

# Contents

- Introduction: another player enters the court 9  
Feminism and reading 9  
The growth of theory 14  
Theories of reading 18
- 1 'Bliss' and why ignorance won't do: current reading practices 23  
Reading One: The tale of an hysteric 24  
Reading Two: A story about uniquely female images of creativity and shared female imagination 28  
Reading Three: 'Bliss' as endless deferral 32  
Reading Four: A modernist reading 36
- 2 Conjunction and renewal: reading Katherine Mansfield's 'Prelude' 43  
Reading One: Render not tell – The naturalism of 'Prelude' 44  
Reading Two: A literary nationalist reading 47  
Reading Three: Emblematic nationalism – 'Prelude' as a pastoral 51  
Reading Four: A feminist reading – sexual battlefield disguised as pastoral 55  
Limitations of readings three and four 58  
Reading Five: Feminist history – a story about conception and motherhood 59  
Conclusion: The girl on the verandah – an ungrateful daughter? 73
- 3 *The Piano*: listening for echoes 75  
Jane Mander's *The Story of a New Zealand River* 80  
Responses to Jane Mander's novel 86  
Jane Campion's *The Piano* 88  
Similarities between movie and novel 89  
Local versus international responses to *The Piano* 93  
General comments 99
- 4 More readings of *The Story of a New Zealand River* 103  
'The River' 103  
'Why did Mother stand it?' *The Story*: ... read differently 111  
From female subjectivity to the surrounding culture 122

- 5 Reading Robin Hyde: from incoherence to immersion 127  
Robin Hyde read with distance and detachment 128  
Immersion 135  
Incoherence versus immersion 146

6 Robin Hyde: a political reading 149

Conclusion: Making the Knight's Move 179

Notes 183

Bibliography 208

Books, theses and essays in periodicals 208

Articles in magazines and newspapers 219

Manuscripts and other unpublished material 219

Interviews 220

Films and television programmes 220

Index 221

*Illustrations appear between Chapters 2 and 3 (opposite page 74).*