifies an insight into some of the theories which contributed to make this notion essential for most of the current approaches to any literary text. It is equally necessary to clarify in which ways the term intertextual will be used, as well as what it means to establish an intertextual relation to a fairy tale and how this relation can function.

In very broad terms, the word intertextuality conveys the idea that the meaning of any text is always contingent on the meaning of previous and simultaneous discourses. In other words, the meaning of a text does not only emerge from the author's intention to communicate a single idea but from the linguistic, literary, and historical systems in which the text is located. As Roland Barthes puts it, a text is "a tissue of quotations drawn from the innumerable centres of culture" (1977a: 146).

The analyses of the Russian theorist Mikhail Bakhtin are crucial for the theoretical development of the notion of intertextuality. Building on Saussure's linguistic theory, Bakhtin's considerations transcend both formalist and structuralist perspectives and focus on the relationship between language and the social situation in which it is generated.[32] Bakhtin observed that meaning is context-dependant, bound up with the participants of the communicative process and the social situations in which the process takes place. As such, meaning is "unique" (Bakhtin and Medvedev 1978:120). Nevertheless, and for Bakhtin, language does not simply convey evaluations on the

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1983:120–21, Arrivé 1988:13–6, Juvan 2008:4–5, Mai 1991:30–3, Holthius 1993:1–3, Samoyault 2001:5–14, Schahadat 1995:366). Part of the difficulty entailed resides in its association to a number of practices and notions such as "dialogism, polyphony, heteroglossia, polylogue, paragram, transposition, semiosis, *differance*, trace, iterability of sign, writing, influence, revisionism, renovation, allusion, citationality, vertical context system, subtext, extratextual connections, text within text, literary implication, literary reference, palimpsest, architextuality, transtextuality, intersemioticity, intermediality interdiscursivity or metacommunication" (Juvan 2008:5). For Heinrich F. Plett it would be more accurate to talk about "intertextualities" (1991).

[32] Two concepts of Saussurian theory are essential to Bakhtin understanding of texts: "arbitrariness" and "differentiality": Saussure regarded the relationship between a signifier and its signified as arbitrary, therefore nothing inherent to a signifier makes think of its associated signified (Saussure 1978 [[1916]: 100–1). Bakhtin, like Saussure, also considered that a linguistic sign was not defined by its positive qualities but by opposition in relation to all other signs of the same system. However he saw important limitations in this synchronic approach to language since it failed to explain the social dimension of meaning (Bakthin/Voloshinov 1986:60–1).

social reality in which it is generated, it is also charged with a potential to transform it. This potential resides in its dialogic nature: at the heart of Bakhtin's philosophy lies a conception of language as well as of individual conscience which revolves between the poles of two forces in an unequal dialectical struggle. On the one hand, the "centripetal" unifying forces, which aim at coherence, and the "centrifugal" forces, which lead to fragmentation and heterogeneity in language. The struggle is unequal because:

> Unitary language constitutes the theoretical expression of the historical processes of linguistic unification and centralization, an expression of the centripetal forces of language. A unitary language is not something given but is always in essence posited —and at every moment of its linguistic life it is opposed to the realities of heteroglossia. (Bakhtin 1981: 270)

These forces are at work regardless of the speaker's/writer's intentions, and thus a total appropriation of language is impossible: "Language for the individual consciousness lies on the borderline between oneself and the other, the word in Language is half someone else's" (1981:293). Such a view endows the concept "heteroglossia" not only with the meaning of variety but also with the notion of "hetero" as "other", since in the discourse of the individual are also involved the discourses of "others".[33] In a letter to John Middleton Murry, Mansfield critically reflects on this dimension when she writes about the protagonist of her story "Bliss" (1920): "What I meant […] was Bertha, not being an artist, was yet artist manqué enough to realise that these words and expressions were not and couldn't be hers. They were, as it were, borrowed [...] Yet she'd none of her own" (O'Sullivan and Scott [eds.] 1987:121). Bakhtin's conception of language has important implications when applied to the literary text since it undermines the power of the author to control the meaning of their work:

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[33] Twentieth century philosophy, deeply concerned with the role of language as constitutive of identity, appropriates the Hegelian idea of the "configurative other", or the idea that identity is also defined according to what the Other represents. As an example, Jacques Lacan describes the unconscious as a discourse of "the Other" (Homer 2005:70–72).

> At any given moment of its historical existence, language is heteroglot form top to bottom: it represents the coexistence of socio-ideological contradictions between the present and the past, between different epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These "languages" of heteroglossia intersect each other in a variety of ways forming new socially typifying "languages". (1981:291)

The dialogical nature of language is inherent to its nature but it is made explicit when allusions to previous discourses (either written or spoken) are included in a text. In the corpus proposed for this study the authors establish conscious relations with the tradition of the classical fairy tale and both intended and unintended meanings derive from this textual interplay. Bakhtin applies the concept of "heteroglossia" to the novel, in contrast to other genres like poetry, where "monoglossia" predominates. Although traditional criticism on the short story has related the techniques of short fiction composition and its organization to those of the poem on the bases of the principle of "unity of impression" (cf.: Matthews 1901), the previous section showed how later critics have put an emphasis on the misleading character of this alleged unity. Thus, for some critics Bakhtin's theories provide an appropriate point of entry for the analysis of short stories. Dominic Head considers the modernist story as a dialogic site where different discourses compete:

> Bakhtin's concept of dialogics is employed to show how the modernists frequently cultivate a dialogized style – involving a conflict of voices – as an integral part of their disruption and complication of narrative. This understanding of dialogics differs from some applications in which the dialogized text is merely one which contains a variety of coexisting voices. I place an emphasis on the idea of *conflicting* voices, which is a crucial aspect of Bakhtin's writings about narrative. This concept of dialogized narrative provides a further challenge to any simplistic notion of short story unity, and supplies a rigorous way of interpreting the modernists' ambivalent portrayal of character. (1992:33–34)

In the same vein, Adrian Hunter understands the epiphanic moment, often the climax of modernist short stories, as an instant comprising a variety of contradictory feelings:

> The epiphanies do not function as unifying, determinate moments of insight or closure but rather as spaces in which a variety of voices blend in and in which every utterance enters into what M.M. Bakhtin elsewhere characterizes as a "tension-filled environment" of alien words, value judgements and accents. (Hunter 2007:58).

In this dissertation, concepts such as "heteroglossia" and "dialogism" will prove especially useful for the analysis of the narrative mode of the chosen texts. Head has observed how these notions are illuminating to interpret the effects of free indirect speech, where an omniscient narrative voice entwines with the individual perspective of the characters' consciousness. This technique challenges the authority of the omniscient narrator, which would be the representative of an official discourse, allowing marginal discourses to inform the narrative (Head 1992:68). In D.H. Lawrence's "The Rocking Horse Winner", for instance, the perspective of an apparently neutral narrative voice, which adopts the tone of a fairy tale narrator, deceivingly mixes with the characters' vision complicating the narrative interpretation. David Lodge has noticed how in Lawrence's writing the voice of the authorial narrator is "the dominant discourse in his fiction, and a formal characteristic that sets him somewhat apart from the modernist movement". However, Lodge also perceives a development in his narrative, from *Sons and Lovers* (1913) to *Women in Love* (1920) which progresses towards the heteroglossic kind of fiction that Bakhtin described as "doubly-oriented or doubly-voiced speech" (1981: 325–354), a kind of speech which "refers to another speech act by another addresser" (Lodge 1990:59).[34] This notion includes the practice of parody, which we will analyse at a later stage in this section. This is very relevant to understanding how the fairy tale narrative techniques are mimicked and subverted in stories like "The Rocking Horse Winner", "The Princess" or "The Lovely Lady". Katherine Mansfield's mastery of free indirect speech has also been seen as a manifestation of the heteroglossic quality of her work (cf.: Day 2011). Often the voice of a third person

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[34] Avrom Fleishman attributes this evolution to the influence of the Italian short story writer Giovanni Verga, whom Lawrence read and translated (1985:164) and defends that Lawrence is "a grand master of the oral, dialectical, parodic, and polyglot manner that Bakhtin has established for Dostoyevsky" (169). Fleishman insists that reading Lawrence's work in the light of Bakhtin's theories allows a better appraisal of "the novelist's unique achievement", relieving Lawrence of what some have considered "his stylistic embarrassment" and acknowledging his narrative mastery, "[f]or in his novels, the language of fiction is deployed to foreground and criticize the human uses of language, particularly those of modern Western culture" (1990:110).

narrator verbalises the thoughts of a character, as in "The Little Governess". The analysis of this story will show how the protagonist's naïve point of view serves to focalise the events, which she regrettably misinterprets. In other cases the characters express themselves through conventional phrasing, evoking fixed social discourses, as the protagonist of "The Tiredness of Rosabel". Rosabel's mental digressions while she imagines that she will be rescued by a "charming prince" recall the language of fairy tale and romance literature (Rodríguez Salas 2009: 202). Thus, to read the texts in the light of Bakhtin's ideas may provide an innovative insight into some aspects of these stories.

During the nineteen sixties a group of theorists expressed their disagreement with Saussure's structuralism and articulated a new theoretical approach which came to be known as poststructuralism. Their views on intertextuality will also prove useful for this study. Their tenant was a questioning of the one-to-one stable relationship between signifiers and signifieds which had allowed the semiotic study of cultural expressions (such as myths, traditions or literature) from an allegedly scientific approach. These theorists understand that the ways in which the dominant ideology exerts its power resides in the structuralist notion that form and meaning are steadily and unquestionably bound up with each other.

Among the poststructuralist thinkers, Julia Kristeva coined the term "intertextuality" in *Théorie d'ensamble* (1968) and brought together Saussure's theories on semiotics with Bakhtin's notion of dialogism. In "Word, Dialogue & Novel" (1966), Kristeva emphasises the twofold dimension of the literary word: the writer and the reader are located and relate to each other in a horizontal dimension. The vertical axis is constituted by the relations established between the text and all previous and simultaneous literary texts. Locating Bakhtin's theories in a psychoanalytical context is

one of Kristeva's main contributions.[35] She states that "[a]ny text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read at least as double" (1980 [1966]:66).[36] Kristeva's idea of the "bounded text", introduced in an essay of the same title (1966–7), is especially relevant for our study. For Kristeva no text can be original since authors necessarily rely on pre-existing social, institutional and cultural discourses for their compositions. As a result any text necessarily conveys two meanings, what Kristeva calls *ideologemes* (1980 [1966–7]: 36–63). Through the ambivalent, unstable meaning of words, the text expresses the ideological and social struggles, including those ideas which threaten dominant ideology and are therefore representative of "otherness".[37] Kristeva's appraisal of Bakhtin's idea of "doubleness"

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[35] Kristeva's ideas are based on a Lacanian, psychoanalytically-inspired understanding of language. For Jacques Lacan, the appropriation of a linguistic system imposes on the individual a perception of himself/herself as a unified subject immersed in a symbolic order of social rules and relations. Before entering the symbolic order the individual inhabits a pre-linguistic realm of pulsions, drives and a total identification with the mother's body (Lacan 1992) which Kristeva identifies with the "semiotic". The so-called "thetic phase", according to Kristeva, signals the initiation in the social order through language and puts an end to the semiotic. However, this is never completely obliterated causing an ontological split in the subject between the symbolic and the semiotic. At the core of the semiotic lies the *chora*, a hollow related to the maternal body, "unnameable, improbably, hybrid, anterior to naming, the One and the Father" (1980:133). In *Revolution in Poetic Language* Kristeva states that it is precisely through poetic language that elements of the semiotic self emerge shaking the grounds on which the symbolic order rests and disclosing the impossibility of a unified subject. Because the semiotic must necessarily be expressed within the symbolic Kristeva uses the term *Phenotext* to denote the textual dimension related to the *thetic*, the linguistic; and *Genotext* to that dimension linked with the pre-linguistic and the *chora*. The *Genotext* is "recognizable in terms of phonematic devices, rhythm, intonation, melody, repetition and narrative arrangements". Kristeva focuses on the 'signifiance' of a text, that is, on the ways the text's meanings transcend the meaning of its constituent linguistic structures (1984a: 86). Kristeva's theories also endorse Freud's theories of dreams. According to Freud, dreams work through condensation and displacement. In the first case a sign stands for several meanings and in the second it has just one meaning but this meaning belongs to other area of signification (Freud 2007 [1900]: 220–2). For Kristeva, intertextuality is a further step in this semiotic process since it implies a transposition of previous textual units from one sign system into another thus transforming them and "giving them a new thetic position". This procedure also involves the speaking subject, whose position is closely related with desire (1984a:54–111).

[36] Intersubjectivity is a concept used in philosophy, psychology, sociology and politics, which refers to an intermediate position between subjectivity and objectivity. It describes the subjective experience of a phenomenon by more than one subject. "An intersubjective porperty is one on which the opinion of different subjects does or can coincide" (Blackburn 2005:189). In literature intersubjectivity "concerns the relations a text has with wider or vaguer spheres of knowledge, which the reader must also draw upon for interpretation..." (Wales 2001:221).

[37] "Otherness" was a central notion to deconstruction and has become essential to contemporary critical thought. It refers to what "is opposed to, or absent from, some more familiar subject, but the acknowledgement of which is necessary for the full understanding of the familiar subject" (Proudfoot 2010:102).

and "heteroglossia" is a claim against authority and the Western Logic of singularity and non-contradiction. In her understanding of dialogism, the "synthesis" which Hegel proposed as a resolution for dialectical struggle is eternally deferred and is replaced by an idea of "harmony" allowing the simultaneous presence of contradictory discourses. Rupture is just a transitional phase, a "modality of transformation" (Kristeva 1980:88–9). According to Kristeva, literary language emerges as a "heteroglossic" domain beyond logic and its ambivalence expresses the shifting position of the subject. The subject is ontologically split "between the conscious and the unconscious, the reason and the desire, the rational and the irrational, the social and the pre-social, the communicable and the incommunicable" (Allen 2000:47).

Kristeva's ideas relate to Clare Hanson's notions on the short story commented upon in the previous section. Hanson (1989) noticed the suitability of the modernist short story to convey repressed meanings. In this sense, short stories would favour the appearance of a language apt to give way to unconscious desire. Some of the readings in this dissertation will be illuminated by these notions. Mansfield's "Sun and Moon" and Lawrence "The Rocking Horse winner" are initiation stories which deal with the traumatic abandonment of the world of childhood. Fairy tale imagery, but also the words, rhythm and quality of the prose characteristic of fairy tales contribute to evoke a pre-oedipal realm which contrasts with the material world the children are initiated to.

Following Kristeva's line of thought, Roland Barthes (1974:4) establishes a difference between texts which is also relevant for this dissertation. Whereas "readerly" texts intend to direct the reader towards a singular meaning perpetuating the *doxa* (cultural myths and ideologies), the "writerly" text is "paradoxical", unleashes a multiplicity of intertextual meaning which challenge the social and cultural order.[38]

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[38] Taking up the poststructuralist recognition of the instability of the linguistic sign, Roland Barthes reverses the traditional terms which considered the "text" as the stable surface of the abstract literary

Thus, for Barthes the role of intertextuality is precisely the reverse of ideology: to present the natural as cultural and ideological. However, Barthes also acknowledges that the continuous interplay of signifiers may result in repetition, asserting, rather than confronting, the *doxa*. Thus, Barthes distinguishes the intertextual text of *plaisir*, which rejoices in multiplicity but does not break with culture, and the text of "bliss" which in its continuous deferral of meaning conveys a discomforting sense of loss and discloses the imperfections of the *doxa* (1977b:157–158).[39] The notions of *doxa*, and *paradoxa* are important for our analysis since the experimental quality of modernist texts allow innovative ways of challenging the *doxa*. Besides, the classical fairy tale, although it usually works as an acculturating discourse about social uses, and therefore as an expression of the *doxa*; also articulates "paradoxical" elements through fantasy and instances of disobedience,.

Not by coincidence, both Barthes and Kristeva had pointed to the modernist period as offering the first clear instances of "writerly" texts, those texts which must not be passively consumed but require from the reader an active engagement in order to understand the variety of ways in which they support or dissent from the ensemble of social discourses operating in a particular context (Barthes 1977b:156; Kristeva 1984:86–87). In connection with this, Ann Martin sees in the inclusion of intertextual

"work" (1977b). Focusing on its linguistic and therefore ambivalent and disruptive nature, it is the text which complicates the concrete and physical materiality of the work. The unsettling power of the text comes from its "plurality". Plurality is here understood not as variety of meanings but as the expression of the multiplicity of meaning itself. Any text is contingent on "a language which is inscribed in vast histories of meaning" (Allen 2000: 66–7). Thus the reader is lead from signifier to signifier in a process which defers the signified related to them, but disseminates a multiplicity of meanings (Jacques Derrida coined the term *differance* [1963] and theorised this eternal deferral of meaning which continuously dissociates language from its referent). This endows the text with a "demoniacal" dimension which challenges "oneness" and affirms the "evil" of plurality. The effect of such a process is what Barthes termed "The Death of the Author" (1965) since the plural meaning of the text is no longer dependant on authorial intention but on the compendium of voices which let themselves be heard through language (the intertextual value of the text). Therefore, the articulating subject gets lost in the procedure of writing, as there are no emotions or thoughts previous to their codification and the act of rendering them textually. In other words, "nothing exists outside the text" (Barthes 1974: 102).

[39] Coincidentally, Katherine Mansfield entitled one of her more disturbing stories "Bliss" (first published in 1918), where a number of discourses conflux to undermine the protagonist self-deceiving feeling of happiness.

references—particularly to fairy tales—an attempt to create an active interactional relationship between text and reader which works as a challenge to the dominant economic and social system. Thus, participation is relevant in terms of form and content as consumption appears as an active process: "The possibilities of the capitalist system are being explored […] at least by those subjects creative enough to use, and not be used by the narratives of consumerism" (2006:10).

Whereas the poststructuralists rejected the possibility of deriving the disseminating meanings of texts from their constitutive elements, Gérard Genette represents a return to the structuralist confidence in the potential of criticism to establish the meaning of a text. Genette elaborated his theories on the basis that the literary work is an articulation of hidden systems. For Genette, the role of the author is to arrange the elements of the different linguistic, literary and cultural systems into a literary work. In turn, the role of the critic is to disclose the relations between the work and those systems that authorial arrangement had obscured. Genette's theoretical approaches evolved from an attempt to determine a series of "architexts", that is, permanent generic, thematic and modal categories underlying the literary system (1992 [1979]) to the study of "palimpsests" or the relations of the text and the network of categories from which it produces its meaning (1997a [1982]).

Furthermore, Genette distinguishes five types of textual relation and 'intertextuality' is one of them. However, his understanding of intertextuality departs from the conventional poststructuralist position since it is limited to the relation of co-presence between two or more texts.[40] Genette provides a very systematic approach to

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[40] Genette calls "Paratextuality" to the relation between the elements of the text and those which assist its reception (titles, notes, reviews, private letters) (1987). "Metatextuality" is the relationship established between two texts when one serves a commentary on the other. "Hypertextuality" is any other relation which may be established between a text (hypertext) and a previous text (hypotext). The hypertext has a meaning of its own "autonomous and sufficient" but this meaning is "not exhaustive" since its interpretation is contingent on the knowledge of the hypotext. "Architextuality" has to do with the

textual interaction which caters for useful terminology for this study. Thus, in the reading of certain stories the fairy tales which inspired them will be referred to as "hypotexts", and the modernist story as "hypertext". In some of the stories analysed here, however, it is not possible to talk about a single hypotext. Imagery and formulas may evoke the fairy tale genre in wider terms. In this case the fairy tale works as an "architext". Genette's classification of functional relations between texts will also prove useful and will be discussed later in this section.

One of the conclusions which could be drawn from the spectrum of theoretical reflections exposed above is that intertextuality as a literary phenomenon implies more than mere textual allusion, quoting or citation to designate a complex of relations established between individual works and wider notions of literary genre and even social discourse.

Thus, a number of discourses may conflate within a single text and contribute to enrich its meaning.[41] The fairy tale as a genre, when is evoked or alluded to, recalls a wide variety of discourses itself. This idea follows from with Kristeva's appraisal of the intertextual dimension of a text beyond a mere influence of the external historical context. Language is necessarily intertextual and in its embodiment of "otherness" in the form of a variety of evoked discourses, is disruptive and revolutionary (Allen 2000:45). Since fairy tales are traditionally considered a genre for children, the inclusion of references to fairy tales or the imitation of their characteristic tone or phrasing often evokes a set of preconceptions related to childhood and idealised worlds. These references also raise expectations based upon the ways in which children, women

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reader's expectations and reception of a work in terms of genre, mode, theme and figures (Macksey: 1997:xviii-xi).

[41] Michel Foucault used the term "discourse" to refer to a "heavily policed cognitive systems which control and delimit both the mode and the means of representation in a given society" (Gandhi 1998:77). Discourses, according to Foucault, are one of the "full range of hidden mechanisms through which a society conveys its knowledge and ensures its survival under the mask of knowledge" (Foucault 1980: 225).

and men are traditionally represented in these tales. However, the stories also convey notions which relate to the particular socio-historical moment in which they were produced. Therefore, the traditional discourse of the tales may be contradicted, changed or altered to some extent. This process does not need to be fully conscious: as Kristeva and Barthes pointed out, different meanings may emerge out of a text regardless the author's intentions.

Consequently, and most significantly, the consideration of a text in terms of intertextuality requires adjusting the focus on the relation of a text and its author by emphasising the relationship between the text and its reader. The reader's ability to recognise intertextual references is particularly relevant when fairy tales come to interact with other types texts, as Jessica Tiffin suggests:[42]

> Recognition is central to this [interpretative] process; the production of narrative comes to rest not only in an interaction with genre traditions but also in a reciprocal relationship between the producer and the receiver of the tale, between the tale-teller an audience, in a shared understanding of the parameters and characteristics of the narrative. In this formulation fairy tale becomes simply one of the oldest and most strongly marked of narrative structures whose interaction with its own tradition has a large body of exemplars to invoke and an equally wide range of readers familiar with its rules. (2009: 3)

Although the difficulties inherent to the task of defining fairy tales have been stated, this process of recognition does not entail difficulty for the common reader. This

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[42] In this sense, it is also important to take into account the premises developed by the set of critical ideas referred to with the generic name of the "reception theory". Reception theory focuses on the ways and conditions in which the text is received and processed. H. G. Gadamer's ideas, exposed in *Wahrheit und Methode* (1975), triggered off the development of a series of notions centred on the reader's role in the process of text interpretation. Gadamer understands the relation between text and reader according to the logic of question- answer: the text tends to answer the readers questions and the reader tends to find in the text what is relevant for his/her experience (2004[1975]:354). These principles were adapted to literary criticism by Gadamer's disciple Hans Robert Jauss, who introduced the key concept of the "horizon of expectations" (1982:80). For Jauss, the reading process comprises a series of speculations and inferences. The reader approaches the text having anticipated a meaning which will be progressively contrasted with the content of the text. In the same vein, Wolfgang Iser (1972) holds that the reading of the text takes place in two stages: first, the reader derives meaning from the elements present in the text; afterwards, s/he faces its ambiguities and indeterminacies and fills in the gaps on the base of the interpretation previously elaborated. Thus, the reader becomes an active agent endowing the text with meaning and the effectiveness of the process depends on the reader's textual repertoire and the set of common conventions shared by reader and writer.

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is because, as Roger Sale explains, "everyone seems instinctively agreed on what the term [fairy tale] includes and excludes, even though fairy tales blend easily into related kinds, like myths, legends, romances, realistic folk fables and cautionary tales" (1978:23). For Todorov, the quality of the fairy tale resides in "a certain kind of writing" (1975:54) and for J.R.R. Tolkien "precisely the colouring, the atmosphere, the unclassifiable individual details of a story, and above all the general purport that informs with life the undissected bones of the plot, that really count" (1966 [1947]:46 qtd. in Tiffin 2009:5).

Tiffin uses the term "texture" to refer to that "characteristic, instantly recognizable feel or style, [which] is recognizable on the level of structure and content as much as language"; this includes a number of features such as "tone, form, structure, pattern and motif".[43] Most relevantly, Tiffin states that texture "renders a fairy tale intrinsically familiar and identifiable even through literary manipulation" (2009:6). The notion of "texture", as Tiffin understands it, is especially useful when dealing with modernism because it is open and invokes both formal and thematic features; it makes reference to the genre convention in the sense of Genette's "architexts", and also to the reader's response by creating certain expectations. It could be said then that the texts chosen for analysis, without necessarily being fairy tales or re-elaborations of concrete pre-existent fairy tales, present in higher or lesser degree the "texture" of a fairy tale.[44]

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[43] The term "texture" had been used by Alan Dundes to refer to those characteristics which contribute to the emergence of an instant and recognizable effect, "in most genres" he states, "the texture is the language, the specific phonemes and morphemes employed" (1980:22). Tiffin, following Todorov's idea that the distinction between form and content is arbitrary, widens the notion of "texture" to include conceptual notions (2009:6).

[44] In this sense the notion of *Implikativität* developed by Renate Lachmann (1984) could be aptly applied. It refers to the text's capacity to imply or hint at other texts. Lachmann also draws a line between what she calls "intended intertextuality" which serves to "organise the surface of the text" and which makes of reference to other texts ("assimilation, transposition and transformation of foreign signs") from a form of "latent intertextuality" which "does not disturb the surface of the intertext" although it "determines" the configuration of its meaning suggested by concepts like "palimpsest", "anagram", "overdetermination", and "double-coding" (qtd. in Rose 1993:82).

Frank de Caro and Rosan Augusta Jordan (2004) establish a differentiation in the deployment of folkloric materials which is also relevant for this study. They state that folk material or, for the purposes of this dissertation, fairy tale material may be used as either the "exoskeleton" or the "endoskeleton" of the text. If the fairy tale elements configure the *exoskeleton* of the work, this work will function as "a *formal or stylistic framework*, using a *generic structure* as model"; this happens when the work itself is conceived as a fairy tale (7). The folk material works as the *endoskeleton* of a given text when it is used only "to allude to contexts, ideas, and values; to provide ironic reference; to expand thematic understandings" (8). This happens when the text can be defined as a different kind of narrative from the folk or fairy story, but makes use of fairy tale elements. As Tiffin understands it, the story "is not in itself *a* fairy tale —it functions as a short story with a fairy-tale theme" (26). Thus, in Mansfield's "The Green Tree: A Fairy Tale", the fairy tale elements have been used as an exoskeleton since it is a story written as a modern fairy tale. "The Little Governess", however, develops around the plot of "The Little Red Ridding Hood", but it is not a fairy tale. It is a realistic account and in narrative terms, on the basis of its technical innovations, is clearly a modernist short story. The fairy tale material is deployed as an endoskeleton. Also Lawrence's stories present a variety of ways of including fairy tale motifs and structures which will be analysed in further chapters.

3.2 Modernism and Tradition

This dissertation attempts to elucidate the reasons which led Mansfield and Lawrence, two modernist authors whose writing oriented the English prose towards innovative directions, to deliberately engage with a traditional narrative genre as the fairy tale. In order to approach their possible motivations it is necessary to comment on

the role that literary narratives of the past, as well as traditional forms of story-telling play in the modernist period. In fact, the way modernist texts relate to previous texts and social discourses must be analyzed in the light of the relevance ascribed to the notion of tradition, an essential concept within in the context of early twentieth century literary theory. T.S. Eliot's seminal essay "Tradition and Individual Talent" (1920) is an attempt to delimitate the boundaries of originality and poetic value reconciling the role of the creative individual with that of the literary tradition. Thus, Eliot states:

> No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical, criticism. (2005 [1919]: 153)

Eliot's concept of tradition was contingent on a synchronic approach to history in which past is continuously influencing the present. In a similar way, Ezra Pound held that anyone trying to produce modern art needs knowledge of what has been previously produced (1968[1913]: 91–93). In the previous section the alleged independence of the modernist short story from traditional forms of narrative was discussed through an exploration of their shared features. Valerie Shaw stated how an "exaggeration of both the newness and the autonomy of the short story" had followed the attempts to endorse the practice of short story writing (1992:5). Although such a strong dependence on the past may seem contradictory for a movement which claims to be the expression of a new subjectivity and a new understanding of the world Edwin Muir argues that:

> If modernism be a vital thing it must need have roots in the past and be an essential expression of humanity, to be traced, therefore, in the history of humanity: in short, it can only be a tradition. The true modern is a continuator of tradition as much as the Christian or the conservative: the true fight between progress and stagnation is always a fight between antagonistic *traditions*. (1920 |1918]:138)

In the same vein, Whitworth also points at a paradox inherent to modernism's claim for innovation since, as he states, "cultural legitimacy depends upon a connection

to the previous generation" (2007:22–23).[45] Terry Eagleton (2000) also dwells on the contradictory nature of a movement which lies between tradition and innovation: modernism in its attempts to overcome literary tradition it necessarily evokes it (39), thus becoming a "highly traditional crisis of tradition" (41).

Harold Bloom has brought to the fore the close relationship between intertextuality and tradition (1997). It is Bloom's main argument that new literature can only imitate existent texts. Thus, the initiative to write derives from two seemingly opposed impulses: imitation *versus* innovation.[46] Bloom's theories are useful in order to understand the inescapability of surrounding literary traditions, but his appraisal of tradition is limited. He refers only to the influence exerted by texts belonging to the so-called "high literature" and a set of authors which he considers canonical.

This dissertation focuses on fairy tales, texts belonging to a different tradition, commonly associated with popular rather than highbrow culture. However, the tensions provoked by traditional and innovative narratives are meaningful. Here four relevant

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[45] Recent criticism pays special attention to those contradictions inherent to the modernist. Thus, for Tim Armstrong, modernism is precisely characterised by contradiction. He points out at the contrasts between modernist rejection of tradition and the "fetishization" of certain moments of the past. Similarly, the apparent admiration for the primitive coexists with a defence of civilization; and technological innovation produces both fascination and fear (2005:5). In the same vein, in his analysis of the contradictions of Modernism, Terry Eagleton aptly observes how "modernism seeks to go beyond realism [...] but like any transgression it is dependent on the very norms from which it deviates. If modernism parodies realism, disfigures it, puts the skids under it, shatters it to bits, it can do all this only by continually reminding us of the realism it seeks to transcend, and so undoing itself in that very act. There is no fragmentation without the idea of integrity" (2000: 35).

[46] For Bloom the meaning of a text is always a previous text written by a precursor figure that the new text transforms and interprets. This occurs even if the writer of the new text (the ephebe) has never read the work of the precursor, which may lead to the mistaken belief that no influence was received from it (Bloom 1997:69–70). However literature is a "relational event" and all texts are necessarily intertexts. The work of certain writers (Shakespeare among others) unavoidably operates as an intertext. This provokes on the ephebe an "anxiety of influence" which may affect the desire to write and that can only be overcome by the (unrealizable) desire of becoming an influence himself (1997:58). Bloom takes up Freud's concept of psychological mechanisms of defence to explain how writers attempt to confront anxiety. These mechanisms are nevertheless inscribed within the text and from its recognition depends a successful appraisal of the text's meaning (1997:83). There are two ways of establishing the necessary intertextual relation between text and intertext: finding the elements within the text that point to that intertext or deciding arbitrarily (1997:105). Although Bloom's ideas are also an acknowledgement of the plurality of meaning affirmed by Barthes and Kristeva, his theories seem to obliterate the relevance of the social and cultural context for the interpretation of the text (Allen 2000:144).

dimensions of the use of fairy tales will be discussed: in the first place fairy tales provide a template of structural organization and a repertoire of well-known motifs through which to express new ideas. These elements work as patterns to organise texts and create a sense of order which is positively regarded in the context of surrounding chaos. Secondly, modernist art tended to view in primitive societies and their cultural manifestations a liberating force to escape the corruption of the Western world. In a similar way, story-telling is often view as a practice which enhances the sense of community in face of modern alienation. In the third place, the fairy tale seems also apt to symbolically reflect on the fragmentariness of human identity, like fantastic fin-de-siècle literature had done before. Finally, as was argued in the previous section, the type of fantastic tales evoked by the genre of the fairy tale and its status of marginal narrative help to contest the imposed values of dominant culture, thus helping to channel a criticism of contemporary society.

Concerning the first of these issues —the fact that fairy tale in modernist writing may provide an easily recognizable narrative frame and set of motifs to articulate new texts—Susan Sellers aptly observes that "[w]hat we write as individuals cannot so easily achieve […] resonance. We need to deploy *myth*'s power, weaving our own versions onto its potent *templates* to attain the maximum effect" (2001:32 [emphasis mine]). Seller emphasises how the use of models confers certain strength to what one writes, thus foregrounding the idea of myth as a form of narration which encompasses a collection of images with a relevant position in the collective unconscious. As Terry Eagleton puts it, "recycling mythology is one way in which modernism finds itself excavating the very old just at the point where it thought it was discovering the very new" (2000:41). These notions are relevant because, as Jack Zipes (1994) has suggested, the mythical tropes of a given culture are also at the core of its pagan

variants, the folk and fairy tales. Thus, and throughout the modernist period, fairy tales had the potential of being recycled in the same way as mythology was. Zipes underlines the fact that ever since the late eighteenth century "most writers in the West, whether they wrote for adults or children, consciously held a dialogue with a fairy-tale discourse that had become firmly established in Europe and embraced intercourse with the oral story telling tradition and all other kinds of folklore that existed throughout the world" (2000:xxiv). Zipes further argues that already by the end of the previous century a set of stories clearly stood out from the rest to constitute a "canon of 'classical' fairy tales" determining the accepted "structure, motifs and topoi" to be expected from the genre (xxix). In this sense, these recognizable patterns work as an organizational criterion which structures the stories of Mansfield and Lawrence, core to the present dissertation. However, the patterns can also be subverted or transformed with particular intentions.

The idea of myth and fairy tale as providers of underlying structures for modernist narratives partly contradicts those views which hold that modernist art tends to mimic the confusion of the socio-historical moment that generates it. However, for T.S. Eliot, tradition is not just something inescapable but has the power of acting as a source of order. Reeves foregrounds Eliot's pursuit of political, literary and social unity and order and affirms that it matches a general modernist concern: "The need of stability and coherence in what many experienced as a disintegrating post-war world and collapsing culture" (2006:108). This stability is to be found in the ideal of an orderly past which illuminates the present, always determining its ways and therefore imposing a certain meaning upon the dominant chaos. Marjory Perloff underlines that a contrast between orderly past and chaotic present is one of the main features of modernism. Moreover, Perloff explicitly refers to the deployment of "mythic allusions" and "patterning" as "organising structures" (1992:158). This concept is related to the

modernist belief that art has the capability to bring order into the world, a "compensatory idea", which makes up for the uncertainties of the surrounding context. These notions led Terry Eagleton to nuance the alleged confusion which characterises the modernist work:

> If the surfaces of life seems random, arbitrary, chaotic, it's also true that lurking beneath them is some inexorable form of determinism, some far deeper structure (whether you call it language or mythology or the unconscious or pure form or mental categories or whatever) which is secretly organising and manipulating all this apparently random stuff we observe around us. A curious combination, then, of the inexorable and the arbitrary […]. (2000:40)

Thus, the modernist interest in depicting fragments of common life combines with an attempt to re-utilise mythical narrative patterns. In this way, as Slavoj Žižek holds, modernism "asserted the metaphysical potential of the most common and vulgar bits of our daily experience" and the myth works "as the interpretative frame of reference for its contemporary narrative" (2001: 29–30). Hence, for Fredric Jameson the modernist text performs an essential function by making the readers feel "increasingly at home in what would otherwise [...] be a distressingly alienating reality" (2002:225).[47] In Lawrence's narratives a transcendental dimension behind the narrated events and the characters' destinies can often be seen, and a belief in cosmic forces, alien to modernity, can be traced in much of his writing. As for Mansfield, Eduardo Rodríguez Salas, foregrounds a development in her writing from confidence in the capability of fairy tales to symbolise certain aspects of human life to an ironic attitude towards them (2009:144). In her later stories she shows some scepticism towards her characters' attempts to seek a transcendental meaning for common events. In fact, some of these characters (The little governess in the story of the same title or Bertha Young in "Bliss")

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[47] The conception of the urban space as potentially degenerative and the processes of human concentration as threatening to individual development is reflected in many works of the period. The end of the nineteenth century and the beginning of the twentieth were pervaded by an anxiety about "social dissolution" being inextricably part of "the very process of aggregation" as Raymond Williams noticed (1973:216).

tend to look for meanings which go beyond what can be seen and make the mistake of misinterpreting reality. Yet, she uses well-known narrative patterns in order to create expectations which are reversed as the stories unfold.

Furthermore, the inclusion of fairy tale motifs in modernist writing in general, and in the work of Mansfield and Lawrence in particular, relates to the cultural relevance that traditional forms of culture acquire during the modernist period. Recalling what has been commented on in the first section, at the turn of the century the fairy tale, like the myth, becomes the object of study both at schools and by the literary academy; the object of expurgation, politization and experimentation. In fact, during this period, ideas related to folklore narratives and myths were very much discussed in anthropological and cultural circles. Ann Martin emphasises how the fairy tale became an inescapable source of reference and allusion for most writers, not only due to its significant role as a very important aspect of their childhood experience, but because references to the fairy tale were also present in some of the most relevant critical and scientific texts of the period (2006:35). Thus, the publication of *From Ritual to Romance* (1920) by Jessie Weston, and the last volumes of *The Golden Bough* by Sir James Frazer—a seminal anthropological approach to comparative mythology and religion— were extremely influential over the intellectual circles of the period.[48] Lawrence writes to Bertrand Russell in 1915:

> I have been reading Frazer's *Golden Bough* and *Totemism and Exogamy*. Now I am convinced of what I believed when I was about twenty —that there is another seat of consciousness than the brain and the nerve system: there is a blood-consciousness which exists in us independently of the ordinary mental consciousness, which depends on the eye as its source connector. (Zytaruk and Boulton [eds] 1981: 470)

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[48] James Frazer's *The Golden Bough* was published by the first time in two volumes in 1890, the complete twelve-volume edition was published between 1906 and 1915. John B. Vickery foregrounds its influence on modern writing and observes that "what is most striking is the depth to which it has permeated the cultural strata of our time. In literature alone it touches nearly everything from the most significant to the most ephemeral works" (1973:3). He understands that for myth to become an object of literary interest, the role of historical and scientific research was crucial. *The Golden Bough* is, Vickery holds, part of the "loose, variegated, and often contradictory intellectual tradition that shapes the modern spirit" (4).

The interest in traditional expressions of culture and the "primitive" influenced many expressions of modernist art. Criticism has attempted to explain the attraction exerted by these cultural forms in the context of rapidly changing society. The mythic and also the folkloric past projects an image of "natural wholeness" for which people longed. Regarding the experience of modernity Marshall Berman explains: "People who find themselves in the midst of this maelstrom are apt to feel that they are the first ones, and may be the only ones, to be going through it; this feeling has engendered numerous nostalgic myths of pre-modern Paradise Lost" (1987: 15).

The reassessment of the mythic past which *The Golden Bough* brought to the fore also led to a new consideration of the communal against the alienation of the modern world. Over the modernist period a number of anthropological studies showed myth as a way of understanding a pre-Enlightened world view. Later in the century Michel Foucault would theorise in *The Order of Things* (1966) the ways in which rationalist approaches to the world which were imposed over the seventeenth century altered the human conception of the world from recognising similarity and connection to a system of isolated rigidly demarcated elements. Ann Martin aptly resorts to the essay by Walter Benjamin, "The Story Teller" (1936), and his appraisal of story telling as a communal activity opposed to novel writing, to make the argument that the use of the fairy tale in modernist period evokes a form of narrative which connects individuals in a context where "the modern subject is disconnected from community and tradition" (2006:4).[49] On the other hand, the use of fairy tales also evidences the isolation of the individual in modern times: the contrast between fairy tale formulae and tone—

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[49] Walter Benjamin's essay "The Story Teller, Reflections on the Work of Nicolai Leskov", published in 1936 is also a consideration on the role of the story teller and the activity of story telling in contrast to other forms of narration. Benjamin explores the activity of story telling as a means of recovering the memory of the past and by means of repetition linking the communities to their past: "Memory creates the chain of tradition which passes a happening on from generation to generation. It is the Muse-derived element of the epic art in a broader sense and encompasses its varieties. In the first place among these is the one practiced by the storytellers" (2006:371).

evocative of the Classical *locus amoenus*— and contemporary urban settings contributes to accentuate this feeling of dislocation "especially in relation to the modern city and its gendered, classed spaces" (Martin 2006:39).

Fairy tales, even in their literary, written version, tend to be associated with narrative forms of the past as well as with expressions of the popular, pure and innocent. The use of fairy tales to evoke a realm of endangered childhood innocence can clearly be seen in Lawrence's "The Rocking Horse Winner", and in Mansfield's "A Suburban Fairy Tale" and "Sun and Moon". These stories stage the victimization of children under the pressures of parental greed and capitalism. The two first instances follow traditional fairy tale structures but the tragic or at least dissonant endings reinforce the contrast between an ideal, and reality. Isolation prevails even if the fairy tale tone might have anticipated a happy ending. "Sun and Moon" is more fragmentary in structure but in all cases the stories convey a deep feeling of nostalgia and disenchantment with the outcomes of capitalist society.

In addition to what has been previously argued, modernist authors may have turned to the fairy tale as a result of an interest to explore hidden facets of the self. As discussed in the previous section, modernist writing conveys an awareness of the complexity of the human mind and the individual (Perloff 1992:158), in tune with the highly influential discourse of psychoanalysis and its focus on fantasy. Already in *fin-de-siècle* Britain, as Nicholas Ruddick observes, questions concerning the ambivalent essence of the individual, stranded between the human and the animal, tended to be articulated resorting to fantasy, as Robert Louis Stevenson's *Dr Jekyll and Mr. Hyde* (1886) demonstrates. Ruddick further suggests that the fairy tale, whose status had begun to rise, was similarly used to articulate this kind of binary oppositions. New literary fairy tales, such as Oscar Wilde's *The Picture of Dorian Gray* (1890), but also

traditional ones, such as "Beauty and the Beast", already established within the canon of "classical fairy tales" are examples of this motif (2007:191).

In the modernist text these preoccupations are rendered in less literal ways, the relationship established with fairy tales is subtler, whereas the notions conveyed become complex in the light of the newly acquired knowledge on the functioning of the human mind. However, an interest in the human mind in its "primitive state" is evident. *Fin-de-siècle* literature depicts the primitive, dark side of human nature as something to be feared, a vision which also pervades Joseph Conrad's *Heart of Darkness* (1899). Yet modernism also offers examples in which human pre-civilised state is celebrated as a "relief form enervating rationality" (Perloff 1992:158). Thus, Mansfield's "The Green Tree" reflects through the marvellous symbiosis between child and tree a primitive state of communion with nature. Similarly, in "The Garden Party" the protagonist resents the gardeners' attempts to control the exuberant vegetation of New Zealand. Lawrence's works—novels, novellas and stories—profusely celebrate these primordial states, often embodied in outcast figures (the Native American, the gypsy, or the Welsh). Indeed, the contrast between an authentic form of existence in contact with nature and the artificiality of life in society becomes an essential motif in his work. Both authors occasionally use the fairy tale to articulate these notions.

Finally, and within a modernist context, fairy tales may embody instances of rebellion and disobedience opposite to these narratives' alleged acculturating intention. In fairy tales, examples of hybridity and transformation counteract the precepts of stability and clear categories imposed by the dominant order. This feature of the fairy tale relates to an ambivalence rooted at the heart of modernist writing: the longing for order combines with an intention to contest the Victorian aesthetics of harmony by foregrounding the anomalies of society and the individual by "leaning towards the

disjoint, the disintegrating and discordant" (Childs 2000: 18). Modernist writing often addresses controversial issues (Perloff 1992:158) and reflects a sympathetic attitude towards feminism and an alternative understanding of sexual identity and familiar models, as "androgyny, homosexuality and bisexuality" (Cantor 1988:35).

Foucault (1966) distinguished between the notions *Mythos* and *Logos*, the former term conveying a "less partisan mode of perception and organisation to the code of abstract representations that separates words from things and the speaker from the subject he strives to master" (Sellers 2001:24). In this sense, fairy tales may also work as instances of *Mythos*, offering an understanding of the world which differs from more "logical" accounts of reality. Some of the stories examined here exploit the possibilities offered by the supernatural to counteract logic and positivist perspectives. In other stories the evocation of the fairy tale genre is enough to evoke a realm where the laws which govern the world are suspended. In both cases the stories articulate either alternatives to the mainstream way of life or a sharp critic of the status quo. Examples of this can be seen in the corpus of stories under examination. Thus, Little B's marvellous transformation in Mansfield's "A Suburban Fairy Tale" mirrors his spiritual strength in face of his parents' materialist views. Similarly, Paul's uncanny mental powers in Lawrence's "The Rocking Horse Winner" are symptomatic of the dysfunctions of his money-ridden family; and Ciss' inventiveness and naughty stratagems also destabilise the fixed family order established by evil Pauline in "The Lovely Lady".

However, there is another understanding of myth which may be relevant for our reading of the use of fairy tale elements in modernist stories. Max Horkheimer and Theodor W. Adorno's *Dialectic of Enlightenment* (1944) develops an understanding of

myth in different and wider terms. Horkheimer and Adorno consider Enlightenment ("logos") itself as a myth which has come to replace the old myths:

> Mythology itself set off the unending process of enlightenment in which ever and again, with the inevitability of necessity, every specific theoretic view succumbs to the destructive criticism that is only a belief —until even the very notions of spirit, of truth and, indeed, enlightenment itself, have become animistic magic. (1997 [1944]:11)

Later thinkers have reflected upon myth following this line of thought: Barthes describes the myth as a "second order semiological system" in which a second meaning is added to the system formed by the signifier and the signified. This second meaning, unlike the primary, is not arbitrary but it is added with an intention, it is charged with ideological content (1977c). Barthes further suggests that the procedures in which myths generate their meaning make it very difficult to resist their influence:

> Myth consists in overturning culture into nature or, at least, the social, the cultural, the ideological, the historical into the "natural". What is nothing but a product of class division and its moral, cultural and aesthetic consequences is presented (stated) as being a "matter of course"; under the effect of mythical inversion, the quite contingent foundations of the utterance become Common Sense, Right Reason, the Norm, General Opinion, in short the *doxa*. (1977c:165)

Similarly, Jacques Derrida (2001 [1967]) points out how notions such as centre, origin, stability, permanence can be understood as part of an epistemological myth through which we conceive ourselves and the world (Frank 2001:75). These ideas are relevant to our study because Jack Zipes, following this line of thought, points out that the fairy tale works in the same way as myth does:

> The fairy tale, which has become the mythified classical fairy tale, is indeed petrified in its restored constellation: it is a stolen and frozen cultural good [...]. All the tools of modern society [...] have made their mark on the fairy tale to make it classical ultimately in the name of the bourgeoisie which refuses to be named, denies involvement; for the fairy tale must appear harmless, natural eternal, ahistorical, therapeutic. (1994: 7)

Therefore, fairy tales may evoke very different notions: on the one hand, they constitute "small narratives" which assert the power of marginal characters and undermine some forms of dominant ideology. On the other, they operate as "grand narratives", discourses on social values interiorised from childhood and loaded with

ideological content. The latter is the facet of fairy tales which Mansfield discloses in "The Little Governess", where she openly reveals the acculturating value of the tale "Little Red Ridding Hood" as a warning tale for girls, reflecting the values of patriarchal society. D.H. Lawrence also works against the notions of romance instilled in fairy tales in stories like "The Thimble", where characters have to fight in order to find their true feelings, leaving aside preconceived notions of what love must be.

The most important implication of Adorno's and Barthes's theories is that anything can be turned into a myth, and a deconstructive reading of myths, may disclose their manipulative power. The only possible way to counter the power of the myth is writing back a different version of it. Already from the beginning of the nineteenth century writers and philosophers (cf.: Schlegel 1967 [1800], Schelling 1993 [1800]) voiced the need of a new mythology which could articulate new thoughts and ideas. The notion that literature can create myths of its own is very relevant for modernist writers and thinkers, who in many cases engaged in the task of creating a mythopoeia appropriate for the modern world. "Modernist mythopoeia" Michael Bell states, "could significantly underwrite an effectively realist world" (2006:127). Often, modernists resort to playful language in order to question official discourses and preconceived notions of the world. Robert Scholes named this practice "fabulation", a narrative style characterised by "a sense of pleasure in form" (1979:2).

Moreover, this process of "underwriting" entails what Ástráður Eysteinsson has called a "dehierarchization of textual material" (1992:138). Thus, the practice of deconstruction (often considered a characteristic of postmodern writing) became important already in modernist writing. In fact, Slavoj Žižek holds that "deconstruction is the modernist procedure *par excellence*" (1991:142). This helps to nuance some understandings of modernism in opposition to postmodernism. For some critics

modernism's intertextual deployment of texts of the literary tradition reveals an "implicit nostalgia" and contrasts with the postmodern tendency to adopt an ironical distance and make a "parody of the past" (cf.: Pavličić 2006). Eysteinsson's and Žižek's views, however, foreground the relevance of deconstruction and parody in the context of modernist writing. As Linda Hutcheon explains, the aim of parody is "to put into question the authority of any act of writing by locating the historical and fictional discourse within an intertextual network which mocks any notion of single origins or simple causality" (1988:129). The practice of parody emerges, as an important textual device in the modernist period, when literary practice inherently questions notions of tradition and scrutinises the value and inescapability of the influence of the literary works of the past. Mansfield's and Lawrence's appropriation of fairy tale elements seems often to be charged with a parodistic intention.

3.3 Parodic Uses of Intertextuality

It will be useful to expose briefly some theoretical ideas related to the structure and function of parody, as they will help to make clear the variety of ways and intentions which inform the inclusion of fairy tale elements in Katherine Mansfield's and D.H Lawrence's stories. "Parody", Simon Dentith explains, "is one of the forms of intertextual allusion out of which texts are produced" (2000:6). Most critics attempt to differentiate parody from other types of text relation (cf. Rose 1993, Hutcheon 1985); one of the most productive typologies of textual interaction was developed by Genette, who attributed different functions to those relations.

According to Genette, parody, travesty and caricature perform a satirical function but, whereas caricature entails mere imitation of the precursor element, parody and travesty are aimed at transforming, creating something new. Pastiche is imitation,

like caricature, but lacks its satirical function. Many critics, however, have observed how this interpretation glosses over the socio-historical context of the textual relation, as well as parody's potentially critical implications since, as remarked above, parody can be considered an important critical instrument. [50] The Russian formalists focused on the power of parody to fight against the obsolete manifestations of culture (Dentith 2000:33). Thus, Bakhtin following the formalists Shklovsky and Tyanyanov, showed a concern with the function of parody and its possibilities for literary change and evolution.

For Bakhtin, parody is closely related to notions of "travestying" and "burlesque", since he stresses the importance of its comic aspects. He understands parody as the most obvious case of polyphony, where no reconciliation is possible:

> The second voice, once having made its home in the other's discourse, clashes hostilely with its primordial host and forces him to serve directly opposing aims. Discourse becomes an arena of battle between two voices. In parody, therefore, there cannot be that fusion of voices (…) the voices are not only isolated, but are also hostilely opposed. Thus in parody the deliberate palpability of the other's discourse must be particularly sharp and clearly marked. Likewise, the author's intentions must be more individualized and filled with specific content. (1984: 193–4)

Bakhtin also insists on the potential variety of parodistic discourse:

> One can parody another person's style as a style; one can parody another's socially typical or individually characteriological manner of seeing, thinking and speaking. The depth of the parody may also vary: one can parody merely superficial verbal forms, but one can also parody the very deepest principles governing another's discourse. Moreover parodistic discourse itself may be used in various ways by the author: the parody may be an end in itself … but may also serve to further other positive goals (…) But in all possible varieties of parodistic discourse the relationship between the author's and the other person's aspirations remain the same: these aspirations pull in different directions. (194)

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Current (functional distribution)			
Function	Satirical ("parody")		Non-satirical ("pastiche")
Genres	**Parody**	**Travesty**	**Caricature**	**Pastiche**
Relation	Transformation		Imitation	
Structural distribution			

(Genette 1997a: 26)

In the work of Mansfield and Lawrence parody can work at different levels. Rodríguez Salas discusses how Mansfield subverts some general features of the fairy tale genre in her stories —a practice which Gentte terms "genre pastiche" (1997a:84)— but also focuses on specific tales to parody them—parody proper (Salas 2009:147).

Margaret A. Rose acknowledges the relevance of Bakhtin's contributions to the theorization of parody; however, she considers Bakhtin's analyses limited by the fact that they are "based on a largely negative modern view of parody as destructive or hostile to its target text".[51] She aptly distinguishes parody from other imitative practices including the burlesque and travesty but also the persiflage, plagiarism, hoax or pastiche:

> The prime feature distinguishing the imitation (or the non-ironic, non-critical reproduction of the whole or part of another literary work in a text) from the literary parody is the establishment in the parody of comic discrepancy or incongruity between the original work and its "imitation" and transformation. (1993:36–37)

Rose's analysis of parody focuses on the relevance of the role of the reader in the process of recognition of this contrast and, therefore, in the "decoding" of parody. Her concerns will prove essential to understand, for instance, how the fairy tale tone used in the modernist stories raises expectations in the reader which will be deflated as the stories develop: [52]

> For some students of comedy the essence of humour has resided in general in raising an expectation for X and giving Y or something else which is not entirely X […] In parody the comic incongruity created in the parody may contrast the original text with its new form or context by the comic means of contrasting the serious with the absurd as well as the "high" with the "low", or the ancient with the modern, the pious with the impious and so on […] Because both the text of the parodist and the parodied work are the subject of the reader's attention, the latter may be surprised to see the parodied text offered in its new distorted form (X as Y). […] The sudden destruction of expectations which accompanies the perception of such incongruity has long been recognised as a basic ingredient of humour. (32–34)

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[51] Julia Kristeva observed that the idea of carnival itself should not be limited to a manifestation of comic parody. On the contrary, it has challenging and subversive aspects to it: "The laughter of the carnival is not simply parodic; it is not more comic than tragic, it is the two at the same time, it is, if one will— serious, and only in this way is its stage neither that of the law nor the parody, but of its other" (1980: 80).

[52] Again, the reception theory proves a useful tool for the understanding of the ways parody works. Rose refers to Jauss' theories and to his understanding of the relevance of the fact that in parodistic works a reader's "horizon of expectations" is deceivingly created and then deliberately destroyed not necessarily in order to make a critical point but to create literary innovations (1993:171–172).

Rose also draws a distinction between specific and general parody. The former refers to the deployment of parody as a device within a text whereas in the latter parody functions as a structuring element of the parodistic text.[53] Furthermore, she distinguishes two attitudes on the part of the parodist: contempt, which inspires imitation in order to mock the original work; and sympathy, which leads to the imitation of the admired text. This does not imply that the author does not desire to change or modernise it (45–46).[54]

Linda Hutcheon's approach to parody focuses precisely on the variety of attitudes encoded in the parodistic text. She attempts to find a "neutral" definition of the word "without the nuances of amelioration that the formalist's ideas have" (1985:36). She insists on the fact that the Greek prefix *para* does not only mean counter or opposite, as most theories on parody have noticed but also "beside", and insists on divesting the term from humorous connotations:

> There is nothing in *parodia* that necessitates the inclusion of a concept of ridicule, as there is, for instance, in the joke or *burla* of burlesque. Parody, then, is its ironic "trans-contextualization" and inversion, is repetition with difference. A critical distance is implied between the backgrounded text being parodied and the new incorporating work […]. The pleasure of parody's irony comes not from humour in particular but from the degree of engagement of the reader in the intertextual "bouncing" […] between complicity and distance. (32)

This is true for Mansfield and Lawrence's stories, where irony often encloses a sense of tragedy, subverting the characteristic happy ending. In "The Tiredness of Rosabel", Rosabel's real life ironically contrasts with the life she dreams of in fairy tale terms. In "The Rocking Horse Winner", Paul's frantic attempts to save his family lead

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[53] Dentith also takes into account the notions of specific and general in relation to the target text. Specific parody is directed towards a particular text whereas general parody is aimed at a genre, text type or discourse (2000:7).

[54] Lutz Röhrich holds that the attitude of mockery often derives from the author's awareness of his condition of "epigone": "The widely spread belief that one can only parody that which one loves is only partially true. Parody is much more frequently the symptom of satiation. Parodies are determined by a negative tendency towards the transmitted text. They have a tendency towards opposition. A protest is made against that which has been transmitted. Boredom, satiation, or lack of belief unburden themselves in laughter" (1967:215 qtd. in Rose 1993:46).

to his tragic self-destruction; he magically gets what he wished for but at the cost of his own life.

For Hutcheon, irony plays a crucial role in the development of parody. In fact, it is an element which may set it apart from other imitating devices: "While the act and form of parody are those of incorporation, its function is one of separation and contrast. Unlike imitation, quotation, or even allusion, parody requires that critical ironic distance". Parody goes beyond the textual domain: like irony, parody works on two spheres, a superficial and an "implied or backgrounded one" whose meaning must be inferred from the context within which it is located. Because of this parallel structure irony is a "preferred, even privileged, rhetorical mechanism" of parody. To be able to interpret irony and parody both levels must be recognised (1985: 34).[55] Thus, according to Hutcheon, irony functions on a "microcosmic", semantic level whereas parody functions on a "macrocosmic", textual level. In other words: "[i]rony's patent refusal of semantic univocality matches parody's refusal of structural unitextuality" (54).

Hutcheon also makes an interesting differentiation of parody and satire on the grounds of their *ethos* or intention inferred by the decoder of a text. She holds that both genres are often confused because they both make use of irony, which is "a trope and not a genre" (56). Irony functions both semantically (by contrasting meanings), and pragmatically, since it implies a judgement or evaluation (55). Parody and irony, as has been mentioned, are structurally similar: they create contrasts either semantically or textually. Satire and irony share the pragmatic function: both have a target which is not

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[55] Hutcheon also observes how "this doubleness of both form and pragmatic effect or ethos […] makes parody and important mode of modern self-reflexivity in literature" (1985: 34). The idea of parody's metafictional implications was also suggested by Margaret A. Rose and developed by Robert Phiddian (1995) drawing on Barthes' and Derrida's ideas. Parody, according to Phiddean, makes obvious the fact that all writing is necessarily intertextual which questions the role of the author and reinforces our dependence on language much as we judge it inadequate: "Phiddian extends the argument from one in which the parodic text is a fiction *about* other fictions to an argument which suggests that parody throws some of the very fundamentals of writing into doubt" (Dentith 2000:16).

textual but which it is to be found in the empiric world. Thus, the main difference between satire and parody is that the former is "extramural (social, moral)" aimed at the improvement of society and mankind, and parody is "intramural", its target is in all cases another "discursive text" (43).

Although satirists may deploy the parody of well-known texts as instruments to increase the ironic contrasts and critical effect of their satire, this does not mean that the parodied text is ridiculed: "the ethos of parody [may not be] negative even if that of the satire was" (58). On the contrary, the precursor text may be used as a standard for the examination of contemporary circumstances (57). [56] Thus, Mansfield and Lawrence also use fairy tale tropes with a variety of intentions, not necessarily critical towards the genre of fairy tales. Mansfield and Lawrence often exploit the symbolic possibilities which fairy tales offer. At times the fairy tales serve to create some expectations which are not fulfilled and this articulates a criticism of contemporary circumstances. In "A Suburban Fairy Tale" or in "The Rocking Horse Winner" the critical intention is aimed not at fairy tales themselves but at an instance of unjust social reality. At times, however, the parodic force seems to be aimed at criticising some of the values inherent in the genre. This is what Mansfield does in "The Little Governess" and Lawrence in the "The Thimble" where he shows certain contempt towards the notions of romantic love transmitted through romance literature and fairy tale and which contribute to falsify human feelings.

Although Hutcheon acknowledges the potentiality of parody to be "threatening, even anarchic force, one that puts into question the legitimacy of other texts", she also sees parody as inherently paradoxical since it implies a transgression of norms but such transgression entails an acknowledgement of the norm it challenges:

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[56] Hutcheon mentions the poetry of two modernist authors, T. S. Eliot and Ezra Pound, to illustrate this non-mocking but critical deployment of parody, where it is suggested an "almost respectful or deferential ethos" (1985:57).

Parody is normative in its identification with the Other, but it is contesting in its Oedipal need to distinguish itself from the prior Other. This ambivalence set up between conservative repetition and revolutionary difference is part of the very paradoxical essence of parody; so, it is not surprising that critics should disagree on the intent of parody.[…] In any case…the very act of parodying invests the Other with both authority and an exchange value in relation to literary norms. (77)

This goes in line with the inherent paradox of modernist writing analysed at the beginning of the section: the need of a break from tradition implies acknowledging its importance. The practice of parodying alleged old-fashioned forms of art in order to criticise them also ensures the survival of these forms. In this way, the parodistic use of fairy tales sometimes invites to dissect several of its aspects and intrinsic values but also contributes to assert its relevance as a social discourse.

In later decades of the twentieth century, parodying fairy tales became a common literary practice. Jack Zipes makes a useful distinction for the purposes of this research drawing a line between two practices related to fairy tale reproduction that he terms "duplication" and "revision". The former serves the perpetuation of the mainstream ideology which is a structuring element of our lives, whereas the latter entails a qualitative change of the original, implying that "there is something wrong" with it, although not necessarily changing it for the better (1991: 8–10). Zipes also distinguishes two ways of rewriting fairy tales. The first requires a transfiguration of the original which without "obliterate[ing] the recognizable features or values of the classical fairy tale […] cancels their negativity, showing how a different aesthetics and social setting relativizes all values". Thus, the stories "liberate the reader from the contrived and programmed mode of literary reception". The second involves a "fusion" of "traditional configurations with contemporary references, with settings and plotlines unfamiliar to readers" (1991: 180).

The aim of such rewritings is to provide alternative points of views disclosing the artificial, constructed character of stories which tend to be considered universal.

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Zipes's ideas are conceived in the context of postmodern rewriting of fairy tales. However, these terms are also useful to understand the ways in which Lawrence and Mansfield deploy fairy tale elements. The textual analysis of the stories will show how, Lawrence's "The Thimble" transfigures the Sleeping Beauty motif, showing how the conventions of fairy tale romance do not suit the context of the aftermath of World War I. In "A Suburban Fairy Tale", however, Mansfield fuses motifs of the traditional fairy tale, like the metamorphosis of the hero into an animal but gives the story a contemporary setting and an unexpected development.

3.4 The Politics of Modernism

Whereas for Linda Hutcheon parody is a key concept to delimit a poetics of postmodernism because postmodernism finds a critical weapon in parody's metafictional edge, Ástráður Eysteinsson emphasises that modernism's "distrust of any preestablished order led many modernists [...] to find in parody the pre-eminent form of aesthetic expression"(1992:138). Parody's potential for subversion undermines the understanding of high modernism "as the culmination of a trend initiated by Schiller and Kant which considers art and beauty to occupy a realm separated from common life" (Sheppard 2000:4).[57] To understand the relevance of parody in modernist practice means to acknowledge that modernist writing has a critical dimension, a fact that some critical approaches to modernism have glossed over. Eysteinsson aptly analyses the

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[57] This is the approach of Peter Bürger in his *Theory of the Avant-Garde* (1984). Stephen Ross states regarding the conflictive position of modernist writing in its cultural context: "The cultural and institutional pressures that saw modernism rise to prominence in the middle of the century thus transformed its fiery, subversive, avant-garde pronouncements into hardened dogma; that is, into precisely the kind of conventional wisdom they were initially articulated to disrupt. Just as the Enlightenment celebration of reason ultimately produced the counter-enlightenment and its ideology (against which modernism reacted in the first place) so modernism's dogmatism produced counter-modernism and gave rise to the putative ideology of modernism against which theory reacted. But as with the Enlightenment his is not to say that modernism was totally bereft of its capacity for critique. Many of the conditions it challenged persisted even as modernism was canonized, and its texts continued to confront them eloquently. Likewise its avant-garde dimension continued to produce new challenges to accepted orthodoxies, including institutional modernism" (2009:8).

tensions between modernism as an artistic movement and the surrounding historical conditions in which it was generated in his seminal work *The Concept of Modernism* (1992), analysing retrospectively the diverse paradigms which have predominated in the understanding of modernism

Eysteinsson brings to the fore the twofold dimension of modernism as an "aesthetic project" and as a "cultural force" (16). The former facet is linked to the interpretations made by the formalists and the New Critics, which put an emphasis on modernist formal innovation and legitimate the idea of the autonomy of art. Their views go in line with an idea discussed above, namely that modernism is an artistic movement which faces the chaos of the modern world by imposing its own, independent principles of order.[58] This position is also endorsed by some Marxist interpretations which criticise the movement's lack of political commitment and detachment from social problems. Georges Lukács' hostile assessments of modernism, for instance, were based on an appraisal of the movement as obsessed with the pathological, representing permanently distorted worlds and lacking the perspective of what is "normal" which is necessary to articulate social critique (Lukács 1963:17–26). Nevertheless, Eysteinsson holds the view that this position does not account for the portraits of social anomalies, the fragmented depictions of reality and the linguistic manipulation inherent to modernist representations of reality. For him, the boundaries between modernist's aesthetic concerns and its attempts at cultural subversion are not clear-cut. Therefore, the idea of a modernist art which exists independently from the socio-historic reality is not valid. The facet of modernism as a cultural force presupposes a relation between this artistic

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[58] Baudelaire had seen in beauty a combination of two aspects, one is "invariable" and "eternal" and the other "relative" and "circumstantial". The transient, momentary element of art would mirror the multi-folded reality of modernity. He implies that there are two ways of facing the radical change in sensibility brought about by modernity: take refuge into what seems timeless and immobile or assert the flowing and temporal (1995 [1863]:3).

movement and the circumstances of modernity. The terms of such relation have been differently assessed. Eysteinsson observes that for some critics, modernism is the "dialectical counterpart of social modernity" (1992:22). However, any direct analogy between social context and artistic manifestation suggesting that art is a mimetic response to reality would mask the problematic nature of such relation. Thus, some critics have foregrounded how modernism's reaction towards the socio-historical reality is a critical one, which presents "its otherness, its negativity, that which is negated by the prominent modes of cultural production" (Eysteinsson 1992:22).

As an example, Lionel Trilling coined the term "adversary culture" to refer to the fact that literature is always more than a passive representation of the circumstances which surround its production. Moreover, literature can confront such circumstances; he understands that modern writing is in fact characterised by a "subversive intention" and highlights its threatening dimension. William Chace explains: "[Trilling] believed that the spirit of alienation and *disenchantment* characteristic of literary modernism was a profound example of culture working against its own premises" (1980:3 [emphasis mine]). For Trilling, modernism puts forward an awareness of the rapid changes of mentality which brought about a pervading feeling of meaninglessness and an acute realization of the illusory character of social conventions and understanding of human relations (Chace 1980: 3). This has relevant implications, which Trilling points out:

> Any historian of the modern age will take virtually for granted the adversary intention, the actually subversive intention, that characterizes modern writing—he will perceive its clear purpose of detaching the reader from the habits of thought and feeling that the larger culture imposes, of giving him a ground and vantage point from which to judge and condemn, and perhaps revise, the culture that produced him. (1966:xiii) [59]

In his treatise "All That Is Solid Melts Into Air" (1982), Marshall Berman described the experience of modernity as a sense of disorientation resulting from the

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[59] Trilling explains: "What I am calling the modern period had its beginning in the latter part of the eighteenth century and its apogee in the first quarter of the twentieth century" (1966:xiii).

loss of previous references. The essay takes its title from a famous passage of the *Communist Manifesto* (1848): "All fixed, fast-frozen relationships with their train of vulnerable ideas and opinions are swept away, all new-formed ones become obsolete before they can ossify. All that is solid melts into air, all that is holy is profaned" (Marx 1972:476) and, according to Trilling, modernist writing underlines this sense of dislocation.

Significantly, this sense of sudden awareness is sometimes rendered in modernist writing through the fairy tale trope of the broken spell. Lawrence's novella *St. Mawr* (1925) illustrates this point. Its protagonist, Lou Witt, after having found the powerful horse St. Mawr, uses a set of fairy tale based metaphors to refer precisely to this phantasmagoria of falsified and highly conventional social behaviour and human relations:

> Since she had really seen St. Mawr looming fiery and terrible in an outer darkness, she could not believe the world she lived in. She could not believe it was actually happening, when she was dancing in the afternoon at Claridge's, or in the evening at the Carlton, slid about with some suave young man who wasn't like a man at all to her. Or down in Sussex for the week-end with the Enderleys: the talk, the eating and drinking, the flirtation, the endless dancing: *it all seemed far more bodiless and, in a strange way, wraith-like, than any fairy story*. She seemed to be eating Barmecide food, that had been *conjured up out of thin air*, by the power of words. She seemed to be talking to handsome, young, *bare-faced unrealities*, not men at all: as she slid about with them, in the perpetual dance, they too seemed to have been *conjured up out of air*, merely for this soaring, slithering dance business. And she could not believe that, when the lights went out, they wouldn't melt back into thin air again and complete non-entity. *The strange nonentity of it all*! Everything just *conjured up*, and nothing real. "Isn't this the best ever!" they would beamingly assert, like *wraiths* of enjoyment, without any genuine substance. And she would beam back: "Lots of fun!". (1983:41 [emphases mine])

Through the fairy tale imagery deployed by Lou, Lawrence criticises the emptiness which characterises the common existence of many men and women of his age. In this novella, Lawrence opposes this vain, "fairy tale" way of life to the powerful existence which can only be reached through the close contact with the forces of nature, represented by the horse, St. Mawr, as well as by semi-savage characters: Phoenix —the half native American— and the Welsh horseman. These forces are, in the story, referred

to as the spirit of the mythological figure "Pan".[60] Therefore, here, Lawrence is associating the fairy tale with a kind of sugary discourse which masks the reality of human nature and life. The myth of Pan, however, provides a metaphor of what is authentic. The horse is a celebration of this immense power which is neither god or bad, just pure life. The Manichean understanding of the world that fairy tales present is no longer valid. He advocates an abandonment of romance conventions and a search for authenticity. Paradoxically, the story itself rests heavily on fairy tale elements and structure. As Barker states in her article "Fairy Tale and *St. Mawr*": "I do not believe that Lawrence wrote *St. Mawr* as a fairy tale, but I intend to show that the form provides a framework which helps us to analyse straightforwardly the complex, often obscure, relationship between man and nature in Lawrence's novella" (1984:76). The idea presented in *St. Mawr*, as the reading of the short stories will show, also recurs in Lawrence's shorter writing.

The image of the broken spell can also be found in many of Mansfield's stories such as the widely anthologised "Bliss" or "The Garden Party". They present a similar view of the meaninglessness of social existence in terms which recall a fragile enchantment. However, as will be argued in later chapters, her writings lack the confidence of Lawrence's belief in an authentic self which must be liberated from the slumber imposed by social convention. Mansfield's notion of self remains fragmentary

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[60] In his fantastic tale "The Story of a Panic" E.M. Forster deals in the same terms with the conflict of society versus civilization. The story narrates the strange experience of a group of well-off British tourists who spend a summer in Italy. Among them is the indolent and irritable teenager Eustace, who is unexpectedly possessed by the spirit of Pan some time after another member of the company had stated that "The great God Pan is dead" (2005 [1911]:14). In the middle of the night Eustace, full of new life and unable to bear the rules of the vain and corseted society he lives in, escapes to live in the forest, laughing crazily. This is also the motif which articulates J.M. Barry's famous play *Peter Pan*, the child who refuses to grow (It was staged for the first time in London in 1904 and later adapted into a narrative form). The similitude between the protagonist of the story and the traditional images of the god Pan are apparent, beginning by the name. However, as we will discuss in further sections, Barry's perspective is characterised by a nostalgic view of childhood and a sentimentalism which contrasts with the powerful images offered by Lawrence and Forster in their stories. Thus, these authors exploit in different ways the metaphorical potential of the fairy tale: whereas Lawrence opposes the authenticity of the spirit of Pan to the falsified "fairy tale" existence of society, Barry makes Pan the king of a fairy tale world which contrasts with the materialism of the real world.

and she emphasises the protagonists' loss of a sense of reality derived from the shattering of the spell of their banal existences.

Like Lionel Trilling, Eysteinsson holds that Lukàcs failed to acknowledge that modernist distortion must necessarily work upon some normal perception of reality, which is not necessarily a desirable condition, and that indeed the disorder generated by the modernist text would shake the foundations of such perception. Thus, Eysteinsson highlights modernism's paradoxical position between "mimetic notions of modern chaos" and "chaotic subversion of the norm" (1992:23–4). In Mansfield's stories, the fragmentary structures and depictions of human identity are indeed attempts to reflect the general sense of social and personal disintegration; however, it also subversively calls for a revision of preconceived notions of reality, identity and social institutions. Lawrence's stories show a resistance to conclusion which must be seen as expression of his intention to depict life realistically, as real events do not show coherent resolutions, and an invitation to distrust the consistence of some ideas normally taken for granted.

Eysteinsson considers that a reinterpretation of modernism in the light of Theodor Adorno's theories and poststructuralist ideas contributes to conciliate the aesthetic and the social aspects of the movement. Adorno's concept of artistic "non-communication" refers to the art's capacity to oppose society through aesthetic form (1984:7). Taking up the formalist notion of aesthetic language as a means of defamiliarising normal speech, he attributes a social power to such defamiliarization. Poststructuralist concerns about language, representation and the fragmentation of the subject also illuminate the interpretation of modernism. Modernism's concern with the "word" as the surface of language contributes to create texts in which meaning is elusive and which conceal as much as they reveal. Through the form one can derive meanings which relate to social reality in ways which transcend mere mimesis. Re-

utilising conventional tropes as those of fairy tales in innovative ways, and playing with the readers' expectations are ways of de-familiarise discourse and therefore of conveying subversive meanings.

CHAPTER 4
KATHERINE MANSFIELD, D.H. LAWRENCE AND THE FAIRY TALE

This chapter comments on the significance of fairy tales in Mansfield and Lawrence's lives and literary development, as well as in some of the works which fall out of the scope of this dissertation. As explained in the introductory section, the aim of this dissertation is to bring to the fore the role of fairy tale elements in Katherine Mansfield and D.H. Lawrence's more representative short narratives, and analyse the ways in which they intersect with the modernist short story. These elements, however, are also present in other works, and from a chronological point of view both authors use them at different moments in their careers. The fairy tale is recurrently deployed by Mansfield in her earlier writing. Formulae and motifs are profusely used in her juvenilia, and some of her narratives are conceived as literary fairy tales. In later stories, however, her writing moves towards a more subtle symbolism where time and space only acquire fantastic qualities in so far as they become projections of the characters' state of mind.

D.H. Lawrence's early stories, however, narrate events taking place within working class contexts and portray characters and settings with detailed realism. Progressively, Lawrence develops a preference for abstraction. Thus, in his later stories both time and space become indeterminate, the significance of symbolism increases, and both stylistically and in terms of plot development these stories resemble traditional forms of narrative.

4.1. Katherine Mansfield and the Fairy Tale. The Notebooks and Letters.

Fairy tales were an essential part of Mansfield's cultural baggage, as recent academic approaches focusing on Mansfield's work have shown. Gina Wisker emphasises how

"Rosemary Jackson's definition of the fantastic as 'a literature of estrangement that resists closure and works to dismantle the real' captures that defamiliarisation and troubled nature of the seemingly everyday actions and worldviews of Mansfield's characters" (2012:1). Mansfield's fascination with fairy tales dates from her early childhood in New Zealand. Her school friend Marion Ruddick relates how on one occasion, when they were playing together, young Katherine started to pretend that a mowing machine in the neighbouring garden was a sleeping dragon, and that Marion and herself were imprisoned princesses. They were supposed to cross the garden running the risk of angering an unpleasant neighbour in order to get free from the evil creature. The girls were rescued just in time by one of the friends of Mansfield's father when the angry man was telling them off (Ruddick 10-11).

Some of the stories analysed here have been explored by Gerardo Rodríguez Salas (2009) in a study which underlines the postmodern quality of Mansfield's writing as manifested in her use of intertextuality. Rodríguez Salas sees Mansfield's deliberate references to the fairy tale as an epitome of her narrative style, a synthesis between the French decadent symbolism and the Russian parodic tradition:

> La autora toma como hipogénero, o género de partida, los cuentos tradicionales de Charles Perrault, Christian Andersen y los hermanos Grimm, los filtra mediante la sensibilidad decadente de Oscar Wilde y les atribuye, por último, la proyección paródica y crítica de los rusos hasta conseguir un producto totalmente innovador. (2009:144)

Rodríguez Salas provides a detailed analysis of the structure of some of the tales here commented on, and focuses on Mansfield's ability to subvert traditional plots. It is important, however, to emphasise two points regarding Mansfield intertextual references to traditional tales. Firstly, Mansfield seems to feel a special affinity with Andersen's writing.[61] It is necessary to keep in mind that, although some of Andersen's

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[61] Mansfield wrote a letter to her sister Vera on the twelfth June 1908 asking her if she had read them "lately" for she was fascinated with the closing sentence of "The Fir Tree". Mansfield explained that it

tales were inspired by folk narrations, many of them were original literary elaborations and, therefore, Andersen's contribution constitutes in itself a transformation of the genre. Infused by a Christian ethos and a vision of the child akin to a Victorian mentality, many of Andersen's fairy tales have tragic endings and evoke a feeling of nostalgia which is also found in Mansfield's juvenilia stories. Secondly, Oscar Wilde's influence upon Mansfield cannot be regarded simply as a question of style. Wilde also found the fairy tale especially suited for literary expression. As Jack Zipes notes, "the fairy-tale form enabled him to employ his elegant style and keen wit to give full expression both to his philosophy of art and his critique of English high society" (2012:167). Some of Mansfield's tales are conceived in the very same way, allowing her to deploy ornamental language and to address issues of her concern. Moreover, as will be further discussed in later sections, the conception of childhood which most of Mansfield's stories convey, shows an influence of classic children literature such as Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Charles Kingsley's *The Water Babies* (1862-3), and of celebrated contemporary children works such as James Barrie's *Peter Pan* (1904, stage production).

Katherine Mansfield's letters, collected and edited by Margaret Scott and Vincent O'Sullivan (1984–2008), and her notebooks, gathered and organised by Scott (2002 [1997]), offer consistent proof of the relevance of fairy tales in Mansfield's early writing. Scott's editions comprise transcriptions of manuscript material found in letters, notebooks and unbound papers, inherited by John Middleton Murry after Mansfield's death. Although Murry had published some of the material between 1927 and 1951, most of it remained unpublished until the nineteen seventies.

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reminded her of a Chopin's nocturnas. The fairy tale concludes with the nostalgic words: "Past! Past! And that's the way with all stories" (qtd. in O'Sullivan and Scott [eds.] 1984:48).

The letters reveal how for Mansfield fairy tales were a useful repository of images which serve to illustrate her impressions and feelings. Thus, she would describe her little niece Estherelle Beauchamp, aged four an a half, as a "fairy" (O'Sullivan and Scott [eds.] 1984: 15). She also tended to use nursery rhyme allusions and fairy tale formulae: During her trip around New Zealand, she wrote to her mother saying "we prowled round and found an 'aged aged man'" alluding to Lewis Carroll's children's poem "Upon the Lonely Moor" (1984: 31, 33n.11). She addressed Garnet Trowel as "brother" echoing a form of address common of George Borrow's *Lavengro* (1851) and his other Romany tales (1984:91). Moreover, fairy and folk tale elements served for Mansfield as metaphors to convey her feelings: "Since I have lived through you" she writes to her lover Garnet Trowel in 1908 "I am so happy – so ready to laugh with sheer joy – I had lost my way in a forest – seeing terror in shadows, bogeys in tress – you, you found me – – –" (O'Sullivan and Scott [eds.] 1984:65). On another occasion, Mansfield writes to him: "I, in a moment, seem caught in a web of a thousand memories – am a child again, sitting on the deck in may Grandmother's lap, & me in a red riding hood cloak!" (78–79). In her notebooks she would describe a dream in the following terms: "I just got the idea of being run down or over à la the good soul in Lady Frazer's book" (Scott [ed.] 2002 II:33) making reference to the work of Lady Lilly Crove Frazer (wife of Sir James Frazer), who translated fairy tales from the French. To her Russian friend Koteliansky she wrote in 1915: "Yesterday, in the middle of a forest, I found the hut on chicken legs" alluding to the dwelling place of the old witch Baba Yaga of Russian folklore (O'Sullivan and Scott [eds.] 1984:200)". [62] Mansfield also used the characters

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[62] Katherine Mansfield's fascination with Russian Literature, in particular with the works of Anton Chekhov, showed her early interest in Slavic culture. She would further develop it through her friendship with Floryan Sobienowski in Baviera, where she made some attempts at learning Polish. Later, Mansfield intended to translate the works of her friend S.S. Koteliansky to English. Margaret Scott suggests that Mansfield was probably familiar with the movement entitled "The Hut on Fowl's Legs" in the suite

of *Alice's Adventures in Wonderland* (1865) to illustrate her feelings when she wrote to Ottoline Morrell: "I felt I was playing Cook to your Duchess in *Alice in Wonderland*" (332), and she uses the same metaphor to express how she felt in the middle of a violent argument between Lawrence and Frieda: "I felt like Alice between the Cook and the Duchess" (267). Most revealingly, to her lover and later husband, John Middleton Murry, she would write: "I see the Fairy tale as our history really. It's a *tremendous symbol*. The Prince and the Princess do wed in the end and do live happy ever after as king and Queen in their own Kingdom. That's about as profound a Truth as any" (O'Sullivan and Scott [eds.] 1996:92 [emphasis mine]).

Together with vocabulary lists in foreign languages, translations, journal entries and several attempts to write a novel, Mansfield's notebooks also contain examples of fairy tale writing. It would not be possible to analyse these early and unfinished narratives in detail within the scope of this dissertation, nor would it respond to our purposes. However, since they offer very revealing insights into Mansfield considerations of the educative role of fairy tales and illuminate some of the issues which will be later discussed, I would like to offer a brief commentary on some of them.

Mansfield's familiarity with the conventions of storytelling and her ability to use them herself are evident from her earliest writing. As a child, Mansfield wrote the opening paragraph of what was meant to be a tale based on Maori mythology addressed to British children, and entitled "A True Story". The narrative deployed a fairy tale conventional opening: "Many, many miles from here, my little Saxons, many, many years ago, there was a beautiful island" (Scott [ed.] 2002:9). The tale was supposed to narrate one of the ancient wars in which the natives used to engage themselves prior to the arrival of the colonisers. The paragraph ends with the narrator assuming the role of

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Pictures at the Exhibition by Modest Mussorgsky's, and possibly also with the painting on the same subject by V. M Vasnetsov (O'Sullivan and Scott 1984:201n.1).

the traditional story-teller, inviting the young audience to listen what will come: "Let us come closer to the fire, dear children, and be glad that you did not live in the time that Motorua did" (9).

One of her untitled stories —written in 1903 when Mansfield was a student in London— pays an ambiguous homage to the narratives of childhood. The piece, hardly longer than a page, opens with the musings of a young mother, a reflection which will prove, in view of the following events, highly ironical: "I am afraid I must be very old-fashioned. I used to pride myself upon being quite a Modern woman, but, within the last week I have had a rude awakening" (Scott [ed.] 2002:19). The fact which makes the protagonist question her sense of "modernity" is her attendance at a lecture on "Physical Culture", where she is shocked by the appearance of women. Confronted with their eccentric looks, she would expose her traditional views of womanhood:

> They seemed to be seized with a mania to appear masculine. Men's boots, men's gloves, men's hats, men's coats […] Poor benighted dears, I am sure in their heart of hearts they were very sorry for themselves. They had a hungry look in their eyes. I longed to take them home and show them my babies and make their hair soft and fluffy, and put them in tea gowns and then cuddle them. I think they would never have gone back to their Physical Culture or their Society for the Promotion of Women's Rights. (19–20)

The protagonist will be further scandalised by the lecture itself. However, the opinions of the lecturer, the feminist Miss Mickle, are also ridiculed by the narrator. She holds that traditional children's literature is useless: "Why teach an infant the entirely foolish and senseless rhyme of Jack Hornet", she wonders. She would further argue: "How much better it would be for him to learn the position of his heart and the Circulation of the Blood" (20). Her speech is reminiscent of Mr. Gradgrind's positivist views in Charles Dickens' *Hard Times* (1854)*: "*Now, what I want is facts", Mr Gradgrind states in front of a class at the beginning of the novel (Dickens 2007:9). Miss Mickle advocates pragmatism in education, while the horrified protagonist considers that this woman "pulled down, and cast into the fire, all the little things that seem to be

part of our childhood. And where the little rose-covered summer-houses had stood for so long, she erected great dull stone buildings and parallel bars"(Scott [ed.] 2002:20). She mentally makes an appeal to the mothers of her generation to "impart the babes Little Jack Horner and all his contemporaries". If the sketch were to be read literally, it would be a statement in favour of women acting as angels of the house, whose duty is to instil mores and values through good old moralising tales. However, irony informs a reading where the narrator is obviously scorned by the implicit author. The ending, lays bare the greatest of all ironies since, once at home, her children ask their dad to tell them a story and he, with "his feet on the mantel-piece", begins: "Once upon a time there was a dear little boy and his name was Little Jack Hornet" (20). Thus, it seems clear that he has attended the meeting just to gain some knowledge of the tools feminists handle to be able to combat them better. Since the tale mocks both the protagonist's conservatism and Miss Mickle's pragmatism, it is difficult to work out Mansfield's position on the issue of children's education. Mansfield, aged fifteen at the moment of writing the episode, had been a child not long ago, and she had been raised according to Victorian standards. Through the views of the young mother, she seems to both articulate and make fun of her own feeling of nostalgia for a Victorian conception of childhood. This sketch conveys Mansfield awareness of the fact that there is an ideal of childhood innocence which belongs to a reactionary imaginary towards which she, nevertheless, feels compelled. In the same way, Mansfield makes fun of feminists although most of her writing shows a concern with the situation of women. Possibly, Mansfield would even agree with Miss Mickle on the view that Victorian taboos related to the body (particularly the female body) have negative consequences for women.

This conflict between an attempt for social change and nostalgia for past values is also materialised in some of her mature tales: in "The Garden Party" (1922), for

instance, Laura Sheridan would struggle between her realization of social inequality and her appreciation of high class refinement. The episode of "the modern woman" also brings to the fore Mansfield's awareness of the socialising value of fairy tales, which is apparent in the fact that she often parodies fairy tales in order to make a point. "Two Ideas with One Moral" provides an obvious instance of this practice: Mansfield deploys the motif of "the thoughtful child", which recurs throughout her notebooks, and refers to an outspoken bookish little girl who does not fit into the expected behaviour of a young lady. Thus, "Two Ideas with One Moral" are two parallel sketches which, by parodying the style of fairy tales, show that thoughtful girls are rarely appreciated. The first sketch opens: "Once upon a time there was a nice, sweetie, chubby little girl". In contrast, the second starts: "Once upon a time there was a nasty, thoughtful, thin little girl" (Scott [ed.] 2002:28). Whereas the first of the girls never wished for "wholly unnecessary knowledge" the thoughtful girl does precisely that. Eventually both of them fall off the stairs and die. In the first of the sketches the undertaker in charge of the burial thinks to himself regarding the sweet girl: "Well, she was a dear…". In the second sketch, the same man says the following about the "thoughtful child": "Well, she was a horror…" (28).

A similar contrast but devoid of bitter sarcasm can be found in the poem "Opposites". This poem was part of a series addressed to children, and celebrates spontaneity and freedom in the behaviour of girls in contrast to the refined education which turns them into little ladies. In the poem, "The Half-Soled-Boots-With-Toecaps-child" is presented against "The Patent-Leather-Slipper-child". Whereas the first protagonist has dirty hands, likes playing outside, splashing in the puddles, hugging and kissing noisily her mother, the second child has snow white hands, sits quietly at home, and just offers her cheek to be kissed twice a day. In the last stanza, the poetic voice of a

fictional mother addresses the second child with the words: "O Patent-Leather-Slipper-child - ,/ My dear, I'm well content/ To hold my daughter in my arms/ And – not an ornament (Scott [ed.] 2002: 183).

Katherine Mansfield would later write a story entitled "The Thoughtful Child, Her Literary Aspirations" for her friend and illustrator Edith K. Bendal, which was also intended as part of a collection of stories for children. The story mixes the thoughts of a mother and the voice of her little daughter to expose the radical differences between people with and without children. Mother and child aspire to write a book to teach childless people how they should deal with little children. Among other things they explain that "there are times when you cannot be called 'young lady', or 'child' or 'little girl', when there is a pain in you that will not get better until someone says 'Chick-a-bidee' or 'Toddle-ums' or 'Precious Poppet', or 'Dear-my-sweet'" (203) and "that there are no such things as dolls —they are fairy babies living for a little time with Thoughtful Children to be treated ever so kindly…" (204). In this story Mansfield regards tenderness and affection as essential in child rearing. In a similar vein, Mansfield wrote another story in which a father tells his daughter an amusing anecdote which happened when she was a small child. He begins his account with the formula "once upon a time" and narrates how in her fourth birthday she rejected to have the party that had been organised because she has already eaten the icing of the cake. Eventually the father would help her to conceal her secret (Scott [ed.] 2002:33–34)

"The Thoughtful Child" reappears in a story found in typescript among Mansfield's unbound papers, and it is reminiscent of the brothers Grimm's "Hansel and Gretel" (1812). It is entitled "She and the Boy; or, The Story of the Funny-Old-Thing". It narrates the inconsequential adventure of a boy and a girl (again "The Thoughtful Child") who, on a walk on the forest, found a little house called "Step-Inside-and-Find-

Out". There they meet "The Funny-Old-Thing", a character which the narrator does not describe but which acts and speaks like a very old woman. However, the tale does not follow a traditional development expected from this relatively traditional beginning, since the plot does not progress eventfully. After some nonsense talk reminiscent of Lewis Carroll's *Alice's Adventures in Wonderland*, the old creature offers a cup of sea foam to the children and, afterwards, they simply go back home. In the words of the Funny-Old-Thing, however, there is a reflection on the transience of youth and the passing of time which would contain a pessimistic moral: "People are so careless about their youth. They leave it behind just like you do on hankies at parties, and toothbrushes when you're visiting [...] and you only have one, so nobody else's fits you at all. How sad it does seem. Bear that in mind" (Scott [ed.] 2002:125). Thus, through what appears to be a tale for children Mansfield expresses her own version of the *tempus fugit* topic. Mansfield would later write, in the same vein, a short allegorical narrative were two characters, Youth and Age, converse (203).

"The Thoughtful Child" is also the voice of a poem entitled "Evening Song of the Thoughtful Child". It presents the inner world of the child as inhabited by imaginary "shadow children", with whom she enjoys playing: "Let us make a Fairy Ring/Shadow children, hand in hand/And our songs quite softly sing/That we learnt in Fairy Land" (188). Also, under the title "The Thoughtful Child" Mansfield narrates a story concerning fraternal jealousy and early death. The protagonist is a small girl who "knew 'most everything about Fairies" since "[s]he had been one herself once, and lived in a crocus on the lawn" (127), like Andersen's "Thumbelina" (1835). Putting her arms around a woman's neck the girl wilfully abandons her fairy status and lives as a normal child with her mother and father. They are happy until the arrival of a little brother, which the girl regards as an intrusion. Soon, however, the brother dies of a short illness.

Although the little girl gets their parents' attention back, they are so depressed that life cannot resume its normal course. After being ill herself for a long time, the Thoughtful Child goes out in the garden and sees her little brother singing together with the ethereal Shadow Children. She joins them in their games and, afterwards, gets happily home and announces to her parents that their son lives in the garden.

Since the little girl is the focaliser of the story, the fairy tale-like beginning seems to be a projection of the child's own narcissistic self-perception as the joy and centre of the household. After the death of her brother, the fantasy of the Shadow Children helps her to overcome guilt and sadness. As will be shown, these kinds of fantasy projections abound in Mansfield's mature writing.

"The Thoughtful Child" is not the only story dealing with death. Probably influenced by Oscar Wilde's and especially by Hans Christian Andersen's fairy tales, Mansfield wrote several stories on this topic, often in connection with childhood. As early as 1903, aged twelve, Mansfield wrote "His ideal", which would later be renamed "She". The narrative lacks the formulaic expressions of fairy tales but its conversational style is reminiscent of traditional story telling. This emphasises rather than diminishes a subtle narrative lyricism, articulated through short condensed sentences and the sing-song tone of a child narrating. "His Ideal" begins: "He was but a child when he first saw Her. Such a wee child, and, ah, so ill, so very ill. It was night" (Scott [ed.] 2002:7). The notion of people having early encounters with death and delaying them is not unusual in folk tales (often in the type of tales under the heading "Religious Tales", according to the Aarne-Thompson classification [Thomson 1978:484]). However, unlike those folk tales where the hero manages to trick death or the devil until he is very old, Mansfield's story emphasises the protagonist's death-drive, which is portrayed as an intense form of amorous passion. The child protagonist of this narrative is in love with Death

(personified as a beautiful lady) from their first encounter, and he will live alienated from humankind and longing to see her again. He manages to do so as a young man after a terrible horse accident, but it will not be until he is an old man that the woman finally embraces him and takes him with her. At the story's denouement, the narrator addresses the reader to reveal the identity of the lady: "And her name was —Ah! How well we know her you and I. She, who came with her forefathers, and will stay while this little Universe remains. Her name was Death" (Scott [ed.] 2002:8).

In a similar story written later, "Les Deux Etrangers" (1906), a little sickly girl, Fifi, also receives the visit of Death. This time, however, it wears its traditional dark cloak and mower, and is accompanied by a weak little winged creature. Both of them want to share the girl's bed but she wisely chooses the smallest of them, even if the other promises to show her "wondrous things". It is sympathy for the pathetic little person, which seems even feebler than herself, that leads Fifi to reject the dark figure and embrace the other. The story ends with the creature wrapping the child's heart with its little wings: "I shall creep into your heart […] and stay there always, always" (Scott [ed.] 2002:39) it murmurs. The story concludes with the statement: "and Fifi was happy". The ambiguity of the ending makes the reader wonder if Fifi's refusal to accept the offerings of Death has saved her life or, on the contrary, if she has just chosen a sweeter form of death represented by the little creature. It seems, however that the love-death tension which was synthesised in the figure of the woman in the previous story is here split into two figures, and the girl chooses the latter. The notion of a decision with a moral implication is a traditional motif in legends and tales, and in this case there seem to be traces of a Christian message: compassion, not greed, leads to salvation. The emphasis on the insignificance of the child in an indifferent world is also reminiscent of

Andersen's "The Little Match Girl" (1945), which narrates the death of a little homeless orphan on Christmas Eve, while the passers-by ignore her suffering.

In addition to this, several of Mansfield's poems are either inspired by fairy tales or fairy tales in verse. Many of them deal with childhood themes and were used by Murry in a section of *Poems by Katherine Mansfield* (1923) headed "Child Verses 1907". Scott underscores their interest since, in her view, they reflect Mansfield's "conception of a Victorian childhood" (2002:178 n.186). The style of these poems ranges from nursery rhyme-like simplicity to more complex compositions, but for all of them Mansfield seems to have had a very young audience in mind.

Mansfield's "Song of Karen the Dancing Child" is based on Hans Christian Andersen's "The Red Shoes" (1845). Andersen's tale narrates how Karen, a peasant girl adopted by a rich woman, grows vain and so proud of her red shoes that, as a punishment, they would keep her dancing without stop until she has her feet cut off by a wood-cutter. Mansfield gives voice to Karen's complains in a simple poem of five four-lined stanzas with two refrains between brackets. The last stanza also pays tribute to Edgar Alan Poe's "The Raven" (1845), a fact which emphasises the already sordid connotations of Andersen's tale: "(O little white feet of mine)/ Children —children open the door!/ (Red shoes the colour of wine)/ And the wind shrieks 'never more'" (Scott [ed.] 2002:183).

In "The Candle Fairy" Mansfield creates an allegory portraying the flame upon a candle as a dancing fairy, whose light announces the presence of the mother: "It's only just for Mothers that/ The candle fairy comes/ and if you play with it —it bites/Your fingers and your thumbs" (184). A much nostalgic and idealised view of the child is also manifest in the poem entitled "A Fairy Tale", whose structure and symbolism is analysed by Rodríguez Salas (2009:158–163). The poem elaborates on the tale of little

Olaf, who was "partly fairy" and led a lonely life on top of a mountain. Olaf longs for a friend and, on a winter night, a fairy comes to bring him a fiddle which made the boy "happy at last". Addressing its audience, the poetic voice concludes: "So perhaps, on the quietest of evenings/ If you listen you may hear him soon/ The child who is playing the fiddle/ 'Way up in the cold lonely moon" (Scott [ed.] 2002:191).

Among Mansfield's unbound papers there was a poem entitled "The Sea Child", reminiscent of legends dealing with the so-called *Merfolk*. Probably inspired by Andersen's "The Little Mermaid" (1837), this composition addresses the topic of a woman living in the sea, who takes her child to land and leaves her there so that the girl may have a better life. In order to make a living, the girl must sell the corals and foam with which her mother had adorned her and, broken-hearted, attempts to go back to the sea. However, the mother pleads for her to go back to land: "Daughter, go back to the darkling land;/There is nothing here but sad sea water, /And a handful of shifting sand" (Scott [ed.] 2002:235). In this poem Mansfield elaborates on the popular motif of the "changeling" but the story's message reverses the terms of the refrain of W.B. Yeats poem "The Stolen Child" (1889): "Come away, O human child!/To the waters and the wild/With a faery, hand in hand/For the world's more full of weeping than you can understand" (Yeats 1996 [1889]:18).

One of Mansfield's more elaborate fairy tales is "The Green Tree: A Fairy Tale". Found among Mansfield's unbound papers, the date of its composition is unknown, although it is thought to belong with her earliest material (Scott [ed.] 2002:114 n.113). The narrative responds fully to the conventions of the literary fairy tale in structure, style and imagery. Its content, however, is open to complex philosophical interpretations, as is the case of, for example, Oscar Wilde's fairy tales. "The Green Tree" narrates the obsessive relationship which links a boy with a tree he

has planted. The beginning of the tale seems inspired by the popular tale "Jack and the Beanstalk": "Once upon a time the Boy planted a seed in a little plot of ground that his Father had given him for his very own" (114). Against the child's will, and while he is away, his parents have one of the branches of the tree cut to sell the wood and be able to survive the winter. However, the branch falls off over their cottage killing them all. Significantly, the boy does not feel sorry for the fate of the family, but feels, however, an intense pain in his arm, until the wound left by the cutting of the branch is healed. The boy's spiritual bond with the tree deranges him: he fancies that the tree has a golden fairy for a soul to whom he starts singing songs. A Wandering Minstrel, impressed by the boy's sensitive lyrics, writes them down with the boy's own blood and sings them around the world. Worried that he might have no offspring to take care of the tree once he has died, the boy accepts to take in a girl, who has travelled to the village impressed by the boy's songs, and they live together. However, when she asks him to abandon the tree for a while and travel around, he is deeply offended and sends her away. One day, he glimpses a golden fruit at the top of the tree and climbs up to reach it. Just when the fruit seems to be closer, it disappears and the boy falls off the tree and dies. Rodríguez Salas highlights the imagery inspired by James Frazer's *The Golden Bough* (1890–1915) and interprets the boys insane fixation with the tree as a criticism towards the attitude of aesthetes, in love with their own artistic creations (Rodríguez Salas 2009: 167–8). As was the case with "His Ideal", Mansfield presents desire as a deadly drive which does not only lead the boy to a social death, confining him to isolation but also leads him, in the end, to physical death. The tree as the object of the protagonist's desire is a recurrent motif in Mansfield later writing, notably in her widely anthologised story "Bliss" (1921).

"In Summer" is one of the most interesting instances of fairy tale writing which Mansfield's notebooks provide. Like *Sleeping Beauty*, "In Summer" deals with a girl's awakening to sexuality, but it does so by using relatively overt sexual references, which would make the tale inappropriate for children. This story shows a clearly subversive intention. Most elements of the story, including whole paragraphs, had already been jotted down unconnectedly in the notebook published as "Notebook 1" (Scott [ed.] 2002:85). "In Summer" joins together this set of motifs in a coherent narration. The tale opens with a young girl, Phyllis, lying down on a meadow crying. She is ridiculously dressed like a porcelain shepherdess, and the clothes are too small for her. The effect of Mansfield's portrayal of the character to the contemporary reader would be that of a sensual "Lolita" who has already outgrown her infantile dress and her shoes. The reason of Phyllis' grief is "a curious pain somewhere" which the reader comes to identify, in the light of subsequent events in the narrative, as sexual desire. All of a sudden, a yellow dwarf turns up and he is "curiously excited" at the girl's facial features, including her sensual rosy mouth. The beginning of their conversation is a set of questions reminiscent of nonsense literature: "'Who are you?' said Phyllis, shaking her hair out of her eyes. 'Why are you crying?' said the Yellow Dwarf. 'Who are you?' said Phyllis" (Scott [ed.] 2002: 174), perhaps a reference to Alice's episode with the caterpillar in Lewis Carroll's *Alice's Adventures in Wonderland*, where the latter would several times repeat the question "Who are you?" (2011:186).

The dwarf explains that he is the son of the gorse and the broom, and that during the day he enjoys counting clouds. As for what he enjoys doing during the night, he explains, Phyllis is yet "too young to know", an evident reference to the sexual nature of the dwarf's nocturne activities. Thus, this satyr-like figure will serve to spur Phyllis' latent sexual drive. Showing her a scented rose, he lures Phyllis into telling him her

story. She was a fairy child brought to her mother on the wings of a butterfly, Phyllis explains. Her mother warned her that the Fate would one day come, and she would have to submit to it. Fate came in the shape of a big black man and brought to her, in a carved chest, her shepherdess outfit. She left home to take care of a flock of sheep and followed them wherever they went. Nevertheless, her clothes and shoes are now too small and uncomfortable. "I want something", Phyllis whines, "I do not know what" (176). Upon the girl's complaint, the dwarf produced a sensual yellow frock which the girl puts on immediately, getting rid of the red shoes and stockings. He instructs her to walk over the hillside and find her happiness sitting under a tree. Her happiness happens to be Corydon, a young man who "wore a garland of roses, and very little else". At the touch of the man, Phyllis' unhappiness flies away in the shape of a lark. The lovers walked towards the hill hand in hand in the evening and, in view of his success, "somewhere, in the tangle of broom, the Yellow Dwarf shook with laughter" (176).

As Rodríguez Salas has observed, the effect of the tale is based on the opposition of symbols of innocence and symbols of sexuality. His reading insists upon the negative outcomes of Phyllis' corruption, for she must submit to three male figures: Fate, the Dwarf and Croydon (2009:157–8). Although the story is indeed a parody of the loss of innocence motif, the sugary terms in which innocence is portrayed mock it as an artificial convention, rather than praise it as a desirable state. In fact, the dwarf interrupts Phyllis' oversensitive narration full of butterflies, laces, sugar and lambs by saying: "This comes of lullabies" (Scott [ed.] 2002:175). The story is more subversive in its display of the bawdy element through the figure of the mischievous dwarf — whose final laughter manifests the Bakhtinian carnavalesque and the suspension of order— than in the sense of melancholy derived of Phyllis' abandonment of her prelapsarian condition. Since Phyllis was, already at the beginning of the tale, inflamed

with desire and suffocated by her babyish dress, her encounter with the darkness represented by Croydon and by the arrival of the night can be read as a liberating and truly subversive experience. In this sense, this tale is more innovative than later narratives, such as "A Suburban Fairy Tale" or "Sun and Moon" (analysed in subsequent sections), which articulate a more nostalgic message on the theme of innocence lost. "In Summer" is also the narrative which more clearly anticipates the radical readings of Angela Carter and other postmodern writers.

In 1910 Katherine Mansfield published a fairy tale story under the title "A Fairy Story" in a magazine called *The Open Window*. The story is a game of intertextual references, as well as an open parody of fairy tales. It narrates how a woodcutter finds a baby on a meadow and takes him home to be a companion of his daughter: "It was the old story of the woodcutter's daughter, but he was by no means a prince. The woodcutter had found him, one year, in the beautiful spring weather, lying in a daisy-pied meadow, sucking his thumb, and his rosy limbs warm with sunshine" (Mansfield 1910:162 qtd. in Corballis 1990:45). At the wood-cutter's home, men and women are advocates of different literary traditions: Whereas the woodcutter and the boy enjoy reading fairy tales, his wife and daughter concentrate on classic and modern writers (Shakespeare, Milton, Dickens, Ibsen, Maeterlinck, Pinero…). "'Fie upon your Grimm and your Andersen" the wife says in one occasion, "'go, read in the books of Ibsen and Shaw, and learn the error of your ways,' and she burnt his supper of fried onions". The daughter falls in love with a man referred to as "The Wanderer", whose literary taste follows the guidelines set by the mother.[63] Eventually, however, she abandons him and his residence in London and moves with her step-brother. Finally both of them die: he is killed by a mountain of books falling upon him, and she dies of grief for losing him.

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[63] This is another intertextual reference to an Old English Poem found in a tenth century anthology. It is an account of the meditations and psychological progress of an exile until he reaches wisdom.

References to Andersen recur in the story —seven of his stories are mentioned by title, which further supports the argument of Andersen's fairy tales as a significant influence on Mansfield. The figure of "The Wanderer", as Antony Alpers has observed, is a caricature of Walter Rippmann, German master at Queen's College (where Mansfield studied in London), since the character's reading recommendations coincide precisely with the works which Rippmann encouraged Mansfield to read at that time. The story, Alpers holds, "makes ironic fun of the teachings she once imbibed from Walter Rippmann" (1980:119). However, Richard Corballis has also noted that Rippmann was not just an advocate for contemporary European literature, but his literary activities also comprised the publication of a set of volumes of Andersen's tales in German, as a complement for several language primers he elaborated. The publication of the third of them, in 1903, coincided with Mansfield's stay at Queen's College. Thus, Corballis concludes that "the tastes of the men in 'A Fairy Story' are as Rippmannesque as those of the women" (1990:47). Rippmann is not just mocked through one of the characters of the story, but the whole text is a response to his influence in literary issues. The story could thus be interpreted "as a farewell to Rippmann and the literature which he championed (maudlin fairy-tale on the one hand, Shavian didacticism on the other)" (47). Symptomatic of the anxiety of influence, "A Fairy Story" can then be read an attempt on Mansfield's part to liberate herself from the burden of her predecessors in her quest of a "truly authentic 'voice' […] an important step on the way to maturity" (Corballis 1990:47). "A Fairy Story", however, was cruelly criticised by Beatrice Hastings, co-editor of the magazine *New Age*, to which Mansfield often contributed. Hastings, under the name Alfred E. Randall (Jones 2010:133) wrote a review which openly mocked the story, describing it as a "copying of the commonplace":

> The wood-cutter read Grimm and Andersen, and was good-tempered: his wife read Ibsen and Shaw, and burnt his supper of fried onions when he brought home a little boy to be the playmate of his baby daughter. The wife increased in wisdom and stature, and in favour with the fairies;

and the girl grew to love him and the works of Shakespeare, Milton, Dickens, Maeterlinck, Ibsen, Shaw and Omar Khayyam […] learning killed the lad […] woe killed the woman […] O, Shaw! where is thy sting? O, Grimm! Where is thy victory? (Randall 1911:1)

After this negative review, Kathleen Jones explains, "Katherine is devastated and […] the 'Fairy Story' is ripped up and fed to the fire" (2010:134).

A number of fragmentary references to fairy tales can also be found in the notebook published as *Notebook 42*. Murry explained that the date on which those notes were written was difficult to establish, but estimates that they were probably taken between 1919 and 1921. Ali Baba and Cinderella, are mentioned in disconnected notes (cf. Scott [ed.] 2002 II:160) with ticks and crosses on the margins, "presumably" as Scott has it, showing "her indication of their passing or failing inclusion in some projected publication" (158 n.101).

Four hitherto unpublished short stories, written in 1908 by Mansfield have recently been discovered in London. Three of them are children's fairy tales which I have not been able to include in my discussion.

This overview of some samples of Mansfield's notebooks and correspondence has shown how in Mansfield's earlier writings the fairy tale is a pervasive presence. She mainly draws on Andersen's most nostalgic narratives and on Wilde's "Tales of Illumination", as Zipes has termed them (2012:167). From an early stage, Mansfield shows great ability in adapting plots and motifs to her particular sensibility, and her contribution to the genre is worth mentioning.

4.2. D.H. Lawrence: Novellas, an Early Legend and Some Fables

As was the case with Mansfield, D.H. Lawrence's letters also unveil a familiarity with fairy and folk tales. On one occasion Lawrence wrote to Blanche Jennings: "I am alone at Rottingdean, and it is dark outside, and the sea is still, and there is only Grimm's

Fairy Tales in the room, besides the Church Magazine, and although Grimm is *a pal of mine*, yet I do not want him tonight, so I'm going to write to you" (Moore [ed.] 1962: 53 [emphasis added]). Just before the death of his mother Lawrence also writes to his friend Louie Burrows: "I wish we could turn into stalks or swans, like fairy tale folk" (Boulton [ed.] 1968:78). However, he does not seem as fascinated as Mansfield by the stylistic possibilities of literary fairy tales, nor so compelled to compose fairy tales following the models of the classical authors of the genre.

Nevertheless, fairy tale motifs as well as structure and fantastic dimension will acquire more significance in later stages of Lawrence's writing as a materialization of his quest for symbol and myth. In her study of Lawrence's short fiction, Janice Hubbard Harris has drawn a trajectory which moves from an initial interest in what she calls the "New Young School of Realism" to what she calls the "visionary" stories which coincide with his moving to America in 1922. At this point Lawrence was willing to challenge the limits of the realistic short story through complex insights into the human psyche (1984:7). Similarly, James C. Cowan states: "Lawrence's task in the American period was to find symbols adequate to express the waste land of contemporary life and a myth potent enough to transform it" (1970:81). It is at this stage that religion and the rites of ancient civilization became articulating elements of his fiction, but fairy tale motifs and references are also recurrent. Moreover, Lawrence's stories often present fairy tale conventions in opposition to mythical elements. Fairy tale allusions are often associated with superficiality and conventional notions of romance, whereas mythic elements are seen as part of the true narrative of human experience.

As mentioned in the previous section, short stories represent only a part of D.H. Lawrence's artistic production, but fairy tale references and allusions are also present in works belonging to other genres. To quote just one instance, Lawrence's novel *The*

Rainbow (1915) already puts forward the importance of childhood stories in the development of individuals and human relations. Thus, Lawrence opposes the emotionally intense folk narratives that Mrs. Brangwen tells to her daughter Anna to the playful tales with which her husband entertains the child. Tom Brangwen builds a close relationship with his stepdaughter through infantile play which involves non-sense story-telling and nursery rhymes. The child appreciates the teasing nature of these games which contrast with the distressing tales told by her mother:

> For these two made a little life together, they had a joint activity. It amused him, at evening, to teach her to count, or to say her letters. He remembered for her all the little nursery rhymes and childish songs that lay forgotten at the bottom of his brain.
> At first she thought them rubbish. But he laughed, and she laughed. They became to her a huge joke. Old King Cole she thought was Brangwen. Mother Hubbard was Tilly, her mother was the old woman who lived in a shoe. It was a huge, it was a frantic delight to the child, this nonsense, after her years with her mother, after the poignant folk-tales she had had from her mother, which always troubled and mystified her soul. (Lawrence 1995:68)

In that same novel, the narrator expresses Will Brangwen's anxiety over the possible loss of the newly found happiness in marriage in the following terms: "He was afraid all would be lost that he had so newly come into: like the youth in the fairy tale, who was king for one day in the year, and for the rest a beaten herd: like Cinderella also, at the feast" (125).

Lawrence's incursions into literary genres shorter than the novel led him to explore a form at least so difficult to define as the short story: the short novel, long story or "novella". While some of these narratives are clearly longer than what is normally understood under the term "short story", in other cases there is no critical consensus. Thus, the same narrative may be defined by some critics as a novella, while others refer to it as a short story. In many cases, the term short narrative avoids having to discriminate between genres. Although Lawrence's novellas fall out of the scope of our corpus, it is worth pointing at the fact that the novella as a narrative form also holds important connections with the fairy tale. Moreover, many of the fairy tale motifs we

will examine here are also developed in Lawrence's novellas, and in some cases, these novellas have emerged as further elaborations of shorter stories, keeping common symbols and motifs.

The first problem which must be faced when dealing with the novella is that the lack of solid critical principles for its definition is even more apparent than for the short story. Małgorzata Trebisz observes that "critics involved in the study of the modern novella inevitably plunge into the area between the short story and the novel" (1992: 16). Indeed, the novella comprises a combination of features characteristic of both genres. Judith Leibowitz points out that the purpose of the novella is "a double effect of intensity and expansion" (1974:16), and identifies two distinctive technical features which favour such a purpose: the theme-complex and the repetitive structure, which operate simultaneously to condense the narrative material and to multiply its meanings. The theme complex refers to the condensation of closely related motives; however, the implied meaning of these motives is only hinted at, and not developed, which expands the interpretation of the narrative (Trebisz 1992:17). "This outward expansion from a limited focus", Leibowitz explains, "is the effect of a typical plot construction of the novella" (1974:16). The repetitive structure, on the other hand, allows the recurrence of the limited number of themes and situations through the reappearance of symbols, images or moral attitudes (1974:39) and "the function of repetition is intensification and not progression" (Trebisz 1992:18). This reiterative structural construction is also commonly found in fairy tales. In her classification of fairy tales, Kready acknowledges the relevance of what she calls "accumulative" tales, where the same words or structural patterns are repeated with or without variation (2008 [1916]: 142). [64]

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[64] Valerie Shaw, however, points out the potential inaccuracy of Trebisz's definition: "When, for example, one theorist describes the 'generically distinct' aesthetic effect produced by the novella as simultaneous 'intensity and expansion', many people will feel that hey are actually being offered a classic definition of the short story's aim" (1992:20).

The ideas of Mary Doyle Springer (1975) help to further connect the novella with the fairy tale by establishing a typology of the novella based on Sheldon Sacks' idea that there are three principles which inform narratives: apologue, action and satire (1969). Those novellas following the principle of the apologue hold important associations to folk and fairy tales. In them, "characters are represented in complex relationships in a narrative manner and choice of style designed to alter our attitudes toward or opinions of the world we live in […] In an apologue all elements of the work are synthesised as a fictional example that causes us to feel, to experience as true, some formulable statement or statements about the universe" (1969: 276–277). According to Trebisz, Lawrence's novellas can be productively analysed as apologues which articulate his complex philosophical ideas (1992:59–70).

Similarly, Lüthi holds that "the European folk fairy tale has this tendency to be universal" (1976:70). Thus, the fact that in the apologue, characters are simplified to a cluster of easily identifiable traits and presented from a distance "by not naming him or by using some generic epithet, by making him less human or even animal-like" (Trebisz 1992:18) is also true of fairy tales. Plot progression is in the apologues replaced by a sequence of events chronologically organised. Furthermore, the apologue's aim at universality, catered for by a particular treatment of time, "the general statement is in fact timeless, or better, 'time-free'" (19) is at best illustrated by the fairy tale undetermined formula 'once upon a time'. Finally, Trebisz holds that the exploitation of myth and ritual contributes to endow the narrative with this sense of universality (19) and the relation between myth and fairy tale was already pointed at in previous sections.

In the novella the apologue is often realised as an "example apologue" (Trebisz 1992), investing the narrative with realism, giving them a specific time and setting but, nevertheless, aiming at communicating what is considered a universal truth. The

example apologue "depicts realistically a selected example" (19). In such cases, features of the realistic novel mix with characteristic structures of the apologetic fairy tale giving rise to interesting samples of textual counter-feeding.

Thus, it is not surprising that a number of critics have approached Lawrence's novellas from their connections to fairy tales. Trebisz, for instance, reads Lawrence's *St. Mawr* (1925) in this light, as a "sample-apologue of Sleeping Beauty" (1992). In the same vein, Anne Darling Barker acknowledges that the fairy tale form constitutes a useful framework to clarify the Lawrence's depiction of the intricate relationship between man and nature in *St. Mawr*: "Fairy tales are deeply seated in the Anglo-Saxon literary tradition", Barker argues, "[w]riters who are part of this tradition reckon, consciously or unconsciously, with the elements of the fairy tale every time they write a story with familiar patterns" (1984:76). Although Lawrence shows a great ability to depict complex character development in his novels, in this novella, like in fairy tales, he chooses to resort to "simple natural forces" to resolve his characters' dilemmas. However, for Barker, Lawrence's novella departs from the well-wrought endings characteristic of fairy tales: "Fairy tales answered the needs of listeners in a time when problems had simpler solutions. Because Lawrence knows there are no such answers for the complexities facing his generation he preaches rejection" she concludes (83).

Oscar Ibáñez Muñoz also presents Lawrence's *The Virgin and the Gipsy* (1930 [written in 1926]) as holding strong structural and thematic similarities with classic fairy tales. Lawrence's novella, Ibáñez Muñoz holds, is a response against the socialising elements ingrained in classical fairy tales. Instead, he seeks to re-establish the validity of the mythical substratum of the narratives, which proposes a "neat, original relationship between man and nature" without the artificiality which romance infused to classical fairy tales (2000:362). Suzanne Wolkenfeld (1977) reads

Lawrence's *The Fox* (1922) in similar terms, using the Sleeping Beauty motif as a productive way to approach the structural complications which the different versions of the novella manifest. *The Ladybird* (1923) develops the same motif, elaborating further the theme of an earlier, uncollected story: "The Thimble" (1917). This story will be analysed in subsequent chapters of this dissertation, along with the relevant connections with the novellas.

As previously stated, Lawrence's first stories tend towards realism. However, early in his writing career, D.H. Lawrence wrote a story where fairy tale elements mix with legendary and religious motifs. In 1907 Lawrence submitted a narrative titled "A Legend" to a Christmas Story contest, which he would later revise to be published as "A Fragment of Stained Glass" in 1911. He endowed the second version with a more complex narrative frame where a first person narrator becomes the listener of a story embedded in the primary narration. Thus, in the narrative two historical periods intersect: the present and the fifteenth century. Disregarded by some critics as "a feeble juvenility, with its laborious but pointless narration and its absurd attempt at historical evocation" (Hough 1957:169), this early tale provides an insight on some of the issues which Lawrence develops in later narratives.

The story opens with a description of Mr. Colbran, the vicar of a small contemporary village of the Midlands. The narrator relates how in one of the visits to the vicarage Mr. Colbran tells him about a project he has in mind. He intends to compile a "Bible of the English people—the Bible of their hearts—their exclamations in presence of the unknown" (Lawrence 1983:89), and he has found a parchment with material for his work. The parchment contains the account of a supernatural event written down by the monks who lived in the abbey four centuries before: While the monks where chanting in pray, a creature —none doubted that it must have been the

devil—was seen at the other side of the stained window behind the altar, and carved a hole by taking away a piece of glass. Just on time, the statue of the saint on the façade of the building precipitated itself making the devil fall down before it could penetrate the holy place, thus saving the scared monks. When the monks went out the following morning they found blood on the snow and the figure of the Saint broken on the floor. When the vicar ends this account, the narrator scorns the story in disbelief and both attempt to find a logical explanation for the allegedly demonic event. Then, the vicar makes up an elaborate story, which he narrates in first person in a "sing-song, sardonic" voice (Lawrence 1983:89): a young boy works at the stables of a manor and, enraged by the behaviour of one of the horses, kills it. He is beaten almost to death by his master as a punishment, and to take revenge sets fire to the manor. He runs for his life for days and arrives at a farm where a young red-haired girl whom he knows provides him with food and shelter. Helplessly attracted by each other, they agree to escape together. They painfully run over the snow and, suddenly, the lights projected by the stain window of the abbey call the children's attention:

> We came directly on a large gleam that shaped itself up among flying grains of snow.
> Ah! she cried, and she stood amazed.
> Then I thought we had gone through the bounds into a faery realm, and I was no more a man […]. We found ourselves under a door of light which shed its colours mixed with snow. This Martha had never seen, nor I, this door open for a red and brave issuing like fires. We wondered.
> "It is faery," she said, and after a while, "Could one catch such—Ah, no!"
> Through the snow shone bunches of red and blue.
> "Could one have such a little light like a red flower—only a little, like a rose-berry scarlet on one's breast!" (94)

Thus, to satisfy the girl's wishes, the boy climbs up the façade of the abbey and with his knife takes off a bit of stained glass from the window. In the process, the statue he is leaning on collapses and the boy falls down wounded. This would account for the event the monks witnessed from the inside of the chapel. The children hurriedly get away with their treasure. When they think they are safe, they make a fire and lay down on the snow admiring the magic glass and engaging in sensual playing. The girl is both

afraid and attracted by the boy's wildness: "Give it me," she pleaded. I gave it her. She held it up, she smiled, she smiled in my face, lifting her arms to me. I took her with my mouth, her mouth, her white throat. Nor she ever shrank, but trembled with happiness" (97). However, the beasts are lurking in the dark and the children are not as safe as they believe to be: "What woke us, when the woods were filling again with shadow, when the fire was out, when we opened our eyes and looked up as if drowned, into the light which stood bright and thick on the tree-tops, what woke us was the sound of wolves…". At this moment in the narration the vicar abruptly interrupts his account: "'Nay,' said the vicar, suddenly rising, 'they lived happily ever after'", to which the narrator concludes: "'No', I said" (97).

The world that the fictional children of the vicar's narration inhabit is savage and full of cruelty, and the children themselves are portrayed as passionate creatures who often lose control of their emotions. Their ultimate desire for beauty, magic and love is thwarted by the arrival of the wolves, of which they will become an easy prey. The vicar, however, in an effort to turn tragedy into fairy tale, concludes with the traditional "happily ever after", thus granting the protagonists of his made up tale a chance to survive. However, this ending does not seem convincing enough, and the narrator rejects it.

Paul G. Baker (1980) identifies the main source of this story as Walter Pater's "Denys Lauxerrois", a tale of *Imaginary Portraits* (1886). Baker also recognises traces of Browning's *The Ring and the Book* (1868–9) and Dante G. Rossetti's *Hand and Soul* (1849). However, echoes of "Hansel and Gretel" and "Little Red Riding Hood" also resonate in this complex narration, and are emphasised in the vicar's attempt at ending the story in a fairy tale-like fashion. It is my view that through the narrator's rejection of

this seemingly unauthentic ending Lawrence advocates an abandonment of fake illusions and celebrates the powerful, even if destructive, forces of the universe.

Moreover, according to Joseph Baim, the meaning of "A Fragment of Stained Glass" resides in the tension between two historical moments: a legendary past, where men fully obeyed their passionate instincts, and a decadent present in which humanity fails to connect with the universe around: "The theme that derives from this construction is the prototypically Laurentian one: the need in the modern world for a rebirth of the will to resist de-humanization, and man's need to cast off his mind-forged manacles if he is to save himself" (Baim 1971:323). Thus, there is an effort on the vicar's part to restore part of the magic and passion absent in contemporary society. Ironically, Baim states, when Mr. Colbran starts narrating the tale, "he comes to substitute for the monks' story a story of profane passion, no more logical, no less passionate, than the one he glosses" (324). Besides, when the vicar suddenly gives his narrator a happy ending "he is apparently unwilling to admit what the story has brought him to: an imaginative relationship with the passionate, non-rational energy — sometimes benign, sometimes bestial— of life itself" (325). In this early story Lawrence anticipates a deployment of fairy tale allusions to articulate his personal views of the relation of the individual and the natural world around him. The story combines a disenchanted view of the present and the intention to re-enchant the modern world through story-telling. The textual analysis provided in subsequent sections shows how fairy tale and mythic symbolism combines with realist settings and character depictions to put forward similar views.

Towards the end of his career, Lawrence wrote several narratives in which time, place and character are presented in schematic ways, recalling the fabulous world evoked in folk and fairy tales. Bibhu Padhi states:

Lawrence lets his fables absorb many of the characteristics which are more commonly found in other narrative forms, the chief among which are: the element of "quest" (of the traditional romance; the supernatural and the uncanny (of fairy tales and gothic narratives); the magic rites and rituals (that occur frequently in the eastern epic narratives). (1985:240)

Some of Lawrence's narratives belonging to this period deserve a brief mention in this study, for their meaning rests upon allegory and they resemble traditional narrations both in their style and their allegorical dimension. As Bibhu Padhi observes, "it cannot […] be said that he worked entirely within the essentially self-conscious world of the traditional fable. We do, however, find him using, especially in some of his late narratives, a style which very often brings to one's mind the world of a fable" (1985:239).

Indeterminate titles such as "The Woman who Rode Away" (1925), "The Man who Loved Islands" (1927) or *The Man who Died* (1927) clearly recall those of traditional tales. Lawrence wrote "The Woman who Rode Away" at an interval in the composition of *The Plumed Serpent* (1926). For most critics (cf.: Hough 1957, Moore 1954), the story could be read as a sketch of the second part of the novel, where the narrative moves from realism to abstraction, both in style and content. The "Woman" of the tale abandons her house and family compelled by a desire of freedom and an attraction towards the "timeless, marvellous Indians of the mountains" (Lawrence 2002a:42). As the story progresses, the American landscape enchants her to the point of completely annulling her will. She is taken by the Indians Chichui and becomes involved in one of their rituals, being fed, massaged and treated in a special way. The woman comes progressively to understand the sacrificial nature of this ritual which will entail her death. This realization, however, has no consequence, for she has accepted death as her destiny. "The Woman who Rode Away" has been discussed in the light of the motive of Little Red Riding Hood, together with Leslie Silko's "Yellow Woman" and Angela Carter's "The Company of Wolves" (cf.: Sterling and Yerkes 2000).

"The Man who Loved Islands" evokes the "formalized world of the fairy tale" from the first sentence (Moynahan 1972:185–186): "There was a man who loved islands". It narrates the anonymous protagonist's quest for an ideal place. He moves three times from one island to another, each place being smaller than the previous one. As Padhi holds, "this fable at times appears to be a story for young readers—a sort of fairy tale in three parts" (1985:250). Indeed, in tone and structure resembles traditional tales, including, as Padhi has highlighted, frequent addresses to the reader. These combine with an impersonal style which creates tension in the audience, who debates between involvement and distance. In the protagonist's successive abandonment of one place and settlement of another there is also a movement which sets him progressively apart from the human world. On the first island, which had a perimeter of four miles, the man establishes a small society as the master of a Manor with a number of servants. The costs of keeping everything in order are too large to be assumed and the man must move to a smaller place taking in only five people. Finally, he is not able to bear the pressure of the relationship he has initiated with one of them (the daughter of a widow) and moves to a yet smaller island, barely a rock in the ocean. Alienated from all human contact, even the animal noises become unbearable to the man, who abandons himself to an existence estranged from all sense of time and place. Thus, Lawrence deploys the frame of a traditional narrative in three movements to articulate an allegory of human existence, of human relations and of the bond between man and nature.

The opening of *The Escaped Cock* —alternatively published under the title *The Man who Died* (1929)— also recalls traditional narratives. The beginning seems to draw on those folk tales in which humble people meet Christ and help him, such as "The Little Old Man made Young by Fire" by the Brothers Grimm (1884). It opens with a man who meets the Resurrected Saviour while looking for an escaped rooster; the man

takes Christ home and gives Him shelter. Lawrence's novella, however, develops in a very different direction. Whereas traditional tales often involve Christ granting some wishes to those who show a charitable soul, Lawrence's narration moves towards the heretic and subversive. He summarised the story to his friend Brewster in the following terms.

> I wrote a story of resurrection, when Jesus gets up and feels very sick bout everything, and can't stand the old crowd anymore —so cuts out— and as he heals up he begins to find what astonishing place the phenomenal world is, far more marvellous than any salvation or heaven — and thanks his stars he needn't have a mission any more. (Moore [ed.] 1962:975)

Most of Lawrence's stories deal with a (successful or failed) process of spiritual resurrection, and *The Man who Died* does so in a more radical way than earlier narratives. As in "A Fragment of Stained Glass", Lawrence advocates a revival of passion, of the sensual and the instinctive, of those human powers numbed by routine and convention. Deploying structures characteristic of the fable, Lawrence can easily speculate on this issue of his concern by evoking "the rich and varied world of the 'possible'" (Padhi 1985:239).

The following chapters will show how motifs from classical fairy tales are also used to emphasise the fabulous process of the characters' resurrection. Lawrence will use them to illustrate the characters' transformation and their awakening (or failure to awake) to a more intense existence. Our study will also unveil the ways Lawrence's stories often put forward the psychoanalytic and mythic dimension of common fairy tale motifs for he tends to deploy fairy tale elements as allegorical representations of psychological processes.

PART II
TEXTUAL ANALYSIS

5.1 From the Ashes of an Old Self: D.H. Lawrence's "The Horse Dealer's Daughter".

The *Cinderella* plot, following a girl's development "from rags to riches", recurs in cultural manifestations of all times and places. This section aims to examine two short stories which relate in several ways to the narrative of *Cinderella*: D.H Lawrence's "The Horse Dealer's Daughter" and Katherine Mansfield's "The Tiredness of Rosabel". Lawrence and Mansfield reutilise the same plot differently and, as a consequence, each of the stories highlights particular elements of the fairy tale hypotext. "The Horse Dealer's Daughter" is an attempt to rewrite the story in the light of the author's views on spiritual development and human relations. Therefore, psychoanalytical approaches to the *Cinderella* plot, and also those interpretations provided by the historical explorations on its ancient ritual meanings, will prove useful to understand the ways in which Lawrence's story relates to particular elements within the fairy tale tradition. Mansfield's approach to the topic is, however, parodic. As is often the case in Mansfield's narratives, this story centres on the contrast between the protagonist's hopes and illusions, shaped by *Cinderella* motifs, and, by opposition, the reality which the protagonist must face. Whereas the concomitances between Lawrence's story and *Cinderella* rest on the similarities concerning the plot, Mansfield's "The Tiredness of Rosabel" mocks the sentimentalism inscribed in some versions of the tale. The relationship between Rosabel's story and *Cinderella* is woven through references and allusions to the fairy tale, and ultimately by the protagonist's image of herself as "Cinderella". The irony inscribed in the story renders it as a parody of the original, where Mansfield questions the overt patriarchal assumptions of this tale, ultimately

aiming to highlight to the fore some undesirable aspects of society. This story will also be set in relation to other stories where Mansfield evokes and debunks the *Cinderella* motif in a similar fashion.

"The Horse Dealer's Daughter" was first published in the *English Review* in April 1922, and later the same year collected, practically unchanged, in the widely acclaimed short story collection *England, my England and Other Stories* (1922). Nevertheless, Lawrence's correspondence shows that the story was the result of a long process of rewritings and revisions. Unfortunately, however, no surviving manuscript allows us to trace these developments. On the thirteenth of November 1916 Lawrence writes to his agent James Brand Pinker sending a typescript of "The Mortal Coil" and saying that he has "another story on hand", possibly "The Horse Dealer's Daughter" (Zytaruk and Boulton (eds.) 1981: 29). On the twelfth of January, 1917, Lawrence sends a manuscript of the story, entitled "The Miracle", "which is beautiful and ends happily, so the swine of people ought to be very thankful for it" (74) and which would later be re-titled as "The Horse Dealer's Daughter". A complete and altered manuscript was sent four years later to Mrs. Carmichael to be typed, which in turn would be later sent to Curtis Brown, editor of the *English Review*. In 1923, editors Edward O'Brien and John Cournos included the story in *The Best British Stories of 1923* (1924).

Keith Cushman (1980) has analysed the stories of *England my England* as a set of narratives which all share common features and motifs. According to Cushman, they all tend to "have tight, strong structures", in comparison with some of Lawrence's previous short stories. The reason for this structural coherence is due, Cushman holds, to the fact that "Lawrence is making use of ready-made structures that he finds in myth and fairy tale" (30). Of them "The Horse Dealers Daughter" is possibly the one which shows most clearly the presence of a fairy tale hypotext. Although evidence that

Lawrence was inspired for the story by *Cinderella* is nowhere to be found, the parallelisms between both stories are too obvious to be unintentional, an aspect which has only been touched upon by some critics (Harris 1984, Meyers 1989, Junkins 1969). Cushman further argues that the title of the story "even sounds like the name of a fairy tale, and Mabel Pervin is a version of Cinderella" (1980:32). In order to explore the concomitances between Lawrence's story and the well-known tale of *Cinderella*, it would be fruitful to inquire into the essential elements which define the plot of one of the most popular fairy tales of all times.

Ancient manifestations of *Cinderella* were present not just in European folklore; the oldest written samples are to be found in Asia, presenting a set of common functions and motifs.[65] Nevertheless, as is the case with many other well-known fairy tales, the best-known versions of *Cinderella* are based on Charles Perrault's and the Grimm brothers, often more stylised and richer in detail than some oral and previous versions. "The Horse Dealer's Daughter" keeps the basic elements of the Grimms' version, which differs notably from Perrault's. However, Lawrence also endows these elements with a more transcendental dimension, often related to ancient rites of passage, in order to articulate his complex ideas on spiritual development. As a consequence of this, "The Horse Dealer's Daughter" also recovers some relevant motifs of older versions which got partly lost in the literary re-elaborations and which also carried important cultural content for ancient societies.

Folklorists and fairy tale critics have approached *Cinderella* from different perspectives, attempting to underline the defining functions and motifs of the tale. However, there is a consensus as to the most significant elements of the tale: firstly, an

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[65] In 1911 a Japanese folklorist, Minakata, had pointed out the existence of a Chinese version of the tale (qtd. in Jameson. 1982:70). In 1947 Arthur Waley inquired further into the topic in "The Chinese Cinderella Story". Later, Nai-Tung Ting examined the motif in *The Cinderella Cycle in China and Indochina* (1974). Bruno Bettelheim notices that the small foot size as symbol of virtue may reveal its Eastern origin (1991:236).

ill-treated protagonist; secondly, the recognition of the protagonist's true identity by a rescuer, and finally, a change in the protagonist's status brought about by her rescue.[66] All these three elements serve also to articulate the plot of "The Horse Dealer's Daughter". The protagonist, Mabel Pervin, who tends the house and serves her elder brothers after the death of her father, must face an uncertain future when the family is forced to leave the house for economic reasons. When she is about to commit suicide by drowning herself in a lake, Dr. Sam Fergusson, a friend of the family, rescues her, takes her home and they confess their mutual love. The fairy tale texture of "The Horse Dealer's Daughter" is made obvious through a plot development which parallels the unfolding of *Cinderella,* and this underlying narrative also manifests itself through references and allusions. Moreover, it will be shown how the spiritual transformation undergone by the main characters is rendered in terms which evoke the marvellous metamorphoses which take place in the fairy tale, emphasised by Lawrence's provisional title for the story, "The Miracle". Thus, Lawrence's treatment of the symbolic dimension of the fairy tale elements he borrows makes of "The Horse Dealer's Daughter" much more than a romance with a happy ending.

Besides, Lawrence re-creates the *Cinderella* tale in the frame of a technically complex narrative, which does not often pertain to folk narratives. Unlike Lawrence's later stories—such as "The Man who Loved Islands" (1927)—"The Horse Dealer's Daughter" introduces the characters and the setting with a relative degree of detail, which endows the story with an apparently realist tone. Nevertheless, as the narrative unfolds the landscape progressively turns more abstract and symbolic. The same happens with the characters who become symbols of spiritual renewal.

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[66] One of the most comprehensive studies of folk versions the Cinderella motif was undertaken by Marian Roalfe Cox, one of the first women devoted to the collection and analysis of elements of folklore. In 1893, she published a compilation of 345 versions of this tale which she divides into three groups. The first category comprises tales showing only two elements common to all the others: a mistreated protagonist and the motif of the shoe as the means by which the rescuer recognises her.

Significantly, and recalling Zipes terminology, "The Horse Dealer's Daughter" "transfigures" the *Cinderella* tale (1991:180) and at the same time thematises the process of "transfiguration" itself, for it is central to the story's plot. Fairy tale elements function both as an *endo-* and *exoskeleton* in terms of De Caro and Jordan's classification, since *Cinderella* provides an underlying pattern for the story, which is also an instance of modern fairy tale. Moreover, D.H. Lawrence borrows elements of *Cinderella* and combines them with other fairy tale motifs (like the scene of the awakening of *Sleeping Beauty*), as well as with biblical and classical myths, which makes the intertextual quality of this story overt.[67] The dialogue which "The Horse Dealer's Daughter" establishes with traditional texts highlights the value of the latter as sources of inspiration for modernist writing. Lawrence attempts to illustrate an instance of sudden spiritual renewal in the context of a decadent world and to do so he performs an act of literary renewal himself, as is the rewriting of a classic fairy tale. The result is a modern *Cinderella* which in some sense subverts the original while also bringing to the fore the pertinence, at the turn of the twentieth century, of some of the human values inscribed in it.

Moreover, Lawrence deploys some characteristically modernist techniques. "The Horse Dealer's Daughter" begins in *medias res*, with Mabel's brother Joe's direct question: "Well, Mabel, what are you going to do with yourself?" (Lawrence 1990:137). Temporal arrangement is mostly lineal, except for a flash-back which establishes the antecedents of the Pervin family. The action, however, takes place in a few critical hours, and the expanded time of the story allows the narrator to dissect the internal development of the characters. This narrative could be considered an instance of what

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[67] In his article "D.H. Lawrence and Tradition" (1989), Jeffrey Meyers emphasises the intertextual nature of Lawrence's literary practice. Meyer notices how "The Horse Dealer's Daughter" draws on fairy tale motifs but also borrows elements from a variety of sources as varied as Worthsword's poem "Tintern Abbey" (date), Goethe's "The Selective Affinitites" (date), George Eliot's *Daniel Deronda* (Date), Shakespeare's *Hamlet* (date) or the biblical myth of Adam's creation in *Genesis*.

Helen Baron and Rick Rylance have termed as "interactive consciousness", meaning "[t]he internalisation of the attitudes of others through the skilful manipulation of point of view and free indirect speech produces a subtle account of how identity is formed interpersonally" (Rylance 2001:27). As mentioned with reference to Bakhtin's theories in the third chapter, dialogy is a term which can be aptly applied to certain short stories, and "The Horse Dealer's Daughter" is illustrative of this dialogism. The third person narrator penetrates the consciousness of Mabel, and then Fergusson. In the final scene their actions, words and thoughts alternate in a dialogue which is both verbal and non-verbal, and which brings about Fergusson's transformation. The discourses of the individual characters conflict at one level; while, at another level, the textual discourses of myth and fairy tale, which are evoked and transformed, also contribute to make of this short story a heteroglossic domain.

A closer examination of some of motifs from *Cinderella* in "The Horse Dealer's Daughter" leads to a deeper understanding of how Lawrence deploys literary tradition —and particularly fairy tales— in his writing. The reasons which had led the character of Cinderella to her status of mistreated housemaid vary according to the different versions of the tale.[68] However, Perrault and the Grimm brothers, whose versions Lawrence is more likely to have been familiar with, present a young protagonist who has been relegated by her stepmother and sisters to live in the kitchen and to be in charge of all household chores after the death of her father. This initial state of affairs is very similar to the situation from which "The Horse Dealer's Daughter's" plot develops. Mabel sits at breakfast with her three bothers while they discuss what to do in the near

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[68] Marian Roalfe Cox (1893) individualises a set of Cinderella stories sharing the motif of a protagonist who becomes a "Cinderella" after leaving her home, escaping from an "unnatural father" (a father who wishes to marry his own daughter). Another category of stories present what she called "The King Lear Judgement", a father who thinks that his daughter does not love him enough and casts her out, and she must work somewhere else as a Cinderella.

future. They are all abandoning the house after the money left by their late father's business has come to an end. As is the case in many fairy tales, the action starts when a death or abandonment triggers a change in the *status quo*.

The atmosphere evoked in the first paragraphs of "The Horse Dealer's Daughter" suggests a dramatic transitional moment, the end of an era after a period of decadence. Mabel's brothers "were all frightened at the collapse of their lives, and the sense of disaster in which they were involved left them no inner freedom" (Lawrence 1990: 137).Thomas Gullason observes how the brothers "signal the world of change separation, disaster and 'death'" (1973:349). The eldest, Joe, sees their last horses being taken away with a "certain stupor of downfall" (Lawrence 1990:137), and the animals mirror the siblings' situation, "tied head to tail", moving with a "massive slumberous strength and a stupidity which held them in subjection" (138). Joe himself had been described, some lines before as "broad and handsome", but with a "stupid" bearing (137). Although he is engaged to be married this is not seen as a new beginning: "His life was over, he would be a subject animal now". The second brother, Fred Henry, "was an animal like Joe" but none to be controlled (138). The youngest is finer than his brothers but he is also described in animalistic terms, as showing a "jaunty *mouseau*" (139). Lawrence's portrayal of the brothers in these terms "suggest[s] motion and fertility" however, "they are really motionless and sterile"(Gullason 173:349).

Mabel's impassibility, as the story unfolds, will prove to hide a great resolution and spiritual strength, but when the narrative opens the narrator's insight into the past recalls the change of status of *Cinderella* after her father's death:

> The stables had been full of horses, there was a great turmoil and come-and-go of horses and of dealers and grooms. But of late things had declined. The old man had married a second time, to retrieve his fortunes. Now he was dead and everything was gone to the dogs, there was nothing but debt and threatening.
> For months, Mabel had been servantless in the big house, keeping the home together in penury for her ineffectual brothers. (Lawrence 1990:142)

Fred Henry, the second brother, even suggests that she should start working at someone's house as a "skivvi" (a servant girl) after leaving the house (139). During the morning discussions, however, Mabel remains silent and refuses to answer when questioned about her future plans, although they all assume she will go to London to live with her older sister. Mabel's sullenness brings about the anger of her brothers; they all interpret the firmness of her expression as "bulldog" face (138) and one of them refers to her as "the sulkiest bitch that ever trod" (141). That morning they receive the visit of Sam Fergusson, the village doctor, ironically suffering from a terrible cold. He will later perform the role of Prince Charming but at this stage he is still unable to recognisee Mabel as his princess.

Mabel, on her part, has already made up her mind about what she wishes to do after abandoning the house. In a few traces, Lawrence's portrayal of the character reveals her firmness and determination.

> She had suffered badly during the period of poverty. Nothing, however, could sake the curious sullen, animal pride that dominated each member of the family. Now, for Mabel, the end had come. Still she would not cast about her. She would follow her own way just the same. She would always hold the keys of her own situation. Mindless and persistent, she endured from day to day. (143)

F.R. Leavis notices how "there is no pathos of feminine charm or feminine helplessness about the girl" (1955:149). Since most of the versions of *Cinderella* which circulate nowadays are based on Perrault's version, the Cinderella model with which most readers are familiar is that of a subsumed character and a personification of goodness. She even forgives her sisters' mistreatments and shares her fortune with them. However, older versions show instances of much more active Cinderellas. Jack Zipes holds that "Perrault ridicules the folk version while projecting [a] model of passive femininity which was to be taken seriously by the audience for which he was writing". The Grimm brothers drew more on earlier versions of the tale and endowed

Cinderella with a stronger personality. Indeed, in literary versions preceding Perrault's, Cinderella "rebels and struggles to offset her disadvantages. In doing so she *actively* seeks help and uses her wits to attain her goal, which is not marriage but recognition". Lawrence's portrayal of Mabel is more evocative of a Cinderella in charge of her destiny, for whom "the recovering of the lost leather slipper and marriage with the prince is symbolically an affirmation of her strong independent character" (Zipes 1991:30).

The plot of most versions of *Cinderella* focuses on the element of fraternal rivalry. Bruno Bettelheim's examination of the relevance of the tale for child development is based on the idea that it helps the child to overcome the fear of not being as good, or as beloved as his or her siblings. However, one of the most relevant aspects of the folk versions of the Cinderella tale is the role of Cinderella's late mother. This is an aspect which Perrault's version glosses over but to which the Grimm brother's version devote much attention, as the narrative's opening shows:

> A rich man's wife fell ill and, feeling that her end was approaching, called her only daughter to her bedside and said, "Dear child, remain devout and good; then dear God will ever be with you, I'll look down on you from Heaven and be near you". Then she closed her eyes and passed away. Every day the girl used to go out to her mother's grave and weep and remained devout and good. (1960:86)

Similarly, the life of the protagonist of "The Horse Dealer's Daughter" revolves around the absent maternal figure, and the incomprehension of her brothers only serves to make Mabel's spirituality stand out against their animalistic existence. Lawrence's story emphasises the transcendence of a moment in which her situation of emotional deprivation is aggravated by economical shortage:

> [Mabel] lived in the memory of her mother, who had died when she was fourteen, and whom she had loved. She had loved her father, too, in a different way, depending upon him, and feeling secure in him, until at the age of fifty four he married again. And then she had set hard against him. Now he had died and left them all hopelessly in debt. (Lawrence 1990: 142)

In Perrault's version, the role of the helper, which provides Cinderella with a dress and a carriage to go to the ball, is performed by an anonymous godmother, a surrogate mother figure which later versions transformed into a "fairy godmother". The Grimms' version, however, records an episode present in many previous oral versions of the tale: Cinderella's father goes on a trip and asks his daughters what they would like him to get as a present for them. The eldest sisters ask for dresses and laces but Cinderella says: "Father, bring me the first twig that brushes against your hat on your way home. Break it off for me". Cinderella's father does as he is told and brings the branch home:

> She thanked him, went to her mother's grave, planted the twig, and wept so bitterly that the tears fell down on it and watered it. It grew and became a fine tree. Three times a day Ash girl would go down there, weep and pray, and every time a little white bird would light on the tree, and every time she uttered a wish, the bird would throw down to her what she had wished. (Grimm 1960: 87)

Bruno Bettelheim emphasises that in this tale "the helping animal and helping tree are joined by a third helping power: the love of the deceased mother". Unlike in legends, the departed of fairytales are not "ghostly"; they are part of the forces governing life and are, therefore, consoling (1991: 60). This episode of *Cinderella* is not only significant because it shows a Cinderella actively making decisions and working to change her fortune; in the Grimms' version a substratum of oral tales which gave a central position to the female experience of the mother-daughter relationship can also be perceived. Zipes explains that "[i]n *Cinderella*, it is important to recall that the different oral folk versions emanated form a matriarchal tradition which depicted the struggles of a young woman (aided by her dead mother as the conserver of society) to regain her stature and rights within society" (1991: 30).

Significantly, in "The Horse Dealer's Daughter", Mabel's relationship with her mother is central for the development of the story since Mabel's resolution, the reader

progressively discovers, is not to go to London or anywhere else, but to kill herself and join her mother: "She thought of nobody, not even of herself. Mindless and persistent, she seemed in a sort of ecstasy to be coming nearer to her fulfilment, her own glorification, approaching her dead mother, who was glorified". Mabel's longing for death lacks the pathetic resonance of Andersen's *The Little Match Girl*, who dies on Christmas Eve, neglected by everyone, to join her grandmother in heaven. Dying is Mabel's decision, she "would always hold the keys of her own situation" (Lawrence 1990:143) and she sees suicide as a necessary self-sacrifice to reach an existence more authentic than the possibilities that life offers to her.

In this sense, the conclusions of August Nitschke's inquiries into the social meaning and evolution of tales are very illuminating (1976). Nitschke places the origin of the *Cinderella* plot sometime at the closing of the Ice Age, when human figures begin to replace animals in the oral accounts. The tale, Nitschke holds, reflects the beliefs of a society of hunters and collectors where women occupied a central position. These societies regarded death as a necessary step in the cycle of eternal existence, and human, particularly female sacrifices were performed believing that they would return transformed into some living being to aid and protect children (qtd. Zipes 2002a:192). Lawrence's story suggests a similar cosmovision, where death represents only a transitional stage towards a different form of existence and underlines the power of a female transgenerational relationship.

Moreover, devoting to the cult of the dead mother, and the caring of the grave, also crucial in the tale of *Cinderella*, provides also for Mabel a peaceful haven, far from the turmoil and savagery of the male dominated house. Death seems to be the expression of longing to return to a pre-oedipal realm and comes to signify that,

although she is alive, Mabel already inhabits a liminal space between the living and the dead:

> Once under the shadow of the great looming church, among the graves, she felt immune from the world, reserved within the thick churchyard wall as in another country.
> Carefully she clipped the grass from the grave, and arranged the pinky white, small chrysanthemums in the tin cross. When this was done, she took an empty jar from a neighbouring grave, brought water, and carefully, most scrupulously sponged the marble headstone and coping-stone. It gave her sincere satisfaction to do this. She felt in immediate contact with the world of her mother. She took minute pains, went through the park in a state bordering on pure happiness, as if in performing this task she came into a subtle, intimate connection with her mother. For the life she followed here in the world was far less real than the world of death she inherited from her mother. (Lawrence 1990:143)

In the fairy tale the protagonist's association with the ashes, from which she gets her name, is a central motif which relates to the longing for the dead mother (Bettelheim 1991:253).[69] In some versions the girl is forced to sleep amongst the cinder whereas some others indicate that this was her preferred place. Bettelheim questions Cinderella's position by the fireplace as "degraded". He points out that to paint one's body with ashes used to be a sign of mourning and underlines the meaning of the hearth as a symbol of the maternal. Bettelheim further argues that in antiquity, to take care of the hearth had been a highly regarded female task, attributed to the Vestal Virgin priestess. This position often granted the possibility of important marriages after some time, "thus, innocence, purity, and being guardian of the hearth go together in ancient connotations" (Bettelheim 1991:254).

In the tale, Cinderella's attempts to return to the lost mother must turn into something productive to avoid spiritual stagnation, hence the growing of the tree and her projection of her love for the mother towards the prince. In "The Horse Dealer's Daughter" Mabel is at a dead end, and death becomes the only possible movement to

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[69] Regarding the naming of the fairy tale protagonist Bruno Bettelheim points out that the name in English is an "all-too-facile and incorrect translation of the French '*Cendrillon,*' which like the German name of the heroine, stresses her living among ashes. 'Ashes' and not 'cinders' is the correct translations of the French *cendre* […] This is important in regard to the connotations that attach themselves to the name of 'Cinderlla,' since ashes are the very clean powdery substance which is the residue of complete combustion; cinders, to the contrary, are the quite dirty remnants of an incomplete combustion" (1991:253n.4)

free her from her current existence. Significantly, she chooses to die by drowning herself in the waters of a lake, an action which Clyde de L. Ryals defines as "a mythological enactment of the desire to return to the maternal depths" (1988:156), since water often operates as another symbol of the mother. Moreover, death by water also implies spiritual renewal and continuity, growth to eternal life, as both Christian and pagan rituals show. The direction of Mabel's destiny, however, is changed by the rescuing action of Sam Fergusson, and like in the fairy tale, her longing for the mother is channelled towards a new object of desire.

Nevertheless, D. H. Lawrence alters the traditional plot by dwelling on the prince's experiences prior to the rescuing moment and showing that Dr. Fergusson's life also lacks any future perspective. His existence does not even have the meaning that for Mabel provides the memory of her mother and the possibility of being reunited with her. He was "a slave to the countryside" (Lawrence 1990:143), his life was "nothing but work, drudgery, constant hastening from dwelling to dwelling among the colliers and the iron-workers" (144). Contact with the working people is the only thing that awakens his otherwise numbed senses. This character shares his enslaved condition with Cinderella but he is also sunk in spiritual slumber like Sleeping Beauty. His feeling of physical weakness, further emphasised by his lengthy illness, is a symptom of a spiritual need: "[B]oth Mabel and Sam physically exhibit their soul's malaise. Mabel's look is set, impassive, blank. Sam is pale, perpetually coughing scarcely able to make his rounds" (Harris 1984:126). Significantly, imagery related to ash and cinder is used to depict his desolate perspective of the landscape, as he moves towards the village "following the black *cinder track*" while he sees "the small town […] clustered like *smouldering ash*" ([emphasis mine] Lawrence 1990: 144). Thus, in "The Horse Dealer's Daughter" Lawrence duplicates the role of Cinderella through the prominence of two

characters who need to be mutually rescued. This fact does not only subvert the gender roles inscribed in the traditional versions of the fairy tale, but also sets Lawrence in a complex position regarding his gender politics.[70] The stories collected in *England my England* were written in the period between *Women in Love* (1920) and the so-called "leadership novels".[71] At this moment the equilibrium between genders he had postulated in previous writings begins to move progressively towards an assertion of male domination. "The Horse Dealer's Daughter", however, is still an instance of harmonious alliance between the sexes.

One of the motifs which define all versions of *Cinderella* is the recognition of the princess in rags through a shoe lost at the ball. The shoe distinguishes her from her wicked siblings and allows the prince to identify the woman he is in love with. In "The Horse Dealer's Daughter" mutual recognition is also an articulating element of the narrative and its enactment is described through the fairy tale motif of the spell. When Sam Fergusson and Mabel met at the beginning of the story he "looked at her but did not address her. He had not greeted her", only later and out of politeness he inquires about her future plans. However, when after he has finished his work their eyes cross while she tends her mother's grave they both grow aware of the powerful presence of the other. Dr. Fergusson is particularly taken aback by this experience:

> She seemed so intent and remote, it was like looking into another world. Some mystical element was touched in him. He slowed down as he walked, watching her as if *spellbound*.
> She lifted her eyes, feeling him looking. Their eyes met. And each looked away again at once, each feeling, in some way, found out by the other. There remained distinct in his consciousness, like a vision, the memory of her face, lifted from the tombstone in the churchyard, and looking at him with slow, large, portentous eyes. It was portentous, her face. It seemed to mesmerize him. There was a heavy power in her eyes, which laid hold of his whole being, as if he had drunk

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[70] In the Nordic tradition many stories present a male version of "Cinderella". Espen Askeladden, (Espen the ash-lad) is the protagonist of many Norwegian folk tales. He is the youngest among three siblings and he is also disregarded as useless, and sleeps by the ashes. By tricking trolls and performing various heroic aided by his wit and good luck he manages to marry the princess and get half of the reign (Nikolajeva 2000:436).

[71] *Aaron's Rod* (1921), *Kangaroo* (1923), and *The Plumed Serpent* (1926) are often considered together under the label "leadership novels". They are an attempt to articulate Lawrence's philosophical ideas offering a male-centred approach to social organization.

some powerful drug. He had been feeling weak and done before. Now the life came back into him, he felt delivered from his own fretted, daily self. (144 [emphasis mine])

This kind of epiphany, which recurs in Lawrence's narrative and coincides with the characters' realization of the existence of a reality beyond the limits of the corseted world they know, also relates to the fairy tale motif of the awakening of *Sleeping Beauty*. As will be shown in the next chapter, the motif is exploited in "The Princess" when Dollie discovers her spiritual affinity with Romero, but also in several novellas and other narratives discussed in the last chapter. In "The Horse Dealer's Daughter", however, the trope of the enchantment is reversed since Dr. Fergusons's awakening is not the breaking of a spell which holds him captive but the casting of one which frees him from his hideous daily life. Like a somnambulist Dr. Ferguson follows the female figure which slowly but resolutely walks into the pond to disappear under the surface of the water. From the moment he submerges himself in the dirty waters of the lake the story presents two successive instances of salvation: First, Sam pulls Mabel out of the water; later, she pulls him out aboulia into a full existence. Harris highlights: "we have a dual rescue here, a double vision of death and resurrection" (1984:126).

The mythic substratum of the rescuing of Cinderella is laid bare in "The Horse Dealer's Daughter". In this story Lawrence uses a fairy tale to represent a symbolical moment of "rebirth" with mythic connotations. The mystical dimension of this moment was clearly reflected in the firs title chosen for the story: "The Miracle". Kingsley Widmer regards "The Horse Dealer's Daughter" as part of a set of stories dealing with the "moment of regenerative baptism", representing a "religious moment of choice and awareness" (1962:173). This idea is underlined by the literal immersion and later emergence, evocative of the notion of "purification by water" (Ryals 1988:155).

The descent into the pond constitutes the first step towards resurrection. Not only for Mabel but also for Fergusson, this act implies a necessary abandonment of an

old self. The doctor, like a fairy tale hero, enacts a rite of passage through the submersion into the dark and dirty waters of the lake. This action concretises Dr. Fergusson's need for the vitality and physicality he envied in the village country men, which he had always admired in the distance. This time he must actively engage in a task which renders him aware of "of corruption, rankness, the cold, muddy, processes of decay, the possibility of death" (Harris 1984:127). The imagery used to depict the scene emphasises this idea:

> He slowly ventured into the pond. The bottom was deep, soft clay, he sank in, and the water clasped dead cold round his legs. As he stirred he could smell the cold, rotten clay that fouled up into the water. It was objectionable in his lungs. Still, repelled and yet not heeding, he moved deeper into the pond. The cold water rose over his thighs, over his loins, upon his abdomen. The lower part of his body was all sunk in the hideous cold element. And the bottom was so deeply soft and uncertain he was afraid of pitching with his mouth underneath. He could not swim and was afraid. (Lawrence 1990: 145)

The victorious emergence from the waters with Mabel also holds important mythical resonances: like Orfeus, Sam Fergusson must descend the kingdom of death to bring Persephone back (Meyers 1989:348). Moreover, since the descent into the pond also represented Mabel's regressive coiling into the maternal womb, Dr. Fergusson's rescue is also evocative of the delivery of a child (Ryals 1988:156). Dr. Fergusson's attempts to revivify unconscious Mabel clearly recall the awakening of the "enchanted Princess of a Fairy Tale" (Meyers 1989:348) but the reference is ironical since it was Fergusson who was "spellbound" and had followed her blindly.

His symbolical awakening, for which the adventure of the pond has paved the way, will be brought about by Mabel's influence upon him, and constitutes the second movement of the mutual rescue: "If Fergusson rescues Mabel in the pond scene, in the kitchen scene Mabel rescues Fergusson. Back up on land, in the world again, Mabel forces Sam to recognise what has happened. In a sense, she makes him go through the experience again, this time consciously" (Harris 1984:127). The physical battle

Fergusson fought against the waters of the pond moves to the emotional terrain. Mabel, at this stage is able to recognise his true feelings: "'You love me,' she murmured, in strange transport, yearning and triumphant and confident. 'You love me. I know you love me, I know'" (Lawrence 1990:148). Fergusson, however, like the Prince in *Cinderella*, mislead by the evil sisters' deceits, does not immediately acknowledge his passion. Fergusson's inner progress (from the denial to acceptance of feeling) is described as a violent swinging of emotions, with Mabel physically drawing him towards her and him alternatively resisting and submitting to her power.

In this respect, McCabe's explores the relevance of narrative rhythm in this story, where the varying movements of the characters reflect Lawrence's appraisal of human relations, "the changing to-and-fro relationship between man and woman; life's ever-recurring cycle of birth, growth, and fading into death" (1972:64). This last fight is depicted as more painful than the first: Fergusson is wet, cold and cannot think clearly. Mabel exerts an uncontrollable power over him: "He had not the power to move out of her presence, until she sent him. It was as if she had the life of his body in her hands, and he could not extricate himself. Or perhaps he did not want to" (Lawrence 1990:147–8).Yet as mentioned, the trope of the enchantment is subverted. It is Mabel's influence, her spell, what allows Fergusson to open up and awake to a new plane of experience; this process, however, is depicted as excruciating:

> "You love me?" she said, rather faltering.
> "Yes." The word cost him a painful effort. Not because it wasn't true. But because it was too newly true the saying seemed to tear open again his newly torn heart. And he hardly wanted it to be true, even now. (150)

Thus, "The Horse Dealer's Daughter", like *Cinderella*'s tale, progresses towards a positive change of the characters' conditions. Through a mutual rescue Mabel finds a place in a world which seemed to offer no opportunities for her, and Fergusson gets rid of his emotional cuirass and embraces life fully. Despite his initial reluctance, the

doctor's capitulation is both "convincing" and "humane" (Draper 1964:124) and the reader is left no doubt as for his "complete sincerity" (Leavis 1955:251). The thematisation of spiritual progression in a short story seems to push the possibilities of the genre beyond a capacity to depict "impressions", as traditional short story theory had it. Thomas A. Gullason (1973) emphasises precisely how "The Horse Dealer's Daughter" is illustrative of a short story depicting a process of revelation but also of "evolution".[72]

It is also my contention that this is possible because this story, like others by D.H. Lawrence, hovers in a complex space between the fairy tale and the modernist story. Thus, it depicts the metamorphosis of the hero and heroine mapping their evolution, while at a deeper level scrutinising the psychic process involved in such evolution. The fairy tale texture does not lead to a simplification of the narrative or to a loss of interest in character; on the contrary, it serves to give a universal dimension to the evolutions portrayed.

"The Horse Dealer's Daughter's" satisfying resolution further highlights the fairy tale quality of the story. Nevertheless, the narration is far from being a well-wrought traditional story. Lawrence had made clear to his editor that the story had a happy ending and therefore would be of the liking of "the swine of people" but the implication is that a demanding reader would perceive a complexity in its message which renders it inconclusive. Cushman aptly observes that "there is nothing programmatic—or even fully resolved—about HDD. The reader would like Mabel and

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[72] Gullason's argument is a response to Mark Schorer's analysis of "The Horse Dealer's Daughter" (1950). Schorer uses the story to illustrate his distinction between short story, "the art of moral revelation", and the novel, "the art of moral evolution" (433). According to Schorer: "We cannot say that there is moral evolution in "The Horse Dealer's Daughter", even though the characters change enormously, for the change does not evolve, but is presented as an instantaneous psychic transfiguration" (qtd.in Gullason 1973:347). Gullason, however, thinks that "[i]f there were only moral revelation, there would not be the accumulation and expansion of the emotional alliance between Mabel and Fergusson, nor would their new and awkward code of moral conduct be as believable as described. In a subtle yet plausible way, Lawrence has developed the pattern of relationship between the lovers" (352).

Fergusson to be redeemed by their passion, but it is also unmistakable that something dangerous and destructive has been unleashed" (1980:34). The story presents the idea of regeneration, evoked by the ritual immersion in the pond, as narrowly associated with imagery of death and destruction, and love as intimately bound up with pain. Fergusson's spiritual revival is only possible through his acceptance of the reality of death. Mabel's change of *status quo* would not have been possible without her enactment of death. This ambiguity endows Lawrence's story with a certain anti-tale quality. Nevertheless, these metaphysical dichotomies often lie at the core of fairy tales for, as discussed above, Cinderella's closeness with the world of death was also very important in pre-sanitised versions of the tale; and an even more obvious enactment of the necessary ritual of going through death to be born again is to be found in Sleeping Beauty (Lüthi 1976:25).

Moreover, "The Horse Dealer's Daughter" exposes an appraisal of the human experience which is also present in *Cinderella* since reducing this tale to a "rags to riches" plot would be a too simplistic understanding of its message. *Cinderella* is really about "the stripping away of the disguise that conceals the soul from the eyes of others" (Cook 1976:177). Cinderella had always been a princess, her social status existed before becoming "Cinderella" and then had to be regained. The role of the prince is revealing her true identity, hence the importance of the function of recognition. The notion of an essential core of identity within men and women was also significant in Lawrence's philosophical thought during this period of his life. In *Psychoanalysis of the Unconscious* (1923) Lawrence appears to believe in the existence of an essential element of human identity which is activated through the relation between men and women.

Although fairy tale elements are found many of Lawrence's stories no other presents a more apparent fairy tale hypotext as "The Horse Dealer's Daughter". On the one hand, the fairy tale motif of Cinderella provides a template for a narrative which moves from a desperate situation and spiritual poverty to discovery and rescue. On the other, numerous motifs for the symbolic process of ritual purification and rebirth undergone by the protagonists of "The Horse Dealer's daughter" constitute the deep meaning of the Cinderella tale. At a point in his life Lawrence adopted the emblem of the Phoenix as a symbol of voluntary immolation and regeneration, and so the *Cinderella* plot also offers an instance of rebirth from the ashes.[73] Through a refashioning of the tale which acquires mythical resonance, aspects of the folk versions of *Cinderella* not always maintained in the literary recordings are highlighted and developed, like the veneration of the dead mother and the resolute female character. However, Lawrence subverts the gender roles traditionally ascribed to the characters of the fairy tale by making Mabel and Fergusson perform at the same time the role of Cinderella and prince rescuer. They are both liminal characters which do not fully participate in the every day life of their families or neighbour villagers: Mabel's existence lies between life and death and Fergusson detaches himself from his community; physical contact repels him and his relation to the world is purely intellectual. They both need to be recognised by the other to be rescued, but they are also active in their own regeneration.

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[73] On the third of January 1915 Lawrence sent a Letter to Koteliansky with a sketch for the emblem of his projected community "Rananim". The sketch represented a Phoenix. Lawrence might have got inspired by Mrs. Henry Jenner's book Christian Symbolism (Zytaruk J. and Boulton, 1981: 252, n.5).

5.2 Princeless Cinderellas: Katherine Mansfield's "The Tiredness of Rosabel", "Her First Ball" and "The Child who was Tired"

> But why —is the Fairy Godmother, the coach, the plumes and glass slipper just—
> faery— and all the rest of the story deeply, deeply true?
> (Katherine Mansfield, *Notebooks* 1919)

"The Tiredness of Rosabel" has been regarded as the threshold of Katherine Mansfield's mature writing, and as such, a turning point in her development as a writer. It was composed in 1908 but it would not be published until 1924 in a posthumous volume entitled *Something Childish and Other Stories*, together with several uncollected stories. An example of technical complexity, the story already anticipates the directions of the author's evolution in terms of her progressive control of narrative perspective and psychological portrayal of her characters. "The Tiredness of Rosabel" also illustrates Mansfield's use and incorporation of literary tradition in the frame of a modernist story; in particular, by rewriting the tale of *Cinderella*. Her deployment of this tale, however, radically departs from Lawrence's "The Horse Dealer's Daughter", for a clearly parodical intention dominates the relation between *Cinderella* and Mansfield's story. References to this fairy tale can also be found in other stories, which will also be referred to in this section: "Her First Ball" (1921) and "The Child Who Was Tired" (1910), a controversial rewriting of Anton Chekhov's "Sleepy Head" (1888).

"The Tiredness of Rosabel" fulfils Gennette's definition of a parodic narrative: Mansfield's story transforms the source text with a satirical intention (1997a: 26). Margaret A. Rose has pointed at the various attitudes governing the author's approach to the parodied text (1993:45). What Rose terms "contempt" would define Mansfield's extremely critical treatment of the hypotext. This is not to say that Mansfield shows a general negative stance towards fairy tales: on the contrary, the author's awareness of

the aesthetic possibilities that these narratives offer for her own writing has been already emphasised in the previous chapter. In "The Tiredness of Rosabel", however, the object of parody is the implicit set of values inscribed in some versions of Cinderella. As Rodríguez Salas has aptly observed, Mansfield carries out two different intertextual strategies in this story. On the one hand, the target of her criticism is the sentimental novel as a genre—popular among female readers—and the image of femininity and interpersonal relations which this genre helps to construe and perpetuate. On the other, she parodies the particular fairy tale of Cinderella, which epitomises this image (2009:201). Moreover, Mansfield's practice enters the domain of satire: her target is not merely textual, but extratextual (Hutcheon 1985:43): Through her story Mansfield questions how society exploits certain texts as carriers and instillers of ideology.

Nevertheless, the aspects of *Cinderella* which Mansfield finds objectionable are not present in all versions of the tale. The previous analysis of Lawrence's "The Horse Dealer's Daughter" evidenced how the oral versions of the *Cinderella* story were not concerned with projecting an image of female behaviour as dictated by patriarchy. On the contrary, the tale foregrounded the power of the mother-daughter bond and the successful outcomes of wilful reliance on this feminine connection. It was the need to indoctrinate a particular ideology and to exploit fairy tales as educational material that led early fairy tale recorders to substantially alter them to fit the social demands of their times. Thus, as already mentioned in the discussion of Lawrence's story, Zipes considers Perrault's refashioning of the tale a "ridiculisation" of the original model. In Perrault's version, which immediately became extremely popular, "[i]nstead of having a tale which does homage to women, we have a tale which is an insult to women" (2002a:194). Zipes's views bring to the fore how the institutionalisation of the genre transformed fairy tales into gendered discourses supportive of a patriarchal social order:

> Cinderella's transformation from "slutty/maid" to "virtuous/ princess", accomplished by the fairy godmother, was in part an exercise in fashion and design. Perrault wanted to display what superior people should wear and how they should carry themselves […] Cinderella displays all the graces expected from a refined, aristocratic young lady. Moreover, she has perfect control over her feelings and movements. She does not disgrace her sisters but treats them with dignity. Her composure is most admirable, and, when it comes time to depart, she demonstrates great self-discipline tempered with politeness. Perrault's narrative style matches the décor, characters, and virtues which he describes. Each fairy tale exudes a polished baroque air. As stylist, Perrault cultivated a simple, frank and graceful style which incorporated the eloquent turns of high French practiced in court society and bourgeois circles. (1991:27)

In other words, Perrault contributed to a process through which the tale of *Cinderella* loses part of the meanings contained in the oral and folk versions, and assimilated the aesthetics and values inscribed in other types of literature of the period, first and foremost the sentimental novel for women. Katherine Mansfield directs her parody towards these ideologically biased versions of the tale, which advocate for feminine passivity and invite women to dream instead of reacting and changing their oppressive *status quo*.

One of the most original aspects of Mansfield's story is that its plot is articulated through a two-fold structure which mirrors, formally, one of Mansfield's most relevant concerns: the contrast between reality and dream, or between the external world and the inner life of the characters. As the following chapters will show, Mansfield' treatment of the conflict between the reality principle and the pleasure principle is central to most of her narratives.[74] In "The Tiredness of Rosabel", a frame-story deals with the hard and uninteresting daily life of Rosabel, a young girl working at a Milliner's shop. Embedded within this narrative, a second plot gives an account of the Rosabel's dreams. It is in this imaginary story, wrought by the girl's romantic-ridden mind, that the parody of

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[74] Sigmund Freud coined the term "pleasure principle" to design the force which drives the "id" to the satisfaction of biological and psychological needs. In contrast, the "reality principle" "without renouncing the intention to gain pleasure in the end, nevertheless demands and effects the postponement of gratification, the suspension of various possibilities for gaining gratification, and the temporary toleration of unpleasure on the detour leading to pleasure" (Freud 2011 [1921]: 53) . Whereas in early childhood the pleasure principle governs the individual's behaviour, maturation implies the interiorization of the reality principle. Mansfield's characters often betray their immaturity by showing an inability to act according to the reality principle.

Cinderella resides (Rodríguez Salas 2009:203). Only in her dreams the wretched Rosabel is rescued, and her status changes. The awakening of this dream is evocative of the breaking of the spell and functions as a metaphor of disenchantment.

The beginning of the story already brings forward the disparity between Rosabel's romanticised vision and reality. The very name of the story's protagonist seems to recall the protagonists of sentimental novels and romances (*Rosabel* is also the title of a three-volume novel published in 1835 by Katherine Thomson). Rosabel has ended her working day at the hat shop and has spent part of the money of her dinner on a bunch of violets.[75] At that moment "she would have sacrificed her soul for a good dinner" (Mansfield 2006:433) and her physical hunger anticipates her spiritual appetite, her desire for a different life. This desire is also the leit-motif of *Cinderella*, a tale of "wish-fulfilment", but, in Mansfield's story, wishes will not be satisfied.

Rosabel takes the bus to head home and there she sees a girl "very much her own age" reading the sentimental novel *Anna Lombard* (433).[76] The book acts as the fairy godmother of Perrault's Cinderella (Dunbar 1997:7) since it sets Rosabel in a particular state of mind, and it invites her to project her romantic view onto the external world: "Rosabel looked out of the windows; the street was blurred and misty, but light

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[75] Violets are a recurrent image in Mansfield's short stories, as is the case of "Violet" (1924), "Weak Heart" (1923) and "Pictures" (1920). Although they are often used as symbols of humility (Ferber 1999:224), the flower also recurs in sentimental literature and Mansfield tends to use it to evoke a kind of over-romantic version of love, sweet as their aroma (Rodríguez Salas 2009:204). However violets have also been used as symbols of love's illusionary character, of its inconsistency. This meaning also seems relevant in Rosabel's story. In Shakespeare's *Hamlet* Laertes compares Hamlet's love declarations as "A violet in the youth of primy nature,/ Forward, not permanent, sweet, not lasting,/ The perfume and suppliance of minute,/ No more" (1.3.7–10 [qtd. in Ferber 1999:224]). Significantly, these verses are also quoted in Katherine Thomson's *Rosabel* alluded above (1835:265).

[76] *Anna Lombard,* first published in 1901, is an extremely popular novel written by Annie Sophie Cory under the pen name Victoria Cross. The intertextuality of Mansfield's story is brought to the fore by the links it establishes with this novel, a quotation from it even becomes integrated in Rosabel's dreams. In this sense, Mansfield's parodic attitude in "The Tiredness of Rosabel", criticising women's liking of sentimental literature is similar to that of Jane Austen regarding gothic fiction in "Northanger Abbey" (1818). Cross' novel was a sensation novel but also associated with the New Woman feminism. The novel scandalised certain circles because "Anna Lombard examines sexuality, both female and male: it extends the notion of New Woman feminism and proposes a new masculinity to match it" (Cunningham 2003: viii).

striking on the panes turned their dullness to opal and silver, and the jewellers' shops seen through this, were fairy palaces". However, the following lines emphasise the unpleasantness of the real sensations which the protagonist seeks to forget: "Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity…" (Mansfield 2006:433).

Rosabel takes a glimpse at the young traveller's book and this further awakens her imagination, for the sentences she reads will later be incorporated in her own reveries. When she gets off the bus she continues fantasising: "Westbourne Grove looked as she had always imagined Venice to look at night, mysterious, dark, even the hansoms were like gondolas dodging up and down, and the lights trailing luridly— tongues of flame licking the wet street the Grand Canal". However, what awaits Rosabel after going up four flights of stairs is her humble, almost shabby, apartment. There, she muses that the climbing was "very like bicycling up a steep hill, but there was not the satisfaction of flying down the other side…" (434), and this thought seems to mirror the development of the story itself, rising expectations which are never fulfilled.

In her apartment, Rosabel gets rid of her wet clothes, a gesture which implies a metaphorical abandonment of the nuisances which she has to bear in real life. She kneels on the floor and gets absorbed in her own thoughts, looking out the window. The window, paradoxically, does not open to the external world, but "into her own dream-consciousness" (Dunbar 1997:6). Rosabel starts recalling all the different clients who visited the shop that day and finally dwells in the memory of a young couple: She is fascinated with the man, Harry, who chose a hat for his female partner. The narrator verbalises the protagonist's thought's through free indirect discourse and shows how

Rosabel enviously thinks of "the luck of that girl!", and naively starts constructing a make-believe story which begins with the formula "Suppose they changed places" (Mansfield 2006:436). These words are given the power of a magic enchantment able to invoke the wonders of the dream that follows.

Pamela Dunbar highlights how Rosabel misidentifies herself with Harry's girlfriend instead of with the young reader on the bus, with whom she has much more in common:

> The folk habit of duplication which gave rise in the original tale to Cinderella's Ugly Sisters has here ceded to a more intricate and conscious psychological doubling: Rosabel has both a false double – Harry's girl-friend, to whose position and status she aspires, and a true – the girl on the bus, absorbed in her reading for precisely the reason that Rosabel is bewitched by the dream – neither of them has the remotest chance of having their fantasies translated into 'reality'. (1997:7–8)

Like Perrault's motherless *Cinderella*, Rosabel lacks the guidance of another female character acting as mentor and source of consolation for the wretched protagonist. The main influence on her is exerted by the young reader at the bus, who is probably in as desperate a situation as Rosabel herself, and shares her escapist attitudes.

Sibling rivalry, and the antagonism of the step-mother, as is depicted in the best-known versions of the fairy tale, often comes to replace or obscure the nourishing relation of Cinderella and her mother, a fact which carries profound ideological alterations. Although Marina Warner has highlighted how "the misogyny of fairy tales engages women as participants, not just targets; the antagonisms and sufferings the stories recount connect to the world of female authority as well as experience" (Warner 1994:208), Rosabel's attitude never translates into positive action. She despises both the lady at the shop (who represents what she would like to be) and the girl on the bus (a reminder of what Rosabel herself is) and wishes to become the man's object of desire. Only someone like Harry, Rosabel thinks, could offer her a different life.

The moment of recognition, which in the *Cinderella* tale is signalled by the episode of the shoe, in Mansfield story is only the product of Rosabel's imagination. Rosabel's infatuation with Harry is motivated by his dilettante flirting after she tries on the hat the man wants to get for his girlfriend:

> —"Ever been painted?" he said.
> "No," said Rosabel, shortly, realising the swift change in his voice, the slight tinge of insolence, of familiarity.
> "Oh, well you ought to be," said Harry. "You've got such a damned pretty little figure." (435)

Significantly, the hat seems to be the symbolic concretion of a state of mind, which is literally imposed upon women's heads by men. In fact, when the young couple enter the shop, the girl asks her partner "'What is it exactly that I want, Harry?'", letting him decide for her and evidencing her absolute lack of criteria. Harry's response is decided, and shows how he knows best what the woman needs: "'You must have a black hat," he had answered, "a black hat with a feather that goes right round it and then round your neck and ties in a bow under your chin, and the ends tuck into your belt—a decent-sized feather" (435). This metaphoric use of the hat would recurs in Mansfield's later story "The Garden Party", when the protagonist's mother places her own black hat on Laura's head as a sign of the ideological control she exerts on her daughter, and marks the handing down of the social codes she represents.

Sitting in her room, Rosabel imagines in full detail the ceremony of getting dressed to go out with Harry, who would be waiting for her at the door of her nice house. The man would buy violets for her, take her to breakfast and tea, and at the end of the day they would go to a dance. The following morning the social papers would announce their marriage and "all the world [would shake] hands with her" (437). In her dreams, Rosabel —like Cinderella— is magically dressed for a ball and ends up marrying the man she loves. However, sentences between brackets mark the intermittent intrusion of reality and interrupt the account of Rosabel's fantasies. Thus, at one point

in her reverie, she "realised that her knees were getting stiff; she sat down on the floor and leant her back" (436); and when imagining how tired she would be after the ball "[t]he real Rosabel, the girl crouched on the floor in the dark, laughed aloud, and put her hand up to her hot mouth" (437).

The imagery deployed also accentuates the contrast between reality and fantasy. The world of Rosabel's dreams bursts with violets, beautiful dresses and luxurious meals. The centrality of the ball is the climax of Rosabel's reverie and evidences the connection between Mansfield's story and the tale of *Cinderella*. This social event offers the protagonist the chance to occupy a distinguished position in society and be widely admired. This compensatory fantasy consoles the real Rosabel from the situation of social anonymity in which she lives: "Rosabel knew that she was the most famous woman at the ball that night; men paid her homage, a foreign Prince desired to be presented to this English wonder. Yes, it was a voluptuous night, a band playing, and *her* lovely white shoulders…" (437). Significantly, Rosabel had read this exact last sentence of the novel *Anna Lombard* over the other girl's shoulder on the bus, and in her fantasies she assumes the role of the protagonist. Furthermore, the scene clearly recalls clearly Cinderella's unexpected arrival to the ball in Perrault's version:

> When the king's son was told that a great princess whom nobody knew had arrived, he hurried to welcome her. He offered her his hand to help her out of her coach, and took her into the ballroom where all the guests were. A great silence fell; the dancers stopped their dancing, the musicians stopped their music, so eagerly were they gazing at the great beauty of the unknown girl. The only thing that could be heard was a murmur of voices exclaiming: "How beautiful she is!". (Perrault 2010:21)

The ball is a social ritual through which women are introduced into society and temporarily makes them the focus of social attention. In these events, every woman is given the chance to impersonate a fairy tale princess and escape the boredom of her daily lives. However, balls are mainly aimed at establishing social connections which could eventually lead to marriage. In this sense, balls work like fairy tales, as a

mechanism to reproduce the social structure under the attractiveness of a glossy atmosphere. This motif recurs in a later story by Mansfield, "Her First Ball", which also evokes and debunks the tale of *Cinderella*. Written in 1921, the story was inspired by Mansfield's first grown-up dance, the 1907 Garrison Ball (Hankin 1983:126). The story narrates naïve Leila's first appearance in society at a ball which she attends with her cousins, the Sheridans (also protagonists of "The Garden Party"). In this story Mansfield "recaptures briefly the fairy-tale quality of youth" (Hankin 1983:127) and focuses on the spell-bound atmosphere which surrounds the protagonist in the ballroom: "Gazing at the gleaming, golden floor, the azaleas, the lanterns, the stage at one end with its red carpet and gilt chairs and the band in a corner, she thought breathlessly, 'How heavenly; how simply heavenly!'" (Mansfield 2006:275).

Claire Hankin notices how "Leila, the country cousin, might almost be Cinderella miraculously transformed by a fairy godmother" and how "magic is constantly asserting itself as objects take on human qualities and people merge with the non-human world" (1983:127). Sensorial imagery related to colours, lights, tastes and voices is used to describe Leila's experience in an impressionistic way. Even her partners are perceived merely as voices in the turmoil of the dancing crowd. The protagonist is immersed in a world of happiness whose illusory character is only disclosed in the occasions in which the narrator hints at the superficiality of people's reactions. Thus, the girls' preparations for the dance give Leila the impression to be "all lovely" but this is just "because they were laughing" (Mansfield 2006:274), and when she is introduced to her cousin's friends "Leila felt the girls didn't really see her. They were looking towards the men" (275). The surrounding dancing couples seemed magical but also unreal. These insinuations of the unreality of the event recall Lou's depiction of the organised social occasions in Lawrence's *St. Mawr* by using fairy tale

imagery, as commented in previous chapters: the apparent "non-entity" of the surrounding reality; and the dancers as more "bodiless" and "wraith-like" than in "any fairy story". For Lou the food and the people appear to be "conjured up out of thin air" (Lawrence 1983:42) and, in a similar way, Leila's dancing partners "seemed to spring from the ceiling" (Mansfield 2006:276).

In the middle of the turmoil of the dance, however, the presence of an old fat, ugly man destroys this illusion of timeless happiness. The man, like the bell-strokes in the *Cinderella* story, irrupts and temporarily suspends the magic spell of Leila's experience. He informs Leila that he has been attending to dances for thirty years, and acts as a reminder of the passing of the time and human decadence:

> "Of course," he said, "you can't hope to last anything like as long as that. No-o," said the fat man, "long before that you'll be sitting up there on the stage, looking on, in your nice black velvet. And these pretty arms will have turned into little short fat ones, and you'll beat time with such a different kind of fan–a black bony one." The fat man seemed to shudder. "And you'll smile away like the poor old dears up there, and point to your daughter, and tell the elderly lady next to you how some dreadful man tried to kiss her at the club ball. And your heart will ache, ache"–the fat man squeezed her closer still, as if he really was sorry for that poor heart–"because no one wants to kiss you now. And you'll say how unpleasant these polished floors are to walk on, how dangerous they are. Eh, Mademoiselle Twinkletoes?" said the fat man softly. (277–8)

The change of mood which these words bring about in Leila is projected on her new perception of the surrounding reality:

> Leila gave a light little laugh, but she did not feel like laughing. Was it —could it all be true? It sounded terribly true. Was this first ball only the beginning of her last ball, after all? At that the music seemed to change; it sounded sad, sad; it rose upon a great sigh. Oh, how quickly things changed! Why didn't happiness last for ever? For ever wasn't a bit too long. (278)

Yet the new tune and an attractive dancing partner bring Leila back into her spellbound illusion and the ball-room acquires again its magic atmosphere: "The lights, the azaleas, the dresses, the pink faces, the velvet chairs, all became one beautiful flying wheel" (278). It is a new enchantment which appeals to all senses: ear, sight, smell, touch. Dancing around, Leila even bumps into the old man but she does no longer recognise him. Only Mansfield's careful wording, her deployment of tenses and

adverbs, discloses the irony of the passage and subtly hint again at the lack of consistency of Leila's fantasy (New 1999:67).

The contrasts between the world of the dreams and the world of reality are presented in a more abrupt fashion in "The Tiredness of Rosabel". The motifs associated with her daily life revolve around a feeling of weariness, rain and mud. The little chimney at Rosabel's apartment does not have the positive connotations which Bettelheim identified in the tale of *Cinderella*, and the head of the stuffed albatross in the landing —"glimmering ghost-like in the light of the little gas jet" (434)— offers a macabre counterpart of the lively bird which fulfils Cinderella's wishes in the tale by the Grimm brothers. Rodríguez Salas relates this image to the negative omen of the dead albatross in Coleridge's "The Rhyme of the Ancient Mariner" (2009:210). This sea bird is also the subject of one of Baudelaire's best-known poems (1857) and relates the joy of a group of sadistic mariners who after breaking an albatross' wings laugh as the bird clumsily wanders on the deck of their ship. The attitude of the mariners mirrors the social response to the role of the artist and towards beauty itself.

Mansfield's female characters are often portrayed as possessing a special sensibility, looking for a means of artistic expression within the confinements imposed by their condition. In one of her letters, Mansfield defines Bertha Young —protagonist of "Bliss"— as an "artist manqué" (O'Sullivan and Scott [eds.] 1987: 121): Bertha projects her sensitive look upon the world embellishing it, but she ultimately deceives herself. A similar case is represented by Laura Sheridan in "The Garden Party". The term could also be applied to Rosabel, since her obsession with fairy tale and sentimental literature is presented as the only socially acceptable channel for her creative imagination and the only means for her to escape the ugliness of her surroundings.

Rosabel's "tiredness" is both the result of life's harshness (hard work, little food, unpleasant lodgings) and the cause of a state of mental slumber which favours her surrender to fancies. Whereas the embedded narrative of Rosabel's imagination ends in the classical fairy tale fashion, with the function of wedding (W), the "real" Rosabel's story begins in *medias res* and is also open-ended. Although Mansfield does not dwell in the disillusion of her awakening, this story points more overtly than "Her First Ball" at the impossibility of the realization of Rosabel's dreams. Rosabel's day-dreaming has continued through the night in her sleep but with the arrival of the morning reality starts to impose itself again:

> The cold fingers of dawn closed over her uncovered hand; grey light flooded the dull room. Rosabel shivered, drew a little gasping breath, sat up. And because her heritage was that tragic optimism, which is all too often the only inheritance of youth, still half asleep, she smiled, with a little nervous tremor round her mouth. (437)

In this sense, Rosabel is also an unconventional Sleeping Beauty: her awakening, far from bringing her a prince, makes him vanish. Rosabel's name does not just recall the heroines of romances, but also the fairy tale character of Briar Rose, the German version of the Sleeping Beauty. Although it seems clear that no prince will come to rescue Rosabel, Mansfield suspends the story before frustration erases the smile in the girl's lips.

The author's main achievement is deploying intertextuality to question the limits of traditional fiction both formally and thematically. As Kaplan notices, "[f]rom the beginning of her writing career, [Mansfield] was aware of the socially determined imperatives of narrative conventions, especially as embodied in the dominant narrative pattern of romantic love" (1991:89). "The Tiredness of Rosabel" deals with the pernicious effects which such narratives have upon young girls, and does it by telling the fantasy of a romance entirely from the protagonist's conscience. This illustrates the author's early commitment to rendering female experience. Moreover, the use of free-

indirect discourse and the consequent displacement of point of view is a technical innovation which further challenges the literary tradition of sentimental novels and fairy tales, generally told by an all-knowing third person narrator, a technique which Mansfield will be using again with similar purposes in many later stories, such as "The Little Governess".

Thus, "The Tiredness of Rosabel" becomes a perfect example of the modernist use of intertextuality in the form of parody. In the narrator's discontinuous account, which reflects alternatively Rosabel's real existence and the imaginary one, several voices conflate, voices which, as Bakhtin points "are not only isolated, but are also hostilely opposed" (Bakhtin 1984:193). The discourse of the fairy tale and literary romance, which the protagonist has assimilated and which serves to articulate her desires, is opposed to the discourse of the implicit author. The latter is interwoven with the former and, as Bakhtin explains, "once having made its home in the other's discourse, clashes hostilely with its primordial host and forces him to serve directly opposing aims". Thus, Mansfield speaks through Rosabel's discourse (which is also the happy ending fairy tale discourse), but she "introduces into that discourse a semantic intention that is directly opposed to the original one" (Bakhtin 1984:193–4). The challenge to this discourse does not derive directly from favouring Rosabel's point of view: on the contrary, Rosabel's desires have become the desires of Others; she has interiorised a fantasy which allows her to momentarily escape the surrounding reality, but eventually subjects her even more to her condition.

Rosabel's desires, the reader comes to realise, are really dictated from outside, and this phenomenon could be aptly analysed in psychoanalytical terms. The Lacanian term *nescience* designates misrecognition, yet not of the object of desire, but of the real source of desire. Lacan explains: "It is clear that the state of nescience in which man

remains in relation to his desire is not so much a nescience of what he demands as to where he desires. This is what I mean by my formula that the unconscious is '*discourse de l'Autre*' (discourse of the Other) […] but we must also add that man's desire is the *désir de l'Autre* (the desire of the Other)" (1977 [1960]:312). In this sense, Rosabel assumes Anna Lombard's and Cinderella's desires as hers. These fictional characters however, represent a socially accepted form of desire not threatening for the social system, which is externally fostered and encouraged for it contributes to its perpetuation.

The ironic undertones of the narrator, subtly revealed through the parenthetical irruptions of reality, the wording and imagery deployed and the enquiries into the nature of the character's desire make this story a subversive narrative. "The Tiredness of Rosabel" lays bare the inconsistencies of the dominating discourse represented by fairy tale and sentimental novel since she presents Rosabel's fantasies not as inspired by "the mysterious influx of the divine imagination" but as shaped and manipulated by a commoditised form of culture which serves capitalist and patriarchal purposes (Dunbar 1997:5). When literature is used to foster a romantic belief in the possibility to ascend the social ladder magically, it becomes a "socially determined and sanctioned method of maintaining women's conformity to traditional roles" (Kaplan 1991:85). As argued above, the targets of Mansfield's parody are both textual and extra-textual: at one level, "The Tiredness of Rosabel" criticises a certain type of texts which hinder women from taking consciousness of their subsumed situation.[77] However, these texts are just

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[77] In *La experiencia de la Lectura. Ensayos sobre literatura y formación*, Jorge Larrosa approaches literature as an "exploration of the real mediated by the unreal" which works as an "intensifier" and "multiplier" of the experiences of real life (1996:121). In this sense, he distinguishes a positive mediation, which helps individuals to cope with the hardships of reality; and a negative mediation, whose effects are those of a narcotic: it prevents the reader to face everyday problems by providing eventual pleasure and evasion. This negative dimension needs to be identified in order to counteract its power. Mansfield's strategy is precisely exposing the intoxicating power of literature, thus providing a means to resist it (89). "La literatura es realmente peligrosa", Larrosa states, "Por eso la prueba de fuego de la identidad (de la humanidad instituida en nosotros) consiste en aprender a dominar el mal que la experiencia de la

concretions of certain social values which constitute the ultimate object of Mansfield's criticism.

The position of the narrator allows focusing on Rosabel's perspective and, at the same time, makes the reader aware of the ironies of her situation. As mentioned in the introductory section, Hutcheon regards ironic distance as a requirement for parody. However, although Rosabel's attitude is to a certain extent ridiculed, by privileging her perspective Mansfield also fosters the reader's sympathy towards a character victimised by a particular society and by hegemonic modes of thought. In this sense, the social and geographical setting for the narrative also acquires great relevance. If Lawrence's setting in "The Horse Dealer's Daughter" progressively becomes an imaginary landscape with symbolical connotations, Rosabel's London is concrete and charged with references to the way of life of Mansfield's times. Dunbar states that Mansfield's depiction of modern urban existence and of a society of consumerism recalls Marx's notion of "alienation" (1997:5). Rosabel's illusions, which often seem to have more to do with the fulfilment of her materialistic desires than with her emotional needs, are her only way out from a life of slavery,.

"The Tiredness of Rosabel" exemplifies how parody can be used as a critical tool articulating the reaction of cultural modernism against modernity. The story defamiliarises the well-known plot of *Cinderella*, and this encourages a revision of the ideological content of traditional texts, often taken for granted. Moreover, the narrator's standpoint which allows access to Rosabel's thoughts from within, lays bare the constructed nature of the character's identity, while also questioning the notion of

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literatura trae consigo. Por eso el orden moral basado en la experiencia, en la individualización, en el que cada uno sea cada uno, no puede imponerse sino mediante la desactivación del desafío de la experiencia de la literatura. Y mediante el olvido de esa desactivación. Hay que neutralizar el veneno, el fármaco, el *encantamiento*. Hay que olvidar, quizá dolorosamente, no sólo lo que el fármaco nos abría como posibilidad de experiencia, sino también, y sobre todo, lo que de violencia y de sometimiento hay en eso que somos" (1996: 89 emphasis mine).

identity in wider terms. "The Tiredness of Rosabel" is thus an anti-tale both in form and content. It does not only subvert the plot development of a traditional fairy tale; it also puts into question the social values contained in that tale and at the same time explores alternative forms of narration.

A more radical instance of an anti-tale is represented by the 1910 story "The Child who was Tired". This story also evokes *Cinderella*, but brutally debunks the happy ending of fairy tales and shares the motif of tiredness with Rosabel's story. However, the main intertextual connection established in this short story applies to Anton Chekhov's "Sleepyhead"; in fact, the extent to which Mansfield's story plagiarised the Russian original has been subject to some controversy.[78] Most critics agree that Mansfield must have read "Sleepyhead" and draw on it for her writing of "The Child who was Tired". However, they also tend to acknowledge that Mansfield's version differs markedly in terms of gender implications (Hanson and Gurr 1981, Kaplan 1991, Dunbar 1997, New 1999). "The Child who was Tired", these critics argue, needs to be read within the context of Mansfield's commitment to the feminist cause: whereas Chekhov portraits the consequences of the social conditioning upon the psyche and behaviour of an individual, Mansfield makes a general claim against the harshness of the situation of women (Hanson and Gurr 1981:19). "Mansfield's story", Kaplan states, "is an attempt to deconstruct a phallocentric myth by retelling it" (1991:202).

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[78] In 1935 Elisabeth Schneider referred to the non-coincidental similarities between Chekhov's story and Mansfield's. Later, in 1951 E.M. Almedingen directly accused her of plagiarising Chekhov (qtd. in New 1999:15). In her study *Katherine Mansfield: A Secret Life*, Claire Tomalin holds that Mansfield was probably familiar with the translation of Chekhov's story through her Polish friend, and possibly lover, Floryan Sobieniowski, whom she met in Germany in 1909. When, back in England, the story was selected to be published in *The New Age*, Mansfield failed to acknowledge her source. Her correspondence shows that Sobieniowski often reappears in Mansfield and Murry's lives and that they do him economic and professional favours despite their overt dislike for the man. Tomalin's study suggests that Sobieniowski could have been blackmailing Mansfield and threatening her with a public accusation of plagiarism (1987:94).

The story is the account of the sufferings of a little girl working as a servant for a German family. The Frau and her husband, parents of four, charge "the Child" with all the house chores, the care of their children and frequently abuse her verbally and physically. The Frau is depicted as a fairy tale ogress, she "seemed to be as big as a giant, and there was a certain heaviness in all her movements that was terrifying to anyone so small" (Mansfield 2006:636). When the girl hears that there is another baby on the way, she despairs:

> 'Another baby! Hasn't she finished having them *yet*?' thought the Child. 'Two babies getting eye teeth—two babies to get up for in the night—two babies to carry about and wash their little piggy clothes!' She looked with horror at the one in her arms, who, seeming to understand the contemptuous loathing of her tired glance, doubled his fists, stiffened his body, and began violently screaming. (634)

Mansfield skillfully conveys throughout the story the little girl's growing feeling of physical weariness and sleepiness. The story opens with the girl being brutally waken up from the dream which recurs in the story, "a little white road with tall black trees on either side, a little road that led to nowhere, and where nobody walked at all" (633). The accumulation of chores and the noisy household make it impossible for her to fulfil her desire to sleep. Like *Cinderella*, when the Child thinks she has finished for the day, she is called back to work on something else. While making the beds, the girl "stroked a pillow with her hand, and then, just for one moment, let her head rest there" (637) but soon had to perform her next task. Paradoxically, the child's increasing tiredness serves to enhance the tension of the story as it evidences that the situation is not sustainable and calls for a resolution. Continuous references to the unbearable screams of the crying baby contribute to this effect.

At one point the girl gets lost in her thoughts looking at the green meadow outside: "she remembered having heard of a child who had once played for a whole day in just such a meadow with real sausages and beer for her dinner—and not a little bit of

tiredness. Who had told her that story? She could not remember, and yet it was so plain"
(637). The Child's dreams are different in nature from Rosabel's. The little girl does not
aspire to material luxury but just to abandon a world she can no longer stand. Whereas
Rosabel construes a fantasy and enriches it with the elements of fairy tales and the
sentimental novels that she has read; the Child's imaginary is, as she acknowledges,
very "plain". Through the meadow episode she projects the satisfaction of two basic
needs: food and leisure. The dream of the white road is clearly an expression of the
child's need for rest, and is evocative of the idea of "a road to heaven", an ultimate
journey towards death. Unlike Rosabel, who designs an alternative life as substitute for
her unsatisfactory reality, the Child's escape does not imply movement or improvement:
the road leads nowhere, but it is a way out from an existence which has become a
constant torture. Dunbar notices how the Child's dreams "hint at the desperation of the
situation which engendered such a fantasy; perhaps too at the doubtful value of fantasy
itself" (1997:35). Tiredness causes hallucinations and dreams which acquire the quality
of nightmares: "The Mann and the Frau seemed to swell to an immense size as she
watched them, and then become smaller than dolls, with little voices that seemed to
come from outside the window. Looking at the baby, it suddenly had two heads, and
then no head" (Mansfield 2006:638). At the end of the story through a shocking relief of
the accumulated tension the Child asphyxiates the baby with a pillow to be able to
obtain the silence and rest she needs.[79] Death is the only way out, for the Child knows

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[79] The abhorrent scene of the baby's murder is read by Dunbar as a desperate attempt to "extinguish" but
also "release" the Child's own tormented self. The baby represents, Dunbar holds, both "the Child *and*
[…] the Child's opposing Other." Killing him is the Child's only possible expression of "self-assertion"
but it is at the same time a "suicide bid" (1997:35). Coincidentally, Anna Lombard, the protagonist of the
sentimental novel read by the girl on the bus in "The Tiredness of Rosabel" also suffocates her own baby,
conceived in a previous marriage, to fully devote to her lover. This decision, like the Child's, is "her one
independent act of will in the novel, is the single act by which she can reclaim her own body and later
offer it freely to Gerald" (Cunningham 2003:xx). Thus, although Mansfield's consideration of these
novels as ideologically biased trite narratives, current criticism has re-evaluated them as occasionally
offering interesting insights into female experience. Rodríguez Salas and Andrés Cuevas consider that

that no rescue is possible for her. Pamela Dunbar aptly summarises the differences between "The Child who was Tired" and "The Tiredness of Rosabel" in terms of the relation between the fantasy and reality:

> "The Child who was Tired" is a Cinderella story without a fairytale ending; another version of the talk of the deprived child who seeks consolation in fantasy. But where in 'Rosabel' the distinction in the heroine's mind between unlovely 'reality' and delicious fantasy is reasonably clear- even if details from 'reality' do intrude into the fantasy —here the confusion between them is radical, and disturbing. And whereas 'Rosabel' was more or less in the realist mode, The Child combines stark naturalism with the simplicity and resonance of legend. (1997:34)

As the analysis above shows, many of Mansfield's stories are concerned with the often unclear boundaries between reality and dreams, a preoccupation also formally rendered through perspectives which favour the projection of the inner world of the characters. The trope of *Cinderella* is often used to articulate this idea. However, while the fairy tale presents the fulfilment of a wish, Mansfield subverts the traditional plot by putting forward a social criticism, especially regarding the role of women. "The Tiredness of Rosabel" does not only suggest that dreams rarely come true, but also inquires into the nature of the dreams themselves and implies that fairy tales are cultural artefacts through which society dictates what and how women should dream.

In "Her First Ball", Leila is shaken out of her illusion of eternal happiness which the show of social convention has put up for her. She is presented with the facts of human decay and the vacuity of social events but, eventually, she is able to re-build her fantasy. However, and with the first light of the morning, Rosabel will have to wake up to a reality which leaves her little room for self-fulfilment. Moreover, she is not even free to dream, for her dreams mirror a patriarchal design. "The Child who was Tired" represents an extreme case of reversal of expectations, since its protagonist does not wish to be rescued from oppression, but to be taken away from the world. Rosabel,

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"The Child Who Was Tired" reflects Mansfield's "repudiation of maternity" (2011:144), since it was written after her miscarriage in Bavaria.

Leila and the Child represent, to different degrees, Cinderellas whose wishes are truncated.

This section has illustrated how Katherine Mansfield and D.H. Lawrence deploy fairy tale elements in their narratives in different ways. Although the fairy tale *Cinderella* works as a hypotext in both "The Horse Dealer's Daughter" and "The Tiredness of Rosabel", the authors use the fairy tale as means to expose their own particular concerns. Whereas Lawrence re-rewrites a story which is itself a version of *Cinderella* adapted to the new times, Mansfield writes an anti-Cinderella which lays bare the inconsistency of the values which most versions of this fairy tale contain. "The Horse Dealer's Daughter", like *Cinderella*, is a story of initial suffering, recognition and salvation but responds to the needs of a society spiritually paralysed and advocates a rebirth of the individual to a more authentic existence. To do this, Lawrence discloses the original ritualistic content of the tale, and makes explicit the power of the relationship between the characters and the secret forces of the word. "The Tiredness of Rosabel", however, parodies the patriarchal codes inscribed in the most popular versions of the tale and thus serves to articulate Mansfield's preoccupation with the situation of women. Ultimately, Rosabel's story criticises a society which does not only exploit women directly by limiting their freedom, but also uses indirect ways to subject them. Mansfield shows how traditional narratives, like the fairy tale, often work as ideological weapons which further subject women to the yoke of the patriarchal order. Lawrence's story is a fable which acquires universal meaning: spiritual numbness is a modern illness and acknowledging the darker side of existence (death and decay) is essential for self-renewal. In contrast, Mansfield's "The Tiredness of Rosabel" —like other stories where the trope of *Cinderella* is used in a similar way— addresses more concrete issues: the unequal social organization and the superficiality and materialism

of the modern world. The ritualistic content inscribed in fairy tales, as well as the patriarchal ideology inscribed in conventional romance literature are brought to the fore as a way to articulate Lawrence's and Mansfield's respective preoccupations with the condition of modern men and women.

CHAPTER 6
ACROSS DANGEROUS WOODS: PARODYING *LITTLE RED RIDING HOOD*

6.1 "The Little Red Governess": Mansfield and the Gender Ideology of Fairy Tales

> "The fairy tale is the vessel of false knowledge, or more bluntly,
> interested propaganda". Duncker (1984:3–4)

This section of the dissertation aims to analyse two modernist stories, Katherine Mansfield's "The Little Governess" and D.H. Lawrence's "The Princess", focusing on the ways they reassesses and develop elements and motifs of the classical fairy tale *Little Red Riding Hood*. This fairy tale has been analysed by folklorists and fairy tale critics from various perspectives which have brought to the fore its different dimensions. These different approaches to the origins and interpretation of *Little Red Riding Hood* have revealed some of the meanings inscribed in the diverse versions of the tale. Some studies have focused on its possible mythic or ritual origins (cf.: Saintyves 1989, Husson 2009) and others have interpreted it from a psychoanalytic point of view as dramatising different stages in child development (cf.: Roheim 1989, Bettelheim 1991). Certain critics have demonstrated how the oral and written versions of the tale convey the mentalities of different socio-historical moments and respond to the need to instil particular ideologies in the readers or listeners (cf.: Bacchilega 1997; Tatar 2003; Zipes 1993).

These socio-historical interpretations which explore the tale's acculturating power are essential to the reading of Mansfield "The Little Governess", for Mansfield shows an awareness of the indoctrinating function of this tale. However, the psychoanalytic readings and those interpretations which bring to the fore the tale's mythic content are relevant to approach Lawrence's "The Princess".

Although "The Princess" has been commonly interpreted as a re-elaboration of the "Sleeping Beauty" motif (cf.: Vickery 1959; Cowan 1967; MacDonald 1979) the story can also be productively analysed in relation to Mansfield's "The Little Governess" for, as will be shown, both stories share a number of motifs and also evidence different points of view regarding certain topics. As shown in the previous section, Katherine Mansfield and D.H. Lawrence use sources differently, revealing diverse affiliations and perspectives.

It is my contention that in "The Little Governess" Mansfield consciously refashions the 'Little Red Riding Hood' plot with a critical intention to denounce the situation of women and the harmful consequences of some of the values on which their education rests. Through the story "The Little Governess" Mansfield seems to foreground the acculturating power of the tales and to denounce their capacity to perpetuate gender roles anticipating, to a certain extent, the deconstructive readings of fairy tales characteristic of postmodernist writing (cf.: Rodríguez Salas 2009). By appropriating fairy tale material, Mansfield shakes the ground upon which fairy tales are set because, as Christina Bacchilega has observed, "[r]ewriting need not be simply a stylistic or ideological updating to make the tale more appealing [...] it involves substantive thought, diverse questioning of both narrative construction and assumptions about gender" (1997:50).

Mansfield's deployment of references to the well-known tale *Little Red Riding Hood* reveals her understanding of the ways fairy tales contribute to instil notions of social identity and Jack Zipes' socio-historical approach will provide an interesting starting point to analyse the ways in which Mansfield's story appropriates certain elements of *Little Red Riding Hood*. Therefore a deeper insight into Zipes' analysis of this classical tale helps us to understand the ways in which Mansfield's story articulates

a critique of contemporary society and, in particular, of the situation of women. Zipes (1993) has shown how this fairy tale is illustrative of the deep transformations that traditional oral accounts underwent through the process of literary rendering. According to his research the origins of this tale are to be found in the South East of France or North of Italy and the tale would originally be the account of a "socio-ethnic initiation ritual" (2–4). Most present day readers are familiar with the narrative of *Little Red Riding Hood* through re-elaborations based on the two most widespread versions of the tale: one recorded by Perrault in 1697 and the other by the Grimm brothers in 1812. [80] In the first version, a young girl abandons her home to take a basket of food to her grandmother in the forest and in her way she finds a wolf with whom she agrees to race to her grandmother's place. The wolf, which arrives first, devours the grandmother and also the child as soon as she arrives. The Grimm brothers amended the dreadful ending by adding a rescuing figure, the hunter, who saves the child and the grandmother by cutting open the wolf's belly, and punishes him by filling its stomach with stones. Some scholars have seen in this story a reflection of the harsh conditions of country life (Darnton 1984 qtd. in Zipes 1993:3). Zipes, however, has observed that this tragic ending is a peculiarity of Perrault's own version since in most oral stories the girl manages to escape with no need of aid, but using her own wit to trick the wolf back.[81]

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[80] For Georg Hüsing (1989 [1914]) there is no version of the tale "Little Red Riding Hood" previous to Perrault's written version of 1697 since, he holds, different versions of the tale cannot be found in other cultures. This view is contradicted by other scholars, who defend that there are Chinese folk tales which share basic motifs and structure (cf.: Delarue 1989 [1951]). Hüsing, however, argues that the oral versions found when folklorist attempted to trace the origins of this tale were likely to have generated after Perrault's tale was written and exported: "Consequently, around 1700 it may well have crossed the Rhine and the Alps, and it was certainly well received in all of France and beyond the Pyrenees. The tale had many a long day to infiltrate and become rooted in the fairy-tale-bearing stratum of the population" (1989:66). The nature of the sources of the Grimms' narrative has also been questioned. Allegedly they recorded it from the account of a Huguenot woman, Marie Hassenpflug, who could have been familiar with Perrault's tale (Kamenetsky 1992:118), Zipes also holds that the German brothers might have known a theatre piece by Ludwig Tieck, based on Perrault's tale (1993:14).

[81] Jack Zipes foregrounds the fact that eight from the fifteen versions of the story recorded by the French folklorist Charles Joysten in the nineteen fifties have a happy ending. The girl often escapes convincing the wolf to let her out to relieve herself or even defecating in bed (1993:3-4). Maria Tatar also mentions that the Grimms recorded an alternative ending where Little Red Riding Hood and her grandmother lock

In the same line of thought, Christina Bacchilega insists upon the fact that "[a]s an initiatory tale in the oral tradition, 'Red Riding Hood' did more than symbolise the child's ability to defeat danger and evil by resorting to cunning: it also demonstrated the importance of women's knowledge to survival" (1997:56). Perrault's tale, however, was a "highly stylized literary retelling" (Dundes 1989:3) and he chose to end his account with the death of the child and a moral in verse which explicitly exposes the didactic intention of the text:[82]

> Young children, as this tale will show,
> And mainly pretty girls with charm,
> Do wrong and often come to harm,
> In letting those they do not know,
> Stay talking to them when they meet.
> And if they don't do as they ought,
> It's no surprise that some are caught.
> By wolves who take them off to eat.
>
> I call them wolves, but you will find
> That some are not the savage kind,
> Now howling, ravening or raging;
> Their manners seem, instead engaging,
> They're softly-spoken and discreet.
> Young ladies whom they talk on the street
> They follow to their homes and through the hall,
> And upstairs to their rooms; when they're there
> They're not as friendly as they might appear:
> These are the most dangerous wolves of all. (Perrault 2010:103)

Dundes emphasises the fact that "although Perrault's moral is ironic—almost a parody of a moral—it does suggest that Perrault was attempting to convert an oral fairy tale into a literary fable" (1989:3). This moral refers in particular to the behaviour of young girls and the dangers of trusting certain men. Significantly most literary versions after 1697 based on Perrault's own, are infused with very specific notions on socially determined gender roles and these notions are the focus of Zipes reading. He states that "Perrault fixed the ground rules and sexual regulations for the debate, and these were

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themselves in the house and the girl tricks the wolf into entering the house through the chimney and thus falls into a pot of boiling water. "Here", Tatar explains, "grandmother and granddaughter do not have to rely on the intervention of a hunter: the two outwit 'Old Greybeard' on their own" (2003:xvi).

[82] This has lead folklorists to classify the tale as type 333, "The Glutton" (Zipes 1993:2).

extended by the Brothers Grimm and largely accepted by most writers and story tellers in the Western World" (1993:7). Similarly, Maria Tatar refers to the Grimm's version as the most influential one: "The German tale has become, for better or for worse, our canonical story, and we ceaselessly use it as a cultural reference point for our retellings and rescriptings, even when we have never looked between the covers of the Nursery and Household tales" (2003:xvii). This fact is significant because Perrault's rendering of the tale, according to Zipes, meant the transformation of "a hopeful and oral tale about the initiation of a young girl into a tragic one of violence in which the girl is blamed for her own violation" (1993:7). In these versions, the girl loses her status of female hero to become a victim. He explains the socio-historical reasons which lead to this transformation:

> "By the time Perrault began to revise the oral folk tale of "The Grandmother," it was no longer necessary to believe in witches or werewolves, especially if one were a member of the upper classes […]. It was now necessary to project an image of woman as innocent, helpless, and susceptible to the chaotic, somewhat seductive, forces of nature, capable of making a pact with the devil or yielding to her fancy" (75).

Moreover, Perrault's version displaced the focus that the traditional oral versions had set on the relation between girl and grandmother, towards the hunter.[83] In this way Perrault reduced the tale to a "heterosexual scenario in which girls are 'naturally' both victims and seducers" (Tatar 2003:57). Several critics have underlined the pedagogic potential of the story as a warning tale aimed to instruct children against the perils of strangers (cf.: Darnton 1984, Henssen 1953) but in Perrault's moral there is an indirect reference to the loss of female virtue which may result from trusting the sincerity of

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[83] In some old versions of the tale, like the one recorded under the title "La Grandmère" (The Grandmother) by Paul Delarue (1951), the wolf, keeps the old woman's flesh and blood in the cupboard after killing her and invites the Little Riding Hood to eat "meat" and drink "wine", which she avidly does. Yvonne Verdier (1978) sees this as the enactment of the girl symbolical replacement of the grandmother, whose death comes to represent "the continuity and reinvigoration of custom" (Zipes 1993:24). Christina Bacchilega foregrounds the female bond symbolised in this act, which was eliminated from later literary versions of the tale where "the traditional lore of wolves and werewolves is suppressed, the girl is stripped of her wits and courage, the grandmother's knowledge and body are robbed of their nurturing possibilities, and the flesh is deprived of its life and blood" (1997:58)

male attentions. Moreover, for Zipes, the version of Perrault debased the "female perspective" which predominated in the oral versions instilling violence and offering an image of the girl as a "sadomasochistic object" (1993:8).

Departing from the mythical interpretations of the text, which read the devouring scene as the one of death and regeneration symbolising natural cycles (the death of the sun by the night, of the year by the winter…), Zipes holds that this episode is a clear reference to the "sexual act".[84] The story must then be understood as putting the blame of rape on a girl for being attractive and well mannered. The success of the story can be explained according to Zipes because:

> The cultural code and pattern embedded in "Little Red Riding Hood" make it obvious that this tale in particular was bound to become an immediate favorite in the eighteenth and nineteenth centuries, particularly among members of the aristocracy and bourgeoisie […] by the time the Grimms touched up Perrault's tale, a bourgeois Red Riding Hood syndrome had been established throughout Europe and America, and it went under the name of "virtue seduced". […] It is impossible to exaggerate the impact and importance of the Little Red Riding Hood syndrome as a dominant cultural pattern in Western societies. In this regard, I want to stress that in her two most popular literary forms, which have fully captured the mass-mediated common imagination in our own day, Little Red Riding Hood is a *male* creation and projection. (124–126)

In fact, the relevance of the motif of the girl punished for losing her virtue to a man was apparent as the popularity, of a dramatic genre, the *comédie sériouse*, shows. The *comédie sériouse* staged different variations of this plot and was still very popular by the turn of the century (123). Read in this light, the story of "Little Red Riding Hood" becomes "a projection of male fantasy in a literary discourse considered to be civilized and aimed at curbing the natural inclinations of children" and is indicative of the deep alterations suffered by the civilising process in Western societies (31).

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[84] Saintyves relates the figure of Little Red Riding Hood to the ritual figure of the Queen of May. He also explains that during the spring, "boys, often in groups, used to invade the woods to pick the greenery and the branches with which they were obliged to decorate the houses of young girls [...].Admittedly, these boys would very much have liked to lure the girls into the woods, but this was taboo". Thus, it was told that "during the first days of May, the woods are haunted by evil spirits and fearsome animals. It is at that time that goblins like to play unpleasant tricks on travellers, and specially on *travelling women*" [emphasis mine] (1989:77).

Through the connections it establishes with *Little Red Riding Hood*, Mansfield's story "The Little Governess" discloses the sexual notions implicit in this fairy tale as well as the validity, at the beginning of the twentieth century, of the discourse which holds the woman responsible for the man's misbehavior. Mansfield published "The Little Governess" for the first time in *Signature* on the 18th October 1915 under the pen name of Matilda Berry and later compiled it in the collection *Bliss and Other Stories* in 1921.

Although there is no evidence (in diaries or letters) that Mansfield's allusions to the fairy tale are deliberate, several details of the story foreground a connection between Mansfield's narrative and *Little Red Riding Hood*, an intertextual dimension of the story to which criticism has not paid sufficient attention. The author was, undoubtedly, familiar with this fairy tale, however, there are no references regarding the versions of the tale she might have read. *The Little Red Riding Hood* is, however, also evoked in a story of a similar title, "The Little Girl" (1912). The protagonist, a sleepless little child lying in bed with her father , addresses him saying: "What a big heart you have, father dear" recalling the litany of exclamative sentences that Little Red Riding Hood directs to the wolf: "Oh grandmamma, what big ears you have! [...]" (Perrault 2010:103).[85]

The story "The Little Governess" narrates the eventful trip of a young girl who travels alone from England to Munich to work as a governess for a German family. After being well advised by the woman at the governess agency not to trust any stranger in her way, she takes a night train where she meets and old man and, given his apparent harmlessness, she befriends him. He offers to guide her round the city and after what the governess thinks that has been a pleasant day the man takes the girl to his apartment and

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[85] This aspect of the story has been analyzed by Pamela Dunbar, who interprets this reference to *Little Red Riding Hood* as an indirect way to refer to both the generosity and aggressiveness of the father. Moreover, she states that "the father's effective usurpation of Grandmother's place in bed with the girl underlines the relevance of the fairy tale" (1997:133).

forces her to kiss him. Although she manages to escape she loses the chance to work for the family and, with a damaged reputation, she must face an uncertain future.

The tale of "The Little Red Riding Hood" resonates between the lines of this story. The links between "The Little Governess" and "The Little Red Ridding Hood" are delicately woven and the identification of "The Little Governess" with *Little Red Ridding Hood* rests mainly on plot development. Initially, Mansfield story follows exactly the same pattern as the well-known fairy tale in terms of Propp's structural analysis of fairy tale functions: initial situation (α), for Little Riding Hood is told to visit her grandmother, while in Mansfield's story it is decided that the governess should leave for Germany; departure (β), Little Red Riding Hood sets out, and the governess goes to the station an initiates her journey. Prohibition (γ), Little Red Riding's Hood mother tells her in the Grimm brothers' version not to "leave the path", whereas the lady at the Governess Bureau states: "Don't go out of the carriage, don't walk about the corridors and *be sure* to lock the lavatory door if you go there" (Mansfield 2006:139). This is the first recognizable hint for a reader of Mansfield's tale familiar with any written version of *Little Red Riding Hood*. Transgression (δ) ensues when both characters contravene the warning; Little Red Riding Hood leaves the path to find the wolf and the governess starts a conversation with the old man. Then there is the trickery (η) of the wolf deceiving Little Red Ridding Hood by taking advantage of her curiosity and inexperience. In Mansfield's story the old man manages to convince the little governess to accompany him around Munich. Both Little Red Riding Hood and the governess enact compliance (θ) by accepting the villain's proposals and ignoring the advice given. This results in villainy (A); the wolf eats both Little Red Riding Hood and her grandmother, and the governess is sexually harassed by the man, who tries to kiss her. As previously stated, the two most famous versions recorded differ in their ending,

Perrault's presenting a tragic ending and the Grimm's a happy one. As in the Grimm brothers' story, Mansfield also presents a transitional moment (B): both Little Red Riding Hood and the governess manage to escape the villain. However, whereas the Grimms' version includes the punishment of villain (V), namely the wolf's killing, Mansfield leaves her villain unpunished and finishes the story with an open ending, with further implications of an unhappy future for the protagonist. The absence of a happy ending recalls Perrault's version. Despite the similarities between Mansfield's story and the traditional fairy tale, Mansfield departs from the simple tone of the fairy tale; she sets the scene in a realist and concrete location and time, and eliminates all fantastic elements. She deploys characteristically modernist narrative techniques; she chooses to begin the story *in medias res* and makes use of restricted omniscience and alterations in temporality. This method of narrative organisation contrasts with the linear development of the traditional fairy tale and privileges a subjective standpoint which also contravenes the dictates of realist literature requiring a further interpretative effort from the readers.

Although the story can be read and interpreted independently from its fairy tale references, the tale of *Little Red Ridding Hood* could function as a hypotext, in Gérard Genette's terms (1997a): an underlying narrative which enriches and multiplies the interpretation of the text directing the reader's expectations and attention towards certain elements. In this context it is useful to refer to Deborah Tiffin's notion of texture to illustrate the relation between fairy tales and other texts, since this concept allows the possibility that "a modern fairy tale may well acknowledge and reproduce some characteristics while self-consciously choosing to reject or modify others" (2009: 8). "The Little Governess" could, thus, be considered a sample of "transfiguration", following Zipes classification: a revision of an old theme which "break[s], shink[s],

debunk[s]" and "rearrange[s] traditional motifs" (1991:180) and resorting to the terminology of De Caro and Jordan (2004) the fairy tale material would function as an "endoskeleton", of the story, , since the story is not itself conceived as a fairy tale but the plot of a fairy tale articulates its development. In other words, "The Little Governess" could easily be interpreted as a modernist narrative which uses a well-known fairy tale motif to make its point.

Apart from the parallel development of the plot, Mansfield seems to hint at the classic fairy tale through other elements of her story. The concomitances begin with the title, which, like the fairy tale, contains the adjective "little", a relevant feature in the portrayal of both anonymous protagonists.[86] The unnamed protagonist in Mansfield's story recalls the unidentified characters typical of tales and fables, but it also underlines the social perception of governesses as "nameless souls", occupying a disregarded position in society as unmarried women forced to earn their living through work (Kobler 1990:87). Indeed, working as a governess was one of the few activities which educated women could undertake when they lacked an income to sustain themselves otherwise. Mansfield's parody of a fairy tale-like title could be interpreted as a criticism directed to this anonymous condition of the working woman.[87]

The diminishing adjective of the title emphasises the governess' helplessness and contributes to infantilise a character who is not a little girl as in the fairy tale, but a woman whose job should be, paradoxically, taking care of children. This particular way of portraying female characters as children recurs in Mansfield narratives and often these women's naiveté and lack of experience entails a criticism of the ways women are

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[86] Perrault's version is recorded under the title "La Petite Chaperone Rouge" and the Grimm's use the diminutive in the original german title "Rotkäppchen".

[87] As Pamela Dunbar observes, "governessing was also the profession of several celebrated nineteenth-century fictional heroines, Jane Eyre being the best known." Their stories resembled the Cinderella story, a tradition which Mansfield, in "The Little Governess" parodies and reverses: "These earlier heroines' lives were transformed by the magic of romance: […] Mansfield on the other hand makes it clear that romance equals illusion" (1997:64).

raised and educated. At a time when romantic images of childhood are being celebrated to counteract the utilitarian and unimaginative development of modern society, Mansfield condemns such idealism by emphasising the powerlessness and invisibility of these women when they are, in virtue of their alleged innocence, equated to children.

C.A. Hankin states that "The Little Governess" is "the harshest of several stories that Mansfield wrote on the subject of women who through wilfulness or circumstances continue to see themselves and act like children, rather than adults. [...] Understanding only too well the psychology of the child-woman, Mansfield presented it brilliantly in fiction with a sombre message the very antithesis of Barrie's" (1983:33).[88]

The status of Mansfield character lies between childhood and womanhood but her tendency to perceive herself as a child prevents her to understand that men could look at her otherwise. This troubled condition is also shared by Little Red Riding Hood, emphasised by the red colour of the girl's cloak which has often been interpreted as a symbol of her sexual maturation.

Although some have regarded the red cloak as a symbol of the setting sun or dawn (Husson 2009 [1874]), the spring flowers and the arrival of the spring (Saintyves 1989 [1923]), or even seen in it a political meaning (Jäger [1974] 1989); most interpretations have focused on the cloak as a sign of the girl's incipient sexuality (Fromm 1952). Most psychoanalytic interpretations of this fairy tale bring to the fore Little Red Riding Hood's process of coming to terms with her own sexuality, as Bettelheim explains: "Little Red Cap is very much a child already struggling with pubertal problems for which she is not ready emotionally because she has not mastered her oedipal conflicts [...] Little Red Cap wishes to find out things, as her mother's cautioning her not to peek indicates" (1991:171–2). For Zipes, however, the use of the

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[88] As will be shown in further sections, J.M Barrie's play *Peter Pan*, presented in London 1904, became extremely popular and projected an idealised vision of childhood from which Katherine Mansfield departs in "The Little Governess".

red chaperon departs from such connotations, since that piece of clothing used to be characteristic of middle-class women, red being one of the preferred colours. He further argues that the fact that a village girl would wear it could emphasise her individuality and non-conformism (1993:72). Unlike Little Red Riding Hood, however, the impersonality of Mansfield's character extends to her dull clothes, which lack any sign of distinctiveness.

Despite the above said, the red colour remains recurrent in the story. While the governess waits at the train station, her glance focuses on "a little boy in red" which in the context of the story could be read as a further reference to *Little Red Riding Hood*. Furthermore, the scene seems to reflect a memory of one of Mansfield's trips as she had written to Garnet Trowell in 1909 while she was travelling in England: "In the train to Harwich….I loathe England – it is a dark night full of rain. There is a little child opposite me in a red cloak sleeping" (O'Sullivan and Scott [eds.] 1984:90–91).

This colour reappears in the story through the basket of strawberries which the old man buys for the governess. The basket fosters the governess sympathy towards him in a scene which recalls Snow White's evil stepmother tempting the girl with the poisoned red apple: "'Eat them and see' said the old man, looking pleased and friendly" (Mansfield 2006:146). The strawberry is a recurrent symbol with contradictory meanings: It recurs in religious paintings as a representation of "humility", "innocence" and "perfect righteousness" often related to the Virgin Mary (Haig 1913:194). It also symbolises "purity and sensuality, fertility and abundance, humility and modesty" (Heilmeyer 2006:80). In contrast to the obvious sinful connotations of the apple, the strawberry (first fruit of the year) tends to be considered a more humble and innocent fruit, however, its juiciness and freshness also suggests voluptuousness. Kirkhan observes how strawberries have been "culturally coded as both innocent and sexual"

(1996:92).[89] Mansfield renders both these aspects in the scene where the governess is eating the berries: "Timidly and charmingly her hand hovered. They were so big and juicy she had to take two bites to them — the juice ran all down her fingers — and it was while she munched at the berries that she first thought of the old man as grandfather" (146). The governess unintentionally displays a show of sensuality, and her own timidity adds to the voluptuousness of the scene. Ironically, however, she perceives the old man's kindness as deprived from any sexual connotation, a grandfatherly and protective figure. The strawberries, as the red chaperon in "The Little Red Riding Hood", evoke the condition of this child woman, unconsciously alluring, unaware of the attraction she might exert in the other sex.[90]

The strawberry scene illustrates a lack of correspondence between the governess' point of view, clouded by her inexperience, and the harshness of the real world. This disjunction between reality and the perception of reality is a determinant aspect of the story (as well as a characteristically modernist concern) and is explored through the free indirect discourse, which allows the reader direct access to the character's state of mind.

Sarah Sandley explains how Mansfield in "The Little Governess" developed a method which Sandley calls "glimpses": the "glimpse-story" is structured "around the inner life of characters". This technique is contingent on "the interplay between direct

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[89] Katherine Mansfield's personal accounts reveal the enthusiasm which the pleasure of enjoying this fruit awakens on her. About a trip on the countryside she writes: "We found the most SUPERB fresh strawberries. They are grown there in gardens overhanging the sea. Anne and I took ours and ate them on the cliffs—ate a basket each (1/2 lb 8 d) and then each ate and drank our proper tea—and became 'quite hysterical' as she says—We could hardly move and stayed much longer than we had meant to—The whole afternoon in my memory is hung with swags of strawberries" (O'Sullivan and Scott (eds) 1987: 222-3).

[90] The act of eating is itself culturally loaded with sexual connotations: anthropologically "[e]ating is a metaphor for sexual intercourse in a great many societies, including our own… these two acts completely different physiologically; nevertheless, they are tied together in their symbolic significance. In many societies, 'eating' can be used figuratively for sexual intercourse. 'to hunger for' is metaphor for sexual desire." (Rosman, Rubel and Weisgrau 2009: 84). The sensuality encoded in the act of eating acquires a new relevance in the context of modernism, and its focus on the senses and the perception of the outer world. In modernism, "taste and smell and touch, and the intense human vulnerability to these things, are revealed in rather than ceremonialized out of all sensual existence" (Angelella 2009:5–6).

and free indirect forms of discourse" which allows for the presentation of conscious and unconscious thought. In these stories, Sandley explains, atmosphere is created both through "external detail" and "characters' inner life" (1994:82). The abrupt beginning of "The Little Governess" introduces the reader into the story through the Governess' perspective: "Oh, dear, how she wished that it wasn't night-time. She'd have much rather travelled by day, much much rather" (Mansfield 2006:139). The dangerous forest that Little Red Riding Hood has to cross to reach her granny's hut is in Mansfield story substituted by a not less perilous train station where everything is a potential threat, and this setting is coloured by the governess' fears. The deployment of free indirect discourse allows the presentation of the governess' particular idiolect, limiting the third person narrator's all encompassing perspective and bringing to the fore the character's naïveté. Mansfield portrayal of the governess, waiting at the deck, holding her basket (an object which also serves to identify Little Red Riding Hood) and lost between tides of travellers further emphasises her helplessness:

> But when the boat stopped and she went up on deck, her dress-basket in one hand, her rug and umbrella in the other, a cold, strange wind flew under her hat. She looked up at the masts and spars of the ship, black against a green glittering sky, and down to the dark landing-stage where strange muffled figures lounged, waiting; she moved forward with the sleepy flock, all knowing where to go to and what to do except her, and she felt afraid. Just a little–just enough to wish– oh, to wish that it was daytime and that one of those women who had smiled at her in the glass, when they both did their hair in the Ladies' Cabin, was somewhere near now. (Mansfield 2006:139–40)

Therefore, narrative technique becomes the way of rendering formally the contrast between the way the governess sees things and the way things really are. Thus, the governess' lack of experience leads her to misinterpret all signs around her: at the train station she is certain that the porter intends to rob her of her luggage, and her refusal to pay him for a service she did not demanded eventually turns against her when

he takes revenge by removing the sign "Ladies Only" from her compartment.[91] The narrator's voice continuously alternates with the governess' thoughts shifting between direct and free indirect discourse and always privileging the character's perception:

> "But I don't want a porter". What a horrible man! "I don't want a port. I want to carry it myself." She had to run to keep up with him, and her anger, far stronger than she, ran before her snatched the bag out of the wretch's hand. He paid no attention at all, but swung on down the long dark platform […] 'He is a robber'. She was sure he was a robber as she stepped between the silvery rails […]. (140)

The governess' point of view reveals the hostility of the surrounding world and emphasises the anguishing condition of the woman alone. Her anxieties are further foreground by the shifting perspectives which seem to accompany her accelerated and uneven pace while she rushes behind the porter.

Moreover, the governess' self-reassuring discourse is systematically contradicted by the reality of her vulnerability as her reflected image gainsays her perceptions, when she looks at herself once she is safely on the train: "'But it's all over now', she said to the mirror face, feeling in some way that it was more frightened than she" (141). The lack of correspondence between the external image shown on the mirror and the internal state of the character is a motif which recurs in Mansfield narratives and serves to emphasise the complex nature of the character's identity.[92]

The porter's trick is crucial for the development of the narrative, as it allows the old man to sit at the governess' side. Her thoughts fleet from initial distrust to reassurance about the man's honesty. On the one hand, the voice of the narrator is

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[91] The train is a recurrent trope in modernist literature and an epitome of the experience of modernity (Thacker 2003:153). In "The Little Governess" Mansfield reflects the fascinating experience of train travellers as described by Virginia Woolf: "Their comfort […] sets the mind free, and their speed is the speed of lyric poetry, inarticulate as yet, sweeping rhythm through the brain, regularly, like the wash of great waves" (1986:222). Nevertheless, Mansfield also underscores the dangerous nature of a space which is still at odds with female experience. At a time when the place of women is still the safety of home, travelling is a characteristically manly activity and travelling women are especially vulnerable.
[92] The motif of the mirror is also present in two of Mansfield's widely anthologised stories. In "Bliss", Bertha Young spends some moments in front of the mirror, which presents her with a blissful version of herself which is just a mirage. In "The Garden Party", Laura Sheridan's alluring image of herself wearing her mother's hat makes her forget her ethical principles and yield to the requirements of her role in society.

verbalising the intimate thoughts of the governess; on the other, however, the underlying narrative of *Little Red Riding Hood* orientates the reader's expectations revealing the inconsistencies of the governess' perspective. The lady responsible of the governesses' bureau materialises, through her warning, the essence of the fairy tale's message and her words put the reader on guard helping to anticipate what is to come, thus allowing him/her to detect the dramatic ironies in the story. Margaret A. Rose, whose study on parody was referred to in the first chapter, had underlined the role played by the expectations of the reader in parodic texts. A reading of the story which takes into account the similarity between the tale of *Little Red Riding Hood* and Mansfield's story generates expectations on the reader concerning the development of the story, and emphasises the effects of the ironic distance with which the narrator treats the protagonist. This happens, for instance, when the words of the narrator verbalise the governess' thoughts regarding her travelling companion, observing "[h]ow kindly the old man in the corner watched her bare little hand turning over the big white pages" (Mansfield 2006:143). Those readers able to recognise the hypotext of *Little Red Riding Hood* in the story would probably discover fewer kind intentions in the old man's glance and his voyeuristic enjoyment of the exposed flesh of the governess' ungloved hand. A naïve reader, however, like the governess herself, would fail to read in the old man's attitude a clue of his sexual interest in the young girl. Significantly, the governess identifies the man with a grandfather from "out of a book" (146). Her reflections are, in view of the following events, instances of a bitter irony, for she, like the girl in the fairy tale, also takes a wolf for a grandparent.

The governess mistakes are indicative of her desperate need for protection, a need fostered by a social order which denies her any possibility of independence. Throughout her trip, she must remain at the mercy of the male characters she

encounters: first the porter, then the old man, and finally the hotel waiter who, like the former, takes revenge on the governess for denying him a tip, and betrays her to the family she should work for. The governess' attempts to protect herself against possible deceits turn against her, a victim of men's lust and revengeful plots. In an ironic way, the governess's mishaps, like Little Red Riding Hood's, are ultimately her own fault, since she angered both the porter and the waiter and showed too much sympathy towards the old man.

The tensions created by the inclusion of the fairy tale subtext in this story can also be productively analysed through Bakhtin's notion of heteroglossia. Regarding postmodern elaborations of fairy tales, Christina Bacchilega notices that "this kind of rereading does more than interpret anew or shake the genre's ground rules. It listens for the many 'voices' of fairy tales as well, as part of a historising and performance-oriented project" (1997:50). Bacchilega holds that he tale of *Little Red Riding Hood* represents a kind of "confining narrative" aimed at training middle-class women in their role of "angels of the home" depriving them from any feature of "demonic sexual beings". However, Bacchilega also argues that "'Red Riding Hood' cannot be confined to this script. The tale has other wonders to perform" and she further underlines how the work of postmodern writes such as Angela Carter "are acts of fairy-tale archaeology that release this story's many other voices" (59). Whereas postmodern rewritings of fairy tales what Jack Zipes calls "liberating fairy tales" (1991:182), normally seek the systematic destruction of the source text by openly parodying it, Mansfield's inscription of fairy tale references is subtle but also shows an awareness of the social values instilled within the tales and attempts to undermine them tangentially. Mansfield modernist re-reading also listens and reproduces some of the "voices" presented in the tale showing an awareness that fairy tales function as "institutions" (50) and are charged

with ideological connotations which determine women's role in society. In her story she does not give the protagonist the chance to counteract the power of such discourse but privileges her perspective and, by doing so, discloses the faults of the patriarchal discourse perpetrated through (among other institutions) the fairy tale. In particular, through the warning words of the lady at the bureau, Mansfield mocks the cultural discourse of "endangered virtue" which Perrault and the Grimms inscribed in their versions of *Little Red Riding Hood*. Mansfield, appropriates this discourse and makes a parody not only of the text but of its ideological content; since, as Bakhtin explained, parody might be aimed not necessarily at a text but at "another's socially typical or individually characteriological manner of seeing, thinking and speaking" (Bakhtin 1984:94). The words of the lady at the bureau are the verbalization of a social mechanism which defines the way women see themselves and are seen by others. Bakhtin insists upon the notion that the human configures his or her ideological self by "assimilate[ing] the other's discourse" (1981:342). Ironically, however, the little governess "miss-assimilates" the lady's advice, which leads her to randomly distrust and trust people around her and brings about her own failure.

In the same vein, W.H. New interprets the linguistic barrier which prevents a fluent communication between the man and the governess as a metaphor of the inability of society to provide women with valuable tools to develop themselves in the social world:

> [Mansfield's story] explores the limits of fluency […] implicitly criticizing the system of education that deprives people of (verbal, hence social) fluency […]. Young women are the chief victims in their regard, protected from the very dimensions of Language that would best serve their interests (1999:91).

Significantly, New adds, the governess "has been trained to interpret life according to story-book paradigms but in practice they do not prove as absolute/ perfect as convention declares them to be" (91). The ineffectiveness of those "story-book [or

fairytale] paradigms" is brought to the fore through the motif of the broken spell, deployed to further articulate the contrast between reality and the governess' world of preconceptions instilled by a faulty education. In this story, fantasy works as a "deceiving friend" (Dunbar 1997:62). In the descriptions of the Governess tour around Frankfurt Mansfield evokes a spellbound atmosphere full of sunshine, ice-cream and nice walks: "The chocolate ice-cream melted–melted in little sips a long way down. The shadows of the trees danced on the tablecloths, and she sat with her back safely turned to the ornamental clock that pointed to twenty-five minutes to seven" (148). Pamela Dunbar notices the fairy tale structure of this story and relates the motif of the clock to the tale of Cinderella, where the magic charm is to be dissolved at the striking of midnight: "the Little Governess's fantasies are structured according to the motifs of fairy tale, subverted in order to expose the gap between fantasy and reality" (1997:62–3). The governess, who has forgotten to wind her watch and can not see the one at the square is unaware of the time and, like Cinderella, is shocked when the spell comes to a sudden end, and when the figure of the "fairy godfather" transforms itself at the "critical hour" (1997: 63). The governess' obliviousness of time and her romantic view of the world around are revealing of a sentimental personality which, as will be shown in further sections, is characteristic of other female characters in Mansfield's stories. Thus, this is also a feature of Laura Sheridan's personality in "The Garden Party", whose artistic point of view colours her perception of reality. Bertha Young, the protagonist of "Bliss", is also a paradigmatic example. Bertha, like the little governess, tends to contemplate the world from an idealising perspective, and refuses to acknowledge the dysfunctions of her family life. Bertha's quest for identity fails due to her inability to conciliate the world of her own fantasy and that of reality. "Bertha perpetuates her fairy-tale state by forcing the world around her to conform to her vision" in the same way the

governess forces herself to belief in the goodness of the old man and the villainy of the porter and the waiter:

> Like a Snow White or Little Red Riding Hood, Bertha is unwilling to see that the creatures who cross her path are wolves; however, their presence forcibly removes Bertha's veil of bliss. Mansfield's story, with its subversive fairy tale plot, characters, and themes, forces the reader to reassess how a Victorian childhood and patriarchal expectations might repress the sexuality of the modern woman. (Butterworth-McDermott 2010:56)

For these women abandoning their delusions is traumatic in different degrees but the governess' encounter with reality is the most brutal awakening of all. Mansfield's deconstructive task consists of making explicit the terms that Perrault inscribes in his apparently harmless story by disclosing the "association of sexuality with violence" (Hankin 1983: 32) as is shown in the episode of the old man's assault. The porter and the waiter also attempt to take advantage of the governess, in economic terms. In this story, like in the tale of *Little Red Riding Hood*, sexual intercourse is demonised, and sexuality becomes part of a system of exploitation, which is both physical and economic (Bennet 2004:54). When discussing *Little Red Riding Hood*, Zipes describes Perrault's literary strategy as "twice violent" first because it demeaned the versions which had privileged the female perspective, and secondly because he instilled violence in the tale by treating its protagonist as a "sadomasochistic object" (Zipes 1993:8). In "The Little Governess" Mansfield makes explicit this strategy. The traumatic scene of the kiss, equated to the devouring scene in the tale destroys the governess' preconceived ideas of how the world should work. As Dunbar explains, "the kiss of the story is not the transforming romantic gesture of the redeemer-lover of fairytale but a lewd sexual overture […]" (1997:63). The governess reacts to the old man's lecherous requirement refusing to believe the actuality of what is happening: "It was a dream! It wasn't true! It wasn't the same old man at all. Ah, how horrible! The little governess stared at him in terror. 'No, no, no!' she stammered, struggling out of his hands" (Mansfield 2006:149).

Not until later will she understand that what had been a dream was the governess perception of a perfect day, and that, like an evil witch, the man had been feeding her with the intention of making of her his prey afterwards.

Mansfield's version of Little Red Riding Hood also subverts the meaning of the original tale by turning it from a "warning story" into a criticism of the conditions which make necessary such warning. As Sidney Kaplan explains, the story thematises the problem of the "vulnerability of women when they must depend on men for economic and emotional support" (1991:44-45) which often results in a "satirization of women themselves, and critique of the pressures that women place on the women to conform to a certain model of femininity" (Bennet 2004:49). Behind the satirization of its naïve protagonist the story criticises a model of society unwilling to provide women with the means to survive alone. The exaggerated mistrust of the lady at the office shows how hard the conditions are for the "ladies alone", she tells to the young governess: "Well, I always tell my girls that it's better to mistrust people at first rather than trust them, and it's safer to suspect people of evil intentions rather than good ones…It sounds rather hard but we've got to be women of the world, haven't we?" (Mansfield 2006:139). Ann Martin aptly observes how "if there is irony in Mansfield's story, it arises from the recognition that the Grimm's patronising moral still applies: girls who stray form the path of acceptable behaviour will not survive" (2006: 39). Mansfield's story, like Perrault's version of the tale, does not have a happy ending which suggests that alternatives to that path are far from being available and although "chastity triumphs at the last moment […] the reader is left feeling they will all follow eventually the well-trodden female path of sexual exploitation" (Murray 1990:107). Furthermore, society seems to take for granted and perpetuate the helpless situation of women providing places secluded from the harshness of male attacks such as the Ladies

Cabin at the ship or the "Femmes Seules" train compartment (a sign which, Pamela Dunbar observes, probably worked as "an invitation rather than deterrent" [1997:64]), which are expression of the compartmentalised gendered spaces of the modern world.

"The Little Governess" illustrates a modernist use of intertextuality at the service of deconstruction. It is a story technically innovative which can be read on its own but whose meanings might also be enriched by drawing on a subliminal popular fairy tale plot which brings into light the dysfunctions of society. The target of Mansfield's parody is the gender ideology conveyed within fairy tales which serves a particular model of society in which women are educated to believe in romance and simultaneously punished for doing so.

6.2. Afraid of the Big Bad Wolf: D.H. Lawrence's "The Princess"

D.H. Lawrence's short story "The Princess" has been praised for revealing the author's ability to depict the New Mexico landscape, and for his mastery to introduce situations in a variety of attitudes ranging from the sardonic to the intimate and the obscure. Furthermore, the "fabular" character of the story (Padhi 1985:293), along with its allegoric dimension, serves to articulate some of Lawrence's particularly complex views on human relations. The story was written during the months of September and October 1924, shortly after the death of Lawrence's father, and during his stay at the Kiowa Ranch, New Mexico. Before being printed as a book along with *St. Mawr* in May 1925, "The Princess" had been published in instalments in the *Calendar of Modern Letters*. The story is partly based on a ride which Lawrence took with the painter Dorothy Brett, living with the Lawrences in the ranch at that time (Brett 2006:151). The plot for the story might also have been suggested by Catherine Carswell, friend of the Lawrences, who wrote a letter explaining how she had been inspired to write a novel by a piece of

news narrating the kidnapping of a little girl by the Indians. Lawrence proposed Carswell to write a novel on the topic together, but she refused to participate in the project. "The Princess" recalls the sketch Lawrence prepared to develop into a novel (Ellis 1998:147).

As already stated, D.H. Lawrence's story "The Princess" has traditionally been regarded as a parodic refashioning of the *Sleeping Beauty* motif. However, several reasons justify the decision to examine the story in relation to Mansfield's "The Little Governess", as well as with the pattern of *Little Red Riding Hood*. On the one hand, both stories share a number of motifs, such as the travelling woman victim of an overprotected education and the centrality of the rape scene which in both narratives links sexuality to violence. On the other hand, however, they reveal a radically different standpoint regarding gender relations, and they resort to different aspects of folk and fairy tales to make their point. "The Princess" exploits the mythical dimension of the tales, and some of the meanings brought to the fore by psychoanalytical approaches. However, both in "The Princess" and in "The Little Governess", the fairy tale also becomes a metaphor to articulate a disjunction between illusions and truth and a traumatic awakening to reality.

"The Princess", as already suggested by its title, contains a great number of fairy tale allusions which contribute to the meanings of the story. The fairy tale "texture" (Tiffin 2009) of "The Princess" emerges from a variety of components of the story comprising structure, references and imagery. Although Lawrence's story is significantly longer than both "The Little Governess" and the tale of *Little Red Riding Hood*, structural similarities emerge when Propp's scheme of tale functions is applied. The length of the story is due to the exhaustive preliminaries which fully describe the characters' past and their personal features. The story presents an expanded initial

situation α, which introduces Dollie Urquhart's history and the people around her. Whereas the governess of Mansfield's story lacked a name and particular features, Dollie, raised in the absence of a mother (already a common pattern in fairy tales) is initially described as the holder of some special gift: "To her father, she was The Princess".

Like Little Red Riding Hood, whose cloak sets her apart from other village girls, fatherly devotion gives Dollie a position which individualises her but which will also brings about her disgrace. A different perspective, which indicates the illusory character of Mr. Urquhart's view, immediately follows: "[t]o her Boston aunts and uncles she was just *Dollie Urquhart, poor little thing*" and her father, Colin Urquhart, "was just a bit mad". Several pages dwell with the influence upon his daughter of this "Ossianic" character, who looked "like some old Celtic Hero" (1971:22). At a point in the story Mr. Urquhart instructs Dollie not to mix with "vulgar" people through a long speech which works as a parody of function γ (warning). The role of Mr. Urquhart's elaborated warning is crucial to the development of the story. Dollie and her father travel together throughout Europe and America and when Mr. Urquhart dies, Dollie, aged 38, experiences a sudden feeling of confusion regarding what to do next.[93] However, she soon decides to rent a rancho in New Mexico together with Miss Cummings (a woman employed to nurse Mr. Urquhart during his demented last years). The handsome rich

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[93] In this sense the story follows a common pattern in fairy tales: Mother's absence, attachment to father and a sense of loss of disorientation when father dies or vanishes. "Beauty & the Beast", for instance, dramatises how the heroine successfully manages to replace father for husband in her affection. Thus, Marina Warner points out "When it came to the princess, Propp could not sever her function form her father's but treated them as belonging to a single sphere of action: 'The princess and her father cannot be exactly delineated from each other', he wrote, thus disclosing, unwittingly, the strictly patriarchal character of the traditional marriage plots, the steps by which the narrative moves, the dynamic of the contract made according to her fathers wish. Propp did not analyse the wonder tales in function from the point of view of a mother, did not probe the structure for the inverse rubbing of the father-daughter design: the mother-son. Mothers are distributed according to their part in the plot, as donors or villains, rather than their place in the system of family authority, like the father. Their disappearance from the foreground of his taxonomy replicates their silencing and absence from some of the stories themselves" (1994: 238).

men who frequent the place —attracted by Dollie's miraculously young appearance— do not stir Dollie's numbed feelings, which would not awake until the arrival of Domingo Romero, "*almost* a typical Mexican to look at, with the typical heavy, dark, long face, clean-shaven, with an almost brutally heavy mouth" (30).

Dollie's interest in going into the wild to see the animals leads her to ask Romero to take her and Miss Cummings to a hut in the mountains where she could probably see some of the creatures she longs to see: "a bear, or a deer —" (35). From then on the story develops more rapidly; the group sets out for the mountains (β departure) and the trip, motivated by Dollie's attraction for Romero, represents already the transgression (δ) of Mr. Urquhart's instructions. Besides, a further instance of disobedience presents itself when Mrs. Cummings, whose horse has been hurt on the knee, strongly suggests calling off the trip and return. Dollie's desire to continue is too strong to stop and she decides to continue without her reluctant chaperone. The role of Romero as a wicked villain is, at this stage, quite unclear. Dollie obeys solely her own will and there is no need for him to resort to a "trickery" (η) to make her continue (he would have been willing to go back if Dollie had ordered it so). Once in the hut, during the night, Dollie is too cold to sleep alone and the couple eventually makes love, which she immediately regrets. When she expresses her desire to go back to the ranch and later refuses to give in to Romero's further advances, he is unable to cope with the woman's coldness and gets literally mad keeping her as a prisoner and forcing her to submit to his desire (A, villainy). A transitional moment (B) is represented by the arrival of the hunters, who shoot Romero dead (V punishment). Nevertheless, Dollie's traumatic experience renders her "slightly crazy". In a parody of function W (wedding), the traditional ending of many fairy tales, the narrator states how "[l]ater, she married an elderly man, and seemed pleased" (72).

The lengthy introduction and detailed descriptions of characters and settings still make possible the recognition of the fairy tale texture because "the fairy tale and mythic references give us the structure of the story, at the same time explain and enlarge the theme, so that we become aware that Dollie […] is a type, that her unwelcome lover is a type, and that her peculiar kind of virginity is a typical modern disease" (McDonald 1979:289). Other critics agree with McDonald in foregrounding the metaphorical dimension of Lawrence's narrative:

> The progression of the heroine—kept by a mad father, then the mad father's keeper, finally mad and married to a father figure—provides hyperlogical melodrama to embody the theme of non-rational and inexorable fate that goes beyond psychology and milieu. Lawrence deals with metapsychological dialectics rather than with social and moral analysis of his nineteenth-century predecessors, except for acute incidental remarks and details. (Widmer 1962:81–2)

Formally, the story appears to be conventionally written; the narrative voice seems closer to the authoritative third person narrator of fairy tales than to Mansfield's "The Little Governess", where direct speech predominates when the characters intervene. However, this simplicity is only apparent. Violeta Sotirova (2011) has underlined the subtlety with which Lawrence handles point of view in his novels after *Sons and Lovers* and "The Princess" is a further instance of Lawrence manipulation of perspective. The narrator's standpoint lies ambiguously between omniscience and limited omniscience, a technique which will be further developed in his later (and more "fabular" [Padhi 1985]) tales. In this particular story, the fact that Dollie Urquhart's view is privileged is evidenced by the fact that certain thoughts are expressed through free indirect discourse. The following passage illustrates the way Lawrence renders Dollie's reflections upon the fact of not being treated with the deference she deserves: "The Princess she was, and the fairy from the North, and could never understand the volcanic phallic rage with which coarse people could turn on her in a paroxysm of hatred. They never turned on her father like that" (28). This is even more obvious when

the princess' doubts are rendered through direct questions. Thus, after the death of her father she wonders: "*Quoi faire*? What was she to do?". Further instances of free indirect discourse are found in the scene subsequent to Dollie's making love with Romero, where she asks herself: "What did she want? Oh, what did she want?" (31); or when Dollie acknowledges "if now he [Romero] asked her to go down with him to the world and marry him, she would do it. What did it matter? Nothing mattered any more." (32).

Nevertheless, the narrator also reveals facts about Romero and his past which would fall out of the scope of the Princess' awareness. Moreover, the narrative voice often keeps an ironic distance regarding the characters and, at times, seems to verbalise the thoughts of other characters: at the beginning of the story it is difficult to determine whether the statement that Colin Urquhart "was just a little bit mad" is expressed by an all-knowing narrator, or whether it responds to the opinion of his Boston relatives, mentioned in the previous line; it remains uncertain whether such an opinion is a common view hold by those who met Colin Urquhart, or whether it may be an expression used by Urquhart himself, whose views are also given centrality in the story through a long monologue in direct speech. Thus, the polyphonic character of "The Little Governess" is also present in "The Princess". Furthermore, Lawrence's focus on character interaction endows the story with a dialogical quality, enacting the tensions between the Princess and Romero. Moreover, the story is an example of Bakhtinian struggle because, besides confronting characters which radically different viewpoints, it is difficult to determine the stand of the implicit author, which often keeps an ironic distance from the characters, and the multiplicity of interpretations that the metaphorical dimension of the story suggests, contribute to its complexity and multivocality. "The Princess"' intertextual dimension, its numerous allusions to fairy tales and its mythic

imagery further contribute to its heteroglossic nature, since several narratives intermingle and expand the potential readings of the story.

As earlier argued, despite the abundance of detail, "The Princess" can hardly be read as a realistic account of events. In this story, Lawrence anticipates the more obvious fabular character of later tales, like "The Woman who Rode Away" and "The Man who loved Islands", but uses less sketchy landscapes and portrayals. D. H Lawrence's story deploys a variety of fairy tale motifs and subverts traditional plot development creating a new fable to convey some principles of his personal philosophy. "The Princess" may be read as a modern (as opposed to traditional) fairy tale since, to a certain extent, mythic and fairy tale material conform the "exoskeleton" of the story (De Caro and Jordan 2004). Through this kind of narratives Lawrence engages in the project of creating a modernist Mythopoeia using conventional tales and myths as a template and subverting them to point to the dysfunctions of the particular moment he writes in. The story, as criticism has not failed to notice, is "a mythic re-enactment […] a method of telling a past story through which is now being done" (Vickery 1959:70).

Many critics have explored this narrative's mythical implications. Vickery observes that in "The Princess", like in other Lawrence's stories, "myth is neither concealed nor employed as critical instrument. Instead it operates as a second story, almost a double plot which illuminates the basic story by suggesting a link with man's earliest forms of belief and behaviour". Since fairy tales are often stylised versions of old narratives performing mythical notions, this idea is relevant to understand Lawrence's refashioning of fairy tale motifs. The main underlying myth of "The Princess", holds Vickery, "is that of the Sacred Marriage", other relevant myths present in the story are "the rites of initiation, taboo or prohibition, and fecundation" which "serve to define the central characters' reaction towards the myth itself" (70). The story

could be analysed as the enactment of a progression comprising the death of an old self through communion with another self which, however, fails to reach its crucial point of producing the birth of something new. Many folklorists have located this narrative of rebirth at the heart of many fairy tales, especially *Sleeping Beauty* (Lüthi 1976:25), but also *Little Red Riding Hood*. Hyacinth Husson (2009:7) and André Lefevre (n.d:lxv qtd. in Saintyves 1989:79) relate this tale to the cyclic death and rebirth of the sun, associating the devouring wolf with the night and the red hood with the first light of the morning or with the red sky of the dawn.

Moreover, psychoanalytic interpretations of *Little Red Riding Hood* have also put an emphasis on the girl's adventure as a rite of passage through which she overcomes her inner conflicts. In fact, those critical approaches to "The Princess" which focus on the story as a parodic reformulation of *Sleeping Beauty* tend to gloss over the centrality of the journey, voluntarily initiated, as a structural element of the narrative, like in *Little Red Riding Hood*. "Journey and change of place," Bibhu Padhi explains, "are two of the most prominent features of the Lawrencian fables —features which involve an unobtrusive shift in the nature and quality of the fabular experience" (1985:240).[94]

As Bruno Bettelheim holds, the tale of *Little Red Riding Hood* represents an account of the girl's attempt to come to terms with the contradictions of the male personality by becoming familiar with all facets of its ambiguous disposition:

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[94] The trope of the journey also seems to be central to one of Lawrence's unfinished stories, "The Wilful Woman", whose opening suggests interesting parallelisms with "The Little Governess". Sybil Mond (a name with mythological resonance evoking feminine powers) travels alone by train from New York to Lamy, New Mexico. Unlike Mansfield's governess and the Princess, Sybil is "heavy with energy" (Lawrence 1971:19): at forty years of age and having been married three times, she still possesses the stubbornness of a fourteen year old girl. Desperate by the train's slowness descends and rent a car but her sixteen year old chauffeur does not know the way and she is forced to wait three hours for the next train. At this point the narrative is interrupted. Written in September 1922, the story remained unpublished in Lawrence's life time, to be eventually published for the first time in 1971, in the collection *The Princess and Other Stories* by Penguin.

> Little Red Cap in symbolic form projects the girl into the dangers of her oedipal conflicts during puberty, and then saves her from them, so that she will be able to mature conflict-free […] The male, by contrast, is all-important, split into two opposite forms: the dangerous seducer who, if given in to, turns into the destroyer of the good grandmother and the girl; and the hunter, the responsible, strong, and rescuing father figure. (1991:172)

"The Princess", as will be shown, could be read as a parody of such a process since it represents precisely the protagonist's failure to mature sexually and the negative consequences derived from her refusal to accept the ambivalence inherent to men's nature. Sexual intercourse is for Dollie reduced to its physical dimension, and is thus transformed in an undesirable form of human contact. Consequently, Romero's killing by the hunters, far from being liberating, sinks Dollie deeper in social and mental isolation. Moreover, the oedipal complex remains unresolved, since Dollie chooses an old man as a husband, a "father figure" in the literal sense, to which Dollie would continue to be a daughter rather than a wife.

Bruno Bettelheim further argues that *Little Red Cap*'s tale enacts the child's struggle between a life governed by the pleasure principle and by the reality principle:

> Little Red Cap leaves her home willingly. She is not afraid of the outside world, but recognizes its beauty, and therein lays a danger. If this world beyond home and duty becomes too attractive, it may induce a return to proceeding according to the pleasure principle—which, we assume, Little Red Cap had relinquished due to her parents' teachings in favour of the reality principle—and then destructive encounters may occur. (170)

In this sense Lawrence's story parodies the narrative terms of *Little Red Riding Hood*, since Mr. Urquart's education has worked precisely against the reality principle, confining her daughter to a fantasy world of which she is not able to escape on her own. Dollie's disobedience —her desire to get away with Romero— is in fact her only chance to overcome her social and spiritual seclusion. According to Bettelheim, for Little Red Riding Hood "deviating for the straight path in defiance of mother and superego was temporarily necessary for the young girl, to gain a higher state of personality organization". Little Red Riding Hood's adventure "convinced her of the

dangers of giving in to her oedipal desires", and led her to understand that she must not "rebel against the mother, not try to seduce or permit herself to be seduced by the as yet dangerous aspects of the male" (181). The great irony of Lawrence's story is that the Princess follows her father advice to its last tragic consequences. Dollie is unable to fully give in to her oedipal desires and because the dictates of her superego do not operate according to the reality principle she takes refuge in a fantasy which eventually turns into madness.

The configuration of Dollie's superego is the legacy of her father's eccentric personality. As above commented, Mansfield's "The Little Governess" deployed the motif of the spell as a metaphor for the state of an undesirable naiveté to which society confines women. Lawrence's "The Princess" further develops this metaphor, which becomes a structural element of the story. Mr. Urquhart ("a little bit mad" as he is) is, in this story, the architect of a complex spell which no prince is able to break. Dollie's mother is the first victim of Mr. Urquhart's magical arts. She "lived three years in the mist and glamour of her husband's presence. And then it broke her. It was like living with a fascinating spectre". Mr. Urquhart's ghostly qualities and his ability to captivate people around him are emphasised: "His very beauty and his haunting musical quality became dreadful to her after the first few months. The strange echo: he was like a living echo! His very flesh, when you touched it, did not seem quite the flesh of a real man" (Lawrence 1971:23).

The structural relevance of the enchantment metaphor has been a major motivation for critics to focus on the resemblances with the *Sleeping Beauty* motif. James Cowan brings to the fore the similarity of Dollie's condition, brought up in the metaphorical captivity of an oppressive family circle, and the spell cast upon Sleeping Beauty (known as Briar Rose in the German tradition) who "falls into her hundred years

sleep as the result of a curse laid upon her by the fairy who has not invited to the King's feast honouring her birth […] the charm is inculcated by a magic circle: Briar Rose's castle is surrounded by a hedge of thorns" (1967:245). Indeed, the names given to Dollie Urquhart bring to mind the confinement to which she will be a victim: "It was a tiny, frail baby, with wide, amazed blue eyes. They christened it Mary Henrietta. She called the little thing *My Dollie*. He called it always *My Princess*". Her mother's pet name is suggestive of "possession of the plaything rather than love of the person". Her father's appellative recalls "aristocracy of birth, social snobbishness, and the unreality of romance, which strikingly resembles her sleeping prototypes" (Cowan 1967:245).

Colin Urquhart's warning, aimed at protecting her child, has devastating consequences. Unlike the practical advice given by Little Red Riding Hood's mother, Mr. Urquhart's construes an illusion which sinks deep in Dollie's character: "My little Princess must never take too much notice of people and the things they say and do", he warns her. He holds the theory that inside every human being inhabits a green demon, which is only accessible if one "peel[s] away" like "the outside of the onion" banal words and superficial feelings. This demon constitutes, for Mr. Urquhart, the person's "real self". The following quotation shows how fairy tale imagery plays a crucial part in the illustration of his theories:

> [The demon] doesn't really care about anybody, it belongs to the demons and the primitive fairies, who never care. But, even so, there are big demons and mean demons, and splendid demonish fairies, and vulgar ones. But there are no royal fairy women left. Only you, my little Princess. You are the last of the royal race of the old people; the last, my Princess. There are no others. You and I are the last. When I am dead there will be only you. And that is why, darling, you will never care for any of the people in the world very much. Because their demons are all dwindled and vulgar. They are not royal. Only you are royal, after me. Always remember that. And always remember, it is a *great secret*. If you tell people, they will try to kill you, because they will envy you for being a Princess. It is our great secret, darling. I am a prince, and you a princess, of the old, old blood. And we keep our secret between us, all alone. And so, darling, you must treat all people very politely, because *noblesse oblige*. But you must never forget that you alone are the last of Princesses, and that all other are less than you are, less noble, more vulgar. Treat them politely and gently and kindly, darling. But you are the Princess, and they are commoners. (Lawrence 1971:24–5)

Mr. Urquhart metaphysical speech takes to the extreme an aspect of D.H. Lawrence's personal philosophy, and his belief in the existence of a coherent kernel of identity, of selfhood, as he exposes in his 1923 work *Psychoanalysis and the Unconscious* (Widmer 1962:83–4). However, the development of the story manifests Lawrence's critical attitude towards Mr. Urquhart's understanding of this philosophy, an attitude which is also subtly inscribed in the wording of the passage and "achieved through an almost hypnotic series of repetitions of words and phrase structure, and by the felt contrast of "childish" rhetoric and decadent sentiment —and in the gentle irony which informs it" (Weiner 1959:225). [95]

In this sense, the story also seems to parody Frances Hodgson Burnett children's novel *A Little Princess* (1905), which narrates the adventures of the young child Sara Crew, who "has been provided for as if she were a little princess" by her loving father (Hodgson Burnett 1994:18). At her boarding school she often pretends she is a princess and this fantasy helps her to overcome the poverty she is left in after her father was killed in the Anglo-Indian war. According to Sara one does not need to be rich, young or pretty to be a princess, and her determination not to sulk despite the harshness of her life is recompensed at the end, when an unknown uncle restores her to her fortune and provides her with a family. However, Mr. Urquhart's lessons are everything but egalitarian: they instil in Dollie an extreme understanding of class consciousness and personal dignity.

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[95] Lawrence's ambiguous attitude towards this belief in an essential self is further emphasised by the fact that Mr. Urquhart's simile of the onion could be considered a reference to a passage of Henrik Ibsen's *Peer Gynt* (1867), as Robert H. MacDonald has suggested (1979:290n7), Ibsen's enactment of a spiritual pilgrimage to the modern world represents another instance of the deployment of fairy tale elements as metaphors of the human condition. At a given point, Peer takes an onion and looks back to all the fake identities he has assumed in the past: "You were never an Emperor; an onion, that's you/Now I shall skin you, my dear little Peer!/You can holler or beg but it won't help you here./*(takes an onion and peels it layer by layer)*/There goes the outer, the tattered old skin;/that's the castaway clutching the wreck he was in/Then the travelling wrap —it still carries a hint,/though scrawny and thin, of a taste of Peer Gynt" (Ibsen 2007:vv.3586–93). Ironically, however, after peeling off each fake identity he is left with nothing.

Thus, from her early childhood, Dollie is told to adopt an attitude of distant politeness and as a result of the pervading influence of her father's eccentric ideas "as a small child, something crystallised in her character, making her clear and finished, and as impervious as crystal" (Lawrence 1971:26). Lawrence deploys colourful imagery to refer to Dollie's condition of paralysis. The trope of the crystal as spellbound material evocative of cold and distant beauty as well as of fragility also recurs in fairy tales. Two relevant examples are found in the Grimms' version of *Sleeping Beauty* entitled "The Glass Coffin", where the princess is set to sleep in a glass urn. Similarly, in Hans Christian Andersen's "The Snow Queen", Kay falls under the spell of the evil queen when his heart is prickled with an ice crystal.[96]

Part of the power of Mr. Urquhart's enchantment resides in the fact that it reduced Dollie to a permanent state of dependence on her father, an artificial condition of eternal childhood which recalls the ways Mansfield had described the protagonist of "The Little Governess". Dollie Urquhart "was a quick, dainty little thing with dark gold hair that went soft brown, and wide, slightly prominent blue eyes that were at once so candid and knowing. She was always grown up; she never really grew up. Always strangely wise, and always childish" (Lawrence 1971:24); at her father's side she looked "always small, nearly tiny in physique, she seemed like a changeling". In "The Princess", like in "The Little Governess", the fairy tale elements concur with a negative dimension of the idea of childhood:

> As Dollie develops, or rather fails to develop, under Colin's tutelage, she becomes fixated, as in the extended sleep of her prototypes, at an Oedipal level, suspended in a story-book world in

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[96] In her essay "Ice, Snow, Glass" (2000), A.S. Byatt engages in the discussion of those elements as metaphors in fairy tales: "The fairy stories which I now see provided much of my secret imagery as child are northern tales about ice, glass and mirrors. It is surprising how often they go together" (151). Her arguments can be aptly applied to Lawrence's "The Princess" as we demonstrate further in this section: "There are obvious symbolic oppositions in all these stories (…). Red and white, ice and fire, snow and blood, life and death. In all these stories the frozen sleep, or death-in-life of the ice-princess is a kind of isolation, a separate original state, from which she is released by a kiss (…)" (154).

which children pretend to be adults, adults behave like children, and the way to maturity is obstructed for all. (Cowan 1967:246)

Not even physically did Dollie seem to grow old, "she had that quality of the sexless fairies, she did not change. At thirty-three she looked twenty-three" (Lawrence 1971:30). The abnormal preservation of physical youth works as another metaphor for the Princess' spiritual paralysis, and recurs in Lawrence's story "The Lovely Lady", where the effect of some secret enchantment is also suggested. Moreover, such an appearance and personality provokes strong reactions on the people around her. When she visited her mother's family in America they were simultaneously "*charmed*, piqued and annoyed [emphasis mine]". The character's grandfather "was *spellbound*; in a way, in love with the little faultless thing [emphasis mine]" (26–7). On the other hand, Dollie's cold womanhood, deprived of any sign of sensual desire angered many men around her:

> Cabmen and railway porters [...] would suddenly treat her with brutal rudeness, when she was alone. They seemed to look on her with sudden violent antipathy. They sensed in her curious impertinence, an easy, sterile impertinence towards the things *they* felt most. She was so assured, and her flower of maidenhood was so scentless. (27)

Significantly, Mansfield's little governess had also motivated the antagonism of the men she encountered, coincidentally also cabmen and porters. However, their irritation was brought about by her excessive mistrust in their intentions, which hindered the men's purpose to take economic advantage of her naiveté. The negative reactions which Dollie provokes, however, seem to respond not to her nervous inexperience but to an inherent element in her tenure, to her complete absence of reaction towards people around her: "Her sexual immaturity and superficial prettiness appear to reflect, in a potentially volatile combination for men, the eternal pre-pubescence of Peter Pan and the photographic, but desexualised, beauty of Rapunzel" (Balbert 2002:n.p).

In fact Dollie comes to consider all the men she meets after her father's death at the Rancho "rather preposterous, quite ridiculous, and a tiny bit impertinent". Only the guide Domingo Romero "intrigued her at all" (Lawrence 1971:33). In contrast to the "old man" in Mansfield's story (a wolf under the disguise of a lovely grandfather), Domingo Romero's status as the villain of the story is highly complex. Significantly, this character brings together the ambivalent nature of the male which, according to Bettelheim, is present in the fairy tale *Little Red Riding Hood*: Romero embodies both "the selfish, asocial, violent, potentially destructive tendencies of the id (the wolf)" and "the unselfish, social, thoughtful, and protective propensities of the ego (the hunter)" (1991:172).[97] Kinsley Widmer has stated that Lawrence projects his personality of a "deracinated, *declassé*, self-made aristocrat and demonic prophet" and his "self-preoccupation with the outsider" in all the characters of the narrative, namely, Mr. Urquhart, his daughter and Romero. The latter, however, constitutes the "romantic motif of the alienated hero" which receives a devastating negative dramatization"(1962:82). He is depicted as physically and spiritually dark, as a deeply tormented soul.

At the same time, Domingo Romero, like the hunter of *Little Red Riding Hood*, or the Charming Prince, is the one character able to break the princess' glass armor and destroy her father's spell. Dollie can immediately see his potential: "She caught the spark in his eye. And instantly she knew that he was a gentleman, that his 'demon', as her father would have said, was a fine demon. And instantly her manner towards him changed" (Lawrence 1971:35). There are several instances of similar mutual recognition. However, he is also depicted as a wild, instinctual creature and both facets

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[97] Angela Carter's postmodern refashioning of *Little Red Riding Hood*, "The Company of Wolves" (1979) departs from the Manichaeism of traditional versions of the tale through the exploration the ambivalent nature of the wolf, embodied in the folkloric figure of the werewolf, a creature presented both as sanguinary and deeply tragic. In a similar way Lawrence redeems the villain of this story endowing Romero with the power of a race which "had found [its] *raison d'être* in self-torture and death-worship" (Lawrence 1971:34).

of his personality are attractive to Dollie. She plans the trip to the mountains led by the desire to be with him but she cannot overcome her spellbound condition and get rid of her self-protective cuirass. She regards the sexual experience as a traumatic intrusion:

> As soon as he had lifted her in his arms, she wanted to scream to him not to touch her. She stiffened herself. Yet she was dumb.
> And he was warm, but with a terrible animal warmth that seemed to annihilate her. He panted like an animal with desire. And she was given over to this thing.
> She had never, never wanted to be given over to this. But she had *willed* that it should happen to her. And according to her will, she lay and let it happen. But she never wanted it. She never wanted to be thus assailed and handled, and mauled. She wanted to keep herself to herself. (62)

Romero's failure to break the princess' resistance brings about his madness. After Dollie's refusals he unleashes his aggressiveness:

> "You don't like last night?" he asked.
> "Not really," she said, though with some difficulty. "I don't care for that kind of thing."
> A blank sort of wonder spread over his face at these words, followed immediately by a black *look of anger, and then a stony, sinister despair*.
> "You don't?" he said, looking her in the eyes.
> "Not really," she replied, looking back with steady hostility into his eyes.
> Then a dark flame seemed to come from his face.
> "I make you," he said, as if to himself.
> […]
> "Now you stay here with me," he said.
> She was furious. Her blue eyes met his. They were like two demons watching one another. In his face, beyond a sort of unrelieved gloom, was a demonish desire for death [emphasis mine]. (64)

His refusal to let her go, keeping her prisoner in the hut, evokes the fairy tale motif of the princess captive in the tower. The impossibility of communion makes of "The Princess" a model of the anti-tale which pessimistically subverts the happy ending and complicates the roles of the characters.

Parody works also as an essential device for Lawrence's articulation of the tale: Mr. Urquhart's warning is a parody of a warning; Romero is a parody of the charming prince. Both the title and plot development of the story create expectations on the reader which will be later dramatically debunked. Romero is both hero and villain and the Princess is both victim and executioner; Dollie's experience does not lead to a further stage into consciousness but into madness. Their story is an "ironic romance" and the

pattern of the quest is reversed since the princess' rejection of her prince, far from breaking the spell, sinks her in a "deeper slumber" than before (Cowan 1967:245).

Nevertheless, "The Princess" is more than a mere parody of a tale. Robert H. MacDonald has interpreted the character's antagonistic tension as an image of "negative union": "Dollie is the fair woman, Romero is the black man. Their union is the union of opposites, the meeting of spirit and senses, cold and heat, ice and fire [...] The opposites meet, and interact, and in this case destroy each other" (1979:289).[98] In this story Lawrence's imagery underlines this "negative polarity" and once again comes to illustrate his personal cosmological and psychological worldviews. Images of opposing principles are recurrent symbols in fairy tales.[99] Lawrence materialises these principles through evocative images referring to a variety of semantic fields. The Princess is blond and blue-eyed, whereas Romero has "black eyes" and a "dark face". She is almost ethereal, transparent like crystal and small, "[t]iny as a frail bird's egg"; in contrast to Romero corporeity, "a strong natural body". She is pure intellectuality, reads Zola, Maupassant, and Dostoyevsky, "[s]trange and *uncanny*, she seemed to understand things in a cold light perfectly, with all the flush of fire absent" (Lawrence 1971:27), whereas Romero represents action and feeling.[100] Even the landscape around the

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[98] A.S. Byatt's "Cold" (1998) illustrates a postmodern elaboration on the same myth through a fairy tale. The story presents princess Fiammarosa and prince Sasan as embodiments of the principles of ice and fire, respectively. The narrative works also as a reflection on human nature and relations, but Byatt makes the union possible through mutual sacrifice. The fairy tale trope of the "glass" operates as a metaphor of the possibility of combining both elements in an object of icy appearance created through fire. In this story she reverses the tradition set by the traditional fairy tales, also deployed in "The Princess", where glass is the element which isolates the heroine from the exterior world.

[99] The oppositions between dark and fair characters or obscure and light places are a recurrent trope in folk and fairy tales. They articulate, for instance, the plot of the Scandinavian fairy tale "East of the Sun, West of the Moon" collected by Peter Christen Asbjørnsen and Jørgen Moe and is also to be found in "The Snow Queen", where Gerda moves from the warmth of the spring garden to the icy domains of the Queen.

[100] Lawrence's early narrative "A Witch à la Mode" (1909–11) develops a similar contrast. The story deals with the impossible relation of two characters between whom there is just "intellectual heat friction" and no "simple, life-giving warmth" (Harris 1976:430). It narrates the story of a young man who, in his way to visit his fiancée, stops at the place of an older lover to whom he is still feels attraction. This woman, however, is described as a cold Venus, distant in her beauty. Like in "The Princess", tragedy is the outcome of the characters' failed intercourse: a fire ends up devouring the woman's apartment.

characters seems a projection of their opposed personalities: when the Princess' is alone, the mountains are depicted as a *locus amoenus*:

> It was a little valley or shell from which the stream was gently poured into the lower rocks and trees of the canyon. Around her was a fairy-like gentleness, the delicate sere grass, the groves of delicate-stemmed aspens dropping their flakes of bright yellow. And the delicate, quick little stream threading through the wild, sere grass. Here one might expect deer and fawns and wild things, as in a little paradise. (49)

When Romero comes back and they get to their destination having abandoned civilization, they penetrate a realm evocative of the primeval *Urwald*, a place which repels the Princess but where Romero moves at ease: "The strange squalor of the primitive forest pervaded the place, the squalor of animals and their droppings, the squalor of the wild. The Princess knew the peculiar repulsiveness of it. She was tired and faint" (57). Further images suggest the Princess' affinity with the element of water, washing by the river, whereas Romero acts as the fire maker, the master of the opposite element. She dreams of snow and is always cold inside but he possesses "a terrible animal warmth" (62). All these images, MacDonald suggests, illustrate an antagonistic dialectics where opposed principles destroy each other; as a result, MacDonald aptly considers the story an illustration of Lawrence's cosmology as exposed in his essay "The Two Principles" (1919). Here Lawrence celebrates a pre-Christian conception of the world which foregrounds the connection between "material cosmos and human soul" stating that "ancient cosmic theories were right" (Lawrence 1968 [1919]:227), and deploys much of the imagery he reutilises in "The Princess":

> "[T]he dynamic elements of material existence are dual, the fire and the water. The attraction of the two, mutually opposite, sets up the revolution of the universe and forms the blazing heart of the sun [...] So we must look for life midway between fire and water. For where fire is purest, this is a sign that life has withdrawn itself, in is withheld [...] Water in its purest is water most abstracted from fire, as fire in its purest must be abstracted from water. And so, water becomes more essential as we progress through the rare crystals of snow and ice. (131)

Although imagery of coldness and fire also recur in this narrative, the title is the only overt reference to fairy tales.

The imagery associated with the Princess and to Romero presents them as embodiments of that unadulterated condition, they are, respectively, pure water and pure fire because this symbolic division does not only refer to two cosmic elements, but also stands for several other ambivalences within the human condition, such as "the sex mystery", "the mystery of dual psyche, sensual and spiritual, within individual being" or the "duality of thought and sensation " also embodied by the characters in this story. That does not mean, Lawrence explains, that women should be inherently associated with water and men to fire; however "there is some indefinable connection. Aphrodite born of the waters, and Apollo the sun-god, these give some indication of the sex distinction" (234).

The communion between sexes may find its place in two different ways and the development of the Princess clearly illustrates the second kind:

> [It] may be the soft, delicate union of pure creation, or it may be the tremendous conjunction of opposition, a vivid struggle, as fire struggles with water in the sun. From either of these consummations birth takes place. But in the first case it is the birth of a softly rising and budding soul, wherein the two principles commune in gentle union, so that the soul is harmonious and at one with itself. In the second case it is the birth of a disintegrative soul, wherein the two principles wrestle in their eternal opposition   […] the second kind preponderates in the times of disintegration, the crumbling of an era […] is a way of struggle into separation, isolation, psychic disintegration… In this struggle the sexes act in the polarity of antagonism or mystic opposition, the so-called sensual polarity, bringing tragedy. (234–5)

Peter Balbert (2002), following a different, but in no way incompatible direction, has associated Romero with the mythical figure of Pan, whose spirit is also celebrated in the novella *St. Mawr*. Its protagonist, Lou, succeeds in getting away from the superficiality of the high class English society and wakes up to an authentic, yet not fully satisfactory, form of existence in the savage landscapes of America. In "The Princess", however, Lawrence "undercuts the very movement toward consciousness and ambivalence that he had honored in 'St. Mawr'" (Harris 1984:195). "The Princess", Balbert holds, deals in fact with the "death of the human residue of Pan" (2002: n.p), since the shooting of Romero represents the surrender of a Pan-power menaced by the

development of the modern world.[101] The fairy tale elements of the story, like in *St. Mawr*, come associated with the Princess' negative qualities, those which do not allow her to connect successfully with Romero. Romero, as the embodiment of a primeval spirit, similar to horse of *St. Mawr*, stands for an authentic form of existence which comprises the union of spirit and body and a close rapport to the natural milieu.

Significantly, however, this view of the relation between the sexes shows a clear masculine bias, setting the story in clear opposition with Mansfield's covert feminist vindications in "The Little Governess". The metaphoric dimension of "The Princess" cannot conceal the implicit gender ideology inscribed in the story. The views which hold that the story is a celebration of the wilderness represented by Romero present him as an obscure hero betrayed by the Princess' refusal, even after his having shown his terrible display of male violence and domination.

Indeed, feminist criticism has often brought to the fore the sexist, even misogynist portrayals of women in Lawrence's texts (Millet 2000: 237-294; Beauvoir 2011:229–236). Certainly, his essays often show essentialist views regarding gender difference in his pretension to clarify the problems which men and women face in the modern world. Nevertheless, other writings show much more positive portrayals of female characters. In "The Lovely Lady", as will be shown in further sections, the pattern is inverted, and Cecile is the one in charge to awake her dreamy cousin, spellbound under his own mother's charming powers. "The Princess" can also be seen as a story which truncates the pattern of the romance, declaring the invalidity of the classic development, where the woman's must passively wait, and advocates an active

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[101] Balbert draws on the ideas expressed in Lawernce's essay "Pan in America" (1924), where "Lawrence insists on the necessity of resistance and assertion as crucial to the energy of Pan, an energy now only present, in its pure form, in the primitive landscapes relatively untouched by machine" (2002:n.p).

role from both parts.[102] The sexual encounter is, in any case, presented as a transcendental moment where not only the body, but also the spirit, must be laid bare for the other to possess.

The interpretations above show how "The Princess" subverts traditional fairy tales in a variety of ways, and how the story evidences the centrality of fairy tale elements in D.H. Lawrence's literary practice. By deflating the reader's expectations regarding the development of the tale, Lawrence's story is an invitation to revise some of the myths which govern human life, many of them, like Mr. Urquhart's beliefs, only an illusion. The story also emphasises the effectiveness of fairy tale elements to communicate philosophical concepts resorting to a common imaginary which serves to evoke a number of allegorical meanings.

Mansfield's "The Little Governess" and Lawrence's "The Princess" illustrate different ways of deploying fairy tales as intertexts in modernist short stories. Mansfield engages in the deconstructive task of lying bare the conventions and gender ideology implicit in a particular fairy tale: *Little Red Riding Hood*. She does it through a story which literally illustrates the moral lesson (implicitly or explicitly, according to the version) contained in that fairy tale. *Little Red Riding Hood* deals with behavioural codes and sexual exploitation and Mansfield's story makes those terms clear. Her rewriting subverts the meaning of the original tale because it ultimately blames not the woman, but a patriarchal social system which places her on a permanent state of subordination. The marvellous is demystified and proves to be solely a product of the young protagonist's imagination; fantasy, as it is taught in story-books, is pernicious. In

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[102] Sheila MacLeod inquires in Lawrence's depiction of male and female characters and acknowledges the complexity of his ideas, which are by no means consistently misogynist: "His work is fraught with the struggle between the male and female principles, any decisive resolution between the two beings as decisively overturned. If male principle triumphs, it will not be for long. The assumption, sometimes tacit, sometimes overt and as overtly resented, is that the woman or feminine (even in Lawrence himself) is stronger and will prevail" (1987: 5–6).

Mansfield's story none is there to rescue Little Red Riding Hood, the implicit message is that she should not be blamed for doing the only thing she has been taught to.

D.H. Lawrence, however, undertakes the task of elaborating a new fairy tale from elements borrowed from the fairy tale and mythic tradition. Modern times require new morals: men and women must be in contact with both the physical and the spiritual sides of their natures, often suffocated in the turmoil of modern life. Ego-centred illusions, the reader comes to understand, constitute a glass coffin which impedes the natural communion between sexes with the only result of sterility and death. Whereas Mansfield's story questions concrete aspects of society Lawrence seeks to illustrate a general philosophy, his personal cosmovision for which fairy tales provide a useful inventory of metaphors. The sexual encounter, in Lawrence's story, is also associated with violence but this is only because of one the parts refused to give in to its instincts: Little Red Riding Hood refuses to be devoured by the wolf and regeneration is no possible. The function of Mansfield's deployment of fairy tale elements in "The Little Governess" is interrogative, puts in question the validity of the morals inherent in the tale *Little Red Riding Hood*; the function of Lawrence's story is assertive, rewrites the "warning story", creates a different scenario in which excessive self-protection hinders physical and spiritual intercourse bringing about destruction and madness.

CHAPTER **7**
LESSONS FROM THE NURSERY: THE ABANDONED CHILD

7.1. Children and Fairy Tales

> The gracefulness of children does exist, and it exists primarily as a
> kind of corrective to society: it is one of those "hints" we are
> vouchsafed of a "happiness as yet undisciplined".
> (Benjamin to Adorno, 7 May 1940)

The first section of this dissertation highlighted the fact that the association of fairy tales with the world of children developed only from the end of the seventeenth century, when fairy tales became an instrument in children's education. But by the time Mansfield and Lawrence wrote their stories, however, as is still the case nowadays, fairy tales were regarded as a genre intrinsically related to, and evocative of childhood. Previous chapters have shown how these authors' deployment of fairy tale references and material often brings to the fore the infantile aspects of their characters. In Mansfield's stories, women tend to fantasise and imagine themselves as participants in fairy stories, revealing their lack of maturity and their inability to correctly interpret reality. Similarly, for Lawrence, references to fairy tales are often associated with the characters' spiritual stagnation, and thus evidence a need for spiritual growth.

The stories analysed in this chapter, however, deal with children in the literal sense, but, in them, the figure of the child is also used in an allegorical way. The aim of this section is to examine how through the use of the marvellous, fairy tale motifs and a particular tone, Katherine Mansfield and D.H. Lawrence experiment with a genre between the short story and the fairy tale and project an image of childhood which both draws on, and differs from, the traditional representations of children found in previous literature. A close reading of Mansfield's "A Suburban Fairy Tale" and "Sun and Moon", and Lawrence's "The Rocking-Horse Winner" will show that their treatment of

children as characters converges in important aspects. The stories are different in their approach to the topic, but they also reveal a common set of ideas associated with childhood and modes of representing it, bringing to the fore interesting coincidences in their critical and pessimistic views of the materialism of modern society. Although these narratives do not draw on a specific fairy tale as hypotext, they combine original elements with fairy tale material and symbols from different literary traditions.

This chapter seeks not only to underline the relevance of fairy tale hypotexts in the work of the two authors in question, but also to make a wider reflection on the ways the notion of childhood developed over the modernist period. Modernist attitudes toward children vary, and the image of the child becomes complex and diverse. The purpose of the presence of children in adult literature ranges from a true concern with childhood to a mere instrument for expressing adult preoccupations. In all cases, however, the trope of the child used in this context carries an evocation of the romantic image of innocence; yet it is clearly influenced by a new understanding of children, therefore nuanced with modern features, and rendered in innovative forms.

D.H. Lawrence's "The Rocking-Horse Winner" utilises fairy tale formulae to create some expectations in the reader which are later radically debunked. The author also resorts to gothic elements to elaborate an anti-tale of dark overtones where marvel turns into nightmare. As usual, Lawrence's narrative also serves to articulate some of his thoughts on human development dealing, specifically, with one of his main concerns: the mother-son relationship, a recurrent theme of his narratives. His essays on the unconscious will reveal some of the ideas illustrated in his story. Mansfield's "A Suburban Fairy Tale" articulates a nostalgic view of childhood in a story which interweaves fairy tale motifs with religious symbols and allusions. The story is not as sinister as "The Rocking-Horse Winner", but its inconclusiveness suggests an almost

tragic conception of the family, and its ironic tone sets it apart from previous over-sensitive presentations of childhood.

"Sun and Moon" also contains many fairy tale references but, unlike the other two stories, lacks a magical element to articulate its plot. The story reflects the author's vision of childhood as a period of apprehension caused by the children's inability to understand the adult world and by their reticence to give in to its corrupt ways.

By deploying and transforming fairy tales, these stories question T.S. Eliot's notion that traditional text structures and mythic allusions could be used to endow the chaotic reality with a sense of order. In these stories, the references to traditional narratives rather bring to the fore the dysfunctions of modern society. As Ann Martin suggests, in modernist texts, behind the reassuring tone and domestic scenes evoked by the allusions to the fairy tale genre lurk the fragmenting forces operating in reality (2006:38). In this sense, Michael Bell reflections concerning the modernist tendency to use mythical material can be aptly applied to the use of fairy tale: "Does it transform the futility and anarchy into something else, or exhibit it as against a template?", Bell wonders, and concludes that "the latter seems to be the case, rather than the transformative impact of mythopoeia" (2006: 124).

Since fairy tales tend to be associated with the realm of the nursery and childhood memories, children become the epitome of the reassuring sense of domesticity which Ann Martin refers to. However, the relationship between fairy tales and children deserves some exploration, for it will help us to understand how Mansfield's and Lawrence's subversion of certain traditional notions is central to the meaning of their stories.

Children have always been recurrent protagonists of folk and fairy tales. Lüthi defines as "Children's Fairy Tales" those tales where children are principal characters

(1976:63). The collections of Charles Perrault, the Grimm brothers and Joseph Jackobs present a great number of children-centred tales such as *Little Red Ridding Hood, Tom Thumb, Hansel and Gretel, and Jack and the Beanstalk*. As the analysis of *Little Red Riding Hood* has shown, the recurrence of children and adolescents in fairy tales relates to their original function of representing rituals of initiation: the child needs to overcome a series of ordeals in order to successfully enter the world of the adult (cf.: Eliade 1963). Besides, the recurring motif of the younger brother or sister who triumphs after the failure of the eldest seems to suggest an implicit celebration of innocence, spontaneity and open-mindedness over experience and rigidity (Zipes 2000:xviii). When, by the seventeenth century, individual authors started to embellish these accounts by adding details and relevant allusions to their social world, fairy tales were written to be read among pseudo-intellectual circles in literary salons and therefore appealed to an adult public. However, as Marina Warner aptly observes, in these accounts there was already an escapist longing, and a dimension of childish and playful entertainment (1994:xiii). The popularization of the genre for children was partly favoured by the diffusion of these courtly tales through the circulation of cheap editions carried around together with other material in itinerary libraries.[103] These stories were read aloud and told orally, both in urban and rural contexts to audiences of adults and children. The edifying possibilities of the accounts were afterwards exploited to educate a generation of children in aristocratic and bourgeois contexts.

As already discussed in previous chapters, the changes which certain stories underwent in the process of becoming a didactic instrument for the high classes also established a new set of bourgeois values. One of the great contributors to the

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[103] Contemporary criticism, in line with a poststructuralist distrust of authentic, originally ur-narratives, underlines this complex process which leads narratives from the oral to the written and to the oral again, a process in which new ideologies were infused in the tales, which changed their meaning and purpose. (cf.: Philip 2003)

adaptation of the genre for children was the governess Mme. le Prince de Beaumont. She wrote several stories for children under the title *Le Magasin des Enfants* (1743), a series of tales integrated in a narrative framework which presented a governess as storyteller addressing a group of girls. The tales serve to exemplify the moral lessons that the governess wished to instil in the children, namely "industriousness, self-sacrifice, modesty and diligence" (Zipes 2000: xxiii). By the end of the century, fairy tales had become closely related to children in the collective imaginary. In the stories analysed here fairy tale references bring to mind ideas of childhood and innocence which are later debunked.

"A Suburban Fairy Tale" and "The Rocking-Horse Winner" are posed in an indeterminate terrain between the modernist story and the fairy tale. Diction and imagery characteristic of fairy tales combines with modernist techniques and innovative settings, but fairy tale material still operates at the structural level (as *exoesqueleton*). They are examples of the intertextual practice defined by Zipes as "fusion", for original plotlines and contemporary references coalesce with certain traditional elements characteristic of the genre (1991: 180). "Sun and Moon's" dream-like quality, as well as its references to well-known fairy tales also place the story in an interstice between fantasy and realism. Sigmund Freud had stated that fairy tales where so deeply ingrained in the unconscious that their motifs often recur in dreams (1913). Significantly Mansfield's "Sun and Moon" was inspired by a dream she had while living in Bandol, after the death of her brother Lesley. After writing the story at one sitting Mansfield wrote to John Middleton Murry:

> I *dreamed* a short story last night even down to its name which was *Sun & Moon*. It was very light. I dreamed it all—about children. I got up at 6.30 & made a note or two because I knew it would fade. I'll send it sometime this week. It's so nice. I didn't dream that I read it. No I was in it part of it & it played round invisible me. But the hero is not more than 5. In my dream I saw a supper table with the eyes of 5. It was awfully queer—especially a plate of half melted ice cream… (O'Sullivan and Scott [eds.] 1987:66)

Mansfield, Jacqueline Bardolph explains, "dismissed 'Sun and Moon' as easy and minor, and so do most critics. The story was done for money, because children's stories sell well". However, recent criticism has underlined the value of this narrative and the ways it is connected both thematically and stylistically with the major writings of this period (Bardolph 1994:165).

Freud's ideas seem especially apt to approach a story where most elements have clear symbolic connotations related to the painful outcomes of unfulfilled desire. "Sun and Moon" presents the impressions of two little children, Sun and Moon, on the evening their parents are hosting a party at home. Before the party the children are fascinated by the wonderful decoration of the living room table. The main attraction is a house-shaped ice pudding kept in the kitchen for dessert. After being introduced to the guests and taken again to their nursery for the night, the children have difficulty falling asleep and decide to spy on the adults' get-together. Sun and Moon's parents, amused by the children's behaviour, take them down to enjoy the remainder of the feast. Moon joyfully joins the adults; Sun, however, howls at the sight of the destruction of the carefully arranged decorations, especially of the ice-house.

"A Suburban Fairy Tale" was written in Hampshire in 1919. It was posthumously published in the journal *The Adelphi* (1923) and later in the volume *Something Childish and Other Stories* (1924). The story is set in an elegant chalet in suburban London after World War I. Little B, a child of insignificant size, sits at the breakfast table with his parents and struggles to finish the egg he has in front of him, which appears to him to have enormous proportions.[104] The parents are oblivious to the little child's desire to feed the hungry sparrows which chirp in the garden. When they

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[104] Little B is also the name of Bertha Young's baby girl in "Bliss" (1920). In both stories the children's names suggest they are just little versions of the adults, deprived from all individuality.

are not looking, Little B slides out of the window, joins the birds and, transformed into a sparrow himself, flies away.

Lawrence's "The Rocking-Horse Winner" was commissioned by the wife of Ben Asquith, (son to Prime Minister H.H. Asquith), Lady Cynthia Asquith.[105] It was submitted for Lady Cynthia's book of ghost stories and, therefore, the discourse of the fairy tale intermingles with the literary tradition of ghost stories. As Hubbarb Harries notices, "Lawrence's story takes the conventions of the genre —ghost tale […]— discovers the human depth within [it], and then plays the conventions off against a series of classic fairy tale motifs" (1984:230). The story is set in a well-off household. The child protagonist, Paul, is anxious to help his complaining mother to make the money he thinks she needs. Paul discovers that, if he rides his wooden rocking-horse wilfully enough, he would reach a state of trance and the names of the winning race horses would be revealed to him. However, the more he earns for his mother, the more the family appears to require, and Paul's frantic activity drives him to death by exhaustion.

The title of Mansfield's "A Suburban Fairy Tale" and Lawrence's use of fairy tale formulae deliberately point to the fairy tale texture of their stories. In "Sun and Moon" the references to fairy tales are more subtle, yet clearly identifiable.

"Sun and Moon", "A Suburban Fairy Tale" and "The Rocking Horse Winner" hold strong connections with the fairy tale but they work also as parodies of the genre, for they ironically reverse the terms in which fairy tales function as educational material. In traditional tales, the authoritative voice of the narrator verbalises the

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[105] D.H.Lawrence met Cynthia Asquith in 1912. The Asquiths where introduced to the Lawrences through Edward Marsh, responsible for the second Georgian anthology of poetry (Worthen 2005:137). Cynthia's elder son John was thought to have been brain damaged during birth, although he was actually an undiagnosed autistic. Cynthia is believed to have sought Lawrence's help concerning the boy, for Lawrence was "always interested and sympathetic to children" and showed a special concern towards John's troubled condition. Lawrence thought that this condition could be the result of the problems within the Asquith family, and "The Rocking Horse Winner" is based on this belief. In fact, its young protagonist, Paul, shows some behaviours characteristic of the autistic child (Meyers 1990:122-3).

discourse of the adult instructing children in proper behaviour. Although there is a moral lesson implicitly inscribed in both "A Suburban Fairy Tale" and "The Rocking-Horse Winner", the narrative's message ironically works in the opposite direction. The stories are addressed to an adult audience, but the shifting perspectives ultimately privilege the child's point of view. "Sun and Moon", as suggested in Mansfield's letter, has a steadier focaliser of the action: the eldest sibling, a five year old boy. All events are filtered through the little boy's conscience and very little external action takes place. The implication of these narrative strategies is that the child is the one who has something to teach the adult reader.

Two significant ideas derive from this consideration, and will inform the analysis of the three texts. On the one hand, the stories reflect an image of the child as spiritually superior to the adult, a construction inherited from the Romanticism which inspired adult literature during the Victorian and the Georgian era. On the other hand, "The Rocking-Horse Winner", "A Suburban Fairy Tale" and "Sun and Moon", by focusing on the children's point of view, show a concern in privileging the child's perspective. The portrayal of the children reveals the influence of the theories on the unconscious which pervaded modernist writing and of a new complex perception of the child which shatters the idealised image of the child as the embodiment of innocence, and leads to a revision of the concept of childhood as it had been understood until that moment.

As will be discussed, some critics consider that modernist writers show a peculiar disinterest towards the question of childhood which contrast with the relevance this theme both during the Victorian period and afterwards, in postmodern literary and cultural manifestations (Hodgkins 2007: 357). Mansfield and Lawrence, however, seem to bridge the gap between these periods, for their preoccupation with the representation

of childhood experience is a relevant aspect of their writing and has been subject to considerable critical attention. Child-like women recur in Mansfield stories—the governess of "The Little Governess" (1920), Bertha Young in "Bliss" (1920), Constantia and Josephine in "The Daughter's of the late Colonel" (1922), among many others— as well as adolescent females, struggling between childhood and adulthood— such as the protagonists of "Something Childish but Very Natural" (written in 1914) or "The Garden Party" (1922). Moreover, a number of Mansfield's narratives deal directly with the experience of little children, and she often draws on her own childhood memories for these accounts: "Prelude", initially called "The Aloe" (1918), "The Doll's House" (1922) and "The Little Girl" (1912) are some examples. Mansfield even enjoyed adopting childish manners in society, "she joined in the fantasy of the child upon whom is somehow conferred an innocence and grace that are denied to grown-ups" (Hankin 1994:30–32).

Lawrence's concern with the portrayal of children is also very relevant. *Sons and Lovers* (1913) gives a detailed account of Paul Morel's childhood, partly based on personal experience, which shows the complex process of the character's identity configuration. Some stories, uncollected during the author's life, such as "Rex" (1921) and "Adolf" (1920), are shaped as childhood memories. Other stories, such as "A Lesson on a Tortoise" and "Lessford's Rabbits" (both published in 1909), also deal with children's issues and are inspired by Lawrence's experience as a school teacher between 1908 and 1910. His special concern for childhood, family and education is also evident in his non-fictional work *Fantasia of the Unconscious* (1922). Lawrence states that this is a work "written primarily concerning the child's consciousness" (1971 [1922]:140). The centrality of the role of children in his literature has been considered a proof of Lawrence's originality:

D.H. Lawrence is prominent because he portrays parenthood and childhood with variety and extensiveness; because he represents children of unusual young age; because he makes childhood central to his aesthetic opinions and literary achievements; and because he offers a theory of child consciousness that stands in fruitful contrast to both the Romantic attitude and the Freudian model. Lawrence's work offers, in fact, an important, comprehensive, non Freudian interpretation of childhood. (Sklenika 1991:2)

Both the romantic and the Freudian conception of the child are, therefore, relevant in examining how Mansfield and Lawrence elaborate their subversive fairy tales through their portrayal of children. The representation of child characters both in children and adult literature has reflected the changing mentalities of different historical periods. The intertextual quality of these texts emerges not only from the relation the stories establish with the tradition of fairy tales, but also, in a wider sense, from their integration of a number of discourses related to childhood, a notion which recalls Barthes' conception of the text as "a tissue of quotations drawn from the innumerable centres of culture" (1977a: 146).

Both Peter Coveney and George Boas in their analysis of the evolution of the concept of childhood coincide in locating the threshold of a new approach to the child in the period of the Enlightenment. Boas (1966) coined the term "cult of childhood" to refer to a newly born idealised image of the child as embodiment of certain qualities lacking in the adult, such as creativity and spontaneity. Rousseau's *Emile* (1762) would be the concretion of this image, which defines the child as possessing a "self-active soul", "vision" and "imagination" (Coveney 1957:3). The implications of Rousseau's theories is that the child would naturally tend to good if God guides them but, in their way to become a man, this development is often degenerated by the evil influence of society (Boas 1966: 33). This irreconcilable dichotomy between the individual child and the force of society will prevail in the future treatment of the child and implies an association of the child with a form of wisdom which goes beyond knowledge and

which is destroyed by experience.[106] This defence of the simplicity of childhood and the consequent preference for nature above artificiality and civilization will signal the beginning of a romantic idealization of the child and its emergence as a recurrent trope in nineteenth century literature, for "the establishment of the child as literary theme was everywhere closely related to [a Romantic] reinstatement of Feeling" (Coveney 1967:40).[107] In the romantic interest for childhood lays a profound rejection of the moralising, utilitarian practices of the traditions of the Enlightenment. The deployment of the child as a symbol of the total self, able to integrate the fragmented facets of the human soul was well established at the beginning of the nineteenth century and is prevailing in the literary fairy tales composed over the romantic period. E.T.A. Hoffman's "radical attempt[s] to change the genre of the fairy tale for children" came as a reaction against the traditional tales' moralising intention and extol the child's capacity to be free and imaginative (Zipes 1999:88).[108]

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[106] Boas dates the references to this form of innate wisdom associated with the child as early as the fourteenth century, coinciding with an age of philosophical scepticism and distrust for tradition and inherited beliefs. (1966:11).

[107] Coveney observes how "the movement towards interest in the child had created something of a minor tradition of eighteenth century" with authors like Bruce, Lovibond, Gray, Scott, Beattie and Cowper (1957:15) and recurs in some literature of the period, like Bernardin de St.Pierre's classic story *Paul et Virginie* (1787). This acquires a major relevance in the work of the romantics, as proves the dichotomy "Innocence" versus "Experience" which articulates William Blake's *ouvre* (Coveney 1967: 20) and especially William Wordsworth's conception of the child as "father of man". Wordsworth endows the figure of the child with the capacity to regenerating society. Through a special connection with nature the child provides the alienated adult with the possibility of moral growth (30). Similarly, for Coleridge, the child possesses the quality of imagination, which frees the soul from limits imposed by eighteenth century rationality (46).

[108] In fact, Hoffmann's portrayals of children are in consonance with Mansfield's and Lawrence's in the stories examined, since in all cases the child is confronted with the adult's lack of imagination, and fairy tale combines with elements of the uncanny: "With this pessimistic view of the dangers to which 'lively imaginative' children are exposed on account of their parents' lack of understanding, Hoffmann created an image of childhood which is in radical contrast to the pre-Romantic utopias of childhood. The crucial novelty of Hoffmann's literary discourse consists of taking the child's perception and imagination seriously, thus denying its interpretation as abnormal behaviour in the sense of enlightened middle class reason. In this fairy tale [The Nutcracker, 1816] a new literary poetics of the strange and uncanny in connection with the hardly known dimension of the child's imagination is developed. This concept is diametrically opposed to the predominant pedagogical rhetorical aesthetics of contemporary children's literature, which struggles against the presentation of horrors and magical events in reading matter for children" (Kümmerling-Meibauer 2008:196–7)

7.2 The Romantic Image of the Child

Modernism and Romanticism shared similar philosophical and aesthetic concerns about the rejection of authority and antididactism. The Romantic Movement has been understood "as the critique and counter-movement to the project of modernity as conceived by the enlightenment", for it "opposes to the *denaturalization* of man the call for his *renaturalization*" (Roberts and Murphy 2004:3). As has been mentioned in earlier sections, modernism often represents a reaction against the rapid mechanisation of society and the alienation of the twentieth-century world, and this reaction is sometimes projected through images of wholeness drawn from Romanticism. In Mansfield and Lawrence this romantic notion of childhood as a period of innocence opposed to the corruption of adulthood plays an important role in expressing their concerns towards modernity and its consequences, particularly in relation to the disintegration of the family in a materialistic society. This may also serve to illuminate the issue of the extent to which modernist writers were indebted to Romanticism.

As Hankin explains, Mansfield was "[t]he child of conventional middle-class parents who —unlike those of Virginia Woolf and Huxley — were not intellectuals" and "she received as part of her literary inheritance a rather romantic, sentimental idea of childhood" (1994:27). Lawrence's portrayal is more complex, yet he also takes a stand in favour of this image of children as morally superior to adults. This generational contrast is, in both cases, metaphorically rendered by means of the recurrent fairy tale motif of the abandoned or mistreated children: In fairy tales "magic and plain old-fashioned bad luck often conspire to torment a fairy-tale hero, but ultimately the hero's parents —his progenitors and guardians— are directly implicated in the misfortunes that besiege him. The errors of their ways, ranging from neglect to tyranny, fuel the conflicts that derive fairy-tale plots" (Tatar 2003:59). This sense of parental abandonment is

present in the three stories analysed here, where the craving for material goods is a symptom of profound affective needs.

 "The Rocking Horse Winner" captures the mood of the fairy tale from the first sentence: "There was a woman who was beautiful, who started with all the advantages, yet she had no luck" (1982a: 444).[109] This universalising formula already introduces the "lack," "need," "wish," or "absence" which Vladimir Propp had identified as the first structural function of the folk and fairy tale (1968:26). Throughout the first paragraph the nature of such "lack" is further developed: "She married for love and the love turned to dust. She had bonny children, yet she felt they had been thrust upon her, and she could not love them" (Lawrence 1982a: 530).

Similarly, Mansfield's story asserts the comfort of The Bs' little house:

> Mr. and Mrs. B. sat at breakfast in the cosy red dining-room of their "snug little crib just under half-an-hour's run from the City."
> There was a good fire in the grate—for the dining-room was the living-room as well—the two windows overlooking the cold empty garden patch were closed, and the air smelled agreeably of bacon and eggs, toast and coffee. (Mansfield 2006:548)

This apparent happiness, however, is clouded by the fact that the son, Little B, "who [like a little bird] perched between them", was, "Alas! … not at all the child that such parents had every right to expect" and therefore was loved "as only weak children are loved" (549).

A similar sense of an unsatisfied need from affection is found in "Sun and Moon". In the turmoil of the arrangements for the party "there was nobody to look after Sun and Moon" (Mansfield 2006:120) who wander aimlessly fascinated by the curious preparations for the dinner. The names of the children resonate with mythical allusions but they are also the names of the characters of Giambatista Basile's fairy tale "Sole, Luna e Talia" published in 1634 in his *Pentamerone*. Basile's tale is considered one of

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[109] Lawrence's narrative "Two Bluebirds" (1926/1927) also deploys a similar opening formula: "There was a woman who loved her husband but she could not live with him" (Lawrence 2002a:4).

the first literary versions of the *Sleeping Beauty* motif. Sole and Luna (Sun and Moon) are the twin children born after Talia's intercourse with a king while she was asleep under the effects of a spell. There are no indicators to suggest the possibility of Mansfield being familiar with Basile's tale, however, Talia's story was an inspiration for Charles Perrault's well-known "La Belle au Bois Dormant" (1697). In Perrault's tale the princess' children are named Dawn (L'Aurore) and Day (Le Jour). Perrault's Dawn and Day, like Mansfield's Sun and Moon, are victims of adult hatred and gluttony.

The lack of proper parental love is, therefore, the leitmotif of these three stories and it also constitutes the initial situation in a number of well-known fairy tales. As an example, most critics have highlighted how the motif of the edible house of "Sun and Moon" clearly points at the Grimms' fairy tale *Hänsel and Gretel* (cf. Rodríguez Salas 2009:178, Dunbar 1997:151, Bardolph 1994: 165), one of the best-known tales depicting tyrannical adults that neglect children. Instances of child mistreatment and abandonment also recur in "Cinderella", "Tom Thumb" and "The Juniper Tree" among many other fairy tales.

The parents' indifference towards the children is presented in different ways. In "The Rocking Horse Winner" the mother's coldness towards her own children is presented as the influence of an evil spell:

> [W]hen her children were present, she always felt the centre of her heart go hard. This troubled her, and in her manner she was all the more gentle and anxious for her children, as if she loved them very much. Only she herself knew that at the centre of her heart was a hard little place that could not feel love, no, not for anybody. Everybody else said of her: "She is such a good mother. She adores her children." Only she herself, and her children themselves, knew it was not so. They read it in each other's eyes. (1982a: 444)

The true nature of her unhappiness is soon revealed: "Although they lived in style they felt always an anxiety in the house. There was never enough money" (444). In the fairy tale it is misery that leads to child neglect. Max Lüthi observes how in the tales "poverty provides the basis for the hardness of heart" and "concern for their daily bread

dehumanizes the parents" (1976:64). However, in these stories, an ironical tone informs the words of the third person narrator: what in classical fairy tales is depicted as real economic is deprivation, in these stories portrayed as greed, vanity and a desire to keep up appearances. Misery is just perceived as such by the parents, since emphasis is always placed on the comfort and cosiness of the houses where they live.

These narrators verbalise the parent's thoughts from a third person perspective and bring to the fore their hypocritical attitude of superiority. Mr. B, for instance "was a true Englishman about his breakfast—he had to have it; he'd cave in without it, and if you told him that these Continental chaps could get through half the morning's work he did on a roll and a cup of coffee—you simply didn't know what you were talking about" (2006:548). Similarly, Paul's family "lived in a pleasant house, with a garden, and they had discreet servants, and felt themselves superior to anyone in the neighbourhood" (1982a:444). Significantly, in this story, the father is barely mentioned. He is not dead, but "is a failure as provider and family-head, so much so that we are scarcely conscious of his existence" (Koban 1978:390). As a result, the disaffection between man and wife, and between parents and children has given way to a despicable form of passion: greed (393). The imbalance which the absence of the paternal figure brings about is especially important, since Paul's anxiety responds to an "Oedipal urge" to substitute him, and money is the means through which he can aspire to replace him. Therefore money, "must be taken literally, but is also a symbolic substitute for love and affection (since it has that meaning to the characters themselves), and ultimately for sperm" (Snodgrass 1958:192)

The way the adults treat and address Sun and Moon also shows how the children have become a mere commodity in the parents' materialistic obsession. In the eyes of the adults, Sun and Moon are continuously reified or animalised, described as objects or

pets and deprived of any individuality. This is clearly stated when the children are presented to the guests:

> Sun was undressed first, nearly to his skin, and dressed again in a white shirt with red and white daisies speckled on it, breeches with strings at the sides and braces that came over, white socks and red shoes […] Moon took ages […]. But at last she was finished too. Her dress stuck out, with fur on it, all white; there was even fluffy stuff on the legs of her drawers. Her shoes were white with big blobs on them. "There you are, *my lamb*," said Nurse. "And you look like *a sweet little cherub* of a picture of a powder-puff!" […] "What a *picture*!" cried the ladies. "Oh, the *ducks*! Oh, the *lambs*! Oh, the *sweets*! Oh, the *pets*!" All the people who couldn't get at Moon kissed Sun, and a skinny old lady with teeth that clicked said: "Such a serious little *poppet*," and rapped him on the head with something hard. (Mansfield 2006:122-3 [emphasis mine])

After being exhibited downstairs, the children are told by their mother to "fly up to [their] little nest" (123). Like Little B, they are seen as fragile birds that should not share adults' sphere.

Both in Mansfield's and Lawrence's stories the initial "lack" grows progressively into an obsessive need to feed (in "A Suburban Fairy Tale" and "Sun and Moon") and to be fed (in "The Rocking Horse Winner"). After the penuries of war rationing, food is for the Bs the main preoccupation and subject of all conversations. While they read about all the food that now could be got without coupons, they imagine delicacies of all sorts floating around them: "And they looked across at each other and there floated between them the Scotch hare in its rich gravy with stuffing balls and a white pot of red-currant jelly accompanying it", later "a dark round pudding covered with creamy sauce" (Mansfield 2006:549), and "a glut of cheese—a glut of it—whole cheeses revolved in the air between them like celestial bodies" (550).[110] In contrast to the boy's littleness, the parents are presented as greedy giants, and their portrayal recalls the gluttony of the ogre of "Jack and the Beanstalk": "[H]e was a big one, to be sure. At his belt he had three calves strung up by the heels, and he unhooked them and threw them down on the table and said, 'Here, wife, broil me a couple of these for breakfast'"

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[110] Rodríguez Salas dwells on the motif of eating as a form of degradation, a "metaphorical cannibalism" which the parents want to incite in the boy (2009:195).

(Jacobs 2009 [1890]: 64).[111] The greed of the giant also extends to money, for he entertains himself counting coins after his breakfast. The Bs do not count money, instead they rejoice enumerating all the delicacies now available on the shops. Meanwhile, their little son's questions and remarks go unnoticed. Little B wonders: "'Why aren't there two kinds of eggs?' […] 'Why aren't there little eggs for children and big eggs like what this one is for grown-ups?'" (2006:549), a question which brings to the fore the difficulty of coping with a world designed for adults. Soon after, Little B's main preoccupation becomes sharing his own breakfast with the pigeons outside, an act of generosity which his parents cannot understand:

> Do let us give them some crumbs," he said. "Do open the window, father, and throw them something. Father, *please*!"
> "Oh, don't nag, child," said Mrs. B., and his father said—"Can't go opening windows, old man. You'd get your head bitten off". (Mansfield 2006:550)

Gluttony is also the articulating motif in "Sun and Moon". In this story real food piles up endlessly as a manifestation of material wealth which contrasts with the disregard for the children:

> Cook brought in the things and he put them on dishes and trimmed them. Whole fishes, with their heads and eyes and tails still on, he sprinkled with red and green and yellow bits; he made squiggles all over the jellies, he stuck a collar on a ham and put a very thin sort of a fork in it; he dotted almonds and tiny round biscuits on the creams. And more and more things kept coming. (Mansfield 2006: 121)

Among the many delicacies, it is the ice-house what awakens in the children an irresistible craving:

> Oh! Oh! Oh! It was a little house. It was a little pink house with white snow on the roof and green windows and a brown door and stuck in the door there was a nut for a handle.
> When Sun saw the nut he felt quite tired and had to lean against Cook.
> "Let me touch it. Just let me put my finger on the roof," said Moon, dancing. She always wanted to touch all the food. Sun didn't. (121)

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[111] Several versions have been recorded of this popular English tale, with which Mansfield was probably familiar. Before Joseph Jacobs rewrote it in *English Fairy Tales* (1890), Benjamin Tabart had published a more moralising version in 1807, and in 1842 Felix Summerly (penname for Henry Cole) included it in *The Home Treasury* (1842). Jacobs is the most popular version today and is thought to be more faithful to the oral versions (Tatar 2002:132).

The symbolic connotations of this image are evident. Bardolph points out the relevance of the little house as a "particularly feminine" motif which recurs in Mansfield's "dreams, her letters, and her fiction" (1994:164). Pamela Dunbar further argues that "Mansfield miniaturises the home so as to make still clearer its significance as a repository of desire" (1997: 150). Indeed the miniature house is also the central element of another children's story, "The Doll's House" (1922), where the little oil lamp, like the tiny nut-handle, in its tiny perfection becomes the ultimate object of the characters' desire.[112] "Everything was miniature in her mentions, part sentimental and part ironical, of the house [Mansfield] sought", Bardolph explains (1994:164). In this sense, the house as the ideal of an unattainable home is too precious for Sun to be touched. "Sun and Moon", however, narrates the metaphorical and literal destruction of this ideal, illustrating Anne Martin's notions on the use of fairy tales during the modernist period: the familiar and cosy, evoked by the fairy tale tone, is defamiliarised and ultimately destroyed (2006:38).

The motif of the pudding-house draws on the fairy tale *Hänsel and Gretel* by the Grimms. In their 1857 version they describe the witch's house as follows:

> When they came quite up to the little house they saw that it was built of bread and covered with cakes, but that the windows were of clear sugar. "We will set to work on that," said Hänsel, "and have a good meal. I will eat a bit of the roof, and thou Gretel, canst eat some of the window, it

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[112] The resemblance between the children reaction at the sight of the miniature house in "Sun and Moon" and "The Doll's House" as well as the focus of one little object is very significant: "'Oh-oh!' The Burnell children sounded as though they were in despair. It was too marvellous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red plush chairs in the drawing-room, green in the dining-room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table, an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil, and that moved when you shook it." (Mansfield 2006:320)
The motif of the doll's house is also present in E.T.A Hoffman's Christmas story "The Nutcracker and the Mouse King" (1816). The children of the story, Marie and Fritz are given a miniature palace by their godfather, and the description of its marvels also holds similarities with Mansfield's "Sun and Moon":
"[...] and what saw the children then? Upon a green meadow, spangled with flowers, stood a noble castel, with clear glass windows and golden turrets. A musical clock began to play, when the doors and windows flew open, and little men and women, with feathers in their hats [...] were seen sauntering about in the rooms [...] (Hoffman 1853:13–14).

will taste sweet." Hänsel reached up above, and broke off a little of the roof to try how it tasted, and Gretel leant against the window and nibbled at the panes. (2009:45)

In *Hänsel and Gretel*, the old witch uses the house in order to lure and capture children with the aim of eating them. To cook her husband's illegitimate children was also the purpose of the evil Queen in Basile's "Sun, Moon and Talia", and of the wicked mother-in-law in Perrault's "La Belle au Bois Dormant". In Mansfield's story, when Sun and Moon's half-drunk parents see the children spying on the adult party at the top of the stairs, they bring them down with the intention of making them participate in a reunion which is presented through the distorted vision of Sun as a Bachanale. Like in "A Suburban Fairy Tale" adults behave like greedy ogres, big and reckless. They seem to want to feed the children, like the wicked witch in *Hänsel and Gretel*, in order to eat them afterwards. Gerardo Rodríguez Salas emphasises the relevance of the references to metaphoric cannibalism also in Mansfield's "Sun and Moon" (2009:178-9). The above commented scene, where the children are dressed up for the party, evokes a preparatory ritual: Sun and Moon, referred to as lambs and ducks, seem to be adorned to be eaten with the rest of the food (Morrow 1993:63). The religious connotations associated with the lamb emphasise the sacrificial undertones of the moment. Significantly, in Basile's and Perrault's tale the cook feels sorry for the children and instead of killing them, as ordered, serves lambs in their place. Rodríguez Salas highlights the grotesque representation of the adults in Mansfield's story, who are, like the children, animalised: they are described as "beetles", early in the story, and by the end they are portrayed as destructive predators (2009:178).

When they are taken to the party, Sun and Moon are abducted into a world of consumption and voluptuous pleasure. Gluttony and lust go hand in hand and represent the sinful satisfaction of physical demands for, as is often the case, the act of eating is

closely related to sensuality and sex.[113] Thus, Sun observes how his mother shows indecorously her naked shoulder: "'Mother–your dress is right off one side', 'Is it?' said Mother. And Father said 'Yes' and pretended to bite her white shoulder, but she pushed him away'" (Mansfield 2006:124). This scene hints at a cannibalistic dimension of the sexual relationship. Following this scene of moral decay Sun's witness an even more traumatic spectacle in the shattered decorations, the half-eaten delicatessen, and above all, the smashed little house:

> But–oh! oh! what had happened. The ribbons and the roses were all pulled untied. The little red table napkins lay on the floor, all the shining plates were dirty and all the winking glasses. The lovely food that the man had trimmed was all thrown about, and there were bones and bits and fruit peels and shells everywhere. There was even a bottle lying down with stuff coming out of it on to the cloth and nobody stood it up again.
> And the little pink house with the snow roof and the green windows was broken–broken–half melted away in the centre of the table. (Mansfield 2006:124)

When his sister is fed with the nut-handle of the house door, Sun howls in desperation. Moon nibbles with difficulty at the nut like a little rodent for she has complied with the animalistic instincts of the adults.

In Lawrence's "The Rocking-Horse Winner", the house is also a central motif: It seems haunted by the whisper "there must be more money," (Lawrence 1982a:444) a mouth which uncontrollably swallows the income of the family. Whereas in "Sun and Moon" the idealised house is eaten by the family, in "The Rocking Horse Winner" the house seems to want to devour its inhabitants. The house is again a projection of the dysfunctional family, destructed and destructive.

The motif of food recurs again with a metaphorical turn. The adults project on their children their dissatisfaction with a life of material well-being which cannot provide spiritual fulfilment and leads only to an endless desire for consumption. Paul's

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[113] The sexual connotations of the act of eating have already been referred to in the previous section when discussing "The Little Governess". In "Sun and Moon" and Mansfield exploits such connotations to the extreme.

main concern is to satisfy his mother and get for her the money she needs. He, like Little B, and Sun is alienated by his mother indifference but develops an exaggerated desire to please her. Like a fairy tale hero, his wish is satisfied by the presence of his magical horse, which prompts his extraordinary ability to foretell the winner of the horse races. The horse as animal helper is a frequent motif in fairy tales. In *The Arabian Nights*, there is an instance of a magic wooden horse in a tale inscribed within a tradition of Iranian accounts (Haase 2008:501). In this tale, a foreign prince attempts to impress the king and his daughter with a device he has invented:

> [H]e had brought with him a horse of ivory and ebony, for which he claimed that, at the will of its owner, or of any one instructed in the secret, it would rise above the earth and fly, arriving at distant places in a marvellously short space of time. Instantly the Indian set foot in the stirrup and vaulted upon his charger, and scarcely had he turned a small peg which was set in the pommel of the saddle, when the horse rose lightly into the air and bore him away at wondrous speed amid the shouts of the beholders. (Housman 1906:80)

In Lawrence's story there is the implication that by riding the horse, the child is taken to a different place. The boy's mental instructions work as a magic enchantment: "'Now!' he would silently command the snorting steed. 'Now take me to where there is luck! Now take me!'" (1982a: 446). The movement is, however, only metaphorical: the horse leads Paul to the knowledge of the next winning horse. Moreover, there is a subversion of the animal as helper, for Paul's rides will eventually lead him to death. However, Paul's mother, Hester, ignorant of her son's practices, keeps on complaining about their lack of luck.

In the three stories, gluttony is a grotesque metaphor for spiritual hunger. Hester acts like the wicked stepmother of *Hänsel and Gretel*, who privileges her own needs over those of her children. The parents of "Sun and Moon" and "A Suburban Fairy tale" evoke the evil witch of the tale, who lures the children to eat for her own benefit. Max Lüthi regards both characters, step-mother and witch, as mirror images of the darker side of the mother: the neglecting and the greedy respectively (1976:63). In the same

line of thought Maria Tatar suggests that the "cannibalistic hatred" as presented in fairy tales is a graphical manifestation of the parents' "exaggerated self-interest and [their] inability to provide" (1993:196).

In "A Suburban Fairy Tale" and in "The Rocking Horse Winner", as in many fairy tales, magic governs the development of the plot. Maria Tatar holds that "magic tales concerned with family conflicts typically take place in a domain where the supernatural is accepted as part and parcel of everyday reality" (2003:60). Thus, and without further explanation, "Little B" turns into a sparrow, and Paul magically starts guessing the winning horses in the races. The former case recalls a number of fairy tales where heroes metamorphose into birds.[114] Rodríguez Salas points at Grimms' tale "The Juniper Tree", where a little boy is murdered by his wicked stepmother. After cutting the boy into pieces, the woman prepares a stew which then serves to her husband. However, her daughter, who was fond of her stepbrother, buries his bones under a tree from which a bird emerges. The bird is the child incarnated and reveals through its songs the cruelty of the stepmother. The stepmother is eventually killed and the bird turns again into a boy (2009:197). The beginning of another tale by the Grimm brothers, entitled "The Raven", seems also to be evoked in Mansfield's story:[115]

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[114] The motif of a human turning into a bird is already present in Greek mythology, in the story of Procne, Tereus and Philomela which Ovid narrates in his *Metamorphosis*. Tereus, son of Ares married Procne, princess of Athens but fell in love with her sister Philomela and raped her. In order to keep her silent about what happened, Tereus incarcerated her, cut her tongue, and told everyone she was dead. However Philomela managed to tell her Procne where she was hidden and Procne took revenge killing Tereo's son Ictis, and cooking his meat, which Tereus ate. When Tereus realised what had happened he chased both sisters out of the palace and they all turned into birds: Tereo into a hoopoe, Procne into a swallow and Philomela into a nightingale (Roman and Roman 2010:460).

[115] The meanings attributed to birds are extremely numerous and complex. Claude Lévi-Strauss holds that birds are personified in the collective imaginary, and even being given human names "because they can be permitted to resemble men for the very reason that they are so different […] they form a community which is independent of our own but, precisely because of this independence, appears to us like another society, homologous to that in which we live: birds love freedom; they build themselves homes in which they live a family life and nurture their young; they often engage in social relations with other members of their species; and they communicate with them by acoustic means recalling articulated language. Consequently everything objective conspires to make us think of the bird world as a metaphorical human society" (1966:204). The communal aspect of Little B's life as a bird, flying away with the other children/birds, and their ability to mutually understand one another, is emphasised in Mansfield's story.

> There was once a Queen who had a daughter, still little and a babe in arms. On one occasion the child was naughty and, no matter what the mother said, wouldn't be quite. Then the mother got impatient and, since ravens were flying about the castle, opened the window and said, "I wish you were a raven and would fly away, then I'd have some peace." No sooner had she spoken these words than the child was changed into a raven and flew out of her arms and out the window. She flew into a dark forest and stayed there a long time, and her parents had no news of her. (Grimm 1960: 342)

The baby's metamorphosis is not brought about by her mother's cruelty but by her impatience. In a similar way, Little B's apparently absurd questions have become a nuisance for his parents, who unconsciously would have wished him to disappear. The disappearance of the child, both in the tale and in Mansfield's story, is a form of punishment for the adults. In the Grimm brothers' tale the mother's attitude seems to be used as a pretext for a plot of enchantment and rescue. "A Suburban Fairy Tale", however, finishes where the traditional tale starts, and the open ending suggests that there is no return for Little B:

> Now where had that child got to? "Come and finish your nice cocoa, my pet," said Mrs. B.
> Mr. B. lifted the heavy cloth and whispered, "Come on, Rover," but no little dog was there.
> "He's behind the curtain," said Mrs. B.
> "He never went out of the room," said Mr. B.
> Mrs. B. went over to the window, and Mr. B. followed. And they looked out. There on the grey frozen grass, with a white white face, the little boy's thin arms flapping like wings, in front of them all, the smallest, tiniest was Little B. Mr. and Mrs. B. heard his voice above all the voices, "Want something to eat, want something to eat."
> Somehow, somehow, they opened the window. "You shall! All of you. Come in *at once*. Old man! Little man!"
> But it was too late. The little boys were changed into sparrows again, and away they flew—out of sight—out of call. (Mansfield 2006:550)

For Mansfield, the adults' punishment for not having been able to satisfy their son's needs is a central theme of the story.

"Sun and Moon" ends abruptly, with the boy violently expelled from the party. He is the victim of punishment while the adult characters remain unchanged. However, the adult reader might draw a tragic lesson from a story which lacks external action in the proper sense. Lewis Carroll in the second of his Alice books *Through the Looking Glass and what Alice Found There* (1871) presented a nonsense world, often cruel and

violent, as a mirror image of the real world. In the same way Mansfield deploys Sun's bewildered perspective as a distorting mirror which magnifies the faults and sins of the adults. The child asks in disbelief if "People [are] going to eat the food" (Mansfield 2006:121). Sun's desire to keep the beautiful decorations of the living room table, and especially, his wish that the ice-house remain untouched, manifests a longing to preserve the pristine beauty of a scenery which has been conceived to be destroyed.

Paul's disappearance in "The Rocking Horse Winner" is more dramatic, since it involves the death of the boy. In all cases, however, there is a manifest impossibility for the children to live in a world which is too harsh for them. In this sense, Mansfield's and Lawrence's stories radically subvert the happy ending of the fairy tales, and echo the ways in which the image of the child evolved from the romantic celebration to more pathetic representations during the Victorian period.

7.3. The Death of the Child

Over the second half of the nineteen century the romantic sensibility and the notion of childhood associated with it were transferred to the novel and combined with a preoccupation with the situation of real children in society. The literature of the period showed the impossibility of abridging the distance between the materialistic world of the adult and the world of the child and, as a consequence, the "death of the child" became a recurrent motif. Thus, D.H. Lawrence and Katherine Mansfield partly draw on the tradition of the late Victorian novel in which the tragic ending becomes the sole possible resolution for an innocent child facing the harshness of the world. In fact, Hankin observes how "part of the appeal of Dickens' children, to Mansfield's generation as well as her parents', was that in spite of, or perhaps because, of being

neglected or abused by adults, they somehow seemed morally and spiritually superior to them" (1994:27).

From the Dickensian novel, socially concerned with the helpless, the figure of the child progressively develops into an oversensitive recreation of the innocence which is incompatible with social existence:

> The aim of the romantics was to integrate the human personality by surmounting adult insensibility towards childhood. At the end of the century insensitivity is reversed [...] it becomes a question of acute feelings for childhood which do not become integrated with a truly adult response to an appreciation of the significance of human experience as a whole. (Coveney 1957:192–193)

Paul comes down with a fatal illness, and dies after knowing he has won enough money for his mother with the name of the winning horse. In his delirium he tells his secret to his mother, as if expecting from her a sign of affection for what he has achieved.

> "Malabar! Malabar! Did I say Malabar, mother? Did I say Malabar? Do you think I'm lucky, mother? I knew Malabar, didn't I? Over eighty thousand pounds! I call that lucky, don't you, mother? Over eighty thousand pounds! I knew, didn't I know I knew? Malabar came in all right. If I ride my horse till I'm sure, then I tell you, Bassett, you can go as high as you like. Did you go for all you were worth, Bassett?"
> "I went a thousand on it, Master Paul."
> "I never told you, mother, that if I can ride my horse, and get there, then I'm absolutely sure - oh, absolutely! Mother, did I ever tell you? I am lucky!"
> "No, you never did," said his mother.
> But the boy died in the night (Lawrence 1982a:457)

Paul's death recalls the death of the virtuous protagonist of Dickens' *The Old Curiosity Shop* (1840). Little Nell's attempts to rescue her grandfather from gambling and drinking are at the cost of her own health. The money-ridden adults around her seek to obtain the fortune the child allegedly possesses and Little Nell dies exhausted of escaping and hiding from those who try to take advantage of her. In "A Suburban Fairy Tale" Little B does not die, but he joins the crowd of hungry children crying outdoors, which only he can perceive. Ultimately he flies away in the shape of a sparrow,

spiritually starved by his parents' indifference, and unable to reach the standards which society tried to impose on him.

"Sun and Moon" also deals with the metaphorical death of childhood and the destruction of an ideal of home, family and any sense of order represented by those institutions. In this sense, like many other stories examined here, "Sun and Moon" is literally a tale of disenchantment. Being only five, Sun is still far from adolescence, however, his anxiety is triggered by his growing awareness of the imperfections of the social order whose principles he is learning to interiorise. Unlike Moon, who acts impulsively moved by the satisfaction of her own narcissistic impulses, Sun has learned the rudiments of social behaviour, and he seems proud of his self-control. Thus, Moon enjoys being the centre of attention, whereas "Sun didn't mind people not noticing him– much" (Mansfield 2006:122); Moon needs to be taken away from the pudding; while Sun has learnt he should not touch it. In Sun's eyes, Moon makes a fool of herself requiring her parents' attention, Sun remains aside for he knows they are busy. Therefore, Sun is violently shocked at the realization that at the core of parental authority lies chaos and depravation.

The tragic ending of these stories betrays the expectations of a happy denouement that the fairy tale tone of "The Rocking-Horse Winner" and the title of "A Suburban Fairy Tale", as well as the beginning of "Sun and Moon" had raised in the reader, and distorts in two ways the essence of the fairy tale. First, as both Mircea Eliade (1963) and Zipes assume, fairy tales posses an acculturating role which resides in the fact that they often represent "initiatory ordeals" and are samples of "responsible adventures" (Zipes 1994:2). As such, they often represent a hero who departs and comes back having learnt something and thus gaining recognition, wealth, love or all of these things. Moreover, this socialising potential often combines with a subversive force

which makes the tales to a certain extent alternative expressions to the discourse of the social order. "Sun and Moon" "A Suburban Fairy Tale" and "The Rocking-Horse Winner", however, blatantly debunk the traditional understanding of initiation and contestation associated with the fairy tale by disclosing the deceptiveness of the initial material lack and end up leaving the real absence of the child. At the end of the stories their unusual heroes depart from a world to which they had never fully belonged.

Second, although death is a recurrent motif in fairy tales, it is never associated with the protagonist in an irreversible way. The killing of the villain is a common function in fairy tale plots, as well as the initial death of one or both parents which often triggers on the hero's counteraction or departure (Propp 1968: 63). When death is associated with a positive character, it is only as part of a vital cycle of creation and destruction, and as such, it normally entails a subsequent rebirth. At the core of this motif lies a pre-Christian circular conception of time —the sleep of the Sleeping Beauty as a metaphor of death which includes the possibility of revival— and it is not uncommon in fairy tales that characters who have died in the course of a story keep on living under a different shape. In this sense, "A Suburban Fairy Tale" offers a more hopeful prospect than "The Rocking Horse Winner". In Little B's abandonment of the material and total surrender to the spiritual, some critics have seen a reincarnation of the figure of the Messiah. Gerardo Rodríguez Salas establishes interesting parallels between the imagery deployed in the story and the New Testament. For Rodríguez Salas, the narrative reproduces Christ's life and death, and extols the figure of the outcast, the marginal. Taking up Von Franz's interpretation of the egg as symbol of the unity of the self, Rodríguez Salas sees in Little B the realization of the essence of the human being. Paradoxically, the consumption of the egg would represent both an enforced cannibalism (a destruction of the self and a surrendering to the parents' values), and an

encounter with the spiritual origins which leads to an act of communion and transformation (2009:194–196). [116] Similarly Daniel Watkins has argued that Lawrence depicts Paul as a Christ figure, "not only is he referred to repeatedly as 'son', but he also possesses a seemingly magical power that comes from heaven" (1987:299) and ultimately "sacrifices himself to save the world into which he was born" (300).

In this sense, the tales share important features with nineteenth century literary fairy tales. Once fairy tales became vehicles of a Christian morality, the notion of the death of the innocent protagonist also got integrated in their plot. Thus, Hans Christian Andersen's fairy stories do not always present the traditional happy ending, but often derive into the tragic presentation of the hero as victim. In fact, his celebrated Christmas story *The Little Match Girl* (1848) epitomises this ethos. Not unlike Paul, or Little B, the young protagonist dies (and her spirit flies away) victim of a social order dominated by individualism and greed. By the end of the century, this image is still cultivated: Oscar Wilde's tale "The Selfish Giant" (1888) is one of the most representatives of the genre. Wilde's influence on Mansfield's writing was pervasive (Kinoshita 1999) and the tale could have inspired Mansfield's own. In Wilde's story, a grumpy solitary Giant is redeemed through the intervention of a tiny child, very much like Little B. When the time comes for the Giant to die, the boy reappears and "on the palms of [his] hands were the prints of two nails, and the prints of two nails were on the little feet" (1979:114), an explicit presentation of the child as embodiment of Christ.

In "Sun and Moon" the house-shaped pudding is representative of an irretrievable sense of order: however, since it is made of ice, it is fragile and transient. Sun's desire to preserve it represents a resistance to corruption. However, with the

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[116] In an entry of Mansfield's Journal in April 5, 1914 she expresses an unconscious religious meaning attributed to pigeons, which recall the way she depicts the sparrows in "A Suburban Fairy Tale": "No bird sits a tree more proudly than a pigeon. It looks as though placed there by the Lord. The sky was silky blue and white, and the sun shone through the little leaves. But the children, pinched and crooked, made me feel a bit out of love with God."(Scott [ed] 2002:59)

destruction of the house, Sun has an insight into the future corruption which awaits him, and he is horrified by the perspective. The story presents a dramatic reversal of the rite of passage where no integration or personal growth is achieved: the child must simply abandon the scene.

The death of the child implies a negation of the power of innocence which reverts the romantic mentality since it represents "the literary image of a life negated at its very root" and the impossibility to integrate childhood experience "into a truly adult response to the significance of human experience as a whole" (Coveney 1967:241). Sklenika emphasises the fact that often "[d]eath saves these unreal children from the worse fate of becoming economic, social and sexual adults" (1991:21).

Nevertheless, the treatment of child characters, both in Mansfield and Lawrence, goes beyond the notions inherited from Romantic sensibility and Victorian tradition. Cherry Hankin highlights Mansfield's shift "from the facile Edwardian idealisation of children in fiction toward a more profound and 'modern' psychological investigation of the workings of a child's mind" (Hankin 1994:30). Lawrence's children are also extremely complex. In both cases, the authors have assimilated the new appraisal of the child which the twentieth century brought about.

7.4. A New Image of the Child

By the end of the nineteenth century the Victorian image of the child comes to an end. In the first years of the twentieth century, two important works projected contradictory images of childhood: the first is the publication of Samuel Butler's *The Way of All Flesh* (1903), a story, not exempt of controversy, of the pernicious influence of society and family over a child, and his final redemption. The second is Sigmund Freud's *Three Essays on Sexuality* (1903). This was "the primary agent in destroying the 'religious'

attitude to childhood as it had been expressed in Butler's novel" (Coveney 1957: 247). Although some have hinted at the relevance of Freudian theories in relation to original sin, identifying the realm of the "id" and of inherent "libidinal" impulses with the Evil, such implications do not cohere with Freud's scientific descriptions. Nevertheless, the strong reactions that Freud's theories aroused have sociological implications: at the core of the Victorian myth of childhood lies "a means to come to terms with the guilt created by a widely-imposed repressive sexual morality" a "symbol of secular expiation", an "escape from a widespread immaturity towards sexuality" (Coveney 1957:249).

Coexisting with Freud's revolutionary appraisal of childhood, Gustav Jung's archetypal theory shows an awareness of the prevalence of an idealised notion of childhood which is still relevant at the beginning of the twentieth century. Regardless of the validity one may attribute to Jung's notion of the archetype as a universal mental pattern, Jung's archetype of the child reflects an interiorisation of the romantic child as artistic trope which became part of the western imaginary. The child as archetype is the crystallisation of the consideration of children as the natural, creative facet of the individual and endowed with regenerating powers. It is the child as "a mediator, bringer of healing, that is, one who makes whole" (Jung 1981:164). Alice Byrnes clarifies this idea by stating that:

> What Jung describes as the archetype of the child is referred to by popular psychologists as the inner child. Jung believes that the archetypal child of the personal unconscious enables a person to become whole and to integrate those aspects of the personality associated with the past and the present. (1995: 85)

Therefore, Mansfield and Lawrence's representation of children in the stories analyzed here partly reflect the different conceptions of childhood relevant at the time the stories were written. Literary modernism is generally thought to comprise both the

so-called Edwardian era and the outburst and aftermath of the Great War.[117] The former has retrospectively been considered as pervaded by "a sense of 'long summer afternoon'" (Gavin and Humphries 2009:3) which was brutally interrupted by the trauma of the war.[118] The Edwardian age is associated with a particular understanding of the child, also evident in the stories we are considering: the world of childhood is construed as independent from the adult social order, especially in terms of time and creativity (2009:4). It partially transforms the Victorian representation of the child by mirroring a new assessment of the realities of childhood and children in a modernised era.[119] The extremely successful staging of J.M. Barrie's play *Peter Pan* (1904) and its subsequent publication as a children's book (1911) is the most obvious manifestation of this vision of childhood. Most critics of *Peter Pan* have emphasised its celebration of escapism and seen it as a shallow fantasy of resistance to parental authority, to utilitarian diligence and to mature life (cf.: Coveney 1957). "The name itself, Peter Pan", Jason Marc Harris observes, "has become synonymous with people who refuse to

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[117] Establishing the temporal boundaries of Modernism is a very complicated issue. Most critics agree in locating the movement between 1885-1935 (cf.:Sheppard 2000). For some it began in Paris as early as 1840 (Kolocotroni 1998:7), for others it started with the beginning of the century and ended with the outburst of World War II (cf.: Armstrong 2005). Levenson underlines the arrival of Ezra Pound in London, 1908 as the starting date of the movement (1986: vii). Jane Goldman situates it between 1910 and 1945 (2004). David Bürger makes a distinction between an early modernist, previous to 1918 more radically engaged in political issues and a later 'high modernism', of conservative tendency (cf.:1984). Similarly Marianne Thormählen considers the decades of the 1910s and 1920s as constituting the "core" of the modernist movement, which otherwise finds wider limits between 1890 and 1940 (cf.:2003).

[118] E. M. Forster's allegorical fairy tale "The Celestial Omnibus" (1911) is a perfect example of the Edwardian conception of the child, and combines elements from the romantic tradition with the new humanism of the age. Its young protagonist represents the embodiment of an authentic, innate approach to beauty in contrast with the utilitarian views of the adults around him. Following the tripartite structure of fairy tales, the boy embarks in three trips on a flying omnibus which takes him to a fantastic land inhabited by the great authors of all times and their characters. In the last trip, the boy is accompanied by Mr. Bons (anagram of Snob), his sceptical and conceited neighbour. Unable to accept the actuality of the marvels around him, the man ends up throwing himself from a window of the omnibus and dying, whereas the boy is crowned king of the fantastic land, where he remains forever. Like most fairy tale heroes, the little boy is a model for virtue and he is also shaped according to Forster's particular ethos as an allegory of the right understanding of culture, and an embodiment of the qualities of the humanist.

[119] Over the first decade of the twentieth century an unprecedented number of political and social measures came into power, which revealed a new concern with the protection and care of children and their new position in society: the establishment of the first nursery school (1900), laws regulating the register of Midwives, and acts on education, meal provision and medical inspection in schools (Gavin and Humphries 2009:8). It is, as Jonathan Rose observes, "the first time it was widely recognized that children [...] have different needs, sensibilities, and habits of thinking; that they cannot be educated, worked, or punished like adults; that they have rights of their own independent of their parents" (1986:178).

grow up, and the fantasy of Peter Pan serves as a touchstone for the Victorian and Edwardian protraction of childhood" (2008:85).[120] Both Mansfield and Lawrence were familiar with *Peter Pan*; Lawrence and Barrie even exchanged some letters which have not survived (Zytaruk and Boulton (eds.) 1981:120 n.4), and Mary Cannan, former wife to James Barrie, was a close friend of both Mansfield and Murry before the war.[121]

The idealised image of the child projected by Edwardian literature is highly ambivalent, as it both questions the validity of previous conceptions of the child and reifies childhood by exploiting its nostalgic connotations:

> Edwardian fiction may set up an ideal vision of childhood but at the same time deconstructs and demythologizes it, moving towards a heightened realism in the portrayal of children. The Edwardians also commodified childhood, creating the child as an object of adult desire, a 'fetish', an integral part of consumer society. (Gavin and Humphries 2009: 5)

Nevertheless, less idealising images of childhood also recur in the period, and the notion of the child as victim of a market system together with the shock and pessimism derived from the horrors of World War I led to the subversion of the qualities of the archetypal child. References to the war are overt in Mansfield's story, not only through allusions to the rationing coupons, but also by the ironical statements referring to Mr. B failure to participate as a soldier, who "hadn't been able—worse luck—to chuck his job and join the Army; he'd tried for four years to get another chap to take his place but it was no go" (Mansfield 2006:548). Most critics consider that the outburst of the war —and especially the death of Mansfield's brother, Lesley, in an accident training with grenades— signalled a change of mentality towards much more

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[120] Another strand of criticism focuses on the complexities and paradoxes of Barrie's works showing how they "were injecting adult anxieties with metaphysics, morality, and sexuality into works for children" (Harris 2008:61). Thus, Harris notices that "to read Peter Pan as the quintessential voice of the Victorian cult of the childlike, religious doubt, or to view the story solely in terms of Barrie's own alleged identification with children misses the text's ambivalence towards such idealization of children, which relies on folkloric ambiguity" (86).

[121] D.H. Lawrence felt a special affinity with J.M. Barrie who was "also a weak son, abnormally attached to his puritanical mother", and recommended his long life friend Jessie Burrows to read Barrie's *Sentimental Tommy* (1896), for Lawrence's understood that this novel represented his own affective and sexual conflicts (Meyers 1990:49).

pessimistic attitudes. In her letters and journals she often recalls memories of her brother as a child in New Zealand. Little B's portrayal as extremely small and breakable recalls Walter Benjamin's description of a new conception of human experience brought about by the Great War: "in a field of force of destructive torrents and explosions, was the tiny, fragile human body" (2006:362). "A Suburban Fairy Tale" can be read as a nostalgic longing for childhood purity, but also as an acknowledgement of its impossibility. Like Peter Pan, who was taking away by the birds as a baby, Little B flies away, for he is not made to comply with the ways of society.

However, the use of children characters or the child's point of view in some modernist texts does not necessarily imply a celebration of "the consciousness of children" (Goodenough and Heberle 1994:184). As mention earlier in this chapter, for Hope Howell Hodgkins, modernism's antiauthoritarianism can be attributed to the "adolescent" character of the movement, which also implies a rejection of a latest childish past. She claims that modernism "in its peculiar aloofness from childhood makes an island between Victorian sentimentality of the Golden Age and postmodern interest in children" (2007: 357).[122] Nevertheless, and as shown above, the explicit interest of some of the modernist authors for the world of childhood cannot be disregarded.[123]

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[122] Hodgkins points out that modernist coldness towards children may also be rooted in personal circumstances "since children in the house interrupt genius." As an example, Hodgkins cites one of Woolf's letters which reflects the writer's annoyance at her nephew's intrusion: "A child is the very devil," and "I doubt that I shall ever have a baby. Its voice is too terrible […] Nobody could wish to comfort it, or pretend that it was a human being" (2007:358).

[123] Virginia Woolf's novel *The Waves* (1931) clearly illustrates a modernist interest in rendering literarily the movements of human consciousness. Interweaving interior monologues, the novel follows the development of its six protagonists from childhood to adulthood. However, the author puts focuses on perception and sensation rather than on emotion: the first section of the novel is a discontinuous account of the impressions of the outer world in the children's mind. Significantly, expression is poetic and elaborate without any intention to reproduce infantile diction (Coveney 1957:264–5). The meandering of the children's thoughts serves to literary experimentation but does not seek a realist depiction of a child's mental processes.

As Thacker and Webb have pointed out, the feeling of confusion which pervaded the first decades of the twentieth century implied a separation of child and adult experience and "indicated a growing perception of children as 'other'". As a consequence of the anxieties generated by the impervious needs of the modern world, and the echoes of psychoanalysis revealing the complexities of the human mind, the child emerges as a mysterious creature inhabiting a sphere of action of their own, but also as the mirror of the adult's faults (2002:101). "These children", they state, "recall the image of the romantic innocent but this innocence now uncovers a threatening, rather than transcendent, knowledge of the adult world" (106). This variation of the trope of the romantic child which combines redemption with menace is what Reinhard Kuhn identifies with the trope of 'the enigmatic child', or "the child as an enigma that no amount of speculation can resolve" (1982: 20). Similarly, Briggs observes "as childhood came to be seen as a state distinct from and potentially opposed to being 'grown up'... it came to be figured as 'other', with all the idealization, horror, and projection that such a status implies" (1995: 168).

The portrayals of Sun, Little B and Paul partake of this new conception of the child. In many of her stories, such as "The Little Girl" or "The Doll's House", Mansfield dwells on the depiction of children's mental processes in an attempt to render their way of thinking and perceiving the world of adults. Although apparently there is little psychological insight in the portrayal of Little B, his physical appearance works as a metaphor to highlight the contrast between his perception of the world and his parents'. Rodríguez Salas notices how, although the parents are the focalisers of the story, the child's perspective is privileged in the story (2009:197). The fairy tale structure contributes to articulate the disjunction between the two visions of the world here presented. As a premonition of Little B's final transformation into a sparrow, the

first image of him we have is "perching" between his parents. The subsequent description of Little B foregrounds the physical dissimilarities between him and his parents. Mr. B. was "a stout youngish man" and Mrs. B had a "youngish, plump little body" (649). Their son, however, "was no fat little trot, no dumpling, no firm little pudding". Little B's alienation is foreground through an insistence on his inadequate size: "For some strange reason everything in life seemed the wrong size for Little B. — to big and too violent. Everything knocked him over, took the wind out of his feeble sails and left him gasping and frightened" (650). The imagery deployed favours a perspective where the surrounding world acquires enormous proportions. The animalistic features attributed to Little B, who already looks like a fledging before his metamorphosis, do not only emphasise his vulnerability but also bring to the fore his strangeness, his "otherness" with respect to his parents. There is something uncanny in his big eyes and his straight forward questions which shakes the established order of the B's household. [124] Khun states that the universe of the enigmatic child "represents a self-enclosed, non referential system", which does not find a counterpart in the adult world and menaces its sense of order (1982:61). In this sense, the Bs feel uneasy looking at their big-eyed little boy whose smallness reflects their own spiritual trimness. Little B's wide open eyes are the only feature referred to with the adjective "big". The eyes, a symbol traditionally associated with "thought and feeling" (Ferber 1999:71), relate to Little B's quality as an "enigmatic child", also in tune with Little B's visionary powers. Unlike a fairy tale hero, who "is gifted in the literal sense of the word" (Lüthi 1976: 142) (for he receives gifts from the helpers), Little B has been endowed with an

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[124] "Unhomely" is a literal translation from the German *Unheimlich,* which in psychoanalytic theory has been translated as the "Uncanny". Freud defines it in his 1919 essay as "that class of the frightening which leads back to what is known of old and long familiar" (Freud 2003:148). It is normally caused by "nothing else than a hidden familiar thing that has undergone a repression" and which occurs "when primitive beliefs we have surmounted seem once more to be confirmed" (639). In this sense, Gina Wisker has analysed the gothic aspects of "A Suburban Fairy Tale" in which "disturbance and dis-ease exist in the midst of the everyday comforts of an ordinary house" (2012:26).

insight into the spiritual which gives him access to a reality beyond his parents' narrow concerns. As Kuhn observes, the figure of the enigmatic child is also related to the notion of the *puer senex*, the child "wise beyond his years". Significantly, Little B is addressed by his parents as "old man" and "little man" (Mansfield 2006:549,551). His wisdom, which is not acquired but intuitive, leads Little B's steps towards affection and spirituality through a path different than the one his parents offer.[125] The parents' world is limited to the comfortable house interior, whereas Little B is able to project his sight out of the window to the wider, wilder world. The hungry sparrows he sees through the window, later transformed into little children, are unnoticed by the bigot Bs, only concerned with Little B's finishing his huge breakfast. He perceives the suffering outside and feels the need to abandon parental comfort and join the wretched instead. Despite its uncanny features, however, Little B is still a quite traditional portrayal of innocence assailed.[126]

In "Sun and Moon" there is a parodic revision of the trope of the child as embodiment of innocence. By calling them "lambs", "ducks" or "angels", the adults of the story project upon the children their own idealised concept of innocence but they ignore completely their real needs. Moreover, Mansfield's interest in reflecting the functioning of the child's mind goes beyond the treatment of child characters as mere representatives of menaced purity. Thus, Sun's alienated perspective contrasts with his

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[125] In 1897 Henry James began to publish in instalments his novel *What Maisie Knew,* showing a clear interest in the rendering of a child's consciousness by featuring a child who, although realistically depicted, finds the way to keep integrity intact in an environment of adult depravation. The figure of the enigmatic and perverse child is to be found in his 1898 work "The Turn of the Screw".

[126] The little girl protagonist of Mansfield's story "The Child who was Tired" (1910), discussed in the previous section, would offer a clearer instance of uncanny child than Little B. Although presented as the victim of oppression and mistreatment, her murderous act destroys the ideal of innocence and portrays the girl as an evil creature able to conceive and carry out the murder of a little baby: "And she suddenly had a beautiful marvellous idea. She laughed for the first time that day, and clapped her hands. 'Ts-ts-ts!' she said, 'lie there, silly one; you *will* go to sleep. 'You'll not cry any more or wake up in the night. Funny, little, ugly baby' […] And then gently, smiling, on tiptoe, she brought the pink bolster from the Frau's bed and covered the baby's face with it, pressed with all her might as he struggled, 'like a duck with its head off, wriggling', she thought" (Mansfield 2006:639).

sister Moon's undifferentiating vision and there is an attempt to present a particular perception of the world where reality and fantasy are often blurred:

> And then the flowers came. When you stared down from the balcony at the people carrying them the flower pots looked like funny awfully nice hats nodding up the path. Moon thought they were hats. She said: "Look. There's a man wearing a palm on his head." But she never knew the difference between real things and not real ones. (Mansfield 2006:120)

Moon's playful compliance with the adults ("She always did the same as other people" [Mansfield 2006:121]) signals that she has not yet reached the complex and fearful stage her brother is entering. Sun considers himself more mature than his sister, yet he is also tragically disconnected from a grown-up world which he cannot understand. His attempts at total independence from other people manifest themselves in his refusal of physical contact, even with his sister. Although still very young, he seems to be experiencing the nostalgic "loss of an earlier, unified consciousness" which his sister still enjoys (Dunbar 1997:150), and projects this nostalgia upon the ice-house.

This sense of loss finds a dramatic outlet in Sun's painful outburst when he faces the scene of destruction brought about by the group of adults. Nevertheless, Sun's vision, like his sister's, is not totally discriminating for he also lives in a world more terrifying than amusing, where objects become alive and people behave like animals. "Sun and Moon" opposes adult depravation to infantile innocence but instead of idealising childhood presents it as a fearful period. Delphine Soulhat aptly relates the treatment of this infantile perspective to Lewis Carroll's *Alice Adventures in Wonderland* (1865), where Alice struggles to make sense of an absurd world which is presented as a fantastic, yet often as a frightening, distortion of reality (2011:105). The story's pattern is similar to Carroll's for Sun's experiences, which start like a wonderful dream turn into a nightmare. As Soulhat points out: "For the landscape of childhood to become close to a Wonderland, there should be possibilities for disturbing as well as enchanting experiences, and 'Sun and Moon' stages an upsetting and disquieting

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episode" (2011:105). However, Alice flees into Wonderland escaping an adult world which is too boring for her. Sun and Moon are ushered into a fascinating world by the adults themselves, but they must also witness its destruction.

Moreover, Sun seems to be mature enough to observe judgementally his parents' vicious conduct. The adults' reaction to Sun's painful response to the destruction of the cake is to push the child out of the room, for he is a reminder of their own improper behaviour:

> Suddenly he put up his head and gave a loud wail.
> "I think it's horrid–horrid–horrid!" he sobbed.
> "There, you see!" said Mother. "You see!"
> "Off with you," said Father, no longer jolly. "This moment. Off you go!"
> And wailing loudly, Sun stumped off to the nursery. (Mansfield 2006: 125)

Sun himself is not uncanny, but his projection of inner thoughts and vision gives a disquieting image of the reality around him. The child's point of view defamiliarises the adult world and emphasises its absurdity. Like Little B, Sun stands for the impossible prevalence of innocence among corruption.

However, whereas Little B is an example of abnegation, refusing to take any food himself, "Sun and Moon" presents the children as desiring subjects. Soulhat points to the fact that "Mansfield's children —like Lewis Carroll's Alice, who is depicted with hunger and thirst— also expose themselves to the very perils of desire" (2011:105). At the sight of the Little House, and the miniature nut-handle, Sun feels dizzy and "ha[s] to lean against the Cook" (Mansfield 2006:121). Moon succumbs to gluttony and finds it hard to resist touching the little house but Sun sublimates his impulses, and for him the house comes to represent the ideal of a home which must not be spoiled.

The sensual moment when the father bites the mother's shoulder preludes the destruction of the ice-house and, in psychoanalytic terms, echoes the primordial scene which marks the irruption of the Father as the object of desire of the mother. Whether

the house is representative of a lost pre-oedipal bond with the mother or of the recently and apparently satisfying sense of order which comes to substitute it, Sun is devastated by its annihilation. By the end of the story, Moon behaves like one of the adults, whereas Sun looks broken-hearted at the true nature of desire and at its destructive potential.

The protagonist of "The Rocking Horse Winner" is a more extreme example of the modern representation of this type of eerie children and seriously challenges the image of innocence they traditionally represent. Paul tells his mother that his ability to provide luck comes directly from God, a notion which recalls the romantic conception of the child as closer to the divinity. However, he realises that Hester "did not believe him; or rather, that she paid no attention to his assertion" and "this angered him somewhere, and made him want to compel her attention" (1982a:446). Although his actions are ridden by a desire to help his mother, her lack of response angers and obsesses him in an uncanny way. The statement that God has talked to him evokes a religious or mystic experience but also suggests derangement or the presence of demonic forces as if the child could be hearing voices. Since the story was initially conceived to be published in a volume of ghost stories, the representation of the protagonist departs from the ideal of the innocent redeeming child and gives him some attributes characteristic of the possessed child in the gothic tradition. This image brings to the fore the questioning of the child as innocent, in line with the scientific and psychological discourses of the moment.

Indeed, most descriptions concerning Paul's appearance highlight the disturbance which pervades those who look at him. When his sisters "were playing dolls in the nursery, he would sit on his big rocking-horse, charging madly into space, with a frenzy that made the little girls peer at him *uneasily*", and when, "[w]ildly the horse

careered, the waving dark hair of the boy tossed, his eyes had a *strange* glare in them. The little girls dared not speak to him". Similarly, before knowing the result of the Derby races Paul "was very frail and his eyes were really *uncanny* [emphasis mine]". Even the horse is presented in similar terms: "Its red mouth was slightly open, its big eye was wide and glassy-bright" (446).[127] Thus, Paul is the perfect embodiment of "the enigmatic child": His secret activity is only known by his uncle and his powers are beyond comprehension.

Paul's frenzy to ride his rocking horse in order to reach the ecstasies of revelation is also tinged with sexual implications which respond to a post-freudian conception of children.[128] His portrait shatters the ideal of the innocent redeeming child: "The boy's trance like ecstasy- echoes Lawrence's description of masturbation, physical and psychic in Pornography and obscenity" (Harris1984:227). Once again, Lawrence uses fiction to illustrate his views on children's development theorised in *Fantasy of the Unconscious* (1922). Lawrence conceives of the child as divided into two planes of being, a lower or sensual plane and the superior or spiritual plane. This acknowledgement of the importance of the sensual is very relevant to locate Paul as a modern child, since the modern child is no longer the bodiless angel but a complex

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[127] Regarding the ridding-horse as an uncanny object, Robert Gorham Davis (1969) observes how Paul's practice recalls the activity of some witches, who were said to rock themselves wooden horses in order to reach states of prophetic trance. Moreover, Jessica Tiffin (2009) explores the cross-pollinations of fairy-tales and the gothic, especially on reworkings of the trope of the vampire in contemporary fiction. Lawrence's "The Rocking Horse winner", conceived as a ghost story should be considered as an instance of this intersection. Not only the horse and the child acquire unsettling connotations but Hester could herself be interpreted as a vampire figure whose insatiable thirst for money ends up sucking up her own son's life. The figure of the mother vampire will be explored in the next chapter.

[128] In E.M. Forster's "The Celestial Omnibus", although the boy is portrayed as the visionary/archetypal child, Forster also articulates complex notions of desire which set the character apart from the romantic image. When the third person narrator describes the effects that sight of the street cutting outdoors provokes in the child he does it in the following terms: "Had first stirred desires within the boy – desires for something just a little different, he knew not what, desires that would return whenever things were sunlit, as they were this evening, running up and down inside him, up and down, up and down, till he would feel quite unusual all over, and as likely as not would want to cry" (2005:56–57). Some critics have argued that fantasy was in that case use to articulate Forster's silenced sexual condition. (cf.: Hai 2008)

being with needs and desires.[129] For Lawrence, the healthy development of the child is contingent on a healthy rapport with the parents. However, he states, in modern times there is a common familiar dysfunction which leads to an infatuation for one of the parents:

> And this is the fatality. Long before puberty, by an exaggeration and an intensity of spiritual love from the parents, the second centers of sympathy are artificially aroused into response. And there is an irreparable disaster. Instead of seeing as a child should see, through a glass, darkly, the child now opens premature eyes of sympathetic cognition […] the deeper sensual centers [are] aroused, but finding no correspondent, no objective, no polarized connection with another person. There they are, the powerful centers of sex, acting spasmodically, without balance. They must be polarized somehow. So they are polarized to the active upper centers within the child, and you get an introvert. (1971:118–9)

As a result, "you get various mild sex perversions, such as masturbation, and so on" (119). For Lawrence, masturbation is perverse because it obliterates the other; it is a destructive form of introspection which hinders self development. As Snodgrass observes, "Lawrence believes that man's isolation is an unavoidable part of his definition as a human being —yet he needs all the contact he can possibly find". Snodgrass holds that in *Fantasia of the Unconscious* Lawrence gives his vision on sex as "man's closest link to other human beings and to the 'unknown', his surest link into humanity" (1958:198). When it loses its function of providing a connection with another human being, it turns into something negative. Similarly, for Harris the education provided for Paul has been damaging because he "has been taught to ride himself, his revelations lead to no consciousness of other and reduce his field of intercourse to a vanishing point" (1984:124).

Curiously enough, Paul's obsession with pleasing his mother is not an excess of motherly love, but of total indifference on her part. The result, nevertheless, is the same.

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[129] However, Lawrence's views depart from the notion of an infantile sexuality as put forward by Freud: "It is obvious there is no real sexual motive in a child, for example. The great sexual centers are not even awake. True, even in a child of three, rudimentary sex throws strange shadows on the wall, in its approach from the distance. But these are only an uneasy intrusion from the as-yet-uncreated, unready biological centers" (1971:108).

Paul assumes the responsibility of a virtually absent husband, and therefore between Paul and his mother there is "the bond of adult love: the love of man for man, woman for woman, or man for woman". This, Lawrence explains, "is fatal. It is a sort of incest. It is a dynamic *spiritual* incest, more dangerous than sensual incest, because it is more intangible and less instinctively repugnant" (1971:118). In fact, despite Hester's disaffection, the mother-son relationship is depicted as a complex bond but it is always determined by economic profit: the intimacy grows when the dates of the Derby approach and "he secrets which their mystical oneness reveal to him are the secrets of winning money disclosed in a mystified greed, and not the rewarding mysteries of life that motherly love would have opened up" (Koban 1978:394).

Paul is also a significant child figure because he subverts the romantic tradition, since the knowledge he possesses is pernicious. In this story knowledge is neither equated to experience nor does it give an access to a true realm of authenticity. Thus, Paul acquires knowledge from riding his horse, but his divination does not bring about spiritual growth or maturation. In fact, Snodgrass has suggested that "The Rocking Horse" deals precisely with self-annihilation in its desire of knowledge, Paul being a character who "has chosen to live by intellection" (1958:194). Snodgrass further argues that many readings of the narrative point to the resemblances between this story and those fairy tales where the hero negotiates with the devil for personal benefit, becoming entangled into a Mephistophelian deal which can only lead to tragedy.[130] In a letter to Ernest Collings, Lawrence puts it in the following way: "The intellect is only *a brit and bridle* … a man's body as a kind of flame… and knowledge is just the light that is shed on to the things around [emphasis mine]" (Moore [ed.] 1962:180). Snodgrass foregrounds the relationship of the emphasised terms with the world of horses. For

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[130] Snodgrass obliterates the fact that this tale lays also at the heart of the myth of *Genesis*, where greed for forbidden knowledge brings about tragedy.

Lawrence in "The Rocking Horse Winner" and *Fantasia of the Unconcious* there is a link between sex and knowledge which results in the end of childhood.

The references to masturbation in "The Rocking Horse" represent unshared pleasure and reflect, as mentioned, the impossibility of healthy social intercourse. Lawrence's vision of true art concerns a call for communication with the outer world, with people or nature. However, as Harris argues, in the practice of masturbation "there is no reciprocity, no exchange between self and other" (1984:226). As Coveney observes, without the "nourishing creative flow between himself and another" the individual's life becomes a "slow collapse into corruption" (1967:158) "without his parents' elemental, egoless love, the child *literally* dies" (159). Therefore, death is the outcome of the triumph of those forces which call for inward retreat over those which lead to social interaction. Coveney's observation that "the insistent nostalgia of the cult of the child at the end of the century suggests that for some, the adjustment (individual-society) was unattainable" matches Paul's uncle's final statement that the boy is "best gone out of a life where he rides his rocking-horse to find a winner" (Lawrence 1982a:457). Paul was deprived of the qualities of a child and has become a "symbol of civilized man, whipping himself on in a nervous endless 'mechanical gallop', an 'arrested prance', in chase of something which will destroy him if he ever catches it, and which he never really wanted anyway" (Snodgrass 1958: 195).

Although it is evident that Lawrence's presentation of the child in this story questions received idealised notions, Lawrence does not completely destroy the child's romantic innocence. The child becomes a projection of adult sins, and this is what is most disturbing about him. It is through the child that the adult's flaws are presented and condemned:

> It is wrong […] to analyze the boy from too strict a moral point of view […] as if the child consciously made the wrong moral choices and had somehow knowingly entered into a league with demons. He is innocent, naïve, and even loving of his mother. It is his mystical openness to

her that leaves him vulnerable to the terrible forces she unleashes in her own household. To take him too realistically is faulty criticism for he is very much a symbol of childish innocence that his mother has sadly let die in her. (Koban 1978: 394–5)

The enigmatic child becomes then a suitable means for the articulation of the modernist interest in subjectivity and creativity in the contexts of a world which was progressively becoming more utilitarian, while also presenting the child as a complex being and questioning its innocent condition. Nevertheless, once the child as disturbing element has been introduced, its destiny becomes problematic. Khun makes the significant observation that "the fate of the enigmatic child is often a tragic one, for his puzzling nature evokes fear in adults, especially those whose existence is assured by an armature of reason" (1982:25). As discussed above, the death, or disappearance of the child becomes the only way to solve its situation. The treatment of these characters tends to be "atemporal"; they are presented as "evanescent" creatures, inhabiting a liminal space between this world and another even when they are alive (225).

7.5. "Sun and Moon", "A Suburban Fairy Tale" and "The Rocking Horse Winner" as Anti-Tales

The concept of anti-tale, referred to in previous sections, can be applied without reserves to the tales here discussed. At the core of "A Suburban Fairy Tale" and "The Rocking Horse Winner" there is an attempt to vindicate the position of the children as marginal characters. Zipes considers this tendency to celebrate simplicity and inexperience one of the main features of the folk tale: "His [the hero's] goodness and naiveté eventually enable him to avoid disasters. By the end of the tale he generally rises in social status and proves himself to be more gifted and astute than he seems" (2000: xviii). Lüthi, aptly emphasises this common concern for the marginal both in fairy tales and in modern writing:

> Modern literature, narrative as well as dramatic, is characterized by a strange turning away from the heroic figure. This begins as far back as Naturalism, where the coachman or the cleaning woman takes the place of the tragic hero, the kings and noble ladies, and where the masses... can take the place of the individual [...] the preference of modern literature for the passive hero, the negative hero, is not without parallel in the fairy tale. The simpleton or dejected person who sits down on a stone and cries not able to help himself, but help comes to him. The fairy tale, too, has a partiality for the negative hero: the insignificant, the neglected, the helpless. (1976:145)

The main difference, however, is that the fairy tale "anti-hero" succeeds, and this is not always the case for the new concept of hero which emerges at the end of the nineteenth and beginning of the twentieth century. Thus, although both little B and the child Paul are endowed with supernatural qualities as symbols of spirituality in opposition to the mental poverty of parents, the results of their actions are uncertain: Paul's ability to foretell the winner of the horse races stems from his desire to please his mother, yet his efforts are useless since the money he earns is mercilessly devoured by the greedy spirit of the house. Little B has also access to a reality beyond his parents' narrow concerns and, in a way, manages to transcend the limitations imposed by the adults' way of life. However, his flight has an element of tragedy and nostalgia.

Zipes postulates that fairy tales "seek to awaken our regard for the miraculous changing condition of life and to evoke in a religious sense profound feelings of awe and respect for life as a miraculous process which can be altered and change to compensate for the lack of power, wealth, and pleasure that most people experience" (2006:51). Similarly, Khun regards one of the main features of the enigmatic child as the "unanalyzable catalyst" which triggers "an analyzable transformation" (1982:61). Nevertheless, neither Paul's magical rides nor Little B's metamorphosis truly transform the world these children abandon.

In this sense, however, both stories present remarkable differences. Despite the story's openness, Mansfield follows the tradition of the redemptive child to a certain extent. The narrator had depicted the parents in negative terms as greedy materialistic

people oblivious of their son's true needs. Nevertheless, when Little B flies away to the bewilderment of his parents, they seem to realise what they have lost and desperately try to get their boy back. They are even able to see the little children in the garden which their son had been seeing all the way:

> Mrs. B. went over to the window, and Mr. B. followed. And they looked out. There on the grey frozen grass, with a white white face, the little boy's thin arms flapping like wings, in front of them all, the smallest, tiniest was Little B. Mr. and Mrs. B. heard his voice above all the voices, "Want something to eat, want something to eat."
> Somehow, somehow, they opened the window. "You shall! All of you. Come in *at once*. Old man! Little man!" (Mansfield 2006:550–1)

However, it is too late for them to repent and the function of Little B's flight is punitive as much as redemptive. Besides, the transformation and flight of Little B into a bird not only reveals the problematic integration of innocence in society, but is also evocative of the possibility of a better future for him somewhere else. As such, its implications can be positive. Little B thrives to join the wider world and looks for the spiritual fulfilment which he could not find in his own home. Gerardo Rodríguez Salas states that the use of a point of view which shifts from parents to child favours the emergence of two plot lines in terms of Propp's analysis. One refers to the parents, who start wishing for food and the uncertainty of the ending leaves them unsatisfied. The other refers to little B, who manages to free his spirit from the narrow boundaries to which his parents had confined it and fly away, fulfilling his wish and resulting in a happy ending (2009:190).

In contrast, Paul's mother in "The Rocking-Horse Winner" sinks deeper in her insensitive slumber during her son's illness: she "sat, feeling her heart had gone, turned actually into a stone". The tragic irony is that Paul's attempts to win her heart had only brought about the opposite effect: the spell which kept Hester's heart frozen, far from being broken, has grown stronger. Paul's uncle's matter-of-fact statement after the boy's death, blatantly expresses the truth the mother has to face: "My God, Hester,

you're eighty-odd thousand to the good, and a poor devil of a son to the bad"
(1982a:457). The reader remains ignorant of the development of Hester's feelings but
there is no hint of redemption in the traditional sense.

For Koban, "The Rocking Horse Winner" is the account of Hester's spiritual
death in the form of the boy's death. He has interpreted the story "as the climax in the
chronicle of the death of love in Hester, the death of her heart, and that as such it ought
to be read primarily as an allegory o the death of the child in her, the death of innocence
and love. Mystically and allegorically speaking, Paul's death is her death" (1978:393).
Paul's madness is a projection of his mother's obsessions, yet more grotesque because
he is a child. The ambiguity of Mansfield's story is here substituted by the ironic
tragedy of Paul's irreparable death.

Thus, the tradition of the redeeming child is informed by the pessimistic
suggestion that there is no place for children in a money-ridden word. The elimination
of the cathartic moment also makes these texts especially modernist, for in the stories
prevails "the uncertainty principle", which Adrian Hunter had defined as characteristic
of the modernist short story (2007:51–53). This treatment of the topic of loss, and death,
is characteristic of the modernist aesthetics. "Modernist fictional death, no longer tragic
and consummatory, the ultimate and timely form of closure, became unpredictable,
incoherent, often initiatory and pervasive" (Friedmann 1995: 23–24).

Moreover, in terms of their allegorical meaning, both stories articulate a
criticism of a way of life which favours material gain in detriment of human relations.
The anti-tale quality of the stories is not contingent on their questioning some traditional
values present in fairy tales for children, as many postmodern instances of fairy tale re-
writings do. Like fairy tales, these stories do have a moral, but the lesson is addressed to
the adults, and warns them against the dangers of the excessive greed which is

characteristic of a society of consumerism. The price to pay for material insatiability, these stories warn, is the loss of your children, and in wider terms, the death of what children symbolise: the death of the spirit.

In "A Suburban Fairy Tale", Little B's abandonment of his home and family in pursuit of a more profound existence seems to enact the biblical lesson "man shall not live by bread alone" (Luke 4:4), addressed to his food-obsessed parents. "The Rocking-Horse Winner" articulates an even more dramatic criticism of capitalism. Snodgrass has adequately noticed that the names of the winning horses, Singhalese, Malabar and Mizra (evocative of Mizrapur) are also names of British colonies. This works as a reference to a form of exploitation which structured British economy and which mirrored the situation of Paul, epitome of the exploited child. Being able to obtain profit without working generates a form of dissatisfaction which manifests itself through a need to consume, and hence the circle in which Hester sees herself involved (1958:195–6). Watkins further emphasises this argument by stating that capitalist ideology has configured the child's understanding of the world:

> As Lawrence presents it, the situation Paul finds himself in is not created and maintained directly or even mainly by physical means; ideological constraints shape it in significant ways. That is, prevailing and quite specific social structures appear to him to constitute reality itself: they allow no vision of life as anything other hat it is under capital (1987:298)

"Sun and Moon" is also an anti-tale at several levels. It is an anti-narrative in the sense that there is very little external action and the events narrated are only consequential within the inner experience of the main character. It is a perfect instance of modernist writing and, as Bardolph observes, it "works as a short story: it is compact, poetic, and disturbing" (1994:165). Moreover, "Sun and Moon" subverts fairy tale sources in several ways. There is no happy ending, for it finishes sadly with the shattering of Sun's illusions and his expelling from the party. As Rodríguez Salas explains, the story also reverses the gender roles presented in *Hänsel and Gretel*. In the

brothers Grimm's story it is Gretel who takes the lead at rescuing her brother from the malicious witch. In "Sun and Moon", the girl falls into her parents' trap and Sun cannot do anything to avoid it.

Furthermore, and as mentioned above, Mansfield also turns round the terms upon which *Hänsel and Gretel* rests regarding the deeper meaning of the tale. According to Bettelheim's psychoanalytical reading, the tale is an expression of the child's anxiety when the time comes to control his "primitive incorporative and hence destructive desires. The child must learn that if he does not free himself of these, his parents or society will force him to do so against his will" (1991:160). "Sun and Moon", however, suggests how this destructive primitivism underlies a fragile social order, and how any attempt to overcome it is doomed to failure. The witch, according to Bettelheim, is expression of the child's own oral greed. In Mansfield's story, however, greed is the parent's vice: they behave like the little sister, while the older son remains isolated in a liminal terrain, refusing to give in to desire. For Bettelheim, "the children's experience at the witch's house has purged them of their oral fixations; after having crossed the water, they arrive at the other shore as more mature children, ready to rely on their own intelligence and initiative to solve life's problems" (1991:160). In "Sun and Moon" Sun's attempts at independence only mark him as an outcast. The function of the parents in the story is the opposite as expected, for they lure the children into the world of primeval instincts which they were supposed to abandon in order to mature.

"A Suburban Fairy Tale", "The Rocking Horse Winner" and "Sun and Moon" could be regarded as modern anti-tales which subvert the reader's expectations associated with the genre and reflect a common concern with the vision of the child as neglected victims of a society of consumerism. To put forward this idea, Mansfield

resorts to an idealised notion of childhood which draws from the romantic and Edwardian imaginary. The ambiguous ending of "A Suburban Fairy Tale" is pervaded with a feeling of nostalgia which finds a parallel in literary tales with a Christian message. However, the irony which informs Mansfield story, her portrayal of the adults and the hyperbolic fragility of the child make the story also a parody of these tales. This story does not simply subscribe the convention of the motif of "endangered innocence" but consciously vindicates its validity in the contemporary world. "Sun and Moon" questions further this motif by parodying the adult hypocritical behaviour towards children. They pretend to admire them as pure creatures while they help to destroy the innocence they appear to long for. In this bitter parody of *Hänsel and Gretel* there is no possibility of growth or rescue, for corruption is pervasive. Moreover, the story offers an image of the child as a desiring subject, with a complex conscience, and attempts to render an individual child's fearful experience of the adult world around him.

Lawrence's story does not debunk traditional fairy tales just because of its tragic ending. The fairy tale tone clashes violently with the image of the child the story presents, with its gothic and sexual undertones. Paul's uncanny features, and the allusions to his sexual drive set him apart from the almost incorporeal Little B. The latter has angelical qualities whereas Paul seems a demonic creature. Little B is somehow untouched by the influence of his parents, whose sin is more the neglect of his child's spiritual needs than the exertion of a pernicious influence. Paul's infatuation with his mother and his desire to satisfy her material greed rob him of his childhood, and eventually kill him.

Ultimately these stories question the possibility of the idea of childhood in a post-war world and this effect is got through the use of fairy tale discourse traditionally associated with the domain of children. These stories seem to show how the materialism

that the modern way of living imposes either pushes away or exterminates childhood.[131] For the adults of the stories, the children did not exist before their departure. Little B is too small to be perceived, and described as animal from the beginning, like Sun and Moon, who seem to be part of the party's decoration. Paul, on the other hand, is not left to be a child, is exploited for benefit, and as such, treated as an adult. His riding the horse is a grotesque emulation of playing which only mirrors this exploitation. Thus, despite analogies with the previous oversensitive representation of the child, the images which these stories offer are also imbued with a modern understanding of the problematic of childhood.

All three stories can be aptly considered as "antitales" since they subvert the traditional happy ending, present characters who are dubious heroes, intertwine marvel and horror and revert the educational dimension of traditional tales by emphasising a need to educate adults in their consideration of children. The evocation of fairy tales, along with the idea of childhood often associated with the genre, must not be simply regarded as a projection of a nostalgic longing for a lost, orderly past. The deployment of fairy tale motifs and structure helps to emphasise the contrast between the stability of the values that traditional tales offer and the social illness of the modern world.

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[131] The disappearance of the child, as Margarida Morgado has highlighted, is a topic of social and literary relevance all throughout the twentieth century. Although she focuses on the phenomenon in the late decades on the century she poses a series of questions which can be revealing when considering these texts: "When we speak of the disappearing child it is never quite clear whether the child does not exist or that it is we who do not see him/her. Do children disappear from culture because there is nothing to see (since children have become similar to adults) and nothing to know (because it is always adults who speak for and interpret the meanings of children), or because there is nothing to say about them due to the fact that we have ceased to care?" (2002:245).

CHAPTER 8
UNEXPECTED AWAKENINGS: THE MOTIF OF *SLEEPING BEAUTY*

8.1. Bare Fingers and Sleeping 'Beaus': D.H Lawrence "The Thimble" and "The Lovely Lady"

> A queen, they'll say,
> Has slept unnoticed on a forgotten hill.
> Sleeps on unknown,
> Unnoticed there until
> Dawns my insurgent day.
> (D.H. Lawrence, "On That Day" 1916)

The motif of *Sleeping Beauty* recurs in D.H. Lawrence's narratives and also, in less overt ways, in Katherine Mansfield's stories. The present section explores the meaning and significance of this fairy tale motif in the work of these writers. More specifically, it deals with the relevance of the use of references to *Sleeping Beauty* in D. H. Lawrence's early story "The Thimble" (1917) (which would be later developed into the novella *The Ladybird* [1923]) and his later "The Lovely Lady" (1927), as well as in a number of Mansfield's mature stories. Despite the obvious differences between the two author's treatment of their subject, the motif of *Sleeping Beauty* is often deployed when a character's existence is presented as a state of spiritual lethargy from which they are awoken by a significant event.

Therefore, the idea of the metaphorical awakening as an articulating element in many of these narratives is also closely associated with the Joycean notions of paralysis and epiphany. Joyce explained that in his short story collection Dubliners (1914) he intended "to betray the soul of that hemiplegia, paralysis, which many consider a city" (1966:55). In this case, also Lawrence and Mansfield tend to present paralysed characters, although in their narratives urban spaces tend to be substituted by the

confinement of domestic environments such as rooms, houses or gardens. Moreover, as already explained in the chapter devoted to the genre of the short story, often modernist short fiction is articulated around a moment of spiritual anagnorisis where characters make a transcendental discovery about their lives. Frequently, the epiphanic moment discloses the illusory nature of a character's perception of the external world he or she inhabits, which could provide a way out of paralysis. Lawrence's narratives often present a belief in the characters' possibility of rebirth into a new and more authentic existence. However, as we reflected upon in the chapter on the short story, some contemporary criticism tends to question the traditional association between epiphany and the idea of the revelation of a hidden truth in modernist short stories. Indeed, in Joyce's *Dubliners*, the epiphany is more a realization of the characters' condition of paralysis than a way out of it. Thus, according to some views, the moment of revelation brings about a frightful disarray of the characters' assessment of reality; yet a clear resolution is not always provided. This is the case of Mansfield's stories, which often depict "thwarted awakenings" (Cushman 1975:35) and tend to be open-ended and inconclusive.

H. T. Moore has underlined the fact that D.H. Lawrence's narratives are often re-elaborations of the plot of *Sleeping Beauty* (1959:263). Therefore, an insight into the origins and evolution of this fairy tale can illuminate an understanding of Lawrence's preference for this motif and its centrality in the context of his "mythopoetic" project, the elaboration a new set of myths adapted to modern times. Although the tale is best known through the literary versions of Charles Perrault and the brothers Grimm, the motif of the sleeping woman is already present in the episode of the sleep of Brynhild in the *Volsunga Saga*, when the maiden is magically laid to sleep and awakened by Sigurd (Mackenzie 2004: 322). The motif also appears in the "Tale of Troïlus and

Zellandine", included in the Arthurian fourteenth century romance *Perceforest* (Warner 1994:220). The version upon which Perrault based his own was Giambaptista Basile's "Sun, Moon and Talia", published in the *Pentamerone* in 1634. Talia (like Zellandine) is raped by a married king while she is sleeping under the effect of a spell, and from the intercourse she gets pregnant with twins. One of Talia's babies, trying to reach her mother's breast, gets Talia's finger by mistake and sucks away the magic splinter which kept her asleep. The account extends to the lady's awakening, and relates the queen's attempts to get rid of her husband's illegitimate children, Sun and Moon. The queen eventually falls into one of her own traps and dies, and the tale ends with Talia marrying the King. Since some of these motifs where not appropriate to bourgeois audiences, Perrault transformed the tale in his "La Belle au Bois Dormant" (1697). He introduced an evil fairy who casts the spell upon the baby princess. Perrault also substitutes sexual intercourse with a chaste kiss and the married king becomes a young prince. The evil queen is the prince's mother, an ogress who wants to eat her own grandchildren, Morning and Day. The Grimm brothers eliminated altogether the princess' adventures after her awakening, and their version has become the most popular today.

As mentioned in previous sections, Lawrence was fond of the work of the Grimm brothers. Besides, being one of the most popular fairy tales, Lawrence was probably familiar with *Sleeping Beauty* through a variety of sources. During the author's childhood, Perrault's version was used as reading practice for students of French, and a shorter translation was also popularised in Andrew Lang's *Blue Fairy Book* (1889). This trope also informed Henry James' story "Flicker-bridge" (1902), as well as many post-romantic poems well known to Lawrence:

> [The Sleeping Beauty motif] came to him not only by fond reading of Grimm (and probably Perrault) but also, doubtless, through the popular Victorian tradition of Sleeping Beauty paintings and poems with which, as a young "Pagan" student of Tennyson and the Pre-Raphaelites, Lawrence was familiar. (Farr 1990:195)

As Judith Farr (1990) argues, Lawrence often associates the motif of *Sleeping Beauty* with the figure of his mother, Lydia Bearshall Lawrence. During her life, Mrs. Lawrence was a source of inspiration for many of Lawrence's writings and after Lydia's death, Lawrence resorted even more steadily to this fairy tale episode:

> Tormented by loss upon his mother's death, however, it was precisely that scene from Grimm, Perrault, and the Victorian poetic and painterly tradition that Lawrence chose to depict. Or, rather, he chose, no doubt, to evoke a moment in his own life with the rich assistance of these inherited metaphors. (195)

Many critics acknowledge that the most popular versions of *Sleeping Beauty* are pervaded with patriarchal ideology for they condemn female curiosity and assign women a passive role (Zipes 2002b, Warner 1994). Nevertheless, one of the reasons which might have made of *Sleeping Beauty* one of Lawrence's favourite textual sources is the tale's particular capacity to evoke mythic and utopian notions despite having been literarily stylised and transformed. The mythic substratum resonates more clearly in *Sleeping Beauty* than in other tales similarly altered:

> "Sleeping Beauty" is not only about female and male stereotypes and male hegemony; it is also about death, our fear of death, and our wish for immortality. Sleeping Beauty is resurrected. She triumphs over death. As the eternal brier rose, she rises from the dead to love and to fulfil her desires. The rising form the dead is an uprising, an attack on the borders of mortality. After her uprising, Sleeping Beauty will know how to avoid danger and death, as indeed she does in the aftermath of the first sequence in the Perrault version. Once awakened, Sleeping Beauty is the knowing one, and we know too. (Zipes 2002b:215)

Many of Lawrence's narratives are accounts of a process of spiritual awakening, often rendered through an allegorical enactment of the myth of resurrection. Fairy tale imagery, especially allusions to *Sleeping Beauty*, provides a source for metaphors in these stories. "The Horse-Dealer's Daughter" (1922), examined in previous chapters, showed the centrality of the notion of rebirth: the protagonists must face and overcome death in order to be born again into a new form of existence. Dr. Fergusson's apathy kept him in a death-in-life condition, and Mabel was willing to submit to actual death to escape a life which could offer her nothing. Their mutual rescue, however, brings them

back to a more intense experience of life than ever before. "The Princess", previously discussed, also illustrates the protagonist's failure to wake up to a world of tangible, physical and sexual human beings. Domingo Romero is a failed prince, unable to break the spell which keeps Dolly in a state of perpetual slumber.

The motif is also deployed in Lawrence's novels and novellas, and he often manipulates the source narrative by altering gender roles and subverting the patriarchal ideology of the fairy tales. In Lawrence's 1912 novel *The Trespasser*, the female protagonist Helena is described as belonging to a class of "dreaming women" whose desire "was accomplished by a real kiss" (1955:23). His lover Siegmund, is also presented in terms which evoke *Sleeping Beauty*, for he "awoke with wonder in the morning" and reflected: "'It is like the magic tales,' he thought, as he realised where he was, 'and I am transported to a new life, to realise my dream. Fairy tales are true after all'" (1955:30). *St. Mawr* (1925) also contains clear references and structural similarities to the tale of *Sleeping Beauty*. The novella narrates the encounter of young Lou with a horse of wild appearance which will spur her passive spirit and push her beyond her meaningless existence. Lou's mother, a strong American woman, longs for a return to the American wilderness; and Lou herself, fascinated by the violent power she perceives in the horse, ends up desiring the same. Lou's husband, Rico, at first depicted as a prince charming, will prove to be a representative of an emasculated generation of men, quintessence of a superficial society and blatantly opposed to the rude authenticity of Phoenix, a half-native American; and Lewis, the rustic Welsh horse carer.

As commented before, Małgorzata Trebisz argues that *St. Mawr* is illustrative of "The Sleeping Beauty example apologue" (1992: 59-61). In the same line of thought, Anne Darling Barker holds that the novella "can be seen as an inversion of the tale of the enchanted princess who awakens only with the kiss of a prince" (1984:76): "In *St*

Mawr", Barker explains, "Lou is the princess, Rico the wicked prince, Mrs Witt a combination of mother, stepmother, fairy and witch, Phoenix and Lewis the helpers, and St Mawr the embodiment of the nature spirit who helps the heroine (80)". However, no satisfactory resolution is achieved in this story. Lou, who has voluntarily confined to "a sleepy, narcissistic, self-restoring, solitary existence in a remote 'castle' on a mountain surrounded by cacti (with thorns) and guarded by pack-rats" (80), will expect in vain a prince to wake her.[132]

Similarly, Suzanne Wolkenfeld holds that the basic structure of Lawrence's novella *The Fox* (1922) can be understood in terms of "a mythic source: 'The Sleeping Beauty'"(1977: 375). Lawrence wrote three versions of the story and the first (written in 1918) is the one which more accurately "corresponds in its complacency and inevitability with the ethos of the fairy tale" (376). Lawrence re-elaboration of the motif, Wolkfend argues, brings to light some elements latent in the fairy tale. Thus, the topic of infertility, with which the best-known versions of *Sleeping Beauty* begin, is addressed in Lawrence's novella through the homosocial relation between the two young spinsters March and Banford.[133] Their barren lives are suddenly changed by the intrusion of a man, Henri, who comes to stay at their place. The man's arrival had been symbolically anticipated by the sudden presence of a fox, which makes a great impression on March. The fox, like the evil fairy in *Sleeping Beauty*, raises on the woman a new feeling of desire. She is "spell-bound" by the sight of the animal (Lawrence 1992:11). Later, she dreams about this encounter, and touching the fox is like pricking her finger with the distaff (Wolkenfeld 1977:347):

> [S]he wanted to touch him. She stretched out her hand, but suddenly he bit her wrist, and at the same instant, as she drew back, turning round to bound away, he whisked his brush across her

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[132] In both Perrault's and Grimm's version of *Sleeping Beauty*, the prince has to gone through a thorny-hedge in order to rescue the princess.

[133] Both Perrault and Grimm open their tales with a King and Queen grieving upon the fact that they cannot have any children.

face, and it seemed his brush was on fire, for it seared and burned her mouth with a great pain. (Lawrence 1992:20)

Drawing on Marie-Louise von Franz interpretation of the evil witch as "an embodiment of feminine sexuality, the dark aspect of the mother-goddess that has been neglected in our civilization", Wolkenfeld holds that the fox symbolises the repressed principle of male sexuality which suddenly irrupts in the girls' lives (1977:577). In the second version, Lawrence transforms the character of Banford, the pusillanimous spinster, into a "malignant witch" (348). The triumph of Henri, in this version, depends on the killing of Banford, which constitutes "the climax of both the primitive love hunt and the fairy tale quest" (349). The final version contains an added appendix which "deals with the intrinsic difficulties of the sexual relationship. [The appendix] constitutes his judgment on the traditional ending of 'The Sleeping Beauty'" (350).

The motif of *Sleeping Beauty* is also recurrent in Lawrence's shorter fiction and a close reading of "The Thimble" and "The Lovely Lady" will illustrate further uses of this fairy tale motif in his work. The short story "The Thimble" was written in 1915 and published in *The Seven Arts* two years later. In 1921 the ten-page story was re-elaborated into a seventy-page novella entitled *The Ladybird*. Since both "The Thimble" and *The Ladybird* share a common core in terms of plot development, both can be considered instances of Lawrence's reworking of the *Sleeping Beauty* motif. This dissertation focuses on instances of shorter narrative; therefore, the analysis will focus on "The Thimble", a story which has received little or no critical attention even by scholars who have specialised on Lawrence's shorter narratives (cf.: Widmer 1962, Thorton 1993).

Others have considered it a mere draft of the more elaborated novella *The Ladybird*, and have concentrated on the ways the novella presents a wider perspective and more complex philosophical concerns (cf.: Scott 1978). The author himself

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acknowledged his dislike of the first version of the narrative, and wrote to his bibliographer, Edward Mc Donald: "There was a first (not very good) story, called 'The Thimble', appeared in some out of the way American magazine —can't remember its name—would rather like 'The Thimble' to disappear into oblivion —but confess to it" (Vasey and Boulton [eds.] 1989:104). However, Laurence Steven has observed that the shorter version shows many distinctive features, some of which were substantially changed or eliminated in the novella, and considers that the story deserves analysis as a valuable piece of writing in its own right: "Far from being the murky, inconclusive, and unconvincing thing the critics have labelled it", Steven holds, "'The Thimble,' in the single, spare experience its ten pages records, presents a maturity of attitude and an intensity of engagement not approached by the seventy-page novella written six years later" (1986:239).[134]

The female protagonist of "The Thimble" has been regarded as a "character sketch" of Cynthia Asquith (Scott 1978, Steven 1986, Harris 1984) and the story, like "The Horse Dealer's Daughter", has been said to belong to "a series of beautifully worked, visionary tales which assert the authority of private experience and its power to resurrect cultures and individuals alike" (Harris 1984:123). It narrates the mutual awakening of the Hepburns, a married couple reunited after a long separation during World War I. The backdrop of the Great War is significant, not just because its consequences determined the development of the story, but because the story itself was written as an allegory of the situation of Great Britain. The effects of the war upon Lawrence's mood were devastating, and during the years 1914–5 he suffered from depression. However, by the time he wrote "The Thimble" Lawrence's attitude seemed

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[134] For Steven, the transformation of "The Thimble" into the longer and more complex *The Ladybird* entailed a loss of sense of personal intimacy contained in the brief story, developing into a more "cerebral" and "philosophic" treatment of the topics in a way which attempts to "universalize, and mythologize, the experience of 'coming through' to authentic life" (1986:243,252).

to show already a more hopeful attitude which would crystallise, years later, in his project of a pseudo-communist ideal of the settlement of Rananim.[135] In January 1915 he writes to Cynthia Asquith:

> The War finished me: it was the spear through the side of all sorrows and hopes [...] I don't feel so hopeless now I am risen. My heart has been as [...] cold as a lump of dead earth, all this time, because of the war. But now I don't feel so dead. I feel hopeful. I couldn't tell you how fragile and tender the hope is —the new shoot of life. (Zytaruk and Boulton (eds.) 1981: 269)

Nevertheless, Lawrence considers that salvation was contingent on Great Britain's surrender to the enemy. In October he would write in another letter to Lady Asquith:

> One should give anything now, give the Germans England and the whole Empire, if they want it, so we may save the hope of a resurrection from the dead, we English, all Europe.[136] What is the whole Empire and Kingdom, save the thimble in my story? If we could but bring our souls through, to life. (420)

"The Thimble" is, like *Sleeping Beauty*, a story of salvation and resurrection. These notions, referred to in the above letter in terms of a national renewal, are illustrated in the story at a domestic scale and confined to the limited setting of a small room. The story narrates Mrs. Hepburn anguishing waiting hours before her husband's return after being absent for ten months. Mr. Hepburn had departed to fight in the war right after the wedding, and his wife feels that she hardly knows the man she is waiting for. She is aware of having created, during the months of absence, an image of her husband which holds no relation to the person she is about to meet again: "She could scarcely bear to think of him as she knew him" because she is aware that "it was

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[135] From the outburst of the war, D.H. Lawrence began to develop his idea of a utopian settlement of like-minded people on an island. Lawrence imagined an alternative community based on a pre-industrial social organization and isolated from the European culture and what he thought its pernicious Christian ethos and "uncontaminated by the mechanical and industrial". This idea of a New Jerusalem born from the decadence of the civilised world would never be put into practice (Koh 2007:151).

[136] This statement anticipates Lawrence's progressive detachment from the liberal values represented by Great Britain. Later on he would show some ideological affinity with the authoritarianism of Fascism for some aspects of its ethos were seen as desirable in the social order born from a renewal of society. (Koh 2007:20).

something false, it was something which had only to do with herself". The reasons for her to marry him had been simply that he looked good in the khaki military uniform. Otherwise, "as a barrister with nothing to do, he had been slack and unconvincing, a sort of hanger-on, and she had never come to the point of marrying him" (Lawrence 1990:190).

Mrs. Hepburn thinks of her husband as "Mr. Hepburn" and throughout the story the characters' first names are never mentioned. This fact contributes to highlight the superficiality of their relationship, as well as Mrs. Hepburn self-definition through the role she plays in society. The story foregrounds Mrs. Hepburn's concern with appearance, and the fact that her identity is determined by social performance: "She knew she was a beauty, she knew it was expected of her that she should create an impression of modern beauty". Being able to meet the demands of society "made her soul rather hard, and proud", however, the story offers some hints of the character's growing dissatisfaction with the role she plays, which "at the bottom […] bored her" (192).

Mrs. Hepburn, like Rosabel in Mansfield's "The Tiredness of Rosabel" (1924), has also learnt to imagine her own life in terms of romance literature. She has the social status Rosabel dreamt about, but she is not as naïve as Mansfield's character, and is able to observe the part she plays in society with ironical distance. While she is being helped by the maid to get dressed for her husband (a scene which also recalls a moment in Rosabel's wishful thinking), she is aware of the conventionality of the moment: "She was always humorously ironical when she found herself in these romantic situations" (192). She also realises the distance between reality and fantasy and the former, at the present moment, defies her ability as a social actress:

> If brigands and robbers had carried her off, she would have played up to the event perfectly. In life, however, there was always a certain painful, laborious heaviness, a weight of self-

responsibility. The event never carried her along, a helpless protagonist. She was always responsible, in whatever situation. (192–3)

Mrs. Hepburn is thus presented as a reluctant *Sleeping Beauty*, for she believes she does not need anyone else's help: "It never occurred to her to expect anything of the other person: she was utterly self-responsible" (192). Paradoxically, however, this life governed by convention and superficiality is metaphorically referred to, throughout the story, as a form of sleep from which the woman can only be awakened through her husband's mediation. During the months previous to the moment in which the story takes place, Mrs. Hepburn had been physically immobile and confined to bed since she took gravely ill with pneumonia. The imagery deployed to describe Mrs. Hepburn paralysing illness and convalescence draws on allusions to the *Sleeping Beauty* motif and presents these moments as a transitional phase which distances the character from her previous, socially active, existence: "Since she had been ill, whilst she had lain or sat in her room in the castle in Scotland, she had thought, thought very much. [...] Her illness lay between her and her previous life like a dark night, like a great separation" (191). Before her illness, her life was a turmoil of movement and "she seemed to have rushed on in a storm of activity and sensation" (191), nevertheless, Mrs. Hepburn's was an empty life. The notion of the seclusion in the castle and her passive waiting present the woman as a *Sleeping Beauty* awaiting the arrival of the prince to awake to a new dimension of existence.

In previous chapters was shown how "The Horse Dealer's Daughter" presented two Cinderella-like characters that rescued each other, and contributed to their mutual spiritual development. The story thus destabilised the traditional distribution of gender roles characteristic of the fairy tale. "The Thimble" also subverts the classical fairy tale formula which presents the man as rescuer and the woman as a victim. The story privileges Mrs. Hepburn perspective but, as it unfolds, the fact that her husband had also

been spiritually asleep becomes apparent. Like in "The Horse Dealer's Daughter", rescue must be mutual. Coinciding with his wife's illness, Mr. Hepburn was badly injured in battle and, as a result, his face was disfigured. Therefore, Mrs. Hepburn's anxiety at meeting her husband again derives from having to face him without the protective shield of a neat appearance. Previously, she had been dashed by his looks, now she is just left with his true self, of which she knows nothing about. Facing a situation which falls completely out of Mrs. Hepburn control threatens her feeling of self-assurance, and shakes the grounds of her sense of responsibility.

While Mrs. Hepburn sits apprehensively on the sofa "nervously, yet quite calm, almost static" (Lawrence 1990:93) and "in a sort of after death" (94), her fingers unconsciously dig between the cushions and she finds the object which gives title to the story, and old thimble. The terminology used to describe Mrs. Hepburn evokes female sexual exploration:

> Her hands began to move slowly backwards and forwards on the sofa bed, slowly, as if the friction of the silk gave her some ease. [...] her right hand came to the end of the sofa and pressed a little into the crack, the meeting between the arm and the sofa bed. Her long white fingers pressed into the fissure, pressed and entered rhythmically, pressed and pressed further and further into the tight depths of the fissure, between the silken, firm upholstery of the old sofa, whilst her mind was in a trance of suspense, and the firelight flickered on the yellow chrysanthemums that stood in the jar in the shadows. (194)

In the previous chapter, Lawrence's views on masturbation were already commented upon. In *Fantasia of the Unconscious* (1922) masturbation is presented as a negative outcome of the individual's isolation, it is spiritually paralysing and even self-destructive. Equilibrium and spiritual development is to be found only through a truly intimate interaction of men and women, both physical and spiritual (1971:119). Mrs. Hepburn frantic search in the depths of the sofa for an object whose existence she ignores is a manifestation of an outbound but aimless desire. The allusions to the female

body reiterate the idea of the character's obsession to keep a sense of self-sufficiency which she deems menaced.

Psychoanalytical readings of *Sleeping Beauty* interpret the tale as the account of a transition from a narcissistic phase to sexual maturation. Despite her parents' attempts to protect her daughter, Sleeping Beauty felt the urge to explore an unknown wing of the castle and her search leads her to prick her finger with the distaff. Her incursion into the unfamiliar has been read as abounding on "Freudian symbolism" (Bettelheim 1991: 232).

> She went round into all sorts of places, looked into rooms and bed-chambers just as she liked, an at last came to an old tower. She climbed up the narrow winding-staircase, and reached a little door. A rusty key was in the lock, and when she turned it the door sprang open, and there in a little room sat an old woman with a spindle, busily spinning her flax. (2009:122)

The sexual and phallic connotations of the upward stairs, the key moving in the key hole, and finally the distaff signal the protagonist's experience of sexual desire, which culminates in the bleeding, a symbol of menstruation, sexual maturity and loss of virginity. This movement is interrupted by the curse which keeps her asleep: "During their sleep the heroines' beauty is a frigid one; theirs is the isolation of narcissism. In such self-involvement which excludes the rest of the world there is no suffering, but also no knowledge to be gained, no feelings to be experienced (Bettelheim 1991:234).

Mrs. Hepburn is like the protagonist of the fairy tale, not only in terms of sexual development, but also spiritually. Moreover, Mrs. Hepburn's exploration signals at a further refusal to move towards maturity, for the symbolism of Sleeping Beauty is inverted: Whereas Sleeping Beauty's curiosity leads her up to the tower Mrs. Hepburn's search takes a downwards movement and the crack and the fissure in the sofa, far from being phallic, are symbols of the feminine. Non-coincidentally, instead of a distaff Mrs. Hepburn finds a thimble, another hollow object, aimed precisely at protecting the finger from being hurt by a needle: "It was a thimble set with brilliants; it was an old, rather

heavy thimble of tarnished gold, set round the base with little diamonds or rubies. Perhaps it was not gold, perhaps they were only paste" (Lawrence 1990:195). Once again, the woman is dashed by the object's appearance, even if it is not authentic. The thimble further represents the convention of romance within which Mrs. Hepburn seeks refuge to avoid facing a harder but more authentic experience:

> She put it on her sewing finger [...] She was pleased [...]. It must have been some woman's embroidery thimble, some bygone woman's perhaps some Lady Ambersyth's. At any rate, it belonged to the days when women did stitching as a usual thing. But it was heavy; it would make one's hand ache.
> She began to rub the gold with her handkerchief. There was an engraved monogram, and Earl's and then Z, Z, and a date 15 Oct.1801. She was very pleased, trembled with the thought of the old romance...Who would give the gift of a gold thimble set in jewels, in the year 1801? Perhaps it was a man come home from the wars: there were wars then (Lawrence 1990: 195).

The effect of the thimble is that of a spell which sinks Mrs. Hepburn deeper in her metaphorical sleep. Bettelheim explains in the following terms the tendency to recoil from potentially harmful experiences as presented in *Sleeping Beauty*:

> A natural reaction to the threat of having to grow up is to withdraw from a world and life which impose such difficulties. Narcissistic withdrawal is a tempting reaction to the stress of adolescence, but, the story warns, it leads to a dangerous, deathlike existence when it is embraced as an escape from the vagaries of life. The entire world then becomes dead to the person; this is the symbolic meaning, and warning of the deathlike sleep into which everybody surrounding Sleeping Beauty falls. The world becomes alive only to the person who herself awakens to it. (1991:234)

The arrival of Mr. Hepburn interrupts his wife's reverie and forces her to awake to a new reality. The first encounter is awkward, and signals at a progression from small talk to physical contact. At the end of the story, the touch of her husband, like the fairy tale kiss, has the regenerative power to bring the characters together. This development is described in terms of a movement from sleepiness to awakening: "Her mind was in a trance, but as if she were on the point of waking, for the first time her life, waking up" (Lawrence 1990:196). Mrs. Hepburn's look moves upwards until she faces the dreadful wound in her husband's face. The presence of Mr. Hepburn accentuates the woman's

existential disorientation and she loses grip on reality. Slumber involves her like a metaphorical placenta, and she feels the need to be, like a baby, delivered into a new life:

> [H]er whole existence feels accidental. It was all accident, accident had taken possession of her very being. All she was, was purely accidental. It was like a sleep, a thin, taut, overfilming sleep in which the wakefulness struggles like a thing as yet unborn. She was sick in the thin, transparent membrane of her sleep, her overlying dream-consciousness, something actual but too unreal. (195–6)

When the man asks to see the thimble his wife is holding, she calls it "a treasure-trove" and hands it to him. This scene seems to parody J.M. Barrie's *Peter Pan* (1911), when the children awkwardly exchange tokens, for Peter is unprepared to understand romantic love:

> She [Wendy] also said she would give him a kiss if he liked, but Peter did not know what she meant, and he held out his hand expectantly.
> "Surely you know what a kiss is?" she asked, aghast.
> "I shall know when you give it to me," he replied stiffly, and not to hurt his feeling she gave him a thimble. (2008:32)

Gradually, the conversation moves on and Mr. Hepburn expresses his firm belief in the possibility of resurrection. In this sense, he is a step beyond his wife. The accident he has suffered has made him aware of death ("He was like one dead. He was within the realm of death" [Lawrence 1990:197]), and he now requires of his wife to overcome her feeling of existential serendipity so that both of them can be reborn. Like Mabel in "The Horse Dealer's Daughter", he inhabits a liminal space between life and death, and attempts to pull his wife out of her death-in-life existence. What follows is their gradual awakening from the state of limbo they inhabit: "She lowered her eyelids, and for a second she sat erect like a mask, with closed eyes, whilst a spasm of pure unconsciousness passed over her. It departed again, and she opened her eyes. She was awake" (197). Bettelheim explains that "[t]he kiss of the prince breaks the spell of narcissism and awakens a womanhood which up to then has remained undeveloped.

Only if the maiden grows into a woman can life go on" (1991:234). In the same way, Mr. Hepburn states that both himself and his wife are "helpless babies" who should respectively grow into a "man" and a "woman" (Lawrence 1990: 197). The thimble still stands as a symbol of the shield of appearances of which they need to get rid in order to truly love each other. The last movement of the story signals at the couple's final refusal to take refuge behind convention:

> Again he stretched forward and touched her hand, with tips of his fingers. And the touch lay still, completed there.
> Then at length he noticed that the thimble was stuck on his little finger. In the same instant she also looked at it.
> "I want to throw it away", he said.
> Again she gave a little jerk of laughter.
> He rose, went to the window, and raised the sash. Then, suddenly, with a strong movement of the arm and shoulder, he threw the thimble out into the murky street. It bounded on the pavement opposite. Then a taxi-cab went by, and he could not see it anymore. (199–200)

Mr. Hepburn has learnt from his experience that the human being is desperately helpless, and only by acknowledging such helplessness, and by fully committing to others, resurrection to an authentic form of existence can be accomplished. Unlike the Prince Charming, he also needs to be rescued. Disfigured, he has come back from the dead in search of the resurrecting power of human love and forced his wife to see beyond external looks. His touch, like the Prince's kiss, performs the miracle.

In this story Lawrence draws on imagery of the fairy tale of *Sleeping Beauty* in order to illustrate the protagonist's development from a life of superficiality, governed by the cult to physical beauty, to an existence based on sincere emotional commitment. The accident which results in the disfiguration of her husband's face shatters the world of appearances and shakes the grounds of Mrs. Hepburn's sense of reality. Like in previously analysed stories, "The Thimble" foregrounds the idea that the characters are under the influence of a spell which needs to be broken for them to reach a superior state of being. In this case, the allegory of sleep emphasises Mrs. Hepburn's spiritual lethargy before her husband's arrival. The thimble emerges as a central symbol of her

attempts to protect herself from any intrusion in the domain of her intimacy, attempts which must be abandoned to be reborn into a new life.

"The Lovely Lady" is another story which both alludes to and parodies the *Sleeping Beauty* motif as well as other fairy tale elements. It was written as a contribution for a book of murder stories in 1927 (Worthen 2005: 358). However, the story is "hardly a murder story in the ordinary sense" (Ellis 1998:343). Lawrence mixes two apparently incompatible literary traditions, the fairy tale and the murder mystery, ironically subverting the conventions of both (Harris 1984: 230).[137] "The Lovely Lady", like "The Rocking-Horse Winner", could be considered a modern fairy tale, despite the absence of marvellous elements in a strict sense. The story narrates the seclusion of Robert Attenborough under the control of his wicked mother Pauline, and his liberation by his cousin Cecilia.

The characters of "The Lovely Lady" fit into the fairy tale character categories defined by Propp (1968: 25-66): the villain or aggressor impersonated in a witch (Pauline Attemborough), the princess or recipient (Robert Attemborough) and the hero or trickster (Cecilia). The initial situation (α) corresponds with the presentation of the pattern of conviviality and daily routine of these three characters. However, Pauline's villainy (A) is disclosed when the narrator —always verbalising Cecilia's thoughts— presents the influence of Pauline over her son Robert in terms which recall the casting of a spell. Pauline's control over Robert renders impossible for him and his cousin Cecilia to declare their mutual love (prohibition γ). Cecilia decides to take action (C)

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[137] Lady Asquith asked Lawrence for a contribution to a volume entitled *The Black Cap: New Stories of Murder and Mystery*. Allegedly, Asquith would have asked Lawrence to shorten the story he submitted and make some changes (Harris 1984:225). The original version was published for the first time in 1995 but this analysis will focus on the second, since it is the one in which the fairy tale pattern is more obvious. N.H. Reeve examines the differences between both versions and states that the second favours a more Manichean treatment of the characters, treating them with a greater "fairy-tale distance" (2000:16). This version leaves out details of Pauline's life which would otherwise humanise the woman and make her portrayal more realistic. For the revision Lawrence also eliminated some elements of the rivalry between the woman and her niece Cecilia. Notwithstanding, as other critics have noticed, some of these notions can still be read between the lines of this second version (cf.: Díez-Medrano 1996).

and, realising the possibilities offered by a water pipe (F), manages to liquidate the wicked mother (K) and to rescue the prisoner (Rs). Once Pauline has died, the cousins are free to get married (W). Indeed, the emphasis put on Robert's passivity, his psychic slumber and subsequent awakening after the intervention of his cousin Cecilia particularly evokes the development of *Sleeping Beauty*.

If "The Thimble" already presented an alteration in the gender patterns of the traditional tale, "The Lovely Lady" subverts gender roles even more clearly. Janice Hubbarb Harris notices how this story "draws richly from fairy tale images reversing the motif of the prisoner princess and the prince rescuer (1984:228)".[138] Bruno Bettelheim's disregard for the relevance of the distribution of gender roles in "The Sleeping Beauty" has been largely contested by the critics, especially by those with a feminist slant. Arguably, he holds that the therapeutic effects of the tale are aimed at pacifying the teenager's (boy or girl indifferently) impatience by showing that a period of inactivity will eventually lead to sexual awakening and self-fulfilment. In his opinion the inventory of fairy tales offers sufficient instances of female rescuers to attach any consideration about gender to this tale (1991:226).[139] Although tales about enchanted princes recur in classical collections, *Sleeping Beauty* puts an emphasis on passivity and submission as desirable qualities for a woman, absent in those tales where the prince is the captive. In "The Lovely Lady", however, the change of roles appears to respond to

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[138] Harris considers Lawrence's early narrative "Daughters of the Vicar" (1911/1914) as "the first of Lawrence's tales of the sleeping prince" (1976: 426). In this story, the youngest daughter of the vicar, Louise, helps a young collier out of the state of paralysis he is in after the death of his mother by challenging social conventions and proposing to the man. Louise determination and sincerity are similar to those of Mabel Pervin in "The Horse Dealer's Daughter".

[139] In line with Bettelheim's arguments, Maria Tatar observes that the fact "[t]hat Russian folklore has a male Sleeping Beauty reminds us that we must show caution in drawing generalizations about female developmental patterns on the basis of the plot" (Tatar 2003:47). Indeed, the motif of the woman who has to disenchant her lover is already present in *Cupid and Psyche* in Apuleius' tale book *The Golden Ass* (IIc. AD). Within the Scandinavian tradition it appears in the popular fairy tale "West of the Moon, East of the Sun", and even better-known in all the variants of "Beauty and the Beast". In all these cases, however, the woman also carries responsibility for the man's situation.

Lawrence's interest in depicting specifically the paralysing effect generated by the mother's excessive control over her male offspring.

In this sense, "The Lovely Lady" could be considered another elaboration of the mythic subtext which resonates behind many of Lawrence's works: The Oedipal narrative.[140] According to Bruno Bettelheim this primeval narrative underlies most fairy tales (1991:24). This could explain Lawrence's choice of a well-known fairy tale storyline (that of the individual prisoner of an evil power and who needs help to be liberated) in order to articulate a recurrent theme of his fiction: the mother-son relation dealt with in many of his narratives. "The Lovely Lady" contrasts with the subtle and detailed explorations of the topic as he elaborated it in his novel *Sons and Lovers* (1913). Whereas in the novel Lawrence presents deeply individualised characters and a complex narrative development, in this short story the same conflict is given a universal dimension by means of archetypal characterization, symbolism, an improbable storyline and a "fairy tale tone" (Harris 1984:229). Virginia Hyde explains how in some occasions Lawrence "diffuses", and dynamically "expands" the "typological figures" he uses so that the characters often drift between the type and the archetype (2008:40).

In fact, in this story, the author deploys archetypal figures to project a seemingly simplified vision of the notions he attempts to convey. The concept of mental archetypes was developed by Carl Jung and, although allegedly Lawrence refused to read his works, he might have been familiar with his ideas, which were discussed in the intellectual circles he moved in (La Chapelle 1996:4). In his introduction to *The Dragon*

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[140] Lawrence's fascination with his own mother is an issue which has raised considerable critical interest. Daniel Weiss (1962) focuses on Lawrence rapport to his mother. Mark Spilka (1955) dwells in the biographical component of the relationship between Paul and Mrs. Morel in *Sons and Lovers*. Ross C. Murfin (1983) studies the everlasting influence of Lydia Lawrence over his son's work. Sandra M. Gilbert study (1972) considers Lawrence's poetry as an exercise of "self-psychoanalysis", or an attempt to channel his complex feelings towards his mother. Judith Ruderman (1984) states that "Lawrence's work throughout his career [...] shows evidence of unresolved pre-oedipal conflicts beneath the oedipal overlay" (8), and also that his personal and literary writings "underscore the importance of the 'devouring mother' figure for understanding [his] life and art" (186).

of the Apocalypse by Frederick Carter (1930), Lawrence opposes allegories to symbols and shows his scepticism with the unequivocal sense of allegories, which is always "didactic". In contrast, he underlines the power of the "dynamic symbol" and its incontrollable capacity to produce meaning. "No man can invent symbols," he explains acknowledging the importance of cultural tradition. They are always "embedded in the soul and ready to start alive when touched" (Lawrence 2002b:49). Therefore, Lawrence seems to concur with Jung in his consideration of symbolic images as non-prescriptive (Jung 1928: 53). Symbols are crucial elements in Lawrence writing and are the crystallization of images of myths, which do not "mean" but "stand for human experience" (Lawrence 2002b:49). Fairy tale images, finding their origin in pagan versions of the myth, provide an inventory of multilayered symbols even if the tales as such have been being made into carriers of didactic meaning. An examination of "The Lovely Lady's" main characters in the light of some of Lawrence's theories about the relation of mother and son reveal that his reliance on archetypes to articulate inner conflicts is not dissimilar to Jung's interpretation. According to Jungian theory, fairy tale characters are often impersonations of archetypes. Thus, this form of characterization contributes even further to the fairy tale quality of "The Lovely Lady".

This story focuses on the character which gives title to the narration. The "lovely lady" is Pauline Attemborough, an old, charming and manipulative woman, embodiment of the archetypal figure of the witch, or negative mother. Although the story is devoid from marvellous elements, the characterization of Pauline is made in terms which recall the mysterious magic of witches: she has the ability to change her looks and become astonishingly alluring. From the narrative's inception, Pauline is presented as a woman endowed with supernatural powers. Through an initial hyperbole the narrator states: "At seventy-two, Pauline Attenborough could still sometimes be

mistaken, in the half-light, for thirty" (1982b:481). Pauline's case is presented as an extreme version of Dolly Urquhart's, the protagonist of "The Princess", who "had that quality of the sexless fairies, she did not change. At thirty-three she looked twenty-three" (1971:30). The narrator dwells on the physical portrayal of the Pauline, but the description is full of irony, for he seems to literally x-ray the woman:

> She really was a wonderfully-preserved woman, of perfect chic. Of course it helps a great deal to have the right frame. She would be an exquisite skeleton, and her skull would be an exquisite skull, like that of some Etruscan woman with feminine charm still in the swerve of the bone and the pretty, naïve teeth. (Lawrence 1982b:481)

The allusion to her skull anticipates the fatal destiny of the Lady, who dies at the end of the story. The supernatural quality of Pauline's appearance is rendered more obvious when the narrator adds: "She really had the secret of everlasting youth; that is to say, she could don her youth again like an eagle" (481). Pauline has the chameleonic ability to transform herself changing her physical aspect in order to charm the people she wishes to, as in possession of a secret elixir which must be well administrated: "She was wise enough not to try being young for too many people", the narrator explains. Her alluring visage is that of a "lovely and changeless self" (481) unaffected by the pass of time. Her laugh, like a "mocking Bacchante['s], is extremely ambiguous, at the same time wise and innocent, and significantly she was tolerant of "both of virtues and vices" (482). Like the reference to the lady's skull, the allusion to the mythological Bacchante departs from a traditional conception of an innocent and harmless old lady, and suggests a savage and not altogether virtuous spirit. The artificiality of this façade is made the more obvious when the narrator describes the metamorphosis as triggered off by the movement of a "mysterious little wire that worked between Pauline's will and her face" and as result she emerges as "the *real* lovely lady, in all her charm" (481). The word "real" is used ironically in a context which brings to the fore Pauline's lovely image as an effect of deceit. She also uses the distorting light of the candles to get the effects she

desires and, like witches, uses the night is her ally: "She was inclined to fade rather rapidly, like a flower without water, in the daytime. Her hour was the candle hour" (485). Thus, already in the first paragraphs of the story, the irony implicit in the title is disclosed: loveliness is pure appearance.

Although Pauline is not referred to as an "old witch" until later in the story, her metamorphic ability enhances the reader's association of the character with a witch for their capacity of mutation, a common trope in fairy tales. Nonetheless, the depiction of Pauline as an evil character is further elaborated through the pernicious influence that she exerts on her son Robert, which reduces him to a state of childish retardation. The power of this influence is described in terms of a spell which only his cousin Cecilia will be able to break. In this sense, the lady recalls the effects of Mr. Urquhart's education on his daughter Dolly in "The Princess".

As the narrative unfolds, Pauline's possessive nature is progressively revealed. Robert is Pauline's only son after the death of his elder brother in mysterious circumstances. Robert works as a barrister, yet he does not earn enough money and he depends economically on his mother. Moreover, his pathological shyness, ultimately caused by Pauline's suffocating control, renders him also emotionally dependant on her. Robert's cousin, Cecilia, has been living with the family for five years and knows that Robert was "more confused than shy". The harmful effect of the mother over the son is described as a numbing spell which keeps both of them in a state of paralysis: "He was worse than she [Cecilia] was", explains the narrator verbalising with a humorous tone Cecilia's thoughts, "Cecilia's own confusion dated from only five years back. Robert's must have started before he was born. In the lovely lady's womb he must have felt *very* confused" (483).

This state of chronic pusillanimity makes Robert unable to articulate what he feels for his cousin because he paid "all his attention to his mother, drawn to her as a humble flower to the sun" (483). Paradoxically, although Pauline had been presented as creature of the crepuscule, the character is recurrently associated with the sun. The story presents a young man emasculated by the powerful presence of his mother, and the tradition which associates the sun with the male principle is subverted. In fact, Pauline acknowledges that sunbathing is one of her strategies to preserve youth; she seems to absorb her vital energy from the sun rays in the same way she draws it out from her own son, an intended pun.

Pauline's hypnotic power completely defeats Robert's defences and Celia impotently sees how Robert fixes his eyes on his mother, "fascinated yet humiliated, full of shame. He was ashamed that he was not a man. And he did not love his mother. He was fascinated by her. Completely fascinated. And for the rest, paralysed in a life-long confusion" (485). Through Pauline, Lawrence articulates his particular concern with the danger of excessive motherly attention which he theorises in *Fantasia of Unconscious*:[141]

> The unhappy woman beats about for her insatiable satisfaction, seeking whom she may devour. And usually, she turns to her child [...] He is a medium to her [...] so she throws herself into [...] a final and fatal devotion, that which would have been the richness and strength of her husband and is poison to the boy. (1971:125)

"The Lovely Lady" seems to illustrate this notion, and the idea is further developed when Cecilia wonders about Robert's future after his mother's death. He would be "just a shell" she thinks, "the shell of a man who had never lived" (484).[142]

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[141] As mentioned in previous sections the overcoming of the Oedipal complex, was central in Freud's understanding of child development and was, according to Bettelheim, and articulating narrative of many fairy tales.

[142] John Worthen has seen in the action depicted in "The Lovely Lady" biographical echoes: "Lawrence is unquestionably recreating his elder brother Ernest; the woman to be murdered, Pauline Attenborough, is another reworking of Lydia Lawrence" (2005:158). Similarly, David Ellis sees in the story "that hardening of Lawrence's heart against his mother [...] It suggests that he was now blaming Lydia

The spell which keeps Robert prisoner is not simply paralysing but annihilating. After his mother's death Robert would acknowledge his awareness of the fact that that Pauline was literally living on him: "She was beautiful, and she fed on life. She has fed on me as she fed on Henry. She put a sucker into one's soul, and sucked up one's essential life" (496). There is an emphasis in presenting Pauline as an "unnatural" mother, as was the case of Hester in "The Rocking-horse Dealer", for again there is a subversion of the mother's natural function, which is feeding her children and not be feed by them. As such, the description of Pauline evokes the witch devourer of children of numerous fairy tales. One of the most popular narratives delving on this motif is Hans Christian Andersen's *Hansel and Gretel*, in which "the witch turns out to be a counter-mother, not nurturative but consuming, not selfless, but devouring" (Purkiss 1996:278). Marina Warner observes how this type of powerful authoritarian females recur "obsessively" in the literary fairy tales written by Mme. D'Aulnoy: "All these older malevolent women stand in some degree of parental or guardian relation to the young on whom they pray and whose romances they attempt to spoil" (1994:232)

According to Jung, the character of the witch and her male counterparts,—the hunter or old magician in fairy tales— relate to "negative parental imagos in the magic world of the unconscious" (1981:235). The witch corresponds, therefore, to the negative archetype of the mother with connotations of "anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces and poisons, that is terrifying and inescapable like fate" (82). Emma Jung and Mary Louis von Franz relate this process to a dysfunctional assumption of the mother role in their Jungian reading of fairy tales and legends, in terms which recall Lawrence's reflections in *Fantasia of the Unconscious*:

Lawrence more bitterly for the man he had become; resenting that she had loved Ernest more than himself and doubting that she had cared for him with anything like the fervour with which he had been devoted to her" (1998:345).

When [...] a woman identifies with the role of the mother at the cost of her individual personality, she thereby becomes a collective figure and her influence is increased accordingly. This is very seldom fortunate and all too often directly catastrophic in its effect. Such a state of affairs has led to the concept or designation of the "devouring mother" a well-known theme in myth and fairy-tale, portraying the reverse side of the alluring façade. (1998: 43–4n.8)

Lawrence's description of Pauline perfectly illustrates this archetype, and he himself uses the term "devouring mother" in a letter to Katherine Mansfield where he states:

[A]t certain periods the man has a desire and a tendency to return unto the woman, make her his goal and end, find his justification in her. In this way he casts himself as it were into her womb, and she, the Magna Mater, receives him with gratification [...] In a way, Frieda is the *devouring mother*.[143] (Robertson and Boulton [eds.] 2006:302) [emphasis added]

On the other hand, the image of the sucking creature stems from a different subtext which holds little relation to the fairy tale: the vampire tradition.[144]James Twitchell has interpreted Lawrence's depictions of the male-female relationship in the light of the vampire tradition. His reading of the failure of the relations between the characters of *The Rainbow* (1915) and *Women in Love* (1920) focuses on the unbalances caused by male weakness and female greed. He affirms: "Lawrence seems to be pulling out all the stops to show the vampiric nature of all family relationships, even subtly

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[143] Emma Jung and Marie Luise Von Franz consider that "the seduction of sinking back into unconsciousness is a widely known human experience which has found expression most particularly in folklore and fairy tales." As a consequence, on the part of the mother, a desire to subject and posses their children generates an unconscious "power drive". However, this is an "archetypal behaviour", natural and instinctive must be overcome at the level of the conscious (1998:43).

[144] Lawrence's interest in the myth of the vampire is shown in his study of Edgar Alan Poe's work in *Studies in Classical American Literature* (1923). More specifically criticism has underlined echoes of Poe's short story "Ligeia" (1831) in "The Lovely Lady" (Ellis 1998:344, Díez-Medrano 1996:298). Writing about "Ligeia" and "The fall of the House of Usher" Lawrence observes: "It is easy to see why each man kills the thing he loves. To *know* a living thing is to kill it. You have to kill a thing to know it satisfactorily. For this reason the desirous consciousness, the SPIRIT, is a vampire" (Lawrence 2002b:70). In Poe's story is the man who sucks out the woman's spirit in a voracious attempt to know her, whereas in "The Lovely Lady" is the woman the vampiric character. Sung Ryol Kim's reading of *Women in Love* concentrates on Lawrence's idea of the impossibility of love and its tendency to turn into vampiric practice: "The vampire is especially appropriate to the context of male-female relationships, as well as other human interactions, which require literally proper feeding or nurturing" (Kim 1993:436).

incestuous ones" (Twitchell 1981:195).[145] Thus, this story blends intertextual references to crime fiction, as well as with the fairy tale and gothic traditions.

Robert's incapacity to face his mother makes of Cecilia the one character able to break the spell which keeps him captive. She is the third element which destabilises the tandem "mother-son" by helping the latter to resolve his oedipal situation. Harris, defines Cecilia as "the courageous and successful challenger, the rescuing prince", who works "against a wicked witch" (1984: 229) and draws a similarity between this character and Dorothy, the protagonist of L.F. Baum's *The Wonderful Wizard of Oz* (1900). Cecilia embodies the Jungian archetype of the trickster, and, like many heroes of traditional fairy tales, she occupies a marginal position in the Attenborough household, silently in love with Robert and also partly subsumed to Pauline's paralyzing powers. However, precisely because she is ignored by her aunt, she is the only one to see her true nature despite her charming appearance. Pauline does not consider Cecilia worth the effort to look lovely: "Only Cecilia consciously watched the eyes [Pauline's] go haggard and old and tired, and remain so, for hours; until Robert came home" (Lawrence 1982b:481).

Like in fairy tales, where fortune often aligns with the hero, Cecilia discovers Pauline's weakest point by chance. While the young woman is sunbathing on the roof, Pauline's voice comes up from the garden distorted and magnified by the water pipe. Naive Cecilia initially thinks that Pauline is practising some kind of mysterious ventriloquism or that she is hearing her thoughts. The old lady speaks aloud to her dead son, Henry, revealing the guilt of having been the possible cause of his death, for she had opposed to her son's relationship with a young girl. The boy got ill and died shortly after. Thus, Cecilia learns that Pauline's deranged possessiveness, as well as her refusal

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[145] Echoes of incest are present in "The Lovely Lady" not only in the rapport of Pauline and his son but also of the latter with Cecilia, who he thinks is her cousin. Only when by the end of the story they learn that they are not cousins at all they feel free to start a relationship.

to accept her son's beloved, were behind Henry's death. Afraid that this might also be the case with Robert, she designs a stratagem to scare Pauline. Pretending to be the spirit of Henry, she speaks at one end of the pipe, and the old Lady hears her distorted voice at the other end. Cecilia, impersonating Henry, accuses the old lady of having murdered him, and asks to leave Robert alone: "Now let Robert live. Let him go! Let him marry!" (493).[146]

These accusations of seemingly ghostly origin have a strong effect upon Pauline's mood and appearance. When she gets into the house that day, the woman "in a dress of black lace over ivory colour, stood in the doorway. Her face was made up, but haggard with a look of unspeakable irritability, as if years of suppressed exasperation and dislike of her fellow-men had suddenly crumpled her into *an old witch*." The spell which preserves her beauty breaks forever when Cecilia switches on the powerful light of the room. At the sight of her, Robert cries in astonishment: "'Why, mother*, you're a little old lady*!'" (494). The sudden shattering of the mother's power is also visible on the son:

> At table she sat with her face like a crumpled mask of unspeakable irritability. She looked old, very old, and like a witch. Robert and Cecilia fetched furtive glances at her. And Ciss, watching Robert, saw that he was so astonished and repelled by his mother's looks that *he was another man*. (494)

To Robert's surprise, Pauline suddenly decides that the young couple must get married immediately. She confesses that they are not really cousins, for Robert was

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[146] This scene echoes the one in J.M. Barrie's *Peter Pan* (1911), when Peter imitating Captain Hook's voices tells his crew to liberate the captive princes Tigerlily:
> There was almost nothing he could not do, and he now imitated the voice of Hook.
> 'Ahoy there, you lubbers' he called. It was a marvellous imitation.
> 'The captain,' said the pirates, staring at each other in surprise.
> 'He must be swimming out to us,' Starkey said, when they had looked for him in vain.
> 'We are putting the redskin on the rock,' Smee called out.
> 'Set her free,' came the astonishing answer.
> 'Free!'
> 'Yes, cut her bonds and let her go.'
> 'But, captain - '
> 'At once, d'ye hear,' cried Peter, 'or I'll plunge my hook in you'" (2008:104).

conceived during an extra-marital relationship she had with an Italian priest. The old Lady dies shortly afterwards. The story ends with the narrator's ironic statement: "From the grave even she hit back at her son and her niece. She left Robert the noble sum of one thousand pounds, and Ciss one hundred. All the rest, with the nucleus of her valuable antiques, went to form the 'Pauline Attenborough Museum'" (497). Cecilia, like the marginal hero of the tales, defeats the villain and marries the prince, with the sole help of her wits and intelligence. Robert, like Sleeping Beauty, awakes from his slumber and sees the truth behind his mother's appearance. Pauline, like the old cook/step-mother/witch, who attempts to feed on children, is discovered and punished on time.

Significantly, irony informs characterization and adds to the parodic tone of the story. "The Lovely Lady" is a parody of the tradition of crime fiction, for the way Cecilia deceives the old woman is humorous. When Cecilia first hears the woman's voice coming up from the water pipe she thinks: "Oh, it was awful. The sun shone, the sky was blue, all seemed so lovely and afternoony and summery. And yet, oh, horror! — she was going to be forced to believe in the supernatural! And she loathed the supernatural, ghosts and voices and rappings and all the rest" (486). The free indirect discourse allows the narrator to verbalise Cecilia's fears and, at the same time, to mock the childishness of her worries. The resolution of the story also debunks the sentimentalism of fairy tales for, although the villain is finally punished, she manages a posthumous stroke of hand, creating a museum in her own honour.

However, the function of irony, as well as the treatment of point of view, do not only serve to undermine a set of literary traditions, but also to complicate the interpretation of the values inscribed in the story, by parodying the archetypes which inform character depiction. Many critics agree on the fact that through the character of

Pauline Lawrence articulates a satire of assertive, powerful women (cf.: MacLeod 1987, Squires 1990). However, the fact that Cecilia is the main focaliser of the story —and the only one able to see Pauline's true nature through the armour of her apparent loveliness— is a central device which determines the reading of the story. Conchita Díez-Medrano argues that Cecilia's impressions reflect a biased perception of femininity, which Lawrence seeks to destabilise.

> This is Pauline, a "mother-monster" and "castrating figure," as seen through the eyes of Cecilia. Furthermore, it is a description one is, for the time being, enticed into taking as trustworthy. Indeed, in as much as it issues from Cecilia, that is, a character whom we are led to sympathize with for two reasons: firstly, because we are constrained to her own stance exclusively, and secondly, because the narration creates an identity nexus between us and Cecilia by granting us a privilege which only she enjoys, namely, that of observing Pauline as she sits in her dressing-room and, consequently, by making us secret sharers of Cecilia's secret knowledge. (1996:93)

According to this view, considering "The Lovely Lady" as merely illustrative of Lawrence's recurrent resentment against maternal figures would imply a too simplistic reading of the story. "The Lovely Lady" is also the story of two women who seek to fit in an image of femininity imposed by the masculine gaze. When Cecilia listens to Pauline's voice talking in Italian —a scene which further relates Pauline with a witch reciting incomprehensible enchantments with "the poisonous charm of her voice"— she wonders: "Why, why should it be so delicate, so subtle and flexible and beautifully controlled, when she herself was so clumsy*"* (Lawrence 1982b:492). The girl hates Pauline's elegance and glamorous ways, but at the same time she looks up on her as a model, and even imitates her by taking sun-baths as she does. In this sense, the story relates to the *Sleeping Beauty* motif, not just because it describes Robert's spiritual and sexual awakening and the resolution of his Oedipal complex. The story also engages with the discourse of female rivalry contained in Basile's and Perrault's versions of the story, where Talia and Sleeping Beauty must face the Queen's wrath (respectively wife and mother of the father of the princess' children). In the same way, Pauline and Cecilia

fight for Robert's love. In their analysis of the notion of feminine contention in *Snow White*, Sandra Gilbert and Susan Gubar (2000) underline the pervasive role of the patriarchal discourse in fairy tales, an argument which Díez-Medrano aptly applies to her reading of "The Lovely Lady". Gilbert and Gubar state:

> The Queen's husband and Snow White's father [...] never actually appears in this story at all, a fact that emphasizes the almost stifling intensity with which the tale concentrates on the conflict in the mirror between mother and daughter, woman and woman, self and self. At the same time, though, there is clearly at least one way in which the King *is* present. His, surely, is the voice of the looking glass, the patriarchal voice of judgement that rules the Queen's —and every woman's — self-evaluation. For the Queen, as we come to see more clearly in the course of the story, is a plotter, a plot-maker, a schemer, a witch, an artist, an impersonator, a woman of almost infinite creative energy, witty, wily, and self-absorbed as all artists traditionally are. On the other hand, in her absolute chastity, her frozen innocence, her sweet nullity, Snow White represents precisely the ideal of "contemplative purity" [...] and ideal that could quite literally kill the Queen. (Gilbert and Gubar 2000:38–9)

"In the Lovely Lady" Pauline does not hate Cecilia's "innocence" and "nullity" but despises the girl as unworthy of attention.[147] Cecilia, on the other hand, envies the old woman's physical appearance and seeks to replace her. Gilbert and Gubar underline the fact that in *Snow White* both Queen and Princess are prisoners, for they have respectively been locked in "a magic looking glass", and "an enchanted and enchanting glass coffin" (36). Read in this light, Pauline is as much a villain as a victim.

The development of the Lawrence's story, Díez-Medrano further argues, obstructs the reader's initial sympathy towards Cecilia and also towards Robert, who progressively appears less as a victim and more a self-enslaved man partly moved by material interest. Moreover, Robert and his mother often sit and look together at manuscripts, and "Robert, solid, rather quiet and subdued, seemed like the elder of the two: almost like a priest with a young girl pupil. And that was rather how he felt" (Lawrence 1982b: 484). In these moments, Pauline would project over her son Robert an unfulfilled desire for her dead-father "a devoted collector of beautiful exotic things"

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[147] Reeve insists that the original version of "The Lovely Lady" more clearly shows a mutual contempt between Cecilia and Pauline (2000:16).

(488). Pauline strives for a perfect appearance in an attempt to become herself a "work of art". In this sense, Díez-Medrano holds that "'The Lovely Lady' is a subtly conducted denunciation of 'the lesson of the Master,' that is, of the 'lesson' which teaches women to obliterate themselves behind a mask of beauty for the pleasure of a *male spectatorship*" (1996:97). The breaking of the spell has as much to do with Cecilia's switching on the light as with Robert's realization of his mother's real appearance, "the narration powerfully elucidates that 'the lovely lady' is in fact the *artistic creation* of Robert, the glance that inhabits the 'mirrors' which Pauline asks to have 'taken away from her room' at the end of the narrative" (100). Pauline's final design to found a museum would respond to a subversive attempt on her part to actively participate in a cultural process, not just by becoming herself a passive object of art. In this sense, Díez-Medrano understands the story as a way of disclosing the truth that Gilbert and Gubar express "women almost inevitably turn against women because the voice of the looking glass sets them against each other" (Gilbert and Gubar 2000:40).

As shown in the analysis above, the *Sleeping Beauty* motif stands out in D.H. Lawrence's work as a recurrent metaphor for self-regeneration. Both "The Thimble" and "The Lovely Lady" deploy and transform elements of this fairy tale in order to highlight an instance of spiritual awakening. Whereas in "The Thimble" the *Sleeping Beauty* narrative works as a provider of imagery to depict the Hepburns inner development, from a superficial to a meaningful and profound existence; "The Lovely Lady" is a fairy tale-like account which parodies and questions some of the notions inscribed in *Sleeping Beauty*. Unlike "The Thimble", "The Lovely Lady" is an unrealistic story which both deploys and problematises fairy tale's archetypal figures. Like many of Lawrence's narratives, "The Lovely Lady" explores the mother-son relationship and presents it in extreme terms, through the archetypal character of the

devouring mother. However, it also shakes the grounds upon which archetypes are founded and ironically subverting the patriarchal ideology inscribed in the fairy tale.

8.2. Sleeping Beauty Dreams about the Distaff: Katherine Mansfield's "Sleeping Characters"

"The world to me is a dream and the people in it are sleepers"
(Mansfield to Koteliansky, 19 Oct. 1922)

As Susan Reid (2011) has recently argued, Mansfield shared Lawrence's interest in the Sleeping Beauty motif. Indeed, like Lawrence's "The Thimble" and "The Lovely Lady" above analysed, many of Mansfield's stories present characters who long to be rescued from a state of spiritual stagnation. These stories usually narrate the characters' difficulty to come to terms with reality, a struggle which, in most cases, is depicted as painful.

Reid's reading of Lawrence's and Mansfield's work focuses on a "realization of the body, particularly the male body" (2011: 156) as a catalyst for the character's awakening. In the following pages, however, a number of Mansfield's stories will be analysed paying attention, above all, to Mansfield's recurrent depiction of the socially, spiritually and sexually dormant woman, and to the ways she describes her awakening, often in very ambiguous terms. In this sense, Keith Cushman has pointed at Mansfield's tendency to narrate "thwarted awakenings" (1975:35). It must be stated that none of the stories analysed below are conceived as fairy tales. They could be, in fact, considered perfect instances of modernist short story writing: the setting is detailed and contemporary; there is very little external action, and the focus is on the characters inner

moves, depicted through a variety of narrative strategies. Unlike stories such as "The Little Governess" or "The Tiredness of Rosabel" previously analysed, most of these narratives establish no obvious intertextual dialogue with the fairy tale genre, or an obvious rewriting of the Sleeping Beauty motif. However, the notion of the spell or enchantment is sometimes referred or alluded to as a metaphor to describe the condition of the protagonists, whose personal development is constrained by figures that represent institutionalised forms of authority. Moreover, the imagery deployed often contributes to portray the idealised realm which the characters inhabit as similar to a fairy land. Some of these characters struggle to escape from their confinement while others desperately refuse to abandon it. This section does not attempt to draw farfetched parallelisms between Mansfield stories and *Sleeping Beauty*, but tries to show how the literary convention of the captive woman waiting to be rescued, as epitomised in the fairy tale of *Sleeping Beauty*, is recurrent and very significant in Mansfield's treatment of the female condition (although it occasionally may also refer to men).

"The Daughters of the Late Colonel" (1922) narrates the failed attempts of two sisters, Constantia and Josephine, to release themselves from the memory of an extremely authoritative father. The influence of the Colonel on his daughters has degraded them to a state of "childish retardation" (Kleine 1978:423), but he is presented to the reader through the daughters' memories and perceptions of him once he has died and has been buried. The story brings to the fore the ways in which the absent paternal authority continues to exert control over these women to the point of completely suffocate any expression of their personal will. The sisters' sickly dependence on the memory of their father is shown in their inability to imagine him dead, and in their irrational fear that he will somehow come back from death to restore the order whenever it could be menaced:

Neither of them could possibly believe that father was never coming back. Josephine had had a moment of absolute terror at the cemetery, while the coffin was lowered, to think that she and Constantia had done this thing without asking permission. What would father say when he found out? For he was bound to find out sooner or later. (Mansfield 2006:216)

When alive, the Colonel's presence used to be announced by the terrible sound of his "thumping stick" in the same way the giant of "Jack and the Beanstalk" anticipates his arrival with the sing-song "Fee-fi-fo-fum" (Jacobs 2009:67). Later in the story, Constance rejoices in the music of the street organist which used to disturb her father, and sings in with the tune: "It will never thump again/ It will never thump again" (Mansfield 2006:226).

Thus, as is the case of fairy tale heroines, the early death of the mother had left the girls at the expense of a father who is presented like an authoritarian ogre. Although at the beginning of the story, Josephine, in her bed, "arched her spine, pulled up her knees, folded up her arms so that her fists came under her ears, and pressed her cheek hard against the pillow" mimicking the foetal position as if trying to recoil into the "mother's womb" (211), in this story the longing for a dead mother, however, lacks the positive outcomes presented in Lawrence's "The Horse Dealer's Daughter" (1922), previously discussed. By the end of the story Josephine concludes that nothing would have changed had her mother lived longer (227).

Although no overt fairy tale references are to be found in this story, Josephine and Constantia could be considered two virgin Sleeping Beauties past their prime, unable to wake from an everlasting slumber. They confine themselves in a world dominated by the ghostly presence of the Colonel and, although the sisters dwell on the possibility of future happiness, no materialization of their potential freedom is derived from their father's disappearance. The sisters are terrified when they are forced to enter their father's room in order to organise and pack its contents, for they are certain that he "would never forgive them for it" (217). This scene is humorously reminiscent of the

unforgivable intrusion of Bluebeard's wife's in her husband's bloody chamber: "It was dark in the hall. It had been a rule for years never to disturb father in the morning, whatever happened. And now they were going to open the door without knocking even…Constantia's eyes were enormous at the idea; Josephine felt weak in the knees" (217). They expect to see their father coming out from an old wardrobe in the room, and when Constantia "march[es] over to the wardrobe, turn[s] the key, and [takes] it out the lock", the sisters are symbolically trying to shut in it the haunting memory of their father.

Incapable to face the situation of their own independence, the sisters choose surrogate figures of authority and postpone the moment when they shall be free and truly themselves. Kate, the maid, becomes a menacing presence, a substitute figure of authority, custodian of the ladies imprisonment. Moreover, the sisters are not only obsessed with their father's return, but they are forced to follow a set of social conventions after this decease (such as informing of his death or receiving the visit of the priest), which further delays freedom.

The effects of the Colonel's authoritative upbringing work as a paralysing spell, which recalls Mr. Urquhart's speech in Lawrence's "The Princess" (1925). Dolly, following her father's instructions, has learnt to consider herself above most men and women around her. Josephine and Constantia, however, do not think too high of themselves: on the contrary, they are unable to think by themselves. Having always been prevented by their father from making their own decisions they are not capable of making a necessary move towards liberation even after the man's death.

If, as fairy tales suggest, romance is a way to wake up a sleeping spirit, there is little chance for Josephine and Constantia to abandon their sleep. When the father was alive, any possibility for the girls to initiate a sentimental relationship had been thwarted

by the need of taking care of him. Besides, they lack all information regarding the ways a relation of that nature could have possibly been established. Josephine asks herself: "How did one meet men? Or even if they'd met them, how could they have got to known men well enough to be more than strangers? One read of people having adventures, being followed and so on. But nobody had ever followed Constantia and her" (Mansfield 2006:228). For Constantia and Josephine, frustration is the result of their one pathetic encounter with a man:

> "Oh yes, there had been one year at Eastbourne a mysterious man at their boarding-house who had put a note on the jug of hot water outside their bedroom door! But by the time Connie had found it the steam had made too faint to read; they couldn't even make out to which of them it was addressed. And he had left next day. And that was all" (228)

Through Josephine's reflection, the story indirectly questions the literary convention of the woman passively waiting to be rescued by a stranger, a notion perpetuated through tales like *Sleeping Beauty*. Once the father has died, the possibility of establishing a fruitful relationship with someone beyond their own narrow world seems equally unrealistic.

Josephine and Constantia's paralysis is social as much as sexual and spiritual. However, within the narrow frame imposed by the circumstances, the characters are also able to express indeterminate desires which go beyond paternal authority. At times, Constantia remembers those occasions in which she had shown an unexplainable behaviour, and considers the life she has led as a dutiful daughter as unreal, as occurring within a "tunnel":

> She remembered the times she had come in here […] when the moon was full and lain on the floor with her arms outstretched, as thought she was crucified. Why? The big, pale moon had made her do it. The horrible dancing figures on the carved screen had leered at her and she hadn't minded. She remembered too how, whenever they were at the seaside, she had gone off by herself and got as close to the sea she could, and sung something, something she had made up, while she gazed all over that restless water. There had been this other life, running out, bringing things home in bags […] and arranging father's trays and trying not to annoy father. But it all seemed to have happened in a kind of tunnel. It wasn't real. It was only when she came out of the tunnel into the moonlight or by the sea or into a thunderstorm that she really felt herself (228).

Mansfield had expressed her fondness for Hans Christian Andersen's tales and writing style (O'Sullivan and Scott [eds.] 1984:48), and it might not be too implausible to link this paragraph to a scene in "The Little Mermaid" (1837), a fairy tale which also presents a character shifting between two worlds. Imagery related to the sea, singing female voices and the presence of the moon signal at a particularly melancholy point in the tale:

> At the prince's palace, and when all the household were asleep, she would go and sit on the broad marble steps; for it eased her burning feet to bathe them in the cold sea-water; and then she thought of all those down below in the ocean.
> Once during the night her sisters came up arm-in-arm, singing sadly, as they floated on the water. She beckoned to them. They recognized her, and told her how she had grieved them. (Andersen 2011:26)

"The Daughter's of the Late Colonel", however, presents no alternative beyond these inner moments of transcendence, for no full awakening is possible for these women as long as they live in isolation. At the end of the story the sisters look avidly at the reflection of the sunlight over the old apartment's furniture and, as Mansfield writes to Middleton Murry, "[a]ll was meant, of course, to lead up to that last paragraph, when my two *flowerless* ones turned with that timid gesture to the sun. 'Perhaps now...' And after that, it seemed to me, they died as surely as father was dead" (O'Sullivan and Scott 1996:249).

Mansfield's "Psychology" (1921) also presents two characters struggling to communicate and overcome their metaphorical seclusion. The anonymous protagonists suffer from an inability to move towards a deeper, but also potentially more dangerous relationship with each other. Like Lawrence's "The Thimble", "Psychology" is the account of an awkward encounter between a man and a woman. The action, like in "The Thimble", takes place in the limited space of the woman's apartment, where she receives an old friend for tea. The afternoon passes by in inconsequential talk, whereas what the narrator terms "their inner selves" struggle to express their hidden feelings:

> Just for a moment both of them stood silent in that leaping light. Still, as it were, they tasted on their smiling lips the sweet shock of their greeting.
> Their secret selves whispered: 'Why should we speak? Isn't this enough?'
> 'More than enough. I never realised until this moment…'
> 'How good it is just to be with you…'
> 'Like this…'
> 'It's more than enough'. (Mansfield 2006: 85)

Nevertheless, only the narrator verbalises these thoughts, while the characters discuss among other things if "psychology qua psychology has something to do with literature at all" (88). The characters' metafictional commentary on the function of literature as psychological inquiry is highly ironic in view of their own inability to understand and face their unconscious attraction for each other. The whole encounter is a struggle to avoid the uncomfortable silences which are, from time to time, generated. When they manage to fill these gaps with seemingly natural conversation, they regard it as a victory.

Unlike the characters of "The Thimble", whose challenge is to divest their understanding of each other from fairy tale-like romantic preconceptions, the characters of "Psychology" aspire to a purely "mature" and intellectual rapport, devoid from any element of "passion". What prevents the characters to confess their mutual love and overcome their paralysis is precisely their refusal to behave as protagonists of a conventional romance:

> And the best of it was both of them were old enough to enjoy their adventure to the full without any stupid emotional complication. Passion would have ruined everything; they quite saw that. Besides, all that sort of thing was over and done for both of them —he was thirty-one, she was thirty— they had had their experiences, and very rich and varied they had been, but now was the time for harvest —harvest. (Mansfield 2006: 86)

This aspiration only conceals their fear to enter the dangerous terrain of commitment. Imagery related to sleeping and enchantments recurs to refer to their condition of paralysis. During his visit, the man, who explains that he tends to care very little about most things, states that he is aware of every little detail at the woman's

apartment: "One room is just like another to me […] except this studio" (87). The narrator further elaborates on the man's feelings: "[h]e was like a man who wakes up in a train to find that he has arrived, already, at the journeys end" (87). Thus, the apartment is ambiguously presented not just a place of confinement, but of potential liberation and full awareness.

Moreover, the man states that he is able to remember the contents of the studio in every little detail when he is not in there. Significantly, the object which stands out more clearly in his memory is a miniature sleeping boy. Possibly because they recognise themselves in the figure, the sole mention of the boy generates one of the usual undesirable silences which make the situation uncomfortable:

> A new silence came between them. Nothing like the satisfactory pause that followed their greetings […]. That silence could be contained in the circle of warm, delightful fire and lamplight. How many times hadn't they flung something into it just for the fun of watching the ripples break on the easy shores. But into this unfamiliar pool the head of the little boy sleeping his timeless sleep dropped —and the ripples flowed away, away —boundlessly far— into deep glittering darkness.
> And then both of them broke it. (Mansfield 2006:88)

During these silences the characters remain as if "spellbound", but fail to take the action which would break the spell permanently. Instead, they break the silence only to remain further submerged in their comfortable immobility:

> And now the silent put a spell on them like solemn music. It was anguish —anguish for her to bear and he would die— he'd die if it were broken… And yet he longed to break it. Not by speech. At any rate not by their ordinary maddening shatter. There was another way for them to speak to each other, and in the new way he wanted to murmur: "Do you feel this too? Do you understand it at all?"...
> Instead, to his horror, he heard himself say: "I must be off, I am meeting Brand at six". (89)

In face of the man's sudden decision to leave, the woman does not speak her mind. Instead, she pretends to hush him out so that he can be on time for his meeting. Thus, the man abandons the place before pronouncing the words which would have waken both of them up forever and the woman remains hurt and lonely in her confinement.

When some minutes later she receives the visit of another woman —an "elderly virgin" who brings her flowers (91)— she lets out her feelings for the absent man by embracing the old woman affectionately, as in a Freudian process of transference. The irony of the commentary on literature and psychology is here apparent. After what seems a moment of female intimacy, the protagonist "felt so light, so rested, as if she had woken up of a childish sleep" (91). However, this supposed awakening does not materialise in a transforming action: although she decides to send a letter to the man, she would only write about inconsequential issues. The final greeting on the letter (the same expression the woman had used to take leave from the old virgin) is the only sincere hint at her true feelings: "Good-night, my friend. Come again soon" (91).

Unlike "The Thimble", in "Psychology" there is no final change of condition. The successive "awakenings" which the characters seem to experiment lead them to no positive action. The story seems to parody the imagery of the enchanted sleeper by misleadingly presenting moments of realization which are continually frustrated. It has been discussed how Mansfield tends to present highly ambivalent epiphanies and how in most of the stories it is difficult to determine if there has been an actual transformation of the character (Hunter 2007:51–53). In "Psychology", like in the other stories analysed here, Mansfield seems to be openly questioning the validity of the notion, as well as the possibility for both men and women of abandoning their dormant state.

One of Mansfield's most widely anthologised stories also presents an instance of thwarted awakening. In "Bliss" (1921), thirty-year-old Bertha Young must awake to a reality which shatters an idealised perception of her own life. As is the case in "The Daughters of the Late Colonel", no direct references to fairy tales are present in the story. However, Christine Butterworth-McDermott considers that the story borrows

from the fairy tale genre "the general plot structure, characterisation, and psychological resonance" (2010: 57). Drawing on Nina Auerbach's assumption that the recurrence of iconography related to "female placidity and passivity" during the Victorian period often led to channel women's constrained passion through "dreams of metamorphosis" (1986:163, qtd. in Butterworth-McDermott 2010:59), Butterworth-McDermott holds that "[i]t makes sense then that Bertha's conflict would be expressed in the symbolic language and plot of fairy tales" (59). She further argues that Bertha's efforts to escape the confinement of her socially defined identity may be interpreted as a quest, and thus she could be compared to several female protagonists of fairy tales such as "Cinderella, Briar Rose, Rapunzel and Beauty of 'Beauty and the Beast'" (2010:59)

Undoubtedly, "Bliss" constitutes an extremely well-wrought story whose ambiguous meanings rest upon subtle symbolism. Bertha constantly complains about what she terms "civilization" and wonders: "Is there no way you can express it [bliss] without being 'drunk and disorderly'? How idiotic civilization is! Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?" (69). As a physical expression of the oppressive force of civilization, Bertha finds the "tight clasp" of her coat hard to bear. Thus, Bertha's projection of her own desire on to the blooming pear tree in the garden could be seen as a liberating exercise of imagined metamorphosis: in an attempt of chameleonic mimesis, Bertha dresses for the party in colours matching those of the tree, although she would never admit it was "intentional" (73). However, it is necessary to emphasise that the imagery deployed does not relate to fairy tales in any obvious way: Bertha's illusion rests upon an acute aesthetic perspective, a longing for beauty which leads her to seek transcendental meanings in everyday images and objects and is also a manifestation of superficial snobbism.

Nonetheless, the idea of female confinement and the shocking ending is what most clearly allows the reader to see Bertha as one of Mansfield's "dormant" or "waiting" women. This condition is made evident in the scene of the mirror, when the looking glass "gave [Bertha] back a woman, radiant, with smiling trembling lips, with big, dark eyes and an air of listening, waiting for something ... divine to happen ... that she knew must happen ... infallibly" (Mansfield 2006: 69–70). For this character, however, the awakening is a ghastly realization and once again, Mansfield presents the inner world of her women characters as a mirage or spell which breaks in contact with reality.

Unlike Constance and Josephine, Bertha has found a husband and created a family, but like the Colonel's daughters she behaves like a little girl: she wants "to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at —at nothing— at nothing simply" (2006:69). This immaturity is also sexual, for the relationship with her husband is characterised by dissatisfaction. At one moment in the story Bertha acknowledges never having felt sexually attracted by him: "She'd loved him —she'd been in love with him of course, in every other way, but just not in that way" (78); the character inwardly reflects.

Critics have offered various interpretations of Bertha's sexual frigidity. For some scholars (c.f.: Nebeker 1972–3, Morrow 1993, Moran 1996, Dunbar 1997), it manifests Bertha's deviant sexuality, for she innocently admits having fallen in love with her friend Pearl Fulton adding that "she always did fall in love with beautiful women who had something strange about them" (Mansfield 2006: 72). Moreover, Pearl's touch inflames her with the "fire of bliss" (Mansfield 2006: 75). Unable to come to terms with these feelings, Bertha channels them towards her husband, experiencing an unknown

desire for him thus conforming to the accepted heterosexual norm. Bertha's yearning for a moment of intimacy with Pearl and for that kind of relationship which "only works for women" (76) could also represent Bertha's longing for the primordial mother as an alternative to patriarchal order. Butterworth-McDermott observes, however, how Bertha also seems to feel attracted by the most unrefined and instinctual nature of her husband Harry, a form of animalistic passion which is at odds with Bertha's Victorian upbringing and with her idealised conception of love. Thus, Bertha admits admiring her husband's vulgar comments and his "passion for fighting" (75), even if they are often inappropriate, whereas at the same time she is fascinated by the unearthly and apparently virginal beauty of Pearl.

Whichever the case, the protagonist completely misinterprets the moment of communion she believes to share with her friend while looking at the pear tree: Bertha had correctly guessed that Pearl was "feeling just as she was feeling", since Pearl is indeed aroused by desire. However she had misread the fact that it is Harry, and not herself, the object of Pearl's desire. The moment Bertha discovers Harry and Pearl together, Bertha's fantasy world shatters. Unlike Sleeping Beauty, Bertha's awakening to the bare facts of adult sexuality, far from being a moment of regeneration, is completely destructive. Bertha awakes only to realise that during her sexual slumber she has been replaced by a more "active" woman, and precisely the one who represented for her an ideal of pristine stillness. In the end, only the pear tree stands in perfection as a remnant of Bertha's world of illusion. Through this dramatic irony, "Bliss", like "The Daughters of the Late Colonel", critically questions the aesthetic convention of the passive woman: the ideal of passivity is a social demand with not only hinders women's development, but does not correspond with men's true desires.

The last of the stories under examination in this section, "The Garden Party" (1922), deploys fairy tale imagery in more obvious ways, especially in the closing scene of the narrative, clearly reminiscent of *Sleeping Beauty*. Unlike Bertha Young, the daughters of the Colonel, and the characters of "Psychology", the protagonist of "The Garden Party", Laura Sheridan, is a true adolescent. This story, like many fairy tales, is a tale of initiation. It narrates an episode in the life of teenager Laura on the day her mother delegates on her and her siblings to finish the preparations for the garden party which the well-off, bourgeois family is organising. Just before the party, the Sheridans are informed of an unfortunate accident involving the death of a village carter. In Laura's view, the party should be called off to show some deference towards the man's family. Laura's mother, however, eventually succeeds in convincing her daughter to forget all about it and enjoy the party. When the party is over, Mrs. Sheridan sends Laura with some leftovers of the party to the carter's house and the girl must walk across the road towards the poorest area of the village. The ladies in the man's house usher Laura, despite her reluctance, into the room where the man is lying. In front of the body of the carter, Laura is overwhelmed by the beatitude of his traits and she cannot find the words to express the feeling of awe she experiments:

> There lay a young man, fast asleep —sleeping so soundly, so deeply, that he was far, far away from them both. Oh, so remote, so peaceful. He was dreaming. Never wake him up again. His head was sunk in the pillow, his eyes were closed; they were blind under the closed eyelids. He was given up to his dream. What did garden-parties and baskets and lace frocks matter to him? He was far from all those things. He was wonderful, beautiful. While they were laughing and while the band was playing, this marvel had come to the lane. Happy ... happy ... All is well, said that sleeping face. This is just as it should be. I am content. (261)

According to Mansfield, this story attempts to convey "the diversity of life and how we try to fit in everything, Death included". This, Mansfield explains, "is bewildering for a person of Laura's age. She feels things ought to happen differently.

First one and then another. But Life isn't like that. We haven't the ordering of it"
(O'Sullivan and Scott [eds.] 2008:101).

Therefore, Laura's experience has been regarded as a "rite of passage" signalling the protagonist's process of "coming of age". Parallelisms have been found between Laura's visit to the slums and a descent into hell, and accordingly the protagonist has been compared to Dante (Atkinson 2006:58), Proserpine (Weiss 1958–9, Sorkin 1978), and Aeneas (Iversen 1968:14). Adam Sorkin's reading, however, emphasises the fairy tale quality of this story and states:

> The plot of "The Garden Party" can also be seen as a fairy tale, modern literary myth. Laura, the heroine, is rich and beautiful, the daughter of royal wealth if without royal rank. No charming, deserving lover appears for her at the party, her ball, but soon afterward she meets her prince. He is "wonderful, beautiful," but in an inversion of the sleeping beauty motif, it is he who is in a death-like trance. (1978:440)

However, not just the man, but Laura herself could be considered to be immersed in a deep slumber, like the characters from the stories commented before. Like Bertha Young's, Laura's idealising perspective colours the world around her by turning the already refined and beautiful surroundings of the Sheridan household into a fairy land. Sorkin underlines how the story's world "abounds with supernatural and animistic details. This world's things suddenly play unexpected roles. Angels visit roses. Flowers understand people. Daisies move from gardens to hats. People order the weather. Laura skims and flies across her parent's lawns like a fairy child […]" (1978:439). Sorkin emphasises "The Garden Party's" perfect balance between this kind of aestheticism and social commentary, thus thematising the tensions between impressionistic and realist narration. In the same line of thought, Thomas Day observes how the realist painting of the village poor surroundings would give in, towards the end, to a new abstraction of indefinite time and place characteristic of fairy tales:

> [T]ime is as nebulous as place: the story acquires a once-upon-a-time mood in its final pages as Laura, her Little Red Riding Hood-like basket in hand, enters the Hansel and Gretelesque

'chocolate brown' cottage, meets a woman whose sly voice is a clue to her type, and gets the traditional traumatic lesson in children's morality. (2011: 137)

Although Laura's emotional intensity finds an outlet through this romanticised view of the world, it is also her perceptiveness which sets her apart from the superficiality manifested by her family. Thus, Laura shows a bad conscience when, talking to the workers in the garden, she plays down the luxuries of the party, since she perceives certain hostility in one of her interlocutors towards such display of snobbery. However, Laura also wonders if the workers words are appropriate, finding that she might not have been treated with the respect she deserves. She boasts of not caring "a bit" (Mansfield 2006:199) about social difference but at the same time has fully appropriated the discourse of her class.[148]

Like the stories above commented, "The Garden Party" is also ambiguous regarding the extent to which Laura's awakening is real and everlasting. Some critical readings consider that, through her encounter with death, Laura undergoes a positive transformation which will define her as different from her superficial family (Rodríguez Salas 2001). Other views, however, regard the character's development with scepticism (Atkinson 2006; Marek 1990). Indeed, the fact that the encounter is formulated in fairy tale terms suggests that Laura is reluctant to abandon her fantasy world. Since actual death cannot be assimilated into Laura's idealised conception of the world, she replaces it through the illusion of a sleep. Ironically, Laura is exploiting the uses of enchantment advocated by Bruno Bettelheim (1991), for she resorts to her fairy tale imaginary, and through metaphorical displacement she is able to come to terms with a traumatic fact.

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[148] Nicholas Nowness regards Laura's behaviour as a sign of immaturity: "an unthreatening flirtation with vaguely radical ideas finally as affected as her mother's mannerisms. Laura's identification with the nameless workmen is charming perhaps, but patronizing" (1993-4: 52).

Thus, Laura's reaction when confronted to the dead man may be a proof of her sensibility, but also of high class over-romantic sentimentality. She hastily abandons the man's hut and her attempts to convey her experience to her brother are unfruitful since she cannot find the words to do it. When her brother Laurie inquires if the experience was too "awful", Laura can only sob: "'No' ... 'It was simply marvellous, but Laurie —' she stopped, she looked at her brother. 'Isn't life—' but what life was she couldn't explain. No matter, he quite understood. 'Isn't it darling?' said Laurie" (210). These last words, a conventional tag question are an instance of cliché language devoid of meaning, and suggest that Laurie has not understood in the least his sister's feelings. Laura, once again, interprets reality at her convenience, and it seems that the change operated within her will not have further consequences.

Like D.H. Lawrence, in all these stories Mansfield presents characters who are metaphorically prisoners: the daughters of the Colonel live under the inflexible custody of their father's memory, Bertha Young resents the constraint of social convention, the protagonists of "Psychology" are paralysed by fear of commitment, and Laura Sheridan lives in the golden cage of high class society. The environments they inhabit prevent them to reach the full experience of the world for which they long, and their imprisonment is often referred too as a form of sleep. However, whereas Lawrence tended to provide a turning point or awakening, and his characters manage to escape their incarceration, Mansfield's endings are more ambiguous. Josephine and Constantia's expectations of a new life after their father's death, the reader comes to understand, will find no fulfilment. The characters in "Psychology" could easily pull each other out of their meaningless existences if it were not for their lack of courage. Bertha Young believes to have found the stimulus that her soul craves for in her friend Pearl Fulton only to discover that this was only an illusion. Finally, Laura Sheridan,

resists abandoning the fairy world she has been brought up in by sublimating every experience which may be at odds with it. As was the case in previously commented stories such as "The Tiredness of Rosabel" or "The Little Governess", fantasy is presented as a paralysing agent that prevents the individual from correctly interpreting the world around them.

However, fantasy may also help to find release from forms of captivity which are not entirely self-inflicted. Although these stories present thwarted or frustrated awakenings, an altogether different and important point could be made regarding the "sleeping" characters analysed here: Josephine and Constantia, Bertha Young, Laura Sheridan and, to a lesser extent, the protagonist of "Psychology", despite being confined in fantasy worlds or having problems in interpreting or facing reality, are also capable of expressing revealing insights into the social factors which have reduced them to their condition. Thus, Laura's special perceptiveness enables her to see beyond those around her, and to identify some of the faults of the world she lives in, and even to "despise the stupid social conventions" (199). Bertha Young condemns the principles regulating the "idiotic civilization" (69). Josephine and Constantia lay in a limbo within a society where women can only be either daughters or wives. Moreover, these characters' ability to embellish the world around them is also a relief for their suffocated artistic spirits, which seek expression in aesthetic contemplation. Their adventures may only take place within themselves and they might find no positive culmination, but their reflections hint at the external causes which have induced them to their condition: using a fairy tale analogy, Mansfield's Sleeping Beauties can still dream about the distaff.

The stories analysed in this section show the recurrence and relevance of the motif of *Sleeping Beauty* both in D.H. Lawrence's and in Katherine Mansfield's writing. The readings here presented have illustrated a common interest in this motif, as well as a

similar way to deploy it as a symbol for sexual, social and spiritual paralysis. Nevertheless, the convention is developed differently in each case: whereas in Lawrence the characters tend to find a way out of their slumber and awake to new forms of existence, for Mansfield the awakenings tend to be mollified or entirely stymied. Thus, Lawrence draws on the metaphoric possibilities of the motif, and he deploys it to advocate for the spiritual regeneration of the men and women of his time by offering positive instances of the process.

Mansfield, however, seems to show a more pessimist view questioning the possibility of the rescue, the possibility of real mutual understanding, an ultimately the possibility of achieving an ideal of authentic existence free from conventions. Paradoxically, her characters awake to the realization that there is no way out from their dream. As explained above, this could also entail an altogether different conception of the Modernist epiphany: Lawrence's short stories, although not devoid of ambiguity, show a general tendency to present character transformation in more overt ways by complying with a more traditional understanding of the term. Even if the transformation is not positive, as is the case of "The Princess", analysed in a previous section, it does exist: Dolly Urquhart becomes deranged and a change of order takes place. Mansfield's stories, however, challenge this notion of epiphany and they could be said to be governed by what Adrian Hunter has termed an "uncertainty principle" having an "interrogating" more than an asserting function (2007: 51–53).

CONCLUSIONS

The textual analysis provided in the previous sections, together with the contextual reflections of the first part, have brought to the fore the fact that elements of the fairy tale are structurally relevant to many of Katherine Mansfield and D.H. Lawrence's narratives and that they provide an appropriate key for interpreting them. Moreover, the comparative approach which has articulated our analysis has favoured an assessment of differences and similarities regarding a variety of aspects such as the strategies of intertextual inclusion of fairy tale elements within the frame of each author's narratives; the kind of elements they tend to borrow from fairy tales and integrate in their stories; and the attitudes and intentions which inform their deployment of intertextual references.

Regarding the first of these issues, our analysis has shown that Mansfield and Lawrence productively combine fairy tale and modernist narrative conventions, but they do so in different ways. In some cases, the fairy tale as a genre inspired narratives which resemble its conventions both in structure and motifs, even if the action takes place in contemporary settings. In other cases, key motifs of the fairy tale were appropriated and integrated in narratives governed by the most experimental principles of the modernist short story.

In this sense, and from a chronological point of view, each author favours different strategies at given points in their literary career. Thus, fairy tale elements are integral to Mansfield's early writings. The poems and stories addressed to children are populated by wonderful creatures, and fairy tale imagery and formulae are profusely deployed. At this point, some of her narratives for adults were also conceived as fairy tales, utilising and subverting different conventions of the genre to address personal concerns related to aesthetics, literary tradition or female oppression as is the case of

"The Green Tree", "A Fairy Story" or "In Summer". Recalling De Caro and Jordan's terminology, fairy tale elements constitute, at this stage, the *exoskeleton* of the narratives. Among Mansfield's mature stories, however, only "A Suburban Fairy Tale" would deploy the convention of a world governed by the fabulous —as manifested through the fantastic transformation of the child protagonist. In all other cases, fairy tale elements function as an *endoskeleton*, articulating plots in realist narratives which are not conceived as fairy tales. "The Tiredness of Rosabel", written in 1908, is one of the first instances of this particular deployment of fairy tale motifs. Here, fairy tale elements serve to put forward one of the most recurrent topics of Mansfield's narratives: a disjunction between reality and fantasy. This notion is also central to the interpretation of most of the stories in our corpus, such as "The Little Governess", "Sun and Moon", "Bliss" or "The Garden Party". In these narratives, fairy tale motifs recur as part of the characters' idealised perception and emphasise the contrast between their inner worlds and the ugliness of reality. The characters' dreams shatter in the face of depravity, poverty, corruption, familiar dysfunction, social injustice and the impossibility of effective communication. Therefore, although the deployment of fairy tale imagery and motifs remains central in these narratives, Mansfield's mature fiction epitomises the principles of the modernist short story.

For D.H. Lawrence, fairy tale motifs become more relevant and obvious from the publication of "England my England" (1922), when his short fiction becomes less descriptive and more concerned with the articulation of his particular ideology, namely his belief in the spiritual regeneration of the stagnated twentieth-century individual. Thus, the treatment of the Sleeping Beauty motif, articulated through subtle symbolism in his early story "The Thimble" (written in 1915), resembles the ways Mansfield deploys fairy tale elements in her mature stories. Although psychological inquiry is

relevant at all stages of Lawrence's writing, the narrative quality of the stories increases at the end of his writing career, when characters and settings become more clearly symbolic. The development of "The Horse Dealer's Daughter" (1922) mirrors this progression in the author's trajectory. In this narrative, both setting and characters become gradually less realistic and more symbolic, while external action gains relevance as an enactment of inner change. Whereas in "The Thimble" spiritual transformation was depicted as an intimate process and the action is confined to the limited space of a small room, the transformation of Mabel and Dr. Fergusson in "The Horse Dealer's Daughter" is physically enacted through the symbolic rite of the immersion into a pond. This is also true for "The Princess", a story which illustrates Lawrence's particular understanding of the principles governing the universe. Romero and Dolly are not just individuals but embodiments of two universal principles. The trip to the mountains they initiate represents their attempt to find a new reality, and physical death is the outcome of failure. Similarly, the portrayal of Pauline and her son in "The Lovely Lady" is based on an almost fantastic exaggeration of their traits through fairy tale imagery, so that they come forward as character types. This feature will gain further prominence in the sketchy nature of the characters of tales such as "The Man who Loved Islands" (1927). Thus, in Lawrence's later narratives, aimed at the exposition of his personal philosophy, fairy tale-like plots can be easily identified, and folkloric, fairy tale and mythic elements tend to function as an exoskeleton. The eminently narrative character of these later tales sets them apart from the "plotless" narratives of some of his contemporaries such as Mansfield, Woolf or Joyce.

Our analysis has also demonstrated how both Mansfield and Lawrence show an awareness of the role of traditional narratives to convey values, establish behavioural patterns and configure the individual's sense of reality and history. However, there are

differences regarding the type of elements which each of the authors tends to emphasise from the hypotexts deployed, and their narratives tend to lay bare different dimensions concealed within the well-known plots and the images they borrow. Lawrence frequently draws on the mythic meaning underlying fairy tale plots, as well as on the psychological tensions which such narratives encode. Thus, the myth of resurrection, which is covertly articulated in fairy tales like *Cinderella* and *Sleeping Beauty*, acquires centrality in "The Horse Dealer's Daughter" and "The Thimble". The "Oedipal Complex", one of the most common motifs found in fairy tales (Bettelheim 1991:26), is overtly dealt with in "The Rocking-Horse Winner", "The Lovely Lady", and "The Princess". In this sense, Lawrence seems to consider these plots as narratives articulating human experience and, as such, must be divested from the superficial romanticism which often obscures their meaning in traditional fairy tales. Therefore, several of his narratives present the rejection of a conventional sense of romance as a condition for the characters to reach a more authentic sense of reality. In "The Princess", for instance, Dolly's downfall is brought about by an absurd belief in her own superiority. This belief was fostered by a father who taught her to regard herself as a fairy tale princess. The characters in "The Thimble", however, succeed in abandoning superficial ideals about love and can face authentic commitment. Similarly, in "The Horse Dealer's Daughter", the simplistic happy ending characteristic of fairy tales is mollified by the character's acknowledgment that love is indissolubly bound up with death.

Mansfield's narratives, on the other hand, place an emphasis on the civilising dimension of fairy tales. Mansfield shows an awareness of the tales' instructive role already in her first writings, as shown in her 1905 narrative about the "modern" mother and her husband, who want to instil in their children the values of the "good old"

children's tales. Mansfield's deployment of fairy tale plots and motifs is often aimed at disclosing the patriarchal values ingrained in these narratives, which are used as ideological weapons aimed at controlling women's behaviour by dictating norms of propriety. "The Little Governess" lays bare precisely the patriarchal message contained in the morals of the tale *Little Red Riding Hood*, showing how it articulates the idea that women are to be blamed for men's misbehaviour. Moreover, Mansfield's stories also present the fairy tale as a narrative which shapes the dreams and desires of women, controlling their expectations and preventing them from reflecting upon their situation of inferiority. This is the case in "The Tiredness of Rosabel", "Bliss", "Her First Ball" or "The Daughters of the Late Colonel". In this sense, Mansfield's early fairy tale "In the Summer" goes beyond later tales in her critical intention, for it does not simply reveal the ideology underlying fairy tales but attempts to counteract them by creating a subversive —yet ambiguous— tale of female liberation.

In terms of gender politics, and in view of the above said, a feminist ethos tends to inform Mansfield's deployment of fairy tale elements. Therefore, the target of Mansfield's criticism is more concrete than Lawrence's abstract criticism of the contemporary society and his advocacy of spiritual regeneration. Lawrence's preoccupation tends to be more related to the way men and women should interact in order to reach a spiritually fulfilling relationship. In this sense, he does not inquire into the social causes which may lead to gender inequality, although he often advocates a sexually, intellectually and spiritually active commitment of both sexes in the context of a relationship. As some critics have pointed out, Lawrence's attitude towards women evolves after 1923 towards less liberal, male-centred views (cf.: Harris 1984). Thus, in "The Thimble" (1917) and "The Horse Dealer's Daughter" (1922) Lawrence still seems to defend an ideal balance of mutual commitment to reach spiritual fulfilment. In the

latter of these narratives, the Cinderella plot is subverted when Mabel adopts an active part in Dr. Fergusson's awakening. She is not the only one rescued, but she must also force the Doctor to verbalise his feelings drawing him out of his meaningless existence. In "The Thimble", Mrs. Hepburn reflects on the emptiness of her own existence by indirectly pointing at the faults of a society where women are little more than ornaments. "The Princess" (1925), however, presents a woman who is indeed a victim of her father's education, but no sympathy is fostered towards the character. Her derangement and Romero's death are presented as the tragic consequences of her inability to give in to Romero's sexual cravings, yet there is no condemnation of Romero's brutality. The story, articulated through its cosmic symbolism, aims at the transcendental and the universal, without dealing with concrete social or gender issues. Negative portrayals of female characters are also found in "The Rocking-horse Winner" (1926) and "The Lovely Lady" (1927), since both Hester and Pauline are depicted as embodiments of the vampire woman or the evil witch, a figure which was traditionally used to demonise female assertion. Nevertheless, as González Medrano's reading of "The Lovely Lady" has shown, Pauline's portrayal is more complicated than it seems: what could be interpreted as a negative depiction of an assertive woman could also be read as a criticism of a society which tends to reify women. Thus, although negative in general, complexity and ambiguity also characterise Lawrence's portrayal of female characters in his later narratives.

It is also possible to draw some differences regarding the attitudes which inform Mansfield and Lawrence's appropriation of fairy tale material. In Mansfield's narratives, the parodic intention is clearer. Tales such as "A Suburban Fairy Tale", "The Tiredness of Rosabel", "The Little Governess" and "Her first Ball" debunk the expectations generated by the inclusion of references and well-known motifs. Moreover,

as Rodríguez Salas has observed (2009:147) by drawing on Genette's classification of textual relations, Mansfield does not always parody concrete hypotexts but her narratives could be considered "genre pastiches" because they deploy and subvert the conventions of the fairy tale genre in general terms. In Linda Hutcheon's words (1985:43), Mansfield's works are charged with both a satiric and a parodic intention: as a satirist, Mansfield often deploys irony to articulate her criticism of a set of social institutions, such as patriarchy and class (an "extramural" target); through parody, Mansfield also directs a negative judgement to the ideologically charged texts which perpetuate them (an "intramural" target).

Mansfield's use of the technique of free indirect discourse serves to emphasise her parodic practice since, as M.M. Bakhtin and Linda Hutcheon have highlighted, parody is contingent of the presence of several voices in the text. Thus, Mansfield's ability to make voice and vision diverge favours the parodic interpretation of her narratives: whereas the character's vision often represents the idealised voice of the tales, the inconsistencies of the narrator's account and the development of the events mock this discourse as illusory. However, although women are often presented from a certain ironic distance as naïve, snobbish, or pretentious, Mansfield's stand ultimately fosters the sympathy of the reader towards these characters, who are seen as victims of faulty upbringings and of a society which denies them independence and knowledge.

In contrast, parody is not always the aim of Lawrence's intertextual practice. In "The Horse Dealer's Daughter", for instance, a fairy tale subplot is often used as an articulating pattern for the narrative, and in "The Lovely Lady" fairy tale motifs are used as repository of images to create surprising effects by debunking the reader's expectations. However, in none of these cases a parody of the fairy tale as a genre is intended. "The Rocking-horse Winner", "The Princess" and "The Thimble" parody

fairy tales by thwarting the conventions of the genre through the inclusion of tragic, gothic and uncanny elements. This brings to the fore the inadequacy of fairy tale idealism to articulate the rough experiences of the modern world, but the author's criticism is above all "extramural", directed towards certain attitudes and ways of life.

In close relation to social criticism, remarkable similarities between Mansfield and Lawrence can be found in their condemnation of materialism. Both Mansfield and Lawrence's stories tend to portray the experience of modernity in negative terms. This is most clearly seen when they juxtapose the world of childhood to that of the adult, often depicted as money-ridden and insensitive. Both authors distort the expectations of a happy ending generated by the title, as well as references and formulae frequently used in these narratives. This is the case in "A Suburban Fairy Tale", "The Rocking-horse Winner" and "Sun and Moon". The representation of childhood is relevant both in Mansfield and in Lawrence's writings since these narratives are permeated by the negative feeling that there is no place for innocence and magic.

This reaction against modernity is also thematised by Mansfield in stories such as "The Tiredness of Rosabel" or "The Little Governess" through a criticism of the situation of the working woman. Unmarried women who work to earn a living are perceived as slaves to a capitalist system and gain no true independence.

In the case of Lawrence, there is a tendency to portray a situation of present decadence which contrasts with a better past. This happens in "The Horse Dealer's Daughter", "The Princess" and "The Thimble". In this sense, Lawrence regards contemporary reality as spiritually barren, dominated by a cult of appearances and by the tendency to disguise the instinctual and mortal nature of human condition. For Lawrence, modern times alienate individuals, who lose contact with natural cycles and

the reality of death. Regeneration, as his stories show, is only possible through the recognition of the physical as well as the spiritual side of human nature.

Moreover, Mansfield and Lawrence coincide in articulating their discontent with the social and historical moment through the fairy tale motif of the broken spell. Both authors deploy the spell as a metaphor for the condition of men and women of the age, numbed by materialism, conventionalism and romantic ideals. The little governess, Dolly Urquhart, Rosabel, Mabel and Dr. Fergusson, Mr. and Mrs. Hepburn, Bertha Young, Josephine and Constantia and Laura Sheridan must, at some point, abandon their inner worlds and face reality.

Having said that, differences of tone can also be perceived in the treatment of this motif: an ultimate sense of bitterness tends to underline Mansfield ironies and a pessimistic tone permeates most of her tales as an expression of this feeling of disenchantment. Lawrence narratives, again, tend to offer a wide scope of attitudes: sometimes characters are offered the possibility of hopeful futures, like in "The Horse Dealer's Daughter", "The Thimble" or "The Lovely Lady". Other times, however, conclusions are radically tragic, as in "The Rocking-horse Winner" and "The Princess", which end with death and destruction. Nevertheless, ambiguity persists even in those stories which seem to have happy endings, for often the characters' evolution is at the expense of pain and sacrifice.

Finally, Lawrence's stories illustrate his personal cosmovision and tend to have a clearer and more assertive message. His narratives propose alternatives to a culture and way of life which he perceived as decadent. In this sense, Lawrence creates a corpus of modernist tales which constitutes a new mythopoeia for the twentieth century. Mansfield's narratives, rather than providing answers, interrogate the principles which govern society, thus undermining their validity. The indeterminacy of the narratives'

meaning challenges the dogmatic purpose of traditional tales, but at the same time her interest in the literary rendering of subjective perspectives manifests a modernist questioning of a realist mode of representation, and her deployment of fantasy and fairy tale elements in her stories often testifies to a desire to account for a more complex portrayal of experience.

From the above said we may conclude that Mansfield and Lawrence use fairy tale elements with divergent discursive strategies, which reveals individual aesthetic and ethic preoccupations. Both deploy the fascinating language, structures and motifs of well-known fairy tales to forge narratives which captivate the reader, but also to give way to disillusioned views on society. Their narratives enchant and disenchant, and testify to the relevance of the intertextual inclusion of fairy tale elements within modernist texts.

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