

Download File PDF Little Lord Fauntleroy A Drama In Three Acts Founded On The Story Of The Same Name

#Jenny



Finally I get this ebook, thanks for all these I can get now!

#Rio



Cool! I'am really happy

#Markus Jensen



I did not think that this would work, my best friend showed me this website, and it does! I get my most wanted eBook

#Hun Tsu



wtf this great ebook for free?!

#Che Salsa



My friends are so mad that they do not know how I have all the high quality ebook which they do not!

#Diego Butler



so many fake sites. this is the first one which worked! Many thanks

TRADITION AND THE INDIVIDUAL TALENT OF FRANCES HODGSON BURNETT: A GENERIC ANALYSIS OF LITTLE LORD FAUNTLEROY, A LITTLE PRINCESS, AND THE SECRET GARDEN

Thylin Buxler Koppes

Frances Hodgson Burnett's lasting contribution to children's literature consists of three books: *Little Lord Fauntleroy* (1886), *A Little Princess* (1905), and her best work, *The Secret Garden* (1911). This was Marjorie Lash's assessment in 1952, and subsequent critical opinion has usually agreed with her.¹ Burnett's individual achievement in these books can be described by placing them within the appropriate literary traditions. In *Little Lord Fauntleroy* and *A Little Princess* Burnett combined two genres she knew as a child: the fairy tale and the escapism. In *The Secret Garden* she continued to use themes and motifs from these genres, but she gave symbolic enrichment and mythic enlargement to her poetic vision by adding tropes from pastoral tradition as old as old as Virgil's *Georgics*. Previous descriptions of development in Burnett's three best known works were focused on the increasing depth and subtlety in the portrayal of her male child characters.² While this approach highlights a special strength of *The Secret Garden*, it fails to explain why *A Little Princess* and especially *Little Lord Fauntleroy* remain "curiously compelling."³ Now that beautiful, innocent children are not as fashionable as when Burnett was writing. The following analysis of Burnett's earlier works as fairy tale examples, on the other hand, avoids using standards of psychological credibility in characterization more appropriate to realistic novels of child life. Moreover, a conclusion of Burnett's use of mythic and pastoral traditions in *The Secret Garden*, shows this work to be her masterpiece not just because its main child characters are multifaceted but because the work as a whole is richer than its predecessors in dramatic development, and symbolic resonance. Both the escapism and the fairy tale made a deep impression on Burnett as a child. In *The Two I Kissed*, *Ever of All*, *A Memory of the Mind of a Child* (1895) Burnett was highly critical of the examples she had read. She described them as "horrible little books"

[Download PDF version of :](#)

[Little Lord Fauntleroy A Drama In Three Acts Founded On The Story Of The Same Name](#)