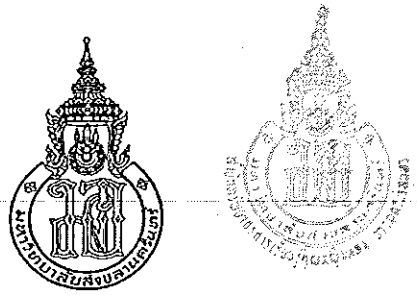

A Comparative Analysis of the Original and the Adapted Versions of Katherine Mansfield's Short Stories

Nanthida Kulkuea

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ชื่อวิทยานิพนธ์ การวิเคราะห์เชิงเปรียบเรื่องสั้นของแคทริน แมนสฟิลด์ ฉบับเดิมและฉบับที่ปรับให้ง่าย
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บทคัดย่อ

การศึกษานี้วิเคราะห์เชิงเปรียบเรื่องสั้นของแคทริน แมนสฟิลด์ฉบับเดิมและฉบับที่ปรับให้ง่าย ระดับ 5 โดยโรซาลี เดอร์ โดยพิจารณาแก่นเรื่องและกลวิธีทางวรรณศิลป์ของเรื่องสั้นของผู้ประพันธ์ กลยุทธ์การปรับให้ง่ายและผลที่เกิดขึ้น เรื่องสั้นที่ศึกษามีเก้าเรื่อง ได้แก่ "The Garden Party," "Feuille d' Album," "The Doll's House," "Pictures," "The Little Governess," "Her First Ball," "The Woman at the Store," "Millie," และ "The Lady's Maid" แก่นเรื่องที่พบประกอบด้วยการแรกรับ(initiation) ความโดดเดี่ยวและความเหงา การแบ่งชนชั้นทางสังคม ทุกข์เข็ญของคนจน และสัญชาตญาณของมนุษย์ กลวิธีการแต่งที่โดดเด่นของแมนสฟิลด์ ได้แก่ โครงเรื่องแบบใหม่ การสร้างตัวละคร การใช้สัญลักษณ์และลีลาภาษา โดยเฉพาะอย่างยิ่งจินตภาพ โวหารภาพพจน์และการสื่อโดยอ้อม กลยุทธ์ในการปรับให้ง่ายได้แก่การเพิ่มข้อความ การตัดข้อความ การแทนที่ข้อความ การตีความแล้วเรียบเรียงใหม่ และการปรับโวหารภาพพจน์ให้ง่าย พบว่าผู้ปรับบทคงลักษณะเฉพาะของฉบับเดิมเป็นหลัก โดยเฉพาะแก่นเรื่องและกลวิธีทางวรรณศิลป์ส่วนใหญ่ ผลที่แปรเปลี่ยนไปจากการปรับบทคือทำให้ผู้อ่านสามารถเข้าถึงงานเขียนได้ง่ายขึ้น ความแยบยลทางความคิดลดลง อีกทั้งปฏิสัมพันธ์ของผู้อ่านที่มีต่อตัวบทตลอดจนความเข้มข้นทางอารมณ์ก็ลดลงด้วย อย่างไรก็ตาม ข้อด้อยที่เกิดขึ้นมีเพียงเล็กน้อยเมื่อเทียบกับการที่ผู้อ่านที่มีประสบการณ์น้อยสามารถเข้าถึงวรรณกรรมได้

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ABSTRACT

This comparative analysis explores Katherine Mansfield's short stories and those adapted at level 5 by Rosalie Kerr. The focus of the study is on themes and literary techniques, and the simplifying strategies as well as the altered effects. The nine short stories under study are "The Garden Party," "Feuille d' Album," "The Doll's House," "Pictures," "The Little Governess," "Her First Ball," "The Woman at the Store," "Millie," and "The Lady's Maid." The themes generally deal with initiation, isolation and loneliness, class distinction, hardship of the poor, and human instincts. Mansfield's outstanding literary devices consist of unconventional plots, characterization, symbols and subtle language style particularly imagery, figures of speech and indirectness. The reteller' adapting strategies are addition, deletion, substitution, interpretive restatement, and simplification of figurative language. The comparative analysis reveals a high degree of the maintenance of the original characteristics both in themes, and most of the literary techniques. The changes in the adapted version result in more accessibility, less sophistication, less interactive quality, and less emotional intensity. However, the unfavorable effects are insignificant, compared with the more approachability of the retold book.

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Part of my success comes from these people: Jason Conerly who gave me some valuable reference books very rare and relevant to my study, Diyaporn Wisamitanan and Panyawan Suppasri who helped me find some good books for the thesis in Bangkok, Suradech Tongbunchu, Nattayaporn Worasaktayanant, Jaruwan Nuchuay, Aphiradi Suphap, Kosiah Samaeyee, Nikom Bunmee, Michael Jerryson, Marlane Guelden, my friends, as well as all the teachers in the Western Languages Department, who provided continual encouragement and helps at various steps along the way.

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Nanthida Kulkuea

Contents

Chapter 1

INTRODUCTION

Statement of the Problem

Literature is an artistic expression of life experience. It is generally believed to "deepen and enrich your thinking and feeling and result in more effective personal expression" (McRae and Boardman, 1984 : vii). The portrayals of human success and human calamity in literature illuminate the understanding of life. Reading literature, therefore, can enhance one's language competence while extending life experiences.

For those who study English as a foreign language (EFL), reading familiarizes them with the language, reinforces their knowledge of grammar and vocabulary, and increases their language skill. Literary texts are ideal for the practice of critical thinking, interpreting, and stretching one's imagination as they provide vicarious experiences through exotic locales with a myriad of socio-cultural differences. Such experiences foster the readers' understanding of human nature and cultural backgrounds of the English speakers.

However, because of the EFL students' limited experience in the English language and culture, difficulties which include the cultural background as well as linguistic complexity such as unfamiliar vocabulary or literary styles make authentic texts inaccessible to them. To minimize such reading barriers, teachers, linguists, and publishers have attempted text adaptation, one of the oldest and most widespread approaches to literature for foreigners. The process of text adaptation requires knowledge of both linguistics and literature. Linguistic elements, as well as literary techniques, are carefully and systematically selected, and controlled to suit readers of different levels. The gradual increase of grammatical complexity serves the readers' development in more subtle perceptions of the world and the need of better expressions for their growing experiences.

To avoid the mismatch between the intended readers and text difficulty, publishers generally offer six stages of adapted books as well as "starters" or "easystarts." Such staging corresponds to reading ability of students at different levels, from young beginners to mature readers with a good command of English. At each stage, publishers systematically increase language difficulty through headword numbers as well as more complex syntactic structures, according to their structural syllabi. The well-known publishers that provide adapted texts for readers are Macmillan, Oxford University Press, Penguin Longman Publishing, Nelson, Phoenix, Harcourt and Cambridge University Press. Among these, the three most well-known publishers in Thailand are Oxford University Press (OUP), Penguin Longman Publishing (PLP), and Cambridge University Press (CUP).

Besides grammatical staging, and headword ranges, retold books are categorized by genre or subject section grouping to cater for a wide range of readers' interests. The genres shared by all the three publishers OUP, PLP, and CUP are Crime and Mystery, Adventure, and Horror. OUP and CUP also include the genre "Human Interest" which gives readers insights into human lives. Through realistic setting and incidents they may face in daily lives, readers learn how to deal with various situations. Such vicarious experience renders valuable understanding of foreign culture, and its nuances. Through the descriptions of places and human interactions, EFL students learn about the English native speakers' homeland, society, way of life, as well as their sensibilities.

The OUP Human Interest section offers a wide range of adaptations of literary works from the classics, such as Emily Brontë's **Wuthering Heights** (1847) or Thomas Hardy's **Far From the Madding Crowd** (1874), to modern American fictions such as Frances Hodgson Burnett's **The Secret Garden** (1911), Eric Segal's **Love Story** (1970) or Ann Tyler's **The Accidental Tourist** (1985). One of the interesting adapted books of this genre is **The Garden Party and Other Stories**, a collection of Katherine Mansfield's nine short stories, originally published between 1911-1924.

Katherine Mansfield is the pen name of Kathleen Mansfield Beauchamp (1888–1923), a modern short story writer, who is famous for her artistic style and unconventional outlook of life. Besides the title story "The Garden Party," the other

adapted stories in this collection are "Feuille d' Album," "The Doll's House," "Pictures," "The Little Governess," "Her First Ball," "The Woman at the Store," "Millie," and "The Lady's Maid." (It is noteworthy that two of these short stories, "The Garden Party" and "The Doll's House," are also adapted by PLP). The nine stories are considered "sensitive and delicate stories," giving "pictures of ordinary people, and of the small, unimportant events that shape their lives" (Bassett : 2003, i).

Mansfield is distinguished for her modern literary features: psychological exploration, her carefully-chosen styles, and her seemingly "plotless" narration. Her rejection of plot helps create realistic facets of life, or "slices of life." In Mansfield's works, definite beginnings and conclusive endings are not found. The discarding of initial and the final parts of the story helps present realistic pictures of life. This is because one's life is often made up of unrelated incidents. Real life does not have a logical plot line with definite beginning and ending. Thus, the attempt to shape the story in a well–connected form in former short stories often distorts "the nature of experience" (Hanson, 1985 : 55, quoted in Kaplan, 1991 : 83). Her plotless stories offer a new choice of writing style for those who want to get away from the monotony of conventional narratives of conclusive and predictable endings with moral lessons. The readers are allowed to fill in the untold final part with their own viewpoints and imagination. Another contribution of Mansfield is her psychological insights presented through adept language manipulation. Mansfield depicts human psyche, one's irrational and complicated inner world. Also, her style of language, especially indirectness and ambiguity, reinforces the meanings in her texts. With richness in both subject matters and sophisticated techniques, her works are chosen to be adapted for EFL students by two publishers : OUP and PLP.

As adapted versions aim at lessening language barriers so that readers of lower levels can get access to literary works, careful linguistic strategies are necessary in the preparation of retold books. Generally, literary authors select particular techniques and styles, especially linguistic choices such as diction, syntactic structures, as well as figurative language, to create special effects in their works. The simplification of language design of the original text, as a result, can affect the authors' original purposes. A good text adaptation requires, first of all, an understanding of the text and linguistic strategies to preserve as much as possible the original meaning and literary

style. Simplifying Katherine Mansfield's short stories is a very challenging task, considering the fact that her works are vignettes of European or New Zealand lives 80 years ago, subtle both in cultural nuances and literary techniques. The present research compares the original texts with the adapted ones to examine the adaptation strategies and their effects on the original works. The OUP level-5 version of Katherine Mansfield's short stories, not the PLP level-4 version, is chosen for this research as it gives a fuller corpus for investigation, providing nine adapted stories while the other only four .

Reviewed Literature

Relevant studies to be reviewed in this part are the characteristics of Mansfield's works, as well as considerations in text adaptation.

1. Mansfield's Works

Although a New Zealander by birth, Katherine Mansfield spent about half of her short life in Europe. She went to England when she was fourteen (Phillimore, 1989 : 15) and later married John Middleton Murrey, editor and founder of a small literary journal. In England, she met important modernist writers of her time such as D.H. Lawrence, who is famous for his unconventional presentation of many aspects of life, and Virginia Woolf, whose experimental technique, "stream of consciousness," reveals the depth of human mind. In association with them, Mansfield shared her modernist works which include "In a German Pension" in 1911, "Bliss" in 1920, and "The Garden Party" in 1922. Many others were published after her death ("Katherine_Mansfield," 2005). Being her best-known story, "The Garden Party" has most often been included in her short story collections and appears as the title story. A brief discussion of her themes and styles is as follows.

1.1 Themes

One of the main themes in Mansfield's works is "initiation," a process in life through which one develops his or her emotional stages from being naive to becoming mature through difficult situations after which one becomes "experienced." Like other authors who work on this theme, Mansfield presents situations in which the characters have to struggle, and therefore, change their "innocent" worldviews. McRae and Carter (2000 : viii–x) points out that Mansfield aims to disillusion readers, highlighting life sufferings and the transience of happiness. Her characters, both very young or older, are presented as naive, in one way or another. Through a difficult or unexpected situation, they learn more about repulsive things and reality of the world. Often, they realize that they are desolate, and isolated; that life is empty and happiness is momentary. The loss of their innocence marks the beginning of experience.

A "modernist" aspect of Mansfield's works is evident in her attempt to use psychology to probe human mind. This originates from her observation of the human nature. She bravely discusses sex, relationship and class differences, disclosing the hypocrisy of the Victorian and Edwardian eras (McRae, and Carter, 2000 : xi). Unlike other short-story writers before her, Mansfield presents the interior of her characters' minds as she "goes in and out of her characters' minds, moving from their direct speech to their thoughts, their hesitations, their changes of mind, their underlying hidden thoughts" (McRae, and Carter, 2000 : viii).

1.2 Styles

Literary style is the writer's conscious choice to create certain effects. Like many other writers, Mansfield's literary success depends on her language use. The next section deals with critical reviews about Mansfield's styles which include plot, sound patterning and syntax, diction, and figurative language.

1.2.1 Plot

Mansfield is sometimes called the "short story modernizer," for she revolutionized the 20th century English short story by freeing her works from traditional structure of plots and offered "open-endedness" ("Mansfield," 2005). The traditional plot is influenced by Aristotle's philosophical idea that things need forms to suggest their "existence" and "development." This concept is further developed into the evaluation of arts through unities, and results in Aristotelian requirements of beginning, middle, and end in literary works. Aristotle's focus is on "the need for a work to be unified," and the unified plot should portray "one extended action which is set up, develops, and comes to a climactic conclusion" ("Aristotle's Aesthetics," 2007). This leads to a traditional plot with exposition, complication, climax or turning point and resolution (Klarer, 1999 : 15). Unlike Aristotle's followers, Mansfield only presents "the middle." She developed this under the influence of Anton Chekhov, the Russian writer who declares "...when one has finished writing a story, one should delete the beginning, and the end" (Reid, 1977 : 62-63). This "middle" of Chekhov's writing style which is called "sketch," "cross section," or "slice of life," gives realistic portrayal of trivial things in everyday life. Such literary concept influences Mansfield's works (Bates, 1961 : 16; May, 2002 : 15-16).

Without a conventional plot, her stories are considered by Rohrberger as being "non-discursive" or stories without a plot (1977 : 119). In fact, we should only say that her stories have "different" discursive patterns as they start "in medias res," that is, at the middle of an occurrence without informing what happens before, and followed by "plodding agreement," or the movement of the story with slow and heavy paces without "contradiction" and end with the surprise (Rohrberger, 1977 : 106 ; Burnett and Burnett, 1979 : 36).

Since plot is writers' stylistic choice in suggesting their view and rhythm of life, such different arrangements of plots hint at their difference in these two respects (Burnett and Burnett, 1979: 35). The conventional plot seems a satisfying form because of the completeness of related rising action and falling action. This reflects the view that life events are related (Hanson, 1985 : 55, quoted in Kaplan, 1991 : 83), and that complexity or problems in life can finally be solved. Mansfield's

unconventional plot, on the contrary, becomes flat and twisted at the end, which shows her views that life contains independent events that can turn out in an unexpected way, and that some complexity in life might remain unsolved. With regard to rhythm of life, the traditional plot has an expectable rhythm : the increasing complexity that culminates in the climax and then goes down. In contrast to this predictable rise and fall rhythm, her plot suggests irregular or unexpected rhythm which can surprise readers.

Mansfield's discursive patterns are unconventional and cannot be clearly comprehended without a close investigation. As a result, the reteller of her stories needs to explore her schemes of plots and tries to control the flow of the adapted stories. Otherwise, her unique view and rhythm of life can be affected.

1.2.2 Sound Patterning

Rhythm helps create acoustic effects on the readers while conveying certain moods to them. The rhythmic scheme can be achieved through syntactic phrase groupings indicated by pauses in speaking and punctuation marks in writing (Burton, 1979, 68-69). The breaking of smoothness of a sentence or phrases by punctuation marks supports Mansfield's psychological exploration. McRae and Carter observes that Mansfield's subtle use of dashes, semicolons and short sentences suddenly switches the readers from "direct speech" of the characters and "false certainties" represented by the textual surface to their "free indirect speech or thought" to explore the characters' thoughts embedded in the texts (2000 : viii). The following example, taken from Laura's words to Laurie after she comes back from the dead's house, demonstrates the use of punctuation marks to support the character's state of mind:

> She stopped, she looked at her brother. 'Isn't life,' she stammered, 'isn't life–' But what life is she couldn't explain (261).

Here, the dash after Laura's words indicates a pause and suggests her doubt about what life is as well as a shift of her emotional phase from being innocent to becoming more experienced.

1.2.3 Diction

Melodic patterns only enhance text meanings which mainly depend on diction or "patterns of lexical choice" (Traugott and Pratt, 1980 : 116). Lexical patterns range from words in everyday use such as slang, colloquial expressions, to infrequent words such as latinates. Semantically, words have two kinds of meanings : denotative meaning which is defined by a dictionary, and connotative meaning which comes from the association of words with moods, thoughts and senses (Surapeepan Chatraporn, 1996 : 27–29, Finch, 2000 : 66). Literary writers tend to choose words with particular connotations to convey attitudes and to create special effects. Although some words are synonymous, they might not always be able to substitute each other in some contexts. Writers, therefore, have to choose words to suit situations, types of texts, certain meanings, and types of readers (Traugott and Pratt, 1980 : 116–117).

In analyzing Mansfield's characters, McRae and Carter (2000: xii) finds Mansfield's clever manipulation of characters' words to create "mood-swings" to support her initiation theme. In "The Garden Party," Laura's exceedingly optimistic worldviews are presented through adjectives like "perfect, "sheer," "wonderful," and "absolutely topping" when she is preparing the garden party, and the atmosphere of the garden party makes Laura joyful and happy. However, after an unexpected situation, her encounter with death on her visit to the Scotts' house, Laura's "expressions of admiration" change to suggest her conflict and doubt about life and hint at her freedom from false belief in the enchantment of life. This can be seen in the protagonist's use of the conjunction "but," which shows her realization of the negative side of life.

> Laurie put his arm round her shoulder. "Don't cry," he said in his warm, loving voice. "Was it awful?"
>
> "No," sobbed Laura." "It was simply marvellous." "But, Laurie —" She stopped, she looked at her brother. "Isn't life," she stammered, "isn't life—" (261)

With the author's choice of word, female's character's psychological state becomes explicit.

1.2.4 Figurative Language

Lexical selection is related to choice of figurative language, the device to portray vivid pictures in the reader's mind. Like connotations, figurative language gives nonliteral meaning. However, it is often composed of more lexical items and can be more complex. It helps create imagery which brings the readers senses: visual, auditory, olfactory, kinetic, thermal and tactile, projecting pictures as well as reinforcing emotions (Abrams, 1986 : 78 ; McMahan, 1988 : 6, Traugott and Pratt, 1980 : 117–118).

As Mansfield depends on what happens in the stories instead of the plotline, she nourishes her stories with imagery with figurative language to present the development and the meaning of her texts as well as stimulating readers' sensation. Necessary details are selected to evoke senses because the impressions of experiences, not abstract ideas, are usually saved in one's mind. Often found is her use of juxtaposition of certain sensory arousals with symbolic elements to support each object, character and incident, which contributes to the meaning of texts as a whole (Rohrberger, 1977 : 119). For instance, in "The Garden Party," Rohrberger (1977 : 109) observes that Mansfield contrasts the picture of the garden party with the picture of the death house to serve the theme initiation. The garden party is full of happiness, youth and hope while the death house grief and deprivation. Such contrast makes Laura realize that life does not offer only sweetness but also bitterness. The realization of the unpleasant side of life can bring her emotional development. The use of these juxtaposed images, as a result, helps the readers perceive the character's possible disllusionment in the learning process.

Figurative language contributes to the meanings of Mansfield's texts. Nevertheless, it requires a certain level of language experiences in decoding or drawing the underlying meaning of her language use like the use of her other sophisticated stylistic elements such as indirectness. The question, therefore, is how

the reteller can preserve the meaning, the subtlety, and the author's verbal art in the adapted versions.

2. Text Adaptation

Text adaptation for easy reading is an attempt to provide simplified works for readers of lower levels such as children and EFL students. The process involves the change of both lexical and syntactic choices of the original version. To a certain extent, text adaptation is similar to paraphrasing which is "to represent accurately, but in simple words and sentences, the work in question." (Seyler, 1995 : 32). On this point, Surapeepan Chatraporn (1996 : 13) adds, "Figurative language should be reduced, when possible, to literal language; for instance, metaphors should be turned into similes." The first consideration here is keeping the meaning of the original. To do this, one needs to keep in mind that "meaning is always more than all the words in a sentence and their individual definitions" and one has to "look for the meaning not only in what the authors explicitly state but also in what they imply" (Slattery and Carlton, 1993 : 21).

Adapted texts are usually leveled and categorized according to their concepts of complexity to serve different grades of readers. The leveling systems depend on the readers' stages of language proficiency. For example, the publisher may set three major text levels: elementary, intermediate and advanced, each with sublevels. Apart from Oxford's Starters and Penguin's Easystarts, the three well-known publishers, OUP, PLP and CUP, classify their texts into six stages. In adapting texts for readers of lower levels, the publishers have to limit the difficulty of certain elements which can hinder the reader's understanding. These are length, headword number, as well as lexical and syntactic complexity (Bassett, 2000 ; Hopkins and Potter, 2005; "Cambridge Readers," 2005).

2.1 Length

To a reader, text length seems to correlate with text difficulty. This is why the reteller tries to shorten texts. The length of different adapted versions of Mansfield's

short stories varies. The following table compares the total number of words or length of each adapted version to the original in two short stories: "The Garden Party," and "The Doll's House." The percentage given shows the proportion of the retold version as compared with the original.

Title	Original Version	OUP's Level 5	PLP's Level 4
The Garden Party	5,408(100%)	4,649(86%)	2,509(46%)
The Doll's House	2,790(100%)	2,395(86%)	2,289(82%)

As seen in the table, the numbers of words both in OUP's level-5 version (Bassett, 2003 : 7-33) and the PLP's level 4 version (Hopkins and Potter, 2000 : 27-51) decrease after the adaptation. However, being categorized in a higher level, the OUP version contains a greater number of words than the PLP's level 4. Furthermore, OUP's range of word deletions is more consistent than that of PLP. The OUP's level 5 consistently deletes about 14% of words in each story. The PLP, on the other hand, probably tries to keep both stories at the same length (about 2,000–2,500 words) rather than focusing on the length in proportion to the original.

Besides the length of the story, the reteller tries to maintain appropriate length of sentences. To achieve this end, words have to be frugally used without weakening the main theme. Successful shortening can make the texts simpler with minimum altered effects.

2.2 Headword Number

Headwords or "keywords" are the words which should be studied at the early levels as they are important and useful ("The Oxford 3000 wordlist," 2008). In many book adaptations, the number of headwords needs to be controlled to suit the readers' vocabulary bank. There are many sources which provide lists of headwords. Rivers and Temperley (1978 : 204-206) state that word lists commonly used by writers and publishers are "The Teacher's Word Books of 30,000 Words" by Edward L. Thorndike and Irving Lorge (1954), "A General Service List of English Words" by Michael West (1953), and "Dolch Basic Sight-Vocabulary of 220 words (BSU)."

"The Oxford 3000 wordlist" (2008) also provides a wordlist of headwords developed by linguists and professional teachers. There are three criteria in selecting headwords or keywords: their frequency of use, their range, and their importance ("The Oxford 3000 wordlist," 2008). The Oxford 3000 wordlist can be a useful reference for the reteller in dealing with difficult words in the original texts as it helps select simple words for the readers of lower levels.

The table below displays variations of headword numbers classified by stages and publishers of simplified books.

Publishers	**Oxford University Press (OUP)**	**Penguin Longman Publishing (PLP)**	**Cambridge University Press (CUP)**
Starters/Easystarts	250	200	-
Stage 1	400	300	400
Stage 2	700	600	800
Stage 3	1000	1200	1300
Stage 4	1400	1700	1900
Stage 5	1800	2300	2800
Stage 6	2500	3000	3800

(Bassett, 2000 : vi ; Hopkins and Potter, 2005 : 17 ; "Cambridge Readers," 2005).

As illustrated, after the starters, the headword number ranges from 300–3,800 words. Both OUP and CUP start Stage 1 with 400 headwords while PLP starts at 300. The intervals also vary. Although OUP and CUP start with the same headword number, their headwords greatly differ in the most advanced stage, 2,500, and 3,800 respectively. PLP which begins Stage 1 with 300 headwords, the smallest number, sets Stage 6 at 3,000 headwords, 500 more headwords than OUP. Comparing the headwords of the three publishers, it is noteworthy that the headword number at each level of CUP is the greatest while that of OUP is the smallest except for Stage 1 and Stage 2. With careful and systematic control of headwords, books of profound matters are accessible for readers of lower levels.

2.3 Lexical Complexity

Concerning lexical complexity, Thornburry (2002 : 27–28, 127) notes that the difficulty of words come from length, meaning, and the association with grammar, range, and idiomaticity. In adapting texts for readers of lower levels, the reteller probably has to keep the following five considerations in mind. First, short words are easier than longer words. Second, words with multiple meanings are more difficult than those with one meaning. Third, more complex grammatical rules which govern the arrangement of words such as phrasal verbs make words more difficult. Fourth, words used in broader range are often easier than technical ones. Used in particular groups or societies, the words with "cultural specific" meanings, connotation, as well as slang and colloquial expressions also often make it difficult for the reader with other socio–cultural backgrounds to understand the texts. Lastly, idioms can also create lexical difficulty. Chosen words in the adapted texts, therefore, should include single short words, words with single meanings, words which deal with less complex grammatical rules, words with literal senses or even words or expressions which are socially and culturally familiar to the target readers.

2.4 Syntactic Complexity

Knowing the meaning of each word, however, does not constitute the overall understanding of a sentence or a discourse. This is because the way words are arranged or syntax governs the higher level of meaning. As a result, the reteller has to exercise some control over the syntactic units. According to PLP structural syllabus (Hopkins and Potter, 2005 : 17), in the earliest phases, sentences include one simple clause and compound sentences derived from two simple clauses joined by *and*, *but*, or *or*. In the middle phases, the grammatical difficulty increases through the expansion of sentences. Thus, sentences found at this level often comprise more than two clauses and non-defining clauses. Also introduced at this level is the deletion of certain grammatical elements. For example, two clauses with the same noun subjects are combined by deleting one of them, using a present participial phrase (Verb+ing) or a past participial phrase. In the final phases, more complex combinations of

sentences as well as the reduction of sentences are introduced with the use of mixed conditionals as well as the nominalization of clauses as gerund or *wh*-clauses as subjects (Hopkins and Potter, 2005 : 17).

Syntactic leveling can be based on Transformational Grammar (TG), an approach to linguistic structure which relates the deep structure (of meaning) to its surface structure. According to TG, sentences of the same meaning may appear in different syntactic structures, depending on the application of transformational rules which include the processes of addition, deletion, substitution, and rearrangement of basic sentences (Pat Noisaengsri, 1975 : 61).

In reading literary works, syntactic complexity in the original version can obstruct children's and EFL students's understanding of the texts. This is because authentic works contain language structures used by native speakers (Pat Noisaengsri, 1975 : 61) as well as the writers' aesthetic forms of expression which are often achieved through multiple–base transformations (Weathers and Winchester, 1978 : 260). These works, therefore, pose problems for readers whose English language competence is limited. Thus, in providing simpler texts for them, the retellers need structural syllabi to present the texts with fewer transformational rules at the beginning levels and gradually increase more transformational rules to suit the readers' growing syntactic experience stage by stage.

The OUP level 5 adapted version of Mansfield's short stories is intended for rather pre-advanced readers. Therefore, we can find multiple–based transformations such as the use of the passive or the modals followed by the perfect infinitive (have+past participle). The structures left for the most advanced level are sentences which demand more complicated application of transformational rules: the passive infinitive and gerund, advanced modal meanings, clauses of concession and condition (Bassett, 2000, vi).

Simplification of syntactic elements, however, can affect the original literary style intended for certain effects. A likely consequence is a text with less aesthetic value than that of the original version, as Surapeepan Chatraporn notes, "...a paraphrase of an eloquent passage is usually much less beautiful than the original" (1996 : 13).

Concerning the authenticity of the English language of simplified texts, Claridge (2005) found that such modified language also contains authentic attributes: authorial cues, repetition, redundancy, discourse markers as well as a random distribution of high and low frequency words, and variations in sentence lengths, and collocations. The focus of the present study, however, does not lie on the authenticity of the English language in the simplified text. Its main interest is on examining how the reteller deals with linguistic and literary complexity of the original texts so as to convey the author's meaning to inexperienced readers, as well as examining the effectiveness of the adapted version.

As text adaptation is an attempt to convey the author's meaning to the readers of lower levels, the reteller has to identify the themes and styles of the original text as well as the readers' limitations so that there is an optimum control of length, headword number, lexical complexity as well as syntactic complexity. It is interesting, therefore, to explore how texts rich in their literary value as Katherine Mansfield's short stories are retold for inexperienced readers. Furthermore, as stylistic devices are inevitably modified in the simplification process, it is another purpose of this study to investigate the altered effects caused by this process.

Objectives

1. To explore the themes and literary techniques of the original version of Katherine Mansfield's selected short stories.
2. To study the simplifying strategies, as well as the changed effects by investigating and comparing the original and the adapted versions of Katherine Mansfield's short stories.

Significance of the Study

This research will delineate how a reteller copes with stylistic obstacles encountered by some readers and the possible altered effects resulted from a book simplification. It can be a guideline for English literature teachers in helping their

foreign students to approach literary texts. This is because it demonstrates difficult stylistic points which the students should learn to deal with.

Scope of the Study

In this study, the original version of Katherine Mansfield's nine short stories (Mansfield, 1985) will be compared with their OUP stage-5 version retold by Rosalie Kerr (Bassett, 2003). The stories are "Feuille d' Album," "The Doll's House," "The Garden Party," "Pictures," "The Little Governess," "Her First Ball," "The Woman at the Store," "Millie," and "The Lady's Maid." The discussion on the simplification of syntactic patterns will focus only on how the reteller modifies passive voice and adjectival phrases.

Research Methodology

1. Studying the original and the adapted versions of Mansfield's selected short stories in terms of themes and literary techniques
2. Analyzing and comparing the two versions of the short stories.
3. Discussing the altered effects
4. Concluding

Chapter 2

MANSFIELD'S SELECTED WORKS: THEMES AND LITERARY TECHNIQUES

Even though Katherine Mansfield's literary career began almost a century ago, her works seem to find no end in the literary world. Each of her stories presents experiences, feelings, and thoughts with which people of all ages can share. However, influences of her time can be found: new ways in presenting arts, Sigmund Freud's psychoanalysis, the revolt against class distinction and her contemporary feeling of uncertainty in modern world (McRae and Carter, 2000 : vii, xi). These contribute to her themes and sophisticated techniques, especially her unconventional plotlines, as well as her language style which evokes senses, probes human psyche, creates realism, and encourages readers to fill in the unsaid parts. To give a background on the nine selected works by Mansfield, their themes and literary techniques will be investigated.

Themes

Mansfield's literary life developed during her living in London. After moving to London in 1908, she participated in discussions with prominent literary figures such as D.H. Laurence and Virginia Woolf on "socialism, feminism, woman suffrage and Freudian psychology," and produced her own works (Phillimore, 1989 : 21). Like those writers, she critically observed the ideas of post-Victorian Era (Phillimore, 1989 : 8) and paid special attention to human interactions and psychological exploration. The major themes of her works include initiation, isolation and loneliness, class distinction, hardship of the poor, and human instincts. All of them related to both the contemporary Zeitgeist as well as her own experience.

The most important movement during her literary career was Modernism, which was characterized by a negative reaction against optimism, positivism, and

certainty in Victorian and Edwardian Eras. The nightmarish World War I reinforced the rejection, changing people's attitudes towards themselves and the world ("Modernism," 2006 ; McRae and Carter, 2000 : xi). In her post-World War I's works, readers were urged to realize the deceptiveness of appearance and impermanence of life, especially fugitive joy and happiness.

The theme initiation, one of Mansfield's favorites, is an age-old literary theme found in many cultures. It involves one's learning process of how to survive in the often hostile world. Her short stories on this theme focus on young characters' unexpected experiences which affect their worldview: Laura's confrontation with death and the poor's living condition in "The Garden Party," Leila's perceiving her less joyous prospect of adults' life in "Her First Ball," and the young and inexperienced governess's learning the discrepancy between one's guise and reality in "The Little Governess." Implied in these stories is the inevitable loss of innocence. Those vicarious experiences urge the readers to be prepared for unexpected and undesirable situations they may face.

Relating to this theme is the depiction of a secluded young artist's first infatuation and his awkward and embarrassing attempt to approach the girl who catches his fancy in "Feuille d' Album." The French title of this story, which means "a page in a picture album," suggests that this is just a phase in one's life. Set in spring and ending with the protagonist offering an egg to his girlfriend, the story implies one's coming out of one's shell into the adult's real world. Appropriately, this short story is selected by Rosalie Kerr as the opening narrative of the retold version for young or inexperienced readers.

Some of the selected stories reflect individuals' detachment, lack of compassion, and despair in the modern world through the theme isolation and loneliness. The contact with the world produces a relief from loneliness, it seems, whereas prolonged separation from other people damages one's life. In "The Woman at the Store," we can find a life without love and care of a woman in isolation. The deprivation leads her to frustration and murder. In "Millie," a childless wife living in a remote farm finds a short-lived kindness within her heart when she encounters a young fugitive murderer. This temporarily lessens her spiritual aridity. "Feuille'd Album" reveals a young artist's solitary and lonely life when he places himself under

a rigid self-imposed discipline; his stepping out of his isolation to approach a girl marks the beginning of his growth.

The theme class distinction is the author's reaction against people of her class, the well-off and rigid middle-class New Zealanders ("Katherine_Mansfield," 2005; Phillimore, 1989 : 11). Two of the selected short stories, "The Doll's House" and "The Garden Party," illustrate social injustice and the maltreatment of the middle-class people towards the lower-class people. In "The Doll's House," the theme is highlighted in the rejection of the poor Kelvey girls by the Burnells, their teachers and their friends. In "The Garden Party," a similar point is made through their condescending view and lack of sensitivity towards the poor Scotts. It is clear that the writer criticizes the social construction, which classifies people by their wealth, as well as the rich's uncharitable treatment of their poor neighbours, and calls for humanity for people of the lower class. The message of the stories becomes particularly poignant as they are seen through the eyes of the young and innocent protagonists, Kezia and Laura, who are not yet tainted by social prejudice.

Relating to the theme class distinction, is that of the poor's miserable life. In "The Lady's Maid," an orphan girl is cruelly abused by her grandfather and later exploited by her mistress. In "Pictures," an unemployed actress struggling to find a job is forced by hostile circumstances to become a prostitute.

The theme human instincts is presented through a psychological exploration. Like some other modern writers of her time, Mansfield was influenced by Sigmund Freud who probed human psyche and declared that human behaviors are mainly controlled by id, the unconscious part of human mind, while ego and superego are the parts which help individuals adjust themselves to social requirements. In Freud's theory, human nature and desires rule supreme even though they are opposed to social rules (Guerin et al, 1999 : 127-131). Following Freud's concept, she rebels against Victorian and Edwardian cultures which suppress human instinctive desires especially sexuality. She revolts against her contemporary code of behaviors, presenting brutal exercises of raw instincts such as rages, murder or compelling sexual desires.

An example of short stories under the theme human instincts is "The Woman at the Store," which presents a woman's hidden sexual and murderous instincts. Her frustration is reflected in her morbid life condition and her mentally sick

child who reveals her mother's crime. The story suggests psychological deprivation can distort one's life.

Although the themes as discussed above may not seem particularly outstanding, they are vividly narrated with the following literary techniques.

Literary Techniques

To convey her messages, Mansfield optimizes the literary techniques: plot, characterization, point of view, setting, symbolism, irony as well as language style which work together for certain impacts. Below is a discussion on these components and their functions.

1. Plot

The author attempts to present life in an objective way. She rejects the conventional plot which presents the connection of events under the neat arrangement of exposition, complication, suspense, climax and resolution because she believes life exists as a series of disassociated incidents and unresolved conflicts. Also, life brings surprises through the revelation of truth or unexpected events. Therefore, she adopts the "slices of life" technique which presents only "the middle." Sometimes, her story begins "in medias res," that is, in the middle of event (Pickering and Hoeper, 1994 : 36), and stops with open-endedness, without a conclusive ending or poetic justice. What the readers see is unconnected life events while the author zooms in what happens in each event, observing human interactions in certain significant short moments: a few days, one day, one night, or only a part of a night such as in "Her First Ball."

Her stories of initiation run slowly with little complication or suspense to epiphany, the point of characters' realization or surprise of the stories. In "The Garden Party," Mansfield takes the readers from Laura's admiration of the fantastic preparation for a garden party to her first glimpse of death and the lower-class's miserable existence, examples of the dark side of life, often shielded from a middle-class child's experience. In "Her First Ball," we witness Leila's excitement about her

first ball and finally her understanding of the transience of youth and beauty. "The Little Governess" starts with the warning the little governess received about traveling alone to Germany and ends with her discovery that one cannot trust a stranger, an age-old advice we all have heard but may not learn.

The other short stories in focus display the characters' responses to unexpected events and end with surprise. In "The Doll's House," readers are allowed to see the interplay of the characters after the doll's house was introduced: how children of different classes interact. The author mildly surprises the readers with the two Kelvey girls' delight in the glimpse of the lamp instead of being angry with the Burnells. This calls for the readers' sympathy for them as well as highlighting the rich's narrow-mindedness. "Millie" portrays the protagonist's spontaneous action to help the criminal boy and puzzles the readers by her sudden change of mind, cheering her husband in chasing the boy at the end of the story. In "Feuille d' Album," Mansfield shows Ian French's naive behaviors and amuses the readers with his awkward reaction towards the girl with whom he was falling in love.

Unlike the stories above which proceed chronologically, "The Woman at the Store" and "The Lady's Maid" start in the middle of events and gradually shed some light on the characters' past events and certain points about the characters. "The Woman at the Store" begins in the middle of a journey of three characters to a remote store owned by a woman whose character and whose past hint at her criminal secret. In "The Lady's Maid," the one-sided dialogue is used to lead the readers to the protagonist's past. The deletion of her interlocutor's words helps to focus on her interpretation of life. The readers have to piece together information she gives to achieve insight she herself does not realize.

With her "slice of life" technique, Mansfield ends her stories without a conclusion, leaving readers to find the meaning of the stories by themselves, based on their consideration of all related literary techniques. In this process, the readers have to actively interact with the text to come up with their own interpretation.

2. Characterization

Characters' backgrounds, thoughts, feelings, and interactions under certain circumstances inform the readers the author's key messages. To enhance her characterization, the author uses several techniques such as their language, free indirect speech or interior monologue, and setting.

The protagonists in this collection of short stories are young people and a few adults. The young protagonists include Laura in "The Garden Party," Leila in "Her First Ball," Kezia in "The Doll's House," Ian French in "Feuille d' Album" and the little governess in "The Little Governess." Adult protagonists are Miss Moss in "Pictures," the woman at the store in "The Woman at the Store," Millie in "Millie" and Ellen Evans in "The Lady's Maid." Except Ian French, all of them are female. Most of the characters belong to her middle class. Only a few, such as Ellen in "The Lady's Maid," and the Scotts and the Kelveys are from the lower class.

All of the characters are the English native speakers living in New Zealand and Europe. To create realistic characters, the author varies their language to suggest their social class and story settings. While the English middle class characters speak standard English, some of those in the New Zealand countryside or the lower class use non-standard English. For instance, Ian French, a young artist from Britain and Miss Moss speak standard English while the woman at the Store and Millie use a New Zealander dialect. In "The Doll's House," Else, talks to her sister in a low-class dialect, as seen in its ungrammaticality such as "I seen the little lamp" (391). In stories with foreign settings, foreign words are also used. For example, the little governess uses a few German words during her journey. Such careful details mark Mansfield's delicate portrayal of her characters. Two other techniques are significant in characterization: free indirect speech or interior monologues, and settings. Both help to subtly reveal the characters' inner world or situations.

2.1 Through Free Indirect Speech

Free indirect speech or an interior monologue is a type of reported speech in which a character's thoughts and those of the narrator are mixed with no special

marking. Such utterance is thus free (Wales, 1989 : 191). In the stories under this study, the characters' thoughts are often disclosed through their talk to themselves or their mental pictures. McRae and Carters (2000 : viii) point out that the author employs free indirect speech in her psychological exploration:

> Her uses of dashes, of semicolon, of short sentences moving without warning from direct speech to free indirect speech or thought, takes us on a mental journey through false certainties to alarming fears and back again, learning about the characters themselves and their small world along the way.

An example is the little governess's shock after being molested by the old man. Her inner talk which shows her thought is blended with the narrator's description without the speaker's signals.

> 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. (188)

These sentences she said to herself let us see her psychological state: she is so disturbed by his act that she can't accept it as reality.

Mental pictures generally occur to anyone, as Rohrberger says, "men think in images" (1977 : 119). Below is an example from Miss Moss's mind in "Pictures."

> A pageant of Good Hot Dinners passed across the ceiling, each of them accompanied by a bottle of Nourishing Stout....(119)

Miss Moss's imaginary food in her hungry dream appears as if it were real; no introducing clause signals that it is a fantasy of a starving unemployed woman.

The insertion of the characters' thoughts as well as their mental pictures in the texts without warning helps create psychological depth and makes the characters' mind visible. Without the suggestion of the characters' process of thoughts, readers directly experience their states of mind, identifying with the characters themselves.

Mental texts can be subtle, involving the readers' ability to separate what occurs to the characters in the external world from their internal world, as the speakers or the sensers are not indicated.

2.2 Through Setting

Mansfield makes use of the setting to suggest her characters' psychological states. Certain times and places chosen in her texts consequently hint at the characters' inner world. An example is in "The Garden Party" when the pleasant time of the garden party in the morning signifies the protagonist's innocent and optimistic view towards the world.

> And after all the weather was ideal. They could not have had a more perfect day for a garden-party if they had ordered it. Windless, warm, the sky without a cloud. Only the blue was veiled with a haze of light gold, as it is sometimes in early summer... As for the roses, you could not help feeling they understood that roses are the only flowers that impress people at garden-parties; the only flowers that everybody is certain of knowing. Hundreds, yes, literally hundreds, had come out in a single night; the green bushes bowed down as though they had been visited by archangels. (245)

The marvel of the day seems fantastic. The abundance of roses at their party, emphasized by a repetition of their number, "Hundreds, yes, literally hundreds" reinforces their stunning and sudden presence of these flowers, "in a single night." This magnificent visual image of the roses enhanced by the simile "as though they had been visited by archangels" gives a magical touch to the party. All the details contribute to the protagonist's childish fantasy. To signal Laura's psychological development, the joyous scene of the garden party is contrasted with the mournful and ghostly place of the dead in the evening towards the end of the same story.

> It was just growing dusky as Laura shut their garden gates. A big dog ran by like a shadow. The road gleamed white, and down below in the hollow the little cottages were in deep shade. How quiet it seemed after the afternoon. Here she was going down the hill to somewhere a man lay dead, and she couldn't realize it....
>
> Now the broad road was crossed. The lane began, smoky and dark. Women in shawls and men's tweed caps hurried by. Men hung over the palings; the children played in the doorways. A low hum came from the mean little cottages. In some of them there was a flicker of light, and a shadow, crab-like, moved across the window. (258-259)

The dusk here coincides with Laura's emotional state as she is encountering the first scene of death in her life. The description of the place creates a dismal and dreary atmosphere. Here, many senses are evoked. The mysterious air is hinted by the words "smoky and dark." The "low hum" suggests the eerie sound at funeral. The lack of light and the slow movement of the shadow imply the approach of the unknown. All point toward the frightening side of life and death as well as a darker view of the world which Laura is to experience.

Likewise, in "The Little Governess," the lively daytime of a cheerful place signals the happy time of the young and optimistic protagonist's journey.

> Over the white streets big white clouds fringed with silver—sunshine everywhere. Fat, fat coachmen driving fat cabs; funny women with little round hats cleaning the tram-ways line; people laughing and pushing against one another; trees on both of the streets and everywhere you looked almost, immense fountains; a noise of laughing from the foot-paths or the middle of the streets or the open windows. (185)

In the above quotation, the lively daytime atmosphere with sunshine and laughing people contributes to the little governess's happy view of life. This is the opposite of the evening scene at the old man's ugly place where she will "learn" more about life.

> ...she sat with her back safely turned to the ornamental clock that pointed to twenty five minutes to seven...
>
> So they walked out of the garden down a long alley. The day was nearly over..."Now just before I find a cab for you, will you come and see my little 'home' and let me give you a bottle of attar of roses I told you about in the train?...
>
> The passage was quite dark...He opened a door and stood aside for her to pass, a little shy but curious, into a strange room. She did not know quite what to say. It wasn't pretty. In a way it was very ugly....(187)

The departure of the day and the shift from the pleasant place into a gloomy one suggest the end of her happiness and innocence. This turning point parallels her critical move toward experience, her realization that the old man is a false hero.

Another description of the setting used to introduce the main character's inner life is the following depiction from "Millie." Here, Millie's isolated and arid place symbolizes her detachment and barren life.

> In the distance along the dusty road she could see the horses, like brown spots dancing up and down, and when she looked away from them and over the burnt paddocks, she could see them still—just before her eyes jumping like mosquitoes. It was half-past two in the afternoon. The sun hung in the faded blue sky like a burning mirror, and away beyond the paddocks the blue mountains quivered and leapt like the sea. (571)

The extreme dryness of the hot afternoon on the vast parched grassland which signifies her sterility is seen in the images of "the dusty road," "burnt paddocks," as well as "the sun hung in the faded blue sky like a burning mirror."

Similarly, the isolation of a deserted, hostile and arid natural environment is depicted in the opening scene of "The Woman at the Store" to reflect the protagonist's desolation and spiritual dryness, the lonely condition of being cut off from the love of any human community.

> All that day the heat was terrible. The wind blew close to the ground; it rooted among the tussock grass, slithered along the road, so that the white pumice dust swirled in our faces, settled and sifted over us and was like a dry-skin itching for growth on our bodies...Hundreds of larks shrilled; the sky was slate colour, and the sound of the larks reminded me of slate pencils scraping over its surface. There was nothing but wave after wave of tussock grass, patched with purple orchids and manuka bushes covered with thick spider webs. (550)

As seen above, the natural surroundings are unfriendly and give no pleasure: the sky has a dull colour, birds make a sharp piercing sounds, and bushes are covered with spider webs. All details point to fierce struggles for survival of the forsaken.

Even this woman's place suggests her degradation. "We walked together up the garden path. It was planted on both sides with cabbages. They smelled like stale dish-water." (553). The olfactory image of the cabbages hints at the protagonist's hideous part of her life to be disclosed later in the story.

Further into the story, her dark side is portrayed in the description of the dilapidated inside of her house.

> It was a large room, the wall plastered with old pages of the English periodicals. Queen Victoria's Jubilee appeared to be the most recent number. A table with an ironing board and wash-tub on it, some wooden forms, a black horsehair sofa and some broken cane chairs pushed against the walls. The mantelpiece above the stove was draped in pink paper, further ornamented with dried grasses and ferns and a coloured print of Richard Seddon. There were four doors–one, judging from the smell, led into the "Store," one on to the "backyard," through a third I saw the bedroom. Flies buzzed in circles round the ceiling, and treacle papers and bundles of dried clovers were pinned to the window curtains. (553-554)

The seedy and gaudy decorations of the room, broken and disorganized pieces of furniture, dried plants, stinks, and flies point to the protagonist's grotesque qualities—her rage, unhealthy sexual life, violence and murder.

With the visitors' arrival, the parched isolated and hideous setting is changed together with the female protagonist whose spirit is now refreshed by Jo's attention. In the background, there were lightning, thunder, and later, rain.

> Rain whipped in our faces, the land was light as though a bush fire was raging. We behave like two children let loose in the thick of an adventure, laughed and shouted to each other....(560)

And towards the end of the story, a pleasant atmosphere is depicted.

> The rain ceased. The little kid fell asleep, breathing loudly. We got up, stole out of the whare, down into the paddock. White clouds floated over a pink sky—chill wind blew; the air smelled of wet grass. (561-562)

As a literary symbol, rain suggests her sexual activity with Jo, which gives a new life to her barren existence. The "pink" colour returns to the sky with floating white clouds while heat and drought disappear.

Through the use of setting, the author can clarify the characters' inner self and their situation. Yet, the implied meaning of the setting requires decoding; otherwise, it does not have any function.

Characterization is essential in conveying the literary messages. While the vivid and realistic characters are striking, the depth and richness in their pictures add subtle perspectives of life for observant readers.

3. Point of View

The literary point of view is the perspective from which a story is told. It frames readers' outlook of what is going on in narrative pivoting on the narrator. It leads the readers' feelings and attitudes towards certain characters or situations.

Generally, the choice of a narrator relates to the author's purpose in that piece of work. In the nine short stories, there are both types of narrators, the first-person, and third-person.

3.1 First-Person Point of View

With a first-person narrator, readers are assumed to be the narrator's addressee. What is told comes through the narrator's own view, judgment as well as prejudice. The two stories told by this kind of narrator are "The Woman at the Store" and "The Lady's Maid." The first story is presented through the view of "I," a minor character who travels with two companions and finds a grotesque side of life at a remote store. "The Lady's Maid" is told by Ellen, a lady's maid who tells why she decides to remain with her mistress rather than getting married.

In "The Woman at the Store," the female narrator is an outsider who observes the protagonist's horrible living condition. Below is her impression of the protagonist.

> "Good Lord, what a life!" I thought. "Imagine being here day in, day out, with that rat of a child and a mangy dog. Imagine bothering about ironing. *Mad*, of course she's mad! Wonder how long she's been here—wonder if I could get her to talk." (554)

The use of such narrator serves a double function: an in-depth understanding of a woman's hard lot on the one hand, and the shocking state of life distorted by deprivation as seen by an objective outsider on the other hand. Besides, the limited knowledge of the first-person narrator makes the sudden revelation of the crime especially striking at the end.

In "The Lady's Maid," readers have plenty of chance to interact with the first-person narrator because her incomplete dialogue with her lady's visitor invites readers to involve themselves in the story as her addressee. Filling in the unsaid marked by dots, we follow what Ellen, the lady's maid, says and form our own different views of the whole story. Unlike the first person narrator in "The Woman at

the Store," who is only the observer of the morbid protagonist, the narrator of "The Lady's Maid" is the protagonist telling her own story from her childhood to the present, adding comments on her own feelings and decision. However, readers have to make their own judgment about her account as she proves to be an uncritical and thus unreliable narrator as she confesses in her concluding remark below.

> ...Oh dear, I sometimes think...whatever should I do if anything were to...But, there, thinking's no good to anyone—is it, madam? Thinking won't help. Not that I do it often. And if ever I do I pull myself up sharp, "Now then, Ellen. At it again—you silly girl! If you can't find anything better to do than to start thinking...!(380)

The author's first-person point of view allows the readers to closely follow the narrator. The narrator's limited knowledge of what is going on can surprise or call for the readers' active participation and interpretation.

3.2 Third-Person Point of View

There are two types of third-person point of view: the limited one and the omniscient one. A limited third-person narrator reports details of one character as well as his or her inner world to the readers (Bergman, 1998 : 101). An omniscient third-person narrator knows everything and can inform the readers of all the characters' actions and thoughts. Some authors use this kind of narrator as their mouthpiece (Bailey, 2001: 56). Some of the selected stories are told by limited third-person narrators who focus on the protagonists. Readers can go in and out of the characters' minds. For example, in "Her First Ball," the narrator pays attention to Leila's actions and thoughts throughout the story. The narrator knows what is going on as much as the protagonist. Many times, the author uses both limited and omniscient third-person narrators to explore the characters' psychological depth to suggest some significant ideas which cannot be done through the use of a limited third-person narrator.

"The Garden Party" is told by a third-person narrator. The focus of the story, of course, is Laura and the narration is mostly done through Laura's consciousness.

Laura's actions as well as feelings, thoughts and memories are revealed through the narrator. In general, the tone of the story demonstrates her mood. However, the detached tone of the ending part of the story which describes the dead man and how he seems to feel reflects an omniscient third-person narrator.

> 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 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)

The serene outlook which transcends the petty concerns seems to sneer at Mrs. Sheridan's insensitivity of bringing the leftover to the dead's house as the dead is actually no longer enslaved by worldly desires and pleasure. Unlike the dead, the living, particularly the materialistic still concern themselves with their supposed superiority based on wealth or class distinction and find it hard to achieve peace.

The use of both limited and omniscient third-person narrators, therefore, helps to subtly present the idea. While the limited third-person narrator conveys Laura's view, the omniscient one mocks the upper-class's condescending view of the poor, which would otherwise not be clear enough through the eyes of the child protagonist.

"The Little Governess" is another story told by a limited and an omniscient third-person narrators. Mostly, it is presented through the little governess's consciousness. An example is her response to the high price of the strawberries during her journey.

> "Two marks fifty, Fraulein." "Good gracious!" She came in from the window and sat down in the corner, very sobered for a minute. Half a crown! "H-o-o-o-o-o-e-e-e!" shrieked the train. (183)

Notice that the narrator focuses on the little governess and her thought or self-talk ("Half a crown") which is inserted between the description of her and the train's shriek. Readers, therefore, are allowed to have a glimpse of the character's thought, then, taken back.

However, the narrator of this story suggests an omniscient view through a speculation of what the old man is probably thinking.

> How kindly the old man in the corner watched her bare little hand turning over the big white pages, watched her lips moving as she pronounced the long words to herself, rested upon her hair that fairly blazed under the light. Alas! How tragic for a little governess to possess hair that made one think of tangerines and marigolds, of apricots and tortoiseshell cats and champagne! Perhaps that was what the old man was thinking as he gazed, and that not even the dark ugly clothes could disguise her soft beauty. Perhaps the flush that licked his cheeks and lips was the flush of rage that anyone so young and tender should have to travel alone and unprotected through the night. Who knows he was not murmuring "*Ja, es ist eine Tragödie!* Would to God I were the child's grandpapa!"(180)

The narrator's words warn that the protagonist is at risk because, very likely, the old man who admires her beauty may harm her.

The later shift from the omniscient narrator to the limited narrator helps the author present the protagonist's emotional development after the old man's molestation as seen in her expression of shock which is contrasted to her former attitude or her admiration of him.

> It was a dream! It wasn't true! It wasn't the same old man at all. Ah, how horrible! (188)

The use of various points of views as discussed above, therefore, allows the readers to see both in-depth views of the focused characters as well as different angles of the same situation.

4. Setting

The setting generally involves time and place where the story occurs. It can intensify the meanings of the text as well as evoking the readers' feelings. In the nine short stories, the description of setting is often indispensable as it is carefully chosen to achieve verisimilitude and suggest the characters' psychological states as already discussed in detail under Characterization.

Places Mansfield knows well frequently appear in her stories: New Zealand as seen in the description in "The Woman at the Store."

> It was sunset. There is no twilight in our New Zealand days, but a curious half-hour when everything appears grotesque—it frightens—as though the savage spirit of the country walked abroad and sneered at what it saw. (554)

Below is a vivid and realistic scene of northern Europe which the author knows well. It is what the little governess sees on her journey from England to Germany.

> In one house a woman opened the shutters, flung a red and white mattress across the window frame and stood staring at the train. A pale woman with black hair and a white woolen shawl over her shoulders. More women appeared at the doors and at the windows of the sleeping houses. There came a flock of sheep. The shepherd wore a blue blouse and pointed wooden shoes. (182)

Another foreign setting is the artist's quarter in Paris portrayed in "Feuille d' Album." In this short story, however, the time of the year is more focused to introduce the theme of a young man's first love which blooms in spring.

> One evening he was sitting at the side window eating some prunes and throwing the stones on to the tops of the huge umbrellas in the deserted flower market. It had been raining—the first real spring rain of the year had fallen—a bright spangle hung on everything, and the air smelled of buds and moist earth. Many voices sounding languid and content rang out in the dusky air, and the people who had come to close their windows and fasten the shutters leaned out instead. Down below in the market the trees were peppered with new green. What kind of trees were they? he wondered. And now came the lamplighter. He stared at the house across the way, the small, shabby house, and suddenly, as if in answer to his gaze, two wings of windows opened and a girl came out on to the tiny balcony carrying a pot of daffodils. (163-164)

Spring and its rain relate to the time of rebirth, life, growth, as well as rejuvenation. In this story, it signals new experience, his first love. Ian French no longer locks himself in his room of rigid rules "at the top of a mournful building...where the concierge lived in a glass cage on the ground floor..."(162). The description of his place suggests his isolation whereas the concierge's "glass cage" hints at inhuman life under limitation of modern urban inhabitants. At the first encounter with the girl with a pot of daffodils at the window, "His heart fell out of the side window of his studio, and down to the balcony of the house opposite—buried itself in the pot of daffodils under the half-opened buds and spears of green...." (164). It seems the young love sets his heart free, ready for healthy growth.

As seen above, the vividness of setting the author knows well sets the atmosphere of the story as well as introduces the reader to the theme and unfolds the characters' inner world.

5. Irony

Irony which is "a contrast or discrepancy between appearance and reality" (Pickering and Hoeber, 1994 : 1762) is a significant literary device to point out the deceptiveness of appearance. Two types of irony used in the selected short stories are situational irony and dramatic irony.

Situational irony shows that the character's situation does not come out in the expected way or as it should be (Pickering and Hoeber, 1994 : 90). One can find this type of irony in stories of initiation, as initiation often comes when one learns to differentiate the real from the unreal. A good example is in "The Little Governess" in which the young protagonist mistakes a kindly-looking old man for a friendly helper, but he turns out to be a molester.

Dramatic irony is the audience's double vision, their perception of what is going on in the story, the understanding superior to that of the involved characters or even the narrator (Pickering and Hoeper, 1994 : 90). Such irony can be seen in "The Lady's Maid." Here, Ellen Evans, the unreliable narrator who is a simple and kind-hearted maid is her lady's prey as the latter manipulates her so that she gives up her marriage plan.

> ...The day came he was to call me to choose the furniture. Shall I ever forget it? It was a Tuesday. My lady wasn't quite herself that afternoon. Not that she had said anything, of course; she never does or will. But I knew by the way that she kept wrapping herself up and asking me if it was cold—and her little nose looked...pinched. I didn't like leaving her; I knew I'd be worrying all the time. At last I asked her if she'd rather I put it off. "Oh, no, Ellen," she said, "you mustn't mind about me. You mustn't disappoint your young man." And so cheerful, you know, madam, never thinking about herself. It made me feel worse than ever. I began to wonder...then she dropped her handkerchief and began to stoop down to pick it up herself—a thing she never did. "Whatever are you doing!" I cried, running to stop her. "Well," she said, smiling, you know madam, "I

> shall have to begin to practice." Oh, it was all I could do not to burst out crying. (379)

Being grateful and devoted to her lady, Ellen does not realize her lady's selfish appeal for her sympathy. However, readers can recognize the lady's ploy. The use of dramatic irony here helps characterize Ellen as naive and unreliable narrator.

Another example is in "The Little Governess" when the protagonist is so happy with the old man's companionship that she forgets her real mission of the journey, the appointment with her prospective employer.

> "I wonder what the time is," asked the little governess. "My watch has stopped. I forgot to wind it in the train last night. We've seen such a lot of things that I feel it must be quite late." "Late!" He stopped in front of her laughing and shaking his head in a way she had begun to know. "Then you have not really enjoyed yourself. Late! Why, we have not had any ice-cream yet!" "Oh. but I have enjoyed myself," she cried, distressed, "more than I can possibly say. It has been wonderful! Only Frau Arnholdt is to be at the hotel at six and I ought to be there by five." "So you shall. After the ice-cream I shall put you into a cab and you can go there comfortably." She was happy again. 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 saftely turned to the ornamental clock that pointed to twenty-five minute to seven. "Really and truly," said the little governess earnestly, "this has been the happiest day of my life. I've never even imagined such a day." In spite of the ice cream her grateful baby heart glowed with love for the fairy grandfather. (186-187)

The last four lines of this quotation is extremely ironical. The speaker considers the day "the happiest day of [her] life" and her heart "glowed with love for the fairy grandfather." However, with such clues as "the shadows of the trees danced on the table cloths" acting like a bad omen, readers can easily anticipate that it will soon turn

out to be her most unfortunate day, and surely, "the fairy grandfather" is, in fact, an ordinary dirty old man.

As seen from the discussed examples, the sharp contrasts of the ironies give the stories striking effects. Besides, by subtly arranging the ironic elements for perceptive readers to detect, the author offers the readers a double vision of life.

6. Symbolism

Pickering and Hoeper (1994 : 79) refers to literary symbols as "images, objects, events, and characters...often used deliberately to suggest and strengthen meaning, to provide enrichment by enlarging and clarifying the experience of the work, and to help to organize and unify the whole." Symbols found in the nine short stories are varied and harmoniously and subtly form an integrated part of the story. They often furnish the narrative with remarkable images.

In one of Mansfield's very famous short stories, "The Doll's House," the title introduces readers to the main symbolic object of the story. The "perfect, perfect little house," coloured with "big lumps of congealed paint hanging along the edge" (383) seems to miniaturize the middle-class world of ostentatiously perfect exterior that probably covers the less than perfect real life, the typical middle-class hypocrisy. Within the rooms are life-like furniture and decorations. However, the people living here are "stiff" and seem ill at ease.

> The father and the mother dolls who sprawled very stiff as though they had fainted in the drawing-room, and their two little children asleep upstairs, were really too big for the doll's house. They don't look as though they belong. (384)

Clearly, the father and mother dolls represent the unhealthy and rigid Victorian middle-class. The "too big" children dolls are like the middle-class children in the story; they adopt their parents' prejudice and contempt for the poor. Of course, they do not include Kezia, the only middle-class girl who earnestly wants the poor outcasts to enjoy a glimpse of the doll's house. It is no wonder, then, that only Kezia takes

special notice of the beauty of the "lamp" which probably symbolizes one's kind heart that transcends class distinction of the materialistic world.

> 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....
>
> But the lamp was perfect. It seemed to smile at Kezia, to say, "I live here." The lamp was real. (384)

What this symbolic lamp stands for is so powerful that at the end of the story, even though having been chased away by Aunt Beryl, the quiet Else "smiled her rare smile" and ecstatically said "I seen the little lamp" (391).

In "The Lady's Maid," some symbols are used to hint at the servitude of the protagonist. Presented as a naive character exploited by her lady, her state is revealed through her words : "You see there was my uniform, and one thing and another. My lady put me into collars and cuffs from the first" (378). The symbolic message here lies in the double meanings of the words "collars" and "cuffs." The speaker's intended meanings are parts of a shirt, the part that fits around the neck and the end of her shirt sleeves respectively. However, collars can also refer to leather straps put around dogs' or horses' necks and cuffs can also mean handcuffs. These references symbolize inhuman subordination and lack of freedom to be oneself, the condition she is in.

The author further uses a donkey's ride to represent the control of one's own life. In this scene, the protagonist's strong wish to ride a donkey suggests her dream of independence and authority which she has never experienced.

> ...Beautiful those donkeys were! They were the first I had seen out of a cart—for pleasure, as you might say....And quite big girls—older than me even—were riding them, ever so gay. Not at all common. I don't know what it was, but the way the little feet went, and the eyes—so gentle—and the soft ears—made me want to go on a donkey more than anything in the world.

> ...Of course, I couldn't. I had my young ladies. And what would I have looked like perched up there in my uniform? But all the rest of the day it was donkeys—donkeys on the brain with me. I felt I should have burst if I didn't tell anyone; and who was there to tell?.... ...Well, madam, would you believe it, I waited for a long time and pretend to be asleep, and then suddenly I sat up and called out as loud as I could, "I do want to go on a donkey. I do want a donkey-ride!"(378)

A donkey ride symbolically demonstrates Ellen's subconscious wish to become a master of her own life. Sadly, in real life, she is the donkey, not the rider!

In "The Woman at the Store," a Freudian symbol is employed in the narrator's dream during her journey with her friends.

> I half felt asleep and had a sort of uneasy dream that the horses were not moving forward at all–then that I was on a rocking-horse, and my old mother was scolding me for raising such a fearful dust from the drawing-room carpet. "You've entirely worn off the pattern of the carpet," I heard her saying, and she gave the reins a tug. I snivelled and woke to find Jim leaning over me, maliciously smiling. (551)

According to Freud's "The Interpretation of Dreams," (Appignanesi, 1979 : 60-65) dreams signify one's fulfilling of hidden wishes, produced by the unconscious. When the unconscious is set free during sleep, dreams usually occur to satisfy prohibited desires. Images in dreams need to be decoded and are known as "Freudian symbols" (Appignanesi, 1979 : 60–65). In Freud's interpretation, horse-riding symbolizes sexual intercourse in psychoanalysis (Guerin et al, 1999 : 132). Thus, the narrator's dream of rocking horse-riding suggests her sexual wish-fulfillment while her mother's tug of the rein represents social restraint on her sexual instinct. The use of the Freudian symbol here relates to the theme of the story—the frustrated sexual need of the woman at the store. This unfulfilled need leads to rage, violence, and finally, murder.

Symbolism in the short stories does not seem very clear at first. However, when closely examined, it supports the themes as well as characterization. We can receive shades of hidden meanings and the psychological depth of the works.

7. Language Style

The language of these short stories creates certain effects. The following discussion will delineate the aspects of the language style found in the nine stories : word choice, imagery and figurative language, indirectness and songs. Free indirect speech or interior monologue is in fact part of Mansfield's language style. But as it is already elaborated under characterization, it is omitted here.

7.1 Word Choice

Realistic stories depict "real" people and "real" places. One way to make people seem real is to use authentic verbal expressions for individual characters. As the characters in the stories come from different classes and different countries, dialects of English and a few European words are carefully chosen to accord them. People from low classes, for example, use non-standard English both in pronunciation and grammar while foreigners' sentences have words of their mother tongues. An example of the use of non-standard English of a lower-class character is the dialect of the protagonist in "The Woman at the Store."

> "Arf a mo!" the woman stood silent a moment, her nostrils expanding as she breathed. (553)

The variant "Arf a mo" is "Half a moment" or "Wait a second" in standard English.

The characters' first language is sometimes used to suggest their native tongue. An example is when the old man persuades the little governess to go around the German town in "The Little Governess."

> It seems such a pity that you should have to spend the day at the hotel...*Nicht wahr?* (184)

The German expression "Nicht wahr?" ("Isn't it?" or "Isn't it true?") makes the sentence seem a natural speech for a German.

False starts and fillers are also used to make conversation authentic. We will find dashes and dots marking pauses which are common in natural utterances. An example is Laura's words to the workers in "The Garden Party."

> "Oh—*er*—have you come—is it about the marquee?" (246)

The filler "er" signals Laura's hesitation to talk with people she is not familiar with.

7.2 Imagery and Figurative Language

Imagery refers to "all the objects and qualities of sense perception" through both literal and figurative description in literary works (Abrams, 1986 : 78). Like imagery, figurative language or a figure of speech provides mental pictures (Longman, 2003 : 590), offering 'special meaning,' and functioning as ornaments (Abrams, 1986 : 63). The short stories under discussion rely on imagery and figurative language to create sensuous impacts. The first example is the images in a scenery on the little governess' journey in Europe.

> Wreaths of white smoke floated up from somewhere and hung below the roof like misty vines. (177)

In this description, there are a metaphor referring to columns of smoke as "wreaths," and a corresponding simile comparing it to "misty vines." Besides beautifying the picture, the images give a dreamy impression of the foreign land in the little governess's optimistic view towards the world and reinforce the thematic concept of the illusion in which she is plunging herself.

Another example is the description of the atmosphere Leila finds on her journey to "Her first ball."

> Exactly when the ball began Leila would have found it hard to say. Perhaps her first real partner was the cab. It did not matter that she shared the cab with the Sheridan girls and their brother. She sat back in her own little corner of it, and the bolster on which her hand rested feel like the sleeve of an unknown young man's dress suit; and away they bowled, past waltzing lamp-posts and houses and fences and trees. (336)

The air of the ball is created by comparing the cab to her "first real partner," and its bolster to "an unknown young man's dress suit." Besides, things along the street the cab is passing are personified as "waltzing lamp-posts and houses and fences and trees," preparing the readers for her happy anticipation of the ball before being shocked by her real dancing partner.

The last example comes from "Millie." The imagery is in the description of horse-riding men going away to hunt the murderer of a neighbor.

> In the distance along the dusty road she could see the horse, like brown spots dancing up and down, when she looked away from them and over the burnt paddocks she could see them still—just before her eyes, jumping like mosquitoes (571).

In this simile, the riding men in distance are compared with dancing brown spots, and jumping mosquitoes. Such visual and kinetic images through the use of figurative expressions give a vivid picture of those male characters on horseback.

7.3 Indirectness

Modern writers tend to present their stories objectively with no explicit direction of the author, leaving readers to find the meaning themselves. This rests on the assumption that meaning or reality is not finite, but relative to an individual's

interpretation. A text which requires such readers' attention, therefore, can involve the audience more than that which directly tells everything. Below is an unfinished talk of the confused protagonist of "The Woman at the Store" which leaves the readers to guess what she desperately needs.

> She clutched her head with her hands and stared round at us. Speaking rapidly, "Oh, some days–an' months of them—I 'ear them two words knockin' inside me all the time—'Wot for!' but sometimes I'll be cooking the spuds an' I lifts the lid off to give 'em a prong and I 'ears, quite sudden again, 'Wot for!' Oh! I don't mean only the spuds and the kid—I mean—I mean," she hiccoughed—"you know what I mean, Mr. Jo." (558)

The speaker above does not straightforwardly say what she is really after. From the text, one may conclude that she wants a better life with a person who can give her loving care and fulfill her need as suggested by the sexual overtone discussed under Setting in pages 27-28.

Another incomplete talk left for readers' interpretation is at the end of "The Garden Party":

> "No," sobbed Laura. "It was simply marvelous. But, Laurie—" She stopped, she looked at her brother. "Isn't life," she stammered, "isn't life—" But what life was she couldn't explain. No matter. He quite understood.
>
> "*Isn't* it, darling?" said Laurie. (261)

In the above quotation, the encounter with death at the end of the joyous day is so stunning an experience that young Laura cannot find words to express it. (In fact, what life is is not easy to say even for an experienced adult.)

7.4 Songs

Lyrics have a role in these short stories. Songs sung by the characters suggest the singers' moods as well as reinforcing themes. Below is an example from "Pictures" in which a short quote of a lyric serves this purpose.

> Ten minutes later, a stout lady in blue serge, with a bunch of artificial "parmas" at her bosom, a black hat covered with purple pansies, white gloves, boots with white uppers, and a vanity bag containing one and three, sang in a low contralto voice:
>
> "Sweet-heart, remember when days are forlorn
> It al-ways is dar-kest before the dawn." (122)

This song is sung by Miss Moss, the protagonist, who is in despair but is trying to encourage herself to live with hope. It reflects her doleful state of mind resulted by unemployment. These two lines sum up her desperate moment and at the same time reflect her career.

Another example is from "The Garden Party" where Jose, a teen-age girl, sings a song, but it is doubtful whether she understands its meaning.

> *Pom* Ta–ta–ta *Tee–ta*! The piano burst out so passionately that Jose's face changed. She clasped her hands. She looked mournfully and enigmatically at her mother and Laura as they came in
>
> This Life is *Wee*-ary,
> A Tear—a Sign.
> A Love that *Chan*-ges,
> This Life is Wee-ary,
> A Tear—a Sigh.
> A Love that *Chan*-ges,
> And then…Good-bye!

> But at the word "Good-bye," and although the piano sounded more desperate than ever, her face broke into a brilliant, dreadfully unsympathetic smile.
>
> "Aren't I in good voice, mummy?" she beamed.

> This Life is *Wee*-ary,
> Hope comes to Die.
> A Dream—a *Wa*-kening. (251-252)

This song helps shed some light on the idea of transience of joy, something a child needs to learn in their progress toward being experienced. Here, the young singer's words indirectly foreshadow the unpleasant things in life waiting for the inexperienced. Ironically, the young singer does not really feel what her lyric implies, as seen in her "brilliant, dreadfully, unsympathetic smile" that accompanies the "sad" verse. The author's language style, thus, enriches her stories, offering vivid pictures, psychological depth as well as sensual effects.

The nine short stories by Katherine Mansfield discussed in this chapter cover varied themes subtly portrayed through the expert use of literary devices. Her characters include both the young and the older people, the rich and the poor, European city dwellers as well as New Zealand isolated rural farmers. While many of the narratives deal with children or young adults' concerns of the initiation motif, many others are about older adults' issues: judgement about people and life, the hardship of the poor who are exploited or discriminated against, loneliness, isolation, and even hidden sexual drives. All these are unconventionally depicted as "slices of life," often indirectly hinted in dialogues, interior monologues, symbolic objects, settings, incidents or images as well as songs. This is why these stories are not really easy for inexperienced readers, especially those from a different culture. To convey the author's thoughts and literary art to them, it requires well-planned adapting strategies which are the focus of the next chapter.

Chapter 3

ADAPTING STRATEGIES IN RETELLING MANSFIELD'S SHORT STORIES

Katherine Mansfield owes her success to her subject matters and artistic presentation. Considered remarkable literary works of the 20th century by Oxford University Press, nine of her short stories are adapted by Rosalie Kerr to make a level-5 adapted book entitled "The Garden Party and Other Stories." In retelling, several considerations must come into play: the meanings and the literary techniques in the original version and the new audience with limited knowledge of the language, literature, as well as the cultural contexts. The original themes and most literary techniques are essentially maintained. The author's language style that may obstruct the new readers' understanding are modified, mainly vocabulary, colloquialism, and complex syntactic patterns. The adapting strategies used are addition, deletion, substitution, interpretive restatement, and simplification of figurative language.

Addition

Generally, a retold version is expected to be shorter than its original version. Yet, addition of some details to the simplified text is sometimes necessary to make implicit messages clearer as inexperienced readers may not be able to fully comprehend all points hidden in authentic literary texts. Besides, a text laden with cultural meaning also needs explanation. Additions, therefore, are found in the adapted version in the forms of modifiers or additional details and marking of interior monologue.

1. Modifiers

A modifier gives a better understanding for a reader. Added modifiers found in retold texts are adjectival and adverbial phrases. Below are examples from "The Garden Party."

> "You'll have to go, Laura; you're the artistic one." (246)
>
> *'You'll have to go, Laura. You're the artistic one* ***in this family.'*** *(16)**

Without the added prepositional phrase "in this family," the second clause may seem unrelated and thus unclear that the second clause is the reason for the first.

Another example is from "The Doll's House."

> And her little sister, our Else, wore a long white dress, rather like a nightgown, and a pair of little boy's boots. (386)
>
> *And her little sister, 'our Else,'* ***as Lil always called her,*** *wore a long white dress that looked like a night-dress, and a pair of boy's boots. (10)*

Here, the deictic "our" can be ambiguous for readers as the context does not determine of whom Else is. To clarify the referent of the unclear possessive adjective, the reteller adds a modifying clause "as Lil always called her."

2. Additional Details

To interact with the texts makes reading a lively and active activity. Writers

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*In this comparative study, the original version is presented in the normal type while the adapted text is italicized. The bold-typed words represent the focused difference.

sometimes let readers do this by omitting some elements in the scene. This can cause reading failures to inexperienced readers who may not be able to fill in the missing parts. In the adapted texts, such gaps are completed. The example from "Pictures" below is an addition of Mr Bithem's going out of the scene after his polite attempt to end the job interview.

> He gave her a whole grin to herself and patted her fat back. "Hearts of oak, dear lady," said Mr Bithem, "hearts of oak!"
>
> At the North-East Film Company the crowd was all the way up the stairs. Miss Moss found herself next to a fair little baby thing about thirty in a white lace hat with cherries round it. (125)

> *He gave her a big smile, all for herself, and touched her lightly on her fat arm* ***before disappearing back into his office.***
>
> *At the North-East Film Company they were waiting on the stairs. Miss Moss stood and waited next to a fair little baby-girl of about thirty, in a white hat with fruit all round it. (39)*

The addition of the adverbial phrase "before disappearing back into his office" marks the closing of the scene at this company and prepares the readers for the next scene at the North-East Film Company. The added detail also intensifies Miss Moss' desolation as she is deserted, and has to move to another place to look for employment.

In the same story, there is an insertion of an action not stated in the narrative, which describes Miss Moss after her failure to find a job.

> And then she sat down on one of the benches to powder her nose. But the person in the pocket mirror made a hideous look at her, ...(127)

> *Then she sat down on a bench* ***and took out a little mirror*** *to powder her nose. But the person in the mirror made an ugly face at her,* ....(41–42)

In the original version, the writer prompts the readers to perceive Miss Moss's mood through the sudden appearance of a face in the mirror. To experienced readers, it is clear from the context that the person in the mirror is no one else but Miss Moss herself. However, without the linking information ("took out a little mirror"), some inexperienced readers may wonder who the person in the mirror is.

3. Marking Interior Monologue

Mansfield is keen about exploring her characters' mental states. As people's thoughts are hidden, she blends what is in the characters' minds with the background description and plunges the readers into their inner world without warning. Readers of lower level, however, might not be prepared to differentiate the characters' inner world from the external world. Thus, the reteller marks the characters' process of thinking through an introducing clause which indicates the owners of the mental acts as seen in "Pictures," when Miss Moss's mental pictures are explicitly signaled.

> A pageant of Good Hot Dinners passed across the ceiling, each of them accompanied by a bottle of Nourishing Stout....(119)

> ***She imagined*** *a roll of good hot dinner passing across the ceiling, each with a bottle of good strong beer.(34)*

In the original version, Miss Moss's mental picture appears as a real happening. In the retold version, "She imagined" is added to signal that this is actually going on in her mind.

As seen in the above discussion, addition is necessary in adapting texts to clarify what is stylistically left out to make the texts more understandable for less skilled readers.

Deletion

Deleting or cutting off some details helps shorten a reading text and thus makes it seem less demanding. The deleted elements in this retold book include difficult vocabulary and components such as stylistic modifiers, imagery, descriptions, and conversational fillers. Besides, certain complex psychological hints are also deleted.

1. Vocabulary

Children and EFL students have limitations in their vocabulary banks. In books for them, therefore, words outside the specified lists are excluded to suit their lexical competence. The adapted version of the selected nine short stories is in level 5 with 1,800 headwords. This means that words beyond this level rarely occur without a provided glossary. An example of the deletion of vocabulary beyond the reader's level can be seen in the following description of lilies Mrs. Sheridan ordered for her garden party in "The Garden Party."

> No other kind. Nothing but lilies—**canna** lilies, big pink flowers, wide open, **radiant**, almost frighteningly alive **on bright crimson stems**. (249)

> *No other kind. Nothing but lilies, big pink flowers, wide open, and almost frighteningly alive.* (19)

The reteller deletes the word "canna," the genus of the plant which can be "large, brash, bright and sometimes gaudy…" ("Canna_lily," 2008). This word is removed as it is too specific. The word "radiant" which means "very bright" and is a literary term (**Longman Dictionary of Contemporary English**, 2003 : 1349), is cut off. So is "on bright crimson stems," as it contains difficult words "crimson" and "stem."

Old words or words used only in specific dialects are also deleted. In the texts below from "The Woman at the Store," we can find such words in the scene supposed to take place in a remote area of New Zealand.

> Jim lay by the fire watching the **billy** boil.
>
> ...
>
> "Didn't you see how Jo had been titivating? He said to me before he went up to the **whare**, '**Dang** it! She'll look better by night light—at any rate, my **buck**, she's female flesh!' " (555-556)

> *When I got back to the tent, Jim was lying by the fire. I asked him where Jo was.*
>
> *'Didn't you see how he cleaned himself up?' said Jim. 'He said to me before he went off to find her, "She isn't much, but she's a woman. She'll look good enough in the dark!" '* (68)

In rewriting the text, the reteller eliminates all the unfamiliar terms, and if necessary, the surrounding words: "billy" which is an Australian/ New Zealand word for a tin can used as a cooking pot (Hornby, 1978 : 81), "whare," the word we cannot find in available dictionaries, but probably the same word as "ware" which means a store house, "Dang"—the old and euphemistic swearing word for "damn" (**Webster's Encyclopedic Unabridged Dictionary of the English Language**, 2001 : 505), and "buck" which may be an old word for stylish young man (**Cambridge International Dictionary of English**, 1995 : 171), used here in the expression "my buck," probably as an equivalent of "my friend."

2. Ornaments

In literary works, writers tend to enhance their texts with ornaments which include modifiers, imagery, detailed description, etc., which help to create effects. Yet, they produce textual complexity. Inexperienced readers can easily be trapped in

linguistic and literary labyrinths and fail to get the gist of the texts. To facilitate their reading process, some of the embellishments are deleted in the retold version.

2.1 Modifiers

The retold text has fewer descriptive phrases that vividify the depiction. The first example is from "The Woman at the Store."

> **A thin line of blue** smoke stood up **straight** from the chimney **of the whare;** ....(552)
>
> *Smoke rose from the chimney,.... (65)*

The author describes the atmosphere at the store in detail, indicating the look of the smoke which goes up "straight" in 'a thin line,' and that the chimney is part of "the whare." But as the details are not very significant, they are all erased from the text to make it succinct.

Another example is the deletion of all modifiers of a door in "The Garden Party."

> The house was alive with soft, quick steps and running voices. The **green baize** door that led to the kitchen regions swung open and shut **with a muffled thud.** (249)
>
> *The house was alive with sounds of running feet and distant voices. Somewhere down in the kitchen, a door opened and closed. (19)*

Even though "green baize" makes the text vivid, it is deleted in the adapted version together with the sound of the closed door made audible in the word "a muffled thud." The reason of eliminating the words "baize," "muffled," and "thud" is that they are beyond the intended readers' repertory.

2.2 Imagery

As this short story writer is a master of imagery, her figurative language creates sensory effects: kinetic, auditory, visual, olfactory, and tactile. To understand this kind of language requires readers' interpretive ability. Thus, when the context already establishes sufficient meaning, figurative language is deleted in the adapted text.

Below is a description with an awesome image functioning as an omen for Laura's encounter with death after the garden party. The image is deleted in the retold version.

> It was just growing dusky as Laura shut their garden gates. **A big dog ran by like a shadow.** The road gleamed white and down below in the hollow the little cottages were in deep shade. How quiet it seemed after the excitement of the afternoon. (258–259)

> *It was beginning to get dark as Laura shut their garden gate. Below her, the road shone white. The little cottages were in deep shadow. How quiet it seemed after the excitement of the day.* (30)

In the original version, the image of "A big dog ran by" supported by the simile "like a shadow" creates a gloomy atmosphere as Laura is approaching a threatening life experience. The picture of a big dog moving quickly like a shadow depicts a fearful, mysterious, and ghostlike figure in the readers' minds. This image which can evoke emotional responses is not included in the retold version.

Another example is from "The Little Governess."

> A woman **in a black alpaca apron pushed a barrow with pillows** for hire. **Dreamy and vacant she looked—like a woman wheeling a perambulator—up and down, up and down—with a sleeping baby inside it.** (177)

...a woman offered blankets for hire. (46)

In the original version, the details of the clothes, action and mood of the woman who offers pillows for rent are given along with a long simile "like a woman wheeling a perambulator—up and down, up and down—with a sleeping baby inside it." This suggests the protagonist's romantic and rather childish view towards the world. The visual and kinetic images create warmth and safety which are illusive and ironically contrast to what the little governess will really face later in the story. In the adapted version, the reteller removes such illustrative details, leaving the readers only its literal core part.

2.3 Detailed Description

Portrayals of characters' appearance and behaviors can make the texts clear and vivid and suggest the characters' attitudes, moods, etc. In adaptation, some of these are deleted when they are not crucial or if the surrounding information is sufficient. An example is in "The Woman at the Store."

> Jim rode beside me, white as a clown; **his black eyes glittered** and he kept shooting out his tongue and moistening his lips. **He was dressed in a Jaeger vest and a pair of blue duck trousers, fastened round the waist with a plaited leather belt.** (551)

> *Jim rode beside me, white-faced. He kept licking his dry lips. (64)*

The deleted sentence below depicts Laura's physical response implying frustration after her mother refuses to cancel the party in "The Garden Party." It gives a realistic picture of what a child would do in such a situation.

> Laura had to say "yes" to that, but she felt it was all wrong. **She sat down on her mother's sofa and pinched the cushion frill.**

"Mother, isn't it terribly heartless of us?" she asked. (255)

Laura had to agree, but she felt it was all wrong.
'Mother, isn't it really terribly heartless of us?' she asked. (25)

The picture of a setting also helps amplify the characters' circumstance. However, the details below from "The Woman at the Store" are discarded because they include many specific words unfamiliar to the intended readers.

We walked together up the garden path. **It was planted on both sides with cabbages. They smelled like stale dish-water. Of flowers there were double poppies and sweet-williams. One little patch was divided off by pawa shells—presumably it belonged to the child—for she ran from her mother and began to grub in it with a broken clothes-peg.** The yellow dog lay across the doorstep, **biting fleas**; the woman kicked him away. (553)

We went up the garden path. The yellow dog lay across the door, and she kicked it out of the way. (67)

The woman at the store's isolated life is presented though a description of her garden with specific images of smelly vegetable—"cabbages" along the path, flowers—"double poppies," and "sweet williams" as well as "pawa shells." The dog "biting fleas" adds a lively note to the scene as a whole. Although all these details are striking, they are considered unnecessary and deleted.

2.4 Conversation

Conversation helps to tell stories. Yet, it can overwhelm less advanced readers when presented in a long stretch of details without breaking into paragraphs, as commonly done for conversations. In the adapted texts, details are eliminated and the conversations are presented in a more understandable form we are familiar with.

An example is the following conversation between the little governess and the old man in "The Little Governess."

> "Oh, no, this is the first time"—a little pause, then—"this is the first time that I have ever been abroad at all." "Really! I am surprised. You gave me the impression, if I may say so, that you were accustomed to travelling." **"Oh, well—I have been about a good deal in England, and to Scotland, once." "So. I myself have been in England once, but I could not learn English."** He raised one hand and shook his head, laughing. **"No, it was too difficult for me.... 'Ow-do-you-do. Please vich is ze vay to Leicestaire Squaare.' "** She laughed too. **"Foreigners always say..."** They had quite a little talk about it. "But you will like Munich," said the old man. (180–181)

> *'Oh, no, this is the first time I have ever been abroad at all.'*
> *'Really! I am surprised. I had the feeling you had travelled a great deal before. Well, you will like Munich,' said the old man.'(48)*

The talk in the original version shows the gradual ice breaking between the old man and the little governess. In order to make it easy to follow, it is reduced, especially the part in which the old man's making fun of his own English speaking with a German accent. It can be humourous if readers are familiar with the pronunciation mistakes. For the adapted version readers, however, it can be confusing and thus deleted.

2.5 Fillers, Interjections, and Punctuation Marks

Authentic records of conversation is abound with fillers, interjections, punctuation marks to indicate hesitation, pauses, false starts etc., and this is what we find in Mansfield's works in which conversations seem very natural. These elements are often deleted in the adapted book. The first example is from "The Garden Party."

"Oh—**er**—have you come—is it about the marquee?" (246)

'Oh, have you come—is it about the marquee? (17)

Here, the use of the filler "er" and the dashes suggests Laura's hesitation in conversing with people she doesn't know. The reteller probably thinks one dash is enough to show her faltering, and deletes "—er—."

The deletion of interjection can be seen in "The Little Governess" when the reteller omits "Alas!," the narrator says when describing the old man's possible thought about the pretty little governess's vulnerability which is especially marked by her beautiful golden hair.

> **Alas!** How tragic for a little governess to possess hair that made one think of tangerines and marigolds, of apricots and tortoiseshell cats and champagne! Perhaps that was what the old man was thinking as he gazed and gazed,....(180)

> *Her beautiful golden hair hung over her face. How sad to be a poor little governess and have such wonderful hair! Perhaps the kind old man was thinking that. (48)*

Notice also that the author remarkably compares the various shades of the little governess's hair, using a stretch of remarkable figurative language, "made one think of tangerines and marigolds, of apricots and tortoiseshell cats and champagne." Besides, the old man is said to really admire her hair, "as he gazed and gazed." All these words are, regrettably, omitted in the adapted version, diminishing the exquisite effects.

In "The Woman at the Store," an interjection is deleted. An example is when "I" was shocked at the woman's isolated life.

> "**Good Lord**, what a life!" I thought. "Imagine being here day in, day out, with that rat of a child and a mangy dog. Imagine bothering about ironing. *Mad*, of course she's mad! (554)

> *'What a life!' I thought. 'Imagine living here all alone with that child and that dog. Mad? Of course she's mad! (67)*

The narrator's interjection of shock, "Good Lord," in the original version, is omitted in the retold version (probably because it is a swearing word), together with the expression "day in, day out" which emphasizes the horrid life of the protagonist.

Punctuation marks representing pauses during speech are also deleted as in the following example from "The Lady's Maid."

> ...and I couldn't keep myself in, and I asked her if she'd rather I...didn't get married. (379)

> *I couldn't stop myself, and I asked her if she would rather I didn't get married. (84)*

Here, the dots which mark Ellen's pause in her attempt to control her overwhelming emotion are deleted, to make it easy to follow. Unfortunately, the depth of feeling is lessened in the process.

3. "Ambiguous" Texts

Some of the short stories deal with certain adults' matters such as sexuality, or struggle in a difficult situation. In the retold version, some of these parts are left ambiguous while others are deleted.

The first example of such deletions is the narrator's dream during her journey to the remote store in "The Woman at the Store."

> I half felt asleep and had a sort of uneasy dream **that the horses were not moving forward at all–then that I was on a rocking-horse**, and my old mother **was scolding me for raising such a fearful dust from the drawing-room carpet. "You've entirely worn off the pattern of the carpet," I heard her saying, and she gave the reins a tug. I snivelled** and woke **to find Jim leaning over me, maliciously smiling.**
>
> **"That was a case of all but," said he. "I just caught you. What's up? Been bye-bye?" No!" I raised my head.** "Thank the Lord we're arriving somewhere." (551–552)

> *'The heat's making you crazy, said Jo. We rode on. I felt half asleep, and dreamed that I was back home with my mother. I woke up to find that we were arriving somewhere.* (65)

The details of the dream in the expository scene from the original text hint at the topic of discussion in the story, human instincts including sexual desire and violence. The traveling of the three characters, Jo, Jim, and "I," the narrator, suggests a mental journey into the mind of the woman at the store. The dream here can be analyzed based on Freud's sexual interpretation already discussed in Chapter 2. But without the knowledge of this psychological interpretation, the message is lost. The reteller deletes this sophisticated component of the text, so what is left for the reader has no trace of sexual dream.

In "Pictures," the author displays Miss Moss's suffering during unemployment and her decision to become a prostitute for survival. Symbolic images are used to depict paralleling poor creatures' struggles for living, foreshadowing Miss Moss' last resort. Considering the inexperienced readers' limited ability in decoding symbols, the reteller eliminates this as well.

> But the person in the glass made a face at her, and Miss Moss went out. **There were grey crabs all the way down the street slopping water over grey stone steps. With his strange hawking cry and the jangle of the cans the milk-boy went his rounds. Outside Brittweiler's**

Swiss House he made a splash, and an old brown cat without a tail appeared from nowhere, and began greedily and silently drinking up the spill. It gave Miss Moss a queer feeling to watch –sinking, as you might say.

But when she came to the ABC she found the door propped open; ....(122)

But the person in the mirror wouldn't smile at her, and Miss Moss went out.

When she came to the ABC café, the door was open. (36)

Dreadful movement of crabs on the wet stone steps and a hungry cat drinking spilt milk are deleted. This suggests living beings' miserable struggle for survival, including a lonely woman like Miss Moss. Again, the suggestive images of the original version are considered too complex and unnecessary for inexperienced readers.

Deletion, as seen in the foregoing discussion, helps to shorten the original text and eliminate lexical, idiomatic as well as figurative complexity and too subtle connotative images. What is left is the very essence of the texts. The question, however, is on the effectiveness of the retained artistic elements in the adapted version.

Substitution

Part of the difficulty of Mansfield's texts is vocabulary, non-standard or colloquial language as well as some syntactic patterns. Many times these problematic elements cannot be deleted without sacrificing intended meaning or effect. In some of these cases, substitution is a strategy the reteller uses to provide simpler and more familiar words or grammatical patterns.

1. Uncommon Terms and Expressions

With regard to vocabulary and expressions, the writer of the adapted book needs to simplify words not commonly used, cultural-specifics or references to unfamiliar objects, as well as colloquial and non-standard English. To replace these words, more common synonyms, or standard counterparts are used to replace them.

1.1 Words

As the headword number of this adapted book is limited at 1800, words beyond this list are substituted by simpler synonyms or definitions. Below are examples from "The Doll's House."

> So they were the daughters of **a washerwoman and a gaolbird.** (386)
>
> *So they were the daughters of **a woman who washed people's clothes and a man who was in prison** (9).*

As the words "a washerwoman" and "a gaolbird" are unfamiliar to young readers, they are substituted by their definitions: "a woman who washed people's clothes" and "a man who was in prison," respectively.

In "Her First Ball," there is a substitution of a rather informal word for a more common one.

> " ...But, my child, how too **weird**— "cried the Sheridan girls. (336)
>
> *'...But how **strange**—' cried the Sheridan girls. (56)*

Some patterns of compound words, particularly adjective compounds are difficult to understand. In the adapted text, such compounds are substituted by two

individual words as in the description of the poor's condition of those living in the lane in "The Garden Party."

> The very smoke coming out of their chimneys was **poverty-stricken.** (254)

> *Even the smoke coming from their chimneys looked **poor and mean.*** (24)

Notice that for the adapted book readers, the difficulty of the compound "poverty-stricken" is doubled: from the less familiar noun "poverty" and the adjective "stricken" as well as the new combination of the two words.

Belonging to a younger generation, EFL students can find Mansfield's works problematic because of the references to things almost a century ago. As a result, the reteller modernizes the texts by replacing unfamiliar objects by the more familiar counterparts. Below is such substitution for the sweet the Sheridans ordered for the garden party.

> "Godber has come," announced Sadie, issuing out of the pantry. She had seen the man pass the window. That meant **the cream puffs** had come. Godber's were famous for their **cream puffs.** (252)

> *'Godber's has come,' She meant that the man from Godber's shop had brought **the chocolate cakes.** Godber's **chocolate cakes** were famous. (22)*

"Cream puffs" are substituted by "chocolate cakes," a better-known type of dessert nowadays.

In "Feuille d' Album," the reteller replaces uncommon fruits with more familiar ones.

> One evening he was sitting at the side window eating some **prunes** and throwing the stones on to the tops of the huge umbrellas in the deserted flower market. (163)

> *One evening he was sitting at the side window eating an **apple** and looking down on to the tops of the huge umbrellas in the empty flower market. (3)*

The word "prunes" in the original version is considered less common and thus substituted by "an apple," a more widely known fruit.

1.2 Colloquialism and Idiomatic Expressions

Colloquialism is another element difficult for inexperienced readers because it is informal and used only in conversation. As school English tends to be standard and formal English, spoken English is substituted by its more standard equivalent. The example below is from "The Woman at the Store."

> "**Right-o.**" I smiled at her. "Come down to the paddock and bring the kid for tea." (555)

> *'**All right.**' I smiled at her. 'Bring the kid down to the paddock and eat with us." (68)*

"Right-o," an equivalent of "OK," is an informal interjection which shows that you agree with a suggestion that someone has made (**Longman Dictionary of Contemporary English**, 2003 : 1417). To make it completely clear, the reteller substitutes it by the commonly known "all right."

It should be noted that language changes all the time. What was probably common and widely used in everyday conversation during Mansfield's time may sound rather formal in present-day English. A good example is the use of "one" in "The Garden Party" below.

"Don't [the puffs] carry **one** back to all **one**'s parties?" said Laura. (252)

'Don't [the cakes] remind you of all the parties we had when we were children?' said Laura. (22)

The word "one" in this context is considered formal, meaning people in general (**Longman Dictionary of Contemporary English**, 2003 : 1148). This is why in the adapted text it is substituted by "you" and "we" which are less formal and in general use now.

Idiomatic expressions have special meanings "different from the ordinary meaning of each separate words" (**Longman Dictionary of Contemporary English**, 2003 : 805). They often occur in natural speech and can be a problem for inexperienced readers. In the text in focus, many of them, as illustrated below, come from phrasal verbs. The first example is from "Millie."

As Sid said, if he wasn't **strung up** where would they all be? (572)

*As Sid said, if they didn't **hang** him, he could just go out and kill someone else. (73–74)*

The phrasal verb "strung up," the past participle of "string up," means "to kill someone by hanging" (**Longman Dictionary of Contemporary English**, 2003 : 1646). It is used to suggest how the boy who murdered Mr.Williamson should be punished. This phrase is substituted by the active form of a more common synonym, "hang." Significantly, the passive pattern is changed to the active, which is easier to understand (see discussion in 2.1 of this chapter).

Another example of an idiom replaced by its one-word equivalent is in "The Woman at the Store."

She stood, pleating the frills of her pinafore, and glancing from one to the other of us, like a hungry bird. I smiled at the thought of how Jim **had pulled Jo's leg about her.** (552)

She stood, looking from one to the other of us, like a hungry bird. I smiled to myself at the way the men ***had joked about her.*** *(65)*

The idiom "pull somebody's leg" means "to tell someone something that is not true, as a joke" (**Longman Dictionary of Contemporary English,** 2003 : 1325). As the literal meaning of the idiomatic phrasal verb may mislead an inexperienced reader, it is substituted by a one-word verb, "joke," which is non-idiomatic and a very common word.

Below is another rewriting of an idiomatic expression to make it more understandable in the same story.

"You **had** Jo about her looks—you **had** me too." (556)

"You told us she was pretty," I said. "That wasn't exactly true!" (68)

The idiomatic expression "to have somebody" means to trick or deceive (Hornby, 1978 : 401). This is plainly restated like the previous example.

1.3 Non-Standard English

To make the characterization more realistic, authors use the real language spoken by the characters to suggest their social classes and regions. For example, the characters of lower classes speak non-standard English while those of higher classes tend to use standard English. Non-standard English often includes "ungrammatical" spelling and non-standard pronunciation. In adapting texts, the reteller, therefore, "corrects" the language both in grammar and spelling as follows.

"They were taking the body home ***as I come up here.***" (253)

"They were taking the body home ***as I was coming here.***"(23)

In the original version of "The Garden Party," the clause "as I come up here" is ungrammatical because the present form "come" does not agree with the tense of the main clause, which is in the past. Here, the author makes it ungrammatical to suggest that the delivery man is from a lower class. In the adapted text, the verb is in the correct tense, past progressive.

In the same story, non-standard spelling is used to signal non-standard pronunciation of a lower-class character.

"I'll **thenk** the young lady." (260)

*'I'll **thank** the young lady.' (31)*

The use of the letter "e" which sounds /e/ instead of "a" which sounds /æ/ indicates the speaker's deviation from standard pronunciation. The unfamiliar form "thenk" can confuse readers of lower levels; therefore, the standard form, "thank," is chosen.

1.4 Foreign Expressions

Similar to the use of non-standard English to enhance realistic characterization, foreign expressions make both characters and settings seem real. As many of Mansfield's stories are set in Europe, relevant foreign words or phrases, French and German, can be found in her short stories. However, this can obstruct inexperienced readers' understanding. This is why these foreign expressions are translated into English in the adapted texts. An example is the little governess's appreciation of the strawberries from the old man in "The Little Governess."

"Oh, thank you very much. ***Danke bestens***," she stammered, "***sie sind so sehr schön!***" (183)

'Oh, thank you!' she gasped. **'They look so delicious.'**(50)

The inserted German expressions *"Danke bestens"* meaning "Thank you very much," and "sie sind so sehr schön" meaning "they look so delicious" help the conversation sound natural as the person she talks to is German and the setting is Germany. In the retold version, the first is deleted as it is redundant while the second is translated into English.

In the same story, French is also used to make it agree with the setting in France.

> She opened her little purse to find something small enough to give this horrible man while he tossed her dress-basket into the rack of an empty carriage that had a ticket, ***Dames Seules***, gummed on the window. (176)

> *She opened her little purse to find something small enough to give to this horrible man, while he threw the bag into an empty carriage. There was a* ***'Ladies Only'*** *notice stuck to the window.* (45)

The French phrase ***"Dames Seules"*** meaning "Ladies Only" is used to create verisimilitude. This is, again, translated into English.

In the last example of the same story, the foreign currency unit is simply substituted by the word "money."

> She looked out from her safe corner, frightened no longer but proud that she had not given that **franc.** (177)

> *She looked out from her safe corner of the carriage. She was not frightened any more, but proud that she had not given that man any* ***money.*** (46)

"Franc" refers to the French currency. It is a cultural specific word used to make the story seem to really take place in France. To lessen the difficulty for readers with

limited vocabulary and cultural knowledge, it is replaced by the simple word "money."

2. Complex Syntactic Patterns

Syntactically complex sentences are derived through numerous transformational rules. To understand them, we need to acquire adequate "language competence." To facilitate readers with limited competence, a reteller uses sentences with fewer transformational rules in an adapted text. Often the reteller adds grammatical elements deleted by transformational rules in the original text, or rearranges the elements to form more basic sentence patterns. What is generally found in this adaptation includes the substitution of the passive voice by the active voice, and adjectival phrases by more basic clauses.

2.1 Passive Voice

The passive voice is a syntactic pattern derived from the application of NP-Movement to an active clause or the reverse order of the noun phrases, the addition of verb be+en and a by-phrase (which may be deleted) (Traugott and Pratt, 1980 : 406). To understand the passive, readers have to master these related transformational rules. What the reteller of an adapted text often does is substitute clauses in the passive by those in the active because the active counterparts are easier for readers of limited syntactic knowledge. The example below comes from "The Woman at the Store."

> **The woman brought us a lamp. Jo took his bundle for Jim, the door was shut.** (560)
> *We took a lamp and closed the door of the store.* (71)

In the original version, the passive voice is chosen to describe the condition of the door. In the adapted version, the basic active clause structure substitutes it. To get this, the reteller probably goes back as follows.

...the door was shut.

↓ *

(1) the door was shut +by+ **us.**

↓

(2) the door was shut +by+**we.**

↓

(3) **we** shut the door.

↓

(4) ...***closed*** *the door....*

Notice that besides supplying the subject of the act, in the rewriting the verb is changed from "shut" to "closed" also.

The following sketch hypothesizes the retelling of part of a sentence in "Her First Ball," focusing on the involved transformations from the passive back to the active.

> ...and they were somehow lifted past the big golden lantern, carried along the passage, and pushed into the little room marked "Ladies." (337)
>
> ↓
>
> (1) and they were somehow lifted past the big golden lantern, carried along the passage, and pushed + **by** + **the crowd** + into the little room marked "Ladies."
>
> ↓
>
> (2) *and somehow* ***the crowd carried them*** *along and* ***pushed them*** *past the big golden lamp, along the passage and into the little room marked 'Ladies.'*(57)

---

* " ↓ " marks the syntactic adaptation process.

In this adaptation, the past participle "lifted" is dropped to shorten the sentence while the verbs "carry" and "push", originally past participles of the passive, become the active verbs (in the past form) of the clause. It should be noted that although "lifted" is deleted, the retold sentence is longer as the actor, "the crowd," is added. This suggests that the passive is considered a complex transformation for inexperienced readers and is to be simplified even though this will result in a longer sentence. However, one passive form, "marked" is still kept, probably, considered a simple word.

2.2 Adjectival Phrases

When writers want to condense sentences, they can turn modifying clauses into phrases. In the adapted texts, adjectival phrases are usually replaced by clauses which are easier because they come from the application of fewer transformational rules as in the example from "The Woman at the Store."

> We ate until we were full, and had arrived at the smoke stage before **Jo came back, very flushed and jaunty, a whisky bottle in his hand.** (557)
>
> *We had finished before Jo arrived.* ***He was very red-faced and cheerful and he had a whisky bottle in his hand.*** (69)

In the original text, the dependent clause "before Jo came back, very flushed and jaunty (an adjectival phrase), a whisky bottle in his hand" (an adjectival phrase) comes from three clauses in the deep structure which we may be hypothesized as follows:

(1) Jo came back
(2) Jo was very flushed and jaunty
(3) Jo had a whisky bottle in his hand.

The three clauses in the deep structure with the same subject, "Jo," are condensed by making (2) and (3) adjectival phrases. To derive (2), the subject (Jo) and the verb "was" are deleted. To get (3), the deletion includes the subject (Jo) and the verb "had." Both phrases modify Jo. To derive the complex sentence as seen in the original, first, relativization is applied:

> Jo **who** was very flushed and jaunty and **who** had a whisky bottle in his hand came back.

Then, the two clauses are transformed to adjectival phrases. This is done by deleting the relative pronoun "who" and the verb to be in the first clause; deleting the relative pronoun "who" and the verb "had" in the second.

In the adapted text, the simpler sentence is derived by going back to the clauses in the deep structure, using the pronoun "he" for "Jo," replacing the more difficult words ("flushed and jaunty") by easier ones ("red-faced and cheerful"), and adding the conjunction "and" to co-ordinate the last clause.

Sentences with very complex transformations need to be broken into simpler sentences. The replacement of a highly complicated structure by a simpler one can be found in the description of a café Miss Moss went to in "Pictures":

> But when she came into the ABC **she found the door propped open; a man went in and out carrying trays of rolls, and there was nobody inside except a waitress doing her hair and the cashier unlocking the cash-boxes.** (122)

> *When she came to the ABC café,* ***the door was open. A man was carrying boxes of bread in, and two waitresses were combing their hair and talking.*** (36)

In the original text the sentence is long and complex, derived from many transformational rules. Below are hypothesized basic clauses in the deep structure.

(1) She came into the ABC.

(2) She found the door propped open.*

(3) A man went in and out.

(4) A man was carrying trays of rolls.

(5) There was nobody inside.

(6) A waitress was doing her hair.

(7) The cashier was unlocking the cash-boxes.

To write a compact and simplified text, the following steps are used. First, (1) and (2) are connected through subordination with "when" as clause marker and (2) is simplified and becomes "the door was open." Second, (3) and (4) are combined because they share the same subject, but (3) is almost all deleted, only 'in' is left to show necessary direction. Third, (5) and (7) are completely deleted, resulting in fewer details. Fourth, (6) is co-ordinated with the previous clause. At this point, the waitress is made plural and the idiomatic expression "doing her hair" is substituted by the non-idiomatic "combing their hair," and one action, "talking" is added to the subject.

With the application of fewer and more basic transformational rules, the texts become less difficult with no adjectival phrase at all. It is noteworthy that in the process of simplifying syntactic elements, some ideas are kept while others are left out.

Lexical and syntactic substitution is an effective way to keep all the key meaning of the original text while making it more comprehensible for readers of limited reading ability. This strategy is used a lot in the adaptation.

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* This clause is derived from three basic clauses:

(a) She found the door.

(b) The door was propped.

(c) The door was open.

Interpretive Restatement

Modernist writers prefer their narration to be an objective report of incidents, offering details for readers to find the meaning for the story by themselves. However, this is rather difficult for untrained readers. To help them, the reteller often provides interpretive restatements which come as guiding generalizations or explicit statements of the implied points.

1. Generalization

Imagery makes a literary work vivid and extends readers' imagination. However, some details or images may lose their suggestiveness if readers are unable to interpret. In this case, they confuse readers rather than reinforce the meaning. In adapting texts, therefore, a focus is often selected to highlight the essential part of the text, then presented in a simpler form. To do this, the key concept of the text must be first identified by generalization of details. After that, a precise word or words of an appropriate level will be chosen. The following example from "The Garden Party" is a simplified description which suggests the poor condition of the low class people's area in "The Garden Party."

> In the garden patches there was nothing but **cabbage stalks, sick hens, and tomato cans.** (254)

> *Nothing but **rubbish** grew in the gardens.* (24)

The author gives specific details of the garden, "cabbage stalks," "sick hens," and "tomato cans." As they refer to stuff of little or no value, a generalized term, "rubbish," replaces them in the retold text. We may say that the author of the original text simply "shows" objectively and the reteller "interprets" the picture for the new audience.

The picture of the magnificent flowers on the way to Germany that the protagonist sees in "The Little Governess" is restated through similar generalization of details.

> Look! Look what flowers—and by the railway station too! **Standard roses like bridesmaid's bouquets, white geraniums, waxy pink ones** that you would never see **out of a greenhouse** at home. (182)
>
> *Look! What lovely flowers—and at the railway station, too! **Colours** you would never see at home. (49)*

Instead of sensing the marvel of roses and geraniums vividly depicted with their specific colours and quality, readers of the retold book only get the one selected impression of the scene, colours.

Another example of the selected key concept in the same story is in the dialogue about Augsburg between the little governess and the old man.

> "I'm not going to stay in Munich," said the little governess, and she added shyly, "I am going to a post as a governess to a doctor's family in Augsburg," "Ah, that was it." Augsburg he knew. **Augsburg—well—was not beautiful. A solid manufacturing town. But if Germany was new to her he hoped she would find something interesting there, too.** (181)
>
> *'I'm not going to stay in Munich,' said the little governess shyly.*
> *'I am going to be governess to a doctor's family in Augsburg.*
> *Ah, he knows Augsburg. **A fine city, too.** (48)*

In the original version, Augsburg's physical features are mentioned: its look ("not beautiful"), major trade and other comments ("A solid manufacturing town... something interesting there, too"). In the adapted version, all these details are concluded in one adjective, "fine."

Generalization helps the readers get access to the text more quickly because the key ideas are made more succinct. Yet, images are much more reduced. Besides, the adapted text invites less participation from the readers.

2. Explicit Restatements

A text with implicit meaning is often restated straightforwardly in a retold version. An example of the reteller's interpretation is in Leila's description of the location of her house to the Sheridan girls in "Her First Ball."

> "Have you really never been to a ball before, Leila? But, my child, how too weird—" cried the Sheridan girls.
>
> **"Our nearest neighbour was fifteen miles,"** said Leila softly, gently opening and shutting her fan. (336)

> *"Have you really never been to a ball before, Leila? But how strange –' cried the Sheridan girl.*
>
> ***'We lived so far from anyone else,'** Leila said softly. **'In the country we had no near neighbour.'** (56)*

In the adapted text, besides the unambiguous statement about Leila's isolation, an explanation is added ("In the country we had no near neighbour.").

In "Pictures," the landlady's threat is interpreted and rewritten very clearly.

> "Well, Miss Moss, if I don't get my rent at eight o'clock to-night, **we'll see who's a bad, wicked woman—that's all.**" Here she nodded mysteriously...."(121)

> *'Well, Miss Moss,' said the landlady, 'if I don't get my money by eight o'clock tonight, **you can get out of my house, my lady.**'* (36)

In the original version, it is not directly specified what kind of menace it is if the rent is not paid, nor "who's a bad, wicked woman," or how this relates to the point they are talking about. The reteller goes beyond the text by stating explicitly what Miss Moss' fate is – getting out of the house.

Not only dialogues, but descriptions of characters' non-verbal expressions are clearly explained. In "The Lady's Maid," the lady's action is interpreted for the intended readers.

> But while she said it, madam—I was looking in her glass: of course, she didn't know I could see her—she put her little hand on her heart just like her dear mother used to and **lifted her eyes**....Oh! madam! (379-380)

> *But while she said it, madam, I was looking in her mirror. Of course, she didn't know I could see her – she put her little hand on her heart just like her dear mother used to, and* ***she looked so sad****...Oh, madam!* (84)

In the original version, when the lady learns that Ellen is leaving, part of her expression of sadness is "lifting her eyes." This non-verbal expression may not be enough for inexperienced readers. Therefore, the reteller puts it straightforwardly as "she looked so sad."

Another implied description plainly rewritten is the discussion on how the women gave up introducing Ian French to Paris life in "Feuille d' Album."

> **When one is an artist one has no time simply for people who won't respond. Has one?** (162)

> *We are all busy people, and why should we spend our valuable time on someone who refuses to be helped?* (2)

In the adapted version, the idea of wasting time is kept while the linkage with art is omitted. Thus, the phrase "an artist" is interpreted as "busy people" and their refusal to waste time is directly stated.

In the same story, a sarcastic note in the description of drinks served in nightclubs is dropped, and the rewriting is explicit.

> So off they went to cafés and cabarets, little dances, places where **you drank something that tasted like tinned apricot juice, but cost twenty–seven shillings a bottle and was called champagne,** other places, too thrilling for words, where you sat in the most awful gloom, and where someone had always been shot the night before. (162)

> *She took him to cafés and night-clubs, dark places where **the drinks cost too much** and there were always stories of shooting the night before.* (2)

The narrator of the original text sarcastically comments on the quality and the price of champagne, comparing it to "something that tasted like tinned apricot juice, but cost twenty-seven shillings a bottle and was called champagne." The retold version is much shorter and simpler, with no hint of sarcasm.

In "The Garden Party," the flowery language the author uses to describe a light-hearted young lady who moves around instead of getting dressed is very briefly restated with no imagery.

> Jose, **the butterfly, always came down in a silk petticoat and a kimono jacket.** (246)

> *Jose, as usual, **wasn't even dressed yet.*** (16)

The metaphor "the butterfly" supported by its description "a silk petticoat and a kimono jacket" suggests Jose's incomplete dressing as "a petticoat" is a woman's underwear worn under a dress and "a kimono jacket" refers to a robe. Being cultural-specific, a kimono, which can make the wearer looks like a butterfly, is probably

considered beyond inexperienced readers' comprehension and is dropped together with the metaphor "the butterfly." This certainly reduces the hints at Jose's character as well as the intended joyful atmosphere of the story.

Likewise, in "The Doll's House," all the descriptive details of the girls' eager manners, the school routine, etc. are mostly removed and briefly rewritten to present only the bare necessary information.

> **But hurry as they might, by the time they had reached the tarred palings of the boys' playground the bell had begun to jangle. They only just had time to whip off their hats and fall into line before the roll was called.** Never mind. Isabel **tried to make up for it** by looking very important and mysterious and by whispering **behind her hand** to the girls near her, "Got something to tell you at playtime." (385)

> ***It was too bad that they arrived at school just as the bell was ringing, and they had no time to talk to anyone.*** *Never mind! Isabel looked very important and mysterious, and whispered to some of her friends, 'I've got something to tell you at play-time!'* (8-9)

When meaning of the texts goes beyond the words suggest, the readers who understand only literal meaning can miss the point. In such a case, the reteller presents the implied meaning plainly, often, sacrificing details which can be enjoyed only by advanced readers.

Interpretive restatement is the strategy that prevents the readers from losing the key points of the texts. However, it lessens readers' opportunity to decode unclear elements by themselves. Besides, even with a very careful retold text, the original emotional intensity is affected.

Simplifying Figurative Language

Figurative language creates vividness by evoking the readers' senses. However, the full appreciation of such language comes with practice. The writer of

the adapted texts, therefore, simplifies figurative language by making it literal or providing simpler forms of figurative language.

1. Literal Restatement

The subtlety of figurative language gives readers the intended effect of the writer's artistic craft. This is often less felt in retold works. In the adapted text of "The Little Governess," the personification of the train together with its happy feeling is dropped.

> The train **seemed glad to have left the station with a long leap into dark.** (179)
>
> *The train **left the station and rushed into the dark.*** (47)

Originally, the train is personified to signify the little governess' excitement about her first journey abroad. This inanimate object is described as a human who "seemed glad to have left the station with a long leap into the dark." In the simplified version, the train is presented plainly as "left the station and rushed into the dark," suggesting neither mood nor human action.

Also, the onomatopoeia for the hammer sound made by workers on their preparation for the party in "The Garden Party" are dropped in the retold text.

> And now there came the **chock-chock** of wooden hammers. (248)
>
> *And now there came the **sound** of hammers* (18).

The onomatopoeia, "chock chock," gives readers a vivid scene. However, onomatopoeia differs among languages, and is not readily understood by foreigners. The reteller, as a result, replaces it by a plain word, "sound."

In "Her First Ball," the simile which pictures Laura's dressing is made literal as follows.

> But every single thing was so new and exciting...Meg's tuberoses, Jose's long loop of amber, Laura's little dark head, **pushing above her white fur like a flower through snow.** (336)

> *But everything was so new and exciting. Meg's roses, Jose's necklace,* ***Laura's dark head above her white dress****—she would remember these things for ever.* (56)

In the original version, Laura's head above her white fur is compared with "a flower through snow." In the adapted version, the simile is omitted.

Another image is replaced by literal words in the same story when Leila's dancing partner suddenly emerges.

> Almost immediately the band started and her second partner seemed to **spring from the ceiling**. (341)

> *The band began to play again, and her second partner seemed to* ***appear from nowhere.*** (61)

The original hyperbole "spring from the ceiling" is changed to a less dramatic description "appear from nowhere."

In "Feuille d' Album," a metaphor characterizing Ian French is made literal for the new audience.

> "...Why come to Paris if you **want to be a daisy in the field?** No, I'm not suspicious. But—." (162)

> *'...Why come to Paris if you* ***don't intend to have any fun?'*** **(2)**

The metaphorical expression "want to be a daisy in the field" suggests an innocent person from the countryside who knows nothing about the worldly matters. The reteller, however, makes it direct: "don't intend to have any fun."

The last example for this is the literalized simile used to describe Jim in "The Woman at the Store."

> Jim rode beside me, **white as a clown;** ....(551)

> *Jim rode beside me, **white-faced.** (64)*

2. Simpler Forms of Figurative Language

When figurative language seems complex, its difficulty may be reduced, using its simpler form. The example below is the figurative depiction of the movement of the wind and the light at the Sheridan house during the preparation for the party in "The Garden Party."

> **Little faint winds were playing chess,** in at the top of the windows, out at the door. And there were **two tiny spots of sun, one on the ink pot, one on a silver photograph frame, playing too.** (249)

> *Somewhere down in the kitchen, a door opened and closed. **Sunlight and little warm winds, playing in and out of the windows.** (*19)

The winds at the Sheridan's are personified as playing chess in their flowing through the house. At the same time, the personified sunlight is playing with them, probably in another direction. When retold, the personifications are simplified and much reduced as "playing in and out."

Likewise, in "Millie," the simile which gives an image of Millie's husband and his friends setting off to hunt the criminal boy is made simpler.

> In the distance along the dusty road **she could see the horses, like brown spots dancing up and down, and when she looked away from them and over the burnt paddocks she could see them still—just before her eyes, jumping like mosquitoes.** (571)

> *In the distance along the dusty road* ***she could see the horses, like brown flies jumping up and down.*** (73)

In the original version, horse riders are portrayed in two steps, first compared to "dancing brown spots", then "jumping mosquitoes." In the adapted text, there is only one simile, comparing them to "jumping brown flies."

It should be noted that some forms of figurative language are more difficult than others. For example, the metaphor is more complex than the simile. In simplifying texts for an audience with less literary experience, a simile, a simpler figurative form, is used instead of a metaphor as in the depiction of the declining afternoon in "The Garden Party."

> And the perfect afternoon **slowly ripened, slowly faded, slowly its petals closed.** (257)

> *And the perfect afternoon* ***slowly opened, slowly turned to the sun, and slowly closed like a flower.*** *(28)*

The author metaphorically compares the slow ending of the day to a flower closing its petals. The verbs for the flower which include "slowly ripened, slowly faded, slowly its petals closed" beautifully show the approaching end of the afternoon, Laura's blissful time. To avoid the inexperienced readers' failure in relating the images with the intended meaning, in the adapted text, the phrase "like a flower" is added, making the metaphor a simile, a simpler form of comparison, while "ripened" and "faded" are substituted by "opened" and "turned to the sun" respectively.

In "The Doll's House," the metaphor of Else's look is also made a simile as follows.

> And her little sister, Our Else, wore a long white dress, rather like a nightgown, and a pair of the boy's boots. But whatever our Else wore she would have looked strange. **She was a tiny wishbone of a child, with cropped hair and enormous solemn eyes—a little white owl.** (386)

> *And her little sister, 'our Else,' as Lil always called her, wore a long white dress that looked like a night-dress, and a pair of boy's boots. But our Else would have looked strange in any clothes.* ***She was a tiny white creature with huge eyes—just like a little bird.*** (10)

The original metaphor for Else, "a little white owl" is changed to a simile "just like a little bird." It should be noted that the metaphor "wishbone" which is a very specific term referring to a fork-like bone of a bird, suggesting a lanky person, is dropped while "owl," a specific bird, is substituted by a general term "bird."

The author's touching figurative language gives 'life' to her selected works as through such component the readers' moods are effectively moved. However, the degree of its subtlety needs to be decreased for those who are not familiar with decoding.

As a whole, the adaptation does not change the overall concepts of the nine short stories. The themes, the plot, as well as all other literary devices, remain very much the same. The discernable revisions relate to the reduction of the text length and the simplifying of all elements that may obstruct the new readers' comprehension. Unfamiliar words and expressions—old, cultural-specific, idiomatic, colloquial or foreign—are all changed or deleted. Complex syntactic patterns, implicit statements, or ambiguous texts as well as figurative language are, likewise, simplified or clarified. The adapting strategies, consequently, help to convey Katherine Mansfield's messages in a more approachable form. However, some original literary effects may be resulted, and this is the subject of the following chapter.

Chapter 4

ANALYSIS OF THE ALTERED EFFECTS

The Oxford University Press adaptation by Rosalie Kerrr preserves the original traits of Mansfield's selected short stories at a high degree. The themes and basic literary techniques: plotlines, characterization, points of view, setting, symbolism, and irony, are faithfully kept, although slight changes of the language style can be found as discussed in Chapter 3. The language modification to cater for the new target audience creates altered effects: more accessibility, less sophistication, less interactive quality, and less emotional intensity.

More Accessibility

Lexical, syntactic, and figurative complexity, as well as length, can obstruct the readers. In the adapted texts, such reading hindrances are reduced. The text, therefore, becomes more approachable. Two qualities which contribute to accessibility of the texts include brevity and clarity.

1. Brevity

In the original version, the author's artistic arrangement of literary techniques to present the themes can make the text complicated and full of details or statements that require interpretation. This can be a disadvantage for inexperienced readers who may be intimidated by the length as well as details which may seem irrelevant at first glance. In the adapted version, the reteller minimizes details, mostly through deletion and interpretive restatement. This shortens the texts, bringing the readers faster to the core. The reduction of each retold story varies, depending on the reteller's judgment on what to be kept. The table below shows the percentage of the reduction of six stories compared with the original length.

Title	Original Version	OUP'S Level 5	Reduction
The Garden Party	5,408(100%)	4,649(86%)	14%
The Doll's House	2,790(100%)	2,395(86%)	14%
The Woman at the Store	4,041(100%)	2,312(57%)	43%
The Little Governess	5,891(100%)	3,447(59%)	41%
Her First Ball	2,582(100%)	1,978(77%)	23%
Millie	2,191(100%)	1,805(82%)	18%

According to the table, about 40% or nearly half of two stories, "The Woman at the Store" and "The Little Governess" disappears. Such a great decrease results from their heavy loads of difficult elements as well as ornaments. It is interesting that even though the original text of "The Garden Party" is shorter than that of "The Little Governess," the simplified version of "The Garden Party" is longer. This is because the former story is in general more approachable to the target audience, as the story evolves around a child's experience. On the contrary, "The Little Governess" deals with life in another culture (Europe) and adult's matters.

Through abridgement, the stories become more compact. Two stories chosen for discussion are "The Woman at the Store," and "The Little Governess."

In "The Woman at the Store," despite 40% off, the adapted version can still present the theme of isolation and loneliness with its shocking ending. The deletion are colloquial expressions, some details and the narrator's dream already discussed in Chapter 2 and 3, a complicated adult's stuff relating to the sexual overtone of the story.

In "The Little Governess," the reduction covers mostly elements which support the little governess's judging others by appearance. In the adapted version, this is kept with much less elaboration. The reduction makes the story more compact and approachable as seen in the following two examples.

The first example is the minimized details on the protagonist's judging of the old man from his appearance.

> **Careful to see that he was not looking she peeped at him through her long lashes. He sat extremely upright, the chest thrown out, the chin well in, knees pressed together, reading a German paper. That was why he spoke French so funnily. He was a German. Something in the army, she supposed—a Colonel or a General—once, of course, not now; he was too old for that now. How spick and span he looked for an old man. He wore a pearl pin stuck in his black tie and a ring with a dark red stone on his little finger; the tip of a white silk handkerchief showed in the pocket of his double-breasted jacket.** Somehow, altogether, he was really nice to look at. Most old men were so horrid. **She couldn't bear them doddery—or they had a disgusting cough or something. But not having a beard—that made all the difference—and then his cheeks were so pink and his moustache so very white. Down went the German paper and the old man leaned forward with the same delightful courtesy**: "Do you speak German, Mademoiselle?" (179)

> *Really, he looked so nice, sitting there, so straight-backed and neat, reading his German newspaper. Some old men were horrible, but he...He put down his newspaper. 'Do you speak German, Mademoiselle?"* (48)

In the adapted version, the little governess's stream of consciousness as she observes the old man's manners, physical appearance, as well as clothing, and her judgement is much reduced. The reteller only presents the core part of the text "he was really nice to look at" and some small details suggesting her admiration. This helps make the readers get to the important point at once.

The second deletion is the scene at a café which discloses the little governess's rejection of a gypsy band because of their ugly looks.

> After lunch they went to a café to hear a gypsy band, but she did not like that at all. Ugh! such horrible men were there with heads like eggs and cuts on their faces, so she turned her chair and cupped her burning

cheeks in her hands and watched her old friend instead . . . . Then they went to the Englischer Garten. (186)

*After lunch they went to the English Garden. (*53)

The protagonist's disgust of the gypsy's appearance and admiration of the old man support the theme of the misjudgement from appearance. However, this is also deleted for the sake of brevity which is important for less advanced readers. Yet, as these details have their function, the deletion has an impact on the retold version.

2. Clarity

Text adaptation can facilitate reading by eliminating obstacles such as unfamiliar expressions, poetic language, or ambiguous texts as elaborated in Chapter 3, these are treated carefully through several strategies to make the intended points clear. As seen, the modifications are quite discreet, occurring only where they are really necessary such as in the cases of foreignism, cultural specifics or those requiring literary interpretations. The clarity achieved through this process is, therefore commendable as the text still appears quite authentic. Besides the reteller's skill, we may attribute this success to the fact that the book is for a relatively advanced readers, being a collection of stage-five fictions. Such readers, presumably, can handle some literary texts if properly selected and prepared.

Less Sophistication

Sophistication implies knowledge of life complexity. Sophisticated texts often hint at dark motives, or hidden sides of life. To understand them, one needs to decipher the given clues. A sophisticated text gives observant readers a chance to have a closer look at the characters' inner world through their verbal expressions, characters' interactions, or descriptive suggestions. That is how Mansfield subtly portrays her characters. In the adapted version, a few of these delicate hints disappear as they may be considered beyond the target readers' interest, resulting in a decreased degree of sophistication. Below is an example from "The Doll's House."

> "Wicked, disobedient little girl!" said Aunt Beryl bitterly to Kezia, and she slammed the doll's house to.
>
> The afternoon had been awful. **A letter had come from Willie Brent, a terrifying, threatening letter, saying if she did not meet him that evening in Pulman's Bush, he'd come to the front door and ask the reason why!** But now that she had frightened those little rats of the Kelveys and given Kezia a good scolding, her heart felt lighter. That ghastly pressure was gone. She went back to the house humming. (390-391)

> *'Bad, disobedient little girl!' Aunt Beryl said bitterly to Kezia, and she closed the doll's house with a bang.*
>
> *Aunt Beryl had been having a terrible day, but now that she had got rid of those little animals the Kelveys and shouted at Kezia, she felt a lot better. She went back into the house singing (15).*

The original version suggests that Aunt Beryl's being upset is caused by a threat—her hidden affair will be exposed by her secret lover. The irony here is her calling the generous and innocent Kezia "wicked, disobedient" while trying to keep her really "wicked and disobedient" behaviour secret. The ironic revelation of her concealed life gives a sharper glimpse of her character: a heartless woman, appearing to uphold social rules while hiding her own more serious misconduct, a typical Victorian hypocrite. The omission of this part in the retold version decreases its sophistication.

In the adapted version of "The Woman at the Store," the readers' chance to learn more about the protagonist's motive is similarly restricted when her husband's maltreatment of her is not given.

> "Now listen to me," shouted the woman, banging her fist on the table. "It's six years since I was married, **and four miscarriages.** I says to 'im, I says, what do you think I'm doin' up 'ere? **If you was back at the Coast I'd 'ave you lynched for child murder.** Over and over I tells 'im—you've broken my spirit and spoiled my looks, and wot for—that's

wot I'm driving at." She clutched her head with her hands and stared round us. Speaking rapidly, "Oh, some days---an' months of them—I 'ear them two words knockin' inside me all the time—'Wot for!' but sometimes I'll be cooking the spuds an' I lifts the lid off to give 'em a prong and I 'ears, quite suddin again, 'Wot for!' Oh! I don't mean only the spuds and the kid—I mean—I mean," She hiccoughed—"you know what I mean, Mr Jo."

....

"Trouble with me is," she leaned across the table, "he left me too much alone. **When the coach stopped coming, sometimes he'd go away days, sometimes he'd go away weeks, and leave me ter look after the store. Back 'e'd come – pleased as Punch. Oh, 'allo,' 'e'd say. ''Ow are you gettin' on? Come and give us a kiss.' Sometimes I'd turn a bit nasty, and then 'e'd go off again, and if I took it all right, 'e'd wait till 'e could twist me round 'is finger, then 'e'd say, 'Well, so long, I'm off,' and do you think I could keep 'im? – not me!"** (558)

The woman was shouting. 'Six years I've been here,' she told us, 'and it's broken me, living here. I told him, it's broken me, taken away everything I had. Left me with this kid and nothing else. Trouble is,' she went on, 'he left me alone too much. He'd go off for weeks, leave me all alone here. He'd never stay long.' (70)

The original story presents what the woman suffers, not only loneliness, but also his abuses which causes her miscarriages—hinting at his inhumanity which motivates the murder.

Although sophistication helps widen the readers' experience, the reteller limits herself to only what the readers really need to know, the basic storyline. The omission of some details, therefore, decreases some of the character's psychological depth.

Less Interactive Quality

Mansfield leaves some space for the readers to fill in with their imagination or to interpret. This includes indirectness and innovative figurative language. In the adapted texts, the reteller's attempt to decrease text difficulty often diminishes the readers' opportunity to respond to the texts on their own, as seen in the following restatements.

To make sure that target readers get the underlying meaning of the text, the reteller often interprets for them, leaving little to the readers' imagination. An example can be seen in "Pictures" when Miss Moss's purpose of going out is made straightforward.

> "You silly thing," scolded Miss Moss. "Now what's the good of crying: you'll only make your nose red. No, you get dressed and go out and **try your luck**—that's what you've got to do." (121)

> *'You silly thing,' said Miss Moss. 'It's no good crying. You'll make your nose all red. Come on! Get dressed, and go out and **find a job.** That's what you've got to do.' (36)*

The idiomatic expression "try your luck" is clearly spelt out: to find a job and get money for her living. In the adapted version, the interpretation makes the text clear and straightforward.

Another example is in "The Garden Party" when what is harmful for the Sheridan girls in the poor's area is directly specified.

> When the Sheridans were little they were forbidden to set foot there because of the revolting language and of **what they might catch.** (254)

> *When the Sheridan children were little they were not allowed to go near the cottages, in case they heard bad language or caught* ***some awful disease.*** *(24)*

The indirect expression "what they might catch" is euphemism requiring the readers' filling in what is left unsaid. The reteller's interpretation "some awful disease" is specific and concrete. Yet, looking at the original version, we may wonder whether the expression implies some other unwanted things rich people may object but don't want to specify as well.

In "The Doll's House," the degree of interactive quality also decreases when the reteller succinctly concludes the Kelvey children's thought.

> And the only two who stayed outside the ring were the two who were always outside, the little Kelveys. **They knew better than to come anywhere near the Burnells.** (385)

> *The only two who stayed outside the circle were the two who were always outside—the Kelveys.* ***They knew they were not wanted.*** (9)

In the original version, the author indirectly suggests the little Kelveys' avoidance to confront the rejection by the Burnell children. To find the exact meaning, the readers need to look at the context which echoes their friends and teachers' discrimination against the Kelveys. To simplify this process, the reteller plainly concludes, "They knew they were not wanted." The suggestiveness that requires a little more interpretation, therefore, disappears from this adapted text.

Likewise, in "The Garden Party," the simplified version reduces the readers' involvement as seen in Jose's comment on Laura's attempt to stop the party.

> "You won't bring a drunkman back to life by **being sentimental**," she said softly. (254)

> *'You won't bring a drunk workman back to life by **stopping a party,** ' she said softly.* (24)

The concept of "being sentimental," of course, needs to be interpreted according to the context first. Here, it refers to Laura's idea of cancelling the party because of her neighbour's death, motivated by her sensitivity and utmost sympathy for the poor neighbours. The reteller's replacement of the original words by "stopping the party" is an attempt to make the abstract concept concrete so that the readers can grasp the point. But by offering the restatement, the text becomes less interactive.

Besides implicit statements, figurative language, part of the author's prominent style, also demands readers' imaginative experience for full appreciation. Yet, this is another area which is modified in the retold book. An example is in "The Woman at the Store," when the detail about the protagonist's husband is deleted:

> "...The husband was a pal of mine once, down the West Coast – a fine, big chap, **with a voice on him like a trombone....**" (556)

> *'...I used to know the husband well. A fine big fellow....'* (68-69)

In fact, the simile "like a trombone" which is used to compare with this man's voice, gives a vivid impression of a booming sound like that made by the trombone. It also suggests the man's character as being loud and imposing, all relevant to what he is supposed to be in the story. The deletion of this simile, therefore, is a loss of the originally intended impact.

Being aware of the readers' limited reading ability, the reteller sacrifices some of the author's subtle suggestive elements as well as remarkable images for the sake of clarity, and sometimes, brevity. Unfortunately, some of the subtle nuances of meanings as well as interactive quality of the text are lost in this process.

Less Emotional Intensity

The reteller of the adapted book works with many restrictions, especially reasonable length, words and expressions of specified types and levels and relatively simple literary devices. These restrictions can decrease some emotional intensity in the retold work. For example, in "The Doll's House" which concerns the middle class's discrimination against the poor, the elements which hightlight the rich's bad treatment are slightly minimized in the adapted texts. The way Aunt Beryl scolds Kezia and chases the poor children is more striking in the original than in the adapted version.

> "How dare you ask the little Kelveys into the courtyard!" said her cold, furious voice. "You know as well as I do, you're not allowed to talk to them. Run away, children, run away at once. And don't come back again," said Aunt Beryl. **And she stepped into the yard and shooed them out as if they were chickens.** (390)

> *'How dare you bring the little Kelveys into our garden!' she said to Kezia, in a cold, angry voice. 'You know as well as I do that you aren't allowed to talk to them.' (15)*
>
> *'Run away, children, run away and don't come back!' she said to the Kelveys. 'Off you go immediately!' (15)*

As this story criticizes the practice of class distinction, the readers can sense the air of discrimination in the original where the lady "shooed" the poor children out "as if they were chicken." Although it is somewhat comic in tone, readers cannot miss the sharp irony implied as discussed in Chapter 2 and under "Less Sophistication" in this chapter. This intensifies the emotional impact missing in the adapted version.

In "The Garden Party," the contrasted images of the rich and the poor's dwellings give a similar mixture of comic and pathetic effects.

> That really was extravagant, for **the little cottages were in a lane to themselves at the very bottom of a steep rise that led up to the house.** A broad road ran between. True, they were far too near. **They were the greatest possible eyesore and they had no right to be in that neighbourhood at all. They were little mean dwellings painted a chocolate brown.** In the garden patches there was nothing but **cabbage stalks, sick hens and tomato cans.** The very smoke coming out of their chimneys was poverty-stricken. **Little rags and shreds of smoke, so unlike the great silvery plumes that uncurled from the Sheridans' chimney.** (254)

> *That really was silly, because **the Sheridans' house was on a hill, and the cottages were right down at the bottom of the hill.** There was a wide road between them. True, they were still much too near. They were not suitable neighbours for people like the Sheridans.*
>
> *The cottages were ugly little brown things. Nothing but **rubbish** grew in their gardens. Even the smoke coming from their chimney looked poor and mean (24).*

Both versions depict the different positions of the two classes: the poor "in a lane to themselves at the very bottom of a steep rise that led up to the house...." with a broad road "running between." The pitiful condition of the poor is more highlighted in the original version: the poor's houses were "the great possible eyesore." They are "little, mean" and painted in "chocolate brown" relating to filth of the impoverished community. This makes the readers feel sorry for their miserable lives. In their garden, there are "nothing but cabbage stalks, sick hens and tomato cans," (The opposite of the Sheridan's garden which on that particular day of the party is full of gorgeous roses, canna lilies, a music bands, etc.). Even the smoke from the chimneys suggests their different standards of living. "Little rags and shreds" describe the smoke from the poor's chimneys to convey their pathetic condition. On the contrary, the smoke from the Sheridan's chimney is said to be "the great silvery plumes," an image suggesting extravagant ornament of the luxury class. In the adapted version, the

visual image is minimized, leaving only a very brief description of the garden and the smoke. The adapted version, therefore, lessens the readers' sympathy.

A more extensive comparison of the original text and the adapted counterpart will show more clearly the reduced emotional effects of the latter. A case in point is "The Little Governess," one of the longest stories of the nine under this study, which is cut down to only about 60% of the original length. The narrative theme is in fact aged-old: a young lady on her first long journey and a dangerous old man in the guise of a "fairy grandfather," the motif reminiscent of "Red Riding Hood." Instead of the woods, however, the modern young protagonist travels in the foreign lands which are fascinating as well as bewildering.

To let the readers share this feeling, the author overwhelms readers with both foreign words, French and German, as well as very long paragraphs in which there are description of scenes, characters' thoughts and actions or conversations between two people, all in the same paragraphs. We can find many which are about 40-55 lines each. It is different in the adapted text. As mentioned before, all foreign words are deleted or translated. In conversation, each person's speech appears in a separate paragraph. As a result, the foreign experiences are less perplexing and more manageable in the retold version.

Images and the suggestive power of the author's selected words also contribute greater emotional intensity. In the two passages below, we can detect the differences.

> She was happy again. The chocolate ice-cream melted—melted in little sips along 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. "Really and truly," said the little governess earnestly, "this has been the happiest day of my life. I've never imagined such a day." In spite of the ice-cream her grateful baby heart glowed with love for the **fairy** grandfather.(187)

> *She was happy again. The ice-cream slipped down beautifully, and she sat with her back to the clock that pointed to twenty-five minutes to seven.*

'Really and truly,' she said, 'this has been the happiest day of my life.' Her grateful baby heart was full of love for her dear old grandfather. (53)

As discussed in Chapter 2 under "Irony," the original text has very striking ironies, especially in the word "the happiest day" and "fair grandfather." The author's ironic tone is lessened in the adapted version in which the word "fairy" is changed into "dear old." Besides, the image of the shadows of the trees dancing on the tablecloth which serves as a foreshadow of the approaching bad event is also deleted. This results in a decrease of another emotional impact.

A further example is the little governess's visit to the old man's flat. We can see that although in the adapted version the reteller keeps very close to the original text, a few images and words with certain connotations are left out together with their suggestiveness.

> The passage was quite dark. "Ah, I supposed my old woman has gone out to buy me **a chicken**. One moment." He opened a door and stood aside for her to pass, a little shy but curious, into a strange room. She did not know quite what to say. It wasn't pretty. In a way it was **very ugly**—but neat, and, she supposed, comfortable for such an old man. "Well, what do you think of it?" He knelt down and took from a cupboard a round tray with pink glasses and a tall pink bottle. **"Two little bedrooms beyond,"** he said gaily, "and a kitchen. It's enough, eh?" "Oh, quite enough." And if ever you should be in Munich and care to spend a day or two—why, there is always **a little nest—a wing of a chicken**, and a salad, and an old man delighted to be your host once more and many many times, dear little Fräulein!" He took the stopper out of the bottle and poured some wine into the two pink glasses. His had shook and **the wine spilled over the tray**. It was very quiet in the room. She said: "I think I ought to go now." "But you will have a tiny glass of wine with me—just one before you go?" said the old man. "No, really no. I never drink wine. I—I have promised never to touch wine or anything like that." And though he pleaded and though she felt dreadfully rude, especially when he seemed to take it to heart so, she

was quite determined. "No, *really,* please." "Well, will you just sit down on the sofa for five minutes and let me drink your health?" The little governess sat down on the edge of the **red velvet couch** and he sat down beside her and drank her health **at a gulp.** "Have you really been happy today?" asked the old man, turning round, so close beside her that she felt his knee twitching against hers. Before she could answer he held her hands. "And are you going to give me one little kiss before you go?" he asked, drawing her closer still. (187-188)

The passage was quite dark. 'Ah, I suppose my old woman has gone out to buy me a chicken.' He opened a door, and shy but curious, she went into a strange room. She did not know quite what to say. It wasn't pretty, but it was neat, and, she supposed, comfortable for such an old man. "Well, what do you think of my little home?' He took a bottle and two pink glasses out of a cupboard. 'If you ever want to spend one or two days in Munich, there will always be a place for you here, and an old man ready to look after you.' He poured some wine into the pink glasses, and his hand shook a little as he poured. It was very quiet in the room.

She said, 'I think I ought to go now.'

'But you will have a little glass of wine with me—just one tiny glass before you go?" said the old man.

'No, really no. I never drink wine, or anything like that.' And although she was afraid she was being awfully rude, she was quite determined. 'No, really, please.'

'Well, will you sit here by me for five minutes while I drink your health?'

The little governess sat down on the edge of the sofa and he sat beside her and drank. 'Have you really been happy today?' asked the old man, and he sat so close to her that she could feel his knees against hers. Before she could answer, he took her hands in his. 'And are you going to give me one little kiss before you go?' he asked, pulling her towards him. (53-54)

Here, again, the original narrative is crowded within a long paragraph which gives the readers an impression of uncomfortable proximity which goes well with the setting (dark passage leading to a small, "very ugly" flat) and the old man's repulsive approach. The same effect cannot be found in the retold text which is spread into six paragraphs with each speaker's words separated.

The images in the original passage are unified to highlight a distinct sexual threat to the young victim. First of all the old man directs her attention to "two little bedrooms", inviting her to his "little nest" (the word "nest" can refer to a hiding place where unpleasant things are done), and here, she sat on "the red velvet couch" which connotes a bed of sensual pleasure. The spilling of wine suggests a downfall or a move beyond the limit of those involved. In his "little nest," besides, the winged creature may be "a chicken", or rather, only "a wing of chicken," which may represent the young victim he can have "in a gulp." With these rich connotations of the form and images, the emotional impacts are strongly and vividly established. As the form as well as all these images do not exist in the adaptation, its disadvantage on this point is obvious.

Being compact and clear, the retold version of Mansfield's short stories serves its purpose of accessibility to less advanced readers. On the other hand, it does not fully challenge readers to make their own interpretation, nor offer very sophisticated outlook of life. Furthermore, with textual reduction, some literary devices, especially images and choice of suggestive words, are gone together with their emotional impacts. Yet, as a whole, the adapted text still keeps the essence of the author's work.

Chapter 5

Conclusion and Suggestions

Literature displays life experiences through the language art that heightens one's response. Reading literary works is a means to familiarize students with the English language as well as the culture of the English native speakers. To facilitate their access to literary texts, adapted books are prepared to lessen reading obstacles: linguistic, literary as well as cultural difficulties. For this, the Oxford University Press offers a collection of Katherine Mansfield's nine short stories adapted by Rosalie Kerr in the level five version of "The Garden Party and Other Stories." Besides "The Garden Party," the stories in this collection include "Feuille d' Album," "The Doll's House," "Pictures," "The Little Governess," "Her First Ball," "The Woman at the Store," "Millie," and "The Lady's Maid." The book widens the readers' view on life through various significant situations and careful modification for above intermediate readers. As Mansfield's works are subtle and delicate both in ideas and literary art, the reteller needs to balance the readers' accessibility and the maintenance of the meanings and effects. This study explores the themes and literary techniques of the original version, the simplifying strategies as well as the changed effects by investigating and comparing the original and the adapted versions.

Mansfield's Short Stories: Themes and Literary Techniques

The investigation reveals that the authors' themes are developed and enhanced by her literary devices.

1. Themes

In this collection of short stories, there are five major themes: initiation, isolation and loneliness, class distinction, hardship of the poor, and human instincts.

Initiation is related to one's psychological development from naivety to maturity. The protagonists' experiences contribute to their learning process. This theme appears in "The Garden Party," "Her First Ball," "The Little Governess," and "Feuille d' Album." On the theme of isolation and lonelinesss, "The Woman at the Store," "Millie," and "Feuille d' Album" take the readers to the main characters' isolated lives. The author shows that isolation and loneliness can occur to both married or single persons. She also implies that isolation can create destructive outcomes while compassion and love for others can end loneliness. The criticism against class distinction is delicately but effectively suggested through the middle-class's maltreatment of the lower-class in "The Garden Party" and "The Doll's House." Here, different living conditions of the people from the two classes are also vividly depicted to show social discrimination and to call for the readers' sympathy. "Pictures" and "The Lady's Maid" further focus on hardship of the poor, demonstrating their struggle for survival and the rich's exploitation. The protagonists' freedom and dignity are to be sacrificed for survival. The stories of human instincts are presented in "The Woman at The Store" and "Millie" which uncover the complexity of human mind, especially the dark side of life which contains sexual desires, rage, and violence. In "Millie," Millie's spontaneous kind response to help the helpless criminal boy conflicts with her urge to right the wrong. All these themes are expertly conveyed through sophisticated literary styles.

2. Notable Literary Techniques

The major literary techniques discussed in the study are plot, characterization, symbolism and her language style involving figurative language and indirectness.

The author rejects the conventional plot and prefers the "slices of life" technique which neither offers definite beginning nor conclusive ending. The stories are left with open-endedness to challenge the readers' interpretation as well as giving surprises. For example, in "Feuille d' Album," the story unexpectedly stops at Ian French's giving an egg to the girl with whom he falls in love, leaving readers to conclude the meaning of the story themselves. Very interesting is her use of an

incomplete dialogue in "The Lady's Maid." Here, only the words of the protagonist who is the narrator are presented, requiring the readers' participation in completing the unsaid parts for a full understanding of the story.

Mansfield's characterization is another key device to convey her messages. Many of the characters are made clear through free indirect speech or interior monologue and setting. Interior monologue presents the characters' thoughts blended with those of the narrators without any signals. This helps to reveal the characters' mental pageants as well as the depth of their psychological states. Good examples can be found in "Pictures" and "The Little Governess."

A character's psyche and situations are often suggested in the settings as seen, for instance, in "Millie" when the protagonist's dry and remote place hightlights her life of isolation and sterility. Another example is when the joyous daytime and places suggest the main character's optimistic view towards life and nighttime and a disgusting place hint at the protagonist's recognition of the dark side of life, as seen in "The Garden Party" and "The Little Governess."

The use of symbols also marks the author's attention on creating vivid and subtle characterization. Private as well as Freudian symbols are used for particular effects. An example is the use of the doll's house to represent the middle class world, hinting at the hypocrisy and their minimized spirituality. In "The Woman at the Store," sexual symbols can be found in the rain and horse-riding.

Frequently found as well are well-crafted imagery and figurative language which intensify the readers' emotions and the literary impacts. For instance, in "Her First Ball," the opening scene with images of dancing lamp-posts, houses and fences prepares the readers for the lively atmosphere of the ball. On the other hand, the author allows the readers to discover by themselves the meaning through what is presented or what is omitted. This challenges the readers' intellectual and emotional involvement. An example is in "The Garden Party" when Laura's words to describe life is dropped.

With unconventional plot, subtle characterization as well as psychological exploration through free indirect speech, symbols and suggestive or implicit statements rather than explicit ones, Mansfield's works can be difficult for

inexperienced readers whose linguistic and literary experiences are limited. This calls for text adaptation.

Adapting Strategies in Retelling Mansfield's Selected Short Stories

In studying the reteller's adapting strategies, the use of lexical, syntactic as well as figurative patterns in the original version are comparatively analyzed with the those of the adapted version. The examination demonstrates the reteller's five adapting strategies: addition, deletion, substitution, interpretive restatement and simplifying figurative language. Addition includes providing details such as modifiers, further explanations, and marks of interior monologue to clarify difficult points in the text. Deletion is done on too complex or unnecessary components covering vocabulary, ornaments (modifiers, imagery, description, conversation, fillers and interjections) and ambiguous texts. Substitution involves the replacing of uncommon terms and expressions (words, colloquialism and idiomatic expressions, non-standard English, and foreign expressions) and complex syntactic patterns (passive voice and adjectival phrases) by easier counterparts. Interpretive restatement offers the readers the key ideas as well as the meanings implicit in the texts through the reteller's generalization and direct restatements. Simplifying figurative language gives literal restatement and simpler forms of figurative language. With those strategies, the original text is made shorter and clearer while the author's key messages are conveyed through a more approachable language style.

The Altered Effects

In analyzing the altered effects, the effectiveness of stylistic choices in the original version and that of the adapted version are compared. It is found that the adapted version generally maintains the essence: themes and literary devices as the retold book belongs to the level five which is next to the most advanced level. The modified stories are about 75% of the original length, keeping the themes and unconventional "slices of life" presentation and much of the author's language style. However, the shorter and more clarified text is less sophisticated because complex

and ambiguous or subtle parts are significantly eliminated, leaving it less interactive and less emotionally intense.

The reteller's adaptation has fulfilled the purpose of Oxford University Press in enabling inexperienced readers to appreciate the author's works even though the literary effects are slightly reduced. With the reteller's systematic considerations on difficult points in a literary work, an adapted book can be regarded, based on this comparative study, a significant gateway toward foreign or inexperienced readers' development of their language skills while extending and enriching their experience through literature. Even though it is, by no means, a substitute for an authentic text, a good retold text can be attractive, being specially catered for specified readers.

Suggestions for Further Study

Besides short stories, other genres of fiction such as detective stories or novels are also simplified. It is interesting to see the adapting process used in these retold works, especially, those of very different literary styles. This will give a fuller picture on difficult stylistics students of literature should learn to cope with.

Another interesting study would be a comparison of a literary work adapted for an elementary level and that for an advanced level. Such analytical comparison would reveal a profile of difficulties students encounter at different levels.

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