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碩士學位論文

論察爾斯·濟司禮之《水男孩》

Charles Kingsley's Ideal Child in *The Water-Babies*:

A Fairy Tale for a Land-Baby

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中文摘要

《水男孩》(*The Water-Babies: A Fairy Tale for a Land-Baby*)是察爾斯·濟司禮(Charles Kingsley)為五歲的兒子格林維爾·亞瑟(Grenville Arthur)所寫的童書，然而，這本看似幽默又不合理的童書故事中卻蘊涵更深層的意義與文學價值，換言之，是對於當代許多議題如社會、科學、教育等的檢視與反思。本論文主要探究察爾斯·濟司禮的《水男孩》中兒童和童年之於成人的意義、當代科學論述，與其個人的自然神學。本篇論文主要分為三章。第一章主要是從巴赫汀(M. M. Bakhtin)的《時空型》(chronotope)概念出發並探討其文學意義和價值，和時間與空間之不可分割性，進而呈現人物的形象。第二章著重在文本分析並探討濟司禮對於當代科學論述看法，如達爾文的進化論等。對於濟司禮而言，科學雖有其侷限性，但可以進一步闡釋其自然神學概念。第三章旨在討論主角湯姆(Tom)的身體，一為勞動的身體和變形後的水嬰孩身體並分別加以論述。第四章著重於追溯兒童與童年之概念在文學及歷史上是如何被討論，找出兒童和童年之於成人的意義與價值。最後，冀望本論文讓讀者透過濟司禮對於自然的崇敬與科學的反思，讓讀者重新看待自身所處的世界、自然和反思當代科學論述。

關鍵字: 察爾斯·濟司禮 水男孩 巴赫汀 時空型 達爾文 進化論

Abstract

Charles Kingsley's *The Water-Babies: A Fairy Tale for a Land-Baby* (1863) was written for his five-year-old son, Grenville Arthur. However, it contains both Kingsley's humorous, nonsensical parodies and his profound messages for readers. The objective of this paper is to explore Kingsley's ideal child and what is behind this ideal child. This paper is divided into three parts. In the First chapter, Bakhtin's idea of chronotope is introduced and applied to the reading of the novel. The second chapter focuses on textual analysis and indicates Kingsley's reflections on contemporary scientific thoughts and divine nature. The third chapter deals with the issue of Tom's different bodies, including a laboring body as a child sweeper and a transformed new-born body as a water-baby. Then the final chapter is aimed to trace back the issue how the child and childhood are perceived in history and literature. This thesis therefore offers Kingsley's perspectives over science, evolution theory, education, child, childhood, etc., which are woven into *The Water-Babies*, so that a more comprehensive Victorian scenario is presented to the contemporary readers.

Keywords: Charles Kingsley, *The Water-Babies*, M. M. Bakhtin, chronotope, Charles Darwin, theory of evolution

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Charles Kingsley's Ideal Child in *The Water-Babies*

Introduction

Charles Kingsley (1819 - 1875), a celebrated writer, was passionately engaged with various social, religious, and scientific controversy of his time. He was an inquisitive man, trying to seek “the truth” in not just religious subject but also various subjects, including science, nature and history. In *Yeast* (1848) and *Alton Locke* (1850) Kingsley's important figure in literature has underscored because he has expressed deep concern over social issues such as the agricultural laboring class, child labor, and town workers respectively. *The Water-Babies* (1863) was categorized as a canon in the golden age of children's literature (1850 - 1890), and was dedicated to his youngest five-year-old son, Grenville Arthurs. In the interim, this book was also written for children in order to inspire their reverence for Nature. Facing rapid changes in economic situation and industrial revolution, and great impact of Charles Darwin's *On the Origins of Species* (1859), the Victorians started to doubt divinity of God and their intimacy with nature slowly died away. Unlike his fellow clergymen, Kingsley was receptive to Darwin's theory of natural selection and innovatively incorporated it into his scheme of divine theology with respect and reverence of nature. Interestingly, Kingsley integrates Darwin's progressive project of evolution into this novel and makes it go with the idea of degradation into apish savages as moral punishment if men only do as they like. They will end up with apes on the tree and will be doomed into extinction finally. Furthermore, Darwin's theory is facilitated as scientific explanation and evidence to support Kingsley's divine scheme of natural theology, in which all the living creatures and everything else are celestially created and guided by God. *The focus of this thesis is to explore Kingsley's ideal child and the hidden messages in The Water-Babies: his created worlds and his personal messages in terms of theology, Darwin's theory, and*

child education.

This thesis is divided into three parts in order to lay out Kingsley's chronotope in the story, his ideal child hero, and other serious Victorian social issues.

In the first chapter, Bakhtin's theoretical framework of chronotope and its literary significance will be discussed. Chronotope will be employed as a base to explore significant messages that Kingsley intends to convey to his readers in his created world, time and space, and most importantly, the image of a man. In *The Dialogical Imagination*, Bakhtin asserted that the artistic presentation of the world in the text is closely related to the actual world because the created world is "chronotopically identical with the real world" (256). Also, Bakhtin further contended that the source of the author's created world come from the real world (DI, 253). In other words, according to Bakhtin, the author's created world in the text identically corresponds to the real world outside the text. In this regard, it is significant to explore Kingsley's created worlds because the contemporary worlds can be revealed in this artistic presentation of fictional worlds. Besides, Bakhtin's chronotope expresses the inseparability of time and space. This artistic chronotope is formed into "a carefully thought-out, concrete whole" due to the fusion of spatial and temporal indicators (DI, 84). Also, according to Bakhtin, this chronotope determines to some degree the image of man (DI, 85). In other words, it is easier to explore various realities of contemporary age. More than that, it will be helpful to explore more meanings and values in contemporary culture and society through the configurations of time and space in the story. Thus, it is interesting to explore Kingsley's *The Water-Babies* because it reveals his artistic presentation of fictional worlds, including the world on the land and in the water. Meanwhile, by applying Bakhtin's idea of chronotope to the reading of this novel, it is possible to explore the complicated image of Tom as both a child sweep on the land

and a transformed water-baby in the water.

The second chapter focuses on Kingsley's educational ideas in several aspects: Kingsley's Christian theology, reviews on contemporary scientific discourses, and his witty interplay of Darwin's theory of evolution with moral lessons. In the story, Kingsley shows his reverence to nature by depicting multiplicity and fertility in nature. In Kingsley's belief, if men can observe the wonders in nature, they can learn his lessons and his role in this ordained and divine nature, which is created by God. Thus, Kingsley's created water world is a place with innate fertility and sacrifice as well because every creature has to work by cooperation and by rule. Or, they will surely be punished by the two fairies. Moreover, the noble rich salt water is the mother of all living things (*WB*, 74). In water, Tom's baptism, rebirth and purification of the self all take place. That is, the water is Tom's ideal home which makes up for what he did not have on the land such as company, education, and lovely caring. Implicitly, the water can be emblematically represented as the amniotic fluid in a mother's womb where embryo-like Tom grows up; also, Tom's black body and soul have already been washed clean due to his immersion in noble water. As for the twin fairies, they endeavor to maintain the water world in order and work properly by rule and discipline. On the one hand, Mrs. Bedonebyasyou did, the ugliest and fiercest fairy, manifests the absolute power of justice and punishment, and functions as a non-stop machine until people no longer do things wrong and "learned to use their common sense like reasonable being" (*WB*, 111).; on the other, Mrs. Doasyou would be done by, the most loveliest fairy, possesses an idealized image of femininity, and symbolizes as a caring maternal role for all water-babies. In addition, the process of Tom's individual development significantly reveals that Kingsley's interplay of Darwin's evolutionary thought and further emphasizes the importance of self-improvement as moral lessons. As for scientific

discourse, Kingsley humorously parodies a celebrated Professor Pthmlnsprts' denial of the existence of water-babies and hasty response to little Ellie. In addition, Kingsley states that it is imprudent to embrace science blindly because science has limited knowledge to all the wonders and the invisible. Kingsley endeavors to educate his readers to know that "there [are] two sides to every question" [sic] (*WB*, 131). This humorous parody is aimed to indicate that science can "not prove a universal negative" by ignoring the invisible or the unseen just because they cannot be proved visually valid or it is against the nature (*WB*, 84). Hence, Kingsley uncovers the fact that many wonders and the invisible are still not fully explained by science and they are all beyond human's comprehension. Besides, the ugliest fairy comes to visit Ellie and Tom, and tells them a parable of a nation called the Doasyoulikes and their tragedy. Due to indolence, the Doasyoulikes degrade into apish savages and the last man dies. This parable explicates Kingsley's satirical parody of their foolish degradation on account of laziness. What is more, Kingsley satirizes Richard Owen's experiment of hippopotamus test because it only offers a limited evidence to show the difference between men and apes. As far as Kingsley is concerned, the test is merely "a child's fancy" (*WB*, 83). Kingsley boldly indicates that science can prove what they can see and deny the unseen. Thus, as for Kingsley, science is not trustworthy because it fails to fully explain the invisible wonders in nature. Yet, Kingsley contends that those scientific discourses and evidence are helpful tools to expose and examine nature in this divine world and his creator.

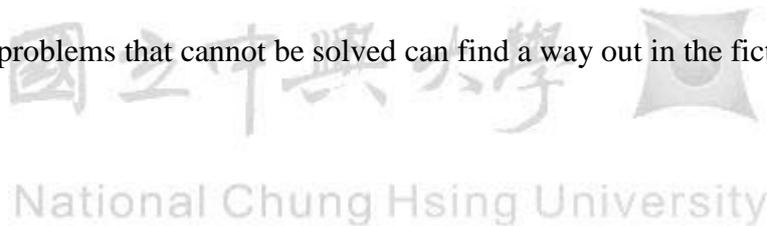
The third chapter is to discuss the idea of the child and the role of the child in demographical history and literature. Kingsley's Tom has gone through several changes from a child sweep, then a water-baby, and finally grows magically into a well-mannered gentleman. Kingsley's depiction of a poor child sweep's life shows his

deep concern for child workers. Besides Kingsley's *The Water-Babies*, William Blake's two poems "The Chimney Sweep" in *Song of Innocence* (1789) and *Experience* (1794) and Elizabeth Barrett Browning's "The Cry of the Children" (1843) will be analyzed in this chapter as well. In addition, the social and symbolic significance of Tom's working body and new body as a fish beast will also be discussed. Generally speaking, Tom's working body, on the one hand, is represented as an image of subordination, and outlines the ordering within the social hierarchy; on the other, Tom's new body as a water-baby tells a possibility that the child is not a fully admitted human being in the eye of Victorian adults. Simply put, in this regard, Tom's metamorphosis carries a more promising hope of rebirth and a new beginning.

In the fourth chapter is to trace back the idea of the child and how the child is perceived in the past. When it comes to the child, all the discussion is related to child and childhood studies, which is a new-fangled research field, according to Chris Jenks (*Introduction*, 1). In terms of child-adult relationship, it is conceivable that the child is actually socially-constructed. According to Vivian Zelizer, the child is viewed as a useless but priceless treasure in the adult's eye because of its sentimental value; on the other hand, the child is also as a money-gainer in the economic sense (7-15). In the eighteenth century, John Locke proposed a universal axiom in *Some Thoughts Concerning Education* (1763) — the child is a blank table that the adult can write on based on the adult's wish. Also, Jean-Jacques Rousseau, a renowned French romanticism philosopher in the eighteenth century, proposed his idea on child education in his famous treatise *Emile, or on Education* (1762). As for the notion of childhood and childhood innocence, people in the nineteenth century often associate sublime feature of the child and childhood with an abstract image of absolute purity, innocence and divinity. The disappearance of childhood unveils that it can no longer be found or traced

back. In order to illustrate this abstract image of innocence and divinity, Blake's "Infant Joy" from *Innocence*, "Infant Sorrow" from *Experience* and Wordsworth's "Ode" (1807) will be discussed as well. These works reflect the role of the child who is the guardian of human nature and how the child is perceived as "the child is the father of the man," according to Wordsworth. Kingsley uses Tom to give voice to Darwin's theory of evolution on the one hand; on the other, Kingsley has also retained ideas of the child from his predecessors, Blake and Wordsworth, and given Tom a new occasion to grow up and become an Englishman.

To conclude, through Kingsley's ideal child, it is explicable that Kingsley's created world is actually a revered world, supported by theological doctrine of divinity and necessity of self-improvement based on Darwin's theory of natural selection. In this world, all the problems that cannot be solved can find a way out in the fictional world.



Chapter One I. What Is Chronotope? Time, Space, and The Image of Man

Mikhail M. Bakhtin, in *The Dialogic Imagination*, categorizes and defines the generic distinctiveness and heterogeneous features in various literary works such as Greek romance, chivalric romance, ancient autobiography, biography and adventure novels of everyday life. Bakhtin not only reflects intimate link between literary works—novel, in particular — and language but also makes a detailed account of the origins of the genre. Bakhtin's observations of heterogeneity in various genres are significant because he both layouts the problematic of genres and its constituents of the origins of genres in the light of temporal-spatial scheme and the image of a man. Bakhtin, moreover, seems to indicate the considerable influences of epic, romance, and biography by tracing upon the constitutive elements of novels and by his putting forward the similarities and differences in generic characteristics. More specifically, for assuming that there will be a possible artistic combination of the whole, Bakhtin introspects these inward constitutive structures in the aspects of time, space, and the image of man to ground his theoretical basis and these constitutive elements fuse into an artistic combination of a chronotope.

Bakhtin's artistic layout of chronotope examines the constitutive elements in several genres, such as Greek romance and (auto)biography. As he begins with Greek romance, Bakhtin notices that there are several remarkable constitutive elements like encyclopedic descriptions of various aspects in culture, society, and geography, large-scale discussions on diverse topics, and a merging syncretism of the generic features in Greek romance (88-89). In this commingling genre, Bakhtin finds out that there is a hiatus between the adjacent moments of biographical life and the moment of biographical time in the time-sequence by examining the distinctive features in the essence of adventure-time (or novel-time) (89). It is characters' actions, events and

adventures that all constitute the time-sequence. The biographical moments exert no influence on characters' biographical life because these characters have no biographical change. In other words, there are no biographical mutation and no biographical significance in this genre. Biographical significance can be possibly founded on and indicated in the link between two adjacent moments of time. That is, variations and changes of biographical significance bring the possibility of novelty, and then this novelty brings its intrinsic uniqueness and ongoing diversity in the structure and characters outward to construct the whole of chronotope. However, there is no impact on the characters' biographical life, personality, the world, and even age in the story. No change and no biographical significance can be brought up and forged in Greek romance. This form of extra-temporal sequence discloses not only the lacunae in two joint moments of time (biographical life and biographical time) but also the lack of "natural everyday cyclicality," which exactly refers to the repetitious perspectives of natural and human life on a human scale (91). These disturbing temporal markers suggest that there is a possible paucity of substantial basis and content to fulfill the hero's biographical significance. It is the internal force or transitory energy that forms the substantial structure with internal content. Obviously, there is no incessant potentiality or ongoing impingement without actual stuffs in the content due to this quality of extra-temporality. Also, this characteristic of extra-temporality makes the heroes' growth insignificant in life and time in terms of biographical meanings because there is no direct trace and change at all. In other words, all temporal makers and spaces are pulled together to form the whole structure and the content of the story by a series of optimal alignments of these random contingences and random disjunctions.

Bakhtin further discusses the characteristics of institutive fragmentary components within the extra-temporary sequence. Temporal segments are accorded with various

adventures in time-sequence. Within such a limited framework, several temporal indications of words and phrases are transposed into the plot. These temporal signs intrinsically procure their own places of origin and then invent an orifice for swerving possibility in time-sequence. This type of adventure-time has its own specific logic of random contingency and random disjunctions in time sequence (92). This logic of random contingency and disjunctions in time brings about a variety of climax and turning points in the structure of the story. More specifically, these variations in the composition of plot not only frame marks of time but also generate alternatives of the storyline, so to speak.

Random contingency of the happenings means that possible events or incidents may take place without certainty. Random contingency crochets the course of events by temporal indicators and expressions such as *suddenly*, *at just that moment*, *as soon as*, *unexpected*, and so forth. In addition, the function of random disjunctions essentially creates the possibility of a pause or a gate of an inconsistent alternative to verify the plot of the story. Both random contingency and random disjunctions create the function of modifications to swerve the path of the plot and to mark the points of variety in the story. According to Bakhtin, these indicators of “chance simultaneity” and “chance ruptures” in time sequence essentially generate and activate themselves and are concocted to form a tapestry of plot (92). In other words, the variations of temporal indicators fluctuate the process of the plot based on these temporal markers and phrases. In a sense, the plot of the story is composed of these happenings of chances. More importantly, this is how the logic of random contingency and random disjunctions forms the structure of plot within the storyline. In other words, these generic features of uncertainty and unpredictability add the flavors and changes to the storyline.

Bakhtin uses Achilles Tatius’s *Leucippe and Clitophon* as an example to

problematize the temporal idea in Greek romance. Bakhtin points out the heroes' adventures are chained together in an "*extratemporal and in effect infinite series*" (94) [emphasis added]. On the one hand, Bakhtin, once again, proves the fact that those series of temporal markers (random contingencies and random disjunctions in time sequences) have no influence on the growth and changes of the heroes' biographical significance in the story because breaking temporal markers show the disjunction between two joint segments of biographical life and biographical time. That is, this feature of *extra-temporality* leaves no mark on the organic development of the heroes. Thus, there is no ricochet on and through the hero's history of individual life in the temporal process of the story. Within the process of time, the salient extra-temporality reveals that there are not essential "internal limits" (94). The random contingencies and random disjunctions certainly cause disturbances and breaks not only in the heroes' life but also in the continuation of time sequences. This remarkable feature also shows that no adding creamy dollop can be found in the continuation of time sequence. Moreover, the feature of extra-temporality also exposes the possible scarcity of concrete and external limits in terms of time. In Achilles Tatius's *Leucippe and Clitophon*, Bakhtin points out that *chances* function as the controlling and irrational forces to interrupt the path of life and sequences of adverse events of heroes' life because the story is divided into a series of fragmentary adventures. Chances, in this case, become the linking strings that pull together these segments of adventures (117).

As for *space*, Bakhtin continues to analyze the type of space and its chronotopicity in Greek romance. Bakhtin ferrets out that the link between time and space is purely "technical" and "mechanical" in essence (99). In this genre, adventures and abstract vast space are both required. Time and space work together and then create chronotopicity based on their inseparable associations with each other. Moreover, the binding affinity

for contingencies (random contingencies and random disjunctions in time) and space is primarily measured by its contiguity and distance of the networking (99). That is, in a temporal sequence, the closeness and distance in a specific individual's biography and a given space determine the degree of abstraction in space; also, it limits the specificity of an individual's life. However, it is a pity that Bakhtin has no further discussion on the degrees of abstraction and closeness and how a close knot of abstraction and closeness varies and works within the prototype of chronotope in Greek romance. Bakhtin only explains the necessity of a vast space and its networking with time and how immense space offers succor to adventures to develop as a unit of functional necessity. Without enormous space, there is no disparate space to build up and then to compose substantial content of the adventures. In this case, the size and diverse spaces in Greek romance are abstract and can be randomly replaced because there is a paucity of fundamental roots and no link with a specific individual's life details (100). The fortuities of the happenings in different spaces, thus, become easily replaced with one another or at will. Also, such feature of inter-changeability of spaces relates to the feature of abstraction. The characteristic of inter-changeability of spaces implies that there is no accurate footing or no substantive quality of fundament as specific constituents to fill up the actual base. In Bakhtin's belief, shifting spaces diversify adventures based on close vicinity of time and spaces. In different adventures, adventure-time and space become reversible and then the form of adventure become fragmentary. In Greek romance, the mechanical and abstract arrays of inter-changeable moments and reversible space construct the chronotopicity of adventures (100). Within the networking of such chronotope, features of abstraction and inter-changeability show the limited degree of specificity and concretion of the world in reality. Concreteness and specificity in Greek romance reveal that temporal-spatial world is necessarily tied up with a particular

human life and a specific time. In this case, the limited order and rule of inflexibility are possibly brought about into the temporal-spatial world in Greek romance. However, this bind with the concrete world and the specific individual life is *not* necessary and has *no* power to influence on the degree of specificity and concreteness in this genre. In Greek romance such degree of rootless abstractness and adaptable inter-changeability is expedient because the consequential chronotopicity shows very limited flexibility in the adventures (100). The temporal-spatial world in Greek romance is depicted as lacking of hinted implications about endemic descriptions and familiarity of specific details in a particular local place. No ordinary objects or anything relating to nativity can be found in Greek romance. No reiterative presentation of familiar locality can produce a sense of abstraction and strangeness. Depictions of this temporal-spatial world are nothing to do with precise definiteness but obscurities. This sense of weirdness brings about a sense of incomprehensibility. This explains the reason why the world in Greek romance is a completely and solely “abstract-alien” (101).

Bakhtin further explains that the detailed descriptions of everything and events in Greek romance are disconnected to a circling whole because of features of isolation, singularity and uniqueness (101). These distinctive and disconnected features break down a whole into various cracking pieces of unconnected bits. Governed by the principle of abstraction, these separate spaces and objects in Greek romance are filled with curiosities, wonders, and rarities that bear no connection to one another. On the other hand, it is the principle of abstraction that diffuses everything in the story and embeds the quality of isolation and disconnection into every bit and item in Greek romance. In a word, disconnectedness is described as something extraordinary without precision and takes on nature of curiosities, wonders, and rarities.

In addition, in Greek romance, Bakhtin proposes that these self-sufficient units of

fragments and distinctive rarities in abstract-alien world bear the same quality of randomness and un-expectation as adventures themselves (102). In Greek romance, these disconnected and fragmentary constitutive units problematically fail to pertain to a girding complete whole in the adventures and exotic world. The abstract-alien world in Greek romance is replete with isolated curiosities and disconnected rarities (102). According to Bakhtin, the temporal-spatial world in Greek romance is governed by its own unique logic of peculiar consistency and unity, and this becomes its characteristics (102). In short, within the generic structures of Greek romance, these distinctive and fragmentary units fundamentally complete themselves in every segment of adventures and are mechanically governed by a principle of abstraction.

As for the presentation of *the image of a man* in Greek romance, the heroes' behaviors are mechanical and stay as what they were without changes even they have gone through trials. They respond to the game of the fate statically and passively, force themselves into prearranged actions, undergo trials, and move in various spatial locations (105). Their spatial movements are the indices for measuring space and time in Greek romance for its chronotope because the image of a man is revealed respectively in variations through their spatial and temporal movements. What matters most is that the individuals still stay the same as they are after trials. In addition, all the trials are mainly functioned to reaffirm the hero's identity, durability, and continuity as what they are as the same individual (107). So in Greek romance, the heroes are merely as private and isolated individuals who have no sense of being a part of the whole society and the alien, abstract world. In Greek romance, the two distinctive features of privacy and isolation in the image of a man are inevitably connected with the idiosyncrasies of adventure-time and abstract space because it reveals the image of a man in Greek romance. Privacy and isolation mark sharply difference from the public

and political figure in the novel of travel (108). In other words, compared to the heroes in the novel of travel, the heroes in Greek romance are *not* public and political men on the surface but merely private and isolated (109). Basically, the heroes' behaviors, rhetoric and authentic content of an individual man are all displayed on the surface. All these accountings are necessarily related to the unity and authentic content of the image of a man. Thus, the grueling ordeals inflicted on the heroes are rhetorically testified and re-affirm the constitutive elements of rhetorical and judicial contents of an individual man as heroes in the process of temporal-spatial adventures.

By an analysis of these pieces of information and details, and these rhetorical reaffirmations of the heroes' accountings, Bakhtin, in a sense, candidly reveals crucial elements of the human condition. These rhetorical accountings certainly form up *the image of a man*. These legitimate verifications of private and isolated image of a man become something exclusively personal in public accountings or intimate confession because the internal content of Greek romance lacks social or political significance (109). Such a deprivation of social or political significance exists in content because there is an inconsistency between external form and internally authentic content of an individual man in Greek romance (108-109). That is, there is no contradiction between form and content if there is a consistency in its generic structure. Thus, this *contradictory* finding exists between the gap of public unity of a man's image in external form and in its absolutely private in internal content (110). Such breach shows the problematic dividing point in the relationship between external and internal generic form in the unity of a man's image. In terms of privacy and isolation of the human image, the fundamental basis of authentic content is compulsorily organized, developed and accorded to the pivot or by the virtue of its relationship to this pivot (109). The private life of heroes is exercised and then is fulfilled with substantial meanings because

these societal and political events become significant due to the relationship of the events to the private life (109). In one sense, the meaning of private life reveals its passive and isolated aspect in contrast with public spheres such as society and politics. However, the social and political events begin gaining meaning because of the association with private life. Bakhtin seems to emphasize the importance of private life more than the public life, characterizing the human image in the novel with the idea of isolation and privacy. In another sense, the essence of private life is fully charged with isolation and privacy (109). In a word, there is an inconsistency existing between the public image of an individual man and the absolutely private and isolated content of private life. Bakhtin proposes that the individualized personal life infinitesimally develop its form in the trend of both major genres and minor genres, such as lyrico-epic genres, the small everyday genres, the comedy and novella of common life (110). In major genres, the private side of an individualized person fails to fully develop its appropriate form and arrangement because the private sphere is only arrayed externally and inadequately (110). This failure in the development of external and organic form relates to the public and rhetorical side of an individual, of its unity and of the nature of Greek romance. This sparse notice of an individual's private side suggests that the individual's private life and content are often ignored by the major genres. In this case, the side of an individual's private life is not fully developed in its form, not to mention its array of authentic content. The unity of external form and internal content should be coalesced and embodied in a concord like a symphony.

Bakhtin finally points out *several defining features of Greek romance*. In terms of its history and its essence as a genre, Greek romance incorporates various miscellaneous elements into itself, making itself an almost encyclopedic genre (110). *Firstly*, the homogenization of these diverse components is displayed in the most extremely abstract

schematization and a strip of concrete and local elements (110). *Secondly*, in terms of chronotope, Greek romance is the most abstract and static of all chronotopes. In the chronotope of Greek romance, there is a mere affirmation of the heroes' identity between the beginning and at the end in this novelistic type (110). *Thirdly*, adventure-time could *not* leave upon marks but it could reaffirm the heroes' identity in this genre. Unlike Greek romance, *The Water-Babies* initially is *not* the homogenization of diverse components in the most abstract schematization and a strip of concrete and local element *but* focuses more on the delineation of concrete and local elements in daily life and events. It is mainly aimed to expose and outline the individual's private and isolated side rather than political rhetoric and social significance. The chronotope of *The Water-Babies* is not the most abstract and static of all chronotope. It is divided into two kinds of chronotopes, inclusive of chronotope of *everyday life on the land* and *chronotope of abstract imaginary life in the water*. The adventures that Tom goes through are *not* to affirm Tom's identity *but* his changes and growing in the two chronotopes. The similarities between Greek romance and *the chronotope of water world* in *The Water-Babies* are their features of abstraction and extra-temporality because of technical temporal remarkers, abstract-alien and vast space in the story. The space of water world is massively spacious and the time in water world is inexplicable unknown. However, technical temporal indicators mark Tom's movement in this story. As for the Isle where the fairies and the water-babies live in is mysteriously unknown. As for Greek romance, the moments of time in the events are interchangeable and spaces are reversible and shifting. In Greek romance, the temporal and spatial remarkers are more flexible because they are only used to reaffirm the heroes' identity only and there is no biographical significance. As for the moments of time and events in *The Water-Babies*, they are *not* interchangeable and spaces are *not* reversible or shifting

because the story is not to reaffirm Tom's identity but about his individual growth. Therefore, in terms of Tom's growth in *The Water-Babies*, there are biographical changes and significance that mark its difference from Greek romance.

Bakhtin then introduces *the second type of ancient novels, adventure novel of everyday life*, using Apuleius and Petronius as an illustration. Bakhtin contended that satire is the distinctive feature in Hellenistic diatribe and several works from early Christian literature on the lives of the saints (111). In Bakhtin's analysis, there are two different sorts of times in this genre: adventure-time and everyday time. And, the mixture and changes in essential forms of two types of time certainly add a new flavor to and bring an emerging, completely new type of adventure-time. The second type of the novel that Bakhtin discusses is a new union of two different types of time and definitely creates a brand new type of chronotope hereafter. This brand new type of the novel is created by the mixture of adventure-time and everyday time, especially in the *application* of the idea of metamorphosis or transformation. Bakhtin stated that this distinctive feature makes its difference from Greek romance. Bakhtin then continued his discussion of the development and significance of the idea of metamorphosis in this genre.

In *metamorphosis*, there are four branches and several necessary changes in its applications, in forms, and in different literature due to the influence of contemporary societal atmospheres. *Firstly*, in Greek philosophy, the idea of metamorphosis and concept of identity are important, and the spadix of metamorphosis is on the path of development as seen in Democritus and Aristophanes. The Eleusinian Mysteries, one of the ancient mysteries in the first and second century A. D, is *the second branch* that added to the variety and development of metamorphosis in religious cults such as oriental cults, and Christian cults. The charm of metamorphosis was popular in this

period of time. The tradition of the Eleusinian Mystery influences on Greek tragedy. As for *the third branch*, the second branch incessantly exercises its influences on the popular folklore, such as Apuleius' novella about Cupid and Psyche. In terms of *the fourth branch*, the idea of metamorphosis develops itself in literature proper (112).

The developmental history of the idea of metamorphosis or transformation is not in linearity but deviates from time to time in literature (113). This explains the reason why the idea of metamorphosis forms with artistry and then forms various types of temporal sequences. Bakhtin uses Hesiod's works as an example to explain the nature and irreversible structure of theogonic sequence of metamorphosis such as the cyclical series of everyday life and an analogical series of metamorphosis (113). In other words, the specific genealogical series of gods (or so-called characters) and a distinctive sequence of shifts in ages and generations are two essential features of metamorphosis or transformation. More specifically, cyclicity of everyday life, irreversibility of theogonic sequences, and analogical series of metamorphosis are generated and structured as the basic units that add more spice to the complexity of idea of metamorphosis as a mythological sheath for the development in the temporal sequences. No matter how various or different in these series of temporal sequences, theology sequences, and analogy series of metamorphosis, they all share one common feature, *sequentiality*. Sequentiality means a sequence in logical order or institutive units in the sequences follow upon one another in the consequential condition. The feature of sequentiality preserves the unity of the whole series. Even though the dominant stem is structured, the vines of these supportive units still grow their own distinctive diversities of grapes that mark out their differences from one another and then replace one another in logical connection. In a word, the concept of metamorphosis is used as a generalized structure or form to develop sequentiality and unity in temporal sequences. In terms of

The Water-Babies, the process of Tom's transformation and his adventures is supposed to develop in sequentiality. In this regard, Tom's individual growth develops in a specific logical order and follow upon one another in the consequential condition in order to preserves the unity of the whole series. In other words, the process of Tom's individual development is essentially in sequential and those temporal and spatial indicators are not interchangeable and irreversible because the unity of the whole series could be preserved.

Chapter One II. The Origin of Metamorphosis and Its Various Usages in Literature

Originally, the idea of metamorphosis in Hesoid's works is not used in a "miraculous, instantaneous transformation of one being into another" (114). The word of metamorphosis in Hesoid's works is not suggestive of any magic power that relates to supernatural power but merely facilitates as a generative modeling of theology sequences and extends the series of analogy in Hesoid's works. According to Bakhtin, the word of metamorphosis later acquires its definition as the immediate and miraculous transformation from one being into another in the Roman and Hellenistic era.

In the later stage of development, the word of metamorphosis procures its actual meaning in the development of the metamorphosis theme, especially in Ovid's *Metamorphoses*. In *Metamorphoses*, Ovid creates the figure of Caesar and his miraculous transformation from an individual being into another form of being, which is a star in cosmos that bridges up the relationship between a private individual as beings and cosmology. The individual being is a part of cosmology. Such external and miraculous transformation from a form of a human being into a stella in the sky proves several essential conditions that bring out the consequence of transformation in theology and cosmology (114). In this case, the general idea of metamorphosis is downsized narrowly to private individuals' transformations, obtains the characteristics of an

external, miraculous transformation, and then clutches these cachets into a closed, poetic whole itself (114). That is, the significance of metamorphosis narrows intrinsically down itself into a distinctive unit and completes itself in every instance as a cocoon. Selected from the mythological and literary tradition, each separate instance is frivolous but disconnected to one another in a series because its void entrails of unity. In these major and essential temporal sequences, there is relative lacking of unity and of connection in these separate instances (114). In other words, when it comes to metamorphosis, intrinsic quality of disconnection and disunity brings about intrinsicalness, isolation, and self-completion in itself.

Compared to Ovid's *Metamorphoses*, metamorphosis, in terms of function, is more like a contrivance for picturing something more personal with magical nature, not for projecting or supporting its strong tie with both the cosmic and the historical whole (114). Once cut from the tie with the cosmic and the historical whole, metamorphosis turns into something outside cosmic and historical whole, which tends to focus more on private parts of individuals and of those unexposed perspectives and observations in daily life. In this case, metamorphosis lays out more images and perspectives of private individuals *at critical moments of crisis* such as the hero's several incidents of dramatic metamorphosis. In Apuleius's *The Golden Ass*, what is happening at the critical moments in the course of Lucius's life forms the plot of the novel. Lucius's dramatic metamorphoses are facilitated as a key to open the gate of mysterious aspects in life, different perspectives, and most importantly, different angles of observations through the eyes of Lucius's transformation and his position of an ass. Basically, metamorphosis is functioned as a method of portraying an individual's life at its moments of crisis and changes what the hero was differently after events and crisis. The changes and differences are more significant in this sense (115). In a word, changes and differences

in the process of a private individual's life are more significant because they expose the unexposed aspects in life at critical moment of crisis in the characterization of the protagonist.

Bakhtin proposes that there are *two essential prerequisites* to catch the picture of Lucius's life. First, the course of Lucius's life is supposed to be sheathed in the context of a metamorphosis. Second, the course of Lucius's life must somehow correspond to an *actual course of travel, to the wanderings* of Lucius throughout the world in the shape of an ass (111). The happenings and changes in Lucius's life matter significantly because the readers are offered the other way round to observe the world as it is. Therefore, Lucius's various changes in his positions, images and the course of life differ at various moments of crises and rebirths. Looking in different positions and perspectives reveals the possibility of exposing what is hidden under the counter. In a word, the two requisites for metamorphosis are essential in its close relation to the course of the hero's life and the hero's sauntering around the world in another shape of creature or form of body or of shape, such as an ass.

Metamorphosis is a method that serves to change the form of a person or the nature of a thing into a completely different one. The segments of metamorphosis will be enlarged and piled up in order to project a bigger picture of the significant changes and moments of crisis in a specific individual's life. Being in other shoes creates non-linear perspectives to layout multiple angles of the Jack-and-Jill horizon out of the box. Instead of a life itinerary, Lucius acts as an ocular witness and narrows down readers' scope to a pivot which is registered with crucial moments of crises and rebirths. The piles of multiple images of the same individual will be assembled through crises and rebirth. Take Lucius's metamorphosis as an example, several specific critical moments and changes in the course of his life are particularly magnified in the story. Therefore,

Lucius's definitive images as a man, his essence and his nature of the entire preceding and posterior life are all embroiled into the texture of the story (116). Different images of the same individual are disjointed and reinforced through Lucius's adventures at decisive moments of crises and rebirth. These sundry images are put together in his course of life. Most important of all, the whole series of Lucius's adventures and metamorphoses mainly function as a tool to *reconstruct* a new image through the epoch of purification and rebirth in the story (117). Shifting into another role, position, and appearance other than what Lucius was gives the whole sequences of metamorphosis its requisite and a brand new image of man (119).

The *features and function* of the characters' different positions are significant because they not only offer other possibility of dissimilar perspectives but also bring privacy and secrets in everyday life out on the surface. This essential and obligatory participant as "the third person" occupies a changing position in essence and is utilized as a functional tool. This participant is offered a possible access to peeking on the specific momentary glimpse of other characters' secrets and privacy (122). It is convenient for this participant to post as a sentinel in this position, situated as an observer, who reckons with social values and is assigned as a bencher who appraises critically and makes judgments once in a while. Knowing about other characters' private life from another perspective helps readers to understand different paths of private life which is opposed to public life. It is really significant to gouge in the hidden privacy and then make a turnabout from one side to another because it evinces secrets and privacy. In addition, it is vital for the protagonist to change into another form of being or transform into a definite shape because the nature of metamorphosis is to deride and to scoff at the hidden privacy by means of snooping, eavesdropping, and spying. Thus, portraying of private secrets and intimancies is a good way to express how the

protagonist provokes the issues of taboo through his or her own eyes in this case.

Lucius's position as an ass is advantageous because he is offered to get access to gross and nasty secret in everyday life (119). Shifting to different positions is, purposely, for digging out hidden truth, and for seeing through floppy secrets in everyday life. In the process of transformations into other beings, the transformed protagonist spies and eavesdrops other characters' crappy clouds at his or her presence. Hence, the protagonist explores assembled multitudes of variations in everyday life such as accounts of private secrets and grits of confidential intimacies. That is, the protagonist takes chances to use his or her senses and then transpose in space and time in order to explore and portray all tiers and various folds of private life in a more complicated way. Therefore, this sojourner's spatial and temporal movements, by its nature, fundamentally structure the plot of voyage in the story (126). Mostly, the protagonist is functioned as an example of the philosophy of the third person in private life only by sharing the same chronotope with other characters in the story (123). Noticeably, the stories of such protagonist is merely employed to unveil secrets and does *not* take part in and does not fuse identities with other characters in the story because this protagonist's role is just as a functional tool of spying and eavesdropping as a passive outsider instead of an active participant. Besides, this role of an adventurer maintains himself *totally as an outsider* to view the events around him and is just like other characters in the story simultaneously. In a sense, such privileged position is obviously more preferable and more advantageous for these voyagers to get access to traipsing about their journeys with others, but they hardly venture opinions or comments in the course of the trip. As far as Tom is concerned, Tom regresses into a naked water-baby and simultaneously as an onlooker to spy and overhears the happenings on the land from the water. Compared to Lucius, Tom, in a more complicated way, is not only a passive observer but also a semi-participant

who shows his feelings and comment on the happenings on the land. *The Water-Babies* is about Tom's construction of the self and his changes are the distinctive feature as biographical and political significance. Thus, it is impossible for Tom to maintain himself as a totally outsider in the story. Being in different position as a transformed water-baby allows more possibility to observe and expose perspectives of privacy and secrets in daily life on the land, in particular. In other words, Tom is situated in another position to examine and comment on the happenings of everyday life on the land. In the meantime, Tom's deadly drowning is the critical moment of crisis and this crisis forms his incident of dramatic metamorphosis into a fish-like water-baby. Tom's metamorphosis is facilitated as a key to open the gate of chronotope and various aspects through his eyes and presence in the water. Through Kingsley's characterization of Tom and his explorations of multitudes of variation in everyday life, Tom is assigned as an onlooker and can appraise critically and makes his own judgment once in a while. In a word, the process of Tom's individual growth gains biographical and social significance because it allows more possibility to view the everyday life and events from another perspective.

Metamorphosis is used in this novel. To be more precise, Kingsley uses Tom's transformation and his journey as the plot to make a contrast between Tom's previous and posterior life. Tom's body functions as a medium to expose the difference in the two worlds. Through this body, Tom observes and uncovers degenerating human conditions and secrets of everyday life through his presence and perspectives in the two worlds. By a careful reading, readers can discern both Tom's normal body and grotesque transformed body, shifting positions, and adventures are all embodied as a practical narrative strategy to let readers travel with Tom and arouse readers' sense of perception, observations and judgment to the happenings in the story. On the other hand, Tom, as a

character, transfers his ideas and elucidates his real self, self-consciousness, the various angles of the worlds and everyday life surrounding him so that he becomes independent of Kingsley's intention. At times, Tom even holds out his own opinions which are identical with or at odds with those held by Kingsley. This is what Bakhtin has claimed in *Problems of Dostoevsky's Poetics* that the character enjoys a life of his own although he is created by the author (50). In this regard, the process of Tom's life journey and growing in two spatial and temporal worlds are all contributed to the making of the wholeness of his image. Therefore, the happenings in the story, how Tom reflects on himself and the world around him are significant in this sense. Tom bears the same field of vision from Kingsley and functions to objectify Kingsley's artistic visualization and to construct of his own image. A similar view is also formed, in *The Dialogic Imagination*, in which Bakhtin asserts that the protagonist is *almost always* the bearer of the authorial points of view (163; emphasis added). Tom bears *almost* Kingsley's points of view *but* Tom could have self-consciousness of his own at times. In addition, Bakhtin emphasizes that self-consciousness is the "artistic dominant in the construction of the hero's image and it cannot go alongside other features of his image" (50). The character's self-consciousness not only plays a key role as a distinctive feature but also as the second order to the character's reality. In this respect, it is significant to notice Tom's consciousness and self-consciousness of the happenings around him in spatial and temporal world. What he reflects becomes elements of his individualistic image. Moreover, Bakhtin contends that the first and primary hero's reality is "how the world appears to his hero [the author's hero], and the second reality is how the hero appears to himself" (*PDP*, 47). That issue of how the hero appears to himself is about the hero's reflection on his identity. Similarly, the author's characterization of the image of his hero is "the sum total of his consciousness and self-consciousness, ultimately the hero's

final word on himself and his world” (48). In other words, it is important to pay attention to Tom’s (self-)consciousness because it exposes Tom’s life and image of his own other than Kingsley’s even though he is exactly the characterization of Kingsley. Thus, Kingsley’s artistic visualization and construction should be seen in this way, according to Bakhtin.

In terms of metamorphosis, Tom shares something in common with fool, clown or rouge, which Bakhtin defines in *The Dialogic Imagination* (128-167). For instance, Tom has “*indirect metaphorical significance and his existence is a reflection of some other’s mode of being and specifically make non-public sphere of life public*” (DI, 159; emphasis added). In this case, Tom’s moving exposes everyday secrets and falseness in several situations. Tom metaphorically presents a different mode of being as a water-baby. Tom’s behaviors, feelings and responses to the happenings around carry indirect metaphorical significance. Tom spies and eavesdrops in the water and exposes the secrets of men’s *cruelty* to creatures and their *degenerating situations* on the land. Kingsley firstly emphasizes the beauty of otters at play at five in the morning in Cordery’s Moor and then criticizes human’s cruelty and ignorance of otters’ beauty. They are “swimming about, rolling, and diving, twisting, and wrestling, and cuddling, and kissing, and biting, and scratching, in the most charming fashion that ever was seen” (58). They are certainly “the merriest, lithest, gracefulest creatures you [readers] ever saw” (58). Kingsley then uses Ms. Otter’s tragedy to illustrate men’s faults in killing her innocent husband. When Tom asks about what men actually are, she replies,

Two-legged things, eft: and, now I come to look at you, they are actually *something like you . . . only a great deal bigger, worse luck for us. . . They speared my poor dear husband as he went out to find something for me to eat . . . But they speared him, poor fellow, and I saw them carrying him away upon a pole. Ah,*

he lost his life *for your sakes*, my children, poor dear obedient creature that he was. (60; emphasis added)

From Ms. Otter's words, men are obviously a threat to her and Tom because they are so greedy and much bigger than they are. It is also the first time that Tom is mistaken as an eel with a tail. Ms. Otter observes Tom's body and compares Tom with voracious men. Those cruel men are "actually something like" Tom. Also, Tom asks who a man is and is tagged as one of those horrible men. Kingsley uses Ms. Otter's tragedy to criticize men's cruelty. Tom's self-consciousness begins burgeoning in his first asking of what men really are.

A killing scene takes place as soon as Ms. Otter leaves. Seven little rough terrier dogs come down to the bank, "snuffing and yapping, and grubbing and splashing, in full cry after the otter" (60). The hunting dogs are so fierce that Tom hides himself among the water-lilies. One more victim dies. Kingsley's descriptions of the dogs' ferociousness and the otter's death scene are aimed to arouse readers' sympathy for innocent otters. Salmon are also victims. Kingsley even presupposes that his little readers are possibly unaware of cruelty of fishing, and he says,

Ah, *my little man*, when you are *a big man*, and fish such a stream as that, you will *hardly care*, I think . . . You will not care much, if you have eyes and brains; for you will lay down your rod *contentedly*, and drink in at your eyes the beauty of that glorious place . . . and [salmons] look up at you with their *great soft trustful eyes*, as much as to say, '*You could not have the heart to shoot at us*. (65; emphasis added)

In September nights, Tom has a very strange adventure. Tom sees three great "two-legged creatures" on the bank. Tom is conscious of atrocious men and hides in the hole of rocks (72). This time, he witnesses the whole process of the happenings. Just at

the moment he makes up his mind to save the salmon, the pole jets down through the water, and there is a “fearful splashing and struggle” of the salmon (72). In front of him, the poor salmon is penetrated by a spear right through the body and is pulled out of the water (71). Tom suddenly recollects of the words those men said and he was one of these disgusting men before. Tom is conscious of his hatred to them and makes the first moral judgment on their wrongdoings. He “*shuddered* and turned *sick* at them now, for he felt somehow that they were *strange*, and *ugly*, and *wrong*, and *horrible*” (71; emphasis added). His memory of the past strikes him: They were men; and they were fighting; savage, desperate, up-and-down fighting, such as Tom had seen too many times before (71). He even “stop[s] his little ears” and longs to swim away from the spot. To his relief, he is already a water-baby and has nothing to do with these “horrid dirty men, with foul clothes on their backs, and foul words on their lips . . .” (71-72). Apparently, the impact of the event is so strong that makes him tremble and turn sick. Terrified, Tom shivers. He is morally conscious of brutality and wrongdoings of killing creatures so that he becomes sick. At the same time, he also articulates his own moral judgment. More specifically, he feels so guilty that he turns sick because of his recollection of the past — he was one of them and an accomplice of them before. He has a realization of his disgusting his ugly past and wrongdoings. Killing salmon is too cruel for Tom to bear, and he covers his ears and refuses to listen to the salmon’s screaming and struggle. In a word, Kingsley makes an indirect criticism on killing creatures through Tom’s eyes, presence and reactions.

According to Bakhtin, chronotope literally means “time space,” referring “intrinsic connectedness of temporal and spatial relationship” that is artistically expressed in literature (84). This artistic form of chronotope, composed of spatial and temporal indicators, takes its concrete whole and is understood through a very careful thought-out

of interaction between temporal-spatial indicators. The fusion of these indicators takes on flesh, become artistically visible, charge and responsive to time, plot and history (DI, 84). The intimacy of temporal and spatial indicators functions as both constitutive and fundamental characteristics in chronotope. Certainly, the inseparability of time and space also works as a unity, interacts with each other, and evolves into artistic chronotope. Bakhtin defines chronotope as a very abstract form that can be understood artistically. Thus, it is difficult to concretize the fusion as a form without giving thoughts to decode abstract interactions of these temporal-spatial indicators. This abstract chronotope and its significance can be merely understood as long as the artistic forms have been outlined. From the very elusive nature of chronotope, the significance of chronotope comes from association with understanding intrinsic networking and correspondences between temporal and spatial indicators and how their fusion is recognized and formalized as a concrete whole. As long as the concept of chronotope is digested, chronotope in fictional texts acts as a core to help representation of realities to become more concrete. Once the *realities* become more concrete, it is easier to explore a variety of realities of contemporaries. More than that, it will be very useful to explore more meanings and values in contemporary culture and society through configurations of time and space. To explain the literary function of chronotope, Bakhtin concludes that “every entry into the sphere of meanings is accomplished only through the *gates* of the chronotope” (258). Chronotope functions not only as a door but also as a center for concretization of representation and of all abstract elements to pull together to the chronotope itself. Then, the chronotope can be understood as the concretization of abstract meaning in the process of artistic cognition (artistic visualization) (Bakhtin, 85 n. 2). In other words, the visualization and concretization of abstract meanings and constitutive elements are possibly accomplished by the device of chronotope. The world

in the text is “chronotopically identically with the real world” outside the text no matter how realistic and truthful the represented world is (*DI*, 256). Besides, Bakhtin maintains that the reflected and *created* chronotopes of the world in the text come from the actual chronotope of actual chronotope in reality (*DI*, 253, emphasis original). In other words, Bakhtin suggests that the actual world is the source of the created world; the created world is the reflection of the actual world. As for the author’s literary works, it is difficult to separate the world in the text from the one outside the text because they are chronotopically identical with each other. That is to say, it is impossible to separate the world in reality from the author’s creative world in terms of its external projection and institutive features of a chronotope. On the other hand, the chronotopes in literary texts also have strong connection with temporal-spatial social and cultural environments in which they are produced or by means of which the author addresses his intentions. William Granara professes that delving into those constitutive elements of chronotope is helpful to explore various subtextual and meta-textual layers of meanings (59). Nevertheless, it is a pity that Granara does not discuss how chronotope can be helpful and also be used as a tool for further exploration any longer. Granara’s proposition can be better explained by Susan Geofsky.

Susan Geofsky proposes that Bakhtin’s chronotope is an analogy with a living organism in terms of their separate but mutually affecting mutually (65). Bakhtin points out the bind between the real world and the represented one:

However, forcefully the real and the represented world resist fusion, however immutable the presence of that categorical boundary line between them, they are nevertheless indissolubly tied up with each other and find themselves in continual mutual interaction; uninterrupted exchange of matter between living organisms and the environment that surrounds them. (*DI*, 254)

Bakhtin proposes that there is an ongoing interaction between the actual and represented worlds. This implies that the continuum is never be wrapped up as a simplified matching and conclusion between fictional and real worlds. In a sense, this continuous interaction allows more possibilities to explore meanings and various aspects of realities. On the one hand, Geofsky argues that Bakhtin's idea is more challenging to match the represented reality with the real world because of its continuum (66). On the other hand, Geofsky further argues that "if all representation (including, for example, news reports, biography, photographs and videotapes, drawings and graphs) is generic and operates within the evolving norms of its chronotope, then there is no 'neutral' representation possible" (66). Geofsky focuses on these generic operations and their incessant relationship and their mutual affecting, all of which will reinforce each other. In other words, Geofsky is concerned with the complexity of chronotope and its generic norms that bring more possibilities of representations than neutral ones because of continuum in chronotope. Geofsky again reassures that intrinsic connectedness of temporal-spatial indicators can be externally and artistically observed in the text. Once the realization of how chronotope in the text is associated with the actual world, then it is possible to understand how chronotope can be used as a tool to analyze the texts and its temporal-spatial world for further exploration because chronotope works as "the sources of the rich metaphorical expansion on the image of the road as a course" (*DI*, 243-4). That is, it is important to know the bind between the actual and the represented worlds in the text before coping with meanings. In addition, coping with meanings helps to represent more aspects of realities because they are all "essentially mediated linguistically and culturally" and they are the soil for further representation (Geofsky, 65). A variety of aspects of realities is implemented with social cube and can be possibly represented and further explored as well. In Geofsky's proposition, it is

sensible, and it therefore surely allows readers to “read between the lines and read social cues in human’s expressions from verbal and written within their familiar cultural context” through their knowledge of culture (Geofsky, 65). In a word, Geofsky extends literary value of chronotope to a broader discussion on various social aspects through dialogue and interpretation.

Unlike Geofsky, Henk van der Liet does not focus on the discussion on generic norms of chronotope but its tool in literary value. Liet argues that Bakhtin’s idea of chronotope is not only “the most difficult” neologism but “an easy-to handle” concepts in practical terms simultaneously (207). Liet continues that the intersections of these temporal and spatial indicators are significant in topography and function as “modes of structuring the temporal progress of the narrative as well” (208). Interestingly, Liet indicates ambiguous nature of chronotope: implicitly, it is hard to concretize and can be recognized through its abstract operations within a chronotope; explicitly, simultaneously, it is a practical tool to examine temporal-spatial indicators and associate them with social references. However, Liet’s understanding of chronotope is partial bias because he fails to pay attention to the fact that it is *impossible* to separate chronotope from its association with *the image of a man’s symbolic significance both in and outside the text, in a broader sense* (DI, 145; emphasis added). That is, Liet believes that the function of representation matters more than understanding a man’s symbolic significance because chronotope has implanted with “a set of cultural and historical defined codes that specific representational meaning to temporal and spatial units in literary art” (209). Agreeing with Liet, Michael Holquist also regards the function of chronotope as lens to examine literary texts and explore more multi-layers of meanings. Holquist summarizes that chronotope mainly serves as a tool to examine the relationship between the text and its time and simultaneously, pieces of “lens for seeing

the text at a distance” (113, 140-145). In other words, Holquist, compared to Liet, asserts that chronotope is nothing less than “a device, a function, a motif” (109). It seems that Holquist denounces Bakhtin’s chronotope into a very practical function as a tool of lens in terms of literary value in this sense.

Jordynn Jack in *College English* indicates problems of use of chronotope and its relationship to writing:

Scholars have used the concept of chronotope to explore the material and symbolic environments in which writers are embedded [. . .] the spatiotemporal features of written genres [. . .] and the personal and dialectical relationship between personal and academic writing. It [chronotope] helps us understand the temporal, spatial, discursive, material and importantly, *ideological qualities of rhetorical situations and the kind of arguments they enable*. (53; emphasis added)

Jordynn proposes that chronotope is helpful to understand that there is a dialectic relationship in either personal writing or academic one. Hence, ideological qualities of rhetoric situations and arguments can be metaphorically conveyed through chronotope. It seems that Jordynn implies that there are more profound meanings and messages that writers want to address in the text because they involve semantic elements which are vital for cognition of codes. Therefore, the significance of formalization and concretization of temporal and spatial determinations in the story is related to the meanings and sense-making. According to Bakhtin, meanings are understood both in abstract cognition and in artistic thoughts as well while incorporating meanings into the sphere of spatial and temporal existence and a semantic sphere (*DI*, 257). When it comes to the process of assigning meanings, it is certain that the assigning of value will be involved in the process (*DI*, 257). It is crucial to study the interaction between temporal and spatial indicators because they can form particular meanings of the text

and artistically formalize a “carefully thought-out, concrete whole” (DI, 84). Deborah Mutnick summarizes *chronotope* as “the dialectic of form and context, text and context, in relation to the time and space of their production and reception” (42; emphasis added). Mutnick explains that particular worldview and social realities are forged through interactions of temporal-spatial indicators, content and form and history and location of that time in chronotope. Also, in chronotope, there are various social points of view and other constitutive elements of realities which can be represented through language or symbolic systems (42). From Mutnick’s proposition, it again reassures the fact that there is a very strong connection between what operates in chronotope and what social points of view and realities can be observed. In order to discern these points of views and societal realities, readers must intuitively grasp the temporal-spatial dynamics that underpins them, according to Mutnick (43). In this case, readers are offered a chance to associate their own value with narrative in a recognizable chronotope in terms of social significance (Granser et al, 2). Mika Aaltonen addresses that Bakhtin’s chronotope is highly valued because of two reasons. One, Aaltonen contends that a chronotope is built at any level of realities and can be possibly used for interconnecting *readers*, organizing ideas and knowledge, and valuate significance of events and meanings (61). On the other hand, Aaltonen praises chronotope as a strong vehicle for power and strategy because it shows the inseparability of time and space and also functions as primary means for materializing time in space and conceptualizing elements involved in events at the point in time sequence (61). The other is that it is convenient to use chronotope to cope with people and events at different levels of *realities* because chronotope sets up boundaries where people can participate and interact with the text (61- 62). In a word, understanding chronotope and its constitutive elements is helpful for readers to interact with the texts and explore various levels of

realities in chronotope. In *Interpretation and Overinterpretation*, Umberto Eco discusses how the author, readers and the text interconnect respectively. As for the author, there are always implied readers and audience. As for readers, they will definitely interpret the author's possible intentions, actively participate, and interact with the text, along with their language competence (67). Eco argues that the whole encyclopedia of cultural conventions and of history in the text is filled with multiple layers of meanings that language has implemented, produced, and represented (67-68). What Eco suggests here is that a text is more than a text because it contains cultural tradition, significance in culture, society, and history which languages can produce.

Jane Harden discusses the literary functions of chronotope while interpreting fictional text. Harden argues that the strongest advantage of chronotope is to make representation more concrete and *further make the temporal-spatial world where historical figures are situated seem natural* (506; emphasis added). Harden maintains that readers can identify themselves with or disagree with what is in the text and then the text is "read ideologically" within cultural context in this sense (511). In other words, readers' active participation, identification and response to the text are all related to the fact that readers are situated with specific discourses and ideologies of the author. Thus, readers' integration their sense of time and space shapes their sense of realities, according to Morson (279). On the other hand, the way readers situate themselves inside the chronotope of the text is related to their own intentional creations of forms and patterns of positions while approaching time-space configurations to a particular given cultural milieu in the context (Miller: 165; Dick: 276). What Miller and Dick both concern is that different positions and possible intentions can be possibly expressed and explored in chronotope. In addition, Bergland proposes a more radical review on Bakhtin's chronotope. Bergland believes that through the power of chronotope that

ideology operates and makes *a certain social order seem natural* because this is the hidden effect of language (508; emphasis added). In a word, chronotope functions as a gate and medium for readers and authors to interact and have a mutual communication of “dialogical imagination” with one another.

From discussion and reviews above, to sum up, Bakhtin’s concept of chronotope is generally understood and artistically recognized as a tool to explore multi-layers of meanings in the context because chronotope contains not only complex inseparability of time and space but also the concretization of all elements involved in terms of its literary function; simultaneously, the chronotope of the actual world is the source of that specifically created world where different levels of social realities can be possibly explored and language can be produced within chronotope.

Chapter One III. Kingsley’s Chronotopes of Two Worlds: on the Land and in the Water

Before exploring Kingsley’s ideas on contemporary issues, it is significant to explore Kingsley’s chronotope of worlds in the story because Kingsley’s creation is related to the real world at his time as it was said earlier. Bakhtin makes it clear that the actual world outside the text is the source of the author’s artistic presentation of his created world. In this regard, the source of Kingsley’s created worlds comes from actual world he lives in at his time. And, Kingsley’s representation of the actual chronotopes of his time is illustrated in his created worlds and composed of Kingsley’s reflections upon his actual world of his time. In other words, Kingsley’s created worlds in the text identically correspond to the real world outside the text. Therefore, it is significant to examine Kingsley’s created worlds because they are full of his hidden messages which he tries to convey to his readers. Additionally, in Kingsley’s created worlds, he can realize his unfulfilled wishes and bring about “imaginary” or possible solutions to the problems in real world even though those problems and wishes are both “fictionally

sorted out.” It appears that Kingsley’s created worlds are idealized worlds and it is a metaphysical plentitude of his desired world and is promised with possibility of solutions to every problem in real world. Therefore, there is no problem and a perfect world created by Kingsley. For instance, the world on the land is full of greedy and degrading fishermen who poach salmons and break the rules at their wish so that there is no salmon in the river. In contrast, in the water world, every sea creature has to strictly follow the rules and discipline; otherwise, they will surely be punished by the two fairies. Noticeably, in Kingsley’s created world, there are two worlds: one is the human world; the other is idealized water world. Kingsley addresses problems which come from the human world and *fictionally* solves them in the water world. Hence, Kingsley makes a subtle distinction between his created two worlds in order to make striking difference so that his readers can reflect upon current issues, observe, and exercise their judgment through Tom’s journey and growth.

In line with Bakhtin’s perspective, Kingsley’s created worlds come from the actual world around him. Thus, it is significant to examine Kingsley’s created worlds in order to know more about the actual world at his time. It is certain that examining references in the text helps to get a picture of Kingsley’s world of his time because his artistic presentation of chronotopes has “fused into a carefully thought-out, concrete whole” and at the same time the image of man can be unveiled to some degree (*DI*, 84 - 85). Kingsley’s water world, a chronotope, is the place where Tom goes through his testimony and task of growing into a decent Englishman of virtues and morality. In Kingsley’s worlds of chronotope, he carefully cultivates various elements such as theology, nature, and Darwin’s theory of revolution. The publication of *The Water-Babies* aroused heated arguments and controversy at that time. This encyclopedia-like story, full of fantastic elements and aspects of contemporary issues,

shows Kingsley's knowledge and observations. More specifically, Kingsley shows multiplicity and variety in nature and pays his reverence to nature, in particular. Accordingly, in Kingsley's belief, a man should know how to observe the wonders in nature, understand how nature works. In this sense, a man can learn from nature, know his place in nature, and respect nature. Kingsley also hints that a man can realize how great its creator is and learn to venerate the almighty God. Apparently, Kingsley's idea of nature is associated with natural theology and his belief in traditional Christian view of biblical creation. In addition, Kingsley states that the power of nature is far beyond men's comprehension so that men should learn how to pay reverence to nature and the Deity. He even encourages readers to pay respect to nature together by saying, "So, let us thank the Maker, and Inspirer, and Lord of Nature for all His wonderful and glorious works, and try and find out something about this one" (86). Apparently, Kingsley, essentially and fundamentally, structures his plot and story with an extremely careful designation of his water world. As far as Kingsley is concerned, his water world is set in hierarchical order and every member is strictly asked to cooperate with one another so as to keep the water world working properly. This water world is supported by every member's sacrifice and cooperation. This idea is the totally opposite to the idea of heaven. Kingsley's chronotope is not heaven-like world but well-ordained world, worked by strict rule and discipline. This water world is more like an organic world where all creatures set their right places and fulfill their duties in right order without failure. All creatures are supposed to work by order, and no one is exceptional, including Tom. In a word, Kingsley's water world is a place of innate fertility and sacrifice. Furthermore, literally and figuratively, the water washes Tom, his body and soul clean. Kingsley describes how water changes Tom and how water is important to all living things:

He only knew that in a minute more the water, which had been fresh turned salt all around him. And then there came a change over him. He felt as *strong*, and *light*, and *fresh*, as if his veins had run champagne; and gave, he did not know why . . . just as the salmon do when they first touch *the noble rich salt water*, which, as some wise men tell us, *is the mother of all living things*. (74)

From the passage above, water seems to be the place where all living things originate and where they grow. Tom has gone through his mythic metamorphosis and ritual baptism in this venerated water. Kingsley, apparently, intends to revere the sacredness of “noble” water and its affluent power. Water is the mother of all living things; a phenomenon implies that water metaphorically represents the origin of life like a mother’s womb. Tom is like a new-born, and recharges his life force from within. Meanwhile, he has gotten rid of his burden of a dirty human shell, and therefore he feels fresh and his body is light after cleanness. Symbols of purity and cleanness echo with the ideas of Christian theology. Tom therefore is purified and cleaned by noble water and is given a new life. Also, Tom’s drowning in the water can be emblematically regarded as his salvation from miserable life.

It seems that there is no a perfect family archetype with lovely parents and children in the house on the land and neither there is one in the water. There is no father-like character but only mother-like and educator-like characters. In general, female characters are no more than a company and educators for Tom. As far as Ellie is concerned, she is an elegant lady at St. John Harthover’s Place and but descends into as Tom’s school governess, who teaches Tom how to say his prayer. Although Ellie is reluctant to teach Tom, she obeys the ugly fairy. Ellie is asked to teach Tom every day in the week except for Sundays when the two fairies will take her place and teach Tom. What is taught in lessons is mystically simplified which is Kingsley’s young readers and

grown men are not confused with or quarrel over the word meanings “for those lessons all rise clear and pure, like Test out of Overton Pool, out of the everlasting ground of all life and truth” (120). In the notes of *The Water-Babies*, Test out of Overton Pool refers to the source of the River Test and is one of the great trout-streams in the south-west of Eversley in England (222). In addition, Overton Pool is the origin of the River Test and where all trouts come from (222). It seems that Kingsley implies that the lessons are written in crystal clear words like Test out of Overton Pool because those lessons derive from the most fundamental origin of all life and truth. It seems that the lessons implicitly refer to theological teachings in the Bible, where all life comes from and where the absolute truth resides. To be specific, the lessons are theological teachings in the Bible.

As for Mrs. Bedonebyasyoudid, she is a very strict fairy who represents the power of judgment and punishment and has omniscient power. She has “a black bonnet, and a black shawl, and no crinoline at all; and a pair of large green spectacles, and a great hooked nose, hooked so much that the bridge of it stood quite up above her eyebrows; and under her arm she carri[s] a great birch-rod” [sic] (106). It appears that she is like a strict educator and a solemn judge. She asks water-babies how they are behaving in the week and gives them candies and sweets as reward. Tom waits in line like others to get reward from the fairy, but he only gets a “nasty cold hard pebbles” as punishment because he was naughty and made tricks on sea creatures before. The fairy says to him, “Everyone tells me exactly what they have done wrong; and that without knowing it themselves. *So there is no use trying to hide anything from me.* Now go, and be a good boy, and I will put no more pebbles in your mouth, if you put none in other creatures” (107). To Tom’s surprise, the fairy “knows everything” (107). She tells Tom to be a good boy from now on and not to torment other creatures anymore; otherwise, he will

be punished by her as she holds authority and supreme power. Tom refutes that the fairy is unfair and a bit strict to him. However, the fairy tells him that being ignorant of what you have done is no way to get away from punishment even though “*you do not know that things are wrong and there is no reason why you should not be punished for them*” (107). The fairy makes it clear that even ignorance cannot be used as an excuse to get rid of responsibility and punishment. Besides, she cannot stop punishing people whenever she knows of people’s wrongdoings. Even though she also feels sorry for those wrong-doers, she cannot stop herself because she “work[s] by machinery, just like an engine; and am full of wheels and springs inside; and am wound up very carefully, so that I cannot help going” (108). When Tom asks of her age, she replies, “I was wound up once and for all” and “. . . I shall go for ever and ever; for I am as old as Eternity, and yet as young as time” (108). Symbolically speaking, Mrs. Bedonebyasyouid manifests the absolute power of justice and punishment and functions like a never-ending machine until people no longer do things wrong and “learn to use their common sense like reasonable beings” (111). The ugly fairy seems to be a forever-suffering figure because she cannot stop correcting misbehaving people. She always keeps reminding Tom of his personal responsibility of being a good boy and patiently persuades him to improve himself for the better. Significantly, as Kingsley as concerned, Mrs. Bedonebyasyouid symbolizes as a principal instructor for Tom’s wrong-doings, in this regard. In other words, she conducts and corrects people’s wrongdoings by a law of discipline and punishment. Tom curbs his misbehaviors because he fears of being punished.

Interestingly, Mrs. Bedonebyasyouid’s sister ends where Mrs. Doasyouwouldbedoneby begins. People who refuse to listen to Mrs. Bedonebyasyouid will go for her sister. The two fairies seem to be twins who cooperate with each other and represent two opposite images respectively. Unlike a strict educator as her sister,

Mrs. Doasyouwouldbedoneby is the loveliest fairy in the world, begins where Mrs. Bedonebyasyoudid ends, and possesses an idealized image of femininity:

. . . she has the sweetest, kindest, tenderest, funniest, merriest face they [water-babies] ever saw, or want to see . . . very tall woman . . . the most nice, soft, fat, smooth, pussy, cuddly, delicious creature who ever nursed a baby; and she *understood babies thoroughly* for she has plenty of her own [babies] . . . *and all her delight was, whenever she had a spare moment, to play with babies, in which she showed herself a woman of sense: for babies are the best company, and the pleasantest playfellows, in the world . . .* (112)

Ms. Doasyouwouldbedoneby is actually an idealized female character like a caring maternal role in the story. Without failure, this loveliest fairy ideally guides water-babies' behaviors through her love. She is the most welcome fairy to water-babies and has "two great armful of babies — nine hundred under one arm, and thirteenth hundreds under the other" (123). She nurses Tom in her arms, and lays him "in the softest place of all, and kisses him, pats him, cuddles him, whispers to him tenderly till he falls asleep from her "pure love" (123). The beautiful fairy is so appealing to water-babies that they cannot resist her warm and tender cuddling, including Tom. No one has ever cuddled him gently and tenderly before. Therefore, Tom wishes for more cuddling and asks the lovely fairy not to leave. The fairy does not refuse Tom's request but simply replies, "Now, will you be a good boy for my sake, and torment no more sea-beasts, till I come back?" (114). Tom likes her cuddling very much so that he tries his best to be a good boy and does not play tricks on sea creatures any more. It seems that this loveliest fairy is characterized as an idealized image of a perfect mother with a delightful feature of gentleness, in this respect. Thus, Tom is willing to behave himself because he wants to be loved by the beautiful fairy, not out of fear.

Accordingly, from Tom's interactions with the two fairies, it seems that Tom corrects his misbehaviors out of fear of being punished and desire for love. In addition, to amend his parental loss, two fairies act as maternal roles for Tom. From his interactions with two fairies, it seems that Tom is closer to maternal or female characters than male roles. The characteristics of the two fairies are actually females' virtues — love and self-sacrifice for children — which are reminder readers' association with idealized femininity and Christian theology. In his dissertation, Joseph Green proposes that the ugly fairy symbolized as justice in Old Testament and the lovely fairy's loving caring signifies God's compassion for his men in New Testament respectively (168). In Green's proposition, it shows that the two fairies can be represented as Christian theological Christ-like figures through Kingsley's characterization of the two fairies; meanwhile, the two fairies represent benevolent and merciful guide for Tom. However, Green focuses on the two fairies' theological divinity rather than their femininity as stern educators and lovely mothers. Simply put, on the one hand, the two fairies are depicted as water-babies' tender company as maternal roles and benevolent educators; on the other, they carry more significant Christian messages — justice and mercy for men. In other words, Kingsley's descriptions of the two fairies are as both munificent maternal characters and instructors respectively. More than spiritual guides for water-babies, the two maternal roles are depicted as a cultural ideology of idealized femininity and substitute mothers who work like non-stopping rotating machinery.

In terms of a family model, Tom is an orphan and adopted by his master Mr. Grimes, who abuses him severely. Master Grimes is not a proper father figure for Tom. Furthermore, Tom's parental loss articulates Kingsley's concerns for child labors and marginalized social role. In this situation, Tom needs to be amended and saved from salvation. Through rebirth, Tom can make up for his loss of a proper father figure by

looking for an ideal model, and then he can construct his masculinity on his own in the water instead of on the land. In other words, Tom can learn to grow up and learn how to behave himself and conduct. In other words, he is given a chance to rebuild his ideal image as a well-behaved gentleman in sacred water. Tom's deadly and downward drowning implied that Tom is offered a chance of going upward moral progression to maturity and also, a problem-solving process to compensate for his loss in past life.

In spite of the loss of a proper father, the salmons are ideal gentlemen for Tom to construct his masculinity and grow mature into a decent gentleman. From the body size, the salmons are ten times as biggest trout, and a hundred times as big as Tom. The salmon looks *noble* and *proud* enough like all true gentlemen, "who never harm or quarrel with any one, but go about their own business, and leave rude fellows to themselves" (67). The salmon is so handsome that Tom cannot help with staring at him. The salmon is surprised to see Tom and says, "I see what you are, my little dear, I have met one or two creatures like you before, and found them very *agreeable* and *well-behaved*" (67). This civilized salmon is represented as Tom's ideal model of a gentleman, and the salmon reveals Kingsley's ideal standard of the image of a gentleman with manners. The salmon thinks water-babies are pleasant company with good manners, and Tom is one of them.

Despite Tom is a desolate sweep, he is a brave and highly self-aware child who always wishes for a better life and to become a better man. For instance, one day a groom from St. John Harthover's Place comes to Grimes' place, and wants a sweep to clean the chimneys. When Tom sees him at first sight, he thinks:

. . . the groom looked so very *neat and clean*, with his drab gaiters, drab breeches, drab jacket, *snow white tie* with a *smart pin* in it, and *clean round ruddy face*, that Tom was "*offended and disgusted*" at his appearance, and considered him a

stuck-up fellow, who gave himself airs because he wore smart clothes, and other paid for them . . . (6)

It is Tom's first realization that he is not neat and clean at all. His clothes are not as white as the groom's. He guesses that the groom's face is so clean and ruddy that he certainly has a decent life. Tom is humiliated by this self-awareness, and is reminded of his own desolate life, and is disgusted at his dirtiness. He assumes that the groom will definitely regard him as a poor lad and give him a disagreeable look. However, the groom does not do any inappropriate actions or speaks ill of Tom to Mr. Grimes. The next time Tom encounters a door man at Harthover Place, and wishes for being a door man like him, and says "I wish I were a keeper" and "to live in such a beautiful place, and wear green velveteen, and have a real dog-whistle at my button, like you" (13).

Apparently, Tom urges to have a better life and becomes a better man like the door man. At the third time, Tom is so surprised to see little Ellie that he becomes speechless. And, his accidental intrusion into Ellie's room is the climax of the story. In this episode, his desire for the better and for being washed clean grows much stronger at this moment. Tom thought that he comes down to the right chimney but actually the wrong one, and finds himself standing on the "hearthrug in a room the like of which he had never seen before" (16). In this room, there are several references associated with icons of Christian ideas such as the two pictures on the wall and Ellie's whiteness. Out of shock, Tom is stunned by Ellie's extraordinary beauty. Tom has never seen the sight in front of him before. He thinks that the room is very pretty, and supposes that the rooms are "all ready for the quality to sit in" (16). What is more, the room is all decorated in *white* — *white window curtains, white bed curtains, white furniture, and white walls*, with just a few lines of pink here and there" (16). In Christian theology, white is a symbol of *purity* and *cleanness*, which is in contrast with Tom's image of dirtiness and blackness.

Additionally, the two pictures on the wall are associated with iconography of Christianity. In one picture, there is a man in long garments with little children and their mothers. The man puts his hand upon those children's heads. Tom thinks it is very pretty. In terms of Christianity, the man is supposed to be Jesus and he is practicing his miracle for the sick people or preaching to them. In another picture, there is *a man nailed to the cross*, which *surprises* Tom a lot. It is supposed that Christ is crucified on the cross and sacrifices himself for men. Tom tries to recollect that he probably has seen similar pictures in a shop window before. As for Tom, it is a wonder that the two pictures are hung in a lady's room. He thinks the "poor man" in the picture looks "so kind and quiet" (16). He guesses that the poor is her kinsman, "who had been murdered by the savage in foreign parts, and she kept it there for a remembrance" (16-17). He feels sad, awed, and turns away out of sympathy, and wonders why this lady has such a sad picture in the room. Tom's speculation on the pictures discloses that Tom is a pagan who is ignorant of Christian belief. However, Ellie's beauty has captivated him. Tom is astonished to see Ellie's beauty at his first sight, and becomes speechless on the spot:

Under the *snow-white* coverlet, upon the *snow-white* pillow, lay the most beautiful little girl that Tom had ever seen. Her cheeks were almost as *white* as the pillow, and her hair was like threads of *gold spread* all about over the bed . . . He thought only of her *delicate skin and golden hair*, and wondered whether she were a real live person, or one of *the wax dolls* he had seen in the shops . . . as if she had been *an angel out of heaven* . . . (17)

Tom sneaks into Ellie's room accidentally. Shocked by her beauty, Tom supposes that she could never have been dirty because she is so *white, pure, and clean*. In this minute, Tom is trying hard to figure out who this astonishing beauty is. She looks like a passive and silent "wax doll" with "delicate skin" and "gold hair" in the shop or a "snow-white"

“angel” comes down from heaven. It seems that Ellie’s attractiveness reveals that Tom is obsessed with her exceptional splendor and turns out to be speechless. In this situation, Tom is stunned by Ellie’s gorgeousness and wishes for a change. Ellie’s image is a submissive sleeping beauty in bed. Ellie’s sleeping body is suggestive of beauty and purity with the symbol of an angel in Christian theology; meanwhile, Ellie’s body is a passive object viewed by Tom. Ellie’s body is represented as a favorable, attractive, and passive female body, in this regard. At a critical moment, Tom veers away from Ellie’s beauty, and notices that there is a reflection of a piece of blackness in the mirror. It occurs to Tom that people will be like Ellie after being washed and starts to rub off his soot upon his wrist to see whether it would ever come off. Tom also fancies that he will certainly look much prettier than her after being washed — a pure, clean and white.

Unfortunately, Tom suddenly notices there is a black reflection in the mirror:

And looking round, he suddenly saw, standing close to him, *a little ugly, black, ragged figure, with bleared eyes and grinning white teeth*. He turned on it angrily.

What did such *a little black ape* want in that sweet young lady’s room? And behold, it was himself, reflected in a great mirror, the like of which Tom had never seen before. (17)

Out of shame and anger, Tom, at the very first time in his life, finds out that he is dirty, and bursts into tears with “*shame and anger*; and turn[s] to sneak up the chimney again and hide . . .” (17). Apparently, Tom realizes the cruel fact that he is actually the “little black ape” in the mirror. Seemingly, Tom’s image is represented like a black ape with furry hair or a tattered slave with beaming white teeth. Compared to Tom, Ellie is a salient beauty far beyond he can imagine and comprehend. At first, Tom cannot recognize the reflection of the black ape in the mirror is actually his own reflection. He even wonders and suspects that this alien black ape may hurt the fair lady. Apparently,

Tom is not familiar with his own reflection, and in symbolic gesture, he is void of subjectivity. Such self-alienation unveils that he is in a specific moment of estrangement and despises himself as a bestial ape and strange intruder in Ellie's room. In other words, Tom's intrusion becomes the cause of his own alienation and crisis of the self. This crisis disturbs, irritates, and intimidates him into escaping from the spot immediately. Therefore, Tom is furious and bursts into tears. He depreciates himself as a pathetic black ape, which is in contrast with Ellie's white angel from heaven.

Tom's obsession and knowledge of Ellie's beauty reveal his psychological conflict and crisis of the self. Kingsley deploys his ramification of Tom's and Ellie's contrary color and images respectively in order to dramatize the opposing elements: Tom's image is like a black ape in the wild; in contrast, Ellie is a pure white angel from heaven. Black is opposing color to white. Additionally, blackness signifies Tom's mark of non-Christian pagan and an untamed beast. Getting rid of black is the only way to become white like Ellie. In the Victorian age, people believe a pure soul can make a pure body, "just as a snail makes his shell" (40). Therefore, Tom's soul is what he is made of and turns into what he is like. Tom, is baptized by water, washed away his human hush, and turns into a new-born baby in this sense.

Tom's quality of bestiality and blackness is described as a significant analogy between a black ape in the wild and a black man in society. Tom's outrageous self-denial in Ellie's room can be regarded as his first experience of primitive struggle for the better. Amanda Hodgson contends that "It is important for mid-Victorians to define themselves with reference to an 'other' that was both bestial and savage, because they had to forge an identity that could cope with the newly historical perspectives in which they had to view themselves" (239). In Tom's case, Tom has to define himself with reference to his image of "apish savage" first and then forges his identity. As far as

Kingsley is concerned, he tries to dramatize Tom's ragged image and struggling so that Tom can reflect on himself and knows his place in the world. Implicitly, Tom's frayed image is associated with the impact of Darwin's theory of evolution. Besides, Tom's rebirth implies that he has to define himself and find his place in the water world. It seems that Kingsley's analogy of Tom's child image in human society to an ape in the wild is aimed to find human being a place. If Hodgson is right, Tom's reflection himself as an apish savage reveals that Kingsley's contemplation on the issue of the difference between men and beasts and how men can define themselves in nature. Obviously, Tom is unable to define himself because of his crisis of the self. However, Tom's crisis of the self is the first step to self-awareness and desire for the better. Significantly, this self-awareness marks the difference between him and an ape.

It is Tom's infatuation with Ellie's beauty that arouses his crisis. Such striking binary opposition between Tom and Ellie hints that Kingsley's primary concern for Tom's religious education. Certainly, Kingsley is on purpose to send readers messages of Tom's need to convert from a non-Christian black pagan into a Christian. Tom's salvation from miserable past life and rebirth into a water-baby is a promised reward in Christian ideology. Fenella Cannell writes several features of Christian ideology in *The Anthropology of Christianity*: "Christian theology sets up hierarchies, often dualistic in form, which are disturbed only at peril to the innovator, and in which the key contrast is the supervaluation of the transcendent and the devaluation of ordinary life of the world" (139). Tom's critical moment of self-awareness marks his crisis and his degraded life; however, it is this decisive moment that he thinks that he will become prettier than Ellie after being "washed" clean. Conceivably, Tom's rebirth is a promised reward after his death. Kingsley endeavors to introduce binary opposition of Christian ideology: color of black and white, image of ape and man, and mostly significantly, Christian and

Non-Christian.

When it comes to Tom's runaway, it is significant because it shows the ways how Kingsley interweaves with Christian doctrine and how Tom is purified. The process of Tom's escape into his deadly drowning can be represented as Christian rituals of baptism and purification of the original sin. Mistaken as a thief in Ellie's room, Tom starts his fugitive journey: escaping from St. John's mansion, going down to the mysterious valley of Vendale, and his final drowning in the mud. Tom's runaway can be symbolically regarded a prelude to his sacred Christian baptism. On the way, Tom's sweat washes his dirty face clean. Also, he hears church-bell ringing several times. Church-bell ringing suggests that there are houses and people where he can get some sup or water (24). He feels tired, thirsty, hungry and footsore at this moment. If he finds the place, he can get some water to ease thirst and survive. Therefore, he determines to go there as soon as possible. While getting closer, he hears people singing a song about baptism, and joyful salvation from sin:

Clear and cool, clear and cool,

...

And the ivied wall where *the church-bell rings,*

Undefiled, for the undefiled;

Play by me, *bathe* in me, mother and child.

Dank and foul, dank and foul,

By the smoky town in its murky cowl;

...

Darker and darker the further I go,

Baser and baser the richer I grow;

Who dare sport with the *sin-defiled?*

...

Strong and free, strong and free,

The floodgates are open, away to the sea.

Free and strong, free and strong.

Cleaning my streams as I hurry along,

To the *golden sands*, and the leaping bar,

And the *taintless tide* that awaits me afar,

As I lose myself in the infinite main,

Like a soul that has sinned and is pardoned again.

Undeclared, for the undeclared,

Play by me, bathe in me, mother and child. (25-26)

This song is sung by the children in Vendale, a place located in a mysterious place.

Vendale seems to be a utopia-like place because it is a “quiet, silent, rich, happy place; a

narrow crack out deep into the earth; so deep, and so out of the way, that the bad bogies

can hardly find it out” (27). This place is mysterious and hard to find even for bogies,

but Tom accidentally gets there. Besides, this song suggests that Tom’s sin can be

magically washed away by taintless tide because a soul that has sinned can be pardoned

again in water. Water can clean away Tom’s sin and he is given the chance to become

undeclared. It also contains several Christian symbols such as sin-declared, cleaning my

streams, golden sand, taintless tides, and a sinned soul can be pardoned again. The song

also devaluates Tom’s ordinary life as a sweep because his workplace is “the smoky

town in its murky cowl” and promises him a beautiful life without sufferings anymore

(25). In the beginning, Tom’s images are like a dirty black pagan and apish savage.

These images symbolize and suggest that Tom is tainted with black sin in Christian

theology. Thus, it is necessary for Tom to be baptized for the sake of changing into a

better man. Immersed in Christianity, Tom can be washed clean and purified. In this sense, church-bell ringing suggests two ideas — survival and baptism. Furthermore, Kingsley asserts, “. . . whether you found Vendale or not, you will have found such a country, and such a people, as ought to make you proud of being a British boy” (27). It implies that people in Vendale are Christians so they are happy. It seems that Kingsley is in favor of Christian theology as a fundamental base to education and a promise of happiness. In order to find Vendale, Tom has to go down. The further he goes down, the more sweat he gets. The further he goes down, his face will be cleaner because sweat washes his face clean. He will go closer to ritual of baptism. Also, he is seemingly promised a chance to become happier like people in Vendale. Certainly, the song is interlaced with theological belief and a hope for Tom to change for the better — from a defiled non-Christian human soot into an undefiled Christian.

In the “taintless tide” of the water is the place where Tom’s baptism, rebirth, and purification all take place. Tom is washed clean without dirt on his body anymore. Also, he enjoys his rebirth into a *fish* and feels clean and comfortable. He finds it comfortable to “*have nothing on him but himself*” (47; emphasis added). Tom feels cozy because he has nothing to cover on his body but himself. He senses freedom and cleanness. He regenerates into a purer life form. On the one hand, this water can emblematically represent as the amniotic fluid in a mother’s womb where Tom grows up; on the other, Tom’s soul and body have already been washed clean because of his immersion in water. Therefore, water, in this sense, symbolizes as baptism, rebirth and purification of sin.

Chapter Two I. Kingsley's Ideas of Contemporary Scientific Discourse

In the previous chapter, Kingsley's temporal-spatial chronotope of his worlds, his image of child hero, and other characters around him are discussed already. Here, the focus of the chapter is going to explore multi-layers of hidden social meanings and implied references in Kingsley's ideas of contemporary scientific discourses, Darwin's theory of evolution, and child education in which all are rooted in Kingsley's support of the necessity of self-improvement.

It is interesting to explore Kingsley along with Darwin's theory of evolution because there are more significant messages that Kingsley tries to convey to his readers. First, Kingsley innovatively incorporates Christian elements with Darwin's theory. Secondly, Kingsley integrates moral element as a necessary progressive goal into evolution, which is shown by Tom's transformation. Thirdly, Kingsley further proposes his criticism on scientific discourse and proves that the supremacy of the nature is far beyond human's comprehension. In other words, science is superb, yet nature, in some parts, remains unknowable. Moreover, Kingsley's idea of nature is actually natural theory in which God's justice, mercy, goodness can be revealed and from which men come. In the following, three episodes will be discussed: Kingsley's parody on a knowledgeable professor and his refutation with Ellie's childish belief of the existence of the water-babies — to see is to believe; Kingsley then applies his idea of nature theology to the water world which is properly operated by two fairies; and, Darwin's progressive idea is used to prove the importance of self-improvement for fear of degrading into apish savage or extinction by the story of the Doasyoulikes.

The Water-Babies is replete with several satirical episodes of Darwin's theory, limitation in scientific discourses on nature's sacredness, and denial of the existence of the invisible such as the existence of the water-babies. Kingsley embarks on his

Christian beliefs, then challenges contemporary scientific knowledge, and eulogizes the invisible wonders in nature and the water world. In these episodes, Kingsley strives to indicate that it is dangerous for those people to blindly embrace and highly appraise scientific truth and knowledge. Kingsley bravely indicates and playfully satirizes the weak points in contemporary science on the account of their stubbornness to admit their ignorance and limited knowledge. In order to ease the tension, Kingsley uses fantastic elements and literary imagination with delightful tone as a device to challenge scientific discourses. The most interesting episode is Kingsley's parody of Professor Pthmlnsprts' denial of Ellie's naive belief in the existence of the water-babies.

Interestingly, Kingsley claims that it is Pthmlnsprts's "only one fault he had" in his life — his refusal to admit the existence of the water-babies even he catches Tom in his net.

In order to defend himself, Pthmlnsprts even declares that it is the first worm he finds and it should be named after him. However, it is not a worm but a water-baby indeed.

Seemingly, he repudiates that it is a water-baby actually. For Kingsley, the professor is apparently a stubborn egoist to change his mind to confess the truth: he got a

water-baby in his net. Despite he catches Tom, he still refuses to call it a water-baby but names it "Hydrotecnon Pthmlnsprtsianum" (85). He does not deserve his title as a great naturalist and a chief professor of

"Necrobioneopalæonhydrochthonanthropopithekology" in the new university which the king of the Cannibal Island had founded and a member of the Acclimatisation Society (81, 85). Therefore, amusingly, the professor is punished by the great fairy science due of his blind stubbornness.

Walking on the beach, Professor Pthmlnsprts tries to teach Ellie science and some beautiful and curious things in his research. Yet, to the professor's disappointment, Ellie is so bored with his teachings that she says, "If there were little children now in the

water, as there used to be, and I could see them, I should like that” (82). The professor rebuts, “Children in the water, you strange little duck?” (82). From his response, it seems that there is no such thing of water-babies. Therefore, he arbitrarily denies Ellie’s belief of the existence of the water-babies and regards it as just her strange imagination. However, Ellie still insists and says:

Yes, I know there used to be children in the water, and mermaids too, and mermen. I saw them all in a picture at home, of a beautiful lady sailing in a car drawn by dolphins, and babies flying round her, and one sitting in her lap; and the mermaids swimming and playing, and the mermen trumpeting on conch-shells. . . and there is a burning mountain behind. (82)

This picture is called “The Triumph of Galatea” and is hung on a great staircase in Ellie’s house. Since Ellie was a baby, she has watched it every day and even dreamt about it a hundred times. “*It is so beautiful, that it must be true,*” says Ellie (82). At this moment, Kingsley agrees with Ellie and says, “you, dear little Ellie, fresh out of heaven! When will people understand that one of the deepest and wisest speeches which can come out of a human mouth is that — It is so beautiful that it must be true” (82).

Kingsley regards Ellie’s utterance and belief in the existence of the water-babies as one of the deepest, wisest and freshest speeches. However, the professor callously denies Ellie’s belief by giving her “a succinct compendium of his famous paper at the British Association, in a form suited for the youthful mind” (84). He tries to convince her by sound arguments in scientific evidence. Yet, Ellie is *not* convinced of his words and keeps asking him the same question, “But why are there not water-babies” (84).

Impatiently, he feels annoyed and replies sharply, “Because there ain’t” (84). By analogy, their interaction can be regarded as tense debate between an inexperienced child’s naive belief and an experienced adult’s scientific knowledge. As for the professor,

Ellie's question obviously challenges his authority and hurts his pride because he cannot defend himself by offering Ellie more scientific evidence. Also, he loses his temper and replies impatiently because his knowledge of the water-babies is actually far beyond his comprehension and knowledge due to inadequate evidence. At this juncture, Kingsley makes a comment on the professor's quick and impatient reply to Ellie by saying, "forgetting that he was a *scientific man*, and therefore ought to have known that he couldn't know; and he was a *logician*, and therefore ought to have known that he *could not prove a universal negative*" (84). Kingsley comments on the fundamental gold principle of science — the professor "ought to have known that he *could not prove a universal negative*" (84). This proves that science is limited to certain things which can be proved in the realm of science only. This suggests that Kingsley's belief that science can only prove what they had examined only in the field of scientific discourse and observation in nature. To be more specific, science can only study nature and investigate phenomena works in nature. Also, scientific discourse derives from the findings based on the process of careful and objective examinations in nature. In other words, science is a knowledge field where everything is based on supposition and presumptions and then examined and proved as scientific truth and discourse. Simply put, science, in terms of utility, thus, can only be used as a tool to examine the visual wonders and the working of the happenings in nature only.

Moreover, the argument between the professor and Ellie unveils that there are more profound meanings in Kingsley's humorous attack on the professor's arrogance and stubbornness. Their argument of the existence of the water-babies is fundamentally intertwined with Kingsley's doubt about scientific truth and its validity. Kingsley claims that scientists have to offer sufficient and convincing evidence to support scientific truth and validity first and then confidently declare that there is non-existence of the

water-babies. Before scientists negate the existence of the water-babies, their responsibility is to carve out all certainty and examine everything in nature in the name of pursuing scientific truth and prove that there is no water-babies in the world at all. Due to the lack of evidence, the professor's statement is not trustworthy because he fails to offer enough evidence to defend himself to Ellie. In this regard, the professor cannot say that the water-babies are non-existent and cannot be proved as valid entity in the world because of inadequate evidence. Therefore, it is much easier for him and the only way to defend himself is to deny Ellie's naïve belief rather than offering evidence.

In addition, implicitly, his denial of the existence of the water-babies reveals several things: the invisible should be denied because it cannot be proved visually as an entity. For the meantime, his denial exposes the fact that science can only prove what they had known in the realm of science. This suggests that there is a limit to science. In other words, science has limited knowledge to the unseen because they have not been studied and proved as scientific facts yet; finally and most importantly, science denies those which cannot be proved in the name of scientific truth such as a child's imagination or a naïve belief of the existence of the water-babies. Apparently, Ellie's insistence on the existence of the water-babies challenges the professor's scientific authority. Ellie's belief is regarded as a strange and childish imagination because it cannot be proved as valid, either.

Interestingly and ironically, just at the moment the professor denies Ellie's belief, he catches Tom in his net. Tom is entangled in the professor's net accidentally. Out of surprise, the professor says, "Dear me! What a large pink Holothurian; with hands, too! It must be connected with Synapta. It has actually eyes! Why, it must be a Cephalopod! This is most extraordinary! Water-fiddlesticks, my dear!"(85). Seeing Tom, Ellie cries out and says, "it is a water-baby!" (85). Being annoyed by being called several strange

names, Tom tries hard to shout out as he can, “No, I ain’t!” (85). It seems that Tom is reluctant to be classified and labeled as strange names except water-babies. Compared to Ellie, the professor is stubborn to admit that he catches a real water-baby but endeavors to name Tom in the name of scientific terms such as methodology of categorization and classification. He hurries to name it first and is unwilling to admit that it is a water-baby. He has trouble in naming and defining Tom as a water-baby. It unveils that a water-baby is a totally new and the first discovery to him and a brand new discovery in the field of science.

Kingsley’s humorous parody of the professor’s problem of naming a water-baby is aimed to satirize science is not trustworthy because it denies the invisible wonders in nature. Whether the water-babies do exist or not, science cannot prove their existence because they exist in Ellie’s childish belief and imagination. Also, it is problematic for him to pin down the name of Tom and categorize it to any sub-division of any subject because it is beyond his comprehension and knowledge. Kingsley even depreciates his sharp denial of the existence of the water-babies and says, “For my part, I believe that the naturalists get dozens of them when they are out dredging: but they say nothing about them, and throw them overboard again, *for fear of spoiling their theories*” (87; emphasis added). As for Kingsley, science cannot be reliable because their knowledge of the wonders in nature is limited. It is dangerous for scientists to deny what they do not know or the invisible as well.

Moreover, Kingsley uses the issue of the existence of water-babies as a literary device to challenge scientific truth. Interestingly, he is punished by the old fairy Science because he is so stubborn that he reluctantly discards his prejudice and honestly admits that his supposition is wrong. The old fairy even claims that “she is always most severe with the best people, because there is most chance of curing them, and therefore they

are patients who pay her best . . . no cure, no pay” (88). The fairy science drives him mad by filling his heads with “things they are not, to try he would like them better” just because he refuses to believe in the existence of the water-babies even though he saw it personally (88). Therefore, the fairy made him believe in worse things than water-babies “such as unicorns, firedrakes, manticores, basilisks . . . and many other pleasant creatures, which folks think never existed yet, and which folks hope never exist, though they know nothing about the matter, and never will” (88). More ironically, the doctors in the country are called to diagnose the professor’s symptoms as “Bumpsterhausen’s blue follicies” as “the melancholy honour” on their medical report (88). Ellie is so perplexed and too frightened at those strange long medical terms, and locks herself in her room “for fear of being squashed by the words and strangled by the sentence” (88-89). Out of fear, Ellie is shocked by the doctors’ diagnoses and asks the old nurse about what is exactly the matter with him. “That his wit’s just addled; may be wi’ unbelief and heathenry,” replies the old nurse (89). The doctors can only diagnose his symptom as a mental breakdown or neurotic abnormality. It also suggests that his symptoms are not fully explained and simply named in Latin and Greek medical words on medical report. Those doctors have not similar experiences or clinic experiments to diagnose his symptoms with a specific name and fail to find out the reason why he is out of his wit. They have never encountered such a strange case, and therefore, only can “put a tax on long words,” by adding three or more syllables on medical report (89). By analogy, the doctors’ invalid diagnoses are also not trustworthy either because they know little about his symptoms. Hence, both the professor’s denial of the existence of water-babies and the doctors’ medical reports are not reliable. What a gruesome irony! Explicitly, Kingsley intends to make it clear that even knowledgeable scientists, naturalists, and doctors should not jump to a quick conclusion about what they do not know based on

their limited knowledge until they have examined all evidences in the world. As for Kingsley, naturalists' and scientists' responsibility is to find out the answer to the unknown and investigate everything in nature till the unknown can be fully explained.

In order to convince his readers of the existence of the water-babies, Kingsley says that “In fact, the fairies had turned him [Tom] into a water-baby” (39). Kingsley continues with a more playful tone:

A water-baby? You never heard of a water-baby. Perhaps not. That is the very reason why this story was written. There are many great things in the world which you never heard of; and a great many more which nobody will ever hear of; and a great many things, too, which nobody will ever hear of, at least until the coming of the Cocqigrues, when man shall be the measure of all things. (39)

Here, Kingsley makes it clear that human's knowledge about the wonders in nature is limited and should not jump into a simple conclusion that “there is no such thing as water-babies in the world” (39). He boldly challenges his readers by saying, “How do you know that? Have you been there to see? And if you had been there to see, and had seen none, that would not prove that there were none” (39). It is conceivable that men believe what they see as visual evidence — to see is to believe. Men choose to believe what they can see and deny what they cannot see. For them, the water-babies do not exist because they cannot see them visual. No visual entity as concrete evidence, no water-babies in the world. The water-babies do not exist because “it is contrary to nature” (39). Kingsley tries to teach his readers how to talk about those “unseen” things:

Well, my dear little man, you must learn to talk about such things, when you grow older, in a very different way from that. You must not talk about ‘ain’t’ and ‘can’t’ when you speak of this great wonderful world around you, of which the wisest man knows only the very smallest corner . . . You must not say that this cannot be, or

that that is contrary to nature. You do not know what nature is, or what she can do; and nobody knows . . . you must wait a little, and see; for perhaps even they may be wrong. (39-40)

Kingsley argues that even wise men only know little about nature world and they could be wrong. It is better to make a conclusion until everything has been examined and fully explained with sufficient evidence. In other words, a wise man will not jump into a conclusion to deny everything until there are adequate evidence. The wiser a man is, the less one uses the word “cannot.” For Kingsley, the word “cannot” is a very rash and dangerous word. It is a folk’s or a savage’s fancy to say the word “cannot.” As for wise men, it is their business and duty to examine, and “not to settle what is not” (42). A wise man will do more examinations to find out the truth instead of jumping into a causal conclusion because it is unwise and dangerous to say the non-existence of the water-babies without sufficient evidence. Furthermore, Kingsley seems to ease the readers’ doubt of the existence of the water-babies and says, “No water-babies, indeed? Why, *wise men of old said that everything on earth had its double in the water*; and you may see [what] that is , if not quite true, still quite as true as most other theories which you are likely to hear for many a day. There are land-babies — then why not water-babies” [sic] (42). Kingsley presupposes that his readers will be perplexed and asks him whether water-babies do exist or not. Kingsley seems to tell his readers that the water-babies do exist if they choose to believe. Besides, Kingsley uses the idea of double to defend himself. The water-babies do exist and there is no doubt of it. Science cannot prove the existence of the water-babies because they have not found them yet; otherwise, the water-babies will be recorded in the text of science. Additionally, there is no evidence to deny the existence of water-babies at present. Thus, it is unwise to wrap up a conclusion: there is no such thing as water-babies because it is contrary to nature.

In this regard, Kingsley successfully challenges his readers' empirical experience and limited knowledge to the existence of the water-babies. Except for the playful tone and literary device of the existence of the water-babies, Kingsley also creates a fairy called "the Queen of all fairies or the great fairy Science, who is likely to be queen of all fairies" who "can only do you good, and never do you harm" (48). In a word, Kingsley's usage of his literary imagination in the creation of the existence of the water-babies shows the fact that there are so many unknown mysteries or wonders in nature which science cannot have full explanation.

Chapter Two II. Kingsley's Interplay of Darwin's Theory of Evolution with Morality

Generally speaking, Darwin's theory of evolution is a progressive trajectory of human's development. However, Kingsley's adapted version of Darwin's theory is not merely a single way of progressive trajectory but also regressive trajectory of degradation. Kingsley's innovative adaptation of Darwin's theory is to dramatize Tom's growth. Besides, Tom's initial image is a degraded sweep, and then he descends into a fish-beast. Tom is physically regressive but he grows to a decent gentleman later. In addition, his spiritual, religion, and identity are all rebuilt after his rebirth in the water. In other words, Tom transforms from a ragged sweep into a newt-like water-baby, and grows into a civilized adult after he tries hard upon self-improvement. In other words, Kingsley utilizes Tom's development and self-improvement to endorse Darwin's evolutionary process of human beings in the text. In general, Tom's process of development significantly carries out Kingsley's interplay of self-improvement and evolutionary thoughts. Specifically, Darwin's evolutionary concept is demonstrated in Tom's progression in individual self-improvement and maturity of body and mind. Tom is on the right track toward his own progressive evolution into a decent adult in the end.

In *The Water-Babies*, Kingsley combines Darwin's theory of evolution with Tom's

moral development in the notion of transformation in a nation called the Doasyoulikes. In the beginning of this chapter, Tom's degradation into an embryo-like fish is a metaphor of reestablishment of body and soul in Christian theology. More specifically, Tom's physical body evolves into a more degraded life form because he regresses from a human into a fish. However, Tom's transformation is not like other creatures in the water but embedded with more Kingsley's moral lesson for child education. In general, Tom has to make his moral choice and learn how to behave himself to complete his testimony: firstly, learn how to self-regulate himself and do things he does not like in order to self-improve himself; secondly, learn to be honest and sincerely confess his act of stealing sweets. In other words, Tom should be responsible for his behaviors. Thirdly, he has to find his cruel master, Mr. Grimes and reconciliates with him. After he passes his tasks, he will become an elegant Englishman.

Like his contemporary men, Kingsley appraises Darwin's theory of evolution and innovatively incorporates evolutionary ideas into the story. Tom's process of transformation starts from a child sweep, then regresses into a newt-like water-baby, and then ascends into an ideal gentleman of manners in the end. In other words, Kingsley's paradigm of evolution can project *backward* as a sign of degradation and devolution into a primitive stage. Kingsley uses a parable of a nation called "Doasyoulikes" to emphasize the importance of self-improvement and tragic extinction of their indolence and doing things as they like. This parable is told by the ugliest fairy, Ms.

Bedonebyasyoudid, whose duty is to tell children stories. She takes out her most wonderful water-proof story book with color and numerous photographs. It is a parable about a nation of the Doasyoulikes and their tragedy. These people live in a fertile land of Readymade, and they do not have to work but enjoy themselves as much as they can. Therefore, they play the Jews'-harps all day long, eat when they want to, and they do

not make weapon and tools because it is not necessary and “everything was made-ready to their hand” already (127). Apparently, they do not try to prepare for the future, improve themselves and protect themselves from danger even though they live in the feet of a burning volcano, which has killed two-thirds of them. One-third of the remains ignore the fairy’s kind warning of volcanic eruptions and make up their own stories of cock-and-bull story — “the smoke was the breath of a giant, whom some gods or other had buried under the mountain; and that the cinders are what the dwarfs roasted the little pigs” which the fairy has never told them (127). They are in that humor, and the fairy fails to teach them and save them by her “good old birch-rod” (127). In other words, they are stubborn to accept the fairy’s warning and make up a ridiculous story to fool themselves. After thousands of years, the remains of the nation of Doasyoulikes degrade into apes, live on the tree, unable to walk upright, and their shape of feet and back had altered already (129). Being lazy, they hardly think, hardly use wits, and they forget how to talk. Finally, the last man of the Doasyoulikes becomes an apish savage. He looks like an “old fellow with jaws like a jack, who stood full seven feet high” in this nation. And, the fairy declares that “they are all apes,” and is afraid that “they will all be apes soon, and all by doing only what they liked” (129, 130). Unfortunately, M. Du Chaillu comes up to this last remnant, and shots him as he stands roaring and thumping his breast. He recalls that he was the descent of men and tries to say, “*Am I not a man and a brother?*” but he has forgotten how to use tongue to speak and calls for a doctor (130). His last word is “Ubboboo!” and dies. The last man in the nation of the Doasyoulikes is “more apish than the apes of all apecies” (130). This parable explicitly reveals Kingsley’s satirical parody of their foolish degradation. They deserve punishment because they are unwilling to improve themselves to survive. Their idleness accounts for their regressive morphological and biological forms as bestial apes on the

tree.

The fairy states that their degradation is on account of their indolence and unwilling to do what they do not like. Therefore, they all become apes and doomed to be wiped out finally. The last man of the Doasyoulikes is a beast-like ape that has lost human's ability of speech and language. The *moral lesson* is a man should strive hard to fit in the dangerous environment, and then they can evolve progressively and survive finally; otherwise, those who are unwilling to do what they do not like will become "the dumb beasts" as punishment. The fairy then humorously says, it is man's laziness and refusal of doing what they do not like that "helps to make [her] so ugly that I know not when I shall grow fair" like her gorgeous sister (130). It implies that men's degradation has something to do with their own fault, chances of survival, and the fairy's look. The fairy says to Ellie and Tom:

. . . there are two sides to every question, and a downhill as well as a downhill road, and, if I can turn beasts into men, I can, *by the same laws of circumstance, and selections, and competition, turn men into beasts.* You were very near being *turned into a beast once or twice, little Tom.* Indeed, *if you had not made up your mind to go on this journey, and see the world, like an Englishman, I am not sure but that you would have ended as an eft in a pond.* (131)

The fairy strongly suggests Tom should go on his trip and see the world bravely. Or, Tom will be punished and degraded into an apish savage like the last man of the Doasyoulikes. Tom is warned by the fairy and knows that he probably becomes an ape like the last man of the Doasyoulikes. It is his high time that he should continue his journey like an Englishman. Tom can improve himself and do what he does not like by going for his journey as soon as possible. Certainly, he will be punished and devolves into an eft in a pond if he refuses to change.

Besides the story of the Doasyoulikes, there is another example of degradation in the water. Before Tom arrives at St. Brandan, he is lost in the wide sea and waits for other creatures to tell him where to go. He accidentally comes across the salmon couple. Salmon is the king of all the fish because they improve themselves by taking challenges to see the world. Therefore they grow strong and fat. From the salmon lady, Tom is informed that all his company and friends — caddises, dragonflies and trout — are actually “low company” with low manners. She even makes a comment on trout and says, “every one knows what they are” (68). She explains to Tom:

My dear . . . a great many years ago they [trouts] were just like us: but they were so *lazy*, and *cowardly*, and *greedy*, that instead of going down to the sea every year to see the world and grow strong and fat, they chose to stay and poke about in the little streams and eat worms and grubs: and they are very *properly punished* for it; for they have grown ugly and brown and spotted; and are actually so degraded in their tastes, that they will eat our children. (68-68; emphasis added)

The trouts’ degradation proves the necessity of self-improvement. Self-improvement is the only way to survive and avoid of the crisis of degradation. Indolence and unwilling to challenge are the main reasons why they become inferior than salmon. In a word, Kingsley incorporates self-improvement into Darwin’s evolutionary thoughts as a moral lesson for his little young readers.

As for Kingsley’s child education for Tom and his readers, not only the necessity of self-improvement but also manners of conduct are knotted with Darwin’s progression theory in the story. Tom is like other naughty boys and enjoys tormenting creatures for mere sport and this is why he has no company at all and feels lonely. Kingsley’s first lesson for Tom is to understand sea creatures, then learn how to talk to them properly so they he will have very “pleasant company if he had only been a good boy” (51).

Victorians believe that a boy is born with nature of naughtiness. This contemporary idea — a boy cannot help with being naughty is a proof that he is “originally descended from beasts of prey” (51)— is rebutted by Kingsley. He does not think a boy’s nature is being naughty and so is a monkey. He makes it clear that a boy is definitely not evolved from a monkey because a monkey has no idea of knowing for the better and self-improvement. He further proves that there is a huge difference between a man and an ape:

You may think that there are other more important differences between you and an ape, such as *being able to speak, and make machines, and know right from wrong, and say your prayers*, and other little matters of that kind; but that is *a child’s fancy*, my dear. *Nothing* is to be depended on but the great hippopotamus test. (83)

Kingsley regards Richard Owen’s famous hippopotamus test as a child fancy because the test has nothing to do with the similarities between men and apes in terms of brain structure. It is easy to prove how different a man is from a monkey in terms of language ability, capability of making instrument, ability of judgment and rationality to behave himself or herself and self-awareness. Compared to monkeys, men are wonderfully made by its Creator. Hence, as for Kingsley, it is not necessary to count on the result of Owen’s hippopotamus test to prove the similarities between a man and a monkey just because a monkey has a hippopotamus in the brain like a man does. He proposes that the test can only show trivial similarity between men and monkeys. It is no need of proving it by a hippopotamus test.

By an analysis of Tom’s individual development, it is obvious that his development is based on Charles Darwin’s theory of evolution. This influential theory is grounded in various Victorian texts and the stories are written to carry more messages about human experiences and how they have to fit into this comprehensive nature. Straley L. Jessica

in her dissertation proposes both Gillian Beer's and George Levine's ideas of evolutionary theory and the Victorian novels and then concludes that science and literature are both "in a mutual exploration into narrative" of history and development (5). In her dissertation, Jessica shows that Darwinism supporters allow science to deny the affinities and intimacy between men, his divine natural world and almighty Creator. Straley Jessica in her review, "Of Beast and Boys: Kingsley, Spencer, and the Theory of Recapitulation," explains that both Beer's and Levine's account for Darwin's powerful influence upon Victorian novels respectively. Darwin's theory of evolution has great impact in those literary works, including Kingsley's *The Water-Babies* which has incorporated Darwin's progressivism into the plot. According to Straley Jessica, Darwin's theory of evolution is intertwined with narrative that shows Levine's observations on the impact upon Darwin's evolutionary theory — "self-propelled, unfolding according to the laws of nature with no initiating intention and no ultimate objective" (585). In Straley Jessica's argument, Darwin's theory shifts the relationship between man and nature because Darwinism depicts "humans as the latest accident of random natural processes" (588). Darwin denies the theological belief that man is created by God and there is no Creator in the process of evolution. Obviously, this scientific explanation cuts off the affinity between man, nature, and his Creator. In other words, Darwin's theory, Beer's and Levine's ideas all contribute to the rapture in the relationship between man and his Creator. Opposing to them, Kingsley holds that men's physical world is divine, designed by the hands of God, and, apparently, can only be seen by those who know how to see it. Kingsley recognizes the great impact of Darwin's impact and a tension between science and theology. Therefore he tries to find the middle way to ease the tension between evolutionary thoughts and Christian theology by means of literature. However, Kingsley shows his sharp observations and comment on

contemporary scientific thoughts because he believes that science is the way to show how men are wonderfully made and unfold the wonders in nature which are created by men's Creator, God. In this regard, the story are incorporated with reviews and weakness in contemporary scientific ideas in order to revere the sacred divine world which created by God.

As for Kingsley's interplay with science and natural theology, he sets the primary principle for Tom's educational goal and standard of morality in nature. Being indolent and reluctant to self-improve is the reason why they get penalties of degradation like apes and extinction. In other words, Kingsley version of natural selection is fundamentally replete with morality. Kingsley's reconciliation with Darwin's theory is shown by his belief in the importance of the educational goal in his character of Tom. Tom has to learn how to regulate himself, how to observe the divine nature, and how to develop his morality and self-improvement. Then, Tom will fit the ideal image of man in Kingsley's educational discourses and becomes the fittest survivor in nature finally. Tom has to learn how to direct himself to the right path of development in Kingsley's designed world and ideal educational model.

Chapter Three I. The Significance of Tom's Working Body and New Body as a Water-Baby

Generally speaking, the use of metamorphosis serves mainly as a tool for *Kingsley* to criticize contemporary issues such as child labor, ideas of scientific thinking, and children's education. Kingsley's representation of Tom's two bodies, the laboring body as a chimney sweeper on the land and a transformed body as a new water-baby in the water, is significant for several reasons. *Firstly*, Tom's changes in previous and posterior life can be joined together to show how Tom's bodies are socially constructed and regarded as a subject in the making as a child worker in the technology-based society and a desired object as an innocent child in Kingsley's eyes. Tom's laboring body, of course, exposes the dark side of a chimney sweeper's miserable life, which will be illustrated more later. In this way, Kingsley's depiction of Tom's working body sparks controversy of social concern of child labor. Kingsley labels this child's laboring body in the lowest societal status in order to take issue on child workers because those child sweeps work in arduous and sordid working conditions and are harshly abused. *Secondly*, Kingsley's innovative depiction of Tom's body as a pristine water-baby emphasizes the importance of regulating and disciplining a child's body. The issue of how this new body should be treated perhaps implies the fact that Kingsley instilled his Romantic ideas of educational discourses into this innovative child body. Furthermore, Kingsley's creative presentations of the spanking body are also in line with his intention on pursuing an ideal child body through Tom's growing of moral awareness in his journey. This dream child reflects not only the idyllic notion how an ideal child should be like in Kingsley's expectation, but also a review of a homage to the concept of childhood in Romantic writings. *Thirdly*, the nature of Romantic child and childhood reflects the notion that the child is mainly a desired object to meet the adult's discipline

and educational pedagogy because the child's mind is susceptible. In *The Water-Babies*, it is plausible that Kingsley's invention of such an amphibious body is related to his own desire of tracing back to the idea of an ever-lasting romanticized child and of representing the view of innocent childhood in literary tradition. In other words, Kingsley's projection of an image of inchoate child is to show his constant question for an absolute child model, which, in the figure of Tom, embodies his fantasy. In other words, Tom becomes Kingsley's subject as a child hero in the story and a desired object in his fantasy. Moreover, Kingsley puts forward several issues, and simultaneously, conveys several significant messages to contemporary readers with reference to what was thought about the child should be like and how to educate feeble and susceptible child by proper pedagogy. Seen in this light, the embodiment of his fantasy and desire is also a critique.

Tom has worked as a chimney-sweeper for his master Mr. Grimes before his metamorphosis. One day Mr. Grimes and Tom go to Sir John Harthover's Place for a cleaning job. Accidentally being mistaken as a thief in Ellie's room, Tom runs away from the scene and falls into a mud. The symbolic death paradoxically gives birth to a new Tom in the form of a water-baby, a scenario reminding readers of Bakhtin's idea of rebirth in carnival. The mud is damp soil, an intermediate linking with the land and watery world. In a word, the mud is both Tom's death and rebirth. Interestingly and ironically, after drowning, Tom starts a new life physically and spiritually, and regresses back to a stage of a new-born water-baby, much younger than he was a 10-year-old chimney sweeper. In contrast, when on the land, Tom has to work in and out the chimney flues under the harsh demands of Mr. Grimes, who beats, starves, and tortures him in an inhuman way. It is the soot that stains Tom and makes him human soot in the eyes of Grimes. According to Valentine Cunningham, it is the first time that Kingsley

mentions the term of human soot, the idea of ash-brother and the quandary of chimney-boy in his famous Liverpool sermon in June 1870 (125). In “Soiled Fairy: *The Water-Babies* in Its Time,” Cunningham brings out the term “human soot” to mean the people who are marginalized, and live in a predicament which they are forced to (126). He describes the marginalized people bordering on the verge of nothingness by calling them human soot. Tom is exactly the human soot in the chimney, an *interstitial space* between the house and the outside world. Chimney is an enclosed tunnel linking the outside world with the interior space. Tom has to rob his elbows and crook his body while working in a chimney. His working body is confined in a narrow chimney; on one hand is the spacious world, while, on the other is the intricate human world. Tom in this narrow and dark tunnel is like a body going through a mother’s vagina; he is bound to be born, a new life is waiting for him ahead. But before his birth, he has to be confined in Sir John Harthover’s Place. Tom’s image of a chimney sweep is often associated with the disposable ash and his inferior role in human society (Cunningham, 126). Tom is analogous to a jettisoned castaway on the periphery of human society, losing his identity as he is covered with soot and has no sense of belonging. To give him a rebirth, Kingsley makes use of Tom’s drowning so that a brand new Tom could come into being.

According to Jonathan Padley, Tom is situated in a world of “liminal otherness” after he becomes amphibious living as a new water-baby in the water (56). Padley points out that Tom’s life on the land is a reality and the one in the water is an unreality in Victorian narrative terms. Tom’s transition between two worlds is closely related to Tom’s liminal otherness. Tom perishes from a ragged “ape” into a pristine water-baby. Tom is like “the beasts which perish; and from the beasts which perish he must *learn*” (*WB*, 33). In other words, Tom perishes and then he starts another new life journey. A brand new water-baby is like a *tabula rasa*, which is stated in John Lock’s *An Essay*

Concerning Human Understanding. Tom can rebuild his knowledge and experience in the water. As a tiny water-baby, his moving shows his luminal otherness and spatial marginality. Tom is devalued as a marginalized “savage” and works in dangerous flues. Dark flues, on the one hand, are associated with St. John Harthover Place’s wealth and power; on the other hand, the enclosed dark flues keep reminding readers of Tom’s risky marginality and existential crisis. Tom’s otherness is highlighted at the moment that he finds his reflection is like “a black ape” in the mirror, which is a contrast to Ellie’s striking beauty. Tom is aware of his inferiority and becomes furious out of shame and is desperate for being washed clean.

Tom’s working body, in general, is represented as an image of subordination, outlining the ordering within the social hierarchy; in contrast, *Tom’s new body* works as a *resistance* to that ordering. Tom’s new body is defiant to the controlling social mechanism because a body’s transformation could symbolize a way of escaping social repressing power or a possibility of transgressing the boundary of social limits. This “liminal otherness,” *on one the hand, tells a possibility that the child is not a fully admitted human being in the eyes of the Victorian people. The child is an “otherness” to the regulated and formal Victorian society.* And to be a water baby is to stay away from the decent adulthood world though it is much closer to one’s pristine self. It seems that transformation is a chance of rebirth, reconciliation with his past, and beginning of a new life.

However, such an individual body can be better explained by Sarah Beckwith, who, in *Christ’s Body: Identity, Culture, and Society in Late Medieval Writing*, argues that the individual body is managed in the sense of “body politics,” which encompasses the regulatory mechanisms such as sexuality, reproduction, work and sickness (29). According to Beckwith, the personal body is produced by the (dis)junctions, to

congregate symbolically around the (dis)continuities in the relationship between *social, natural and personal body*, and to *affirm or break* their symbolic homologies and the social significations they bear (29). Beckwith concludes that the relationship between them is one of the cultural constructions and the personal body is shaped to the requirements of social body and the contestation of those requirements at the level of symbolic incorporations (29). In one aspect, symbolically, *Tom's working body* as a chimney sweep is to comply with the requirements of social order and is subordinated to the regulatory mechanism of reproduction. Bryan Turner, in *The Body and Society: Explorations in Social Theory*, addresses that this subjugated body can be used to justify a given societal system (2-3). Turner contends that the body is subject to justify and succumb to social ordering. On the other hand, *Tom's new body* breaks symbolic homologies and social significations and discontinues the close relationship between social and personal body. Tom's new body, seen in this light, is loaded with reverberating mark of subordination to the controlling requirements of the stable and affluent society. At first, it is apparent that Tom's new body is represented as a symbolic resistance and defiance to the Victorian social ordering because it is a chance to restart a new being as a water-baby. However, Tom's rebirth is actually a *temporary escape* from social orderings because Tom jumps into another world which requires every sea creatures and all water-babies to succumb to rules and this water world is strictly ruled by two almighty and mystic fairies — Ms. Bedonebyasyoudid and Ms. Doasyouwouldbedoneby. In the water, these sea creatures have to fulfill their assignments by cooperation; otherwise, they will be punished by two fairies. Compared to men's deteriorating world on the land, the water world seems to be a more hierarchical world with order and run by two great fairies. The water-babies are responsible for "mending all broken sea-weed, and put all the rock pool in order, and

planted all the shells again in the sand, and nobody will see where the ugly storm swept in the last week” (101). The water-babies mend, rearrange, restore and set everything right back to position on the shore. Besides, Kingsley indicates it is men’s fault that polluting the shore and explains that the reason why the rock pools are always so neat and clean:

Only where men are *wasteful and dirty*, and let sewers run into the sea, instead of putting the stuff upon the fields like thrifty reasonable souls; or throw herrings’ heads, and dead dog-fish, or any other *refuse*, into the water; or in any way *make a mess* upon the clean shore, there the water-babies will *not* come, sometimes not for hundreds of years (for they cannot abide anything smelly or foul). (101)

It seems that men do not care about the sea and pool because they throwing wasted fish and refuse into the water and make the sea dirty and smelly. The sea becomes dirty and smelly so that the water-babies will not come to the shore and play. Kingsley addresses that it is men’s fault to pollute the sea and that is the reason why men cannot see the water-babies playing on the shore. Men does not treasure nature and make a mess at will.

As for cleaning, many creatures come to help and work together to clean away garbage and dirt on the shore first and then the water-babies come to “to plant live cockles and whelks and razor shells . . . and make a pretty garden again, after man’s dirty is cleared away” (102). Men polluted the water and sea creatures clean it out later. It seems that Kingsley makes a striking contrast between the messy world and the tidy water world.

The *paradox* of Tom’s body is further complicated in Mary Douglas’ remarks in *Natural Symbols: Explorations in Cosmology*, in which she points out the social body’s symbolical implication is intertwined with “interrelations between nature, culture, and

society” (29). In cultural aspect, Tom’s working body as aforementioned is both oppressed as he works at a tender age and defiant to the oppressive social mechanism which builds its base upon the fragility of child labor on the land. It becomes entangled when nature element is brought into this scenario. In other words, Tom resides in liminal position when he is human soot, half human and half animal. And to break away from the dragnet of signification system— positioned as a poor chimney sweeper, he later becomes a water-baby and regresses back to a prototypical state of tiny amphibious creature; he is both human and not human. In this regard, Tom’s situation reminds readers of embryo in a mother’s womb which is on the way to become a human while the human shape is not so visible and apparent. Tom is at liminal position both on land and under water, and this in-betweenness is Tom’s power and also how he establishes his identity.

Deprived of any chance of formal education, Tom becomes a water-baby, who embodies Kingsley’s desired object and also his romantic ideas over *children’s body* and *child education*. Kingsley seems to say that a brand new naked body has to be endowed with appropriate clothing and education. Tom is given a new identity at odds within any cultural remarks and societal norms once he has transformed from a marginalized sweep into a spanking water-baby. Tom’s new body is nude so that no social symbol and cultural mark are possibly inscribed on it. Before transformation, Tom works as a chimney boy who is always sooty and grubby. After drowning, Tom is given a chance of rebirth and growth. Tom’s death and rebirth are closely linked with dirtiness and purity. The general process of Tom’s growth is from a scrubbing chimney sweep to a tiny water-baby, and finally to a decent mature gentleman. Even though Tom’s body is transformed into an amphibious creature, Tom is given an opportunity to cultivate his morality and evolve into a gentleman. In a word, Tom’s significant transformation is

related to the issue of upward mobility in term of moral advancement and physical growth. After transformation, Tom is given a good opportunity to reconcile with Mr. Grimes in the water. Tom can adapt his new perspectives and assume different positions as he has new body to observe the happenings between two worlds. In addition, Tom purifies himself by water and lives a different life after he becomes a water-baby. Through a literary device of metamorphosis, Marla Harris argues that a transformed body is subversive in that it is a liberating strategy for writers to invite readers to actively participate in criticizing social issues (216). Tom's amphibious body certainly is a strategy employed by Kingsley in doing two things simultaneously. One is to make the naked body fit in Victorian norms and cultural mores which Kingsley intends to impose on his readers; the other is readers can see through Tom's body and his development and growing into a gentleman.

When it comes to chronotope, there are two parts: temporal significance and spatial significance. As for temporal significance, metamorphosis is a rebirth and discontinuity with human society on the land. Tom regresses into a tiny water-baby about only "3.87902 inches" long and like "a sucking eft" (*WB*, 38). In other words, Tom is reborn with a new life form and a new body structure. As for spatial significance, Tom can spy and eavesdrop the secrets of everyday life, and comments on human's brutality to creatures from his new position and new field of vision. However, Tom still has ability of consciousness and self-consciousness so that he is able to make his own moral judgment. He knows it is totally wrong to kill creatures and disgusts at those who shoot at salmons. In other words, Tom's moral judgment does not "perish" like his black husk, and the shell had been washed quite off him (*WB*, 44). Certainly, Kingsley's assiduous specification of characters' bodies in terms of Tom's two bodies and purposeful construction of bodily forms accentuate his potential feasibility and permutations of

cultural and social ideals. But Tom's self-consciousness, though as a child, makes him distinctively independent of Kingsley's characterization, according to Bakhtin. This in-between character thus poses more significant gesture to the critique of the Victorian society than Kingsley himself has tried to do.

Chapter Three II. Three Famous Literary Works on Child-Labor

In the tradition of Victorian literature, there are three famous pieces of literary works about the issue of child labor: William Blake's two famous poems on "The Chimney Sweeper" in 1789 from *Songs of Innocence* and respectively, in "The Chimney Sweeper" in 1794 from *Songs of Experience*; Elizabeth Barrett Browning's poem "The Cry of the Children" in 1843; and Kingsley's *The Water-Babies* (1863).

William Blake is in attempt to ignite readers' concern for child labor by utilizing images of child sweepers' pathos. In the second stanza of Blake's "The Chimney Sweeper" from *Songs of Innocence* (1789), Tom Dacre, a child sweeper, weeps "when his head, / that curl'd like a lamb's back" (5-9). What is worse, in the third stanza, Tom dreams that thousands of child sweepers, "Dick, Joe, Ned or Jack/ Were all of them lock'd up in coffins of *black*" (11-12). In the thirteenth line, an angel comes with a promise of happiness and will set them free from misery. In the last stanza, Tom and other sweepers wake up in the cold and dark morning but feel "happy and warm" (23). Tom naively believes that he will go to heaven if he does his duty and optimistically keeps waiting for the good days to come even in such a thorny situation. Compared to the first one, Blake's second poem "The Chimney Sweeper" from *Songs of Experience* (1794), turns into a bitter and realistic tone and lacks of imagery of innocence and promised hope. The speaker of this poem understands that he is a victim, enclosed "in the clothes of *death*" and is "taught to sing in the notes of woe" by parents (7-8). Parents fail to recognize they have done "injury" to the speaker and still go to church to

pray. The last stanza is the highlight of this poem: the speaker is more aware of a cruel fact that parents, the church, and the king are the people “who make up a heaven of our misery” (11-12). Blake’s two poems emphasize the imagery of chimney sweepers’ sufferings are mainly caused by the faults of parents, the church, and the whole society. In a word, Blake is in an attempt to accuse the wrongness of the practice of child labor.

Elizabeth Barrett Browning’s “The Cry of the Children” directly exposes the cruelty of the exploitation of employed children in local mines and factories. Like Blake, Browning exemplifies the image of a dead child, little Alice, to intensify readers’ emotions and sympathy for her. The third stanza illustrates the working children’s unnatural “pale and sunken faces” (25), and their young feet are “weak” and they are “weary” (30-31). Sadly, the fourth stanza illustrates the image of little Alice’s early death. Little Alice “merry go[es] her moments lulled, and stilled in / the shroud of by the kirk-chime” (49-50). The children say that “it may happen / that we die before our time” (37-38) and “it is good when it happens” because “we die before our time” (51-52). More pathetically, in the sixth stanza, they are “seeking / Death in life, as best to have!” (50) *Death* is not horrible but merry to them. Little Alice’s unnatural early death is merry because it brings solace and ends up her sufferings. The sixth stanza depicts their pathos in body such as sore knees and heavy eyes. They are too “weary” and “cannot run or leap” on the grass (65-66). They even prefer to sleep rather than play. In the first and last stanza, Browning intensifies readers’ emotion and awareness of ill treatment of the employed children. Compared with Blake’s two poems “The Chimney Sweeper,” Browning professes injustice and the exploitation of child labors through vivid images of anguished child workers in the mines and factories. In a word, Browning attempts to call for readers’ attentions to make a change for working children. Child labor is gruesome, and if there is a telling difference between Kingsley’s Tom,

Blake's sweeper, and Browning's mine children, it is that Kingsley's Tom moves downward to water world while Blake's and Browning's move upward to heaven.

Heaven seems not a relief place any more in the eye of Kingsley but water, an image of human beings' possible origin, according to Darwin's idea of evolution.

Charles Kingsley's child hero Tom in *The Water-Babies* is a more tragic character. The opening chapter begins with the description of an indictment of the conditions of a chimney sweeper, Tom, who is under-loved, uneducated, and covered with dirt. He is illiterate, irreligious, and fatherless. He has never washed himself before and is entirely black. In a word, he is treated as *discarded human soot* in the eyes of his harsh master Mr. Grimes:

He cried when he had to climb the *dark flues*, rubbing his poor knees and elbows raw; and when the soot got into his eyes, which it did every day in the week; and when his master beat him, which he did every day in the week; and when he had not enough to eat, which happened every day in the week likewise . . . As for *chimney-sweeping*, and being hungry, and being beaten, he took all that for the way of the world, like the rain and snow and thunder, and stood manfully with his back to it till it was over . . . (5)

With panic, poor Tom sheds heart-breaking tears while working in dark flues. Worse still, beatings and starvation are daily hackneyed. Submissive and compliant, Tom takes his wretched living for granted, thinking it is the way of the world and way of life. At Sir John's Place, while sweeping the chimneys, Tom is lost and accidentally climbs down to Ellie's room, with all decorated in white. Tom was shocked with Ellie's stunning beauty: white skin and golden hair like an angel out of heaven. He thinks he will become like Ellie after washing himself. Suddenly, he sees his reflection in the mirror: "a little ugly, *black, ragged figure*, with bleared eyes and grinning white teeth"

(WB, 16). He is consciously aware that his reflection is like a “black ape,” an inferior animal (WB, 16). He feels ashamed, angry at himself and longs to be cleaned.

Blackness is always closely related to death and hopelessness. They are so young, yet they are being taken in the grip of social injustice, and even by death. Kingsley seems to reverse the stereotyped image of chimney through adventures. There are many little boys climbing up and down chimneys to make house breathe while they themselves are almost invisible as the black ashes inside. Kingsley’s *The Water-Babies* is apparently used as a didactic tool to criticize the exploitations of child labor practiced by the well-to-do and the Industrial Revolution, which promises justice, equality, progress in terms of rationality. However, the image of ash-brothers and idea of human soot have become famous type and exemplum in the Victorian literature.

In the following chapter, it is aimed to explore the role of the child in history from the seventeenth century onward and its influence on Kingsley’s construction of his ideal child model, which was intended to be guidance to his five-year-old son, Grenville Arthur and others.

Chapter Four I. What is Childhood Studies? Prout and James; Chris Jenks; Philippe Ariès; Vivian Zelizer; Linda A. Pollock

When it comes to the issue of ideal child, all discussion is categorized to a new research field of social studies called childhood studies. It is important to have a brief glimpse of childhood studies for some reasons. First, it is about how the role of the child is perceived and is aimed to explore significance of the idea of the child in human history. Second, when it comes to the issue of child labor, childhood studies offers more historical figures and data. It brings more useful references to broaden the scopes of literary texts and could be also regarded as a mutual ground for both literature and social studies. Finally, literature is about how the child is perceived in terms of humanity and mankind; childhood studies is about how to define the idea of the child as a social being. Therefore, have a brief glance of childhood studies is helpful to explore the meaning of the child, in this regard.

Alan Prout and Allison James list out several distinctive features of contemporary childhood studies in the following (7-13): firstly, childhood is significantly understood as a totalizing concept of social construction. Such a totalizing concept allows more possibility of interpretations and construction to contextualize the idea of childhood; secondly, in the process of reconstruction, the idea of childhood is a universal, cross-cultural and inter-disciplinary research which sociologists and anthropologists respond to social structural forms of discourse, and engage with any issues and social variables such as class, gender, and ethnicity; thirdly and finally, it is worth noting that children should be considered as active role in the process of construction, and they have their determination of their social lives, activities, and the society they live in. Alan Prout and Allison James argue that this process of construction is associated with an assemblage of signifying discourses, but simultaneously, the particularity of the child

has been recognized within adult-centered society. In short, every issue related to the child in cultural, social, and historical aspects can contribute to childhood studies.

Despite James and Prout only propose that the child's active role should be taken into account in the process of construction, it is problematic and difficult to calculate how much the child involves and how to estimate the amount of his or her participation.

Chapter Four II. The Origin of Childhood Studies: Modernity of Childhood

Interestingly, Chris Jenk mentions that the implosion of interest in childhood studies has been going on within academic circles over the past two decades, but the reason for this eruptive interest is still unknown even till now. However, the first discovery of the child's particularity in history starts in the late seventeenth century. Specifically, the concern of the child ignited, and it was regarded as a distinctive mark of modernity when *Philippe Ariès* notices that the role of the child and its relationship in the historical development of the family iconography in the seventeenth century. Jenks is in line with sociological perspectives and deals with issues relating to the child and childhood studies once the "intellectual minds discover the particularity of the child within society and its differentiation from the adult's" nowadays (2). This new discovery allows Ariès to pay more attention to the differentiation in the child's actual dress, which is distinctive from the adult's in portraits of the seventeenth century (Ariès, 129), an indicative of age-segregation of the child from the adult. Besides, according to Martin Hoyles, the child's outfits vary with class difference and activities in the seventeenth century (27-28). Valerie Polakow Suransky addresses that Ariès's major contribution in childhood studies is to raise a noteworthy awareness of the child's role in the family and its affinity of the idea of childhood in the late seventeenth century (3-8). By implication, Suransky's supposition shows that the idea of childhood and the child's role are both unknown and they have not been tied with each other until the late

seventeenth century. Also, Ada Cohen is resounding with Ariès's historical inquiry, and considers that Ariès's new finding is ground-breaking (6). By reexamining Ariès's research and materials, Cohen further notices that Ariès's young boys in the seventeenth-century portraits are more like "miniature adults" rather than the child (8). In addition, Sarah Holloway and Gill Valentine acclaim that the idea of childhood has a long dark history until Ariès enlightens it (6). In a word, Ariès's discovery is significant with the recognition of the child's distinctive role in the development of the family as a mark of modernity. From the above research, it seems that the adult's attitude toward the child is indifferent and the child's particularity has not found and concerned before the seventeenth century. In nineteenth century, Victorians recognized the particularity of the child and wrote stories and conduct books for children and parents because they had already noted the particularity of the child's role and importance of the child, including Kingsley. In *The Water-Babies*, Kingsley uses a child hero's story of growth to illustrate his ideal child and child education. Besides, how Tom is perceived and treated reflects the role of the child in Kingsley and Victorians' eyes. The popularity of Kingsley's *The Water-Babies* certainly conveys a popular and dominant cultural ideology in the shaping of the child and child education in the Victorian age. Through Kingsley's ideal child, it is possible to trace back Victorians' ideology and social sanction on ideal child education.

Chapter Four III. What is a Child? In Terms of Child-Adult Relationship

When it comes to the child, mostly and firstly, a vivid image of a child's physical body pops up in the mind. This image of the child is associated with two ideas: one refers to the real being of the child in daily life; the other is the child, which is also called literary child in literary texts. Compared to the adult, the living child deserves special care since birth because of physical vulnerability. Adults believe that it is their

responsibility to protect the child from harm so that the child will have the chance of maturing into adulthood. In general, it is a prevailing belief that the child is genetic inheritance and treasure of human race. Jane Addams even claims to her readers that “the children are the future” in her book (8). Hence, caring the well-beings of the living child is significantly associated with prosperity and continuation of mankind. This is the reason why parenting matters in human world. Only by means of special care and protection can the future offspring be continued and the value of human society be passed down and the crisis of future extinction of human race be avoided. Consequently, the child’s body and mind are closely observed, regulated, scrutinized, surveyed, and documented by adult-centered society. To be more specific, it is very difficult to define the nature of the child because the idea of the child is mainly addressed by the adult’s universal premise and presumptions. In other words, the concept of the child is adult-defined and socially constructed.

Christine Wilkie-Stibbs indicates that the issue of the child invites more debates and discussion on related discursive categories of the child because the terminology of the child is even problematic (7-8). Wilkie-Stibbs continues that it becomes mythically complicated to define or grasp the nature of the child. Her proposition reflects the problematic limitations in presenting and representing the substantial value of both of the living child and literary child. Although it is difficult to define the distinctive features of the child, it is much easier to resort to explore a more collective concept of the literary child or the ideal child model as a common base and then elaborate more on childhood issues. Chris Jenks indicates that intellectual interest in the child and childhood studies is a new-fangled research field with a brief history of over two decades only and still undergoes various contested assumptions and debate (*Introduction*, 1). In the meantime, these sociologists and researchers endeavor to

concern children's trajectory toward growing maturation and adulthood. They further find that the idea of the child and childhood are both understood as the production of social construction when it comes to the most fundamental nature of the child.

Preoccupied with the premises on this socially-constructed child, childhood studies researchers argue that it is ostensible that this child and his body will be persistently sustained and continuously regenerated in society. Therefore, it is presumed that it is impossible to escape from this socially constructed web except that the child speaks for himself or herself within the realm of this spectrum. However, ironically and paradoxically, the possibility of speaking for himself or herself is constantly questionable and the chance of standing on his or her feet to speak out is even much slimmer in reality because the child's mind and body are not fully developed like the adult and the child's articulation is somehow incomprehensive. This often makes it harder for the child to be fully understood by the adult. *Thus, the actual living body of the child and the child's biographical life are not the central focus of this chapter, but other relating discourses on how this child body is perceived and treated by Kingsley in the context and his projecting image of an innocent child body as a water-baby.*

Implicitly, in the beginning of *WB*, Kingsley's deliberate description of his child model is aimed to address an apparent indication of Tom's weak social relation to others and his relegated place as a humble sweep at the marginal position. Kingsley's attitude toward the child is the same as his contemporaries and believes that the child is vulnerable so that they should be put under the adult's protection. Also, parenting is the adult's responsibility. Kingsley can model this child at his wish on the one hand; on the other, his child hero, Tom functions as an ideal child model to demonstrate Kingsley's ideal child education.

Most importantly, even though the child-adult relationship is about power

inequality, it should not be discussed in the context of colonialism or post-colonialism discourse on account of its irrelevance to resistance and subversion or rebellion to a specific class or to a controlling group of people. It could be wrong to deal with the issue of the child from the perspective of colonialism or post-colonialism because it is not about a certain powerless group of people to fight against the opposite powerful group in terms of political issues. The child, of course, is the center of the issue and is subjected to the adult. But, it is not about the child's rebel against the adult. Rather, it is about how the child can be more understood, interpreted, and perceived in the context of the adult's comprehension. In other words, how the child is treated matters in this paper. In a word, the focalization of the significance and particularity of the child, the child body, and childhood are all of importance because such uniqueness shows the ways how the child is perceived in the adult's eyes.

In terms of child-adult relationship, Joseph Zornado in "Swaddling the Child in Children's Literature" tackles a question that the adult intentionally overpowers the child in adult-centered discourse and forces the child to accept and absorb the process of repression and domination without chance of escape (105). Zornado also points out that the adult takes it for granted that the justification and legitimacy of what is right and what is the best for the child is based on the child's fragility of mind and feeble body (106). The child cannot stand on their feet, so it is reasonable for the adult to take responsibility for the child in every aspect of life. In such adult-centered ideology the doctrine of principle and domination over the child is accredited, manipulated and pervaded by the adult and adult-made society. In other words, this ideology entails the fact that the adult embraces, instills and regenerates disciplines in the child incessantly. The adult sanctions and drills important value into the child's physical body and mind. The imbalanced power in child-adult relationship is percussively manipulated by the

adult's desire of controlling the child and conceptualization of the child. Once the adult presupposes that the child is not capable like the adult, then the adult will possibly take the chance to create a specific image of an ideal child model for the child. Now that this ideal child model has already been created, and it must be spread out, passed down and used to drill the child's mind continuously. In this situation, the child is secured and trapped in the discourse of adult-centered ideology. Jenks Qvortrup maintains that there is one paradox in terms of the child's role and its relationship with the adult and the society. That is, the adult is in the idea that "the child should be educated and embedded with the notion of freedom and democracy; however, what the society offers and designs for the child is an incredible complex controlling system of discipline and management over the child" (193). Qvortrup makes it clear that child education is associated with not only the child's vulnerability that needs special care and protection but also the child's disability of self-control and self-management. The notion has been circuitously justified by the adult and the society for a long time so that the child has been deliberately kept away from authority on the one hand; on the other, the child, paradoxically, is also put in the center of the adult's assumptions and discourses in childhood studies. Hence, the idea of the child is valid and legitimate within the adult's propositions. Apparently, in terms of child-adult relationship, it is unfairly imbalanced and favorably inclined to the adult's side. In short, both Zornado and Qvortrup agree that how the child is perceived and represented is based on the adult's suppositions. Consequently, it is noteworthy that Kingsley's deployment of his child hero is based on this adult-centered assumption. It becomes more significantly interesting to explore Kingsley's ideal child model and his treatment of his hero because it simultaneously entails his personal appropriations and reflections on contemporary child education in the text. Overall, like his contemporaries, Kingsley supposes that the child needs

deliberate protection and moral education. On the other hand, Kingsley's idea of child education is intertwined with Charles Darwin's Theory of Evolution. Darwin's idea of progression permeates in the story and becomes the primary principle of moral lessons in Tom's growth, in particular.

Chapter Four IV. The Child in the Past History

It is drawn to the notion that the child is a piece of clay which can be modeled based on the adult's preference. Certainly, the child's birth brings priceless sentimental value of joy to most adults; meanwhile, raising and educating the child bring anxiety and worries. Even though the adult views the child as a potential asset of a promising future and possibility of hope and change, the child is physically and mentally vulnerable and very different from the adult. Moreover, childhood is different from adulthood, and it "should be retained as long as possible" because adulthood is "simply no fun" at all (Oggel, 281). Certainly, the adult realizes the fact that childhood is the most valuable, irreversible, and unchangeable life cycle in human development, and, thus, the adult endeavors to project expectation and desires on the child. Under this circumstance, the child becomes a repository of hopes for future. In terms of the child's physical weakness and potential crisis of early death, the adult is anxious to cherish the child's precious childhood and take responsibility for taking care of the child.

Linda Pollock examines the diaries from 1500 to 1900 and pays more attention to the issue of parenting in the family and the parents' attitudes toward the child, and their interaction with the child. In the sixteenth century, according to Pollock, parents' attitudes toward the child is ambivalent — the child's birth as joy and lovely company is assertive; in the interim, the child also brings irritation and anxiety to parents when it comes to child education (106). In the seventeenth century, it is apparently prevalent that the child is termed as a comfort for parents. According to Pollock, from the

eighteenth and early nineteenth century, the relationship between the adult and the child becomes more formal: the child is brutally abused by the adult's intensive demands for obedience; the adult uses punishment to require child's conformity to strict discipline, especially in schools (262-268). As far as Pollock is concerned, this phenomenon reflects the fact that the adults embark on taking child education seriously and mapping out rules of disciplines, which, as a result, make family education especially more formal than the past.

Generally speaking, the child is both viewed as a useless but priceless treasure in the adult's eye, especially parents'; however, the child also works as money-gainer as child labors simultaneously. This interesting founding is conducted by Vivian Zelizer, who finds out the child's economic value and sentimental value in the time of 1870s and 1930s in line with various changes in economical situation and family structure due to rapid industrialization. To meet a great amount of needs of labors, the child becomes cheap working slaves. Zelizer's observation reveals that the child is no longer a priceless sentiment value as a comfort, and joy; rather, he or she potentially possess a measure of granted useful monetary value (8). Furthermore, Zelizer also notices that the sacralization of the child as priceless treasure separates the child from the notion of cash nexus and has been added with more sentimental or religious meaning from the seventeenth to nineteenth century (7-15). However, Zelizer's enactment seemingly favors the child's irreplaceable value as sentiment treasure for the adult rather than monetary value in the economic sense.

In the eighteenth century, John Locke proposes a universal axiom in *Some Thoughts Concerning Education* (1763) — the child is a blank table that the adult can write on based on the adult's wish. This notion rejects a popular belief that the child is born with innate virtues such as good nature. This educational idea influences the ways

how the adult views and treats the child hereafter. Parents and caretakers grasp this idea as a primary principle of conduct for child education. Locke's central idea of child education is that parents and teachers should create "conditions" and tutor the child in order to control the child's desires and discipline the child by a complicated process of correction, and principle of rewards and punishments (Ryan, 569). The child is asked to be obedient to the rules and discipline; otherwise, the child will be corrected by conducts till he or she conforms to the rules. Also, Jean-Jacques Rousseau, a renowned French romanticist and philosopher in the eighteenth century, deeply influenced by Locke, proposes his idea on child education in his famous treatise *Emile or on Education* (1762). Unlike Locke's subtle manipulation of rules and corrections, Rousseau further uses his child model Emile to illustrate his ideal child education. In Rousseau's *Emile*, Emile is taught by a sole mentor, who makes use of nature to teach with empirical pedagogy. Emile is asked to live in a remote forest rather than a civilized society. Both Locke and Rousseau propose their own pedagogical methods and romantic ideology of pursuing an ideal child respectively. According to Patrick J. Ryan, the tension between Locke's and Rousseau's ideas on child education emerges in the late eighteenth century and this distinction starts a new exploration on the child and relating issues of child education and childhood studies (570).

Roderick McGillis reviews Judith Plotz's *Romanticism and the Vocation of Childhood* and concludes that it is significant to pursue an "image of ideal child" and this aura begins in earnest in late-eighteenth century (54). Influenced by Rousseau's romanticism, people at that time often associated the child with an idealized dream child, to be more specific, a figure of the child of nature, not of culture (McGillis, 55). Plotz's proposition of this idealized child image exists because it is believed that the child is "the guardian of human nature" and it is necessary to protect this ideal image of the

child deliberately (McGillis, 56). This romantic ideology reflects the fact that the adult projects the image of an ideal child unto the text. Meanwhile, such discovery exposes that this ideal child only exists in the text and will be continuously kept as the adult's desired object. More specifically, this particularity of an idealized child is fundamentally an avocation and invocation of the absolute characteristic of purity and innocence which is lost or unavailable in the adult's world. Accordingly, the continuous investment of pursuing such a dream child becomes an everlasting mission for the adult.

In human's development and life cycle, everyone can have childhood only one time and lose it when he or she steps into adolescent period. In romanticism, it is conceivable that the adult often associates sublime features of the child and childhood with an abstract image of absolute purity, innocence, divinity, and a glorious gift from heaven or God. In addition, this ideology illustrates a closer conviction of the child's communion with nature and brings more joy and delight to the adult simultaneously. Only by construction and exaltation of the child and childhood to a higher level of human experience will the adult have a chance to escape or hide from the adult's world where innocence and purity can no longer be found or traced back.

Chapter Four V. Three Famous Poems on The Child and Childhood

There are many important works on the idea of the child and childhood in literature. In order to know more how the child is perceived and link this knowledge with Kingsley's idea of the child, several of them are needed to be discussed here because of their extraordinary influence in the development of Victorian literature. One is William Blake's poems called "Infant Joy" from *Song of Innocence* (1789) and "Infant Sorrow" from *Experience* (1794); the other is William Wordsworth's "Ode: Intimations of Immortality" (1807). Writing on the child and childhood enables poets to recollect human's harmonious and sublime relationship with God or nature. These adults'

experience can be easily found in Romantic poets such as Blake and Wordsworth. Take Blake's two celebrated poems — *Song of Innocence* (1789) and *Song of Experience* (1794) — for example, two versions of “The Chimney-Sweeper” illustrate a pictorial vision of innocent child sweep and the experienced sweep respectively. The distinctive difference has been discussed in the last chapter. Here, Blake's two other poems are going to be analyzed: one is “Infant Joy” from *Innocence*, and the other is “Infant Sorrow” from *Experience*.

In “Infant joy,” Blake celebrates the birth of a new-born baby and extols the birth as sweetness and joy. Blake's merry eulogization of an innocent baby is to illustrate that the child who has not received education in society and lacks of experience will surely have purer and more communion with happiness. Blake's figurative and imaginary vision refers to a pristine, ill-experienced, and an angle-like two-day-old baby. Blake even deliberately compresses and repeats a few words, such as “sweet,” “joy,” and “smile” into a condense pictorial art and image of a joyful baby. In the first stanza of “Infant Joy,” the baby speaker addresses that, “I have no name, / I am but two days old” (1-2). Naming is a metaphor of being incorporated into adult-centered society, and it therefore initiates a loss of innocence. The narrator then asks, “What shall I call thee?” and tries to name the baby (3). The baby speaker replies, “I happy am, / Joy is my name” (3-4). It seems that the narrator merrily agrees with the baby because “thou dost smile” (10), and “sweet joy befall thee!” (6). The narrator concludes in the first and second stanza respectively with “Sweet joy befall thee” because he is conscious of pleasure and joy from this new-born baby (6, 12). This delight of rejoicing over a new-born baby is associated with a blessing from heaven. However, in contrast, in “Infant Sorrow” from *Experience*, Blake describes the baby's sorrows and sufferings, which are totally opposite to “Infant Joy.” In the beginning, the narrator is aware of the

fact that life is difficult and full of potential dangers and not suitable for parents to nurture their baby because the mother “groan[ed]” and the father “wept” (2, 1). The narrator mentions that the world is filled with misery and pains because there seems to be a “helpless, naked, piping loud; / Like a fiend hide in a cloud” (3-4). In a hopeless and suffering world, the narrator continues linking the noise of shriek with a life-threatening monster in the world which is unsafe and dangerous. The father seems to be a bad caretaker for the baby because the baby is in “swaddling” band, and is “struggling” in the father’s hands (5-6). As to the mother, the narrator even uses an ironic tone and addresses that the mother is no longer a lovely, caring mother because there is “sulk upon my mother’s breast” (7). Furthermore, in the latter part of this poem, pathetically and unfortunately, the home is not an ideal place full of warmth and caring but of agony and sorrow and dissatisfaction. In the first poem “Infant Joy,” Blake shows that the child is perceived as a blessing gift from heaven and brings joy and delight to the family; however, in “Infant Sorrow,” Blake illustrates the fact that the baby is burdensome to parents because life is difficult and full of risks. It seems that the parents have no idea of how to take care of the baby and everyone in the family suffers, and struggles, including the baby. Parents feel weary and so does the baby. The home represents no longer a peaceful and safe place for the baby but a noisy and dangerous one. In short, Blake’s two poems show a distinctive difference in the adult’s attitudes toward the baby and the role of the child in the family.

However, compared to Blake’s poems, Wordsworth’s “Ode: Intimations of Immortality” (1807) projects a larger picture in which reflections on sweet early childhood, powerful nature, innocent children’s joy and play, and sublimity and immortality of Soul are described. Immersed in affections, the child is nurtured with gratitude and piety and becomes a man who then recollects his lovely childhood. The

adult can comfort and bear more testimony to life by freshness and radiance of nature. Take the third stanza as an example, the narrator hears the merry “Echoes through the mountains” and “all the earth is gay; / Land and sea / Give themselves up to jollity” (27, 29-31). It seems that the narrator is free of grief because man has communion with peaceful nature. Besides, all living creatures are at ease and blissfully enjoy themselves, including the shepherd-boy. The narrator knows that this happy boy is surely “Child of Joy,” and calls the boy as “thou happy Shepherd-boy” because this boy shouts round (34, 36). Additionally, the narrator even claims that a group of children’s bliss moves the narrator to a large extent because he can see “all heavens laugh with you in your jubilee” (38) and rejoice over at their festival and are filled with bliss. As for the child and childhood, Wordsworth also asserts that the birth of a new baby is a lovely innocent brightness of the day when the baby comes to the earth with joy and glory from heaven. The narrator states that “The Baby leaps up on his Mother’s arm” (49). The narrator even boldly declares that “From God, who is our home; / Heaven lies about us in our infancy!” (65-66). This proves the narrator’s belief that the baby comes as a glorious gift from God and a place where man comes from. Every baby is born with bliss and is “fretted sallies of his mother’s kisses,” and “with light upon him from his father’s eyes” (88-89). However, Wordsworth, like Blake’s “Infant Sorrow,” proposes that the innocent child is under the “shades of the prison-house begin to close / Upon the growing Boy,” (67-68) and will lose his innocence and angelic purity in this depraved adult-made society. Yet, Wordsworth promises readers with hope and affirms that the elated recollection of past years in childhood breeds “perpetual benediction” in the narrator and is the “most worthy to be blest” with “delight and liberty” (134-136). According to Wordsworth, this “simple creed of Childhood” is with “new-fledged hope” whenever the narrator recalls it (136-138). In other words, the role of the child is treasured in the

family because they are the glory of gift from God and heaven. This blissful innocence is vulnerable enough to be lost in adulthood, and it therefore needs to be kept as long as possible because it is the most worthy of blessing for man in general. These ideas elucidate the reason why “the Child is the Father of the man,” which is written under the title of “Ode.”

The popularity of Wordsworth’s “Ode” has profound literary influence beyond description in the nineteenth century. Both its popularity and thoughts of the child and childhood have become the popular theme in the very first half of the nineteenth century, according to Barbara Garlitz (639). In “Ode,” as Garlitz affirms, the child and childhood hereafter become the most popular subject and main themes as literary innovation in the nineteenth century (640). Garlitz asserts:

The ideas in the “Ode” that the child is fresh from God and still remembers his heavenly home, that the aura which surrounds childhood fades into the common light of adulthood, that the child has a wisdom which the man loses — these ideas became the most important and the most common ideas about childhood in the nineteenth century . . . so writers in the nineteenth century spoke of the child’s journey from the heaven of infancy to the prison-house of adulthood. (647)

In a word, Wordsworth’s “Ode” contributes to the culmination of contemporary worship of childhood and makes it a masterpiece. Fifty years later, both Blake’s poems and Wordsworth’s “Ode” influence the way how Kingsley designs his child hero, Tom, in *The Water-Babes* (1862-63). It is necessary to trace back how literary circle and intelligent minds view the role of the child because it is closely related to the ways how Kingsley and his contemporaries treat the child and their attitudes toward the child, which will definitely influence on the idea of child education in the Victorian age. Roughly speaking, Blake’s child shows the development from an innocent child, lacking

of human experiences, to an experienced child who is aware of the happenings and cruelty in the world; Wordsworth's child seems to be a blessing and glory from God and heaven, happy in the world with exultation and embraced by lovely warmth and care from parents in the family; Kingsley's child hero, Tom, escapes from human world, transforms into a pristine new-born water-baby and starts journey and growing up in water. Kingsley's designation of Tom is inherited from Locke's concept of a new-born baby as a metaphor of blank tablet upon which the adult can write on it.

Margarida Morgado, in "A Loss Beyond Imagining: Child Disappearance in Fiction," makes a statement that the disappearance of childhood is related to the loss of contact with the adult's romanticized nostalgia and worship of childhood innocence because it both reminds of and deprives of the adult's fantasy of the child, such as innate goodness, innocence and ignorance (252). It is a widespread proposition that the concept of the child is a social and purposive construction, and the true content of childhood innocence is implanted and possessed by the adult. For this reason, this purposive theorization of childhood innocence is mainly for the adult to debauch and subjugate the child (252). In other words, the adult has to recognize that the disappearance of childhood means the permanent loss of innocence. To amend the loss, Kingsley creates water-baby to remind the adult of looking inside of themselves.

So Kingsley's pursuit of a dream child reveals the fact that the ideal child is disappearing and needed to be preserved and protected with special care. Apparently, it seems possible that Kingsley's intention of keeping this child figure is invested with special significance which the adult does not possess. Kingsley's quest reveals that the controversial concept of innocent childhood and the inner nature of the child are much related to the interference of adulthood. Yet, as Kingsley stands in line with Darwin's idea of evolution, he agrees with that growing-up is inevitable; at the same time, he

modifies the evolution to some degree by having Tom become a baby again. The new-earned innocence echoes Blake's idea of innocence which is tempered by experience. On the other hand, compared to Rousseau's Emile and Rousseau's choice of place for child education, Tom receives his education like Emile in remote place. Emile is tutored by a mentor in a remote forest, away from human world. Tom is educated by powerful and mystic fairies in water, a place adjacent with land, allowing Tom to observe men's degenerated behaviors. This basic tenet of Darwin's evolution is to make people believe that species will improve themselves and therefore become better and better. However, the human society does not follow up the evolution theory neatly, and as a result of which Kingsley uses Tom to give voice to Darwin's theory on the one hand. On the other, Kingsley has also retained ideas of the child from his predecessors, Blake and Wordsworth, and gives Tom a new occasion to grow up and become a normal Englishman. The child, in this respect, is subject to social construction which is composed of adult's mannerism, disciplines, desires, and so forth. It is impossible that children can live independently as they are always in the grip of signification system, especially in the Victorian age. If there is a child's subjectivity, it is through an adult like Kingsley, who gives perspectives to Tom, who in turn witnesses and describes the cruelty committed by the adult. So said, a child's subjectivity is almost not there because it is always an adult's viewpoint. However, it seems there when human brutality is exposed.

In the previous chapter, there is a brief discussion on the issues of the child such as the role of the child, childhood, and child education; they at the same time roughly confer with Kingsley's Tom and Rousseau's Emile respectively. Kingsley ever writes in the preface of *The Water-Babies*, "To my youngest son, Grenville Arthur and to all other good little boys. Come and read my riddle, each good little man: if you cannot read it,

no grown-up folk can” (3). It shows a father’s love for his son and cares for others’ boys. This apparently is a conduct manual for the young boys at that time. It is believed that children are the main characters in children’s literature. Children’s books are written for children and written by the adult. The adult’s ideology is ubiquitous in children’s books and Kingsley’s *The Water-Babies* is no exception. It seems impossible to get away from the adults’ ideology and cultural sanction on what should be taught in these books.

While reading, the adult usually companies the child. Take Kingsley’s *The Water-Babies* as an example, Kingsley conveys his hidden messages to communicate with his readers. Thus, in the story, there are numerous references to an extremely complex repertoire of Kingsley’s reviews and several implicit contemporary issues such as child labor, industrialization, science, nature, Christian theology, and most importantly, his ideal child education.



Conclusion

When it comes to Victorian writers, most readers will surely point out some great names like Charles Dickens, George Eliot, and the Brontë sisters. It hardly occurs to them to include the name of Charles Kingsley on the top of reading list. Other Victorian essayists like Thomas Carlyle, J. S. Mill, John Ruskin, Matthew Arnold, and Water Pater will also be selected rather than Kingsley. He is remembered by most people because of his advocate of the value of education. Therefore, Kingsley's works are overlooked and even belittled. Since Victorian society is well-known for its repressiveness, the exploration of educational idea and how it served as an effective cultural construct or built up a submissive subject through novels becomes very interesting. A question follows when the production of a submissive subject is the major concern of the Victorian ideology. Can a subject be submissive and subjugated by the prevalent ideology now that he or she is a human being full of instinctive impulses? Kingsley's *The Water-Babies* apparently is both a yielding and approval to the contemporary ideology and also a criticism to it.

Tom is abused as a child labor, leading a life full of hardship and misery. Child labor had been a serious social problem in the Victorian time whether in mine or at factory, and it became an inveterate stigma to the affluent society. This society was never seen in human civilization according to self-complacent Englishmen at that time. Kingsley has a keen sense over this stigma, and his characterization of Tom as a child labor is an apparent criticism of the abuse. On the other hand, Kingsley has given his voice to the value of education, especially the education of children, one of the most effective ways to build up a sound-minded and healthy citizen for the British Empire. So after the re-birth of Tom as a water baby, Kingsley has described the education discipline practiced by the two fairies. Tom is disciplined into a well-mannered

gentleman, and his subjectivity is thus formed, a subject that is both submissive and defiant.

Moreover, Kingsley points out that a man should learn his lesson and place in an ordained, divine nature based on his scientific knowledge. Science is used as supportive evidence to prove the divinity of God. Kingsley's ideal child, his individual development, the world in which he grows up all manifest his defense of natural theology by his adaptation of contemporary scientific discourse. Kingsley uses literary imagination and device in *The Water-Babies* to make "the invisible divinity" in nature "visible" by his humorous parodies of Darwin's theory of natural selection, Owen's hippopotamus test, Professor Pttmnsprts's denial of the existence of the water-babies. There are always two sides to every question, according to Kingsley (*WB*, 133). In response to F. D. Maurice, Kingsley addresses that he had tried "in all sorts of queer ways, to make children and grown folks understand that there is a quite miraculous and divine element underlying all physical nature; and that nobody knows anything about anything, in the sense which they may know God in Christ, and right and wrong" (*Letters*, 137). In other words, Kingsley, in his elaboration and argument, offers another context from his judgment on science and his defense of natural theology for readers to gain a better view and better understanding of science and nature.

In *The Water-Babies*, it is a pity that Kingsley has not defined what natural theology actually is because he is aimed to illustrate the wonders and the sacredness of nature. Therefore, in order to get a clear picture or a specific definition of natural theology, it is better to explore Kingsley's other literary works such as sermons, letters, biographies, novels, reviews, lectures and so on to have more comprehensive understanding of his ideas. It is conceivable that Kingsley's reference of natural theology and his own view of nature will be accounted and discussed in other works in

order to support the reasons why he created an idealized water world in *The Water-Babies*. Moreover, there are two books that Kingsley wrote specifically for children: one is *Glaucus, or The Wonders of the Shore* (1855) that was published before *The Water-Babies*; the other is *Madam How and Lady How: First Lessons for Earth Lore for Children* (1870). They could be included in the introduction because there will be some references and Kingsley's reflections upon the significance of nature and theology.

Besides Kingsley's *The Water-Babies*, there are still other classic works in children's literature such as Lewis Carroll's *Alice in Wonderland* (1865), J. M. Barrie's *Peter Pan* (1904) and other works. There are many similarities and difference in those literary texts and these children's classics evince the authors' ideas of the child, childhood, and their ideal world. These writers all created fictional worlds, fantastic elements, talking animals in the story. It will be interesting to explore more texts and do more research about how the child and childhood innocence is perceived in Victorian texts. Also, in terms of literary device and genre, hopefully there will be some discussion about the reasons why the function of talking animals and fantastic elements matter a lot in the near future.

Certainly, there is always politics of ideology involved and worthy of exploration in children's literature because they offer readers thoughts to understand the world they live in and projects an ideal world the writers desire for. In this world, the unfulfilled wishes can be "fictionally realized" in this imaginary world. It allows more possibility of changes for a better world with a promising hope. Meanwhile, this world can be emblematically interpreted as social-critical response and imaginary dialogic with contemporary and the existing world. In fictional worlds, readers can reflect upon real problems and understand real world to some degree. In other words, real problems can

be addressed in fictional texts and then readers are given a chance to discuss real problems in real life. Kingsley's *The Water-Babies* is a good example because it does not only defy contemporary scientific issues but also furiously criticize them as works of blasphemy of God. Even though Kingsley indicates the problems in those scientific ideas, he never disrespects scientists' brilliant ideas and their contributions to society and human world. By incorporating scientific ideas into the imaginary world, Kingsley seems to initiate an occasion of mutual understanding and context for more discussion. Also, it is significant to explore more contemporary scientific texts and references because this paper illustrates from Kingsley's theological idea only. In other words, there is no other reference and response from contemporary scientists' reviews on *The Water-Babies* are included in this paper. Therefore, there will be more discussion on the texts and references of contemporary scientific ideas for more examination and exploration in the future. Generally speaking, literary people and scientists view the world differently. Literature offers a chance to express man's concern for the world and picture a desired world by imagination; in contrast, science offers another way of understanding the physical elements in the world. In this regard, literature offers food of thoughts to reflect upon the society and the world. In a word, it seems that Kingsley's *The Water-Babies* is not to offer a shelter for the poor people from the real world but food of thought for the wise men.

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