

FEMALE ROLES IN TWO FAIRY TALES: "CINDERELLA" AND
"WHEN THE CLOCK STRIKES"

A MASTER'S PROJECT

BY

WANWIMON PAKDEE

Presented in Partial Fulfillment of the Requirements for the
Master of Arts Degree in English
at Srinakharinwirot University

May 2006

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บทบาทของสตรีในเทพนิยายเรื่อง “CINDERELLA” และ

“WHEN THE CLOCK STRIKES”

บทคัดย่อ

ของ

วรรณวิมล ภัคดี

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของ
การศึกษาตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

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การวิจัยในครั้งนี้มีจุดประสงค์เพื่อศึกษาบทบาทของตัวละครเอกหญิงในเทพนิยายเรื่อง ซินเดอเรลล่า (*CINDERELLA*) ของชาร์ลส์ เพอร์รอล (*Charles Perrault*) และ เวิน เดอะ คล็อก สไตรท์ (*WHEN THE CLOCK STRIKES*) ของทานิท ลี (*Tanith Lee*) โดยนำทฤษฎีเกี่ยวกับลักษณะของสตรีในศตวรรษที่ 19 มาใช้ในการวิเคราะห์ ผลการศึกษาพบว่าบทบาทในครอบครัวและสังคมของตัวละครเอกหญิงในเทพนิยายทั้งสองเรื่อง คือ ซินเดอเรลล่า และแอสเซลล่า แตกต่างกันโดยสิ้นเชิง ซินเดอเรลล่ามีลักษณะของสตรีในศตวรรษที่ 19 คือ เครื่องในศาสนา บริสุทธิ เป็นเบี้ยล่าง และอยู่กับบ้าน เธอแสดงบทบาทของผู้ถูกระงับและรอคอยแต่ความช่วยเหลือ ในขณะที่แอสเซลล่าแสดงบทบาทของผู้กระทำ เธอไม่มีลักษณะที่เป็นไปตามลักษณะของสตรีตามที่สังคมคาดหวัง เธอเป็นอิสระและสนใจในการศึกษาหาความรู้ ซึ่งความแตกต่างเหล่านี้มีสาเหตุมาจากยุคสมัยที่เปลี่ยนไป การอบรมเลี้ยงดู และการศึกษา

FEMALE ROLES IN TWO FAIRY TALES: "CINDERELLA" AND
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AN ABSTRACT

BY

WANWIMON PAKDEE

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The purpose of this research is to study the female roles of the two female protagonists in Charles Perrault's "Cinderella" and Tanith Lee's "When the Clock Strikes." Barbara Welter's "The Cult of True Womanhood" was applied to analyze these two stories.

The results of the study showed that the roles of the two female protagonists in family and society were completely different. Cinderella, the protagonist in "Cinderella", followed the ideal of womanhood. She was pious, pure, inferior and domestic. She was passive and waited for help. On the contrary, Ashella, a female character in "When the Clock Strikes", was active and became the centre of the story. She did not follow the ideal of womanhood. She was independent and eager for knowledge. The sources of the differences between these two characters were the period in which they were born, the way they were raised, and the education they had.

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CHAPTER 1

INTRODUCTION

In “What Fairy Tales Tell Us,” Alison Lurie states that a fairy tale is a story full of magic. It is one of the oldest forms of literature and it is one of the most popular and long-lasting (125).

According to *the Penguin Dictionary of Literary Terms and Literary Theory*, a fairy tale belongs to folk literature and is a part of the oral tradition. In its written form, a fairy tale tends to be a narrative in prose about the fortunes and misfortunes of a hero or a heroine having experienced various adventures of a more or less supernatural kind and living happily ever after. Magic, charms, disguise and spells are some of the major ingredients of such stories (324 – 325).

Fairy tales are a genre of children’s literature. Fairy tales originally were told by word of mouth. In the seventeenth and eighteenth centuries, writers collected them and committed them to paper. Their contents reflected human beliefs, society, and culture.

These stories included “Jack and the Beanstalk,” “Sleeping Beauty,” “Red Riding Hood,” and “Cinderella.” A fairy tale plot presents the relationship between a person and a person or a person and personified animals (nature), like Jack and his ogre in “Jack and the Beanstalk.” Most of them had themes of struggle to achieve discovery, failure, and justice.

The main purpose of fairy tales is to teach and to please children. It seems that fairy tales are only for children because of their simple plot, direct telling, morality, and fantasy. However, if we closely look at their contents, they present social problems in the real world, such as crime, family problems, homelessness, and abandonment. Another thing that makes fairy tales not out-of-date is the gender issue. The gender issue is also a social concern. It can be seen frequently in literature, including children’s literature. For example, in the Victorian period, readers were familiar with stories about the proper behavior of woman since the ideal Victorian girl was presented as gentle and quiet. There are many stories showing both the happy and suffering aspects of women’s lives, such as “Snow White,” “Sleeping Beauty,” and “Beauty and the Beast” (Lurie 127).

Among well-known writings for children about females, “Cinderella” is one of the most recognized stories around the world. The “Cinderella” written by Charles Perrault is the classic and influential version. It not only shows the perfect Cinderella character to the audience but also reflects the status of woman and of being a stepdaughter. Charles Perrault (1628 – 1703), a French writer, poet, and academician, started telling such stories as “Cinderella,” “Little Red Riding Hood,” and “Sleeping Beauty in the Wood.” These stories present the goodness of a young woman in a life of suffering. In “Cinderella,” Perrault introduces the fairy godmother, the pumpkin carriage, the animal servants, and the glass slipper. He presents the image of a girl who is submissive to her stepmother and sisters. Cinderella is helped by the fairy godmother and lives happily ever after with the prince.

In the twentieth-century, some British and American writers composed and retold the fairy tales concerning female roles; for example, Tanith Lee’s “Prince Amilec” (1972), Jay Williams’s “Petronella” (1973), and Jeanne Desy’s “The Princess Who Stood on Her

Own Two Feet” (1982). Cinderella stories have also been retold. For instance, “A Chinese ‘Cinderella,’” written by Tuan Ch’Eng-Shih, has a magical fish as a helper and a golden slipper is used to identify Yen-Shen (Cinderella) to the prince. “The Magic Orange Tree” (a Haitian Cinderella), written by Joanna Cole, presents a girl who receives bad treatment from her stepmother and sisters. At the same time, a magic tree protects and provides her with oranges and finally punishes the stepmother.

One of these retold Cinderella stories is “When the Clock Strikes” (1981). “When the Clock Strikes” was produced by Tanith Lee and is completely different from Perrault’s version in terms of the images of woman. In this story, Ashella is not only pretty but also deadly. She devotes her life to taking revenge on the prince, whose relatives killed some of her mother’s family.

“Cinderella” written by Charles Perrault and “When the Clock Strikes” written by Tanith Lee present evident differences and similarities in female roles. Therefore, this study intends to compare the female roles in these two stories.

Purpose of the Study

To compare female roles in “Cinderella” with those in “When the Clock Strikes.”

Significance of the study

The significance of the study is twofold:

1. It will help readers to better understand the female roles presented in children’s literature.

2. It can be a guideline for further studies on feminist criticism in children’s literature.

Scope of the Study

The study focuses on the female roles in “Cinderella” written by Charles Perrault and “When the Clock Strikes” written by Tanith Lee.

Definition of Terms

1. **Children's Literature** is defined as literature written for, or largely read by, children between the ages of one and sixteen. Its aims are to tell the stories and to please and educate children.

2. **A Fairy Tale** is a traditional story written for children which is about the adventures of mythical characters, fairies, magic and enchantment. It originally was told by word of mouth.

3. **The Ideal of Womanhood** means a society's expectations of its women. It is divided into four virtues.

3.1 Piety is the intimacy of religion.

3.2 Purity is considered as a moral compulsory. Woman must preserve her virginity until marriage.

3.3 Submissiveness is the most important feminine virtue. Woman is expected to be passive and inferior.

3.4 Domesticity is woman's responsibility related to home and family life.

Women have to make their homes cheerful places and comfort husbands and children.

Procedures of the study

The procedures of this study consist of:

1. Review of the Related Literature

1.1 Study "Cinderella" written by Charles Perrault, and "When the Clock Strikes"

written by Tanith Lee.

1.2 Study the Cult of True Womanhood and Feminist Criticism on Children's

Literature.

1.3 Explore related research on children's literature.

2. Analysis of the texts

1. Analysis of the female protagonists in “Cinderella” written by Charles Perrault and “When the Clock Strikes” written by Tanith Lee by applying Barbara Welter’s concept of the Cult of True Womanhood.

2. Comparison of the female protagonists.

3. Report of Findings

4. Conclusion and Suggestions for Further Studies

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

This chapter consists of an examination of The Cult of True Womanhood, Feminist criticism on Children's Literature and related research on children's literature.

The Cult of True Womanhood: 1820-1860

In Barbara Welter's "The Cult of True Woman Hood," the ideal of womanhood is the expectation imposed on woman by society. In the nineteenth century, if women lived without the four virtues, they were no women at all. Those virtues were piety or religion, purity, submissiveness, and domesticity. The first virtue was piety, which meant the intimacy of religion. "Religion was the core of woman's virtue, the source of the strength" (152). "One reason religion was valued was that it did not take a woman away from her 'proper sphere', her home" (Welter 153). It gave women dignity, and it did not distract them from their domesticity and submissiveness. The next virtue was purity. Purity was a moral

compulsory. Woman must preserve her virginity until marriage. If she lost her virginity, she would become worthless; as Thomas Branagan said, “you will be left in the silent sadness to bewail your credulity, imbecility, duplicity, and premature prostitution” (qtd. in Welter 155). Another virtue was submissiveness. Women were in a subordinate position. They were oppressed and devalued by men and society. Submissiveness was the most important virtue in women. They were expected to be passive and inferior. They were weak, dependent and timid whereas men were expected to be strong, wise, and forceful. Men were the movers, the doers and the actors. Welter writes: “men are woman’s superior by God’s appointment, if not in intellectual dowry, at least by official decree” (159). George Burnap stated that woman understood her position if she was the right kind of woman, a true woman. “She feels herself weak and timid. She needs a protector” (qtd. in Welter 159). The last virtue was domesticity. It was assumed that home was the place for women. “The true woman’s place is by her fireside – as daughter, sister, but most of all as wife and

mother”(162). They were expected to make homes cheerful places. Their duties were also to take care of and comfort family members, especially men (father, husband, and sons).

However, Welter and other literary women do not accept these ideas of womanhood because they think that they limit women's roles. Educated women try to break free and expand the aspects of womanhood. They believe that women can play successful roles in both family duties and in society.

Feminist Criticism on Children's Literature

According to Lissa Paul in “From Sex-Role Stereotyping to Subjectivity: Feminist Criticism,” the movement of children's literature criticism and the movement of feminist theory arose in the early 1970s. Then in the 1990s, both of them became special issues in many academic works, such as journals and university programmes. Feminist theory influences children's literature criticism in three ways: the rereading of the texts for

unrevealed interpretations, the reclaiming of devalued texts, and the redirection of feminist theory.

The rereading of the texts for unrevealed interpretations is reading texts again to find implicit assumptions. Techniques from deconstruction and contemporary discussions of ideology and subjectivity have clearly revealed a feminist literary tradition and culture in children's literature. Rereading has three aspects: reinterpretation, rehabilitation and re-creation. Firstly, reinterpretation is a perception and understanding of what a text wants to indicate from different points of view. Several literary works, such as *The Secret Garden* and *Little Women*, are now seen not as stories about teaching women the ways to serve men, but as stories about women's struggle and womanhood. The second aspect is rehabilitation. In the past, women living in Georgian England were classified as wives, mothers and governesses. With rehabilitation, " Maria Edgeworth creates female protagonists as 'desiring' subjects, not just objects of desire " (qtd in Paul 115). Mitzi Myers (1986) sees Georgian women in literature as free, creative and stable according to feminist

theory. Finally, re-creation is creating new stories. Paul draws attention to “the ways authors living through the second wave of feminism are changing what we read (116)”. For example, “*Earthsea Revisioned* (1993) by Le Guin records the influence of gender politics on her *Earthsea* quartet. The first three *Earthsea* novels published between 1968 and 1972, are in the genre of the traditional heroic fantasy. But in *Tehanu*, the fourth and final *Earthsea* book, published seventeen years after the third, Le Guin scraps male-order heroism. She creates Tenar, a feminist pro-creative, recreative hero (116)”.

The reclaiming of devalued texts is also influenced by feminist theory. As a result of the feminist movement, many books have been reprinted and improved. They are increasingly talked about, written about and put in university course lists. Unexpectedly, fairy tales have been reclaimed also, presenting gender dynamics along with their female heroes. “What feminist theory has revealed especially in reconstructions of a female literacy tradition, is that the disproportionate emphasis placed on adventure, power, honour, and public success, squeezed out feminine valuing of maternal, domestic voices, ideas of

sisterhood and stories about the lives of women (119)". Moreover, cadences of women in children's literature have been adapted to be more natural.

The last aspect is the redirection of feminist theory. This has directed readers to a different perspective on feminism.

Gender studies have changed gradually as a result of the rereading and reclaiming of texts and the redirection of feminist theory. Moreover, there is more awareness of children's literature and criticism based on feminist theory than in the past because readers have changed their perspectives on literary works.

Related Research on Children's Literature

There are many studies on children's literature. For example, In "Gender Role in Children's Literature: An Historical Perspective 1970-2003," Josephine Tabet Sarvis explored female sex-roles presented in children's literature from 1970 onward and studied whether female stereotypes were still predominant. Thirty-four books that won the Caldecott

children's books award were selected as samples. There were ten books each from the 1970s, 1980s and 1990s and Caldecott winners for 2000, 2001, 2002, and 2003. She concluded that a great number of traditional feminine characteristics were presented such as dependence, emotion, passivity, and sensitivity. She concluded that female stereotypes still predominate.

In "Critical Multicultural Analysis of Reconstructed Folk Tales: Rumpelstiltskin is My Name, Power is My Game," Jane Elizabeth Kelly studied the changing of the power relationships of characters in *Rumpelstiltskin* in the reconstructed version written by the Grimms. She used a critical multicultural analysis to examine how power relationships relate to an adaptation of the tale. The findings showed that the power relationships -- domination, collusion, resistance and agency -- were a prominent theme in the reconstructed version of *Rumpelstiltskin*.

In "An Evaluation of the Depiction of Native Americans in Children's Literature Published in the 1950s," Albertaeve Songbird Santiago Abington-Pitre studies what

multicultural criteria are presented in six children's books that were published in the 1950s which were still available in five Oklahoma public libraries. The researcher found that there were five multicultural criteria apparent in these books: characterization/ stereotyping, inappropriate language/ lexicon, historical inaccuracy, cultural inauthenticity and others respectively. He also pointed out that characterization/ stereotyping was used the most in *Winged Moccasins: the Story of Sacajawea* and the least in *Rifles for Watie*. However, he suggests that those two books are suitable for children to derive the right concepts about native Americans because they have fewer historical inaccuracies.

In "Outside, Inside, and All Around the Story: Struggling First-Grade Readers Build Literary Understanding through Dramatic Response to Literature," Donna Adomat explores how struggling first-grade readers build their literary understanding through discussions about drama activities. Adomat defines literary understanding as the knowledge which concerns cognitive, emotional, social and expressive factors.

The inside data was collected from 10 first-grade students' talk before, during, and after drama activities. From all the drama activities, 18 of them then were transcribed and eight of them partly transcribed. The outside data came from teacher interviews, classroom observations, fieldnotes, and memos. Adomat found that the three categories which help readers' literary understanding are textual responses, personal responses and social responses. However, the understanding of children's literature depends on how the readers can go into the story and transform their perception.

Janice Young, in "the Subject of Disability in Children's Literature in the United States: a Critical Literary Analysis of Picture Books and Young Readers Novels," identifies and analyses sixty-two picture books and young reader novels. These books were published in the United States from 1975 onward and portray people with disabilities for authenticity and effectiveness. She concludes that the nature and etiology of the developmental disabilities set a basis of knowledge to check the authenticity and effectiveness of the books and novels. They also form the evaluation of the subject of

disabilities. Critical analysis of texts and pictures shows that the extent that children can gain real portrayals about disabilities depends on individual sensitivity and family support.

In "What Fantastic Creatures Boys Are: Ideology, Discourse, and the Construction of Boyhood in Selected Juvenile Fiction," Mei -Ying Wu studies the function of ideology, the practice of ideology discourse and the construction of boyhood in children's literature. Wu finds that in J.K. Rowling's Harry Potter stories, the male protagonist follows conventional Western cultural ideas. He is wayward, unruly, venturesome, self-reliant, self-assertive, aggressive, anti-social, and anti-conformist. However, in Gary Paulsen's Brian books, male acts are tough and rough, unemotional and unrelational. In addition, two other young adult novels, "The Giver" and "Wrinker", portray a tender boy image. The researcher concludes that the presentation of boyhood in fictions are highly dynamic, divergent, socially and historically contingent, and ideologically contestable.

In brief, although there are studies focusing on children's literature, fairy tales are rarely studied. Therefore, the researcher intends to examine the women roles in "Cinderella" and "When the Clock Strikes."

CHAPTER 3

AN ANALYSIS OF THE CENTRAL FEMALE ROLES IN "CINDERELLA" AND "WHEN THE CLOCK STRIKES"

In this chapter, the ideal of womanhood and the concept about beauty are applied to analyze the central female roles in "Cinderella" and "When the Clock Strikes." In the first part, the researcher explores the central female role in "Cinderella" and in the second part the central female role in "When the Clock Strikes."

The Central Female Role in "Cinderella"

According to Barbara Welter's "The Cult of True Womanhood", there are four virtues for women: piety, purity, submissiveness and domesticity. In "Cinderella" the title character most clearly exhibits the virtues of submissiveness and domesticity. Readers may assume by implication that Cinderella is both pious and pure, but neither virtue is explicitly part of her characterization.

Cinderella is submissive. She is inferior to her father, stepmother and stepsisters.

Traditionally, society expects women to be subordinate from birth. They belong to their father and brother(s). When they get married, they belong to their husband. Cinderella's father thinks that Cinderella is weak and it is good for her to stay at home and do housework. Cinderella is under her father's control and she accepts it. For example, the story-teller writes: "The poor girl endured everything patiently, not daring to complain to her father. The latter would have scolded her, ... (55)." This not only defines the expectation of the society but also shows that she obeys her father's words and does everything without argument.

At the beginning of the story, the author says: "She slept on a wretched mattress in a garret at the top of the house, while the sisters had rooms with parquet flooring, and beds of the most fashionable style, with mirrors in which they could see themselves from the top to toe (55)." This shows Cinderella's position in the family. She is not as comfortable as her

stepsisters. From their point of view, she is as a servant in her own house, so she has to stay in that house and do her chores.

In addition, Cinderella is oppressed by her stepmother. She faces with her stepmother's jealousy because the stepmother cannot bear the good qualities of this pretty girl. She orders the girl to do the dirtiest housework: "She thrust upon her all the meanest tasks about the house. It was she who had to clean the plates and the stairs, and sweep out the rooms of the mistress of the house and her daughters (55)."

Cinderella also suffers at the hands of her unkind stepsisters. Like the stepmother, they are jealous of Cinderella because she is more beautiful than they, even though she wears ragged clothes. They hurt Cinderella by word and deed. For example, after the family is invited to the ball, they tease Cinderella: "Cinderella, would you not like to go to the ball?" Cinderella says; "Ah, but you fine young ladies are laughing at me. It would be no place for me." "That is very true, people would laugh to see a cinder maid in the ballroom." Here is another example: "Cinderella was looking on and recognized her slipper: 'Let me

see,' she cried, laughingly, 'if it will not fit me.' Her sisters burst out laughing, and began to gibe at her, but the equerry who was trying on the slipper looked closely at Cinderella (68)."

These examples of unkindness demonstrate the relationship between the women and their attitudes. The stepfamily hates Cinderella because she is very beautiful and nice to everyone.

Cinderella is also passive. She does not do anything for herself. For example, she does not ask for a better bedroom or clothes or assistance in doing her chores. She only places her hopes on the fairy godmother and magic. She thinks that with the godmother's magic she can go to the ball. When the godmother appears, she does not hesitate to accept the godmother's offer. Fortunately, with her magic, the godmother turns a pumpkin into a beautiful carriage and changes the animals into a fine horse and coachman. Then she transforms Cinderella's dirty and torn clothes into a magnificent gown of gold and silver cloth.

Cinderella's life is one of waiting. First, she waits for her godmother's magic.

Second, because she dreams of the charming prince, she hopes to meet him at the ball.

Then at the ball, she wants to dance with him. After the ball she still waits for the prince and

hopes that he will search for her as the owner of the slipper. Finally, she longs for

everlasting happiness. From the above discussion, we can see that in this fairy tale, the

female protagonist's story ends with marriage. The chance to meet the prince, together

with her beauty, leads her to achieve her goal.

Beside the ideals of womanhood, beauty also plays an important role in the story.

Women are interested in beauty. It influences the treatment of and attitudes towards

Cinderella. According to Susan Sontag in "Beauty", (1997) society believes that the value

of women depends on beauty. People do not classify beauty on the basis of intelligence.

They are surprised when they find someone who is beautiful and talented. Beauty is

favorable. It is believed that woman is the beautiful sex. However, Sontag thinks that

beauty is a problem. Because people judge women for their beauty, so women themselves

focus only on beauty. She emphasizes that many women only pay attention to beauty and how to make themselves look good all the time. "To preen, for a woman, can never be just a pleasure. It is also a duty." (136). As a result, women are limited in their thought and the enthusiasm to improve their abilities. It affects working women because when society and women themselves focus on beauty, women do not care about their abilities. Women become reduced in value and there is little progress in work. However, in society men are evaluated on the whole. Their weak points will be ignored even though they have few abilities or are ugly. Sontag writes: "For it is 'everybody', a whole society, that has identified being feminine with caring about how one *looks*. (In contrast to being masculine which is identified with caring about what one *is* and *does* and only secondarily, if at all, about how one looks.)"(135).

Like society's idea of beauty, the women in the Cinderella story desire to be beautiful. The stepmother and stepsisters are interested in elegant dresses and make-up, and at the same time Cinderella would like to have a beautiful dress for attending the ball.

Furthermore, beauty is the cause of the bad relationship between the stepfamily and Cinderella. Her stepmother and stepsisters are jealous of her because she is beautiful. The stepmother is afraid that her husband will pay a lot of attention to his gentle and beautiful daughter, so she gives Cinderella hard, dirty housework to do. The stepfamily is also afraid that the prince and other rich men will ask her to dance and fall in love with her. Therefore, they try to prevent her from going to the ball. Similarly, in other fairy tales, female characters are concerned about beauty, and they are jealous of each other. For example, in "Snow White", Snow White's stepmother hates Snow White because she is more beautiful than she is. She tries to kill Snow White by seducing her to eat a poisoned apple, so that she will be the most beautiful woman in the world.

In addition, beauty has the power to attract men. Susan Sontag's states: "What is lamentable is that it is the only form of power that most women are encouraged to seek. Thus power is always conceived in relation to men; it is not the power to do, but the power to attract. It is the power that negates itself (136)." In "Cinderella", Cinderella's beauty

leads her to achieve happiness. We are sure that beauty influences the prince's decision, so Cinderella is chosen as a result of men's attitude toward women, especially their appearance. Cinderella is the most beautiful woman at the ball. With her beauty and dignity, the prince falls in love with her. Similarly, in other stories, beauty is the significant factor in a male protagonist's choice of spouse. For example, in "The Prince Rotthasen and Meri" (พระรถเมรี) (a Thai tale), King Ronnasittiraja (พระเจ้ารณสีทธีราช) loves Nang Sib Song (นางสีบสอง) at first sight because of her beauty. Then they get married.

In conclusion, the ideals of womanhood: piety, purity, submissiveness and domesticity are very important for woman and are reflected in the images of Cinderella. She is assumed to be pious and pure and is demonstrably submissive and domestic. She is always passive because of society and the people around her. She is strictly controlled by social behavior and her parents' words. She has no power to make decisions for herself. She accepts her fate, waits for her godmother's help and dreams of the prince saving her for the rest of her life. Although her goodness and beauty help her to overcome her

sufferings and to achieve happiness, she is not a doer. The prince chooses her and she will continue to depend on him after the marriage.

Female Roles in “When the Clock Strikes”

Unlike Cinderella, Ashella, the female protagonist in “When the Clock Strikes,” does not follow the expectations of society. The social expectations of passivity and inferiority, of weakness and dependency are missing. Furthermore, while piety and purity are reasonable assumptions for Cinderella, they are not for Ashella (Though one could argue that she is ‘pious’ with regard to her black magic) Ashella represents the strong, independent and active woman. She is stronger than her father’s expectation. At the beginning of the story, the author presents the close relationship between Ashella and her mother. After her mother passed away, Ashella is left with her father when she is only fourteen years old. From then on, Ashella wears black clothes, so her father assumes that it is because of her mother’s death: “Daughter,” said the silk merchant to her, “Why do you

not remove your black? The woman was malign and led you into wickedness. How long will you mourn her, who deserves no mourning? (611).” This example shows that her father worries about her and tries to help her overcome her grief. Ashella tells her father that he has misunderstood. She does not always wear black for mourning her mother, but for her unwitting sin. However, this is just her excuse. The actual reason is she intends to stay alone. She does not want people to pay attention to her, especially men. She believes that black is not attractive, so men will not pay attention to her.

Ashella is also independent. She believes in her own thoughts and rejects help offered to her. When people ask her to move to another room instead of living in the attic, she insists that she prefers to choose the place she lives in and the clothes she wears by herself, because she wishes to be out of sight to have time to pray and read: “She elected to sleep in a cold cramped attic and sat all day by a smoky hearth in the kitchen (611).” It is her own decision to stay in a dirty place and wear drab dirty clothes. Cinderella, on the

other hand, has no choice, but she accepts her condition without complaint. She surrenders to her fate, but Ashella controls her own destiny and life.

Instead of being interested in beauty and marriage, Ashella has been eager to acquire knowledge since she was a child, and it was her mother who taught her how to read and write: "Despite her great beauty, she professed no interest in marriage, and none in clothes or jewels. She preferred to read in the garden at the foot of the tower (609)."

Each day she follows her routine of reading and praying. Sontag's idea about beauty is well supported by Ashella's behavior. Sontag thinks that beauty is a problem. It reduces women's abilities and distracts them from other things. Ashella focuses only on her abilities. She believes that ability is more important than beauty, so she is eager for knowledge to improve herself. Ashella also ignores her stepmother and stepsisters when they try to please her or clean her up: "They combed her hair, exclaiming, when some of the ash and dirt were removed, on its color. But no sooner had they turned away, than the girl gathered up handfuls of soot and ash and rubbed them into her hair again (611)." It is clear that

while beauty is very important for the other women in the story, Ashella does not care about it.

In "Cinderella", beauty is a competition and there is no friendship among the women. Her stepmother and stepsisters do not want Cinderella to dress nicely. They assign her to do dirty chores in the kitchen and they do not permit her to join the ball. However, in "When the Clock Strikes", there is no jealousy between the stepfamily and Ashella. They would like Ashella to wear beautiful, clean clothes and open herself to everyone. They are concerned about her condition: "And the new sisters, their hearts grieved by her condition, went to great lengths to enlist her friendship. They begged her to come from the kitchen or the attic. Failing in that, they sometimes ventured to join her, their fine silk dresses trailing on the greasy floor (611)."

Tanith Lee, the writer of "When the Clock Strikes", also emphasizes the active aspect of her female protagonist. She is controlled by no one, certainly not men. For instance, she is free from her father's commands. She chooses her place to live, the

clothes to wear and what to read and learn. In "Cinderella", Cinderella is assigned to do housework and constrained by her stepfamily. She is unhappy but she accepts it. In addition, while Cinderella lacks strength, Ashella is strong enough to think for herself.

Ashella is a confident person. In this tale, there is no fairy godmother's help and Ashella plans and goes to the ball by herself. She employs her power to bring her garments and flies to the ball on a thin black bird. She believes that her knowledge and ability can help her to resolve her problem. She does not use beauty to attract the prince, but she is smart enough to use it as a tool for her plan to take revenge. She enters the ball with confidence and does not worry whether her family recognizes her or not. She does not long for the prince to find her at all. In the whole story of "Cinderella", the prince is the centre of attention for Cinderella. She longs for him and it is he who rescues her from her poor condition. On the contrary, Ashella puts a spell on the prince at the dance, showing that she is the controller. The purpose of her attendance at the ball is to take revenge on the prince's family. Ashella decides to attend the ball because there is a conflict between

her mother's family and the prince's, because a relative of her mother had been killed by the royal family. She arrives at the ball and soon becomes an attraction to the prince. He asks her to dance, and during the dance, she casts her spell on him, resulting finally in his insanity. Although he searches for Ashella who has left a slipper, she is never seen again.

This shows that the prince in "When the Clock Strikes" has no power. Ashella instead is the doer. While the prince in "Cinderella" is a hero who rescues Cinderella, in "When the Clock Strikes", Ashella is more powerful than the prince. She employs her active abilities to support herself and succeeds in her revenge.

To sum up, Ashella and Cinderella are completely different. While Cinderella follows the ideal of womanhood -- piety, purity, submissiveness, and domesticity -- Ashella does not. Lissa Paul's theory proposes three stages: the reading of the unrevealed interpretation of texts, the reclaiming of devalued texts, and the redirection of feminist theory. This theory encourages readers to have different points of view of the texts and a different perspective on feminism. A good example is "When the Clock Strikes." Tanith Lee, in her retelling of

the Cinderella story, presents a new perspective of women in fairy tales and in society. The tale does not emphasize the beauty of the female protagonist like Charles Perrault's "Cinderella" does. There is no jealousy or argument between Ashella and her stepfamily, but the strength and abilities of women are emphasised. Ashella does not follow the ideal of womanhood: piety, purity, submissiveness and domesticity. She is independent from her society and family's control and expectations. Her outstanding characteristic is strength, which helps her to triumph over any obstacle and achieve her goal. Without a supernatural helper or the prince, she can stand on her own. Obviously, these two female protagonists present two different images of women and their attitudes towards men.

CHAPTER 4

CONCLUSION AND SUGGESTIONS FOR FURTHER STUDIES

The female roles in “Cinderella” and “When the Clock Strikes” are different in many aspects. Cinderella plays a passive role in her family and society. She depends on the people around her and waits for help from the supernatural and the prince. On the contrary, Ashella shows the active role of women. She is independent and strong.

According to this study, the researcher finds that Cinderella represents female passivity and the ideas of womanhood are reflected in her character. Submissiveness and domesticity are clearly presented in Cinderella’s life. She relies on her father and stepfamily. Therefore, she cannot think or make decisions for herself. The stepfamily hates Cinderella because she is the heiress of the merchant and she is very beautiful. Cinderella is teased by the stepfamily and she is treated like a servant. Because of her beauty, the stepfamily gives her hard dirty work and does not permit her to join the ball. Cinderella is hopeless. She accepts her fate and waits for only the magic. Furthermore, beauty plays two important roles in the story: firstly to

cause an argument between the female characters, and secondly to achieve happiness and success.

The suffering of Cinderella is caused by her beauty and female jealousy. Although she is a generous and harmless girl, the stepmother and stepsisters still hate her. This reflects the fact that women are supposed to be beautiful. They focus on beauty, so the ability to work and knowledge are ignored. Both the women and men pay attention to beauty first. The prince chooses to dance with Cinderella because she is the most beautiful woman at the ball. Then she becomes the luckiest woman and lives happily ever after with the prince. This also shows that he is a hero. He is the centre of the attention of the ball for Cinderella and other women. All the women want to dance with him and be his wife. This emphasizes that men are the controllers and set the attitude towards females.

In contrast, Ashella in "When the Clock Strikes" represents an independent and active woman. Tanith Lee portrays Ashella as a modern Cinderella and heroine. After the death of her mother Ashella depends on herself. She is free from other people's commands. She is also

strong enough to reject her family's approaches and to speak up for herself. Unlike Cinderella, she does not do housework, so she has free time and is eager for knowledge. She is not interested in beauty and marriage. There is no godmother for Ashella to wait for and ask for help. She does the things that happen in the story; in other words, she is a doer and the centre of the story. This reflects the attitudes and conditions of women in the present time. They are free from men's domination. They think knowledge and abilities can support them in their lives and jobs.

Suggestions for Further Studies

There are many aspects in children's literature to be studied further and discussed. The researcher would like to suggest three interesting topics: the importance of education; men's attitudes towards beauty and ability; and culture.

The female characters in "Cinderella" and "When the Clock Strikes" think and act differently because of education. The researcher observes that while Cinderella is limited in her

thought, Ashella, the representative of a modern female character, has a chance to learn and tries hard to gain knowledge. It would be very interesting to study the relationship between education and female roles in children's literature.

Also, in many fairy tales, beauty is a theme. Goodness of mind in men is more important for women. For instance, in "Shrek", although Shrek is ugly, Princess Fiona still loves him since he is sincere and good to her. Also, Beauty in "Beauty and the Beast" falls in love with the Beast because she knows that behind his unpleasant appearance, his mind is full of positive thoughts. These examples have implications for women's attitudes towards the physical appearance of men. The attitude of man towards beauty and the ability of a woman would be worth studying.

There are retold children's stories from various nations. For example, Cinderella stories are found in China, Ireland, Germany and Haiti, so it would be interesting to work on the culture which is presented in each story. Moreover, children's literature is not only produced in books

but also in films such as Pocahontas, Mulan, and Ever After (a Cinderella story). It would be a

good idea to study the similarities and differences of the main points of these two media.

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APPENDIX

Appendix

Summary of “When the Clock Strikes”

In her story “When the Clock Strikes” Tanith Lee starts her tale with a vivid account of the ballroom where this story happened. It has been two hundred years since the fateful night when the magnificent clock struck for the last time. The clock has twelve figures on it, one for every hour in the following order: a girl, a dwarf, a maiden, a youth, a lady, a knight, a queen, a king, an abbess, a magician, a hag, and death. Many of the villagers thought that it was unlucky to have such a clock, but when the Duke bought it he didn't think of it that way.

It is rumored that the Duke won his title by killing the people who stood before him in line for the throne. When he is crowned Duke, he does not realize that he missed a descendant of a rival house who is in line to the throne. The descendant is a woman who is just [as] ruthless as the Duke and is very angry about what he did to gain the throne.

The woman chooses to marry a rich merchant and bears him a beautiful daughter.

The man does not realize that his wife is a witch and is training their daughter in the black arts. She and her daughter both use their magic against the Duke, and he soon falls ill. They make a wax figure of the Duke and inflict pain on this doll, and the Duke also feels this pain.

The Duke is so sick that he names his sixteen-year old son his heir. The son is very important to the Duke, and so the woman plans to kill him in front of the Duke and then murder the Duke.

The woman's husband doesn't trust his daughter, so one night he follows her up to the tower where she and her mother are performing dark magic. When he discovers what they are doing, he runs and rouses the village against them. The woman chooses to kill herself and tells her daughter to act as if she has been under a spell and then she can continue their work later. Ashella agrees, and when the villagers find her she pretends to have been bewitched and everyone forgives her. Her mother's body is burned to ashes and

buried outside the city, but the Duke still continues to suffer because no one found the wax doll that the woman had been using.

Ashella now wears all black and mourns for her mother all the time. She hides her beauty by rubbing dirt on her face, covers her hair, sleeps in the cold attic, and sits all day in the hearth in the kitchen. About two years after his wife's death, the merchant remarries a woman with two daughters. The two daughters and mother try to bring Ashella out of her slump, but she just ignores them. The sisters would sit and brush out Ashella's hair and when they leave Ashella just rubs more dirt in her hair. The sisters soon grow tired of this and just give up [on] her.

Another year passes and Ashella turns seventeen and with this her power grows even more. Using her power she is able to locate where her mother's ashes are buried and bring them home to bury them at the foot of the garden with a branch of a young hazel tree. The Duke's son is now nineteen and very much loved by everyone. His father soon dies, and after the winter in the middle of spring, the prince decides to throw a ball. All the

influential men and their families receive invitations, even the merchant's family. His new wife and two daughters are very happy and excited, and they are quickly swept up in the planning of what to [wear] and how to look. The merchant tries to get Ashella to go, but she refuses, saying that she has to pay her penance.

The night of the ball arrives and after her family leaves, Ashella [gets] a black bird [to help her] prepare her for the ball. About ten o'clock Ashella arrives at the ball and immediately becomes the center of attention. The Prince is infatuated with her the second he sees her and he dances with her as much as he can. The Prince soon grows tired of chasing her around and he has a table set up on a private terrace so that they can be alone. As they sit there talking the midnight hour begins to strike and with it Ashella begins to cast a spell on him. On the twelfth strike of the clock Ashella becomes Death and disappears, leaving behind only a glass shoe.

The Prince loses his mind after this and demands that Ashella be found. He wants everyone in the village to try on the shoe until it fits on someone's foot. Everyone does try on

the shoe, but whether it is out of love, pity, or fear of the Prince that they agree, no one knows. Surprisingly the shoe doesn't fit any of the hundreds of women who try on the shoe because the one woman it will fit hasn't been seen since the night of the ball. The merchant eventually goes to the Prince to tell him about Ashella and the Prince runs off to find her. Unfortunately, the Prince is attacked by villains and breaks the shoe just before he dies. The city soon falls after this ordeal. The city is ransacked and burned to the ground, leaving it in the state it's in today. The witch, Ashella, is never heard from again, but it is assumed that she did die eventually, but not before sharing this with a good storyteller.

<http://www.takethebox.com/sam/stories/cindiwitch.html>

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