Female Characterization in the Novels of Robert Penn Warren: Variations on a Cinderella Theme

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FEMALE CHARACTERIZATION IN THE NOVELS OF ROBERT PENN WARREN: VARIATIONS ON A CINDERELLA THEME

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FEMALE CHARACTERIZATION IN THE
NOVELS OF ROBERT PENN WARREN:
VARIATIONS ON A CINDERELLA THEME

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Dean, Graduate Studies and Research
So I had it after all the months. For nothing is lost, nothing is ever lost. . . . And all times are one time, and all those dead in the past never lived before our definition gives them life, and out of the shadow their eyes implore us.

Robert Penn Warren, *All the King's Men* (228)
My examination of the female characters in the novels of Robert Penn Warren raised an intuitive sense that many of these characters were more like each other than me or women that I knew. The almost caricature-like underdevelopment of fatally-flawed femmes strikes the imagination like forensic photography. In an attempt to strip these females down to their psychological sameness, Warren often rendered them as lifeless as a coroner's record. The image of Cassie Killigrew Spottwood's dowdiness while enveloped in her brown sweater and brogans has more dignity than her "beauty" in the black patent spike heels and loud dime-store cosmetics, but both pictures are uncomfortably personal views. Similarly the scene of Dorothy Cutlick reciting her Latin declensions to herself while Nick Papadoupalous satisfies his sexual fantasies is even more graphic and pitiable. Jo-Lea Bingham's passionate alert of Jasper Harrick's peril is made almost comic by the emphasis placed on her sexuality—the panties tangled about her legs, the falls in the street which remind her father of her drying her hair, and the onlookers' appreciation of her ample bosom. Even the famous love scene between Jed Tewksbury and Rozelle Hardcastle Carrington is more analytically impersonal than sensual. While disconcerting, this style is not ineffective. Leslie Fiedler acknowledges the "ancient and honorable ancestry" (24) of the violence and hard focus scenes of
Warren stating that "bombast and the genre of Horror literature" (24) traces it roots back to Seneca. Though the female reader may say, "that is not me" instead of "she is like me," the reader is nonetheless engaged. As the psychological characterization unfolds an unwilling affinity arises, a sense of déjà vu--perhaps the feeling that though we may not be like these women, we were exposed to the conditioning that made them what they are.

An instinctual sympathy for these women led to this study which will demonstrate that the power of these characters lies in their resemblance to archetypes common in patriarchal society for at least a thousand years. These archetypes are psychological patterns etched beneath the characterization. While critics see flawed, incomplete, frigid, or lascivious women--what is actually there are a few customized "feminine" characteristics overlying an archetype. The characters are mythically charged types--not women. In that way they resemble all women exposed to such a mythos--but no one real woman. Leslie Fiedler affirms the mythic resonance of Robert Penn Warren's fiction:

Warren's most authentic and moving works, that is to say, do not look such modernist masterpieces as Ulysses and The Waste Land allegorize, euphemize and ultimately parody stories which had long been a part of standard mythology. Instead, they re-create archetypal stories which none or [sic] us yet realizes will achieve full mythic status, though reading them we feel that they are not being told for the first time, nor ever will be for the last.

It is, at any rate, for their ability to evoke primary myths, their innate mythopoeic power, I am convinced, that the fiction and poetry of Warren
on which I have been meditating will be remembered and loved. Nor will those who prize them be confined to academics and elite critics. . . . They will include also ordinary readers who instinctively know that not the medium but the myth is the message. . . . the only books destined to please many and please long are those which possess such archetypal resonance.

(27-28)

Warren's interviews further affirm that his characters and themes are not adaptation of real persons and events as much as the products of cathartic creative processes. In a 1957 interview with Ralph Ellison, Warren admits that he had a real person in mind--"as I don't usually do" (36)--when he created the character of Alec Hinks's mother. In 1969 he admits to Richard Sale that, "I was vaguely modeling the character who became Maggie on a woman I used to know" (104). Beyond these instances and the fictionalization of the stories of Huey Long, Floyd Collins, and Jeroboam Beauchamp, Warren's critics have no risk of evoking the intentional fallacy in regard to themes and characters because Warren makes it clear that his art has no predetermined intent. To Ellison he says, "When you start any book, you don't know what, ultimately, your issues are. You try to write to find them. You're fiddling with the stuff, hoping to make sense" (30), and "Whatever pattern there is, develops--it isn't projected--really basic patterns, I mean, the kind you live into" (36). And to Ellison again, he clarifies his creative process:

When you try to write a book, even objective fiction, you have to write from the inside, not the outside--the inside of yourself--you have to find
what's there—you can't predict it, just dredge for it, and hope you have something worth the dredging. That isn't "confessional"--that's just trying to use whatever the Lord lets you lay hand to. . . . You don't choose a story, it chooses you. (36-37)

The reason that Warren's fictional women resemble each other more than real women is that they, in Athena-like fashion, sprang from the mind of a male. They represent archetypes prevalent for centuries in myth and patriarchal history with the added psychological spin of a writer imbued in Freudian tradition. Likely this is why women critics who have studied female characters in the novels to date, this author included, have agreed that the characters constitute a cast of types.

In a 1969 Master's thesis through East Tennessee State University, Anne Shoemaker McNutt takes a comprehensive look at all women in the eight novels then extant in the Warren canon and simplistically reduces the women to three types: idealist, sensualist, and mother figure. In a dissertation for the University of Alabama dated 1980, Rosanne Osborne examines Warren's women through the myth of the garden and acknowledges five types of women that were introduced in Warren's first novel: the passive woman open to male attention, the aggressive woman, the mother figure, the isolate, and the sustainer. This writer uses a different paradigm, yet regardless, all of these works are validated by each other. The few comprehensive studies by women, on women characters in Warren's novels, convey the same inner message--these aren't real women but only types of women. Lucy Ferriss's examination of Warren's women acknowledges that Warren "works in types" (259) though she focuses on two characters.
The question of misogyny raised by any feminist examination of Warren's characterization is handled well by Lucy Ferriss. Ferriss demonstrates the comparable self-alienation amongst Warren's male characters and states that, "Warren's notions of bondage and the disintegrated self may be cynical, but they transcend sex as they transcend race" (269-70). By raising the journey for the self to Homeric proportions while simultaneously unmasking the comically tragic frailty of the hero and heroines, Warren places the reader in a disconcerting state of affinity and denial with mythical, psychologically-charged archetypes.

To provide consistency with previous scholarship, the novel abbreviations used in this study will be those established by Marshall Walker.

\[
\begin{align*}
AHG & \quad \text{At Heaven's Gate} \\
AKM & \quad \text{All The King's Men} \\
BOA & \quad \text{Band of Angels} \\
C & \quad \text{The Cave} \\
F & \quad \text{Flood} \\
GG & \quad \text{Meet Me in the Green Glen} \\
NR & \quad \text{Night Rider} \\
PCT & \quad \text{A Place To Come To} \\
W & \quad \text{Wilderness} \\
WEAT & \quad \text{World Enough and Time} \quad (15)
\end{align*}
\]
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The psychological construction of Robert Penn Warren's characters is an established tenet among Warren critics as is the influence of Sigmund Freud's work upon Warren's fiction. Specifically the oedipal nature of Warren's male characters has been widely discussed especially in regard to plots culminating in patricide. Based upon this criticism of Robert Penn Warren's novels to date, Warren's female characters are revealed to be developed likewise upon an oedipal paradigm.

The female paradigm which corresponds to Freud's Oedipus complex in women is the Cinderella tale. These stories, some at least a thousand years old, were critically divided into three main types by Marian Roalfe Cox a century ago. These three archetypes as well as the writings of Sigmund Freud were a part of the intellectual climate from which Warren as artist drew.

The eleven females in Warren's ten novels that are developed sufficiently for study--given physical, emotional, and psychological construction--correspond to the three Cinderella archetypes. As such this reading offers a new understanding of Warren's fictional women by revealing them not as aberrations of "normal" women but simply as types of women first revealed to us in our earliest childhood tales.
CHAPTER ONE

CRITICAL BACKGROUND: PSYCHOLOGICAL AND OEDIPAL PATTERNS

IN WARREN'S NOVELS

I. The Psychological Nature of Robert Penn Warren's Fiction

Patriarchal conflicts traditionally defined as Oedipal appear in all ten of Robert Penn Warren's novels. Literal or symbolic violence occurs between father and son in Night Rider (Munn and Tolliver), At Heaven's Gate (Jerry and Jim Calhoun), All The King's Men (Jack Burden and his various fathers), World Enough and Time, (Beaumont and Fort), Band of Angels (Rau-Ru and Bond), The Cave (Jasper and Jack Harrick, as well as Isaac and Mac Sumpter), Flood (Brad and Lank Tolliver), Meet Me In The Green Glen (Angelo Passetto and his uncle), and A Place To Come To (Jed and Buck Tewksbury). Even Wilderness which uses no actual or imagined violence specifically by or against a father contains the psychological reality that the father dwarfs the son's identity. When Adam Rosenzweig's father renounces as vanity his life's work, "Adam knew that the father's self was already dead. And Adam knew that when his father's self had died, his own self had been born" (W, 9). Also, Wilderness is set in the American Civil War, the ultimate arena of violent familial conflict in this country's history. Ironically, this period of violent dissention was, in Warren's opinion, the solidifying
factor in shaping this country's cohesive identity. In The Legacy of the Civil War Warren wrote that the war tested the vision of the Declaration of Independence and the Constitution, "and [that] we became a nation, only with the Civil War" (4). The identity of Warren's American male and Warren's America apparently actualizes through violent crises with the past. For the individual this past is represented by the father, and a nation's, a culture's, or a community's past is embodied by its own History.

In all of Warren's novels the plot conflicts between father and son enhance the larger theme of the past or History versus the present or Modern society. Madison Jones calls this dual approach "the classic one, conceiving of the purely private self as incomplete, and of the community as analogue or projection of the individual" (49). In All The King's Men Jack Burden's name alone ties the immediate with the thematic. The patronymic Burden represents the protagonist and his personal past at Burden's Landing, yet seemingly ingenuously Warren uses phrases like "the past and its burden" (emphasis added, AKM, 435) which force immediate and thematic meaning from a single noun. Jack Burden's dissertation topic, Cass Mastern, is less troubling to him as a direct ancestor or father figure than as a vehicle for the tenor of History, the dark and inescapable past.

Warren's consistent interrelation between individual and community in his plot structures William Bedford Clark terms as "the fundamentally Platonic assumption that the polis, or society, is the individual writ large" (52). Thomas Carter in a discussion of Warren's use of history states that for all writers history "may be a type of experience, valuable because larger, more inclusive, generally more dramatic, and perhaps more
definitive than our limited, private experience" (206). In a 1966 interview, Warren
discusses this duality:

Individual personalities become mirrors of their times, or the times
become a mirror of the personalities. Social tensions have a parallel in the
personal world. The individual is an embodiment of external
circumstances, so that a personal story is a social story. (71-72)

When Warren's male characters reject their fathers, this seemingly private severance has a
reciprocal impact on the character's relationship with the community. In At Heaven's
Gate Jerry Calhoun turns from his honest but awkward father to the urbane Murdock, but
also he turns from geology or the natural sciences to business and land exploitation.

When Beaumont rejects Fort, his social potential changes from a lawyer or legislator to
an isolate and finally a criminal. Warren mirrors the dramatic with the thematic by
having his male characters suffer dual crises with their fathers (their personal pasts) and
with their History (their communities' pasts).

Warren's novels are set in or against the American South from roughly 1825 to
1960. Warren's consistent use of this time period, despite his virtuosity in researching
and recreating historical settings, suggests a deliberate study of America from its
Victorian "innocence" through its flapper puberty into the turbulent sexuality of the
sixties. William Wasserstrom calls the period from 1830 to approximately 1910 the age
of the "genteel tradition" (vii) in America. According to Wasserstrom America's first
sexual revolution in the 1920's killed any last gentility that had survived the war. The
move from the antebellum world of 18th century and Romantic values to the eclecticism
of the Modern period of industrialism, civil rights legislation, World Wars, existentialism, and psychology blurred the boundaries of self-identity, power, wealth, and social class so carefully drawn by colonial and patriarchal ideologies. While the self is always at risk, Warren typically places his dramas, if not among or just beyond the Lost Generation, then at least in that era of social change which shaped their alienation.

Despite the decade Warren chooses to situate his drama, however, each of his character's oedipal crisis with his past is the same. Whether the stage is placed in 1825 or 1960, in a book subtitled "A Romantic Novel," or one called "A Romance of Our Time," whether the character is Jeremiah Beaumont or Bradwell Tolliver, Warren exposes the psychological sameness he considers inherent in the human condition. Both the genteel Beaumont and the urbane Tolliver attempt to escape into idealism or carnal pleasures in order to avoid their fathers and the pasts they represent, and both characters fail. Though Warren's view of American history appears teleological or at least linear, his view of individual development is cyclical--

everything he himself had ever done, the good and the bad, had been like the grimace and tic and pose and gesture of the crazy man, who, by repeating the empty form, tries, over and over, to re-establish the connection that had existed before the weight of ice broke the wires.

(F, 438)

Though collective human experience or history matures, the individual's understanding or use of that collective maturity is contingent upon that character's own intellectual/spiritual development. In Warren's self-actualized characters, the individual and the collective
patterns merge, much like the subtle interrelationship of organism to species or ontogeny to phylogeny. The self-actualized, post-oedipal individual, by accepting both father and thus the past, taps into the teleological time line and transcends merely an organic cyclic existence. As such this character represents not only a remarkable individual but more importantly the civilizations which (negatively and/or positively) shaped the individual's selfhood. Furthermore, this advancement is symbiotic. Clark's perspective is from the vantage of the community:

The relative health of a given epoch is thus directly correlated to the psychic health of the selves who realize their destinies within its duration, and any hope for a better future for a society must be predicated upon an awareness of the primary importance of the individual's putting his or her own lands in order. (52)

While the oedipal nature of the father/son conflicts in Warren's novels has been widely discussed by Warren critics as well as the duality of the dramatic and thematic within his stories, the collective conflict of Modern society with its history has not been definitively dubbed with an oedipal label, although the critical works suggesting such are abundant. As early as 1945 Irene Hendry identified Warren's fiction as psychologically permeated; Hendry calls Warren, "a psychologico-moral writer, since values to which his writing refers are founded not on a theory of God, economics, or the state, but a particular conception of the nature of man" (84). In Charles Allen's article subtitled "The Psychology of Self-Knowledge," its author states that, "Often Warren successfully uses his considerable understanding of depth psychology to explore the unconscious
motivations of his characters" (21). He continues that, "Warren's basic psychological assumption is that the individual's pattern of security and insecurity is largely fashioned by his parents" (23). As previously discussed, it is an accepted tenet of Warren scholarship that the parent represents directly the personal, immediate past, and metaphorically symbolizes the larger societal or historical past. Moreover Warren's fiction and a bulk of its criticism clearly establishes that the rejection of the parent, and thus the past, results in confusion and violence, and that acceptance is prerequisite to the resolution of chaos--the continuity of life from father to son as well as past to present and future. Louise Gossett describes this as the necessary process of selfhood. Gossett writes that Warren explores the psychological manifestation of this corruption, the inability to form a clear image of the self. The action symbolic of the division within Warren's characters is their rejection of their fathers. This denial inevitably disorders their lives and plunges them into violence. . . . The return of a character to his childhood home or to his father with love and acceptance, therefore, signifies both his reconciliation with the image of himself contained in the father as a representative of the past, and an essential step toward a mature integration of the self in the present. It is only on this basis, Warren implies, that man can achieve order either in his own personality or his society. (54)

Allen echoes Gossett's assertion that Warren's characters gain self-knowledge through a passage of violence. Speaking of the characters in All The King's Men, he
writes that, "Through violence they gain a self-knowledge such as Lucy Stark has had all along" (24). Allen sums up Warren's "central meaning" (22) as follows:

Acceptance of the parent symbolizes a realistic appraisal of the past; symbolizes an estimation of strength and fallibility, and an acceptance of them. Such self-knowledge means that repressions are released, anxieties alleviated, and defenses cracked. Hostilities are lessened, the compromises demanded by "the warm world and its invisible fluids by which we live" become possible--and thereby Warren's "terrible division of our age" is made less terrible. (22-23)

This passage is consistent with the turbulent textbook process of male maturation via the Oedipal complex--namely, the rejection of the parent triggers violence (specifically the fear of castration) then resolution as the parent is reintegrated as role model versus rival. The following synopsis by Sigmund Freud will remind the reader of this disputed but widely known complex:

In a boy the Oedipus complex, in which he desires his mother and would like to get rid of his father as being a rival, develops naturally from the phase of his phallic sexuality. The threat of castration compels him, however, to give up that attitude. Under the impression of the danger of losing his penis, the Oedipus complex is abandoned, repressed and, in the most normal cases, entirely destroyed, and a severe super-ego is set up as its heir. (105)
To suggest that Warren's male characters are this oedipally simplistic would be as accurate as asserting that the small excerpt above fully represents Freud's theories of male development. However, Warren critics have long noted the psychoanalytic nature of Warren's characters, and a strong theoretical parallel exists between the violent drives toward identity of Warren's male characters and the schema known as Freud's Oedipus complex. Furthermore, this crisis with the father is simultaneously, either symbolically or dramatically, recapitulated in a crisis with the community's fathers which we often call the past or history. Allen ends his article noting that Warren perhaps loses conviction through his use of suggestive or symbolic psychology, and suggests that the author's "vision might be more convincing if the father - son conflict were more openly revealed--frankly dramatized as an expression of Oedipal conflict" (25). Allen's article, which was published in 1958, examines the five Warren novels then extant. The "symbolic psychology" Allen writes of emerges as a clearer pattern in the ten novels available to us now.

II. Male Oedipal Conflicts in Warren's Ten Novels

All of the characters enumerated in this chapter's opening paragraph seek the independent definition of selfhood, and though the average age of these males is approximately thirty years, their search for the self mirrors the pre-pubescent search for the sexual self. The son is at odds with his father both privately as a personal rival and thematically as a representative of the communal past or history and is troubled by a guilt-riddled affection for a mother figure in the same dualistic sense.
The rejection of the thematic father, the past or history, is offset by an obsessive love for the symbolic or thematic mother represented by Nature and/or the South or many times a combination of natural and regionalist images. Jack Burden goes West for comfort, and Jeremiah Beaumont's tale dates back to the time when Warren country was adequately pristine that one need not follow the sun to the coast in order to find Nature. In the 19th Century setting of World Enough and Time, patriarchy or male-dominated culture and nature coexisted in a full-blooded, sensual way which challenged both but annihilated neither:

Here a man might plunge into nature as into a black delirious stream and gulp it in and be engulfed. Or he might shudder with horror at the very flesh he wore, at the sound of his guts or the pulse in his blood, because whatever of himself he could touch or feel was natural, too. But he lived as best he could, and left us the land. (WEAT, 6)

Warren's Kentucky, Tennessee, Louisiana, Alabama--his South--is the mother threatened by the political, mercenary schemes in All The King's Men, At Heaven's Gate, The Cave, Night Rider, and World Enough and Time. One element of villainy shared by Willie Stark, Bogan Murdock, Isaac Sumpter, Edmund Tolliver, and Wilkie Barron is their disregard for the exploitation of Nature or the South.

As already discussed, the Civil War novels, Band of Angels and Wilderness, are significant in the explication of an oedipal paradigm for their settings of divisive familial violence. In The Legacy of the Civil War, Warren writes: "The War enormously stimulated technology and productivity. Actually it catapulted America from what had
been in considerable part an agrarian, handicraft society into the society of Big Technology and Big Business" (8). According to conservative regionalists, this industrial shift is synonymous with the exploitation and profiteering which raped Warren's feminine South of its lifestyle, ideologies, wealth, and natural beauty. Thus beyond the masculine aggression of combat and the physical ravages of war, the Civil War further denigrated the natural mother South by paving the way for industry and exploitation.

A Place to Come To, Flood, and Meet Me In The Green Glen are psychological exposes of the Modern South's unnatural facades of a past beauty and morality. Although characters like Jed Tewksbury, Jack Burden, and Brad Tolliver may joke about the delusions of a civilization clinging to 18th Century values amidst 20th Century problems, none of these characters tolerates an outsider's hostility toward the mother South. In Flood Brad Tolliver's reaction to a "Yankee" woman's criticism of the South is so openly Freudian that Warren incorporates a discussion of psychoanalysis into the characters' dialogue. In this scene Brad Tolliver recounts to Yasha Jones a relationship he had enjoyed with Prudence Brandowitz. Brandowitz, in describing a Southern woman who Tolliver admitted he considered, "embarrassing, humanly and historically" (F, 258) says in summation, "Oh that ghastly Southern vulgarity--I simply can't bear it" (F, 258). Tolliver remembers that although "Prudence Brandowitz was right on every count" (F, 258), and he "was gone, real gone on her" (F, 257), Brandowitz's words caused the following reaction:

My heart knobbed up like a fist, and if you make a fist--just casually, even--it is almost like pushing a button, and the fist jumps, it's got to hit
something... It was as though all those hairy, flea-bit, underfed, iron-rumped and narrow-ass-ted, whooping and caterwauling, doom-bit bastards on hammer-headed nags gaunt as starvation, who rode with Gin'l Forrest, had broke loose, and there was fire, rape, and unmitigated disaster all the way to the Canadian border. (F, 259)

Tolliver in other words, "ground her bones to make my bread" (F, 259), dressed, and left without saying, "a damned word to her" (F, 259), though he admits that had he ever gone back he likely would have been impotent. This sexual aggression which obviously associates phallus and sword both in defense of the mother South again ties the private identity of the character to his historic identity--both "humanly and historically" as Warren's character says. In this case Tolliver's troubled mother love for the South destroyed what was otherwise a personal, positive, post-oedipal relationship. Until the macrocosmic oedipal crisis is resolved--the character accepts complicity with the father for the sexual (political/social/cultural) aggression which has aged or scarred the mother (biological or natural/regional)--the image of the Mother or uncorrupted South is obsessively defended by the troubled Oedipal male. Both strands of the Oedipal crisis, private and public are thus interrelated, woven together like Warren's apt metaphor of the web. This interrelatedness of the regional feminine with the private lover is further demonstrated by Brad's shattered fantasy surrounding Leontine Purtle. Though she is a contemporary of the middle-aged Brad whose recollections of sexual exploits and failures demonstrate his worldliness throughout the novel, Brad assumes she is virginal because of her beauty, blindness, and Southern identity. His disillusion turns to disdain when he
discovers that his "Lady of Shalott" is a real woman with a sexual history who is quite capable of contraception and human error. Leontine admits to some coquetry, but it is Brad who deludes himself. The dream woman he thought Leontine to be is the "perfect" woman that he describes to Yasha: "I figured I might just come back here and find me one of those lonesome women with all that honey just stored up. All that devotion, that absoluteness" (F, 168). Brad Tolliver's fantasy woman links the regional idealized mother South to an archetypal woman with both a mother's constancy and virtue as well as nature's sensuality and bounty.

Similarly, all of Warren's male protagonists have a troubled love for their biological or surrogate mothers. Jerry Calhoun, Isaac Sumpter, and Brad Tolliver share the guilt of their mother's birthing-bed death which becomes a burden of sexual complicity with the father--male pleasure and procreation equal pain and death to the female. As Mac Sumpter's musings put it, "the young man in that room above was one term of an agonized equation of which the other term was Mary Tillyard's death" (C, 83). Rau-Ru's mother was butchered in Hamish Bond's mercenary raid giving this son dramatic justification to blame his father for the loss of his mother.

Angelo Passetto and Jack Burden both suffer from ties between their sexual identities and the images of their mothers. Little is told of Angelo's natural mother, but the older Cassie becomes mother and lover to the troubled Angelo. Cassie's roles with Angelo range from her brown sweater shroud and the maternal vow to protect him from prison to the red-dress and the four-letter expletives Angelo coaxes her to use. Angelo's
first encounter with Cassie sparks thoughts of the lover from Cleveland and fuses the image of lover to mother:

Then, on the night of the third day, he had got at the girl.

There had been nothing wrong with the girl. She had been OK. But, when everything was over, he had been sad. He had wanted to cry, like long ago when he was little and had wanted to run to his mamma, there in the stone-floored kitchen, in Savoca, far off in Sicily. . . . (GG, 12)

The beauty of Cassie's body, which under the brown sweater "he had never sensed, and which in the blank act on the unswept boards he had not seen" (GG, 72), throws Angelo into a "numb rage of frustration" (GG, 72). This fit caused by Cassie's paradoxical beauty and brokenness—the unexpected lithe curves beneath the brown shroud—would appear to be a recognition of Cassie's maternal and sexual identities--Angelo "knew that it, in spite of--no, because of--the crumpledness and distortion, had a grace that glowed through everything" (GG, 72). Angelo's conquest of the girl from Cleveland left him empty and yearning for the constancy of the maternal. Cassie fuses the sexual and maternal leaving Angelo emotionally aroused, enraged, and guilt riddled.

The only time that Angelo recognizes Cassie for who she is and calls her by her actual name (GG, 190-191), he is distracted by her perfume, which cascades the memories of the girl from Cleveland, his mother in Sicily, and the sexual/maternal frustration recounted at the novel's opening. Despite himself Angelo sees Cassie as his stupid whore or mother of mercy as reflected in his nicknames for her of Cretina, la piccola, and Porca Madonna.
Jack Burden by contrast may call his mother Mrs. Murrell, Countess, or Mother, but his homecoming in the opening of the third chapter of *All The King's Men* is much less formal, even sensual. His mother coaxes and soothes him in such an intimate way that he starts when his stepfather enters the room. While Jack rearranges his disheveled clothing, he scrutinizes the "Young Executive" as a jealous teen might evaluate a rival:

I got to my feet, feeling my coat crawling up around my neck and my tie under one ear, and looked across at Theodore who had a beautiful blond mustache and apple cheeks and pale hair laid like taffy on a round skull and a hint of dignity at the belly (bend over, you bastard, bend over one hundred times every morning and touch the floor, you bastard, or Mrs. Murrell won't like you, and then where would you be?) (*AKM*, 113)

Percy Munn is the prototype of the character who maintains a confused adoration for his dutiful mother/widow who alternates cold pragmatism with obsessive love (*NR*, 171). Jeremiah Beaumont, Jed Tewksbury, and Adam Rosenzweig follow in this tradition, but, in addition, these three characters had fathers who were "failures." Their fathers' faults deepen the competitive animosity toward the paternal and the tension of guilt and love for the maternal.

In summation, all of Warren's male protagonists suffer a violent cleft with the paternal and a guilt riddled love of the maternal. All resolve this tension either by identification with the father, and thus assume a productive place in the community with a strengthened "super ego," or they face Freud's "castration" or death as do Percy Munn, Jeremiah Beaumont, Rau-Ru, Angelo Passetto, and Isaac Sumpter--if one considers a
steady diet of Scotch and Seconal a form of slow death. Jerry Calhoun, Jack Burden, Brad Tolliver, Jed Tewksbury, and Adam Rosenzweig all attempt to solidify past and future into a wizened yet hopeful present. Warren's adjusted males adopt a "super ego" of responsibility and complicity; they accept their fathers because they acknowledge their own weaknesses and their interrelatedness to all time and events past, present, and future. Their painful joy is a passage—the necessary travail of self-actualization by accepting the parent and the past. The result is a birth to a new identity—a mature state of psycho-socio-sexual adulthood or just a full and balanced state of being and living. All The King's Men ends on this note with the much quoted clause: "and soon now we shall go out of the house and go into the convulsion of the world, out of history into history and the awful responsibility of Time" (AKM, 438). In Wilderness this rebirth to full manhood which these characters experience is felt by the club-footed Oedipus, Adam Rosenzweig:

he had begun to feel, with a slow, painful, dawning sense of awe, like dawn through clouds, that after a little, soon now, he might be able to rise. He might be able to rise and do what he would have to do, as he had done what, in the compulsion of his dream, he had had to do. Yes, he had done only what he had had to do, he decided, good or bad. He decided that much—slowly, carefully, painfully, his mind making the motion of an old man who bends to life a weight beyond his strength because there is no one else there to lift it. Yes, he was only human, he thought. Yes, and if necessary, he would do it all again, he decided. . . . But then cried, in his inwardness: But, oh, with a different heart! (W, 309-310)
III. The Female Oedipal Complex: Warren's American Cinderella

This study, however, is dedicated to Warren's women many of whom have been critically described as helpmates or hindrances to the male quest for selfhood. The reason for this self-as-male prejudice is likely that seven of Warren's ten novels feature a male protagonist. Of the exceptions, the three novels with female protagonists, only Band of Angels employs a first person female voice cover to cover. Amantha Starr is the first character we met in Band of Angels, and it is her process of self-discovery which opens, develops, and closes the novel. At Heaven's Gate and Meet Me In the Green Glen feature the female characters Sue Murdock and Cassie Spottwood throughout significant portions of the two novels, but these women are not viewpoint characters. Although the omniscient narration often concerns these two women, Murray Guilfort and Slim Sarrett rob Cassie and Sue of the epiphanies Warren gives to Cy Grinder and Jerry Calhoun.

Despite the numbers which indicate that Warren preferred male characters and protagonists, Warren discriminates no further by gender. Specifically Warren does nothing to ease the process of selfhood for his minority of heroines and perhaps even makes the quest for self-knowledge more difficult by placing the women in extremely subordinate roles. Sue Murdock is as much a victim of political matchmaking as Cassie Spottwood. Although Sue's mate choices are based on rebellion and Cassie's on acquiescence, both make unfortunate decisions because of an excessively dominant, politically motivated parent. Social subordination is obvious with the heroine Amantha

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1 Further insight into the male dominance of Warren's novels is lent by Thomas Newton's research which reveals that of "the 948 characters in the ten books, only 220 are women" (9).
Starr, who is cast as orphan, woman, and slave in addition to her almost melodramatic identity as a young, beautiful, victimized, virginal idealist.

In summary, major female characters in Warren's novels featuring a male or a female protagonist are subject to the same developmental pains prior to the actualization of selfhood as those experienced by the male characters. In *All The King's Men* Jack Burden shares his oedipal discovery with Anne Stanton, but Anne has already discovered the same truth for herself:

I tried to tell her how if you could not accept the past and its burden there was no future, for without one there cannot be the other, and how if you could accept the past you might hope for the future, for only out of the past can you make the future.

I tried to tell her that.

Then, after a long silence, she said, "I believe that, for if I had not come to believe it I could not have lived." (*AKM*, 435)

The psychological makeup of female characters whom Warren gives psychological identities corresponds quite closely to the abstract Oedipal design recognized in the behavior of the male characters. The character motivation, namely the search for selfhood, is identical to the male model set out previously as is the adult-onset Oedipal-like conflict. Perhaps because the conflict is not the exact opposite of the male's, i.e., matricidal tendencies and guilty love for the father, this comparison has not yet been drawn. If we look to the basis of the male model--Sigmund Freud--however, who critics such as Irene Hendry, Charles Allen, and Randolph Runyon credit as a source of Warren's
creativity, it is evident that the female Oedipal conflict, according to Freud, is not simply the reverse of the male process. In the speech known as "Femininity," written in 1932, Freud discusses the differences between the male and female Oedipal stages:

What happens with a girl is almost the opposite. The castration complex prepares for the Oedipus complex instead of destroying it; the girl is driven out of her attachment to her mother through the envy for the penis and she enters the Oedipus situation as though into a haven of refuge. In the absence of fear of castration the chief motive is lacking which leads boys to surmount the Oedipus complex. Girls remain in it for an indeterminate length of time; they demolish it late and, even so, incompletely. In these circumstances the formation of the super-ego must suffer; it cannot attain the strength and independence which give it its cultural significance, and feminists are not pleased when we point out to them the effects of this factor upon the average feminine character. (105)

What is more disturbing to feminists is that Freud's Oedipus complex defines the male process as natural and the female process as a derivation or deviation of the male norm. Patricia Waugh explains:

In particular, although Freud's early work (1900) saw no difference in the oedipalization of the little girl and boy, his cultural 'norm' of subjectivity remains centered on the male. By 1925, he argued that feminine sexuality is not developed along the same path, but is related to masculine sexuality
in terms of negative absence, lack (Freud, 1925). (As with all apparently
equal binary oppositions, one term is actually privileged over the other.)

(38)

Warren, an astute scholar, appears to have emulated his mentor Freud by featuring
his males as artistic norms and his females as near variations on the theme of selfhood via
an Oedipal-like conflict. What Freud calls the "indeterminate length" of the female
Oedipus complex justifies the adult crises of selfhood Warren's females experience. Like
the males in Warren's novels, the female characters, though fully developed physically,
have a psychological Oedipal crises of self. This study is not an attempt either to defend
or condemn the work of Sigmund Freud or Robert Penn Warren but is rather an effort to
reveal the dependency of the characters created by the latter on the former's assessments
of human development.

Of the novels' fourteen female characters followed from adolescence or early
childhood (including their sexual history) and given at least moderate physical and
personality development, three are without psychological voices. Though May Munn
(NR), Goldie Goldstein (C), and Jo-Lea Bingham (C) are developed in appearance and
action, Warren does not given us access to their motives or justification for their
decisions. If we rely on Allen's assertion that Warren's characters are powered by
psychoanalytic motives strongly influenced by their relationships with their parents, we
can see that these three women are given only two-dimensional construction. For
example, we know that Goldie Goldstein wants a yard full of children, but is it because
she has had no mother or because she must compensate for her father's physical, and thus
sexual, frailty? Does Jo-Lea leap from Monty's arms seemingly to those of the older Jasper because Jasper is nearer to what her attentive but sexually frustrated father would like to be? Does May Cox leave Perse because she is raped, a violence against womanhood, or because their brutal union besmirches her identity as eternal child bride and exposes her husband as violent, morally weak, and far from paternal? Leontine Purtle, though only a minor character, is also given only physical development. For example, does Leontine Purtle feel that every man who takes her to the Seven Dwarfs may be her prince, or is she a shallow "nymphomaniac" despite her admirable loyalty to her father and her town? Warren gives these characters physical and sexual development but without the psychological voice furnished to other characters. For this reason these characters will be excluded from this study as well as the women of Wilderness who are barely etched as types much less full personalities.

There are eleven remaining women characters whom Warren develops physically, sexually, emotionally, and psychologically in comparable fashion to the full development given male protagonists or primary characters. Five of these women, Anne Stanton (AKM), Lettice Poindexter (F), Rachel Beaumont (WEAT), Amanta Starr (BOA), and Dorothy Cutlick (C), have lovers who in age could be their fathers. Three of these eleven, Cassie Spottwood (GG), Celia Harrick (C), and Rozelle Hardcastle Butler Carrington (PCT), marry the father figure. Sue Murdock (AHG) and Lucille Christian (NR) are guided in their sexual choices by the threat of incest (real or imagined) by a biological or surrogate father, and Maggie Tolliver (F) is likewise influenced in her mate selection decisions by her reliance on her surrogate father, Bradwell Tolliver.
The mothers of these eleven women range from the stereotypical asexual and socially-motivated shrew to an idealized memory of a mother deceased. A focus on both mate selection and parental relationships among Warren's women reveals a pattern of Freudian-style fairy tales complete with patriarchal father princes and good "natural" mothers and bad "stepmothers." Mainstream reviews of Warren's novels such as the one by Melvin Maddocks in Life pick up on Warren's "novels like fairy tales" (12). Warren often uses dark humor "enchantment" in otherwise awkward scenes psychologically farther South than O'Connor or even Faulkner country. Bradwell Tolliver has his pathetic rendezvous with the less than virginal "Lady of Shalott" in the Seven Dwarfs Motel. In Cassie's confession to Cy she compares her actions to those in a fairy tale (GG, 319), and Maggie Tolliver talks about her life as part of a "fairy story" (F, 200). After Maggie tells Yasha a story, he sees her mentally sink back into herself; he "saw the first glitter, as in a fairy story, of the magic transformation" (F, 186) as she separated herself from those around her. Gore Vidal's satiric review of Band of Angels revolves on the obvious hyper-romantic elements of the novel's plot. Warren's critics have written much on Warren's use of the myth of the garden but it appears that at least in regard to female characterization, Mr. Warren relies on a millennium-old myth whose moral deals not only with sin but also with incest prohibition.

The Cinderella story is the fairy tale which contains the separation of the mother into the Oedipal rival mother and the good biological mother and includes either a weak, tractable father or an aggressively incestuous parent. Ben Rubenstein, in an article about the Cinderella story, recaps the foundations of the psychiatric pertinence of fairy tales:
The universal and perpetual attraction of fairy tales, as with myths and legends, is based upon the ego-syntonic character of the libidinal aspirations. Franz Ricklin (2), in a classical monograph written in 1915, reviewed large groups of fairy tales from various countries and marked their universal psychosexual themes. He drew attention particularly to the wishful character of these themes with respect to the oedipal strivings of children. Ricklin also noted two additional themes in the tales he examined: (1) the almost inevitable presence of the cruel stepmother, and (2) the sexual pursuit of the daughter by the father. (197)

The chapter to follow describes the Cinderella motif. Chapters three, four, and five contain discussion of the eleven fully-developed female characters in light of that schema demonstrating the Oedipal, Cinderella-like qualities of these women created by Warren.

Excluded from this study will be any social or thematic duality of the Oedipus complex as discussed in reference to Warren's principal male characters. The male duality of the personal and social simply does not exist in Warren's work in respect to women for a very simple reason--Warren's women are not involved in the world. Resolving their personal conflict and reconciling that new selfhood to their lover is the Warren female's crowning achievement, the fairy-tale ending. The assumed career for women in Warren's fiction is that of housewife, mistress, or spinster/caregiver. Of the 220 characters tabulated by Thomas Newton, 125 fit this description. The only profession more popular than prostitution among women (14 characters) is domestic work (18 characters) with slavery (10 characters) closely following. This count was
optimistic because often Warren blurs the line between harlot and helpmate as he does with Giselle Fontaine (C) or Miss Idell (BOA). Another 30 characters could be considered "girls" although many of these were the Miss Dumonde (AKM) type nearing thirty but still playing the coquette.

Relying on Newton's thesis, a generous count of "professional" women (including secretaries, posting clerks, and bellhops) resulted in a total of 23. They tabulate as follows:

**Businesswomen (4):**

Sadie Burke - Willie's staff assistant/mistress (AKM)

Flo Forbes - Duckfoot Blake's secretary (AHG)

Miss Bates - Murray Guilford's secretary (GG)

Dorothy Cutlick - posting clerk (C)

**Artists (5):**

Rachel "Goldie" Goldstein - sculptor (C)

Suzie Martine - set designer (F)

Lettice Poindexter - painter (F)

Dauphine Finkel - photographer (PCT)

Miss Prattfield - pianist at Baptist Church (F)

**Teachers (10):**

Includes directors at women's schools and Celia Harrick.
Other (4):

One telephone operator - Lucy Mayhew (NR)

One female bellboy - Anonymous (AHG)

One tavern keeper - Befriends Ellis Burden (AKM)

One television personality - Sally Suffolk (C)

The problem with this count of "professionals" is that well-educated, dynamic women such as Anne Stanton, Maria McInnis, and Mrs. Jones-Talbot are not included. They were tabulated among the 125 helpmates because their contribution is not compensated by the society in which they live; they only dabble in charity work or hobbies such as horses. Furthermore, if we look to Freud again, they would likely be considered frustrated and dysfunctional if they sought intellectual achievement in their world. According to Freud's lecture on femininity written in 1932, professional aspirations by a woman are likely nothing but manifestations of repressed penis envy:

The wish to get the longed-for penis eventually in spite of everything may contribute to the motives that drive a mature woman to analysis, and what she may reasonably expect from analysis--a capacity, for instance, to carry on an intellectual profession--may often be recognized as a sublimated modification of this repressed wish. (103)

The women in Warren's novels, therefore, have no macrocosmic complex to resolve as do the males because had they such needs or capacities, according to Modern period thought, they would have been considered disturbed instead of acclimated. The direct Oedipal crisis is all that Warren deals with because it is all his worldview allows. By placing the
women's search for selfhood within a psycho-sexual schema and by confining that conflict to the "parlor" or the woman's familial world, Warren remains true to the Freudian age in which he wrote.

The goal in this study is to trace psychologically charged archetypes through nine novels. Due to the abundance of critical data peripheral to this type of venture some clarification regarding theoretical assumptions is necessary. As discussed previously, Sigmund Freud's Oedipus complex has been introduced as an element of the intellectual climate from which Warren drew as an author. Similarly, as the next chapter will clarify, the Cinderella myth is known in some form worldwide and thus must also be considered part of Warren's background or resources. This thesis is not a structuralist assertion that Warren's women are a recreation of Cinderella, another discourse or retelling of the content of a psychological archetype. My disclaimer to any structuralist claims is based upon the impressive writings of Barbara Herrnstein Smith who, using as narrative example the thousand-plus variants of the Cinderella story collected by folklorists from disparate cultures, asserts that perhaps these stories are less similar than the academic researchers documenting their similarity. In an article in which she discusses Cinderella variants Smith writes that:

all of us--critics, teachers and students of literature, and narratologists--tend to forget how relatively homogenous a group we are, how relatively limited and similar are our experiences of verbal art, and how relatively confined and similar are the conditions under which we pursue the study of literature. (217)
No claim is being made that Warren retells the Cinderella story but rather that he was influenced by the Cinderella archetype. Due to the confines of this project and the experience of this researcher this study claims only to enhance a pattern, highlight a subtlety of Warren's novels which bears a relationship to a multi-cultural archetype. It appears more evident that Warren, who according to Lucy Ferris physically types his women (259), also psychologically types them, as he does his males, and that these Warren types were influenced by the doctrines of psychoanalysis prevalent at the time. This thesis demonstrates that Warren's female types correspond to archetypes drawn from a psychologically-based fairy tale.

Furthermore, assertions or denials of the veracity of psychoanalysis, the Oedipus complex, the Cinderella motif, and feminist or narrative theories are beyond the confines of this thesis. These theories are merely a part of the intellectual climate of this document and will be used as approaches to understanding Warren's female characters. What will be revealed by this study is a pattern of female characterization which will become clear through the intellectual lens of the Cinderella motif. This motif is so basic to female socialization in this culture that its presence may have been overlooked to date as the elements of normalcy expected in the fictional characters of a Realist. Feminist theory has exposed many female stereotypes, and time has dated many of the Freudian "facts" of sixty years past allowing what may have been seen as "normal" character development to emerge as age-old patriarchal typecasting.
CHAPTER TWO
THE CINDERELLA MOTIF

Any academic endeavor utilizing Cinderella as motif, narrative variant, psychological pattern, or literary character owes honorable mention to Marian Roalfe Cox, who compiled the first folklore classification of Cinderella variants. Her study, published in 1893 under the auspices of the English Folklore Society, is titled Cinderella: Three Hundred and Forty-five Variants of Cinderella, Catskin and Cap O'Rushes. Since then the number of accepted variants has at least doubled though some sources triple the number. Huang Mei's 1990 Cinderella study put the count at "some seven hundred" (2), but it is Cox's century-old work which Alan Dundes calls a "535-page pioneering compendium" (xiii) which no "serious students of Cinderella" (xiii) can ignore. Cox organized all known Cinderella tales into five groups labeled alphabetically. The last group labeled "E" is comprised of those tales featuring a male protagonist but "containing incidents common to the Cinderella variants" (xxv). Area D is composed of tales resembling but not quite fitting into areas A, B, or C, and are therefore subdivided into D-a for those resembling but not fitting the A category. Similarly, D-b and D-c resemble but do not quite fit their sub-letter categories. Cox's title lists the groups A, B, and C as "Cinderella, Catskin and Cap O'Rushes," respectively. The title groups were created by
reducing Cinderella variants down to what Cox calls the "essential incidents of each group" (xxv). Her summation of these "essential incidents" is reproduced as follows:

<table>
<thead>
<tr>
<th>Group</th>
<th>Incident 1</th>
<th>Incident 2</th>
<th>Incident 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Ill-treated heroine</td>
<td>Recognition by means of shoe</td>
<td>Heroine flight</td>
</tr>
<tr>
<td>B.</td>
<td>Unnatural father</td>
<td></td>
<td>Outcast heroine</td>
</tr>
<tr>
<td>C.</td>
<td>King Lear judgement</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

( xxv )

Before presenting the psychoanalytic and literary premises inherent in a motif of all of the Cinderella categories above, it may be helpful to establish relevance by introducing just the superficial associations between the eleven Warren heroines of this study and Cox's classes. Regardless whether their anguish is self-perpetuated or unjustly inflicted, Rachel Jordan Beaumont, Cassie Killigrew Spottwood, Rozelle Hardcastle Harrington, and Lettice Poindexter Tolliver are all "ill-treated" (group A), persecuted in their adolescence by an overwhelming mother or stepmother. Rozelle's and Lettice's bright toenails are a prominent element of their sexual attractiveness and Cassie's black patent heels from Angelo transform her from the drudge in brogans to a diffident "sex kitten." Too often we are given the image of Amantha Starr's "patent leather shoes set primly side by side" (BOA, 119) as though her dainty feet, like Cinderella's, establish her sexual power and heroic identity despite her present menial station. Unnatural fathers are present too (group B), the father of Dorothy Cutlick being the most dramatic example. He is prevented from raping his daughter first by the threats of his dying wife and then by Dorothy's own violent defense and flight. Incest is repeatedly implied in At Heaven's Gate especially in Sue Murdock's "Dockie" flashbacks, and Sue too flees any and all
associations with her father. Lucille Christian's father calls her Sukie as he does his mutts
and wenches and even smacks her buttocks in a playful manner. Lucille's flight may
occur after her father's death, but because it is the shock of Lucille's sexual activity with
Perse Munn--a surrogate son to her father--which precipitates her father's death, it is also
an incestuous guilt which drives Lucille from Kentucky, her patria. Direct King Lear
plots (group C) are not obvious among Warren's heroines because Warren's women force
the judgements from themselves instead of having them demanded by their fathers.
Amantha Starr, Maggie Tolliver, Celia Hornby, and Anne Stanton all make important
choices, including mate selection, based upon the love or hatred felt for their fathers.
Three of these women are orphaned in youth or early womanhood, and Celia Hornby
outcasts herself from her ill, addicted father. All thus choose their mates alone and like
Cordelia their choices are not so much based upon their fathers' virtues as their fathers'
flaws.

Interestingly, although Warren's heroines correlate easily with the Cinderellas
compiled a century ago by Cox, they appear to have little in common with the
popularized Cinderella well known to most Americans. Mary Jeffery Collier's 1961
paper confirms that Cinderella has consistently been named as the favorite childhood tale
among women, although the tale is usually first heard quite early "at the average age of
4.74 years and presumably in the oedipal period" (399). Collier and others suggest it is
the psychological nature of the tale which comforts the child and still captures the interest
of the adult.
Jane Yolen writes that the popularity of the American Cinderella may lie in the understood Horatio Alger "rags-to-riches formula" (296) so popular in the late nineteenth and early twentieth centuries. Yolen points out that it is quite ironic that this tale would be popular in America as "Cinderella" has always been "not a story of rags to riches, but rather riches recovered, not poor girl into princess but rather rich girl (or princess) rescued from improper or wicked enslavement" (296). The "Cinderella" denouement is that of the self restored. Politically this ending is much more imperialistic than democratic, but psychologically the restoration of the self knows no time, place, or class distinction and is the process Warren forces upon his heroes and heroines. Yolen quotes the words of Elizabeth Cook who states that the Cinderella tale is actually "the stripping away of the disguise that conceals the soul from the eyes of others" (296).

According to Yolen the hearty "Cinderella" which "has endured for over a thousand years, surfacing in a literary source first in ninth-century China" (297), has inevitably been altered with each new cultural adaptation. Surprisingly, the American heroine evolved into a less resilient and independent character than her Asian and European counterparts. America became more enamored with the refined popularized French version sweetened by Perrault rather than the blunt and bloody tale preserved by the brothers Grimm. Yolen writes that Americans have been initially seduced by the Perrault cinder-girl, who was, after all, the transfigured folk creature of a French courtier. Perrault's "Cendrillion" demonstrated the well-bred seventeenth-century female traits of gentility, grace, and selflessness, even to the point of graciously forgiving her
wicked stepsisters and finding them noble husbands.

The American "Cinderella" is partially Perrault's. The rest is a spun-sugar caricature of her hardier European and Oriental for[e]bears, who made their own way in the world, tricking the stepsisters with double-talk, artfully disguising themselves, or figuring out a way to win the king's son. The final bit of icing on the American Cinderella was concocted by that master candy-maker, Walt Disney, in the 1950's. Since then, America's Cinderella has been a coy, helpless dreamer, a "nice" girl who awaits her rescue with patience and a song. This Cinderella of the mass market books finds her way into a majority of American homes while the classic heroines sit unread in old volumes on library shelves. (296-297)

Conceding, of course, that Warren never deliberately intended to create Cinderella characters, the Warrenesque Cinderella patterns highlighted in this study, interestingly enough, resemble the "classic heroines" as Yolen calls them instead of the manufactured American Cinderella. Most of Warren's work predates Disney escapism and in his later novel, *Flood*, Warren openly mocks the Disney touch. When Brad Tolliver passes the Seven Dwarfs Motel, he sardonically comments to Yasha that the motel "may not strike you as much, you being fresh from the space-age vulgarities and Disneyland fantasia of L.A., but this is the best a backward state can do" (*F*, 36). Warren's psychoanalytic approach to characterization and his stark sometimes scatological realism echoes the psychoanalytic quality of the classic fairy tales.
This resemblance may have been inadvertently created because of Warren's accuracy as a regional historian and folklorist. Yolen's research indicates that the more hardy European Cinderella transplanted by immigrant oral sources may have been preserved in the hills of Warren country:

Cinderella first came to America in the nursery tales the settlers remembered from their own homes and told their children. Versions of these tales can still be found. Folklorist Richard Chase, for example, discovered "Rush Cape," an exact parallel of "Cap O'Rushes" with an Appalachian dialect in Tennessee, Kentucky, and South Carolina among others. (299)

Little wonder then that Warren's later heroines such as Cassie Spottwood or Maggie Tolliver make mistakes because of "fairy tale" expectations but only truly discover themselves when they take on the responsibility and initiative demonstrated by their European, Asian, or Appalachian predecessors. Warren the realist captured the harshest reality and openly rebuked the pat resolution, the comfort of the fairy tale ending. As Yolen points out, Perrault's version aided by the American invention of a passive, helpless heroine "have presented the majority of American children with the wrong dream" (303), and more seriously with the wrong reality.

The Cinderella tale preserved in Appalachia and recorded by Richard Chase is of Cox's C group identifiable by a King Lear judgement and an outcast heroine. As in King Lear, there is a king who seeks declarations of love from his three daughters. The youngest is ostracized for answering, "I love you, father, like bread loves salt" (32).
Upon being cast from her father's home, this atypical American Cinderella wastes no time on despair:

The youngest she went to a swamp and wove herself a cape out of rushes.
Put on that cape and covered her fine clothes, and hid her pretty hair in a rush bonnet. Then she went to seek her fortune.

She traveled on, traveled on until she came to England. Hired out to a King there, and went to work in the kitchen. They called her Rush Cape.

Three balls standard to most Cinderella stories follow (see Appendix), but the plot advances by ambition and reality instead of despair and magic. Rush Cape deceives her fellow kitchen workers into thinking that she prefers to rest by the fire but then secretly goes to the balls as simply herself without the rush cape and bonnet. On the third night the prince slips a ring on Rush Cape's finger, and when he lies lovesick after a fruitless search for the mysterious woman, Rush Cape sends a bowl of nurturing soup to him with the ring in the bottom. He identifies her by this action on her part, she removes her disguise, and they are married. Rush Cape's resourcefulness as well as the lack of supernatural intervention make this Cinderella an example worthy of the America's pioneer heritage.

The basic elements of Perrault's story have been transferred to American popularized versions such as the helpless heroine, wicked stepmother, fairy godmother, pumpkin coach, and glass slipper. In order to fully understand the oedipal elements of the Cinderella tales, a summary of a more primitive version is needed. (Synopses of two
tales from each of Cox's three groups are reprinted in the appendix.) The violent Grimm's version, as summarized by Ben Rubenstein, follows as an example of an "unsweetened" European Cinderella tale:

Cinderella is a good little girl whose mother dies after telling the child to be devout and good. The father takes another wife who has two daughters of her own. . . . Cinderella becomes a dirty, tired, little servant girl. Upon leaving on a journey, the father asks Cinderella what gift he can bring her on his return. She modestly tells him to break off the first twig which brushes his hat. The twig, nurtured by her tears, grows on her mother's grave to become her wishing tree. The prince announces a three day festival to choose his bride. Cinderella is forced to help her stepsisters prepare for the ball. When she asks permission to go, she is given seemingly impossible tasks to perform by the stepmother. Aided by magic, she performs them and attends the ball without discovery. The Price is attracted to her but each night she eludes him. Once she hides in the pigeon house which her father demolishes with an axe, while the second evening she climbs a tree which the father chops down. But on the third evening, Cinderella loses her slipper. (5) During the Prince's attempts to regain his lost love, the two stepsisters try vainly to fit their feet into the slipper; one amputates her toe to do so, the other her heel, with both amputations taking place at the stepmother's suggestion. Deceit is uncovered as Cinderella's birds discover the bloody trail, and virtue
triumphs with the Prince taking Cinderella for his own. In final revenge, our heroine's birds pluck out the eyes of her sisters. (199-200)

Although Rubenstein's synopsis is thorough, it should be clarified that the father's relationship with Cinderella is tenuous. His offer to bring Cinderella a gift is not evidence of his favor. His courtesy to her is an afterthought in the original tale following the indulgent banter and extravagant promises given to his stepdaughters. Also, when the prince seeks his bride in the pigeon coop and the pear tree, the father's aggressive help is accompanied by the private musings that the beautiful woman might have been his Cinderella. Thus the destruction of Cinderella's hiding places—the fruit tree and the pigeon house (symbolically fertility symbols)—represents, according to many sources, either sexual aggression by the father and/or punishment for his daughter's sexual development. The "magic" used by Cinderella to complete the "impossible tasks" as well as the tasks themselves are symbolically of note. The stepmother charges that the young woman separate lentils from ashes (fertility from sterility), and though Cinderella completes this task with the help of the magic birds (from the tree on her mother's grave), the stepmother still does not allow Cinderella to accompany the family to the ball. Cinderella goes to her mother's grave for comfort where the twig her father brought her, watered by the tears of her adolescent misery, has grown into a wishing tree. Here at the place and source of true mother love, her magic birds outfit her with the courage and garments she needs to attend the ball.

The European tale is not only grossly more violent but decidedly more oedipal. Instead of the *deus ex machina* of the fairy godmother created by Perrault, the older tales
trace the heroine's strength and magic back to the biological mother. Oppressive sterility
is threatened by the stepmother and the final bloody triumph is devastating because it is
the stepsisters, the stepmother's minions of renewed sexuality and fertility, who are
disfigured. Bruno Bettelheim writes that "the mother is split into two figures: the pre-
oodipal wonderful good mother and the oedipal evil stepmother" (114). According to
Rubenstein the "least disguised wish in the Cinderella story is the method of resolution of
the sexual rivalry with the mother" (200). Maurice Saxby explains that the tale is "an
exploration of sibling rivalry with the degraded heroine restored to her rightful station
and winning over those who debased her" (82).

This restoration is one of identity. The heroine has always been a "princess" in
the eyes of the "good" mother, and once the sexual rivalry with the "bad" mother is
resolved, the daughter is "princess" again. As Donald Marcus points out, Cinderella
achieves a violent but guilt-free victory. Her "good mother of the earlier, pregenital
period is carefully preserved" (84), and though the stepmother/sibling rivals are
completely and brutally vanquished, Cinderella "is entirely blameless and therefore
suffers no punishment because the wishes are denied and projected onto others" (84).

In the more traditional folk versions, however, Cinderella's motives are less
disguised. In the Grimm's and other versions she works openly if possible and covertly if
necessary to overcome an oppressive situation. In one version included in Dundes's
casebook Cinderella, with prompting from her governess, kills her indifferent stepmother
and hoodwinks her sexually attentive father into marrying the governess who becomes
the truly oppressive stepmother. In the American versions this guilt and accountability
are completely lost by putting the heroine in an impossible situation where she is completely helpless and only through pure fantasy is she able to triumph.

The conflict with the father also produces more initiative from the heroine in the traditional European tales than that taken by the Golden Book Cinderella. In some of the Catskin tales collected by Cox, the heroine orders her hands chopped off in order to deter the unnatural father. This not only disfigures her beauty and utility but also renders marriage impossible via a ring symbol. In many of these tales the dying mother makes the husband promise not to marry unless his new wife equals her beauty or her ring fits the new bride's finger. Since the daughter matures in the mother's image, the father, because of his love for the mother, is obsessively attracted to his daughter and obligated to marry her by a deathbed oath. Always it is the heroine who resists the incest and rights the social order by suffering flight, hardship, and finally, often through cunning or trickery, lands an acceptable mate (equal or superior to the father in social stature).

In the Appalachian Rush Cape and Cap O'Rushes or Cox's C variants, the father misjudges the heroine and the conflict is resolved by the heroine braving the anonymity and peril of being cast from her father's protection, acquiring a socially advantageous mate, and then redeeming and forgiving the foolish father.

In addition to the incestuous father and the Lear father, the third type of father is the tractable husband dominated by the stepmother that we see in both the Perrault and Grimm versions and most all of Cox's group A Cinderella tales. Stanley Rosenman writes that this father is aware of the dysfunctional nature of his new family and "is spared from being the victim of mutilation only by setting up his daughter as prey" (376).
Furthermore, Rosenman feels that the "father's complicity in the daughter's treatment is overlooked" (376). According to Rosenman, Cinderella's emerging sexuality concurrent with her mother's death may have forced the father into a hasty marriage, and the father blames his natural daughter and her budding beauty for his marital misfortune (381). Other psychoanalytic critics such as Rubenstein and Marcus feel that the father/daughter conflict is caused by the heroine's projection of her own oedipal longings. Because she desires the father sexually, she can alleviate her guilt only by fantasizing that the father is guilty either of the sexual aggression she craves or the indifference she fears. These oedipal analyses are usually heavily Freudian and assume that the reader agrees that an oedipal conflict is part of "normal" female development and that Cinderella is simply seeking a penis, either symbolically in the power of the godmother's wand, or sexually from her father who is replaced by the prince in the proper fairy tale ending.

If we accept that such oedipal interpretations are decidedly patriarchal, meaning that women considered "healthy" in such analyses do in fact have such crises and recover by following traditional subordinate roles, then Cinderella must be considered a decidedly patriarchal tale demonstrating the difficulty of female socialization in a male-dominated world. The heroine in these tales seeks autonomy, identity, or the selfhood prevalent in Warren's fiction. Since this state has historically been a male state of being, the heroine opts for identity via the best male or the best possible marriage. Lest this feminist reading appear extreme, Rubenstein's psychoanalytic explication provides contrast:
the Cinderella tale establishes our story book heroine developmentally, ego and libido-wise, in somewhat the following position. She remains firmly fixed in her oedipal strivings since the good mother is dead and her bad mother, the rival is now a stepmother who persecutes her. With the aide of defensive mechanisms of regression, projection, and magical thinking in order to satisfy super-ego demands, she becomes the poor little servant. Magical and teleological thinking permit her to accept this role since all of her wishes will be granted in the future. In this same fashion, her siblings are sadistically punished. Phallic strivings are somewhat transmuted as the magical phallus now becomes the total girl who will be beaten. Certainly, to be beaten in this sense can only mean to be sexually attacked. (202-03)

Freudian intellectualism asserts that this process is inevitable, an integral part of development. Most feminist intellectuals would disagree. Debating whether an oedipal conflict is a natural phenomenon or an ill effect of an oppressive society is, however, not at issue. The oedipal quality of the tale is developed and the feminist perspective added to help understand the comments of Stanley Rosenman and Helen Huckel, who in separate articles both maintain that from a psychological standpoint Cinderella probably did not live happily ever after. Huckel questions whether Cinderella would "be transformed into a loving and participating human being as soon as she is treated as such, regardless of the discouraging experiences of her former life?" (305). Rosenman wonders how it can be thought "that a good marriage can be readily made by the damaged person,
and that the good mate can with one kiss blow away the psychic mutilation" (376). This is the reality suffered by Warren's Cinderellas. What Rosenman calls "the forces that would render her mad, sterile, and stunted" (376) do exactly that to a realist's Cinderella such as Cassie Spottwood, Sue Murdock, or Rachel Beaumont. The patterns revealed in this study, as in the male oedipal patterns previously discussed, are abstract and distinctly Warren's own. The Perrault or Disney ending would be impossible for a psychologically-oriented realist such as Robert Penn Warren, and thus this study deals only with a darker Cinderella imported from Europe, preserved in Appalachia, and recorded with psychologically-charged, Freudian pen.

The symbolic nature of the Cinderella tale invites the discussion of identifying symbols or leitmotifs used consistently with the character. To prepare for the discussion of Warren's cinder maids, some symbols prominent in most Cinderella tales merit discussion. Birds, trees, and the site of the mother's grave as in the Grimm's version are important for their natural/magical power as is any token given by or associated with the natural mother such as the doll in the Wassillissa tale. Jung's associate Marie-Louise von Franz writes that the "general motif is that after the death of the positive mother figure, something unnatural and numinous survives, i.e., the ghost of the mother, a fetish in which the mother's positive ghost is incorporated" (208). Bu-Bula and the sunken grave of Renie in Band of Angels demonstrate this best in Warren's work.

Feet are also prominently symbolic and the size preference runs small due to the patriarchal preference for diminutive women. Maurice Saxby and others acknowledge the slipper as "a sexual symbol" (82). Clothing as disguise is typical although both
raiment and rags are each deceptive unless the true inner identity is understood. The ashes can be seen as an infertility symbol, the beans or lentils picked from the ashes as the promise of fecundity. Saxby points out that the hearth can be seen as the center of the home "associated with the mother-provider" (82). Symbols purported to represent a phallus are abundant ranging from the birds (or they represent the good mother's breasts), to Cinderella's own foot, to the magic wand, to Cinderella herself.

With temperance then, and using Marian Roalfe Cox's three groups—the ill-treated heroine, the incest-threatened heroine, and the Lear-judgement heroine--these psychological and symbolic phenomena, as manifested in eleven of Warren's Southern Cinderellas, will be discussed in the following chapters.
CHAPTER THREE
THE ILL-TREATED HEROINE

Ill-treatment and recognition by means of a shoe are the "essential" characteristics which define Cox's A group of Cinderellas. Of the eleven characters detailed in this document, four fit a Warrenesque version of this category: Lettice Poindexter Tolliver (F), Rachel Jordan Beaumont (WEAT), Cassie Killigrew Spottwood (GG), and Rozelle Hardcastle Carrington (PCT).

I. Disguise and Recognition

Warren's ill-treated heroines are not necessarily revealed by a shoe. The tenor for the vehicle of Cox's shoe feature, however, is that of identity disguised and then revealed; all four of the characters listed above share that feature. Warren's disguise and denouement may seem backwards because these four heroines know themselves least when they are at the height of their physical beauty and discover themselves only when age and experience have diminished or destroyed their "Cinderella" features. The young Lettice, Rachel, Cassie, and Rozelle were all beauties, but it is the 170-pound celibate Lettice, the swamp wretch Rachel, the mature murderess Cassie, and the aging Rozelle that finally stand undisguised. Like Warren's male protagonists, the females demonstrate
that self-discovery is not "pretty" but that its burden is preferable to dilettante delusion. Only in tales of fantasy are the sisters mutilated and the heroine left unscathed; in reality the heroine has no magical displacement and must suffer her own crises and mutilation.

Women's feet, although not always the primary symbol of disguise and discovery, are a prominent sexual image in Warren's fiction. Again Warren follows his psychoanalytic mentor Sigmund Freud. In *Leonardo da Vinci and a Memory of His Childhood*, Freud states that fetishistic "reverence for a woman's foot and shoe appears to take the foot merely as a substitutive symbol for the woman's penis" (46). This substitution he explains in *An Outline of Psychoanalysis* is defensive, because the existence of a being like himself without a penis, "affords the possibility of his being castrated himself" (116). The feet are selected as "something that he actually saw at the moment at which he saw the woman's genitals, or it is something which can serve as a symbolic substitute for the penis" (117). Women's feet, usually bare and preferably small, are thus a provocative form of identification and seduction in Warren's novels. When Lettice Poindexter dresses Maggie Tolliver in her own sophisticated attire, she forgets about Maggie's "little old Fiddlersburg feet" (*F*, 217), but decides that barefoot is best because bare feet "get'em every time" (*F*, 217). The painted toenails of women such as Lettice Poindexter and Rozelle Hardcastle and the prodding heels of active lovers are part of the description of most of Warren's sexy sirens.

Reference was made in the second chapter to the patent leather pumps which Angelo uses to transform Cassie from an aging isolate to his painted playmate. Even prior to the gift of patent heels and dress though, Angelo makes Cassie "pretty" (*GG*,
163) with the red ribbon and lipstick, and most importantly he strips her of her protective
disguise of the old brown sweater and the brogans. Although their relationship had
progressed both sexually and emotionally beyond its primitive beginnings, the scene with
the brogans has all the elements of an innocent seduction. In a dark-Cinderella fashion
Cassie's first ball takes place by the hearth in the kitchen. When Angelo teaches her to
dance, Cassie is as demure as any Cinderella:

He flung the second brogan after the first and drew off the black cotton
stockings and let them lie tangled on the floor where they fell. The feet,
drawn back toward the chair and held close together in a position of
modesty and weakness, were white in the shadow. He leaned and seized a
foot in each hand, slipping the hand under it so that the sole was to palm,
and pressing the feet together, lifted them to meet his bowed face, and
kissed them.

Looking up at her, he said: "Leetle feet--you got so leetle feet!"

All at once she was weeping again, in the same overflowing inner
abandonment. . . . (GG, 165)

They then dance again with increasing mutual responsiveness and Angelo notices
how Cassie is "smaller" and "different" (GG, 165) without the heavy boots. This foot
scene is a Cinderella-like assignation of patriarchal roles where Cassie surrenders what
Sunder calls her "bottled-up crazy" (GG, 92) toughness and detachment. Cassie cries
uncontrollably and relaxes under Angelo's hands and tries intently to please him. Angelo
conversely feels "a thrill of strength and a new possession" (GG, 165) because of her
smallness. This feeling is repeated when he notices how hard she is working to please him: "Watching that intentness, he felt, again, the thrill of strength and possession" (GG, 166). This Cinderella scene only confirms patriarchal stereotypes of the dominant man and diminutive woman but does nothing to confirm the lovers' identities which is likely why Warren emphasizes its falseness.

The scene ends with Angelo and Cassie waltzing off to his bedroom, but Warren keeps his scrivener's camera in the kitchen to note that the stove fire was dying, that the "cold had crept into the kitchen," (GG, 167) and that "by the woodbox, on the boards of the floor, were the brogans" (GG, 167). He then devotes a paragraph to the description of the abandoned boots and nearly a page to the neglected kitchen with the congealing remains of dinner as though to assert that happily ever after lies not in the discovery of the small feet and the unreal interlude they inspired but in the reality of the brogans and the responsibility and personal identity which they represent.

The pathos that drives Cassie to conceal herself in an oversized brown sweater and brogans and to isolate herself from the world cannot be kissed away at one ball. What Stanley Rosenman calls "psychic mutilation" (376) is not danced away as it is in the sweetened versions of Cinderella. Like the unattended kitchen and abandoned brogans, the real Cassie lies waiting. Angelo's image of Cassie is fractured—the brown sweater by day and the red dress by night. He has only a momentary glimpse of the real Cassie one afternoon in the kitchen when he "stared at her, and saw her, exactly what she was, every detail" (GG, 190) and realized that "the wrenchings and contrived tensions" (GG, 190) were a lie. His embrace of this undisguised Cinderella is thwarted by the scent
of the cheap cologne he bought her—in domino fashion the scent reminds him first of the Cleveland girl and then his mother. Cassie unwittingly triggers Angelo's memory of the patriarchal archetypes that unconsciously he has used to typecast her all along--ignorant whore (cretina) and/or revered mother (Porca Madonna)--and Cassie loses her chance to be loved for her real self.

The ill-fated romance of Rozelle Hardcastle Carrington and Jed Tewksbury is similarly fraught with the same need to assign traditional roles of the dominant male and diminutive female, and again in Cinderella fashion the feet and hearth are part of this role assignment.

I watched her kick off her sandals and prop her feet on the marble hearthstone, and aware of other eyes on those feet pink in the firelight, I was in a rage, thinking of the secret and delicately acrobatic uses to which they had been put that very afternoon--as though they were other hands that might reach, seek, find, feel, tickle, and caress. It might be thirty-six hours, or more, before I could see her again. (PCT, 214)

Even before becoming intimate with Rozelle, Jed is aware of Rozelle's sexual allure by her feet. Rozelle's feet are described in firelight by Jed combining feet and hearth again in description of this Cinderella:

Then I noticed that, on the right foot--a foot high-arched, shining in the firelight like polished marble but faintly flushed with the warmth of flesh--the token sandal hung loose by the thin black thong. . . . (PCT, 151)
Unfortunately, Jed never saw past the slippers or the role play to see the real Rozelle as she tells him in their meeting years later: "you never once tried to figure out what I was like. You didn't even try to help me find what I wanted to be" (PCT, 362).

In Flood Bradwell Tolliver is doubtful about Lettice, and his initial awkwardness is due to her feet: "To begin with, she was, in her high heels, taller than he, not much, just a shade, but enough to do something strange to him, to make him feel incompetent, gauche, angry" (F, 63). Lettice's larger frame and height disturb the patriarchal order of large dominant men and small, submissive women. Furthermore, the size of her feet is to Warren an integral component of her identity:

"My name is Lettice, God damn it," she would say, and give a characteristic quick challenging toss of her high head. She carried her height like a challenge, too. She was almost as tall as he was. Five feet nine and a half. With naked heels--narrow, clean-tendonized heels set straight on the carpet--she could almost look him straight in the eye with a look that said: This is me.

He had taken her height as a challenge. When she wore high heels, an issue on which she never compromised, and stood a fraction above him, he held his own head well back and felt proud. He was the guy up to that slim-waisted, high-headed, high-bosomed lusciousness.

But now, all at once, nearly twenty years later, whirling westward out of Nashville, he wondered, coldly, if things would have been different if she had not been tall. Suppose she had been, for example, five feet four.
Somewhat cuddlesome, perhaps. Would there have been a mystic
difference? *(F, 26)*

Perhaps the difference would not have been as mystic as patriarchal--perhaps "the
guy up to that slim-waisted, high-headed, high-bosomed lusciousness" *(F, 26)* was not
anymore the real Bradwell Tolliver than the preening, religiously tanned, and painted
beauty was the real Lettice. Bradwell's self-image is challenged when he learns later
from Lettice's letter to Maggie that it was his smallness and vulnerability *(F, 431)* that
attracted Lettice to him. "*Vulnerable*, he thought, *shit,*" *(F, 431)* is his first reaction;
then Brad recollects the day that he and Lettice saw the couple making love in the park
and the image of Lettice's own face "in the moment of spasm, the face with lineaments
strained and pure, like a saint" *(F, 432)*. The placement of this memory of sexual power
suggests that Brad uses these recollections to assuage the same insecurities first raised by
Lettice's height or large feet. Obviously Brad remembers, or would like to believe, that
his sexual dominance was also indicative of his emotional power in their relationship.

The mature Lettice accuses herself of "wicked foolishness" and "triviality" *(F, 429)* while they were together; her make-up, creams, and rituals were as much a disguise
as Cassie's sweater. When Lettice has her miscarriage, and the Tollivers' "glamorous"
lifestyle in Fiddlersburg collapses due to Calvin and Maggie's tragedy, Lettice and Brad
simply have no other roles left to play in the traditional patriarchal repertoire. Since they
don't know one another, they cannot help to heal each other's damages or help each other
grow toward self-actualization. They end their marriage with an ironic retreat into their
sexual role-playing on a blanket at the future location of the Seven Dwarfs Motel--an
arena where Brad through "Jingle Bells" (F, 363) and Leontine Purtle will continually face humiliation in his persona as the sophisticated dominant white male.

Patriarchal role playing is best illustrated in *World Enough and Time* although it is Jeremiah Beaumont whom Warren follows most closely as victim of traditional gender roles. Jeremiah is credited as author of his own drama which "was to be grand, with noble gestures and swelling periods, serious as blood" (*WEAT*, 4), but he includes a dark destiny for Rachel Jordan Beaumont too with all the elements of a Cox's A category minus the feet. Rachel's role as victim is first written by her--her bitter isolation following the affair with Fort and the death of her child--and the second similar role is assigned by Jeremiah--that of the sainted martyr in flames. Rachel must by necessity surrender her isolate role in order to marry Jeremiah, but to fulfill his own oedipal needs Jeremiah insists that she remain his image of a victim. Only when Rachel abandons this role or disguise is she truly herself. Ironically by that time she is a bizarre caricature of a martyr--psychologically mutilated, physically wasted, and emotionally scarred and grief-crazed.

Because of Jeremiah's nobility and the more verbally refined period he represents, we do not have the anatomical details of Rachel's feet. What Jeremiah does observe that first day in the arbor is that Rachel's hands "though not larger than one might expect, were 'a little squarish and looked strong'" (*WEAT*, 69), and years later, during their dark prison honeymoon, he comforts her by taking "that squarish, strong hand" (*WEAT*, 382). Even when Rachel is an emaciated shell of her youthful self, rejected by the Grand Boz and her husband, those sturdy hands still possess the strength to serve her own will and
plunge a knife into her breast. Rachel like Lettice is not given the diminutive frame of a
storybook Cinderella, but nonetheless both women are "disguised," until age and tragedy
tear away their male-appointed roles as demure victim and glamorous socialite.

The small, subordinate foot of Cinderella guided into the slipper implies not just a
sexual mating but also that Cinderella will become a traditional, obedient wife and, as the
teleological "happily ever after" implies, mother. In almost satiric fashion, Warren's
"footwork" mocks the psychological components of the fairy tale. Not only are two of
these heroines of large or squarish structure, but also none of the four ever enjoy a
sustained relationship round a hearth with their lover or separate their metaphorical lentils
from ashes.

II. The Persecuted Heroine

As in the popularized versions of Cinderella, these Warren Cinderellas are
persecuted by their mother figures. On their prom night date Rozelle confesses to Jed
that she hates her aunt and that she "might like a mother--If I had one" (PCT, 39), but she
muses that she might hate her instead, and, "It must be awful to have to hate your mother"
(PCT, 39). Rozelle fits the classic Cinderella pattern with the dead "good" mother and
the persecuting stepmother. She and the three other women of this chapter seem to "have
to hate" (PCT, 39) their mother figure in typical oedipal fashion. Rachel Jordan's mother
hatred is no secret, nor is the animosity Lettice Poindexter feels toward her mother, whom
she describes as "a bitch in heat," (F, 64). Cassie Killigrew is so dominated by her
mother that it is only after her mother's funeral that she is able to release any emotions.
Her usual reserve lapses into hysterical laughter which is such a strange reaction to her mother's death that Cassie is institutionalized.

All four of these characters' mothers treat men as social stepping stones just as the fairy tale stepmother does. Rozelle's aunt as well as Mrs. Jordan and Mrs. Spottwood manipulate their wards toward a wealthy match. Lettice's mother taught by example and so well that Lettice developed what her analyst called a "compulsive sexual rivalry" (F, 139) with her own mother. Also, in each case, the conflict between mother and daughter is initiated or exacerbated by the daughter's emerging sexual power. In oedipal fashion the mothers become adversarial allies in their daughters' courtships. Like the mother from the Grimm's tale who suggested that her daughters amputate toe and heel to nab the prince, these mothers too value their daughters' patriarchal social ascendancy over their psycho/physiological well being. The child's needs and identity become secondary to the mother's need for vicarious social and sexual gratification. The persecuting mother achieves her goal either by complete domination—as in the case of Cassie Killigrew—or by so corrupting the self-image of her daughter—as in the histories of Rozelle Hardcastle, Lettice Poindexter, and Rachel Jordan—that the daughters make poor choices due to this instilled lack of self-identity and self-esteem.

The most extreme example of the dominating mother is that of Mrs. Killigrew. After Cassie's relationship with Cy Grinder is destroyed by her mother, "Cassie lived under her mother's eye and tongue, and with the sense of having no role in the world, no identity" (GG, 81-2). This psychological humiliation or reduction to ashes is the typical Cinderella plight. Unfortunately, Cassie does not recover herself and is thus blindly
bound over to Sunder Spottwood, a supposed prince in fortune and name. Sunder laughs at the fairy tale gone bad—Cassie's belief that he is wealthy: "So that's the reason you and that bloat-bellied mule you got for a ma wanted me to marry you?" (GG, 91).

Rozelle credits her aunt with her fateful marriage to Michael Butler. She tells Jed that,

If you'd only known what it was like at home. My aunt, how she kept hacking at me, saying in her awful tenpenny--nail-biting, self-pitying sort of way, how she had been the ugly one. . . . (PCT, 297)

Rozelle's aunt also pushed her toward the local "prince." As Rozelle put it--"she'd lick any Burton's spit" (PCT, 297). After Chester Burton marries another, Rozelle's aunt makes life at home so unbearable that Rozelle sets out on her own, but the scars of indoctrination inflicted by her bitter surrogate mother drive Rozelle into a gold-digger search for security.

Rachel's mother also taints Rachel's natural ability to love:

she poisoned the daughter's natural trust and innocence or heart, so that the young beau who approached her with the highest reverence and the most noble brow was to be suspected on the second instant as a brute and betrayer. At the same time, Maria Jordan, with the hard realism of maturity, prodded the daughter in the direction of whatever available young man had the broadest acres and the grandest name, no matter if he wore a hangman's face and was notoriously diseased. (WEAT, 47)
Rachel's realization that she exists more as a commodity than as an identity to her mother occurs just after her father's death. Maria Hopeby Jordan calls her a poor orphan "ruined" by her father's speculation and debt, and "those words struck a truth which she had never recognized" (WEAT, 48). When Rachel, enlightened by this revelation, tells her mother that it is she who has ruined her, and her mother retaliates telling her she is more Jordan than Hopeby, the confused Rachel responds that, "no I'm no Hopeby. I'm-- I'mm...Oh, I'm nothing!" (WEAT, 49). The fairy tale stepmother suppresses her daughter symbolically with ashes and indenture, and these mothers similarly deprive their daughters of selfhood by curbing their natural budding inner beauty and enslaving their physical attributes to serve their mothers' own distorted ambitions.

III. The Weak Father

The pattern of a weak, tractable father also holds true for these four group A Cinderellas. As discussed in the previous chapter, Rosenman feels that the father, though aware of his daughter's persecution, allows the abuse to continue to spare himself from his wife's malevolence. This description certainly fits Gustavus Adolphus Killigrew who made only "ineffectual resistance" (GG, 82) to the idea of sending young Cassie as a nurse to the home of Sunder Spottwood.

He knew that the very reason he did not want his daughter in the Spottwood house was the reason, unacknowledged even to herself, that his wife did want her there: as one bond with the Spottwood house rusted and flaked away, another would be forged. (GG, 82)
Gustavus knew his daughter, wife, and Sunder Spottwood well enough to know that Cassie was being ushered from one prison to another, but he is unable to rebuke his wife in order to save his daughter. Similarly, Rozelle Hardcastle Carrington hates her stepfather/uncle because of his weakness; she says she hates him because he "let her do what she did" (PCT, 156).

Rachel Jordan's father "was a short, stocky, ordinary man, who moved in and out of his own house like a somewhat disgraceful and too solid ghost" (WEAT, 48), who was either not aware or not interested in the struggle between his wife and daughter. Lettice Poindexter's father committed suicide long before Lettice's oedipal crisis, but Lettice kept the clipping about his death in her jewelry box (F, 139) and seemingly part of her mother hatred is due to her mother's role in pushing her father to suicide. Bradwell explains to Yasha that Lettice's father set up an impressive trust fund when he left her mother for "good and sufficient reason" (F, 24) and that not much later her father "walked out of a window, a high one" (F, 24). Rachel and Lettice both feel robbed of a father because of their mothers' alienating invective or adultery.

None of these four fathers was able to protect the persecuted heroine from the rival mother figure. Moreover, their weakness influenced their daughters to accept father substitutes. Rozelle admits that her attraction to Michael Butler was paternal: "I'd never had anybody like a father around me--to take care of you--my uncle he just did what my aunt said" (PCT, 298). Although all four fathers had achieved at least modest social positions, their wives nonetheless felt compelled to sacrifice their daughter (or stepdaughter) either for social benefit or personal gratification.
IV. Lovers and Endings

A Warren happy ending, as demonstrated in *All the King's Men* or *Wilderness*, occurs when the life-batttered protagonist accepts the responsibility of self-identity and history and vows to use this knowledge to live out a mature yet hopeful existence. This same denouement is expected of Warren's functional women as well as his men, although Warren does not expect his heroines to make any contribution outside of their own homes.

Of the four women discussed in this chapter, only Lettice and Rozelle face their future with some acceptance of who they are and who they have been, and yet a nun and an ageing adventurer do not fit the more flattering profiles given the wives of chapter five. From a feminist's perspective Lettice and Rozelle are as complete as Anne Stanton, Celia Hornby Harrick, Amantha Starr, or Maggie Fiddler. It is our traditional society which devalues the Rozelles or Lettices as failures because they have not followed the sanctioned roles of subordination and procreation. Both women wonder what may have been had they stayed with their Southern lovers, but both admit that much was gained by their departures. Lettice called her awakening being "goosed to God" (*F*, 436), and Rozelle called hers getting "good and cured" (*PCT*, 363). Although Lettice learned to love all completely and Rozelle to love no one completely, they both found happiness by rejecting the typical "happily ever after" ending. Cassie and Rachel fall victim to their patriarchal expectations--Rachel's suicide fulfills her role as the "ecstatic female" (*WEAT*, 10) martyr in Jeremiah's picture book, and Cassie finally accepts Murray Guilfort's image of her as the faithful nurturer.
Regardless of whether these women rejected the Cinderella ending or were destroyed by assuming their expected patriarchal roles, none were successful in what could be termed a "normal" Freudian manner. The oedipal conflict which threatened the nuclear family was not resolved by the selection of an appropriate mate. Each of the four women featured in this chapter took lovers as substitutes for an absent or uncaring father. Cassius Fort, Telford Lott, Sunder Spottwood, and Michael Butler were all old enough to be the natural fathers to their lovers and were seemingly chosen as strong substitutes for weak fathers. Although Jeremiah Beaumont, Bradwell Tolliver, Angelo Passetto, and Jedediah Tewksbury offer a striking contrast in age--only Tewksbury was slightly older than his lover--all fall short of the princely expectations placed upon them. The Renaissance comedic resolution of marriage, if evoked at all, turns quickly into a Realist's comedy of errors as the characters blindly act out a dysfunctional adaptation of the psychological oedipal drama which in Warren's time was considered to be integral to our existence.

Nor do any of the couples procreate with either their father substitutes or their contemporary lovers. Though a house full of children is not a component of a Warren happy ending, the psychological tales Warren's women are based upon are fraught with fertility versus sterility symbolism. As Cinderellas none of these women pull their symbolic lentils from the ashes. Lettice and Rachel both long for children, but their pregnancies all end in premature stillbirth. Cassie is a virgin when Sunder Spottwood initiates their sexual relationship, and the novel makes note of her menstrual cycle shortly after she and Angelo begin their relationship. Further the novel's narration suggests that
she is innocent or ignorant in sexual matters, is a recluse that rarely leaves her home, and is thus possibly uninformed and certainly unprepared for birth control, and yet Cassie never conceives. Rozelle is given the sophistication to be capable of contraception, but her decision to love no one as much as she loved Jed would obviously preclude the absoluteness of maternal love.

The absence of children does not prevent maternal roles for these four women. In Warren's dark style, however, their motherhood is distorted or perverse. Rachel, like her biblical predecessor, cries for her lost children and nurses the swamp infant from dry breasts. Lettice too mourns her Pepito and the Pepitos that could have been. Both Lettice and Rozelle speak an embarrassing dialect of baby talk at intimate times especially in reference to their lovers' phalluses. Cassie becomes a mother to both Sunder and Angelo and in Medea fashion kills them both. All of these beauties, in fact, share complicity to or actually commit crimes of violence. Rachel suffers two miscarriages, is an accessory in the murder of Colonel Fort, takes her own life, and could be accused of persecuting her mother into an earlier death. Lettice is responsible for many of the circumstances leading to the murder of Alfred Tuttle, and she also suffers the pain of a miscarriage. Rozelle, if not an actual accessory, at least did not strive to prevent the unnatural deaths of two husbands.

In short these heroines suffer or inflict adequate violence and generate enough love to earn them equal standing to the most violent cinder maid. All of these women have relationships with married men although Cassie's liaison was quite against her will, and Rozelle, Lettice, and Rachel all were led into adultery through betrayal by a parent or
a parent-like spouse. Ironically all of the violence, adultery, and betrayal was incurred
during the search for love and identity--the oedipal journey. Little wonder then that the
persecuted heroine wears brogans, aquamarine polish, long gowns, or elastic bandages to
flee the patriarchal burden of small feet.
CHAPTER FOUR

THE UNNATURAL FATHER AND HEROINE FLIGHT

Cox's group B tales or Catskin stories are identifiable by the "essential incidents" of an unnatural father and heroine flight. Of the eleven characters in this study three fit this model--Dorothy Cutlick (C), Sue Murdock (AHG), and Lucille Christian (NR).

I. The Unnatural Father

A review of the tales compiled by Cox in this group demonstrate that Cox's Victorian term "unnatural" most often refers to incestuous. It is the real or implied threat of incest that drives the plot in these tales, and it is the stabilization of social order that signals resolution. Such tales are recognized to teach the taboos necessary to preserve the social and genetic fabric of a society, but Warren's female characters illuminate the weakness of the system itself. These daughters, and all others in strict patriarchal societies, are vulnerable because they are completely dependent upon the father for subsistence and social position. The father need barely exploit his "natural" patriarchal position in order to treat his daughter as a possession. When trapped in a situation that threatens either identity or chastity, the daughter must tolerate the abuse or strike out alone.
Dorothy Cutlick provides the most dramatic illustration of such a heroine within Warren's novels:

she--she, Dorothy Cutlick, thirteen years old, lying on the shuck pallet in the lean-to room, in the dark--had heard the furtive clawing at the door, the creaking of the door, had heard the shambling stealth, had heard the breathing and the whiskey-belch, had smelled the whiskey. (C, 59)

This threat of incest culminates into "a blazing row with her old man" (C, 38) in which Dorothy is permanently scarred by an assault with a "handy length of firewood" (C, 38). This Cinderella had life-threatening incentive to escape the family hearth where the threat of sexual abuse was a constant reality. Six years after Dorothy's flight Sim Cutlick decided that his daughter "owed him a half interest" (C, 39) of what she had battled to earn. He is deterred from this unnatural extorsion (and other attempts in the future) not by Dorothy or by paternal love, but by violence wielded by a surrogate father, Timothy Bingham. Sim Cutlick is an exemplary example of an unnatural father because he not only claims Dorothy's body as his own, but he also denies his daughter the basic security, dignity, and identity needed to exist.

The threat of sexual abuse is only implied in At Heaven's Gate, but if the following suggestive passages do refer to pedophilia, then unlike Dorothy Cutlick who wore the blood-red scar of resistance, Sue Murdock hides her wounds deep within. We are told through Jerry Calhoun's character that Sue at the age of 12 or 13 was attractive, even seductive--her "lower lip, even then, he had noted, had had that slight, provocative fullness, that hint of disturbing laxness" (AHG, 106). The first clues of sexual
abnormality are the reactions Sue has toward her lovers as a result of any contact with her father; after Murdock leaves the room when Sue is with Jerry Calhoun at the family mansion and also when Slim Sarrett drives Murdock from Sue's apartment, Sue responsively initiates a sexual relationship with both of these men.

The first passage that introduces abuse occurs when Sue is walking with Slim Sarrett after leaving Jerry. Slim tells her about a woman who made a "career of debauching infants" (AHG, 150), and Sue's negative reaction towards him (for discussing the woman or for having such a lover) is analyzed by Sarrett in reference to Sue's attitude toward her father.

The second clue comes also in this same conversation with Slim Sarrett when Sarrett says that some of Sue's difficulties with Jerry may have come from her lack of "real sexual experience" (AHG, 153). Sue tells him she had had experience, "One summer... a long time ago" (AHG, 153). She tells him that she had had a relationship with "a boy from Princeton" (AHG, 153), "in Maine, the summer after I finished school" (AHG, 153). Sue went to Miss Millford's School near Boston (AHG, 5) but left "before the year was up" (AHG, 109) so was home long before summer. Her father told Jerry that "she finished school here [in the South], and started to college, and got sick of it, and quit. I wouldn't send her away again unless she had put in a year at the University here" (AHG, 109). Sue could have been in Maine for a vacation after she finished school, but Murdock's account makes it sound as though her parents kept her home after leaving school in Boston. Even if the story of the "boy from Princeton" is true, Sue does not say this was her only sexual encounter. Her first reaction is to say that her experience
occurred "a long time ago" (AHG, 153). Though her history and Murdock's account of her last year in school are not necessarily contradictory, this seeming discrepancy in narratives could indicate that Sue must lie about her sexual history because she is not able to face, or certainly cannot discuss, her prior sexual experience.

Later, after leaving home, a discussion Sue has with Slim Sarrett on her role as Cordelia in a production of Lear raises more uncertainty:

Then it was different. I just knew it was different, all of a sudden, one night rehearsing, right there on the stage. I was saying:

What shall Cordelia do?

Love, and be silent.

Standing there, and then it was different, all at once. It was different from then on. When were weren't rehearsing, I just didn't want to see anybody. I was so afraid something might happen to change it, to change me. But I was afraid of it, too. And happy, and I felt that everything was going to be different from then on, not just being in a play. I'd go to my room, in the afternoon, and lie on the bed. It was like when I was a little girl--like growing up--when I'd go by myself and lie on the bed, and be afraid, too, and happy in a funny way. It was like the first time--growing up--the first time--"

"Like first menstruation?" he asked.

She did not reply for an instant, then said, "Yes," a little flatly, took a sip from her glass, and leaned back in the chair. (AHG, 197-98)
It is obvious from Sue's tone that Sarrett's guess of menstruation was not correct, yet Warren uses an Oedipal drama, has Sue construct an analogy of her feelings about the play to her own childhood, and then Warren has Sarrett guess a sexual landmark in a young woman's life--wrong landmark? Could the change, the difference, "the first time," refer to Sue's first intimacy with Murdock that created such fear, change, love, and silence?

The conversations above alone would not be incriminating except for the Dockie flashbacks that Sue has in her delirium after the abortion. The stage is set for these flashbacks by Bogan Murdock himself when he tries to explain his failure as a father to Jerry:

She was an affectionate child, too, though she'd go for weeks sometimes not showing it, playing by herself. But then I'd be sitting in here, and the first thing you'd know, she'd be right beside me--she'd just sneak in--and she'd grab hold of me and hug me, or maybe sit on the floor and put her head against my legs, and say, 'Dockie, Dockie--' She used to call me Dockie when she was little. She'd say, 'Dockie, Dockie, I love you so much.' And I remember a time or two when she woke up late at night and sneaked down barefoot and in her nightgown, to find me and tell me she loved me. But--" He hesitated, . . . . "Somehow," he said, smiling, "somehow something went wrong." His gaze was sharply, probingly, on Jerry's face trying, it seemed to Jerry, to extort some reply from him.

(AHG, 107)
Rather than searching for a reply, Murdock was likely seeking assurance that Jerry had not heard Sue's account of the Dockie days. Sue never tells Jerry but she does tell Sweetwater and the basic facts relayed support Murdock's account. What is not explained, however, is that although Sue tells Sweetwater that "He was good to me" (AHG, 298), her mouth is "twisted in repugnance, and pain" (AHG, 298) when she explains how Dockie picked her up and kissed her, and when she tells him about calling him "Dockie" she is "twisting her mouth" (AHG, 298) in a similarly repulsive manner. The evident pain Sue suffers from these recollections remains ambiguous--Cordelia remains silent--but the unsaid comes forth connotatively in the stream of consciousness passages after the abortion.

The post-abortion liquor-induced delirium blurs pronouns so that "he" may mean Dockie or the abortionist

Dockie came and blew in my ear light as a feather and tickly-nice, and
blew in my ear, and said, go to sleep, whispered go to sleep, baby, go to
sleep, sleep, God damn it I can't go to sleep for it hurt so God-damned
much, oh!" (AHG, 357)

In Sue's final laughter it is not clear if the "he" that comes in the dark is Sarrett or Murdock: "it's a joke on Slim Sarrett, you came in the dark but you can't, you can't, he comes in the dark and I'm drunk but he can't this time" (AHG, 361). Similarly, "can't" could refer either to the fact that a lover or father cannot have intercourse with her, or that these male adversaries can't control her life. The word "it" in these passages seems to mean the abortion procedure and/or incestuous activity: "it won't hurt very much, hold
tight, and he is a liar a God-damned liar, oh!" (AHG, 357). The "something" is at times the heart locket—which represents perhaps lost innocence, the fetus, and/or the memory of abuse—or the silver spoon which doubles as the abortionist's curette: "I had lost something and I had put something away in the dark, my little gold ring or my locket or the silver spoon, I had lost something" (AHG, 358). Sue's abstract dream of leaving the house and hunting for "it" echoes back to Murdock's history to Jerry of Sue running outside and hiding "in the damp and filth" (AHG, 106). If the loss refers to innocence, and if the periods of isolation and flight are interpreted as initial defensive reactions, these passages suggest that the abuse began at an early age because Murdock says that she stopped hiding when she was older, "after she was nine or ten" (AHG, 107).

These passages as a pattern are convincing, at least strongly suggestive, but the sexual candor Warren used to describe the death of Buck Tewksbury or the torrid love scene in A Place to Come To is rarely used in the female voice except as a tool to discredit the woman who would speak this way. Though Sue remains silent about her past, she does make it clear that she feels owned and dominated by her father. Despite her assertion that "Nobody owned her" (AHG, 5) in the opening pages of the novel, Sue spends a great deal of effort resisting what she feels is Bogan Murdock's ownership of her--Sue tells Jerry, "because he made me, he thinks he owns me" (AHG, 104).

Murdock's quiet manipulation of Sue's life--pushing Jerry towards her, distancing her from him when her lifestyle grew questionable by offering to send her overseas, providing money so that she can maintain an image in keeping with his own--would seem to indicate that Murdock was more concerned about buying an appropriate identity for
Sue rather than helping her discover her own. When Slim Sarrett accuses Murdock of dominating Sue, Murdock backs down not from the threat of violence—he in fact makes the first move—but from the threat of publicity. Murdock makes this decision for himself as a public figure not as a caring father, and further this selfish retreat delivers Sue into the bed of her killer. In respect to providing security and fostering dignity and identity Bogan Murdock is as complete a failure as Sim Cutlick.

Resistance to ownership necessitates Lucille Christian's dualistic relationship with her father. Unlike Sue Murdock who despite her dramatic talent could not act the dual roles of dependent daughter and independent self, Lucille launches two identities and sustains them until her father discovers her in Perse's room. What she shouts at him could be true of all three characters in this chapter: "No I'm not yours! I don't belong to you! Or to anybody!" (NR, 252).

This oppression by ownership is made innocuous, almost natural by the warm relationship enjoyed by Sukie and Bill Christian. This affection though sincere is dependent upon Lucille's role as Sukie, the indulgent, intelligent, and spunky daughter. Bill Christian and the other unnatural fathers cannot ignore their daughters' sexuality, but whereas Murdock and Cutlick devalue their daughters by physical abuse, Bill Christian devalues Lucille by making her a possession, another "she-critter." Though shrouded in levity, Lucille does object to having a gender/power-based identity imposed upon her:

No, it's just that you call half the animals on the place Sukie, then you call me Sukie too. Bird dogs, cows, mares. After all, I'm your daughter, you know.'
"It's a good name. When you come right down to it, now, I can't say as I know a better, not for a she-critter. And I always wanted my daughter to have the best. Yes, sir, I took one look at her when she was born and I said to my wife: "You name her Lucille if you want to, but she's a likely-looking passel and she'll be Sukie to me. If she keeps on improving'"

'Along with fifty birds [sic] dogs at one time and another,' the girl said, 'and the Lord knows how many hounds.'

'Selfish,' Mr. Christian observed, and shook his head despondently.

'Selfish and self-centered.' (NR, 83)

The "selfishness" that Bill Christian jokes of is much more an issue of self-identity. Lucille acknowledges to Perse Munn that she acts like two different people and says, "It's hard to be just one person" (NR, 195) because of others' expectations. The struggle is harder still for Lucille because of her father. She is introduced to Percy Munn by her father as "Sukie." Mr. Munn then addresses her as "Miss Christian" (NR, 7), to which Bill Christian responds, "Call her Sukie" (NR, 7). Lucille then tells Mr. Munn her given name, and Bill Christian interrupts again, "You call her Sukie like I said,' he ordered" (NR, 8).

When bragging to Perse Munn about "Sukie's" riding prowess, Bill Christian whacks "her lightly across the buttocks" (NR, 135), but to his surprise and Mr. Munn's, Lucille whacks him back. Obviously Lucille is not completely comfortable in the "she-critter" role her father has devised for her. Lucille also attempts to transcend the expectations of her role as Sukie when she confronts her father on his double life--that he
and Mr. Munn are "dirty, low-down, plant-bed-scraping, barn-burning night riders" (NR, 199). Mr. Christian demands that she must know nothing, but Lucille dismisses his alarm and says, "If I were a man, I'd probably be in it myself" (NR, 200). Sukie is not allowed the independence that Lucille so naturally requires, and when her bravado is doused with the reminder that the work wasn't "pretty," she responds that, "I'm not a child" (NR, 200).

When Lucille is caught by her father in Perse Munn's bedroom, it is Lucille that shouts and it is Lucille that cares for him and mourns his passing. It was little Sukie that Bill Christian sent to St. Louis to be raised by his sister, and Lucille tells Perse that for a time she was happy to be home again being Sukie--that she "was just wrapped up in being a sort of way I'd never been, not since I was a little girl" (NR, 351). She tells Perse that if her father knew about their liaison, "it would almost kill him" (NR, 195), so in a sense Bill Christian exhorts a different pressure than Bogan Murdock or Sim Cutlick--but nonetheless a pressure--for Lucille to maintain an identity for him instead of urging her to find her own. Lucille could have accepted Perse's marriage proposals and thus integrated the two most disparate parts of her duel identities, but she was constantly evasive. She tells Perse later that what they were to each other "was cut off from everything else, everything we had been" (NR, 350), especially who she was to her father. The integration of the identities of Sukie and Lucille would require that burden of acceptance, relatedness, and responsibility that Warren always demands of his self-actualized characters. Lucille, like the other night riders, cannot reconcile her public and private lives. She is no different than her father or from his expectations--a Sukie she-critter, like a mare, cow, or bird dog, is quite naturally sexual. The revelation that Sukie is exactly
like her father—that she leads a double life and is able to define her own situational 
morality—is likely the force behind the blow that strikes Bill Christian.

II. Unfit Princes

The group B Cinderella plot is typically resolved by the heroine finding a mate 
who not only saves her from incest but also awards her with a higher social standing than 
she had with her father. In Warren's writing, reality prevails and these knights are dark 
at best—all of these women's lovers are either surrogate fathers or are able to seduce the 
heroine because of the father.

Dorothy Cutlick again provides the most dramatic example. Warren's female 
character in this case is similar to Catherine in Zola's Germinal—her "virtue," or lack 
thereof, is not a reflection of internal morality but rather of external sociological reality. 
Nick Papadoupalous, who is old enough to be her father, simply takes her father's place. 
Dorothy, so accustomed to abuse, integrates the unpleasantness into accepted 
circumstance without allowing the ordeals entrance into her internal reality or identity. 
Like the bad home, the scar on her forehead, and the rumble in her belly, it is just a 
demand, not a decision.

it wasn't all right. But it wasn't not all right, either. It was just something 
that was happening and yet not happening.

No, it was like something that had been happening so long it could not 
be called a happening, but the unbroken continuum in which other things 
could be said to happen. This was simply the extension of what had begun
to happen years ago, when her mother first got sick, off yonder in the hill shack. . . .  (C, 58-59)

Nick's form of seduction is particularly heinous because he seduces with paternal charms—he offers the security of shelter and food and worse yet the promise of identity: the waffles with the image of Dorothy as a "customer and a lady" (C, 56)—only to exploit Dorothy's vulnerability for his own sexual gratification. Dorothy leaves as soon as she has earned new security or a new father. Warren says her departure down the dark alley was "lighted, as it were, by the severe glitter of Mr. Bingham's pince-nez" (C, 62).

Lucille Christian is shoved toward Percy Munn by her father from the first day that they meet. Simultaneously with insisting that Perse call her Sukie—a generic and demeaning female appellation—Bill Christian "sat down heavily, crowding the girl's body against Mr. Munn"  (NR, 7-8). Were he completely oblivious of his daughter's sexuality this motion would not be unnatural but by the joke he makes moments later, obviously he is not completely ignorant of Lucille's interest in men:

   I didn't tell her you're married.' He seized the girl's arm and shook her playfully, as one shakes a child. 'I fooled you, huh, Sukie; I just told you he was a coming young lawyer, but I didn't tell you he was married. He laughed, short, hearty bursts from under the red mustaches [sic], and beat more dust out of the black coat. 'I fooled you, huh, Sukie?' (NR, 9)

Ironically, Bill Christian's "coming young lawyer" description also fits Benton Todd, but Lucille like her father never takes Benton Todd seriously.
Cap'n Todd's boy, he's over courting Sukie so much I just couldn't stand to watch it. He's a good boy, but God-a-mighty, the calf eyes he makes, it makes a man want to puke. I just said, hell, I'll go over and see Perse--

(NR, 189)

Perse indeed offers both Christians alternate company; Perse Munn was a night rider when Benton Todd was a visiting school boy, and when Benton Todd becomes a night rider, Perse Munn has already moved on to his status as a murderer. In conversation about the illegality of their actions at night, Bill Christian tells Perse:

Nobody ever thought this'd be a Sunday-School picnic with chess pie all round and wading in the creek. Hell, Perse, you're a grown man.' He slapped Mr. Munn on the back so hard that the flesh stung under the impact. 'Buck up,' he said. (NR, 140)

Lucille Christian is attracted to Percy Munn and indifferent toward Benton Todd for the same reasons as her father—she is attracted to Munn's "manhood" or violence and she devalues Benton Todd as a boy. Percy Munn becomes a guest in their home occasionally and then semi-permanently at the request of Bill Christian. Lucille Christian often sneaks to Percy's room at night but Mr. Christian is not aware of their liaison despite his professed ability to wake up if anything peculiar is occurring:

I can sleep any time I want to. And the funny part is'--he paused to put another piece of piecrust into his mouth and to chew it--'is how any little thing, anything outer the way, that is, will wake me up right off. Now you let a rat or a mouse come into my room and he can just raise hell, and it'll
never phase me. Or a thunderstorm, now, that'll never faze me, unless I
know I oughter pull a window down, maybe. But you just let somebody
move round downstairs, even on tiptoe, or turn a doorknob, and, by God,
I'm wide awake. And it just seems like I know what it was waked me up.
Just like a voice told me---' (NR, 136)

Bill Christian tells Perse Munn that he knew it was him approaching the Christian house
on horseback before his watch dogs did, but the same Bill Christian did not find Lucille's
treks to Percy's room, or the night sounds of lovers "outer the way" (NR, 136) enough to
awaken him.

It could be argued that Bill Christian, despite his Sukies, buttocks slaps, and
courtship jests was a discreet man faithful yet to his departed wife, and he was simply too
trusting to entertain, even subconsciously, the notion of "betrayal" by his daughter and an
adopted son. Even if this tack is taken, however, the events of the plot line would
indicate that despite the fact that no overt incest is attempted, Bill Christian figuratively
chops down the pear trees and bird houses--i.e., removes any impediments to his
daughter's sexual activity. Through his passionate involvement in the Brotherhood, he
also teaches by example that society's demands are secondary to the pursuit of a
subjective morality. It is Bill Christian's hand that holds Percy Munn's shoulder from
rising when violence through a secret brotherhood was first proposed in the Association.
By advocating such subjective morality and by imposing a false identity on his daughter,
Bill Christian is also an unnatural father.
Lucille further fits this heroine category due to the unwanted sexual attentions of Percy Munn's surrogate father, Senator Edmund Tolliver. As with Percy Munn, Lucille is exposed to Tolliver by her father. As a contemporary of her father, Tolliver's intentions toward Lucille could be seen as a vicarious form of incest. However, the placement of this revelation in the novel after Bill Christian's death, serves only to enrage Percy Munn and drive him from his refuge. As Randolph Runyon points out, Lucille's visit did cause climactic tension at the Proudfits, but the real reason for his departure is that he wants to kill Tolliver. Although he already hates the man who had once placed that paternal hand on his shoulder, the sexual jealousy Lucille's revelation causes him to feel evidently pushes him over the edge. (15)

Despite the plot context of Tolliver's attraction, his presence serves to further define Lucille Christian as a group B Cinderella.

Sue Murdock falls into any arms that cross her father's. She is first attracted to Jerry Calhoun because he lacks the polish of the typical Meyers and Murdock protégé. Slim Sarrett and Jason Sweetwater are similarly coarse in appearance. Her sexual alliances are less in response to her own libido than an intense need to replace and anger her incestuous father. When Jerry first attempts to touch her, Sue treats him as coldly as her many other suitors or the too attentive co-star in her play saying, "I won't be pawed" (AHG, 31). Minutes later, after Bogan Murdock's brief conversation with them, Sue, almost as coldly, demands that they be intimate. Her need is conversely Jerry's fear—that of discovery by Bogan Murdock. Similarly, Sue becomes Slim Sarrett's lover when Slim
outmans Bogan. Sue reacts to her father more as a feared first husband than a father.

Sweetie Sweetwater's persistent political opposition to Bogan Murdock also qualifies him as a social and sexual rival.

Ironically, Sue discards two of these lovers because to her they become like her father. Jerry defends Lem Murdock with the same male-honor rhetoric that is used by her father, and Sweetie is too self-contained to compromise. Jerry and Sweetwater are only similar to each other in that they both love Sue completely. Both men listen to Sue's woes and ride out her whims, but neither have the flexibility of character to explore Sue's needs. Sue asks Jerry and Sweetie to "start over," to leave their identities behind. Jerry can't abandon the future--his ambitious dreams at Meyers and Murdock--and Sweetie can't dump the past--his first wife and his traumatic life lessons--to rescue Sue from her past trauma and future of ennui. Both men reach an impasse of pride with Sue.

Sue's assertion that both of these men whom she selected for their difference from her father are like her father would appear to be self-generated, however Jerry and Jason are father-like in many respects. The last scene between Jerry and Sue is quite different from the first where the awkward but ardent Calhoun spilled the ashtray. Jerry Calhoun does regard Bogan Murdock as a mentor, he goes to Sue's apartment due to Murdock's intervention, and he purchases condoms on the way because of the savoir faire that he learned in the sophisticated locker room of Meyers and Murdock. Sue's assertion that "it is just like he [Murdock] was sitting there" (AHG, 232) watching their sexual reunion is not exaggerated. Warren emphasizes this with Jerry's lie that he found out where Sue was
from her brother. Sue tells her mother that she left Jerry because her father knew Jerry could run her and that he could run Jerry (AHG, 177).

Sweetie is father-like because he is older, married, and unable to marry Sue, just as her father was. Sue accuses Sweetie of being like her father when he condemns her drinking and when he throws Sarrett out of the apartment. Both accusation scenes are very physical, and in both Sue is out-of-control, almost childlike, in contrast to Sweetie's strength, age, and Murdock-like self-containment.

Objectively, however, Sarrett is the most like Murdock of any lover of Sue's. Sue's hatred and fear of her father is perhaps only exceeded by her morbid fascination with Slim Sarrett. Both have implicated her in their secret social taboos (pedophilia and homosexuality), and both have dominated her completely feeding her thoughts and pruning her actions. Both men are self-created and consciously theatrical. Both men preferred her to be weak and vulnerable—Murdock exploited her youth and Sarrett encouraged her drunkenness. Both require that she, Cordelia-like, love and be silent. Tragically she dies not for revealing their weaknesses but for laughing at the peace she purchased at the cost of her own pain.

III. The Ineffectual Mother

Like Cox's group B heroines, Dorothy Cutlick, Lucille Christian, and Sue Murdock do not have the protection of their mothers. Lucille Christian's mother died when Lucille was a child. Likewise Dorothy Cutlick loses her mother though not until adolescence. Sue Murdock's mother is so subdued by her dominating husband and her
chemical dependency that Sue says, "Look at my mother. The way she is. God, I'd rather be dead" (AHG, 104).

Dorothy Cutlick is the least psychologically developed of these three characters, but Dorothy is consistently exaggerated dramatically. Just as Sim Cutlick is the most aggressive father, so is Dorothy's mother the most dramatic, almost folk tale mother. The heroine's natural mother in most Cinderella tales represents love, identity, goodness, and stable social order. Mrs. Cutlick uses the last of her strength to defend Dorothy from her incestuous father. Dorothy reciprocates by sacrificing years in school to attend to her mother's last needs. When her mother dies, Dorothy loses all protection and must flee from her home.

Lucille Christian's mother named her but was not there to insure that Lucille was not treated as a Sukie. Lucille's aunt, like the folk tale wicked stepmothers, was both abusive and an unfit example. Lucille thus seeks to emulate her father who she said had warmth "inside himself" (NR, 353)--"he had a picture of my mother on a table in his room" (NR, 352) which he looked at and talked to every night, "and I'd see him and hear him, and lie awake and want to be like that" (NR, 353-54). Lucille tells Perse that it was that search for warmth which led her to his bed. In searching for the warmth and identity symbolized in Cinderella tales by the natural mother, Lucille looked to her father who only provided her a pseudo-identity as Sukie and accessible lovers.

Sue Murdock's mother is alive for her only corporally. Introspectively Dorothy Murdock "could not put her finger on the moment of change" (AHG, 187) but she at some point ceased to "love anything" (AHG, 184). Sue tells her, "You used to [care], a long
time ago, but not any more" 

(AHG, 177). Again it is the natural mother's love and identity which allow the heroine in these tales to fend off abuse. Dorothy Murdock betrays her daughter by surrendering her own self-identity and the love for her children to the needs of the unnatural father. Sue does not have Dorothy Cutlick's maternal example to follow (the power of love and protection until death). As Sue tells her, "you don't do anything, you just cry!" 

(AHG, 179).

IV. Heroine Flight

Second to the unnatural father in this group is the defining, "essential" element of heroine flight. The typical reason for flight is the belief of threatened incest or sexual impropriety. Again Dorothy Cutlick provides the most dramatic example. She flees her home leaving her drunken father bleeding quite symbolically on the family hearth. His attack was thwarted by a headlong dive into the chimney--"the chimney being the only reliable and firm-set thing about the shack" (C, 38) except perhaps the love of the natural mother symbolized by the hearth. Dorothy's flight from Nick Papadoupalous is dramatic in its secrecy. The trauma she experiences--the rape attempts by her father, the self-abnegating surrender of her virginity to Nick, and the injuries to her father by hearth and hip flask--all occurs despite Dorothy's valiant attempts to flee violence and stabilize social order.

Lucille Christian on the other hand is attracted to the security and selfhood that she feels a violent person must possess. She strictly fits the category B pattern because she is removed from her father after her mother's death, but because Bill Christian's
unnatural behavior is not overt the pattern is less obvious. Lucille leaves St. Louis and returns to an almost preadolescent relationship with her father despite the fact that she is in her twenties. Her nightly trips to Perse are an escape from this imposed identity, and the fear she feels hiding from her father behind the door emphasizes the real distance between Bill Christian and Lucille Christian. Her final flight is after her father's death but like the folk tale heroines her destination is anywhere but her father's home.

Sue Murdock's life is a pattern of flight. She runs away often as a child perhaps to flee abuse or neglect. In the first scene of the novel she uses Slim Sarrett to flee from a family dinner, and then she leaves Sarrett standing on a street corner (AHG, 26). She pushes away from Jerry after their first coupling (AHG, 32), and afterwards she would often "slip from his grasp, with that effortless, easy sway of her body, a motion as perfectly timed and controlled as a boxer's" (AHG, 94). She leaves Jerry by fleeing from the country club dance, her family by moving to her own apartment, Sarrett by fleeing the violent party, and Sweetwater by her flight to the abortionist. The most important flights are those from her father as a child and as a twenty-year old because they operate as a pattern for the others. When threatened by loss of identity, sexual ownership, or sexual perversity, Sue leaves preferring, as she tells her mother, to "do anything, something, anything--" (AHG, 178) than just to tolerate abuse. Often the flights are reckless as when she would ride her mare, or drive her car with breakneck abandon, or walk the tough neighborhoods alone at night. For Sue even the filthy hiding places she found as a child, or her squalid apartment as a young woman, are preferable to the perverse servitude exacted by her father.
V. The Resolution of Emptiness

Typically in group B tales, the heroine makes a splendid match and her mutilation and trials of flight are healed. With the unfit princes these heroines select or have selected for them, it is no wonder that they remain crippled and face relative forms of emptiness. The struggling Dorothy Cutlick's feels the void in this way:

She was aware in some dim way, that you could fling T-bone steak (often just the tail part somebody had left, cold, on a plate) and apple pie and the *pons asinorum* and the Declaration of Independence and 1776 and all the Latin declensions to boot, the kit and caboodle, fling them all into her and tamp it down, and it wouldn't fill up the empty ache which was the realest thing about Dorothy Cutlick, and which Dorothy Cutlick had no name for, for a person's name is not a good enough name for the ache a person is.

(C, 40)

Lucille Christian tells Perse Munn that her emptiness is being cold:

I couldn't say I love anything. Not now. I'm just cold inside.' Then she sat up straight, and exclaimed suddenly: `Cold. I've always been cold. That's it, cold. That's why I did what I did, came to you. I was cold; I thought you'd warm me. (NR, 353)

Sue Murdock's emptiness is illustrated by her sense of ennui. When she leaves her father's home, Sue unlike the folktale Catskins does not find a new identity but simply hides from her old one. She first takes a hotel room under an assumed name, and then once she finds a corner, she retreats into it--her "whole life centered around the
apartment, the studio, and the walks along the river" (*AHG*, 237). Even later in her life with Sweetie she says, "I wish I wanted something.... I don't want anything" (*AHG*, 301).

It is this emptiness, or rather the search for self-identity to fill the emptiness, that makes these women typical Warren heroines. For a Warren character success is measured in the extent of self-identity which they achieve. Unlike the Catskin plots that resolve when the heroine lands an acceptable mate, Warren's tales end when the women cast off all derogatory oppression by significant males.

Dorothy Cutlick flees from Sim Cutlick and Nick Papadoupalos and begins to craft her own world in the protective shadow of Timothy Bingham:

So Dorothy Cutlick was working at the bank, and had been for three years now, and two ten-dollar-a-month raises. She had learned everything about her job, and a good lot besides. She had learned to go to Nashville every fall and spring and get herself some clothes, nothing fancy, rather severe in fact, even middle-aged, but nice, real nice. She had learned to keep on her nose a pair of pince-nez, which she didn't really need but which she had a deep compulsion to buy--only she had not had the temerity, or even the desire, to get a gold chain like Mr. Bingham's, settling for a silver one. She had learned to go into a big hotel in Nashville and order a big dinner. (*C*, 64-65)

Dorothy's middle-aged look and her obvious respect and appreciation of Timothy Bingham invite a possible romantic close to her tale, especially since Timothy Bingham had involuntarily noticed before that "when Dorothy Cutlick swung her body, as she did,
ever so little, when she pushed a button of the machine, her right buttock rose--ever so little--inside the real nice blue real-linen dress she wore" (C, 66). When Bingham becomes conscious that he is aware of Dorothy Bingham's sexuality he experiences both "elation and guilt" especially in light of what is resting on his mind--his daughter's pregnancy and his wife's rage. Dorothy similarly mixes images of Timothy Bingham with those of parent and partner. In the last scene with them together Dorothy watches Bingham walk to the bank in the early morning hours. She had kept her vigil for him since hearing about Jo-Lea: "Her heart grieved for him, for she knew how he loved that little girl" (C, 399). Warren makes it clear in this scene that what most endears Bingham to Dorothy is the fact that he is a good father and the fact that he was kind to her and saved her from a bad father. The scene ends with Dorothy stepping from the shade or disguise of the maple tree to help Bingham; "But then she realized that it was too early for that" (C, 399). Warren then adds a sentence about her returning to her room until eight o'clock implying that the "too early" was intended literally, but the figurative implication remains.

Dorothy worked as hard as any of her Catskin predecessors to cast off incest and maintain social order. Her identity as an independent working woman as well as surrogate daughter and admirer of Timothy Bingham is solid; she has endured and accepted the past and still looks forward to that day's bank opening or metaphorically to a hopeful future. Because she surmounts her crises and expands her horizons so often alone, Dorothy, in her own "real Lower Appalachian towhead" (C, 54) way, is one of the strongest women Warren creates.
Lucille Christian also admits to a prolonged state of emptiness but has less to show for her introspection. Her identity as Sukie crashed when her father discovered her in Perse Munn's room and her identity as Lucille was so closely tied to Perse, the Brotherhood, and her father's role in the Association that left without her father or Perse, she is without home or future. Her search for identity through men indirectly leads to the deaths of Emory Chivers, Benton Todd, Bill Christian, Percy Munn, and to the threat of death to Edmund Tolliver. Because she never achieves an independent identity or is never able to integrate her sense of self with those around her, Lucille loses everything she thought she had loved and must start again as alone and anonymous as any Catskin character in flight.

Sue Murdock's hatred of her father so corrupts her search for selfhood that her actions degrade to reactions against either her father or her father-like lovers. She leaves Jerry though she loves him because Jerry is a part of Murdock's world. Similarly when Sweetie becomes a Murdock-like adversary to Sue, she abuses alcohol during her pregnancy and procures an abortion to win the test of wills between a father-like man and herself. To Slim she says, "you've got to make me know, know about me" (AHG, 251), but it is Sarrett who most exploits her emptiness and finally takes her life.

The flight from incest to the shelter of a loving and socially advantageous mate is not realized by these heroines. Dorothy Cutlick at least creates an independent though limited identity of her own. Her success is perhaps due to her almost caricature-like development by Warren; her story is penned with sufficient hyperbole to make her appear similar to her folktale counterparts. Lucille and Sue despite their professed independence
both derive identity from their fathers or lovers. Sue's final laughter is a futile assertion of independence; a successful Catskin heroine would never allow herself to be undisguised and defenseless before such an adversary to identity as Slim Sarrett. Lucille's grave outlook as she leaves the Proudfit's home is her new identity. These novels end with security for Dorothy, hope for Lucille, but with tragic silence for Sue.
CHAPTER FIVE

THE LEAR JUDGEMENT HEROINES

The defining "essential" elements of the third group of Cinderellas known as Cap O'Rushes are a Lear judgment conflict and the heroine as outcast. The four Warren characters fitting this Lear pattern are Amantha Starr (BOA), Celia Hornby Harrick (C), Anne Stanton (AKM), and Maggie Tolliver Fiddler (F).

I. Lear Cinderellas, Warren Style

A typical Lear plot revolves around the father's perception of the heroine's paternal esteem. A declaration of love in the standard tales (including the Lear tales reprinted in the appendix) is demanded by the father who then assesses the heroine falsely by her response. The Lear judgement is thus dual--the father demands that he be judged favorably in loving words, and then he in turn judges the daughter by her declaration. In Warren's universe the appraisal of the father is inextricably linked to the assessment of the self; Warren's Lear judgements are therefore demanded by the heroines themselves in their own search for selfhood. As with the male oedipal models and the other two categories of Cinderellas, the judgement of the father is inseparable from the search for the self.
If we accept the most famous Lear judgement heroine, Shakespeare's Cordelia, as model, a proper judgement by a worthy daughter includes life-long love and honor of the father--but not complete love:

Good my lord, you have begot me, bred me, loved me. I
Return those duties back as are right fit,
Obey you, love you, and most honor you.
Why have my sisters husbands if they say
They love you all? (1.1.96-99)

A proper judgement of the father is thus no judgement at all. The father is simply loved and accepted, but the heroine must retain enough of herself to live her own life. This is exactly what Warren's oedipal resolution requires--the acceptance of the past or father with enough individuality and self-love to face an independent future.

The patriarchal nature of the Lear tale suggests that the love retained by a woman is reserved for the spouse, but if we allow women some identity, as Warren does in his stories, then that allowance of love separate from the father could be viewed as food for the self. When the heroine overvalues the father or does not honor him, the resulting imbalance distorts her own self-love and identity. Only when Cordelia's balance is maintained is the father judged properly and the self allowed its full potential.

II. Missing Mothers

When comparing these four Cinderellas with those in the past two chapters, one clear distinction of this group, as with other Lear tales, is that the mother figure falls from
significance. Amantha Starr's mother is reduced to a sunken grave and the racial fetish figure Bu-Bula. Celia Hornby Harrick's mother is mentioned only as someone Celia left behind. The mother's refinement is eluded to by the mention of the "genteel chafing dish and Haviland china" (C, 160-61). All that we learn of Anne Stanton's mother is that she is died when Adam and Anne were very young. Maggie Tolliver Fiddler's mother died in childbirth but not before making arrangements for Maggie to be well educated far from the paternal home of Fiddlersburg. Though Maggie's Nashville education does affect her, and this education was arranged by her mother, the novel's narration makes it clear that her education "had been made possible. . . only by the death of her father" (F, 197).

Unlike the mothers or surrogates who were rivals or foes of the persecuted heroines, or those of the past chapter who were absent or ineffectual against the unnatural fathers, this group of mothers are almost unnoted and have no narrative acknowledgement of influence in shaping their daughter's lives.

III. An Overview of Fathers and the World of Men

The oedipal conflicts of these four women pivot around the father, and the four fathers of these characters are developed with very distinct flaws which would allow harsh judgement. Governor Stanton turned a blind eye toward the Judge Irwin's bribe even after the suicide of Mortimer Littlepaugh; Aaron Pendleton Starr protected only himself by shielding his daughter from the knowledge of her bloodline while his association with Idell Mueller cost his fortune and Amantha's freedom; Celia Harrick's father's hands shook in alleged weakness as he reached for the medicine bottle; And for
his swamp retreats, drunkenness, cruelty, and reckless business acumen Lank Tolliver was described as "a son-of-a-bitch" \((F, 54)\) by his son.

Maggie's oedipal crisis is slightly more complex, however, because her brother Brad becomes a surrogate father. Maggie's new and intense embrace of Brad at the side of their father's coffin and her joyful anticipation of his visit to Ward Belmont suggest that Brad had become a father figure to Maggie. As his incest jokes later attest \((F, 76)\) Brad was never comfortable in this role perhaps because of his unresolved hatred of Lank Tolliver. When he visits Maggie at Ward Belmont after almost a four-year separation, he blushes in her gaze and then cloaks his attraction and discomfort in excess brotherly bravado. After the wild dancing that evening, Brad remembers that when he embarrassed his sister by making it clear that he and Lettice had already consummated their pending nuptials, he had responded to a persistent compulsion to do so. He also remembers that he had had an equally constant impulse to tell Maggie that he had cried when his flashlight shone on the spot where Lank Tolliver's coffin had been. "It was as though that telling might have wiped out the other telling," \((F, 202)\) he muses. Reflection may have allowed him to realize that his first compulsion which he did exercise denigrated his paternal relationship to his sister and that the latter, which he suppressed, would have renewed its conception.

These paternal shortcomings did not prevent Amantha, Anne, Celia, or Maggie from being raised as the privileged child of a seemingly successful father--Aaron Pendleton Starr owned a modest Kentucky plantation; Anne Stanton's father was a respected Governor; Celia Harrick's father was an attorney; and Lancaster Tolliver was a
reckless, though initially successful, entrepreneur. Bradwell Tolliver's success as a writer and bravery as a soldier inspired his young sister to keep a scrap book on his life.

Because the perceived worth of an unmarried woman is directly tied to her parentage, society's assessment of her father influences the most significant decision a woman can make in a patriarchal society—that of mate selection. Two of Cordelia's suitors withdrew their hands once she was outcast by her father, and Warren's Lear heroines too are affected in their mate selection by their assessment of their father's reputation.

The paternal domination of women's lives is examined on a societal level in one of Warren's novels. Twice in Band of Angels Warren's narration implies that the fate of one woman is too often the incidental, unintentional outcome of the affairs of men:

for how much of my life had been, and was to be, defined by men like those men whom I heard only behind the door of the dining room, men sitting around a table, after the duck or venison or beef, after the coffee, after the walnuts, men fingering slowly the port glass, the brandy glass? Men at their after-dinner ease, heavy with food and opinion, off in Virginia, in Kentucky, in Massachusetts, in New York? Men sitting at dinner long before my birth? (BOA, 101)

And:

but how is what happens to her connected with some late conversation of bankers that same night with French Brandy, or connected with the sweat-cold nocturnal death-fear of a politician abed in Washington, or connected
with a grim-jawed old man, seated by the candle in a farmhouse in Maryland, not far from Harper's Ferry, who lifts his eyes from the Holy Writ and moves his lips stiffly in prayer, panting for the moment when the old blood-drenched fantasy will whirl again before his eyes and justify all?

(BOA, 113)

Though Warren asks the question of how men dominate women only in a rhetorical manner, he answers it consistently throughout his works--perhaps most artistically through his web metaphor. All activity is interrelated according to Warren, but here an emphasis is placed on men politically, economically, and ideologically shaping the world to which women must adapt. Although Warren may have developed sympathy for the plight of women, he does not allow the characters to be "helpless" victims, nor does he develop his most positive female characters beyond traditional roles. Each of these four characters face a crisis of selfhood similar to Warren's male characters except that resolution is confined to identity and familial concerns and not worldly (social/political/economic) ambitions.

IV. Mate Selection and Judgement

Mate selection in adolescence marks the first judgement of the father through assessment of another male. Because the daughter is very dependent at this age, early mates usually either fulfill patriarchal ambitions or are a minor reaction against them. The young Celia Hornby disdained her father's weaknesses and likewise rejected the seemingly weak "pimply boys" (C, 161) who courted her. Maggie Tolliver dated some in
her Ward Belmont days, even tried to convince herself that she was in love, but admits that dating was really, "just a way of waiting, like the waiting in a fairy story for some spell to be broken" (F, 200).

Amantha Starr's first beau, Seth Parton, was a typical reaction against the weaknesses Amantha perceived in her father. Whereas Aaron Starr argued that his slaves enjoyed a better existence on Starrwood than they would as freedmen, Seth could espouse truth for the sake of Truth alone, and he represented all that Amantha had learned in her independent life at Oberlin. Significantly, Amantha loved Seth while loving her father, and Seth was from a "good" family and was a suitable choice for a plantation owner's daughter, ideology aside. When Seth condemns Aaron Starr for his life instead of comforting Amantha on his death, Amantha chooses father over lover without hesitation.

Similarly, Anne Stanton's teen romance with Jack Burden was an appropriate merging of prominent first families. In their shared fantasies of the future all of Jack and Anne's children were to have the middle name of Stanton in honor of her father. Their teen courtship and subsequent meetings may have led to marriage had Jack held ambitions or respect for his father comparable to Anne's high standards of patriarchal emulation and esteem. When Jack's disrespect for the scholarly attorney and disinterest in his own life clashed with Anne's expectations, Anne also picked father over lover.

Two of Anne's other engagements occurred before her father's death and one after, but the liaisons were formed and dropped during the time when she judged her beaus by a faultless standard.
Maggie Tolliver's marriage to Calvin Fiddler could be seen as a completion of her father's work of colonizing Fiddlersburg to the Tolliver name; the swamp magnate's daughter married the first family's town doctor. With Brad as surrogate father, however, Maggie resembles the adult characters of this chapter by picking a lover who become a father surrogate or substitute.

As adults, these women select mates seemingly in contrast to their paternal images, but the mates are actually similar in that they are almost converse images or foils to the father: Brad and Calvin sustained a constant quiet competition in adolescence that culminates into violence in adulthood; Governor Stark was a dark-mirrored image of the former Governor Stanton as both sought good through different means; John Harrick's legendary strength was in sharp contrast with the "wax-colored hands and consumptive cough" (C, 161) of Atty. Hornby but the weak and the strong hand eventually reach for the medicine under Celia's watchful eyes; and Hamish Bond's mid-life crisis possessiveness replaced the over-protective love of Aaron Starr. By adopting father-like lovers the women transfer their father judgements to their lovers postponing their paternal conflicts. Be the relationship of long duration such as the Harricks' or limited such as the liaisons between Amantha Starr and Hamish Bond or Anne Stanton and Willie Stark, Warren's price for happiness is that the heroine fully accept and honor the father that she has negated or replaced by her mate selection process.

Maggie's seductive introduction to Calvin Fiddler occurred when she was in her childhood home after playing "dress-up" with her surrogate mother. Calvin recounts how he and Maggie were both led to each other:
Being a twenty-six-year-old M.D. virgin in a white linin suit and coming into that house, which was not my father's house any more, and seeing her coming down the stairs wrapped half-naked in some fancy shawl that that fancy wife of yours had wrapped around her, barefoot on the stairs and one shoulder bare, and her eyelids painted purple as though she were an expensive whore who had just earned her money, and her mouth painted purple like a wound swollen or as though her underlip had been bitten by somebody and was swollen. But she wasn't anything but a little ignorant virgin girl and she married the Johns Hopkins M.D. virgin. (F, 288)

Every lover Maggie has is brought to her, to her father's home, by her surrogate father. Brad became a substitute for Lank, Calvin was a substitute for Brad, and in the wild revelry of the party, Tuttle was also twirled into a sanctioned mate.

The other three heroines of this chapter--Celia Hornby Harrick, Anne Stanton, and Amantha Starr--are not so swept along. They judge their fathers much more harshly, and that hatred directly influences mate selection. The most vivid illustration of this is the image repeated in The Cave of Celia's memory of her weak father compared to her first look at John T. Harrick in the back of a pickup displaying his kill. At her first face-to-face meeting with Jack Harrick Celia muses that Jack is no threat to her because he is as old as her father, and she contrasts the two men in her mind as she had when she saw Harrick on the pickup truck with the bear. Her own thoughts of her father shock her:

For in that instant, she had been far from honoring her father. She had hated him, as cleanly as a sizzling, ammoniac flash of lightning in the
dark. She hated him, simply, because he was the way he, so awfully and
without being able to help himself, was. He had never ridden on a
slithering truck, yelling like an idiot as he held up a bloody bear-head. (C,
165)

This contrast between Jack Harrick's strength—what Celia called, "that strength-which-is-
weakness" (C, 152) that not knowing that you have a breaking point--to the chronic
weakness she saw in her father is the basis for Celia's attraction to Jack. In this manner
Jack Harrick, who was 25 years her senior, is both a substitution and refutation of Celia's
father.

Anne Stanton's brother Adam and their neighbors at the Landing were so opposed
to Willie Stark that they openly criticized Jack's professional relationship with him. Jack
taunts Anne that "the picture of the daughter of Governor Stanton at lunch with Governor
Stark would certainly throw the society editor of the Chronicle into a tizzy" (AKM, 208)
even though they had met on business. Despite Anne's unrest with her life and her
attraction to Willie, she does not violate the Stanton/Burden's Landing code of conduct
until she learns of her father's involvement in Judge Irwin's scandal. She tells Jack,
"There wasn't any reason why not then" (AKM, 325). Anne obviously judged herself and
her lovers by the idealized standard that she felt her father represented. Once her father
image was tarnished, she began an affair with a man at odds to everything her father and
her former image of him represented.

Amantha Starr cannot be blamed for what is clearly rape rather than seduction.
Warren emphasizes the violation by purposefully creating the rape scene to echo Manty's
childhood memory of being rescued and pampered by Aaron Starr. Amantha even recalls that same storm as she clings to Bond forcing the reader to view Aaron and Alec as contemporary caregivers. Her rescuer in the latter scene is a man old enough to be her father who does more than tuck her in. Amantha does awaken and kiss the scar on Hamish's leg, then chooses Hamish over freedom in Ohio, and these acts, despite her naivete, may be seen as acts of conscious mate selection. As Lucy Ferriss points out, however, it is more likely that these decisions are trauma induced (263) and are not the same decisions that Amantha would make had she not lost her father, her home, her freedom, and her virginity in such brutal fashion. Amantha fits the pattern by selecting a paternal mate--a slave holder to whom she returns her manumission papers--thus recreating a situation of childhood dependency and ownership.

Amantha's hatred also affects the choice of her next mate, Tobias Sears, though Tobias with his youth and virtue is a departure from the father image represented by Bond. Even on her wedding day, however, Amantha thoughts wander to the intimacy between Idell and her father firing her old hatred. To soothe the rancor that Ms. Idell raises in her heart Amantha focuses on Tobias so intently that she feels she can give him her "very blood" (BOA, 197). Despite the hope that Amantha's wedding promises her, her failure to "return those duties back as are right fit" to her father as Cordelia phrases it condemns her marriage.
V. Outcast through Judgement to Forgiveness

Through these father substitutes the heroines live through or live out the sins of their fathers. The women make errors similar to their fathers' mistakes: Amantha, as her father did before her, hides her race and until the last scene of the novel, like Aaron Starr, neither she or Tobias are strong enough to grab hold of their dwindling dignity and fortune. Despite her introspection and restitution, like her brother, Maggie can't let go of the past--she stays at the scene of the crime rolling in her own mud. Celia Harrick longs for the day that John T. will reach for the medicine and wishes that there was medicine that would soothe her hurt and indignation. Anne Stanton overlooks the corruption in Willie and sees only the best in him just as her father did for Monty Irwin.

By taking on their fathers' sins the heroines' final judgements are of themselves. When the mate is judged either for similar faults as the father--such as not setting Amantha free--or contrasting faults--such as Jack Harrick's excessive manliness--the heroine perpetuates the disjunction in her life. Only when the heroines judge themselves and forgive or rescind judgement of their fathers or lovers do they accept the past and gain the freedom of selfhood.

Maggie's marriage and her ill-fated tryst with Alfred Tuttle were decisions made under the influence of Brad and Lettice's outlandish Fiddlersburg lifestyle. In this environment Maggie often felt disoriented--cut off from who she thought she was--as she did at the Ward Belmont meeting. These feelings of dislocation and terrible naivete spurred her curiosity in marriage manuals and risque novels. Unlike Cordelia, Maggie does not reserve enough love or selfhood for her own needs; the night with Tuttle,
Maggie senses that her complete dependence on Brad is placing her in danger, and the only struggling she does that night is against her surrogate father:

I was, all at once, afraid. Of what, I didn't know. So, even while Brad was flinging me around, I jerked my hand free from his and began to beat him on the chest and tell him to stop, he had to stop. (F, 318)

Her almost somnambulistic encounters with Tuttle further shatter Maggie's sense of self:

I have decided that the worse terribleness under that terribleness is that you don't know any center of you any more, you don't feel you any more, and you are sick because everything is sliding out of focus. . . . But when I discovered the deeper thing under the specific terribleness of what I had done, it seemed that I couldn't live at all. For how can you live if there is no you to do the living? (F, 324-25)

The loss of identity that Maggie feels after her tryst with Tuttle is compounded by the ensuing violence, Lettice's miscarriage, and Brad's novel on the conflict, and with no sense of self remaining Maggie is unable to love her brother or forgive herself. This disjunction outcasts Maggie into a 20-year asylum caring more for the needs of Mother Fiddler than herself. Brad only feels formally confronted and forgiven after learning of Maggie's departure with Yasha:

He felt the vindication. It was relief. Her whole life had been, for nearly twenty years--no, forever--one long accusation. The fact that she had never said a word to him, that was the worst accusation. Her whole way of being had been accusation, louder than words. And worse, far worse,
than words, for words would specify. Her accusation, not specifying, was therefore total. Whatever it was. It had always been there. (F, 387)

Maggie's stoicism, selflessness, and devotion to mother Fiddler were an accusation of Jack's filial and paternal failures, and her decision to love herself again, to pursue a future, was for Jack proof of forgiveness for the past. With Yasha Maggie abandons her detachment, ends her self-imposed ostracism from past and future. To Yasha she can declare that she hates Brad for inviting another young engineer to their home (F, 190), but to Yasha she also admits that she does not truly hate Brad (F, 190). Although Yasha spurs the resolution, it is Maggie who accepts the past; she honors her father by moving his grave and her brother by including him as a part of her joyous future.

After learning of her father's involvement in Judge Irwin's bribe, Anne's veritable worship of her father crumbles. Her unbalanced adoration of her father, which allowed insufficient love for her fallible suitors or her own future, had been the basis of her self-identity. Her disenchantment with her father's image severs this paternal obligation to perfection for Anne but not for Adam. As Anne gets closer to Willie, she uses her influence to include Adam in Willie's vision. Past and present clash when Adam learns the truth. Anne's most desperate moments are those when she is outcast from Adam. Only after the tragic loss of lover and brother does Anne realize that "only out of the past can you make the future" (AKM, 435).

Her peace with the past is evident when Jack comes to see her at Burden's Landing and begins to speak of his mother. Anne interrupts him with:
Don't! I don't want to hear you talk that way. What makes you so bitter?
What do you talk that way for? Your mother, Jack, and that poor old man
your father! (AKM, 435)

This parental defense by Anne as well as her acknowledgement of the importance of the past mark her forgiveness of her father and herself. Her marriage to Jack, her care of the scholarly attorney, the donation of her home to the children's home in Adam's name are all actions reflecting not so much remorse as restitution--the building of a balanced new life from the ashes of the old.

Celia Hornby Harrick was happily married and had raised two sons before the violence of Jack's illness and Jasper's entrapment and death force her to evaluate herself and her life. When Jack is ill and won't take his medicine, Celia both dreads and prays for the day when J.T. will crack, the day when she can take his hand. This thought plagues her with an unknown guilt--likely that she never comforted or attempted to understand her father's pain. The guilt is resurrected and brought to a new level with the knowledge of Jasper's peril. When Celia is unable to pray, her musings follow the words of Brother Sumpter's prayer about the "sins of my youth" (C, 203). Retrospection recalls no sins--she, "had tried to honor her father, even if his hand did reach for the medicine" (C, 203). She then sees in her mind again the image of Jack with the bear contrasted with the image of her weak father reaching for his medicine, and concludes that it was the sins of Jack's youth that have caused her misfortune.

She thought: *He was young all those years before I was born, and he sinned. Oh, it's not fair, for I wasn't even born, and I have to suffer for the*
sins of his youth and--

But the words gave out. If they came they would be too awful and would shrivel up everything that her life had been. She knew that much, somehow, or something in her knew that and would not let the words come. There was the feeling behind the words, the feeling about John T. it was too awful to give name to. . . (C, 204)

The repeated memories of the virile, 45 year-old John T. contrasted against Celia's weak father reaching for the medicine create an associative pattern in the novel. The failing John T., now in dire need of that medicine bottle, physically manifests the weaknesses and sins of the past that Celia has disdained. A hatred of her husband for the same reasons she bore hatred for her father would negate her life, would make John T. a substitute father, would make her marriage an oedipal drama, and that indeed would be "too awful to give name to" (C, 204).

Celia fights these inner imbroglios with outbursts of love and self-admonishment. As the crisis with Jasper escalates and Jack refuses to pray, Celia finds a new and safer reason to dissociate herself from events.

Somehow, in some awful way, that made her feel better. Yes, if John T. had refused to pray to save Jasper from the dark ground, then it wasn't her fault, it wasn't hers, no, not hers. (C, 251)

The rift between Celia and Jack exacerbated by Jasper's entrapment also raises the issue of manliness. While Celia despised her father for his weakness, she is distraught by her husband's unnerving resolve not to weaken, and she argues with Jack about his raising her
sons, especially Jasper, to be "chips off the old block." Monty finally enters the cave to eulogize his brother, but when he tried to enter to save his brother, Celia stopped him calling him her baby. In short she condemns Jack for the same excessive patriarchal traits for which she married him, and she takes on the weaknesses and self-doubt which she despised in her father.

These arguments eventually spur Celia's realization that she never did forgive Jack for leaving her and running off to Chattanooga and Jack's admission that he feared death. Only by seeing Jack as he really is--not as a reaction against her father or her own prideful image of what her husband should be--does Celia forgive him. This epiphany brings Celia back from her outcast state from prayer, her husband, her father, and her sons.

The most victimized character is, of course, Amantha Starr. Deceived about her heritage, sold into slavery, raped twice by her owner, disinherited by her husband's family, cheated on by her husband, and pulled into a time in history which wrestled idealism and fortune from the home of her father, owner, and spouse, Amantha Starr is the ultimate female martyr. Amantha's poor circumstances as well as her disjunction of self results in repeated violence against her and involves her in the deaths of Hamish Bond and Rau-Ru. Finally Tobias's adventure with the Lounberrys leads Amantha to reminisce about her father and her long-held hatred. Like the other Lear heroines, her years of being outcast from herself ready her for her epiphany which comes "all at once, like catching the glint of a piece of thistledown drifting in high sunlight" (BOA, 311). Amantha's sudden awareness that her father did love her allows her the strength to hope
again and she refuses to be called "poor little Manty" (*BOA*, 312) any longer. As Allen Shepherd explains, "Forgiveness of her father entails Maggie's acceptance of responsibility, acknowledgment of that limited freedom which is man's condition, and the recognition of her own identity" (79). Her joy resembles Maggie's, Celia's, or Anne's in that it is joyous but mature--"it was another kind of quietness, sweet with a steady hope, as when you are a girl" (*BOA*, 312).

These characters struggle for years to attain that knowledge that Cordelia possesses in youth--namely the inextricable balance of paternal and self love. As long as the heroine judges the father--whether with excessive love or dependence (Anne and Maggie) or disdain and hatred (Celia and Amantha)--she is outcast into a life devoid of past or future. These women are the most positive in the Warren canon as all make this journey and embark upon a mature but more joyous future. Their mates are no longer needed as paternal foils or substitutes, so the resolution with the fathers brings new hope with the lovers. The heroines come home to a secure identity and peace with the past and the future not dependent upon place (Anne Stanton leaves Burden's Landing and Maggie travels the world), fortune (Amantha and Tobias have little to show for their struggles), or time (Celia and Jack have little remaining together). Once they give their father "those duties back as are right fit," and give themselves the same, they can never be outcast again.
While discussing change in the Modern world, specifically the dominance of technology and the loss of historic or humanistic perspective, Bill Moyers asked Robert Penn Warren, "How do we get control?" Warren's response lends insight into his fiction:

It's a constant struggle. It means trying to inspect the things that shape us, that make us. Once we understand it, we can sometimes do something about it. Now, I'm not talking about psychoanalysis; I'm talking much broader than psychoanalysis, which is one—is a special kind of application of a principle that's always been functioning in the world. People look at what made their world tick or made them tick, and they achieve, may achieve, some sense of freedom from mechanical forces. I [don't] mean forces of machines, of mechanisms, but forces that have [made] them into machines and give them habits of doing this thing this way and that way.

(204)

This study, by highlighting psychoanalytic archetypes prevalent worldwide for over a thousand years, has revealed the larger mechanical force--patriarchal culture--underlying female characterization in Warren's novels.
This is not to assert that Warren deliberately typed any of his characters. The variance among characters in each of the categories of this study or the omission of a Cox "essential" element—such as no mention of Rachel Jordan's feet in *World Enough and Time*—may have even made some associations superficially less credible. Also a folklore scholar may have ranked (or sub-ranked) Lucille Christian, for instance, as a group A because she was persecuted by her aunt or Maggie Tolliver as a group B because of the sexual aggressiveness of her surrogate father/brother. The intent of the author or the folklore classification of these tales were only components of the central claim that Warren's female characters in his novels resemble the patriarchal oedipal archetypes known as Cinderella.

It has been demonstrated that the ill-treated heroines of chapter three--Cassie Killigrew Spottwood, Lettice Poindexter Tolliver, Rachel Jordan Beaumont, and Rozelle Hardcastle Carrington--resemble group A Cinderellas because they were persecuted by their mother figures, neglected by their fathers, and disguised from themselves often in the roles and raiments of traditional beauty. The Freudian theory of the foot as female phallus is present as feet are a prominent sexual image in all of these stories but Rachel Jordan's whose tale is decidedly more traditionally *comme il faut*.

The incest threatened heroines or Catskin characters--Sue Murdock, Dorothy Cutlick, and Lucille Christian--were shown to have "unnatural fathers" who were guilty of violence against their daughter's bodies and/or self-identities. To protect themselves the heroines took flight only to find their selfhood challenged again by a father-like lover.
The mothers' figures were ineffectual—unable to nurture their daughters into full selfhood and through the search for suitable mates.

The last group of heroines, the Lear judgement or Cap O'Rushes group--Maggie Tolliver Fiddler, Celia Hornby Harrick, Amantha Starr, and Anne Stanton--were outcast from their fathers, and thus themselves, by their improper judgement of their parents. All were troubled by a stigma or scandal of the past which affected their assessment of their fathers and themselves. These scandals--the Irwin affair in All the Kings Men, Amantha's bloodline in Band of Angels, the weakness of Celia's father in The Cave and Jack's cowardly flight to Chattanooga, as well as Lank Tolliver's swamp retreats and the Tuttle affair in Flood--all affect the self-image and the mate selection of these heroines.

The constant among all of these characters, as well as with all of Warren's characters, is that any cleft with the past throws the present into chaos, and often violence, and precludes any productive future. This conflict has traditionally been defined as oedipal and this study continues in that tradition. This patriarchal culture--this worldview that "makes us tick"--does not confine its travail to women. Male characters such as Percy Munn, Jerry Calhoun, Brad Tolliver, Isaac Sumpter, Alec Hinks, Jack Burden, Jed Tewskbury, Jeremiah Beaumont, and Cy Grinder would have undoubtedly made better choices had they not fought the inner need to negate, defy, or live beyond a parental figure.

If Warren as artist exposes this pattern of victimization, how are we as his students and readers to achieve "some sense of freedom" from these mechanical forces? A vision of this new freedom was penned by Simone de Beauvoir over 40 years ago:
If the little girl were brought up from the first with the same demands and
rewards, the same severity and the same freedom, as her brothers . . .
surrounded with women and men who seemed to her undoubted equals,
the meanings of the castration complex and the Oedipus complex would
be profoundly modified. . . . Were she emotionally more attracted to her
father—which is not even sure—her love for him would be tinged with a
will to emulation and not a feeling of powerlessness; she would not be
oriented toward passivity. . . . competing actively with the boys, she
would not find the absence of the penis—compensated by the promise of a
child—enough to give rise to an inferiority complex; correlatively, the boy
would not have a superiority complex if it were not instilled into him and
if he looked up to women with as much respect as to men. (699)

Though utopian, de Beauvoir's vision has more validity today than in the world
that she and Warren wrote of almost half a century ago. The myths and archetypes that
compel us to mindlessly recreate invalid traditions have been questioned by intellectuals
like Robert Penn Warren throughout the Modern period. Although Warren is more
frequently labeled a misogynist than feminist, his baleful approach to patriarchy and the
victims it creates is consistent with his independent, "Fugitive" intellectualism. In
discussing the character of Jack Burden and his deadly research, Warren acknowledged
that, "Facts may kill. For one thing, they can kill myths" (100). It would be inconsistent
with Warren scholarship to imply that Warren wished any of the past destroyed; rather his
work suggests that he would want us to embrace, envelop, and understand our history including our parents, patriarchal tradition, and oedipal myths, and by doing so transcend them.
APPENDIX

SYNOPSIS OF CINDERELLA TALES

For readers who have not grown up with Cinderella stories, the following synopses of each Cinderella group are directly reprinted from Part II of Miriam Roalfe Cox's Cinderella: Three Hundred and Forty-five Variants of Cinderella, Catskin, and Cap O'Rushes.


(1) Rich man's wife, before dying, bids her only daughter be good; God will protect her; she will be always near her. Maiden goes daily and weeps at mother's grave; her father soon takes another wife.--(2) She brings with her two daughters, fair-faced, but evil-natured, who persecute the step-daughter, and dress her in an old gown and wooden shoes. She is made to do the kitchen-work, while stepsisters tease her, emptying peas and lentils into the ashes for her to pick out again. As she sleeps on hearth and looks always grimy, she is called Cinderella.--(3) One day father asks stepdaughters what he shall bring them from fair. "Beautiful dress," says one. "Pearls and jewels," says the second. Cinderella, being asked, begs for the first branch which knocks against his hat on way home.
Father bring gifts, and for Cinderella a branch of hazel.--(4) She plants it on mother's grave, watering it with tears. It grows to a tree; thrice a day she sits beneath it, and a little white bird perches on branches and brings down whatever she wishes.--(5) King appoints three days' festival, to which all beautiful girls are invited, that his son may choose a bride. Stepsisters go and order Cinderella to dress them. She begs stepmother to let her go too.--(6) They mock at her dirty clothes; stepmother empties dish of lentils into the ashes, saying she shall go if she has picked them out in two hours. Cinderella goes to garden, calls pigeons, turtle-doves, and all birds to help her put "the good into the pot, the bad into the crop." Two white pigeons, followed by turtledoves and other birds, come and collect all the good grain on a dish.--(7) They fly off again; Cinderella takes dish to stepmother, who forbids her going to ball because she has not fine clothes, and cannot dance. Cinderella weeps; stepmother says if in one hour she can pick two dishes of lentils out of ashes she shall go. Cinderella again calls birds, who perform the task for her. Stepmother still forbids her going, and hastens to ball with her daughters.--(8) Cinderella goes to her mother's grave, and cries:

Shiver and quiver little tree:

Silver and gold throw down over me.

Bird throws a gold and silver dress down to her, and slippers embroidered with silk and silver. These she dons, and goes to ball.--(9) Stepmother and stepsisters think her beautiful foreign princess; prince will dance with no one else, and would escort her home.--(10) To escape from him she springs into pigeon house. Prince
tells father that stranger maiden is in pigeon-house, and he wonders whether it is Cinderella. Pigeon-house is hewn to pieces; no one is inside.--(11) For Cinderella has jumped down, run to hazel-tree, laid her clothes on grave for bird to take away, and when parents and stepsisters return home, is sitting among the ashes in her old gown.--(12) Next day, when they go to ball, she goes to hazel-tree, and asks, as before, for apparel. Bird throws down more beautiful dress, and, when she appears at ball, prince wonders at her beauty, dances with her, and again wants to escort her home.--(13) But she slips from him into garden, and clambers up pear-tree. Her father is told this, and, wondering whether it be Cinderella, he cuts tree down; but no one is on it.--(14) For, having jumped down and returned her dress to bird, Cinderella dons her old grey gown, and sits amongst the ashes.--(15) The third day she gets a still more magnificent dress and golden slippers from bird, and astonishes everybody at ball.--(16) Prince is so anxious to follow her home that he has staircase smeared with pitch, and, when she runs down it, her left slipper is dragged off.--(17) Prince picks it up, and next day takes it to Cinderella's father, declaring he will wed none whom it does not fit.--(18) Elder stepsister tries it on; cannot get her big toe into it; mother makes her cut off big toe, force her foot inside shoe, and go out to prince.--(19) He rides away with her; but, as they pass grave two pigeons, sitting on hazel-tree cry:

Turn and peep, turn and peep,

There's blood within the shoe,
The shoe it is too small for her,

The true bride waits for you.

(20) Prince sees blood streaming from her foot, takes her back and tells other sister to try on shoe.-(21) She finds her heel too large, cuts a bit off, and forces shoe on.(22) Prince rides off with her; hears pigeons cry out same verse; sees her foot bleeds, and takes her back to father, asking if he has no other daughter.-(23) "Only the little stunted kitchen-wench." Stepmother says she is much too dirty to show herself. Prince will see her; having washed hands and face, Cinderella appears, receives golden slipper from him, and slips it on her foot in place of wooden one. Prince recognises maiden who danced with him, and cries, "This is the true bride."-(24) Stepmother and stepsisters are furious, but he rides away with Cinderella. As they pass the hazel-tree two white doves cry:

Turn and peep, turn and peep,

No blood is in the shoe;

The shoe is not too small for her,

The true bride rides with you.

They fly down and perch on Cinderella's shoulders, and remain there.--(25) When wedding is celebrated, stepsisters seek favour with Cinderella. As the betrothed couple go to church, elder stepsister is on the right side, younger on left, and pigeons peck out one eye of each. Returning, stepsisters change sides, and pigeons peck out other eye of each. Thus blindness is their punishment henceforth. (221-223)

(1) Widower with one daughter, good and amiable, marries widow with two daughters, proud and ill-tempered like herself. Stepmother, jealous of beautiful stepdaughter, makes her do all rough work and sleep in garret, whilst her own daughters live luxuriously. Stepdaughter makes no complaint, and after work sits in chimney-corner amongst the ashes; hence is generally called Cucendron, but by younger stepsister, who is less cruel to her, Cendrillon.--(2) King's son gives ball, and invites stepsisters. Cendrillon helps them dress whilst they tease her, asking if she would not like to go too. When they have started, Cendrillon's fairy-godmother appears, finds her crying, and says she shall go to ball. Sends her to garden to get pumpkin, hallows it out, and, striking it with wand, changes it into beautiful gilded coach. Finds mousetrap with six live mice, which she transforms to splendid horses. Cendrillon suggests a rat for coachman; finds three in trap, and selecting one with fine beard, godmother transforms it. Sends Cendrillon to find six lizards behind watering pot, and changes them to footmen, who get up behind chariot. Transforms Cendrillon's rags to splendid robe of gold and silver trimmed with jewels, gives her pair of glass slippers, and starts her to ball, with warning to leave before midnight, when chariot, horses, footmen, all will resume original forms, and her finery become rags. Cendrillon promises to obey injunction. Prince, informed of arrival of unknown grand princess, hastens to receive her. Dancing ceases, music stops as she enters ballroom; her beauty amazes all. Prince dances with her and gives her fruit; she sits by stepsisters, and
shares it with them. Meanwhile a quarter-to-twelve strikes; Cendrillon bows to company and disappears. Returns to thank godmother, and asks to go next day, as prince had begged her. Stepsisters return; Cendrillon opens door to them, feigning sleepiness. They tell her of beautiful princess, so gracious to them, and whose name prince is so eager to discover.--(3) They go next day to ball; Cendrillon appears in even greater splendor. In prince's company she forgets godmother's injunction till the first stroke of midnight sounds, when she rushes off, and prince cannot overtake her. She drops a glass shoe, which he picks up. Cendrillon reaches home breathless, without chariot or footmen, and clad in rags, only retaining one glass shoe. Palace guards are questioned about departure of princess, but have seen no one save poor, ill-clad girl. Stepsisters return; Cendrillon asks about princess, and hears of prince's love for her, and his treasuring of glass slipper.--(4) Prince proclaims that he will marry whomsoever it will fit. Princesses, duchesses, all the court try it in vain. Stepsisters cannot succeed. Watching them Cendrillon asks to be allowed a trial, but they mock at her. Gentleman-in-waiting having charge of shoe bids Cendrillon sit down, and skips it on her foot. She draws fellow-slipper from pocket, and puts it on. Godmother appears and transforms her clothes, when stepsisters, recognising the beauty of the ball, fall at her feet and ask pardon for ill-treatment.--(5) Cendrillon forgives them; is conducted to prince, whom she weds; takes stepsisters to live at palace, and finds them husbands. (342-343)

(1) King's wife, whose beauty is unrivalled, exacts promise on her deathbed that king will only marry a woman with golden hair and beauty equal to hers. For long after her death king cannot be comforted. Councillors urge him to marry again, and messengers are sent to seek for bride. None is found sufficiently beautiful.--(2) King's daughter exactly resembles her mother. Perceiving this, king resolves to wed her.--(3) To hinder him, daughter demands first three dresses, like the sun, the moon, and the stars, besides a mantle of a thousand different kinds of fur; every kind of animal must contribute towards it. She thinks to have asked an impossibility, but maidens weave the dresses, and huntsmen procure one thousand kinds of fur for mantle.--(4) King shows mantle, and fixes wedding for the morrow. Daughter resolves to escape. Whilst all sleep, she takes from her treasures gold ring, gold spinning-wheel, and gold reel. Puts three dresses into nutshell, dons fur mantle, and blackens face and hands. Walking all night, she reaches forest, and rests in hollow tree.--(5) Sleeps till full day, when king who owns forest comes by hunting. Hounds bark round tree, and king bids huntsmen see what wild beast is hidden there. Huntsmen marvel at its strange fur, and king bids them take it alive, and fasten it to carriage. At huntsmen's touch, heroine awakes full of terror; cries that she is poor child deserted by parents, and begs for pity.--(6) She is taken to palace to be kitchen-maid. A dark closet is given her to live in, and dirty work to do. She is called Allerleirauh.--(7) One day,
when feast is held in palace, cook consents to her going for half-an-hour to look on. Allerleirauh takes lamp into her den, puts off fur mantle, washes herself, and appears among guests in golden dress. King dances with her, and is in love with her. She vanishes at end of dance, and guards are questioned about her in vain. Allerleirauh resumes disguise, and returns to kitchen.---(8) Cook goes to look on at ball and bids her meanwhile make soup for king. Allerleirauh puts gold ring into it. Kind enjoys soup; is astonished to find ring, and summons cook, who scolds Allerleirauh, thinking king is about to complain. King asks who made soup, which was so much better than usual. Cook confesses truth, and Allerleirauh is fetched. She tells king she is an orphan, and good for nothing, and knows naught of ring.---(9) After awhile there is another festival. Allerleirauh begs leave to look on, and appears at ball in silver dress. King rejoices to see her again, dances with her, but fails to mark her disappearing.---(10) She returns to kitchen in fur dress and makes soup, hiding little gold spinning-wheel in it. King praises soup, and sends for cook, who again acknowledges who made it. Allerleirauh is fetched, says she is only good for having boots thrown at her, and denies all knowledge of spinning-wheel.---(11) Third festival is held, all happening as before. King dances with Allerleirauh, now wearing star-dress, and contrives, unnoticed, to slip ring on her finger. At close of dance, prolonged at his order, he tries to detain her, but she breaks away and vanishes.---(12) Having been absent more than half-an-hour, Allerleirauh has only time to fling mantle over ball dress, and, in her haste, omits to blacken one finger. She makes soup and puts in gold reel, on finding which
king summons her, and espies the white finger with his ring on it.--(13) He grasps her hand; in the struggle, fur mantle opens and discloses star-dress. King tears off mantle, and sees lovely golden hair, and, beneath the soot, a heavenly face. King marries her. (223-224)

**Type B--Catskin:** Vuk Karajich. "How an Emperor's Daughter was Turned Into a Lamb," *Serbian Folk-tales*. Berlin: 1854. No. XXVIII.

(1) Emperor's dying wife gives him a ring, enjoining him to marry no one whose left forefinger it will not exactly fit, lest evil befall him. After her death, messengers search the kingdom in vain, and afterwards the entire world, but no one is found whom ring will fit. In despair, emperor flings ring away; it bounds from the ground into daughter's lap. She puts it on forefinger, and shows how exactly it fits. Father is struck dumb, and when daughter's tending restores him, he tells her of vow.--(2) She at first thinks him out of his mind, but, convinced to the contrary, she resolves to die, seizes a knife, and stabs herself through the heart.--(3) Father sends for enchantress, who bids him stand at daughter's head, and blow his flute from dawn till eve. Emperor obeys, and has scarce begun to blow, when daughter stands up. He then makes preparations for wedding on the morrow.--(4) Daughter hearing this, seizes father's sword and cuts off left hand, then burns right hand in fire. Next morning, when all is ready for wedding, servant tells emperor he has seen daughter handless.--(5) Emperor rushes to see, then sends for enchantress, who gives him a herb, and scarcely has he touched
stumps with it when hands grow as before.—(6) He guards her, lest she do herself further injury; and, as she paces through the rooms, she sees in a corner of the house a wand of pure gold, on which is written in letter of blood, "Touch me not." Full of curiosity, she takes staff in her hand, and is instantly transformed into a lamb, and runs bleating through castle. Emperor is told, and sends again for enchantress, who confesses she can do nothing. He consults several other wise women, but they cannot remove spell, and so emperor remains unmarried. The lamb is always with him, and is petted and loved. At his death the lamb dies too.


(1) King asks his three children how they love him. Eldest daughter and son reply in extravagant terms; youngest daughter simply answers, "As a submissive and devoted daughter ought to love such a father." For this she is expelled from home, and taking embroidered gold and silver dresses, sets forth.—(2) After travelling all night, she is about to knock at a farm-house door, when she thinks her beauty too noticeable, and so retires to forest, where she lives several weeks on wild fruits. She flays a dead ass found by the roadside, and clad in its hide, enters nobleman's services as goatherd at castle.—(3) One day she leads her flock to retired spot, washes in stream, and dons royal garb. She sings the songs of her country in a sad voice, and the goats leave off grazing. At nightfall she dons ass-
skin, but is surprised by the king's son, who has lost his way out hunting, and who has seen and heard all. Forsaking her goats, she flees, and forgets one pretty little shoe.--(4) Prince falls ill, and seeks pretty goatherd in vain. He will wed whomsoever shoe fits. No one can get it on.--(5) Marie the goatherd with the ass-skin over head, is fetched from neighbouring castle. Shoe fits her, but prince's parents object to the marriage. Marie convinces them she is a princess by donning her own clothes.--(6) She will not wed prince unless her father acknowledges his error and comes to wedding. Messengers report that the two elder children have dethroned him and put him in impenetrable dungeon. Heroine requires her lover to restore him to his throne.--(7) This is accomplished after short war, but old king is insane. After a year his senses are restored through heroine's devoted care.--(8) She then consents to marry prince. (335-336)

**Type C--Cap O'Rushes:** Volkskunde. "Zoo Geren as Zout (As Much as Salt),"

_Tijdschrift voor Nederlandsche Folk-Lore onder Redactie van Pol de Mont en Aug. Gittée._


(1) King asks his three daughter how glad they are to see him. Eldest answers, "As glad as to see the sun;" second says, "I like you as the light of my eyes;" and king is satisfied. But youngest daughter says, "I like you as much as salt," and king says she should be ashamed of herself for not liking him better than salt, which is nearly valueless.--(2) He is very angry, and drives her from home.--(3) Sometime afterwards, when a great festival is being held at Court, heroine comes
disguised as a page, greets the cook, who had known and loved her from a child, makes herself known, and begs that cook will put no salt in any of the dishes, that her father may be made to realise its value.--(4) Consequently all the dishes-- soup, meat, venison--are so unappetising that the king sends for cook, who comes in trembling. But page steps in front of her and says, "it was by your order, O king, that cook put no salt in the dishes." "And who are you?" says king. "Your youngest daughter, who loved you like salt; like salt, which you cannot do without, and the value of which you did not know till now." King acknowledges his injustice, and pardons heroine. (416)
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