

Fiction and Art of Narrativizing: Narrative Analysis of *The Stranger* by Katherine Mansfield

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Abstract

This paper takes the idea of the art of narration in literature and elaborates on how a literary fictional narrative is both artistically structured and biographical at the same time. For this, a fantabulous narrative *The Stranger* (1920) by Katherine Mansfield has been selected that splashes several odd narratives by contextualizing a mysterious death embedded in the plot. Throughout the protagonists remain interconnected and in complex circumstances dotted with undefined fantastical linguistic expressions. To explore and explain these overloaded odd and intriguing narratives in the story, this study follows a tri-part framework for theoretical underpinning. Each approach has its particular principles and guidelines connected to the narrative analysis. The first approach deals with text as linguistic structure, second text as cognitive structure by following William Labov (1972) narrative analysis model and finally beyond the text respectively. Tri-part narrative analysis of the text reveals that the conflict in the fictional narration influenced by the dominant role of the narrator in making characters more or less static. Further, the narrative has been conveyed with a vantage point and the protagonists are consumed by it which creates different linguistic and narrative odds. Apart from the plot tails a great concern of sceptic sequences common to the time and life of the narrator.

Keywords: Fictional Narrative, Narrative Analysis, linguistic structure, Close Reading, William Labov, Autobiography, Oddity

Introduction

Narratives have always been intrinsic to the human experience because they introduce us to a great number of ways stories can be told. It would be quite intriguing to analyse the fictional world of short stories by Katherine Mansfield by implying the technique of narrative analysis,- the analysis approach central to several scholarly discussions in critical fields like narratology, cultural theory and poststructuralist literary theory in social sciences. This review paper discusses the fictional narrative *The Stranger* by Katherine Mansfield by taking a tri-part narrative analysis approach to the text. The first part involves the examining of the text itself to linguistic elements; the second part concerns the elements of the development of narrative in the narrative and the last part takes the autobiographical elements in developing overall insight of the fictional narrative.

In general, a narrative means anything that tells a story (Abbott 2002); the simplest definition of the narrative comes from Aristotle in his poetics; 'a narrative is a story with a beginning, middle and ending (Aarikka-Stenroos, 2010)'. Martin says narrative refers to 'someone is telling someone else that something happened (McQuillan, 2000: 262)', while Rimmon-Kenan defines 'narrative fiction is the narration of a succession of fictional events (Hanif, 2017: 43)'. According to Rogers, 'narrative is the fundamental scheme for linking individual human actions and events into interrelated aspects of an understandable composite (Rogers, 2003: 144)'. To elaborate further, 'a narrative is composed of a unique sequence of events, mental states, happiness involving human beings as characters or actors (Bruner, 1990: 43)'. The form of presentation can be written, oral, filmed or drawn and it can be realistic or unrealistic, true or untrue, fiction or nonfiction, literary or non-literary, verbal or non-verbal. Paul Hazel argued that the common feature of all narratives is 'order and selection (Hazel, 2008)'; the process of selection and ordering is how events may be combined and recombined in different ways. Developing ways of interpreting this very 'order and selection' may lead us into the deep recesses of narratives, if any in both of its fictional and nonfictional kinds. According to *Australian Occupation Therapy Journal*, narrative is an art that manifests how a narrator connects fictional, social and personal events and brings them on a single platform (Karen Goldstein, 2004: 119). Therefore, a narrative consisting of a succession of related events that develops a serial arrangement may be comfortable for the reader but it lacks artistic calibre on the part of narrator. On the contrary, the narrative which creates curiosity and appears to appeal a deeper level of human consciousness might be the product of artistic persona (Oatley, 1999).

Rationale

Narratives are a great source of second-experience in learning human conditions and allow us for more creativity. They tell us a variety of stories to represent how society organized with different points of view as we are. The central subject of them is to transmit basic information through fictional characters, place and setting. Then they allow us to explore

these social organizations by a significant imagination. As Barbara says 'to understand a society or some part of a society it is important to discover its repertoire of legitimate stories and find out how they evolved'. By following this *The Stranger (1920)* conveys the complex and compound conditions of relationships through the members of society on one hand. Respectively, it also offers creative liberties to its reader to solve unanswered questions according to his/her curiosity. Keeping this in mind the purpose of the present study is to understand the basic information of the society which has been predominantly transmitted through the fictional characters by the story-teller. Moreover, rather than blankly explanation of the story, this paper takes narrative analysis framework to answer the raised questions.

A Review of Literature

Bamberg has done narrative analysis on a short story *The Jannie*. Bamberg has explored why the plot of the story has ambiguity, and why the story has been narrated so. At first step, he breaks sentences into clauses for a clear understanding of lexical linkage and clauses linkage. In the second step, he has analyzed more than- linguistics-components which are theme and coherence. The final step which he has chosen is a beyond-the-text part. In this step, he has brought possible meanings of the text different from the traditional understanding of narrative thereby bringing new insights into the meaning world of fiction (Bamberg, 2012: 86).

Professor Dan Shen has taken Ibsen's *A Doll's House* and Katherine Mansfield's *The Prelude* for comparison with *Revelation*. He states that these two stories have helped in bringing a deeper understanding of the way we approach text and textual elements in a fictional narrative (Shen, 2006).

Abdul Bari Khan has done a stylistic analysis of a short story *The Last Word* by Dr A.R. Tabassum in terms of the figure of speech. He explored that all the characters are nameless and only they are listening; for instance, 'Mates and friends! You are whispering with each other. I know what you mean'; the final thing which he found from the narration that the whole story is a farewell speech (Khan, 2015: 13). This suggests the possibility of different approaches to decipher the inner world of a fictional narrative where we may find the narrator (or author)'s point of view that appears odd and intriguing and folded into the mysteries of artistic presentation of personal facts and experiences.

Jane Austen's "*Pride and Prejudice*," narrates the complications of marriages. She had given an account that how people face problems before getting marriage (Pei, 2014). As we compare it with Leo Tolstoy's "*Anna Karenina*", it is about the problems which people face after the marriage. In both novels, we find a similarity that protagonists show immaturity and unconcern (Morson, 2010). Moreover, by following this Mansfield often writes about marriages by using mocking tone in her stories. *Mr. and Mrs. Dove* fiction is well known as a feminist point of view (Liu Xi, Huang Xin, 2015).

Mark Richard Purves has described the problems between spouses from Anton Chekhov's story "*The Wife*". The story revolves around a married couple. Both have different thoughts and beliefs for their lives. Wife pretends to be a lover and always does against her husband's desires. The husband intends to get the attention of his wife but she indulges herself in a regret that leads them toward separation (Purves, 2014).

Theoretical Framework

Different connotations are associated with the use of terms; narrative analysis, narrative research and narrative inquiry (Lowe, 2000). These terms are called differently but having the same meaning in a wider context of literary criticism in the sub-discipline of narratology. The narrative analysis does not depend upon a single methodology or model. The present study will follow the tri-part distinctive model of narrative analysis to conduct the analysis.

Texts as Linguistic Structure

This part concerns with that narrative which comprises at least two narrative clauses. Both clauses should be intended an interrelated version of the same narrative which means a narrative must be comprised minimal two events (clauses), such as 'the king died. Then the queen died of grief'. Similarly, 'I fell in love with Paula, my wife left me' (Waletzky, 1997). Both examples demonstrate that they not only the following connectivity but the casual happening connected to the first occurrence in the second clause. The creativity of these events forms the skeleton of a story (Labov, 1972). If there is no sequence in events then it means that the narrator pursues the complicated path and infused a less artistic narrative within the story. Whenever the narrator represents an unplugged event rather than striking that means he/she steps in an evaluating perspective to summarise the story (Bamberg, 2011).

Bamberg moves on toward the cohesiveness of the story. He argues that to make a story cohesive, the storyteller adopts linguistic devices by using special markers to build a character's position (Bamberg, 2008). In English, for instance, there are several complicated tricks to intend shifts from one position to another. For this Bamberg offers an example to understand these shifts. According to Bamberg, a proper name 'Jannie' would be replaced by nominal as 'the girl' which to pronoun 'she' as well. A storyteller uses these shifts artistically to construct the small thematic units.

In this respect, readers need to keep an eye on clause and its lexical-syntactic to analyse the linguistic side of the text. The devices signalize the contextual indexes that narrator uses in the skeleton by small units to form the story. Thus, "based on the smallest unit of analysis, the clause, the linguistic devices employed mark, and as such are interpreted as, what the speaker assembles as a given narrative to *be about*". This approach can be utilized to understand the semantic organization to understand the position of a character and the

situation in the story as well. For instance, while portraying a female character through a *great body or slut* makes an obvious argument about the nature and category of that female character.

Text as Cognitive Structure

It concerns with the individual structure of different components of text which are used to give us a complete understanding of narrative (Johnson, 1977). In other words, it deals with conceptual units that are hidden in the theme, plot and structure of a narrative. In this respect, William Labov (1972) has suggested six components of narrative structure to explore how the story-teller combines these units to construct narrative. It explores the cognitive side of the story to the reader (Labov W. , 1997). According to Labovian (1972) model of the structure of narrative which consists of six components:

- (1) Abstract
- (2) Orientation
- (3) Complicating action
- (4) Evaluation
- (5) Result or resolution
- (6) Coda

These components pursue details in understanding the cognitive side of the story. First, the *abstract* is that introduces the most important part of the story and the whole story sometimes follows through these free or bound clauses. Second, the *orientation* that tells us about background information about the setting and situation of the story in which the narrative grows up. It often indicates characters or characterization through several embedded devices. Third, *complicating action* insinuates the core issue which creates interest and surprises the reader. It deals with the main conflict on which the whole story signs in. Then this model follows *evaluation* that can be narrated through an incident or character. Finally, Labov defines *coda* as the narrative is ended and there so no more narrative (Labov, 1972).

Moreover, by following this model the reader's focus should be on the various components of the narrative such as structure, meaning, theme and construction that how they are connected to make narrative a coherent and artistic unit (Mishler, 1991). To understand how the literary figures are used and why they are important to be represented in the story (Bamberg, 1997).

Beyond the Text

After structural and thematic analysis, the third realm of narrative analysis model deals with beyond-the-text. Sometimes, we are unable to expand upon our critical insight of narrative by using the first two realms of analysis. In this situation, we have another way to develop a new understanding or interpretation of the narrative. In this approach, we

evaluate what storyteller does with his/her story. We may ask what did happen with the author that he/she had presented the story in this way. A beyond-the-text part is an approach of analysing the components or parts of the story not directly related to the narrative text and those mostly entail the social and autobiographical environment in which a narrator has created the world of fictional narrative.

Narrative Analysis of *The Stranger* (1920)

The Stranger: Plot Synopsis

The Stranger (1920) is one of the finest fictional narratives by Katherine Mansfield. Many of Mansfield's stories deal with relationship, friendship, marriage and family life; 'Marriage a la Mode', 'The Doll's House' and 'The Fly' is the best known. The selected short fiction *The Stranger* portrays an odd fictional plot of intimacy and indifference. It impersonates the complexities of the relationship between the protagonists. Their relationship becomes more complex with time. The plot of the narrative is divided into two dominant parts. The setting of the first part is a harbour where there are happiness and great expectations, while the setting of the second part is there in the hotel. Here the situation becomes opposite and the protagonists' happiness transformed into sadness. Their relationship becomes complicated and they separated forever because of some unexpected and odd conflicts.

Discussion and Analysis

The following analytical portion has tri-part domains. In part one, the story has been analysed on its textual elements by following odd linguistics features. The second part deals with the analysis as William Labov (1972) had proposed narrative structure. The last one is about beyond the text to answer why the story is hereby finding some biographical cues from authors' personal life.

Part One: Text as Linguistic structure

The Stranger is a tale about love and indifference between a married couple that revolves around two leading characters Mr and Mrs Hammond with several supporting characters. The narrative voice is *limited omniscient* mainly associated with Mr Hammond's who is possessive "*Kiss me, Janey! You kiss me!*". Throughout the narrative, he plays the role of static character while on the other hand Mrs Hammond being a round character changes her actions ironically with the flow of the story. The narrative represents several images on the backdrop of the Edwardian Era. As it follows *middle-aged man, dressed very well, very snugly, in a grey overcoat, grey silk scarf, thick gloves and dark felt hat* for Mr Hammond, similarly "*She wore a black "costume" with white frills trimmings at neck and sleeves*" for Mrs Hammond make them a perfect gentleman and first-class fashioned woman of Edwardian Era. Moreover, colour representation is interesting that reveals through Mrs Hammond's 'black costume'. Although black is beautiful but on a symbolic level, it represents an evil

that explicates the hidden aspects of the narrative. Along with these prominent textual elements the use of symbolism through the symbol of 'fire' the narrator reveals Mr Hammond's inside fury when he knows Mrs Hammond's concern about the passenger. Moreover, the motif of the story carries with the plot that represents complexities of relationship and love and indifference between the protagonists.

In the beginning, the narrator splashes a mixture of two opposite images. First, we look into the later image then will come to the first one. The narrator portrays Mr Hammond as "*he was something between the sheepdog and the shepherd*" (p.1). In this narrative, both clauses are connected which give the result as a whole. By comparing this narrative in the recent imagery narrated in the story regarding Mr Hammond '*dressed very well, very snugly, in a grey overcoat, grey silk scarf, thick gloves and dark felt hat*' we come to how strange images are embedded in the story. In the very next narrative, 'what a fool— what a fool he had been not to bring any glasses!' when we put a perfect gentleman, sheepdog and fool into the same personality we find the matchless and strange combination that does the narrator for the male protagonist.

As the narrative passes Mrs Hammond tells her husband about the passenger who unfortunately died on the ship. The sequence moves on and she says that '*I was alone with him*'. This narrative reveals that she may have made a kind of intimacy with the passenger. *A poor fellow* makes sensational remarks of sympathy. *It was heart* evaluates she has sunk in the nostalgic phase with the passenger. Her choice of words is elemental brevity that is also odd and intriguing when she responds to her husband about the possible cause of illness of passenger.

Moreover, strangeness reaches at peak when Mr Hammond asks '*didn't he say anything?*' She says "*No, darling, not a word!*" How she would intimate with that man who has not uttered a single word. Even there is nothing that has been narrated from the narrator about his actions, professions and interest. This is extreme at odd that the person who spoiled the protagonists' relationship has not carried out any action. Consequently, 'One of the passengers' connotes he might not be a casual passenger but the exceptional one. And is 'A man' also an ordinary idiomatic expression in the narrative? It may be a common phrase but on this sensitive edge, it is narrated with an odd expression. In this narrative, the female protagonist has taken a pause that may be a soft pause with cold breathing and then might have uttered 'a man'; '*One of the passengers died last night---a man* (p.8).

For a profound understanding of the text, '*Spoilt their evening*' concerns the events in the narrative those lead to this logical conclusion. It may refer to the lack of intimacy and warmth in their relationship that may invoke its connection to the earlier event of 'death of a passenger' in the story. On a similar scale, '*Spoilt they're being alone together* (p.10)' is associated with the previous clause. 'They would never be alone together' appears to be *coda* giving the reader the final verdict from the narrator and that thrusts the narrative towards its logical conclusion. In a way, passenger's death may be pointing towards a permanent end in their family life. However, quite intriguingly, the use of the pronoun

'they' by the narrator in the climax of the narrative goes in both ways- indicating Mrs Hammond and the passenger and also Mrs Hammond and Mr Hammond- inspiring readers to both interpolate and extrapolate the narrative further.

Part Two: Text as Cognitive structure

This part follows Labovian (1972) structure of narrative analysis in six proposed components.

Abstract

"Yes, my wife's been in Europe for the last ten months. On a visit to our eldest girl, who was married last year. I brought her up here, as far as Salisbury, myself. (p.1)

The most conspicuous narrative from where the story falls into the ultimate skeleton. An obsessed husband is waiting for his beloved wife, Mr Hammond; 'a strong-looking, middle-aged man, dressed very well, very snugly in a grey overcoat, grey silk scarf, thick gloves and dark felt hat, marched up and down, twirling his folded umbrella'. He is so eager to fetch her wife back is looking uneasy as a character; 'eager glance, so nervous'. The narrative clears that Mr Hammond stiflingly is hanged between mental and emotional senses to see his wife.

Orientation

The place was 'Salisbury' located in the U.K. The story has been told through two different settings by its place. Harbour (The first setting place of the story), here Mr. Hammond is waiting for Mrs Hammond and he is so excited to see her after 10-month separation. Subsequently, they leave the harbour and go to the hotel where Mr Hammond has been arranged their evening plan. Hotel(The second setting place of the story), where they were alone but the incident of a passenger told by Mrs Hammond has spoiled their being alone. Further in respect of time, in the beginning, Mr Hammond specifies the time of intended situation, *"It is now exactly twenty-eight minutes past four"*, that is close to the *Edwardian era* (1901-1910). Moreover, the weather was chilly and expected to rain, Mr Hammond's *"Grey overcoat, thick gloves, twirling his folded umbrella"* reveal the atmosphere. Similarly, the 'fire' in the room to increase the temperature in the hotel also denotes a sensation of coldness as narrator construe *"The fire had gone red"*.

Complicating action

'She said, one of the passengers died last night---a man' (p.8)

We are not pretty obvious about the dead passenger's identity in the story; even a single word is not there to explain who the passenger was in point of facts. Narrator throughout

the story embedded him as a male passenger but not anything else we come to know about the passenger in the whole the story. We do not find any narrative voice that reveals the passenger's name, profession, preferences. However, the odd part is why the narrator is giving anonymous passenger more importance than the male protagonist in the story? Although he has nothing to do at all with both protagonists he became the prominent reason behind the conflict between Mr and Mrs Hammond. It seems a typical informative voice about a severe incident but in the case of Mr Hammond's feelings, it can imagine how it made him unquiet. In this narrative, the tangible odd expression is 'a pause' and 'a sigh'. Mrs Hammond did not control her emotions when she was talking about the passenger. This odd expression has made Mr Hammond curious and the readers as well. It was an unexpected intention from Mrs Hammond that how she can be so intensive on a stranger's death. He gets caught in this loop and became anxious to sort out the complication.

Evaluation

"He was one of the first class passengers. I saw he was very ill when he came on board... But he seemed to be so much better until yesterday. He had a severe attack in the afternoon about arriving. And after that he never recovered." (p.9)

Then complicating actions follow evaluation, Mrs Hammond explains the severe condition of the passenger in details. She is perfectly aware of all the small hints that cause the passenger. She is very keen to discuss him but unaware that it would kill his husband feelings and their relationship as well. She knows every single moment of passenger's arrival to death but how odd is that she does not concern about Hammond's intention. "All the time I was with him he was too weak... he was too weak even to move a finger... ". The subsequence of the previous evaluation is more intense than the first. The gravity of this narrative is less about the incident but more about the intensity and concern of Mrs Hammond to that incident. Thus, evaluation has justified the reason behind the complication created but how it affects the result. For this, the narrative precedes the ultimate resolution or result in the next step.

Result or Resolution

"Madness lay in thinking of it. No, he wouldn't face it. He couldn't stand it. It was too much to bear!" (p.10)

The imposed tension reaches at its destiny through the array of the narrative structure. The immense excitements are replaced by great distress. This narrative clears the surprising transformation of Mr Hammond's mentality. At one point he was behaving like a dotted husband who could not bear wait to see his wife and was imagining his wife's activity on the ship through several thoughts. Even, he thought of the last cup of tea which she may be taking just before the arrival. But who can tolerate third part between the couple. She was

calling the passenger as 'heart' who died in her arms where she said "Nobody. I was alone with him". How peculiar she is? It has shaken Mr Hammond completely and he thinks beyond his honest affection toward his wife. The narrative explains that there is no space to know a single word and no more place for the strangest emotions of his wife regarding the stranger.

Coda

'Spoilt their evening! Spoilt their being alone together! They would never be alone together (p.10)

The narrative is over but the odds are still wangling in the readers' consideration. Their 10 months of separation does not claim even 10 days of rejoicing the patch. They have made disintegrate their bond stronger than it was recent. But still, the narrative is 'spoiling' the bank of our perceptions; who has been spoiled by whom actually? Mrs Hammond may be the actual influence toward this tragic outcome on one hand. Her self-centred actions and insane intention to the passenger may lead to spoiling them, their evening, and their being alone. On the other hand, the passenger could be the only responsible behind this entire situation. His presence on the ship may be confined as a pleasant coincident that attract the attention of Mrs Hammond. His sickness has demanded sympathy from her and finally, she overwhelmed with his death that leads her toward strange expression in front of her husband. In this sense, *coda* occurs and the narrative remains so difficult, so odd, and so strange but ended with all these.

Part Three: Beyond the Text

When we do a review of the literature, we often find some intentional elements in fictional narratives embedded by the narrator. Harriett Feenstra investigated that Katherine Mansfield used her events in the stories (Feenstra, 2010: 70). Thus, 'black dress' is a common symbol that represents the similarity in both narrator's own life and Mrs Hammond as well in the same incident. Katherine Mansfield; the implicit narrator of the story was inexplicably engaged to George Charles Bowden. They get married on 2 March 1909 at *Paddington* register office. Mansfield was not happy in marrying with Bowden, so she left *Bowden* in the evening of 2 March. On that day she had worn a black dress and apart from Bowden (Boddy, 1996). Similarly, when Mrs Hammond was coming back to the home she has *worn a black costume (p.4)* and separated in the evening as the narrative follows; *Spoilt their evening! Spoilt their being alone together! They would never be alone together again(p.10)*.

Katherine Mansfield, after divorced from her first marriage, spent six months in Germany in isolation. She became friend with Beatrice Hastings and they worked together. Later on, Mansfield became involved with 'a young woman, strong-looking more than a boy and a very handsome (Boddy, 1996)'. But unfortunately, she could not make any long

relationship with her. The same sequence is narrated by Mansfield in the story in a different setting. Mrs Hammond was also involved in a young passenger who was 'Quite young (p.8)'. She was so curious, intensive and eager to save him but unfortunately "He died in my arms," said Janey (p.8). Thus, they could not maintain their relation long. This incident draws almost an analogy between Mansfield's and Mrs Hammond of losing the intimate relationship.

Horst Breuer in essay draws a comparison between Ibsen's *The Lady from the Sea* and Mansfield's *The Stranger*. He argues that both texts are having triangular dramatic tragedy with leading female protagonists; Ellida Wangel and Jane Hammond respectively. Thus, he claims that Mansfield was aware of Ibsen's play that later became a source of material in her subconscious while writing this story. This is another biographical aspect intended in the story by the narrator.

Conclusion

The Stranger portrays the protagonists are living in two different psychological worlds and both are consumed by it. Fludernik has argued that a 'narrative is based on the representation of psychological states and mental perception (Fludernik, 2002: 59-60)'. The male protagonist is an obsessive husband has a sense of patience, sensitivity and admittedly shows love to his wife. In contrast, the female protagonist's attitude is unexpected and odd; she shares no sympathy, however, pretends to be a loving wife throughout the story. This difference of psyches takes us away from the spot and the reader trapped in a mysterious narrative world. Male protagonist's expression of ultra-love and the female protagonist's consistent indifference construct reader's assumption leading toward the unforeseen curiosity that how events in the narrative would unfold. At one side, in the character of the male protagonist, we find a thirst for love, 'He groaned for love and caught her close again; however, on another side, in the character of the female protagonist, there is a continuous exhibition of indifference and emotional distance, and 'For God's sake let's get off to the hotel. Might be the narrator has deliberately inserted this static plot vis-a-vis both male and female protagonists because we find no emotional involvement among them.

Then the narrator has conveyed *The Stranger* with a particular vantage point that creates several odds throughout the story. Male-protagonist narrated as a perfect and financially strong 'in the front of the crowd a strong-looking middle-aged man, dressed very well, very snugly, in a grey overcoat, grey silk scarf, thick gloves and dark felt hat but characterized emotionally weak who is in a subordinate position to his wife. On the other hand, the depiction of the female protagonist is of an intellectual and emotionally strong woman.

It seems the narrator may be taking revenge woven in her consciousness, for certain wrong done by men and brings us to the deep-rooted feministic themes in the story. Male protagonist agonizingly is hurt by feelings of harrowing neglect and defected into a smashing emotional crisis. At first, we see Mr Hammond has a vivid impression: vigorous,

expensively dressed, warm-hearted, generous and full of energy. Later on, we witness his obsessive attitude toward his wife; the linguistic expression like 'kiss me, Janey', 'I'll come up with you', 'groaned for love', 'squeezed her hand', 'put his face into her bosom' reveal the inner side of the male protagonist. In a sense, the author has shown us an insecure male character that looks so wealthy and powerful but is emotionally weak. On the other hand, the female protagonist is imparted with a fascinating character who excellently governs her husband in the story. She has a certain outward aspect manifesting her distinct existence—a flawless lady, affable and having emotional restraint. Moreover, the flow of the narrative brings out her impressions like: 'calm', 'composed', 'her familiar half-smile', 'her cool little voice' which constructs her character potent and stronger than her husband.

In the end, we may presume that the narrative designates social expression of complications in human relationships and the author's own experience of such a relationship. Events in the narrative *The Stranger* reveal a resemblance to events in the real life of the narrator. In the beginning, the female protagonist in a black costume reminds us which Mansfield wore on her first marriage and left her husband in the evening as in *The Stranger* Mrs Hammond does with her husband. Mansfield's involvement with a young man in real life may also be represented in the form of odd emotional intimacy between Mrs Hammond and the passenger (Anne, 2014). Therefore, the female protagonist distances herself from her husband and, in a way, the narrative becomes autobiographical. In essence, Katherine Mansfield's artistic development of narrative and of her effort at merging social and autobiographical elements into the single plot appears to be at its best in *The Stranger*. Likewise, the involvement in a young boy of Mrs Hammond and Mansfield's affair with a young girl more than a boy also formulates personal intention in the story. Moreover, Breuer (2002) in his essay *K. Mansfield's 'The Stranger': Text, Subtext, Pretext* claims that Mansfield's *The Stranger* and 'The Lady from the Sea' by Ibsen have a triangle tale of intimacy and some sort of feminist intuition (p.429). Ibsen's work may be influenced with divine guidance in her subconscious that is why Mansfield portrayed the trilateral scenario.

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