

Fig. 1 Mizushima Niu's illustration of the Dutch merchant with the mermaid in 'Ningyo no nageki' (*Ningyo no nageki / Majutsushi*, Tokyo: Chuo bunko, 1978).



# Fairy-Tale Architextuality and the Prince's Pleasures

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[The fairy tale] is fond of gold and silver, and iron and crystal, if for no other reason than it prefers everything solid and clearly formed. . . .

The tendency toward extremes and contrasts, toward metals and minerals, cities, castles, rooms, boxes, rings, and swords, and the tendency to make feelings and relationships congeal into objects, so to speak, and thus become outwardly visible—all these things give the fairy tale definiteness, firmness, clarity.

Max Lüthi, *Once upon a Time: On the Nature of Fairy Tales*.

## The Prince's Lament

Oscar Wilde's loving reversal of Andersen's 'The Little Mermaid', titled 'The Fisherman and His Soul', appears in *A House of Pomegranates* (1891), the second of his fairy-tale collections, following *The Happy Prince and Other Tales* (1888). 'The Fisherman and His Soul' intersects with the fairy-tale genre through its wondrous imagery; it also has relationships with a number of mermaid texts and with other stories by Andersen. Indeed, Wilde (1854-1900) had an especially solid grounding in wonder tales. 'The Fisherman and His Soul' shares links with *Ancient Legends, Mystic Charms, and Superstitions of Ireland* (1887), the tales collected by Wilde's father, the folklorist Sir William Wilde, and compiled after Sir William's death by his wife (Oscar Wilde's mother), Lady Jane Wilde.<sup>1</sup> Oscar Wilde would have also read stories of water spirits such as 'A Warning', 'Undine', and 'The Fisherman' in his mother's poetry translations of Scandinavian legends,<sup>2</sup> published as Jane Wilde's *Poems by Speranza*.<sup>3</sup>

The eponymous protagonist of Wilde's story is a fisherman who catches a mermaid and falls in love with her and her seductive song. He courts her, but he cannot marry her because the sea folk do not have souls. The Fisherman therefore sets out to rid himself of his Soul. His struggles occur in the fairy-tale groupings of sets of three and in

what Max Lüthi describes as 'stylized intensification', where 'the last adventure is the most dangerous, the youngest princess the most beautiful, the youngest son is the fairy-tale hero'.<sup>4</sup> First, the Fisherman asks the unforgiving local Priest how to rid himself of his soul, but the Priest angrily casts the Fisherman out. The Fisherman then tries to sell his Soul to merchants, but they tell him it has no value. Third, then, he visits a Witch, who tells him that she can detach his soul for the price of a dance with her. The Fisherman performs this dance, which is observed by the Devil, the Witch's master. In return, the Witch tells the Fisherman how to cut off his own soul – his shadow – which he does; then he goes into the ocean to marry the Mermaid. The ejected Soul leaves the Fisherman but comes back once a year to tell of its independent journeys. The Soul, left without a heart, performs awful deeds. It tempts the Fisherman to leave the Mermaid and travel with it; the Fisherman finally succumbs to the third temptation, a promise of dancing girls in faraway countries. On their journey, the Soul convinces the Fisherman to perform acts of evil. The Fisherman finally refuses the Soul and returns to the seashore to wait for the Mermaid, but she has died. When he finds her body, the Fisherman's heart breaks, which gives the Soul an entrance back into the Fisherman's body, and they are joined again. The Fisherman dies with the Mermaid's corpse in his arms. The Priest is mysteriously moved by the flowers that grow on their unmarked grave and begins to preach love instead of hate.

Though Wilde's rhythmic and lyrical writing has often been compared to his captivating speech,<sup>5</sup> his lavish prose does not match the simple oral style often emulated by fairy tales. Nor does Wilde use Andersen's intimate narrative techniques – which may not have been communicated in the translations of Andersen that Wilde had access to – of childlike and vernacular language. No narrator addresses the reader in the way Andersen's does. No insight into the mermaid's perspective is provided, though we have a glimpse of the Witch's feelings when the Fisherman is out of sight. Wilde's tale remains in the third person, narrated nearly entirely from the Fisherman's viewpoint, with a good part of the story taken up by the detached Soul recounting its journeys in direct speech.

Although these are rather adult-oriented storytelling techniques, Wilde's tales seem to be dogged by a debate about their intended audience that has perhaps affected the critical attention paid to them. Despite their popularity, they have been the subject of comparatively little discussion.<sup>6</sup> Some critics argue that the tales were not meant for children or *only* for children, sometimes seeming to imply that unlike stories for children, the tales are serious literature worthy of research. This may be tied to a need to position Wilde as a 'subversive writer', a need that is at odds with the impression that children's literature socialises children into conforming to the existing inequitable hierarchy.<sup>7</sup> In the case of Wilde, scholars resolve this contradiction by assigning a more 'subversive' and perhaps adult stance to his stories.<sup>8</sup> But Wilde, for his own part, seems less concerned with age and more with the fairy-tale affiliation with pleasure in the marvellous. In a

frequently quoted letter on the subject, he writes that the tales in *The Happy Prince* are 'studies in prose ... meant partly for children and partly for those who have kept the childlike faculties of wonder and joy'. Somewhat contradictorily, he adds that the tales are 'not for children, but for childlike people from eighteen to eighty!'<sup>9</sup>

On the other hand, the Japanese mermaid tale that I argue takes up Wilde's, titled 'Ningyo no nageki' ('The Mermaid's Lament'), is unquestionably written for adults. It was published in the general monthly periodical *Chuo koron* and uses difficult language and script. The story, moreover, contains adult scenes of erotic desire and opium smoking. The tale's author, Tanizaki Jun'ichiro (1886-1965), enjoyed a long and celebrated literary career that began in the final years of the Meiji period (1868-1912) and spanned the relatively liberal Taisho period (1912-26), then an increasingly militarised Japan and its involvement in World War II, followed by the Allied occupation after the war (1945-52) and finally the subsequent rapid economic growth. Writing against the vein of the naturalist (*shizen-shugi*) literature that prevailed at the time, Tanizaki debuted in 1910 to critical acclaim, including praise from the established author and so-called antinaturalist Nagai Kafu.<sup>10</sup> Tanizaki is known for his education in classical Chinese and Japanese literature, as well as his early-career fascination with Western literature and the modernisation of Japan. Many of his works have erotic or sadomasochistic themes; they were subjected to censorship a number of times for this reason but also more broadly because of his lack of support for war efforts.<sup>11</sup>

Tanizaki discusses his reading of the work of Oscar Wilde and was quite likely to have read Andersen's work also. By the time 'Ningyo no nageki' was first published in January 1917, Andersen's 'The Little Mermaid' had been translated into Japanese over a decade earlier (1904), and 'The Fisherman and His Soul' had recently been translated into Japanese in 1914.<sup>12</sup> In any case, Tanizaki was able to read and translate literature from English; he may have encountered Andersen's mermaid tale and certainly would have known Wilde's, as he demonstrated a great interest in Wilde's work in his early years of writing. However, most commentary on this textual relationship focuses on Tanizaki's response to Wilde's aestheticism and on Tanizaki's preface to his translation of Wilde's play *Lady Windermere's Fan* (1893; trans. Tanizaki, 1918). Here Tanizaki writes that though he was an ardent admirer of works such as *Salome* and *The Picture of Dorian Gray* when he was younger, he is now repelled by Wilde's vulgar attitude.<sup>13</sup> Another mark of Tanizaki's concern with Wilde is the illustrations to 'Ningyo no nageki' by Mizushima Niou,<sup>14</sup> which resemble Aubrey Beardsley's illustrations for Wilde's *Salome*; as we shall see, Tanizaki actually names one of Beardsley's illustrations for *Salome* in 'Ningyo no nageki'. Thus, Tanizaki's mermaid tale is more often compared with *Salome* and Wilde's portrayal of the *femme fatale*. A more detailed comparison with 'The Fisherman and His Soul', then, is long overdue.

'Ningyo no nageki' is set in late 18th-century Nanjing, China, during the Qing dynasty. It tells of a wealthy, intelligent, learned young Chinese nobleman named Mo Seichu (Meng Shidao). The tale presents a one-sided emphasis on the hero's good looks and talent in typical fairy-tale style, though he is also a 'typical Decadent hero', a handsome and clever youth who in Wildean style is 'assailed by a typically *fin-de-siècle* ennui'.<sup>15</sup> By the age of twenty-four, Meng Shidao has already tired of the best women, wine, song, and even opium that his riches can buy him and seeks some greater pleasure. As in Andersen's tale, the story is dominated by the protagonist's yearning. His desires seem to be met when a Dutch merchant, who has heard of this nobleman's quest, sells him a captured mermaid. Meng Shidao is fascinated by the foreign man and then immediately entranced by the mermaid. The mermaid, when she finally speaks, convinces him to take her back to her native Mediterranean waters and release her. The mermaid transforms herself into a snake, and Meng Shidao, carrying her in a jar, boards a boat to Europe. When he releases her as promised, she shows herself in her mermaid form for him one last time; then he sails on toward Europe. Whatever her significance for the nobleman, then, Tanizaki's mermaid does achieve her unfaltering aim to return to her native waters – a reversal of Andersen's mermaid's desire to leave the ocean for the land.

The author very consciously marks his story as a fairy tale. It begins with the *mukashi mukashi* (once upon a time) formula, and it is narrated in the third person using verb endings (*desul-masu*) that are more associated with speech than literature.<sup>16</sup> This fairy-tale style departs from literary norms of the time; the Meiji period had seen a strong push for the *genbun itchi* (unified writing and speech) colloquial literary style, which included the use of *de aru* rather than *desul-masu* verb forms. This style distinguished the Japanese modern novel (*shosetsu*) from predecessors such as the Heian-period (794–1185) *monogatari* (usually translated as 'tale').

Tanizaki's fairy-tale narrative voice seems to have somewhat different effects from the voice of the fairy-tale narrator in English. Atsuko Sakaki argues that in the modern novel the new *genbun itchi* colloquial style greatly 'neutralized markers of class, gender, and social status of the narrator and created the illusion that he or she is omniscient and omnipresent, free of any position and relation to others.'<sup>17</sup> This kind of modern style, as opposed to that of the traditional fairy tale, seems to reflect what Cristina Bacchilega describes as the 'external or impersonal narrator whose straightforward statements carry no explicit mark of human perspective—gender, class, or individuality'<sup>18</sup> – and who helps the fairy tale to 'silently assume'<sup>19</sup> and 'naturalize'<sup>20</sup> a given set of social conventions and constructions of gender. Conversely, the more oral fairy-tale feel of the *desul-masu* style that Tanizaki uses might lend a sense of subjectivity to the voice of this disembodied narrator.<sup>21</sup> To an extent, when Tanizaki invokes the orality of *mukashibanashi* (folk tales), he implies a storytelling narrator and draws attention to the act of narration, eschewing a sense of universality – at least more so than the grandiose third-person voice of Wilde's tale does.

## Fairy-Tale Treasures

The fairy tale, as Lüthi observes in the epigraph to this chapter, 'is fond of gold and silver, and iron and crystal, if for no other reason than it prefers everything solid and clearly formed'; fairy tales have 'the tendency toward extremes and contrasts, toward metals and minerals, cities, castles, rooms, boxes, rings, and swords, and the tendency to make feelings and relationships congeal into objects'.<sup>22</sup> Wilde's and Tanizaki's stories share this fairy-tale fascination with precious objects and indeed cultivate it into a pleasure in the artifice of literary language and pleasure in the marvellous object of the fairy tale itself.

Examples of the tales' obsession with precious objects are abundant. 'The Fisherman and His Soul' is laden with gorgeously described exotic treasures, from 'an idol seated on a throne of jasper bordered with great orient pearls'<sup>23</sup> to 'silver bracelets embossed all over with creamy blue turquoise stones'.<sup>24</sup> Tanizaki takes up this pleasure in 'Ningyo no nageki', especially in his use of many difficult *kanji* and unusual words to both describe and evoke the historical Chinese setting. As the tale's translator, Thomas LaMarre, puts it, 'line after line of rare and dazzling characters adorn the text, strings of exotic, beautiful, and sometimes unreadable characters'.<sup>25</sup> These difficult characters tend to describe physical objects, as in a litany of the rare and valuable wines the nobleman collects:

あまあま 甜くて強い山西るうあんちゆうの潞安酒、淡くて柔らかい常州うーちんちんちゆうの恵泉酒、その外蘇州ほちんちゆうの福珍酒だの、湖州うーちんちんちゆうの烏程潯酒だの、北方ほうほうの葡萄酒、馬奶酒ばないうちゆう、梨酒りしゅう、棗酒そうしゅうから、南方なんぽうの椰漿酒、樹汁酒、蜜酒。<sup>26</sup>

a strong, sweet Luan wine from Shanxi, and a light, mild, Huiquan wine from Changzhou, then a Fuzhen wine from Suzhou, a Wuchengxun wine from Huzhou, and an entire range of wines, from the grape wines, fermented mare's milk, pear wines, and date wines of the North, to southern varieties like coconut wines, resin wines, and honey wines.<sup>27</sup>

Tanizaki – no stranger to literary fetishism in other forms – takes a fetishistic fairy-tale joy in beautiful objects and converts the rare and beautiful words themselves that describe these objects into items of pleasure.<sup>28</sup> This kind of fetishising of the words themselves is aptly described by Roland Barthes, who muses that in 'a typology of the pleasures of reading – or of the readers of pleasure ... the fetishist would be matched



with the divided-up text, the singling out of quotations, formulae, turns of phrase, with the pleasure of the word'.<sup>29</sup>

As well as using these elaborate Chinese characters, Tanizaki inserts exotic Roman script into the text, as in the use of the word 'umlaut' among the Japanese here:

南洋の旅人の口から、「人魚」という支那語が、一種特有な Umlaut を以て発音されると、それに一段の神秘的な色が籠っているように思われたのです。<sup>30</sup>

issued in Chinese from the mouth of the south-seas traveler, pronounced with a peculiar inflection like foreign umlaut, the word "siren" seemed to possess a singularly mysterious and sensuous coloration.<sup>31</sup>

A glance shows the visual effect of the conspicuous single German word within the Japanese scripts. While sophisticated contemporaries of Tanizaki would have understood its meaning, the foreign expression underscores the exotic, 'mysterious' image of the foreigner even for readers unfamiliar with the term. Similarly, later the mermaid gives the nobleman

ビアズレイの描いた、“The Dancer’s Reward” という画題の中にあるサロメのような、凄惨な苦笑い。<sup>32</sup>

a smile as poignant and bitter as that of Salome drawn by Beardsley in “The Dancer’s Reward.”<sup>33</sup>

In this case, the English illustration title is separated even more markedly from the Japanese script by the use of quotation marks. Some readers would have access to the intertextual pleasure of familiarity with Beardsley's illustration, which would enrich their reading of Tanizaki's tale. They might enjoy the nod to the conscious similarity of Mizushima's illustrations to Beardsley's and then the implicit allusion to Wilde's work. But even for readers unaware of these elements, the English illustration title lends an exotic and esoteric atmosphere. In one of the doubled Orientalising moves enacted by the story, Tanizaki makes an exoticising use of the English title for an illustration by a British artist who was in turn influenced by Orientalised Japanese aesthetics (Fig. 1).

Beautiful words and the tales themselves become artifacts similar to the gleaming treasures that the narratives describe. These pleasures are granted concrete form by the physical presence of the text itself. Given the significance of the illustrations for Tanizaki's

story and the history of beautiful editions of Wilde's tales,<sup>34</sup> as well as Wilde's collaborations with Beardsley, the physical book in the hands of the reader becomes another treasure. Fairy-tale books are often collectors' items, for which the illustrations, the font and arrangement of the words, and the covers and book binding of the volumes can all be significant factors in the reading pleasure they invite (Fig. 2).

This fairy-tale pleasure in words and tales as objects extends to the depiction of female figures. Wilde's and Tanizaki's beautiful, hyperfeminine, othered mermaids are, as Sandra Gilbert and Susan Gubar put it for the sleeping Snow White, 'killed ... into art'.<sup>35</sup> In Wilde's story, while the Witch is a captivating and somewhat complex character, the Mermaid has no active role, undergoes no

transformation, makes no movement from one sphere to another, and is imagined in terms of precious materials from the earth and the ocean. Her lack of transformation is apparent in the similarity between the description of her living body when the Fisherman and the reader first encounter her and the description of her corpse at the end of the story. At the beginning, 'Her hair was a wet fleece of gold, and each separate hair as a thread of fine gold in a cup of glass. Her body was as white ivory, and her tail was of silver and pearl. Silver and pearl was her tail, and the green weeds of the sea coiled round it; and like sea-shells were her ears, and her lips were like sea-coral. The cold waves dashed over her cold breasts, and the salt glistened upon her eyelids'.<sup>36</sup> Later, when the Fisherman sees her corpse, 'the black waves came hurrying to the shore, bearing with them a burden that was whiter than silver. White as the surf it was, and like a flower it tossed on the waves. ... Lying at his feet the young Fisherman saw the body of the little Mermaid. ... He kissed the cold red of the mouth, and toyed with the wet amber of the hair. ... Cold were the lips. ... Salt was the honey of her hair. ... And to the dead thing ... into the shells of its ears he poured the harsh wine of his tale'.<sup>37</sup> Dead or alive, the mermaid is associated with metals and other cold, precious materials.

Women are also numbered among the dazzling treasures catalogued in Tanizaki's tale. In one line, the nobleman takes 'the seven most beautiful and talented women' as wives; then the next sentence goes on to list his acquisition of 'the rarest wines'.<sup>38</sup> Elsewhere, when a

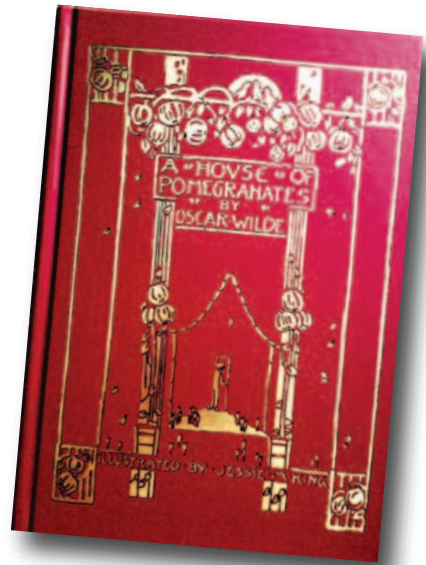


Fig. 2 Cover of the 1915 edition of *A House of Pomegranates*, illustrated by Jessie M. King (Methuen).



merchant tells the nobleman about a 'beautiful gem of a girl',<sup>39</sup> the nobleman coldly compares her value with that of his own wives. Admittedly, for Meng Shidao, the wives, as possessions, contribute to his emptiness and dissatisfaction, while the mermaid is a more 'true' woman worthy of his affections. Indeed Tanizaki's mermaid is drawn with more life and movement than Wilde's: she is a beguiling combination of 'voluptuous flesh, . . . the elasticity of a fish, the vitality of a beast, and the charm of a goddess'.<sup>40</sup> Yet she too is compared to gemstones and other precious objects, which are used to exclaim her superiority. The merchant tells the nobleman that the mermaid is 'far more precious and lovely than any pearl',<sup>41</sup> and the nobleman purchases her with 'seventy Arabian diamonds, eighty Indochina rubies, ninety Aman peacocks, and one hundred Siamese ivories'.<sup>42</sup> The mermaid may be fleshy and alive, but this only contributes to her value as a kind of collector's item.

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### Notes

1. Jarlath Killeen, *The Fairy Tales of Oscar Wilde* (Burlington, VT: Ashgate, 2007), 148.
2. Killeen, *The Fairy Tales of Oscar Wilde*, 154.
3. Acknowledging these mermaid histories, Christopher Nassar directs our attention to another of Andersen's fairy tales, 'The Shadow', which he claims has 'by far the deeper influence' on 'The Fisherman and His Soul' ('Andersen's "The Shadow" and Wilde's "The Fisherman and His Soul": A Case of Influence', *Nineteenth-Century Literature* 50.2 (1995): 217–24), 218. Another possible hypotext for both Andersen's 'The Shadow' and Wilde's 'The Fisherman and His Soul' is Adalbert von Chamisso's *Peter Schlemihls wundersame Geschichte* (*Peter Schlemihl's Wondrous History*, 1814; see Russell Hoban, 'Wilde Pomegranates: The Ghost of a Room and the Soul of a Story', *Children's Literature in Education* 28.1 (1997), 26-7, about a man who sells his shadow to the devil.
4. Max Lüthi, *Once upon a Time: On the Nature of Fairy Tales*, trans. Lee Chadeayne and Paul Gottwald (New York: Frederick Ungar, 1970), 54.
5. Isobel Murray (ed.), 'Introduction', *The Complete Shorter Fiction of Oscar Wilde* (Oxford: Oxford University Press, 1979), 1.
6. *Ibid.*
7. Killeen, *The Fairy Tales of Oscar Wilde*, 9-10, 13-15.
8. For example, see Jack Zipes, *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization*, 2nd edn (New York: Routledge, 2006), 121.
9. Quoted in Carol Tattersall, 'An Immodest Proposal: Rereading Oscar Wilde's "Fairy Tales"', *Wascana Review* 26.1-2 (1991): 128-39, 135.
10. Chiba Shunji, 'Tanizaki Jun'ichiro kenkyushi taigai', *Gunzo Nihon no sakka*, vol. 8, ed. Tanizaki Akio (Tokyo: Shogakukan, 1991), 331.
11. Jay Rubin, *Injurious to Public Morals: Writers in the Meiji State* (Seattle: University of Washington Press, 1984), 234.
12. Horiguchi Kumaji's translation in *Osuka Wairudo no kessaku* (*Oscar Wilde's masterpieces*). New translations were published each year for the following three years ('Wairudo hen', *Zusetsu jidobungaku hon'yaku daijiten*, ed. Jidobungaku hon'yaku daijiten henshu iinkai, vol. 3 (Tokyo: Ozorasha, 2007), 877).
13. Tanizaki, 'Preface', 'Uindamiya fujin no ougi' ('Lady Windermere's Fan'), *Tanizaki Jun'ichiro zenshu* 2 (Tokyo: Chuo koronsha, 1983), 157-8.

14. Mizushima's illustrations for 'Ningyo no nageki' are often reported to have been censored for their eroticism. Chiba Shunji asserts that, in fact, the subjects of censorship were illustrations to two other stories by Tanizaki that were published together with 'Ningyo no nageki' by Shun'yodo in April 1917: Nagoshi Kunisaburo's illustrations to 'Majutsushi' (The Magician) and 'Uguisu-hime' (The Bush Warbler Princess) (Shunji Chiba, "'Ningyo no nageki' ni tsuite", special issue, "Tanizaki Jun'ichiro", *Yuriika* 35.8 (2003), 145).
15. Adrian Pinnington, "'Foreign Bodies': 'Race', Gender and Orientalism in Tanizaki Jun'ichiro's 'The Mermaid's Lament'", *Representing the Other in Modern Japanese Literature: A Critical Approach*, eds Rachel Hutchinson and Mark Williams (New York: Routledge, 2007), 83.
16. The Tanizaki scholar Chiba Shunji demonstrates that this was a conscious choice: an early draft shows that Tanizaki altered the first line to add the *mukashi mukashi* formula and also shifted from the written *de aru* verb form to the more oral *-masu* form (Chiba, 'Ningyo').
17. Atsuko Sukaki, *Recontextualizing Texts: Narrative Performance in Modern Japanese Fiction* (Cambridge, MA: Harvard University Asia Center, 1999), 16.
18. Cristina Bacchilega, *Postmodern Fairy Tales: Gender and Narrative Strategies* (Philadelphia: University of Pennsylvania Press, 1997), 34.
19. Bacchilega, *Postmodern Fairy Tales*, 35.
20. Bacchilega, *Postmodern Fairy Tales*, 34.
21. See Chiba, 'Ningyo', 149.
22. Lüthi, *Once upon a Time*, 51.
23. Thomas LaMarre, trans., 'The Mermaid's Lament', by Tanizaki Jun'ichiro, *Shadows on the Screen: Tanizaki Jun'ichiro on Cinema and "Oriental" Aesthetics*, (Ann Arbor: University of Michigan Press, 2005), 61.
24. LaMarre, trans., 'The Mermaid's Lament', 64.
25. LaMarre, trans., 'The Mermaid's Lament', 56.
26. Tanizaki Jun'ichiro, *Ningyo no nageki / Majutsushi* (Tokyo: Chuo bunko, 1978), 13.
27. LaMarre, trans., 'The Mermaid's Lament', 35-6.
28. See also Atsuko Sakaki, *Obsessions with the Sino-Japanese Polarity in Japanese Literature* (Honolulu: University of Hawai'i Press, 2006), 85.
29. Roland Barthes, *The Pleasure of the Text*, trans. Richard Miller (New York: Hill and Wang, 1975), 63.
30. Tanizaki, *Ningyo*, 25.
31. LaMarre, trans., 'The Mermaid's Lament', 41.
32. Tanizaki, *Ningyo*, 42.
33. LaMarre, trans., 'The Mermaid's Lament', 49.
34. Killeen notes that 'while *The Happy Prince and Other Tales* was published to appeal to a large and popular market, *A House of Pomegranates* was a much more expensive volume and was clearly designed only to tempt connoisseurs' (*The Fairy Tales of Oscar Wilde*, 12).
35. Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 2nd edn (New Haven, CT: Yale Nota Bene, Yale University Press, 2000), 41.
36. Oscar Wilde, *A House of Pomegranates*, 1891 (Stilwell, KS: Digireads.com, 2006), 43.
37. Wilde, *A House of Pomegranates*, 78-9.
38. LaMarre, trans., 'The Mermaid's Lament', 35.
39. LaMarre, trans., 'The Mermaid's Lament', 37.
40. LaMarre, trans., 'The Mermaid's Lament', 45.
41. LaMarre, trans., 'The Mermaid's Lament', 41.
42. LaMarre, trans., 'The Mermaid's Lament', 42.