

Escaping the Cinderella Complex

The Manifestation of and Escape from the Cinderella Complex in

Cinder and Pantomime.

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Summary

In Perrault's *Cendrillon*, the ideal woman of the 17th century is portrayed. This same image of women is reflected on by Colette Dowling in her *Cinderella Complex*, in which she studies women from her own time in 1981: the ideal woman is a woman who is raised to be demure and dependent on others, while waiting to be rescued by her prince. This woman is also complicit in her own repression.

This thesis uses Vladimir Propp's functions of the *dramatis personae*, as described in *Morphology of the Folktale*, as a framework for identifying and analysing literary uses of the Cinderella Complex, starting with Perrault's *Cendrillon*.

The modern young adult novels, *Cinder* (2012) by Marissa Meyer, and *Pantomime* (2013) by Laura Lam, also rely on the complex to shape the females portrayed in their worlds. This study finds that these modern retellings manifest the Cinderella Complex by making their main characters subordinate to the parents who govern them. The girls are furthermore repressed by their systems. Fitting in, however, is complicated for both main characters due to physical defects, not found in Perrault's *Cendrillon*. This limits even more their fitting into their systems. These modern stories also deviate from Perrault's tale as the heroines to the novels try to escape their situations rather than be subject to it, like Cinderella.

Escaping the Cinderella Complex comes through breaking the enforced behavioural patterns that the women are subjected to. Whereas *Cendrillon* is a tale without a hero, *Cinder* and *Pantomime* both have what Propp describes as victimized heroes as their leads. Both novels physically displace their main characters and turn them into active agents, opposed to the passive Cinderella, whose escape from the complex never materializes. In *Cinder*'s case the heroin chooses to save the boy she likes rather than herself and in *Pantomime* the heroin becomes a hero who does not break free from the system, but rather places him/herself on the other side of the dichotomy.

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1. Introduction

The story of Cinderella has survived centuries of telling and retelling through adaptation. In most of the stories Cinderella is the poor girl enslaved by her own stepmother, waiting for a prince to come and rescue her. How do modern retellings treat this trope?

This thesis will give a brief overview of the survival of the Cinderella story through adaptation, followed by an explanation of the Cinderella Complex, a psychological complex coined in the early 1980s by Colette Dowling. After which “Cendrillon ou la Petite Pantoufle de Verre” from the 1695 manuscript *Contes de ma Mère l’Oye Histoires* by Charles Perrault will be analysed through Vladimir Propp’s functions of the dramatis personae. Hereafter it will dive deeper into the fairy-tale and use the functions of the dramatis personae by Propp to locate the Cinderella complex in the fairy-tale itself. After the establishment of the theoretical framework, this thesis will look at the use of the Cinderella Complex in *Cinderella* by Charles Perrault, a version of the fairy-tale that has been researched and adapted for centuries. This Cinderella is known for its passive and docile main character.

In the second part of this thesis the theoretical framework will be applied to two modern Cinderella stories: *Cinder* by Marissa Meyer, a direct retelling of the tale, and *Pantomime* by Laura Lam, a story that is not a retelling of the fairy-tale, but does rely heavily on the use of the Cinderella Complex to frame its story and setting.

The question this thesis will explore is: how does the Cinderella Complex manifest itself in *Cinder* and *Pantomime*? With the sub-question: Do these modern retellings of Cinderella (successfully) try to escape this complex?

2. Cinderella; Survival Through Adaptation

Whether you have read the story by Grimm or Perrault, or you have seen a film version of the story, *Cinderella* is one of the most recognisable and famous fairy-tales. Cinderella tells the story of a young girl who loses one, or both, of her parents and is raised by an evil stepmother who forces her into servitude. Cinderella loses her social standing and becomes the house maid until her fairy godmother provides the means to go to the ball of the prince. Upon leaving the ball Cinderella loses one of her glass slippers and the prince uses this to track her down. Cinderella marries the prince and thus becomes a princess.

The oldest version of *Cinderella* known today stems from 9th century China and tells the story of Ye Xian, a young daughter of a chief who is raised by an evil stepmother and eventually marries a king after he discovers she fits a shoe he bought. *Ye Xian* may be the oldest known *Cinderella*, but it is by no means the original. The story, while brought to Europe by way of Asia, has strong Middle Eastern and European influences writes Mila Moioli in *Ye Xian and her Sisters* (2018). The same goes for the nature of the name of Ye Xian herself (Moiolo, p. 180).

Eventually, centuries later, Cinderella made her way to Europe, when Basile wrote down *Cenerentola* also known as the Cat Cinderella in 1634. Yet it was Perrault's *Cendrillon*, published in 1697 that made Cinderella more famous. His version was not the only one circulating in Europe at the time. Another French version by the name *Finette Cendron*, written by Madame d'Aulnoy, was published 1698.

Over 100 years later, in 1812, the Brothers Grimm penned down their own version of the story in their *Aschenputtel*. This version is much more violent than the sugary, sweet and docile story Perrault told. Talitha Verheij writes in *The Dissemination of a Fairy Tale in Popular Print* that Perrault's version was easier to distribute due to the story's friendly nature

and structure, both in story as in way of printing, which made it survive through the mass-produced penny prints (Verheij, p. 116-117). Arguably the most famous version of the story today, however, is the 1950 Disney film *Cinderella*, which is based on Perrault's *Cendrillon*.

The history of *Cinderella* is without a clear root or origin story. Already before the year 1900, Marian Roalfe Cox wrote catalogues of over 300 versions of the story and in the 120 years since that number has only grown (Roalfe Cox, 1893). Alice Roucloux writes about *Cinderella*'s survival through adaptation in her "*Cendrillon ou La Petite Pantoufle de Verre*" *de Charles Perrault: un conte intemporel et contemporain?* (2018) :

"La pratique de l'adaptation permet d'attirer un public déjà conquis par une œuvre antérieure ou de faire redécouvrir une œuvre, une production oubliée. Elle permet dans les deux cas d'assurer une postérité au texte-source malgré les éventuels changements opérés. Elle porte généralement la marque d'une culture, d'une langue, d'une époque. De plus, les processus de l'adaptation d'une œuvre à l'autre supposent l'existence d'un nouveau réseau: l'adaptatin peut elle-même donner naissance à de Nouvelles adaptations" (Roucloux, p. 35).

According to Roucloux, *Cinderella* is a story that is exemplary for its kind; it survives solely through adaptations and has done so for at least 1000 years. The story has no clear point of origin, meaning that there is no original and the adaptations become their own original, and different version of the same source material. The key to survival is not in loyalty or disloyalty to the source material, but in the transposition of the story itself. There is a transcending of genre into new genres that allows the story to live on. This leads to a cycle of discovery and rediscovery of the tale. *Cinderella* survives through exploitation; the story has been transforming and growing for centuries, and has, subsequently been studied

repeatedly in the last century. Roucloux calls Cinderella “an example of its kind; A story that is both contemporary and timeless at the same time” (p. 105).

3. The Cinderella Complex

In 1981, journalist Colette Dowling released her book *The Cinderella Complex: Women's Hidden Fear of Independence (1981)*. In the book Dowling states that women in the United States of America, in the late 1970s, just like Cinderella, were waiting for something or someone from the outside world to save their lives. She speaks of complex networks of repressed attitudes and fears that keep women in the dark and keeps them from fully using their own mind and creativity.

In the book Dowling speaks of the dependency of women on familiar cocoons. From a very young age on, women and girls are taught to be dependent on others. Women are encouraged to do the “right” things and to behave in the “right” ways. This is a nurtured behaviour, according to Dowling, with the result that girls have a very profound doubt of own capabilities from a very young age on, because they are being taught that they need to be protected in order to survive (p. 27, 40). Girls are raised in a very protective way, which leads to them feeling intimidated by their surroundings. There is a very strong norm that women are supposed to be “serviceable, kind, childlike, not to be taken seriously” (p. 97) and this leads to a very severe limiting of a woman’s abilities. Women are conditioned to be psychologically dependent on others.

As a result of this type of education, women develop no skills that allow them to build or maintain a standing in society. A key concept in this type of upbringing is the idea that a woman. To be “successful” when it comes to men are encouraged to pick the “right” male partner (p. 110). There is a very clear trend that woman need to focus on external life aspects, rather than internal, personal ones. These enforced patterns feed the feminine dependencies systematically. Dowling speaks of a rejection of a competitive spirit which leads to a longing for social acceptance (p. 111).

Dowling puts special emphasis on the role of the parents in this development, where she puts the active societal role of the father opposite the passive role of the mother. The role of the mother in raising a girl, according to Dowling, is to undermine the wish for independence under the helm of worry about the girl's "well-being" (p. 119). There is a severe restricting of activities and a strong stimulation to make the "right" choices.

Women are thus forced into a role of psychological dependency, resulting in an underdevelopment of character. The idea of the woman as a dependent creature is nurtured as being a natural one. Women are supported by, and are "allowed to" be, supported by men. On the opposite side of the spectrum there is the male fantasy. This fantasy entails that everything, for the woman, is about the man; there is no own identity, and no development toward 'the one' (p. 144-145).

The Cinderella complex depends on the idea that a woman is raised to become "The Good Wife". She is to be careful and supportive; she is given a home rather than creating one, and conflicts are hidden/ignored, rather than solved (p. 147). The mentality of the woman is like the mentality of a slave (p. 147). Women stand beneath men and they see their own status as one that is serviceable to the man. This dependency and serviceability create a security of existence that is connected to this state of slavery. There is also fear for success. The thought behind this is that a woman with a good career and an independent mind endangers her relationship with a man (p. 160). This idea is partially grounded in the traditional thought patterns of desirable feminine behaviour (p. 163).

A final important concept that Dowling refers to is the idea that a young girl shapes her thought patterns about femininity through the women by whom she is surrounded. If she goes against these patterns, then she dislocates the design patterns in such a way that it creates a moral crisis (p. 181). One of the biggest drivers behind the Cinderella complex is fear, fear of independence, a fear of success and a fear of not being socially accepted. Dowling speaks

of the Cinderella complex as a distortion of character, there is a desire to let other people (the man) do all the heavy lifting and desire to be saved (p. 200).

An escape from the Cinderella complex comes, according to Dowling, after the realisation that the enforced behavioural patterns contribute to the weakness and vulnerability that women feel. She states that independence needs to be cherished and defended, and, in this way lessen the fear of success and the level of dependency (p. 213). Seeking and achieving an active involvement and contribution in society makes for a better quality of life and more independence. After this is achieved, women value themselves more, are less afraid and are liberated from the Cinderella complex.

4. The Cinderella Complex in *Cendrillon*

The famous fairy-tale Cinderella is the story Dowling named her complex after. Cinderella is the perfect example of a young woman in servitude, who is raised in a society, that fully relies on the idea that a woman exists to be taken care of by a man.

In the fairy-tale *Cendrillon*, Cinderella grows up according to the ideals of femininity of 17th century France; “La femme idéale présentée dans l’œuvre de Charles Perrault est une femme douce, passive, docile, belle et modeste tandis que l’homme est souvent considéré puissant et riche. L’auteur laisse ainsi apparaître, grâce à l’héroïne, l’image de la femme modèle” (Roucloux, p. 83). This is also the women Dowling describes in her book. The two morals at the end of Perrault’s story emphasise this notion even more. Perrault states that beauty is nothing without good grace at the end of the first moral; in the second moral, he says that advantages gained from birth are nothing without a godparent to help you utilise them. Here it is emphasised one final time that the ideal woman is one who is soft and not independent and women need help in order to move forward in society.

The concept of good grace is one that Perrault really over-colours throughout the entire tale. As mentioned earlier, upon meeting her fairy godmother, Cinderella is asked to perform a series of tasks. As the fairy godmother tests Cinderella before she sends her off to the ball, the godmother asks for Cinderella to be a good girl. “Tu voudrais bien aller au bal, n’est-ce pas? – Hélas, oui, dit Cendrillon en soupirant. – Eh bien! Seras-tu bonne fille? Dit sa marraine; je t’y ferai aller” (*Cendrillon*, p. 62). Depending on the interpretation of the sentence “seras-tu bonne fille [...] je t’y ferai aller” the movement in *Cendrillon* can be attributed to the request of the godmother, Cinderella’s own kind-heartedness, or a combination of both. The phrasing of the sentence and its positioning, however, imply that the

actions Cinderella undertakes are not linked to the request but rather to her own kind-heartedness.

Cinderella is complicit to her own repression throughout the entire story. Her so-called “kind-heartedness” can be seen as nothing more than what Dowling describes as psychological dependency and her presentation of “The Good Wife” (Dowling, p. 147). This aspect is particularly clear when Cinderella joins her sisters at the ball as a princess. Perrault describes her as amusing her sisters and entertaining them, showing civilities towards them and giving them the oranges and lemons that the prince gave to Cinderella herself (*Cendrillon*, p. 65-66). The clearest example of how repressive this kind-heartedness is, however, comes at the end of the story after Cinderella has tried on the glass slipper. While still being poorly treated by her stepsister, Cinderella embraces her sisters and forgives them for their horrible behaviour (p. 68). Instead of being punished for their behaviour, the step sisters are rewarded by Cinderella's “good grace” and they are married to two high standing members of the prince's court; “Cendrillon, qui était aussi bonne que belle, fit loger ses deux soeurs au palais, et les maria dès le jour même à deux grands seigneurs de la cour” (*Cendrillon*, p. 69). Cinderella's forgiveness comes willingly, she forgives them for their abuse and repression. This forgiveness and reward for the bad behaviour is specific to Perrault's *Cendrillon*: in many other versions, amongst them *Aschenputtel* by the Brothers Grimm, both the stepmother and -sisters are physically punished for their behaviour, or even killed.

Besides the “good grace” in Cinderella we can also see complicity in the third section of this story where Perrault states that Cinderella “bore it all patiently”: “La pauvre fille souffrait tout avec patience, et n'osait s'en plaindre à son père qui l'aurait grondée, parce que sa femme le gouvernait entièrement” (p. 60). While Cinderella is forced to sleep in an attic on a straw bed and ordered to do the “meanest work of the house” (p. 60), she never complains

and never stands up for herself. She is juxtaposed against her stepmother, who is described as very proud and haughty woman who completely governs her father; the stepmother is portrayed as the governing agent of the household. Because the stepmother also fulfils the role of the villain in the tale, the notion of the woman as a ruling agency is clearly frowned upon. This is confirmed in the first moral that closes off the tale; “Mais ce qu’on nomme bonne grâce est sans prix et vaut mieux encore. C’est ce qu’à Cendrillon fit avoir sa marraine, En la dressant, en l’instruisant, tant et si bien qu’elle en fit une reine” (p. 69) : To obey, to be kind even to those who repress her and to endure this oppression with grace, is to act like a queen.

In *The Cinderella Complex* the woman is depending on the man to save her - to do all the heavy work for her. Cinderella, however, is first bullied by and subordinated to other women. She is forced into submission by the other women in her household, and later pushed into movement by her fairy godmother. In *Cendrillon* the men are passive and almost absent, they have no voice. Yet the story is an example of the Cinderella Complex at its finest because the problem lies not within the men or women themselves, but in society. As mentioned earlier, the ideal woman in 17th century France is a soft, passive, docile, beautiful and modest one (Roucloux, p. 183). This is what Cinderella embodies. She is juxtaposed against her step-mother and -sisters who are active and opinionated women, they are the agents who rule over Cinderella and, in case of the stepmother, over the house (*Cendrillon* p. 59-60). In Cinderella the role of the mother is divided into two. On the one side we identify the good mother, on the other side the bad mother.

In *Cendrillon* the good mother is Cinderella’s biological mother, who has died before the story starts, the bad mother is represented by the stepmother. In *The Uses of Enchantment* Bruno Bettelheim links the role of the good mother to the center of the home (Bettelheim, p. 248), the loss of the good mother thus represents the loss of the home. In Cinderella’s case the loss of the home is a loss of the metaphorical home, a safe haven. The good mother is

replaced by the stepmother who is the opposite. In *Cendrillon* she is described as “une femme, la plus hautaine et la plus fière qu’on eût ja-mais vue” (*Cendrillon*, p. 59) - The proud and haughty woman stands opposite Cinderella.. The strong woman is the bad one, not because she abuses Cinderella, but because she holds these qualities. “The fairy-tale characterizations are a trap and do not allow for the possibility of a richer existence. [...] stepmother is a conflation of the powerful female characters with agency, and they are mostly, if not always, dangerous in the fairy-tale realm” states Christy Williams in *Who’s Wicked Now? The Stepmother as Fairy-Tale Heroine* (2010) (p. 263). Cinderella and her stepmother are two opposites who enforce each other’s roles by being diametrically presented as the heroine (Cinderella) and the villain (the stepmother) of the story. Fairy-tale characters are flat characters who barely undergo any development. As Heidi Ripatti states in *L’Analyse des Symboles du Merveilleux dans les Contes et Prose de Perrault* (2011) “[...] il s’agissait uniquement d’un type qui ne nécessitait pas de noms propres” (Ripatti, p. 6). The characters have no actual names apart from names to describe the function they have in the story. This makes the story accessible to whomever reads it, but it also makes for characters who are trapped in specific functions from the moment their story begins.

A similar thing happens to the fairy godmother. As Cinderella is out of sight from her step-family she starts to cry and her godmother appears, ultimately helping Cinderella go to the ball (*Cendrillon*, p. 62). However, “powerful good women are nearly always fairies, and they are remote: they come only when desperately needed” writes Marcia R. Lieberman in ““*Some Day My Prince Will Come*”: *Female Acculturation through the Fairy Tale* (1972) (p. 392). The active good woman is a fantastical creature who yields magic: “[...], une simple baguette magique, comme dans le cas de *Cendrillon*, peut changer toute une destinée, ce qui se produit ne peut être expliqué” (Roucloux, p. 92). Cinderella’s fairy godmother is a creature stuck to the magical realm, she does not exist in the realm in which Cinderella herself moves,

she appears and disappears unless she is desperately needed, yet she changes the course of the story for Cinderella. By making the godmother a fantastical creature she always remains out of reach for the reader and never threatens the image of the ideal woman with her active role. Instead the message the fairy-tale emits is that the ideal, docile and patient woman will be rewarded for her passive behaviour. If she never runs or protests she will magically get what she deserves: a marriage that will provide a higher social standing. A woman is not to be an independent creature, she is, as Dowling describes, a helpless and fully dependent creature.

5. The Cinderella Complex in Propp's *Functions of the Dramatis Personae*

The Cinderella complex finds its roots in two things. 1) the woman is raised to be dependent on others, rather than an independent being, and 2) "Cinderella" is complicit in her own repression. Both these characteristics can be found in Vladimir Propp's analysis of the folk tale.

In 1928 Vladimir Propp released his *Morphology of the Folktale* in which he, after studying one hundred Russian folk tales, observed thirty-one general functions of the dramatis personae. Propp's functions describe events that happen to the dramatis personae in chronological order of the tale. He then divides the events into further subcategories to specify the different types within that function from one another.

Table 1 shows *Cendrillon* through this thesis' analysis of Propp's functions. A full analysis of Perrault's *Cendrillon*, and the analysis's of Marissa Meyer's *Cinder* and Laura Lam's *Pantomime* can be found in appendices C-E.

	I	II	III	VII	VIIIa	XI	XII	XIII	XIV
α	β^2	γ^2	δ	θ^1	a^6	\uparrow	D^7	E^7	F^3
XIX	XX	XXI	XXII	XXIII	XXIV	XXVII	XXIX	XXX	XXXI
KF³	\downarrow	Pr^2	Rs^3	o^1	L	Q	T^1	U-	W*

Table 1: Propp's functions of the dramatis personae in Perrault's *Cinderella*

These nineteen functions reveal the surface structure to Perrault's *Cendrillon*, but not of Cinderella in general: every retelling of the fairy-tale uses different functions in different ways. *Cendrillon* can be recognized as Cinderella through Claude Lévi-Strauss' analysis of the myth:

“Whatever our ignorance of the language and the culture of the people where it originated, a myth is still felt as a myth by any reader throughout the world. Its substance does not lie in its style, its original music, or its syntax, but in the story which it tells. It is language functioning on especially high level where meaning succeeds practically at “taking off” from the linguistic ground on which it keeps on rolling” (Lévi-Strauss, p. 174).

Cinderella survives through the functions that define *Cendrillon* as a Cinderella-story, not what specifies this particular version of the tale. The functions VII, VIII(a) and XI embody the main issues as described by Dowling.

Function VII: Complicity. As Propp explains “the hero submits to all of the villain’s persuasions” (Propp, p. 30), and Cinderella does so willingly. Perrault describes Cinderella as painfully good, and beautiful and thusly complicit to her own repression that she is a “Cucendron” (*Cendrillon*, p. 60) to the household; she is a lowly servant who sabotages herself and who herself appears to believe that she is not suitable enough to go to the ball; “Cendrillon, serais-tu bien aise d’aller au bal? – Hélas Mesdemoiselles, vous nous moquez de moi, ce n’est pas là ce qu’il me faut” (*Cendrillon*, p. 62). Cinderella herself says that her sisters mock her in asking her whether or not to go to the ball. It is not a place where she should be, Cinderella believes that she has no place at the ball due to her status.

Function VIIIa; lack. Cinderella lacks the means to go to the ball she wants to go to. This lack is the beginning of the movement of the tale, and brings all the previous functions together; α : the re-marrying of the father to the stepmother; β^2 : the death of the mother, who is like Cinderella and the opposite of the stepmother and -sisters; γ^2 : the stepmother orders Cinderella to go to work for her, and Cinderella loses her status as the daughter of a gentleman; δ : through this order the stepmother manifests herself as the villain of the story;

θ¹: Cinderella is complicit in her own abuse; she believes she is no more than a servant, which leads to a⁶: the lack of means to go to the ball.

Function XI; departure. In Perrault's *Cendrillon* the movement in the tale does not come through spatial transference, but through a change in the way Cinderella is perceived by the reader. The girl is, as mentioned above, continuously portrayed as kind-hearted and seems to be at peace with her situation. A change comes however as the stepmother and -sisters depart for the ball; "Enfin, l'heureux jour arriva; on partit, et Cendrillon les suivit des yeux le plus longtemps qu'elle put. Lorsqu'elle ne les vit plus, elle se mit à pleurer" (*Cendrillon*, p. 62). The agreeable girl, who has previously mentioned that the ball is no place for a girl like herself, is not happy with her situation after all. After she makes her displeasure known by crying, then fairy godmother appears and the story starts to move.

The Cinderella Complex is most visible in the forementioned three functions in the story. As Dowling explains the key to the lack of independence and development is in the way the girl is raised, and in the way she is complicit to her own repression. While the repression from the stepmother is labelled as an act of villainy in the analysis of the functions, it is a way of raising the girl to believe that she is only as good as her surroundings tell her she can be. Complicity in Cinderella makes her a contributor to her own abuse and the lack of spatial movement on her own accord. Cinderella only moves once she is ordered to move by her fairy godmother in functions XIV: receipt of a magical agent, and XIX: the initial lack is liquidated. She never shows any initiative. The negative use of function U: punishment, and the addition of function X: beginning counteraction, at the end of the story, where both villains are rewarded once again strengthens the notion of complicity and thus strengthens the concept of the Cinderella Complex. It is also as a reward of being a good girl that she is allowed to go to the ball.

6. *Cinder* as Cinderella

Cinder (2012) came to Marissa Meyer in a dream “I had a dream about Cinderella, and she was running away from the palace. [...] Instead of losing a glass slipper, her foot fell off” (Meyer in the Washington Post, 2016), and thus a science fiction retelling of Cinderella was born. *Cinder* is a young girl who, after the death of her father, is forced by her stepmother to provide for the family. She has two stepsisters, Pearl and Peony, who are obsessed with the prince (for a full summary of *Cinder* see appendix A).

The story deviates from being a traditional retelling by adding sci-fi elements to the story: *Cinder* is a Cyborg, an enhanced human being. Her servitude does not come through her own “good grace” and ability to forgive, but through discrimination and repression. *Cinder* is legally owned by her stepmother Adri “Legally, *Cinder* belonged to Adri as much as the household android and so too did her money, her few possessions, even the new foot she’d just attached. Adri loved to remind her of that” (*Cinder*, p. 24). *Cinder* is a slave.

Throughout the whole fairy-tale it is made clear that Cinderella is a kind-hearted and beautiful girl, she is made ugly through her societal function, being a “cucendron” (*Cendrillon*, p. 60) makes her less than the other women surrounding her. But once she wears expensive dresses, Cinderella fits in (p. 64). This is not the case for *Cinder*. *Cinder* is physically different from the other people due to her Cyborg parts. She has a mechanical hand and leg that she cannot hide. This is added to the worries *Cinder* already has about her body and her own humanness. She thinks about this as she receives a body scan:

“Her ID number was still at the top, headlining a holographic diagram. Of a girl. A girl full of wires. It was as if someone had chopped her down the middle, dividing her front half from her back half and then put her cartoonish image into a medical

textbook. [...] The bottom of the screen was labelled: RATIO 36.28%. She was 36.28 percent not human” (*Cinder*, p. 82).

This idea is fed by Adri, who, as the evil stepmother, takes all the love, warmth and protection away from Cinder after her adoptive father, Garan, died of Letumosis, a deadly plague. Adri blames Cinder for Garan’s death. *Cinder* thus has a good parent replaced with a bad parent and in that way influences Cinder's future development. Adri is cruel, but tolerable until Peony also contracts Letumosis and Adri blames Cinder for the infection of her daughter, wishing instead Cinder herself was infected and taken away. After this moment, the story truly starts.

Cinder is physically sent away from her home and tested forcefully “volunteered” for the trial into the development of a cure for Letumosis. Cinder starts to truly deviate from Cinderella as the plot revolving around the Lunars is revealed. This starts as Cinder returns home from the research facilities. The point of return in *Cinder* also marks a new beginning and the introduction of another villain, this time: an evil Queen - Levana: Cinder is sent home by doctor Erland after he finds out that she is Lunar. “Cinder’s metal hand clenched. She briefly wished she did have some sort of magic so she could shoot a bolt of lightning through his head. “I’m not Lunar.” She wrenched her glove off and waved her hand at him. “I’m cyborg. You don’t think that’s bad enough?”” (*Cinder*, p. 176). Cinder’s otherness is emphasized by adding another layer to her lack of physical humanity, she is not only a cyborg, but an illegal Lunar as well. This makes Cinder’s return home not only a return but also a flight. Cinder is then recognized as a Lunar by Levana, the Lunar Queen, who demands her to be caught.

Story-wise, however, the biggest deviation from the traditional telling of Cinderella, comes at the end of the novel. Here Cinderella is not rewarded for being good at the end of

the story and gets to marry the prince and inherited a kingdom, the opposite is true for Cinder. As she goes to the ball and kisses the prince, she is imprisoned (p. 362-371). Her courage is punished, not rewarded. It also results in a reward for the villain, Levana is now free to marry the Prince. The unhappy ending in this book acts as a set-up for the second book in the series, as it ends with Dr Erland, the doctor who scanned and helped Cinder earlier in the novel, visiting Cinder, and him once again telling Cinder to depart from her current situation and find him.

6.1 Propp's Functions in Cinder

As mentioned in the Chapter *The Cinderella Complex in Propp*, the Cinderella Complex can be found in the functions VII, VIII(a) and XI.

In Table 2 Propp's functions are presented as they appear in *Cinder* (for the full analysis see appendix D):

	I	II	III	VII	VIII	IX	XI	XII	XIII
a	β^2	γ^2	δ	θ^1	A^6	B^5	\uparrow	D^1	E^1
XIV	XIX	XX	XXI	XXII	XXIII	XXV	XXVI	XXVII	XXIX
F^2	KF^2	\downarrow	Pr^2	Rs^5	o^1	M	N	Q	T^4
XXX									
U-	X								

Table 2: Propp's functions of the dramatis personae in Meyer's *Cinder*

Function VII; complicity. The hero submits to all of the villain's persuasions – As in *Cinderella*, Cinder submits herself to servitude of her stepmother. However, unlike in

Cinderella one of the reasons Cinder works for Adri, is because she is required to do so by law. Cinder is lawfully owned by Adri. The negative image of her lack of humanity that is forced upon her, however, is one she believes as well. Cinder considers herself to be less than her fully human family because she is a “machine” (*Cinder*, p78). In this Cinder is complicit to her own repression.

Function VIII; villainy. *Cinder* deviates from *Cendrillon* in this function because the story revolves around an act of villainy rather than a lack. Adri causes systematic bodily harm to Cinder by repressing her growth. The harm is presented in the beginning of the novel when Cinder receives her new foot. The theme of the foot returns towards the end of the story when her foot is taken away by Adri. The same goes for the continuous psychological repression, where Adri and her daughters continuously questions Cinder’s humanity.

Function XI; departure. The movement in *Cinder* comes, through a spatial transference of the main character. Cinder is forcefully moved from her home to the research lab in the palace while she is unconscious after being volunteered by Adri.

6.2 *The Cinderella Complex in Cinder*

As mentioned above, the Cinderella complex relies on the complicity of the women themselves to their repression.

As in *Cinderella*, Cinder is juxtaposed to her stepmother and sisters. This emphasises the difference in status and a potential goodness of the heroine.

Cinder’s household consists of three to four other women: Adri, Pearl, Peony and the android server, Kio. Adri has the function of one of the villains in the story, she is the evil stepmother. Adri resents Cinder for entering her household and blames the girl for Garan’s subsequent death. The death of her husband also means a slide into poverty for the Lihn

family. Adri is presented as a haughty and proud woman who does everything to keep up appearances to the outer world. She buys Pearl and Peony expensive dresses for the ball and refuses to work, choosing to sell Garan's awards and later sell the family android, Iko. She relies on Cinder, and her job as a mechanic for money (p. 29, 280-281) A difference with Cinderella is that Cinder is owned by Adri by law. Cinder is a slave, which gives Adri absolute power over Cinder. She can have her arrested anytime (p. 281). Adri keeps the attitude that someone “needs” to take care of her (Dowling, p. 21).

Pearl and Peony are Cinder’s stepsisters. Pearl is close to Cinder in age, Peony is younger. Both of these girls are perfect examples of the dependable woman described in the Cinderella complex. Neither Pearl nor Peony are raised with the notion of needing to provide or care for themselves. From a very young age, the girls are stimulated to be as attractive and agreeable to a man as possible. The pattern of learned helplessness is imprinted on them by Adri; there is an overbearing emphasis on appearance and desirability (Dowling, p. 109). This is made visible through the dress fitting and in the way that the prince of the story, Kai is worshipped by the girls.

Pearl is seventeen and prepared for marriage;

“We want her to find a husband,” said Adri. “No, no,” the seamstress tittered even as she reached out and pinched the material around Pearl’s waist. Cinder could tell Pearl was sucking in her stomach as much as she could; she detected the edges of ribs beneath the fabric. “She is much too young for marriage.” “I’m seventeen,” Pearl said, glaring at the woman. “Seventeen! See? A child. Now is for fun, right, girl?” “She is too expensive for fun,” said Adri. “I expect results from this gown.” (*Cinder*, p. 22-23).

Everything about the girl revolves around finding a good husband, the fantasy of a man and the success that a marriage can give her. This is emphasized throughout the novel.

Peony is younger and is presented as a girl who is expected to step into Pearl's footsteps, but at the same time she does not have the desire to do so. She is kind to Cinder and interested in what she does as well. However, much like Pearl, Peony is not an independent girl. When she does come to find Cinder she still wants something from her. "We can't volunteer Cinder [for the cyborg draft]," said Peony, bunching her skirt in her hands. "I need her to fix my portscreen." (p. 29). Peony might not be as interested in marriage yet; she is depending on others to repair her things. Like Pearl, Peony never develops into a full/round character, due, in this case, to her untimely death.

The final female character in the Lynn household is Iko. Iko is an Android, so she is actually not a woman at all and can be seen as a foil for the women and their behaviours. Iko's main focus is prince Kai, she is obsessed with him. Most interesting however is that Iko is programmed by Cinder, which means that Iko reflects Cinder's perception of femininity. Iko is obsessed with outer beauty, makeup, gossip and Kai. Because Cinder is the creator of Iko's personality, it suggests that Cinder's core idea of a woman is one that is the definition of a good girl (Dowling, p.107). There is no desire for independence, no desire for development and an obsession with exterior appearance and attractiveness for a man. Iko has no individual identity, despite the fact that the book states that Iko's faulty identity chip and Cinder's programming make her unique.

6.3 *Escape from the Cinderella Complex in Cinder*

In *Cinder*, the Cinderella complex comes with a complication for Cinder because her key issue is not femininity, but humanness. Cinder is a literal slave to society. She is perceived as subhuman. The same goes for her issues with desirability, she links this to being a machine.

Yet the repressive system that is imposed on her makes her question her femininity as well. Cinder worries about how she is perceived by Kai, the desirable prince, not only as she hides her cyborg parts, but as she feels not feminine enough as well. She worries about her mousy hair and flat chest, both of which are human (p. 34)

As mentioned above, Cinder's programming of Iko reflects mainly on the way Cinder perceives the ideal of femininity: a good woman. This shows that Cinder is stuck on an identity complex as well.

Cinder's own deviations from the ideal woman, , and her alternative programming of Iko, emphasise the idea that the ideal woman is a performed and learned nurtured one -make-able like a robot. This is further emphasised by the Lunar women, a group Cinder both belongs to and is cast out by as well, who rely on manipulation to become physically as desirable as they can be while also mentally manipulating those around them. The good woman is not a real woman and the image of femininity is one that is manipulated by appearance.

One key to the Cinderella complex lies in the complicity by a subordinate character. Through the application of Propps functions we can see that this complicity also problematises physical movement in the story. A Cinderella never moves on her own, she is always depending on orders from others. This is similar in *Cinder*. Cinder's movement in the story only begins when she is forced to do so. It is Adri who forces Cinder on her quest and puts her into motion in the story. Doctor Erland, is the 'fairy godmother' through his role as a

helper, and provides for her to return home and opens the option for another departure towards the end of the novel, by requesting Cinder to come find him in Africa and by providing her with information and the objects she needs to escape Levana's death sentence.

Cinder herself plans her escape and appears to put it into action when she goes to repair her car. However, when she gets a chance to escape, she chooses not to: when Cress – a lunar prisoner of Levana tells Cinder that Kai is in danger, she chooses to go to Kai instead (p. 316-323). Here Cinder moves on her own for the first time: she chooses to rescue Kai. However, even then the Cinderella complex displays itself, because Cinder dresses in Peony's pretty dress before leaving (p. 323). This time, unlike Cinderella, Cinder moves by herself – she requires no help.

The problem in *Cinder*, is a slightly different one from the Perrault *Cendrillon*, because while Cinder worries about how dirty her dress and gloves are and how mousy her hair is, what scares her most in the end is her lack of humanity. Cinder is a cyborg, a slave, and a Lunar - an enemy of the Eastern Commonwealth. She is terrified to be found out. Even this moment is dressed as a moment of failure towards Kai, and rejection by a boy is the thing that finishes this part of the story.

In the end, Cinder does overcome her repression when her worst fear comes true: she recognizes is not the desirable woman she wants to be, but a Cyborg Lunar. This leads to a new form of hopelessness, but opportunity as well, when she receives a new hand and foot – literally - from doctor Erland. As the 'helper' he still provides movement – both metaphorically as well as literally - but he no longer safeguards Cinder like the fairy godmother in *Cendrillon*.

7. *Pantomime* as Cinderella

Unlike *Cinder*, *Pantomime* (2013) by Laura Lam is not a retelling of Cinderella, but a whole different story. *Pantomime* does however rely very heavily on the idea of “the good woman” and the male fantasy, thus presenting a patriarchal society heavily influenced by the idea of the Cinderella complex.

Pantomime presents the story of Iphigenia Laurus, a teenager born with both male and female genitalia, but raised as a female by her parents. When Iphigenia finds out her parents intend for her to be castrated without her knowledge she decides to escape and joins the circus as a boy: Micah (For a full summary of *Pantomime* see appendix B).

As in *Cendrillon*, *Pantomime* presents a society that is patriarchal throughout all its layers, Iphigenia, when moving in the upper class, is forced to be the perfect calm, docile, obedient young woman, preparing herself for marriage. She is placed opposite her brother Cyril, with whom she shares many interests. Cyril, however, gets to play outside and study history and politics, whereas Iphigenia is told to sew and prepare her dowry (*Pantomime*, p. 126).

As in *Cinderella*, the bad parents come into play as a motivator for Iphigenia to undergo development. The big difference however is that there is no actual change of parents, but rather a change in the action of the parents. The story is put into motion as Iphigenia, who has been treated as a medical test subject all her life, finds out that her parents have made an appointment with the doctor to have her castrated. Up until this point in the story Iphigenia has been annoyed with her mother, but never actually sees her, or her father (who is absent through most of the tale), as a villain.

As mentioned above the story is not an actual retelling or adaptation of Cinderella itself, so why the link to the fairy-tale? The story is, in fact, exemplary for its display of the Cinderella complex.

7.1 Propp's Functions in Pantomime

As mentioned in the Chapter *The Cinderella Complex in Propp's Functions of the Dramatis Personae* the Cinderella Complex can be found in the functions VII, VIII(a) and XI. We can compare these with *Pantomime*, as represented in table 3, Propp's functions as they appear in *Pantomime* (for the full analysis see appendix E):

	I	II	III	VII	VIII	IX	XI	XII	XIII
α	β^2	γ^2	δ	θ^1	A^6	B^6	\uparrow	D^1	E^1
XIV	XIX	XI	XII	XIII	XIV	XIX	XX	XXI	XXIII
F^1	KF^1	\uparrow	D^1	E^1	F^6	KF^6	\downarrow	Pr^1	o^1
XXVII	XXIX	XXX							
Q	T^3	U	X						

Table 3: Propp's functions of the dramatis personae in Lam's *Pantomime*

Function VII; complicity. The hero submits to all of the villain's persuasions – As in *Cinderella* Iphigenia submits herself to the impositions that her family, mainly her mother, places upon her. Despite not feeling comfortable as a woman, Iphigenia believes that something is wrong with her and that she should be as feminine as possible, despite her body being both female and male, and up to this point in the story mainly developing in a more masculine way. Iphigenia is ashamed of her body however, and through this shame she

becomes complicit in the repression of herself. In hiding her masculine half, Iphigenia submits to her mother's repression.

Function VIII; villainy. Like *Cinder*, this is where *Pantomime* deviates from *Cinderella* because the story does not evolve from a lack, but from an act of external villainy. Throughout her life Iphigenia's parents have taken her to a lot of doctors to have her body examined and possibly changed, or "normalized". The story moves forward as Iphigenia finds out that her parents intend to have her castrated without her knowledge. This is an act of bodily harm, while the action has not taken place yet the intention to act and the act of keeping this intention a secret make it harmful towards her and lead to the eventual movement of the story.

Function XI; departure. The movement of her story comes, as in *Cinder*, through spatial displacement. As mentioned above Iphigenia escapes her home and impending castration. She does so by fleeing her house. However, *Pantomime* doubles the function of departure as both a spatial one and a non-spatial one. The departure is non-spatial as well because Iphigenia does not just physically leave her home and her family behind, but also her own feminine identity. From the heroin in the story she becomes Micah Grey, a young runaway boy – a hero. As Micah, the main character embraces that which s/he was threatened to lose; his/her penis and full masculinity.

7.2 *The Cinderella Complex in Pantomime*

Unlike *Cinderella* and *Cinder* the concept of gender plays a double role in *Pantomime*, giving insight in both male and female roles.

Iphigenia is juxtaposed against two different types of women in the story; the ones from her female societal circles- her mother and Anna, and the ones Micah associates with: ENEA and the other women in the circus.

The mother takes on the role of the villain. She is presented as a woman of standing who desires to move within the highest circles of society and deeply values the existing gender norms and boundaries. The mother has an interesting way of repressing Iphigenia, because unlike the stepmother and Adri she is not openly hostile toward her child. The mother continuously claims to want “what's best”, and “and normal life”, and “a good marriage” for her child (*Pantomime*, p 39-42). In doing so she completely represses Iphigenia into the desired female role patterns. She raises Iphigenia protected from the outside world and trains her to be fully dependant on first, her family, and second her future husband. Iphigenia is withheld from developing skills that would build her independent standing in society and instead is trained to be a “good girl”. There is a systematic feeding of dependency in play (Dowling, p. 104). Iphigenia is scolded, in front of her brother and his friends, for learning history and politics with the boys and forced to work on a dowry, thus learning skills that have no contribution to potentially becoming an independently functioning member of society. The mother teaches Iphigenia to be dependent (Dowling, p. 106).

Anna Yew is Iphigenia’s closest and only female friend. The two are heavily contradicted and Anna serves as a foil for Iphigenia. While Iphigenia and Anna used to play together times changed as they grew up and reached an age to be presented to society. Anna’s only interest from this point is on her marriage and finding a good match or receiving a good offer.

““Mother’s trying to matchmake again. It’s setting me on edge.” [Anna] sighed. “I don’t see why you’re so against it. It has to happen at some point. Don’t you dream of

a wedding?” “No.” “But you don’t want to become a spinster in your parents’ household. That would be awful”” (*Pantomime*, p. 108-109).

Anna is a perfect example for the woman Dowling describes; she is fully dependent and has stopped using her own independence and creativity, instead choosing to become a wife dependent on her husband; “Anna, in many ways, was my opposite. She cared for propriety, for proper girlish things. Yet she had a wicked wit hidden under the lacy layers of femininity, though of late, it had not appeared as often. We did not used to be so different. She had once climbed trees” (p. 108).

After Iphigenia becomes Micah, he meets Aenea at the circus. Aenea is a woman of low social standing who both dresses and acts different from the women Micah is used to. Aenea is presented as a young woman who is much more confident in securing her own being and who is much less dependent of others. She decides who she is and who she dates. She is also much more confident when it comes to her sexuality. When Iphigenia explains - right before she is assaulted by Damien, a boy she knows through societal events, in the novel - what is and what is not allowed socially accepted it is made clear that sex comes as a benefit to the man, not the woman (p. 82-83). In Iphigenia’s circles sex is frowned upon for women but encouraged for men.

This is apparently different in the circus. Micah meets multiple women in the circus who he considered to be sexually free, he is shy and embarrassed by them. The same goes for Aenea; she speaks of it freely and it is mentioned that she is one whose hands wander when it comes to Micah. Yet the concern of the dependant Cinderella complex is not completely gone, even Aenea lives with the dream to become a kept woman (p. 282-284).

In *Pantomime* the concept of the Cinderella complex is engraved into society, women are taught to be demure creatures of beauty who exist to be prizes to their men. The ideal

woman is, as Roucloux states, “soft, docile, calm, passive, beautiful and humble for her husband” (Roucloux, p. 83). She is a creature who needs to be saved by a man and marriage is an economical and strategic decision, a symbol of status. The familiar cocoon is traded from one to another and women are never to be independent.

7.3 *The Escape from the Cinderella Complex in Pantomime*

In *Pantomime* the society is, as explained above, a patriarchal one. Especially in the upper classes there is very little room for movement outside the system, leaving its women, but men as well, trapped. This is most certainly the case for Micah.

Iphigenia is initially presented as a daughter of a family of a high social rank. She is forcefully kept as a girl. Much like in Cinder, Iphigenia is both physically and mentally repressed by her parents. She is taught to be a good woman and her parents, especially the mother, forces her to keep up appearances, making Iphigenia believe that she is abnormal and that her penis is no more than an anomaly. No form of her masculine side is ever acknowledged by her parents - they just want/force her to be “normal”.

Normality for Iphigenia is again a complication, because s/he is stuck in a body that is both male, and female. The body is written in such a way into the novel that it is clear to the reader that both are actively present, neither being dominant or subordinate. Lam does so by mentioning functions like breast and beard growth, and the appearance of both menstruation and erections (p. 88,138, 277). To Iphigenia, femininity cannot be exclusive due to the presence of her/his penis. the ideal of her/his world is drawn even further into doubt as Micah falls in love with a girl, something Iphigenia never thought possible. When Micah also feels an attraction to Drystan, the male leader of the clown troupe, this only adds to his/her confusion.

The escape from the Cinderella complex in *Pantomime* is an interesting one. In the story Iphigenia is complicit to her own abuse. She believes that she needs to repress her masculine side, even when she states herself that her development overtime seems to be more male than female (p. 138). She never stands up to her mother when she is scolded and actively seeks out Anna in order to confirm her own femininity, this despite the fact that Iphigenia also believes that she will never be feminine enough. Iphigenia is made to believe that her worst secret is her penis and that it should always remain a secret. This idea is strengthened when Iphigenia is assaulted by Damien who recoils in disgust when he finds a penis between her legs instead of a vagina (p. 82-82). In *Pantomime* the Cinderella complex is inherently connected to the body in Iphigenia's case. She believes she needs to be as female as possible, because physically, she is not.

The movement in story comes as Iphigenia feels that she is forced out of her home, because her masculinity is threatened if she stays. Her fear that she is not feminine enough is confirmed by her impending castration. In *Pantomime* the departure is both spatial; Iphigenia flees her home, and non- spatial; Iphigenia leaves her identity behind and becomes the male Micah Grey (p. 233).

The donor function in this story is one who provides Micah with a sense of self and some confidence in his own body: Mr Illari gifts Micah a statue of a Kedi. This is a Byssian God who is both male and female; A creature that is considered "whole" in its own culture and one that people strive to become when they have intercourse (p. 247).

The sense of self and insecurity in his/her body again comes into play when Micah runs into his brother and his friends. Apart from Cyril nobody recognises him in his new appearance; further emphasising the idea that gender is no more than a performance (Butler, *Gender Trouble. Feminism and the Subversion of Identity*, 1999, p. 191-192).

To Iphigenia escape from the Cinderella complex comes through Micah. However, this is a complicated escape. Micah passionately believes that his/her gender can only be either male or female. When Micah undergoes breast growth and his/her menstruation starts (p. 138, 322-323) Micah desperately tries to hide both of these “female” traits.

In *Pantomime* there is no true escape from the Cinderella complex because the main character does not believe his/her body is a viable one, the belief is that s/he can only be male or female. This is confirmed throughout the novel, mostly in violent (Damian and Bil’s attempted rapes) and repressive (the Mother’s repression) ways. The male/female dichotomy is so strongly ingrained into Iphigenia/Micah that s/he believes that the only way out is to become the opposite gender. This, however, is not an escape as such, but rather a switch into the male fantasy. The only character in the novel who never forces Micah or Iphigenia to choose is Drystan, who towards the end of the novel comes to fulfil the role of the helper.

While Micah provides his/her own movement throughout the novel, from fleeing the house, to joining the circus, to fleeing the circus, s/he never escapes the Cinderella complex because s/he never breaks through the male/female dichotomy.

8. Conclusion

As this thesis has shown, the story of Cinderella is one that is both timeless and contemporary, a story that has survived through transpositioning itself from genre to genre in a cycle of discovery and rediscovery with no known original, but no need for one either.

Through an analysis of *Cendrillon* by Perrault using Propp's functions it has been established that the movement in *Cendrillon* comes through the donor or the helper – the fairy godmother – , but so does the repression of the character. In Perrault there is no room for independence, only for complicity (function VII). This is where the Cinderella Complex comes into play.

Women are conditioned to be dependent of others. They are trained to become “the good wife”. Feminine dependency and behaviours are nurtured from a young age on, and femininity becomes a restricting doctrine that forces the woman to repress herself.

In Perrault's *Cinderella* the image of the ideal 17th century woman is on full display through Cinderella herself, partially by her being juxtaposed against her stepmother who is a lot more independent. This independence, however, is frowned upon, a sentiment Cinderella believes, and she stays home waiting to be rescued and is only moved by others in the story. When analysing this behaviour through Propp's functions it can be found that Perrault's *Cinderella* is a story without a hero. Her story moves forward through a lack of means, and spatial movement only comes through the fairy godmother.

Cinder portrays its women in a similar way, despite being a science fiction novel set in the future. The key women in the story are portrayed in the same way; marriage is everything and all the girls are prepared for from a young age on. The performativity of femininity is further emphasized by Iko: the ideal (mechanical) woman is one who desires to be rescued by a prince. In *Pantomime* the ideal woman is a “good girl”, again fitting perfectly into the 17th century ideal. Marriage is a safety net, a new familiar cocoon, and a status symbol.

Escape from the Cinderella Complex comes through the breaking of the enforced behavioural patterns and an active contribution to society, according to Dowling. This is something Cinderella never achieves, but neither does Cinder. In *Cinder* there is no escape from the Cinderella Complex, because the hero is punished as she tries to escape. Cinder is forced to stay. In *Pantomime* Micah is not successful in escaping the complex either because s/he moves to the other side of the issue by posing as fully male. Because s/he sees his/her sexes as two separate ones rather than as one whole there never is a complete escape from the learned patterns.

In *Cinder* and *Pantomime* the Cinderella Complex manifests itself through the way the societies are presented in the novels and the way its teenage girls are raised. Their societies are patriarchal, and the women are repressed to become demure creatures who live to become a wife to a successful man. Cinder and Micah are cast outside the systems due to physical differences from society; Cinder is cyborg, Micah is intersexual. Both characters desire to be part of the system but aren't fully participating due to their differences. The difference between *Cinder* and *Pantomime*, however, is that while Cinder desires a place in the system – she wants to fit in, not to be different, but accepted – Micah does not. Micah desires a place where his/her body is accepted as it is and where s/he will not be harmed for it.

The books do attempt to shake off the ideals presented in Cinderella and problematized by Dowling, but they never fully succeed. The biggest deviation comes from the fact that the two modern tales do have a hero as a main character. The stories of Cinder and Micah are defined by an act of villainy (function VIII) rather than a lack (function VIIIa) in *Cinderella*. This and the movement function related to this act makes that the main characters are heroes who at least partially move their own stories. Cinder and Micah are more fully realized characters than Cinderella, but they are still complicit in their own repression as they are raised in societies that don't allow them to escape the discourse; Cinder

is imprisoned, Micah is followed by his/her castration. The Cinderella Complex is, toward the end of the novels, enforced by outside agents, making an escape impossible for the main characters. Cinder and Micah do, however, have an intention to escape their repressive surroundings; they are starting to act themselves like individual agents who are actively in charge of their own lives.

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Appendix A

Summary *Cinder* (2012) by Marissa Meyer

In Marissa Meyer's 2012 novel *Cinder* the reader is introduced to Lihn-Cinder, a mechanic in a futuristic New-Beijing. While Cinder is the main character of the novel the narrative in the book is told through multiple points-of-view. Apart from Cinder the reader also gets to look through Prince Kai and Dr Erland's eyes. This summary will focus on the story lead by Cinder.

The book opens with Cinder working as a mechanic in a market square in New Beijing. She is disassembling her foot from her own body and waiting for her android assistant, Iko, to return with a new foot. While working on her foot Cinder is approached by Kai, the crown-prince of the Eastern Commonwealth, who has disguised himself in order not to be recognized. Kai wishes for Cinder to repair his personal service android, Niansi, who has been malfunctioning. He is surprised to find out that "the best mechanic in New-Beijing" is a teenage girl (p. 10), but immediately takes a liking to Cinder.

While Cinder is talking to Kai, Iko returns with Cinder's new foot. Cinder hides the fact that the foot is for her, and Iko fangirls over Kai. After Kai has left Nainsi with Cinder and left the market, the baker starts screaming - she has contracted Letumosis, a very contagious and deadly plague that is spreading rapidly across the world. The baker is taken into quarantine and the market is cleared. Cinder hides from the droids checking the surroundings for further infections and goes home.

As Cinder returns home she finds her stepmother, Adri, ordering a tailor to make the dress of her stepsister, Pearl, tighter. Pearl is, at seventeen, looking for a husband at the upcoming ball. Adri orders Cinder to fix their hover transportation, and makes it clear that she

has no intention to let the girl go to the ball and makes it clear that she legally owns Cinder. She threatens to sell both Cinder and Iko off as spare parts (p. 24-25).

Cinder watches an announcement about the development of a cure to Letumosis on the netscreen, which is interrupted by the announcement that the condition of the emperor of New Beijing, who suffers from Letumosis, has worsened. The program states that medical testing volunteers are urgently needed, even as the cyborg draft continues. A cyborg is drafted every morning, because they are seen as lesser human beings:

“Many of them had been given a second chance at life by the generous hand of scientists and therefore owed their very existence to those who created them. They were lucky to have lived this long, many thought. It’s only right that they should be the first to give up their lives in search for the cure”

Cinder, p. 29

Cinder compares herself to her stepsister, Peony, and finds that she is not as feminine as she is, for she has “metal monstrosities” (p. 32). Cinder goes to the junkyard to find the parts needed to repair the hover and finds a broken down car. Peony, who had come with her, starts to show the first sign of the plague. Cinder calls for her to be taken into quarantine and feels guilty about having “already outlived her fate once” (p. 56).

As Cinder returns home, Adri orders Iko to dispose of Peony’s things and reminds Cinder that she is a programmed subhuman, not capable of feeling emotions and that she is not one of her girls. Adri then volunteers Cinder for the cyborg draft and Cinder is forcefully taken away by the med droids.

Cinder wakes up in the research facilities of the palace, restraint on a metal bed. She is scanned and finds out that she has a 36.28% ratio of mechanical parts inside her (p. 82). Cinder is then administered a lethal dose of the virus.

To Dr Erland's surprise Cinder's immune system is killing the virus. Cinder comes to and arms herself with a wrench hidden inside her leg to defend herself. As she braces herself to attack Dr Erland, he manipulates her, by using his Lunar powers, into not harming him. As the two talk, Cinder finds out that she is immune to Letumosis and important to finding the cure. Dr Erland offers to pay Cinder for cooperating and agrees to pay Cinder on a private account, leading to Cinder seeing a possibility to escape from Adri.

Cinder finds out that her reproductive system is intact, despite her heart, brain and nervous system are tampered with. As Dr Erland examines Cinder he presses a circuit in her neck and she passes out. As Cinder comes to, Kai is fussing over her, while Dr Erland is assuring him she is alright, lying to Kai about what happened to Cinder and why she is there. In his worry Kai touches Cinder, and she is worried about him finding out she is cyborg, feeling herself a freak and a machine (p. 126) while also feeling flattered and flustered by the attention Kai gives her. Cinder then reprimands herself for thinking of Kai as a romantic interest. She tells herself she is not allowed to think of him, because he is so far out of her realm.

Cinder returns to Adri, who is surprised to see her. She makes it clear that Cinder's position in the household has not changed and that Cinder is supposed to follow her orders. Adri blames Cinder for the death of her husband, who contracted Letumosis after taking Cinder home from Europe. Having had enough of Adri, and with her new-found wealth, Cinders starts to plan her escape, planning to fix and use the car she found at the junkyard earlier.

The Emperor of the Eastern Commonwealth dies and Prince Kai is now to become emperor. In quarantine, Peony enters the next stage of the disease. Cinder decides to visit Peony in quarantine after moving her escape car to a remote location. Peony tells Cinder she loves her, and that she is glad that Cinder is not sick (p. 150). As Cinder is leaving the quarantine area she finds out that the med-droids are removing the implanted ID-chips from the bodies of the deceased. When Cinder questions this the droid simply states it is following programmed orders.

Cinder returns to the castle, where she once again runs into Kai, who tells her after some bantering that she should call him Kai instead of Your Highness (p. 159). He confides in Cinder by telling her that the Lunar Queen, Levana, will visit the palace soon. After Kai walks Cinder to the laboratory he asks her to the ball. Cinder is flustered and declines. She blames Kai's invitation to the ball on her being the most convenient option and on Kai not thinking straight because he is in mourning.

After Cinder tells Dr Erland about the med-droids taking the ID-chips from the deceased he explains her about the illegal trade in ID Chips and the fugitive Lunars who come to earth. Dr Erland explains the so-called Lunar gift to Cinder. He illustrates the way some Lunars can manipulate bioelectric energy so others perceive them differently than how they really are, and how the Lunars control this energy to make others feel the way they want them to feel. After Cinder tells him Levana is due to arrive that day, Dr Erland also discloses that non-gifted Lunars, so-called shells, are able to resist the effect of the gift, and therefore killed. Many Lunars thus flee to earth. He reveals to Cinder that she is Lunar and has to leave the castle before the queen arrives.

After Cinder finds out she is Lunar as well as Cyborg, she feels disgusted and even more of an outcast than before: "To be cyborg and Lunar. One was enough to make her a mutant, and outcast, but to be both? She shuddered. Lunars were a cruel, savage people" (p.

178). Cinder realizes that nothing she knows about herself and her past is real, calling herself “a made-up girl” (p. 179). As her comm announces that Levana arrives, Cinder leaves.

Back at work Cinder thinks about how her situation at home has become nearly unbearable and laments about not going to the ball. Cinder wants to go, but is worried about what people will think of her, not only a cyborg, but a Lunar fugitive as well. While working on Nainsi, Kai’s service android, Cinder finds a foreign chip in Neinei’s wiring and finds out that it is of Lunar origins. As she plays it Cinder finds the remains of a speech talking about the possibility of the survival of the rightful Lunar heir, Princess Selene. Nainsi comes to after the chip is removed and Cinder decides, despite the danger for her, to return the droid to the castle.

As Cinder arrives at the castle she must wade through a group of protesters against Levana. Nainsi is permitted to enter the castle, Cinder is turned away at the gate. While Nainsi ensures her she can have Kai send Cinder an invite, Cinder starts to feel silly about her desire to see Kai. As Cinder is about to leave, the protesters suddenly stop chanting and Cinder turns to see Levana influencing the crowd to do so. Cinder too is influenced by the glamour, but her retina display alerts her to the glamour being nothing but a lie. As Cinder is able to see the brainwashing for what it is, Levana spots her in the crowd, and influences to Cinder leave. Levana, however has recognized Cinder as Lunar she is and demands Cinder to be caught, as Lunar refugees are not allowed to be granted asylum on earth. Levana reveals to Kai that her people have developed an antidote to Letumosis, giving Kai a single dose as proof (p. 211).

Hiding out of sight, Cinder wonders why, after being able to see beneath the glamour, it still worked on her if she is, as she presumes, a shell. Panicking, and about to leave, she is instead is guided into the castle and taken to see Kai. She tells him about the chip. Kai suspect it’s spyware from the Lunars. The conversation ends with Kai flirting with her and asking her to the ball again, this time in public. Cinder is flustered, but refuses once again, this

time using Peony's illness as an excuse. Kai drops the subject, but entrusts Cinder with the news that he can get a cure for the plague if he marries the Lunar Queen.

Kai gives the cure to Dr Erland. Dr Erland explains to Cinder that she was able to see through the glamour because of the bioelectrical security system placed on her upper spine, leading Cinder to realize that she does have powers, and someone is trying to prevent her from using them. Cinder argues with Dr Erland and finds out that he is Lunar as well. During their talk Cinder receives a message that Peony has entered the final stage of the disease. Dr Erland gives Cinder a dose of medicine large enough for Peony and Cinder goes to her.

When Cinder arrives at the quarantine she notices that unlike the last time she was there the place is overflowing with people. As she arrives at Peony's bed she tries to give her the medicine, but Peony dies in her arms. Cinder attacks the med-droid trying to take Peony's ID-chip and keeps it herself. As she holds Peony's body Cinder hears the baker's son and gives him the cure. The boy lives. When she is about to leave Cinder is arrested by some of the droids who were commissioned by Adri.

Arriving home Cinder is furious, in response Adri reminds her that she owns Cinder and that Cinder is to obey her. She admits to tracking Cinder's ID and accuses her of no longer being human. Adri again blames Cinder for her stepfather's death. She takes Cinder's new foot from her and grounds her to the house. As Cinder goes to her room she finds that Adri has sold Iko, leaving only her personality chip on Cinder's bed. Cinder falls to her knees, crying (p. 282).

Cinder sits in her booth at the market, turning customers away and preparing for her escape. Cinder plans to take Peony's ID-chip and Iko's personality chip with her; "They were going to escape together, like she'd always said they would" (p. 287). Kai comes to visit her, in disguise, at her booth. Kai has brought her fine silk gloves as a gift. He tries to convince Cinder to come to lunch with him, she refuses and answers positively when he asks whether

or not she is escaping and heading for Europe. Kai takes her hand and asks her to think of him, before Pearl rudely interrupts them. Kai puts her in her place. Pearl mocks Cinder's gloves, but is actually jealous. Cinder calls the gloves the most beautiful thing she had ever owned (p. 301).

As Cinder returns home she finds Adri and Pearl preparing for the ball. When talking to Pearl, Cinder finds that her stepsister blames her for Peony's death. Cinder watches Kai's coronation. Cinder feels for him and upon Kai promising the people watching that he will do whatever it takes to save his people, Cinder sees the Lunars in the front row share smug grins (p. 312).

Cinder starts her escape, thinking of the loved ones she leaves behind. In a heap of junk on the floor of her workplace in the basement she finds her old foot. While working on attaching her foot the Lunar chip Cinder took from Nainsi starts beeping. Cress, a prisoner of Sybil, Levana's second in command, warns Cinder that Levana is after Kai. Levana knows Kai was searching for the rightful ruler to the Lunar throne, and knows he found something. Cress also warns Cinder that Levana wants to marry Kai to become empress, kill Kai and wage war with the rest of earth in order to gain power there as well. Cinder decides to go to the ball and warn Kai.

Cinder finds Peony's old dress, saved for her by Iko, puts it on, accompanied by the gloves Kai gave her. She feels like she doesn't belong (p. 324-325). Cinder manages to get the car working, but only long enough to take her to the palace. Her own flight to Europe is no longer a possibility.

Cinder enters the ballroom just as Kai and Levana stop dancing. She is stopped by a guard at the entrance, her dress, gloves and hair are dishevelled. Cinder is let through and formally announced after he finds she is a personal guest of now Emperor Kai.

Kai is stunned to see her. As Cinder squares up to meet Kai she is stopped by Adri and Pearl who try to reprimand her for being there and wearing Peony's dress. Kai puts a stop to this, ensuring them that she is his personal guest (p. 340). Kai dances with Cinder and she tells him of Levana's plan. Kai chooses to marry Levana instead, taking a chance to save his people instead of himself. In an act of desperation Cinder kisses Kai. Kai does not kiss her back. Levana sees Cinder and recognizes her as a fellow Lunar. Levana accuses Cinder of stealing someone's ID-chip and humiliates her in front of everyone at the ball. Levana accuses Kai of harbouring Lunar fugitives and tells him the fugitive Lunars are the ones responsible for the plague. She gives Kai a chance to barter for Cinder's life. Kai refuses to marry Levana, and has Cinder arrested. As Levana tries to influence Kai, Cinder sees what's underneath her glamour. Levana begins to influence Cinder to grab a gun from one of the guards and kill herself. Cinder manages to pull the gun away from her own temple and shoot a chandelier instead. Through her intense emotions Cinder is able to override her bioelectric security system, break through Levana's glamour and aim the gun at her, she shoots a guard who Levana forces to shield her. Cinder feels her bioelectric powers course through her, she feels 'Lunar' (p. 364). Yet she is still disgusted with herself and runs away. As she runs Cinder loses her foot, Kai picks it up. He takes her in, and asks her if everything has just been a Lunar trick (p. 367). Kai thinks so, has Cinder imprisoned and agrees to have Levana take her with her to Luna when she returns home, sentencing Cinder to death.

In her cell Cinder reviews the events at the ball over and over through her retina display. Dr Erland visits her and explains to her how to use her Lunar gift. He tells Cinder he is going to Africa and invites her to join him. Dr Erland gives Cinder a new hand and a new foot, and tells her that she is Princess Selene. He tells her she is a cyborg because her body was badly damaged in a fire. Dr Erland created the cyborg draft in order to find her. He tells

her to escape the prison and to come find him in Africa. After Dr Erland leaves Cinder searches through information about Princess Selene.

The book closes with Cinder cutting her ID-chip out of her wrist and leaving her identity behind.

Appendix B

Summary *Pantomime* (2013) by Laura Lam

In Laura Lam's 2013 novel *Pantomime* the reader is introduced to Micah Grey, a runaway on the verge of joining the circus. The story is told in two layers. The chapters titled "Summer" are the story of Micah as we follow his journey through the circus. The chapters titled "Spring" are the story of Iphigenia Laurus, and tell the story that leads up to her running away and becoming the male Micah Grey.

The reader meets Micah Grey in Summer, as he auditions as an aerialist for *R.H. Ragona's Circus of Magic*, a circus travelling through Ellada. After watching the show Micah wants to become a part of the magic, and sees joining the circus as a performer as the perfect way to start a completely different life. As the show ends Micah visits the freakshow and the menagerie and is struck by how sad the two are. He is convinced, however, that none of the deformed people and creatures are as freaky as he is. As Micah dwells he returns to the big top to hear the ringmaster speak. He sneaks under the canvas and is caught by the White Clown, Drystan. Micah decides to use this moment as his audition and swings from the trapeze. He joins the circus.

In Spring the reader is introduced to a very unhappy Iphigenia Laurus who demands to be called Gene by her brother Cyril. Iphigenia is dressed in boys clothing and goes swimming with her brother and his friend Oswin. Upon their return home both Cyril and Iphigenia get scolded by their mother. Cyril for pushing boundaries while he needs to start his education, his sister for indecent and unfeminine behaviour, especially now she is about to enter society with the upcoming debutante ball. The mother worries about Iphigenia exposing herself to

others. Once dressed in female garbs again Cyril tells his sister that she never looks quite right in a dress. Iphigenia sees the debutante ball as a threat.

In the circus Micah is determined to get in with the troupe and works all kinds of odd jobs in order to earn his place. As he feeds the freakish animals he has no doubt that he would be put on display as well if the ringmaster, Bil, found out what he was. His fellow aerialist and trainer Aenea flirts with him, which confuses him. Micah is not used to women being direct and speaking their minds.

The circus uses Vestige technology, a type of advanced and non-replicable technology left behind by the Alder, a people that vanished from Ellada centuries earlier. During the performance that night the vestige damselfly turns herself to Micah and calls him a “Kedi”, leaving Micah shocked (p. 68).

In Spring a very feminine dressed Iphigenia goes to tea at another family’s estate. Iphigenia is very uncomfortable. The children goes to play in the forest where Iphigenia runs into a small Peng lass dome, another Alder remainder. She has an attraction to Penglass.

As Iphigenia runs around with the boys they state that she is like one of them. Iphigenia, meanwhile, notes that Damien is rather attractive. As the group plays a game of sardines Iphigenia tells the reader about her extraordinary senses and overall health. She never gets sick. Using her senses, she finds Damien first. The boy abuses their time alone and assaults Iphigenia. He recoils after finding a penis beneath her skirts. Iphigenia is scared that Damien will reveal her secret, but the boy recoils after touching her, and continues treating her like an anomaly throughout the book. After the incident Iphigenia states “I was both male and female in a world where it seemed like you had to be one or the other” (p. 85). Upon

returning home Iphigenia is once again scolded for running with the boys, while she should be preparing for marriage.

In Summer Aenea's flirtations leave Micah flustered. He wonders whether or not he likes a girl and whether or not this is wrong. As his chores in the circus continue, the troupe starts pranking Micah up to the point where he gets wounded. Yet Micah keeps believing that being in the circus is better than being home, for in the circus he can be himself and he does not know what the future holds.

As Iphigenia returns home from tea back in Spring she describes her home as depressing. It's a place linked to doctors visits, who see her as a curiosity. She is a subject to be prodded, studied and written about.

Iphigenia visits her friend Anna Yew. Anna and Iphigenia did not used to be all that different, but these days all Anna speaks about is marriage. Anna sees Iphigenia's wildness as a phase, hurting Iphigenia by saying this to her. To Iphigenia the act of fitting in as female however is like the dresses she is forced to wear "ill-fitting and not quite right" (p. 111).

In the circus Micah is wondering about Drystan and feels that "the girl" in him feels an attraction towards him (p. 113). After Drystan tells Micah a joke and finds out just how sheltered he has been raised Drystan explains the concepts of homo- and bisexuality to him, coming out to Micah in the process. A key element in Drystans explanation is that in Alder there are no different gender pronouns, which according to Drystan speaks volumes (p. 115). Micah confesses that his biggest fear is not being accepted for what or who he is, bringing Drystan and him closer together. The open queerness in the circus makes Micah wonder about gender conformities.

Back in Spring Iphigenia feels like, while the boys are growing closer, she grows further apart from them, due to an “invisible barrier of age and propriety” (p. 121). Iphigenia feels like they don’t take her seriously, for the boys never pronounce her name correct. As she is quizzing the boys on Elladan history and politics her mother comes in and scolds her for not working on her dowry in front of the boys.

At night Iphigenia and Cyril go climbing and as they sit on a large Penglass dome, the glass starts to glow under Iphigenia’s hands. Cyril wonders if the glowing of the Penglass has something to do with the way Iphigenia was born, something Iphigenia sharply denies. Cyril falls down and breaks his arm, as Iphigenia follows him by gliding down the glass leaving a giant glowing streak behind.

In the circus, in Summer, Micah reads an article in the newspaper that declares Iphigenia missing and the Laurus family in scandal for keeping the disappearance of their daughter a secret. The article mentions that a Shadow, a ruthless private detective, has been hired to bring Iphigenia home. The photo accompanying the article looks nothing like Micah anymore.

Micah gets his first period, leading to more confusion about his body and to him being scared;

“I had grown to doubt such a thing would happen to me. I had thought that I was now woman enough. As time passed, I only seemed to grow more male. My voice had lowered, occasionally cracking when I spoke. A small layer of down sprouted on my cheeks”

Pantomime, p. 138

Micah and Drystan go out drinking and Drystan wonders about the existence of mythical creatures, something Micah denies. Drystan reveals to be Damien’s brother and that he knows

who Micah really is, but promises not to say a word unless Micah reveals his secrets. Micah also learns that the circus is financially not doing as well as he thought.

Back in Spring Mother calls for Iphigenia to stop pursuing boyish pastimes and accept her woman's responsibilities, as Iphigenia, despite her condition was raised as female and is female (p. 162-163). Iphigenia dresses up for the debutante ball and feels trapped in her corset - she might look like a girl, but considers her look nothing more than an illusion.

At the ball Iphigenia dances with Oswin, to much approval of her mother. A marriage to Oswin would mean moving up in society. Iphigenia is paired with Damien during one of the dances, who is revulsed and leaves the dancefloor. Iphigenia wonders if she would fit with a partner like Oswin, but worries about his reaction to "the whole truth" – her body (p. 177).

In Summer Micah is conflicted as he feels both attracted to Aenea and is jealous of her looks. He tells Aenea how he came up with the name Micah, as he stood near the fountain and saw the flacks of mica in the granite stone surrounding the water. Micah and Aenea run into Cyril and his friends. Cyril recognizes Micah as Iphigenia, and Micah lies about how he knows the boys to Aenea.

Back in Spring Iphigenia overhears her parents talking about an offer for her hand by Oswin's family. This leads to the mother speaking about Iphigenia becoming "only a girl" (p. 197). Both parents agree that no man would want a girl like Iphigenia in their marital bed and that castration is the best option, despite the father not liking the idea. Iphigenia also finds out that she was adopted by her parents and that they received a lot of money and some titles upon taking her in.

Father takes Iphigenia to the ice cream parlour and tells her that she is to see a doctor the next day. He says she might feel tired afterwards, but keeps his mouth shut about the castration.

Iphigenia turns to Cyril that night who ensures her that she will always be his sibling. Iphigenia tells her brother that “It would not be easier to go through my entire life as a girl. I do not feel like a girl. Or a boy” (p. 207). Cyril tells her he likes her as she is and helps Iphigenia run away.

In the circus, Arik, Micah’s mentor, leaves, making Micah the new aerialist. Micah ties down his breasts using bandages, but lies to Aenea about the purpose of the bandages. Micah wants to kiss Aenea, but is scared to do so. They perform together for the first time.

After the show Micah meets with Cyril, who asks him to return home as Iphigenia. Their mother is unwell. Micah refuses, stating that he should not have to sacrifice all he has gained to try to fit into a life he knows he doesn’t belong (p. 225).

In Spring Iphigenia is worried about passing as a boy after learning to be a girl for sixteen years. She wants to shed her old life and try on a new one. As she stares at the water reflecting on the granite she comes up with the name Micah Grey.

After unsuccessfully trying to get a job Micah gets robbed and becomes increasingly desperate, wondering how long he can survive out on the street.

As the circus leaves Sicion in summer, Micah sees the Shadow. Drystan gets close to Micah, much to Aenea’s annoyance. In a rare moment alone Micah studies his body, which has become both more male and female. Aenea interrupts him as she visits his cart. They kiss.

In Spring Micah gets caught by a policier who sends him to the spice merchant Mr Illari, so he can earn some money.

In Mr Illari's home Micah finds a figurine of a Kedi, a Byssian Chimera with both male and female characteristics. The being is worshipped for being a complete being rather than an incomplete male or female.

In the circus Bil has decided that the troupe must perform a play. Micah is pushed by the troupe to audition for the part of Iona, a princess who is mainly passive, waiting for her prince to rescue her. Micah loves acting and auditions for the role. Drystan plays the hero and as the two kiss during rehearsal Micah figures out that he has feelings for Drystan as well as Aenea.

After Micah jokes about wearing feminine garbs Aenea tells him she likes him better as a boy. This leads to Micah thinking about his old life and the parts he misses. He tells Aenea, but keeps his body a secret. Micah is too hurt and traumatized by the doctors and Damien's reaction to him to tell Aenea.

In Spring Mr Illari teaches Micah how to fit in on the streets and he gives Micah some money and the Kedi figurine. As Micah leaves and goes to the beach he finds that the circus is in town.

The circus has travelled to the small town of Cowl where the troupe tries out their performance. Micah hears the story of the hero of Cowl; a chimera who rescued the town a long time ago. Micah also witnesses Bil trying to assault Sal. He stops as Micah passes by.

Micah goes on a date with Aenea, they visit the museum of Mechanical Antiquities, where they admire many Alder antiques, among them a clockwork woman. The woman comes from

the private collection of Dr Pozzi, the man who gave Micah to his parents when he was a baby. After their date Micah sneaks back into the city to buy a chest binder.

Micah feels strange to be back in a skirt again, and recognizes Gene in the mirror, but also sees some differences. “This Gene was different; her face was leaner and more determined, but it was her” (p. 328). Dressed as Iona, Micah finds that his body is both male and female. He does not resent his femininity as much as before. Micah lingers on Drystan kissing him deeply during the play and finds that he admires Drystan. Aenea is sad because of this.

The Shadow comes for Micah and Drystan advises him to leave. Micah finds himself no longer to be the sad girl in the newspaper as he looks in the mirror and decides to tell Aenea about his body before they leave the circus.

Micah tells Aenea and Drystan, who already knows who he is, who she is. He shows them his body. Aenea is hurt that Micah did not trust her enough to tell the truth and chooses to stay with the circus. “[Micah] had not given her the chance to make up her own mind” (p. 359). Drystan surprises Micah by deciding to leave with him.

Bil finds Micah and tries to kill him. Aenea and Drystan come to help Micah, but in his rage Bil kills Aenea. Drystan then kills Bil in self-defence. Micah finally sees Bil’s violence toward women for what it is, but they are too late to fix things. Drystan and Micah start their escape.

The two are recognized by Drystan’s fellow clowns and the group follows them until Micah blinds them by making the Penglass glow brightly. The Shadow manages to find the two again and tries to convince Micah to come with him. Micah learns that after all this time his parents still want to castrate him and refuses. Micah blinds the Shadow as well.

Drystan stays with Micah and when Micah calls himself a monster Drystan refutes this. The two hug and make their way into Imachara, hand in hand.

A newspaper article that declares Micah and Drystan dangerous fugitives closes the book.

Appendix C

Perrault's *Cendrillon* according to Propp's functions of the dramatis personae:

	I	II	III	VII	VIIIa	XI	XII	XIII	XIV
a	β^2	γ^2	δ	θ^1	a^6	\uparrow	D^7	E^7	F^3
XIX	XX	XXI	XXII	XXIII	XXIV	XXVII	XXIX	XXX	XXXI
KF^3	\downarrow	Pr^2	Rs^3	o^1	L	Q	T^1	U-	W^*

Table 4: *Cendrillon according to Propp's functions of the dramatis personae*

a Initial situation

The story begins not with the hero being presented, but with the introduction of the father; saying he married a second wife, who is “une femme, la plus hautaine et la plus fière qu’on eût jamais vue.” - the proudest and most haughty woman that was ever seen. (Perrault, *Cendrillon ou la Petite Pantoufle de Verre*, p. 59).

Next Perrault introduces the two stepsisters, who are like the stepmother in all aspects. Cinderella, who at this point in the story is nameless is introduced last. “Le mari avait, de son côté, une jeune fille d’une douceur et d’une bonté sans exemple: elle tenait cela de sa mère, qui était la meilleure personne du monde” (*Cendrillon*, p. 59).

In his introduction of *Cendrillon* Perrault does two things: 1) Cinderella is positioned against, and behind her stepmother and -sisters. 2) Cinderella is linked to her missing mother, who is described as “the best, most beautiful person in the world”. The use of the past tense implies that the mother is deceased.

→ α : Cinderella's father remarries a woman who is the opposite of her and their mother. She brings two daughters with her who are like the stepmother in looks and behaviour.

I One of the members of a family absents himself from home.

→ def: absention, des: β

→ 2: An intensified form of absention is represented by the death of parents.

β^2 : At the end of the first paragraph Perrault explains that Cinderella takes after her mother and uses the past tense to describe her: “[...] qui était la meilleure personne du monde.” (*Cendrillon*, p. 59) This implies that the mother is deceased.

A lot of Cinderella versions also have an absent father. He either dies, or is traveling for work. While the father is not present in the story his absence is never explained. The only other mention of him after the introduction is when it is explained that Cinderella does not dare tell her father about the stepmothers' abuse in the third paragraph: “La pauvre fille souffrait tout avec patience, et n'osait s'en plaindre à son père qui l'aurait grondée, parce que sa femme le gouvernait entièrement.” (*Cendrillon*, p. 60). The absence of the father is explained through the repression of the stepmother. She is thusly controlling <gouvernait entièrement> that the father becomes absent through repression. He does, however, not actually leave.

II An interdiction is addressed to the hero

→ def: interdiction, des: γ

→ [...] an interdiction is evidenced in a weakened form.

γ^2 : After the absention, the story continues into the interdiction by stating that the stepmother could not stand (the still nameless) Cinderella and put her to work:

“[la belle-mère] ne put souffrir les belles qualités de cette jeune enfant, qui rendaient ses filles encore plus haïssables. Elle la chargea des plus viles occupations de la maison [...]” (*Cendrillon*, p. 60)

In this paragraph Cinderella goes from being the daughter of a gentleman to being a servant.

γ^2 inverts the interdiction by representing an order or suggestion which is what happens in the story (see quote above). The stepmother orders Cinderella to work for her, because she literally could not suffer / stand the good qualities of the girl: “[la belle-mère] ne put souffrir les belles qualités de cette jeune enfant [...]” (*Cendrillon*, p. 60).

The command is slightly weakened because it is not presented as such, but rather told by the narrator. Cinderella follows the orders and the command to work starts to play the role of the interdiction. “The fulfilment of this command has the same consequences as does violation of an interdiction.” (Propp, p. 27)

III The interdiction is violated

→ def: violation, des: δ

→ Form of violation corresponds to the form of interdiction. Functions II and III are paired. “A fulfilled order corresponds [...] to a violated interdiction”. (Propp, p. 27)

The villain manifests himself.

Through the fulfilment of the order (The stepmother putting Cinderella to work) the interdiction is violated.

Note! There is no actual interdiction in this case, but a command of which fulfilment has the same effect of the interdiction. γ^2 exists without the presence of γ^1 , so there is no interdiction yet the violation is still in effect.

The villain manifests himself and begins to act. This is in this case because Cinderella follows her stepmothers commands, but does not yet recognise her as the villain. Through her command, and it's fulfilment the stepmother becomes the villain rather than just the proud and haughty woman the reader is introduced to in the beginning.

IV The villain makes an attempt at reconnaissance

→ def: reconnaissance, des: ϵ

→ The villain gains knowledge from or about the hero, either by questioning them, or by being questioned.

→ Not applicable

V The villain receives information about his victim

→ def: delivery, des: f

→ The villain receives answers to the questions posed in IV or gains information (answers corresponding to the questions/information) by other means.

→ Not applicable

VI The villain attempts to deceive his victim in order to take possession of him or his belongings

→ def: tricking, des: η

→ The villain disguises himself and persuades or deceives its victim, sometimes aided by magic.

→ Not applicable

Note: In Perrault's version of Cinderella this is not applicable and it is Cinderella herself who says that she is not to go to the ball. In the best known other versions (Grimm, Disney) she is deceived.

VII The victim submits to deception and thereby unwittingly helps his enemy

→ def: complicity, des: θ

→ 1: The hero submits to all of the villain's persuasions

→ θ¹: While I previously stated that VI was not applicable to Perrault's version of Cinderella as such there still is a continuing deception going on to which Cinderella fully submits herself.

Remarkable about this Cinderella is that as Propp explains "The hero agrees to all of the villain's persuasions." (Propp, p. 30). And she seems to do so willingly. Perrault describes Cinderella as painfully good and beautiful and thusly complicit in the deception that she is a "Cucendron" to the household that she sabotages herself and appears to believe that she is not to go to the ball.

"Cendrillon, serais-tu bien aise d'aller au bal ? — Hélas, mesdemoiselles, vous vous moquez de moi, ce n'est pas là ce qu'il me faut." (*Cendrillon*, p. 62)

Cinderella herself says that her sisters mock her in asking her whether or not she would like to go to the ball. That it is not a place she needed to / should be. There is no deception in the question posed. She believes the deception.

VIII The villain causes harm or injury to a member of a family

→ def: villainy, des: A

→ Function in which the movement of the tale is created. The first seven functions can be seen as the preparatory part of the tale.

The function is divided into nineteen separate divisions all characterised by an action of the villain.

→ Not applicable

VIIIa One member of a family either lacks something or desires to have something

→ Def: lack, des: a

→ 6: Various other forms: “Just as the object of seizure does not determine the structure of the tale, neither does the object which is lacking.” (Propp, p. 36).

a^6 : Cinderella lacks the means to go to the ball she wants to go to. This lack is, as Propp explains, the beginning of the moment of the tale and all other functions come together at this point:

a: the re-marrying of the father to the stepmother.

β^2 : The death of the mother, who is like Cinderella and the opposite of the stepmother and -sisters.

γ^2 : The stepmother orders Cinderella to work for her, and Cinderella loses her status as the daughter of the gentleman.

δ: The stepmother manifests herself as the villain through this order and through the obeying of the order by Cinderella.

θ¹: Cinderella is complicit in the deception that she is indeed no more than a servant.

Leads to:

a⁶: Lack of means to go to the ball.

The means to go to the ball do indeed not need to be specified, because the movement of the story drives on the desire to go and the lack of the means.

Not on specifics.

IX Misfortune or lack is made known; the hero is approached with a request or command: he is allowed to go or he is dispatched .

→ def: mediation, the connective incident, des: B

→ The hero enters the tale. Propp divides his heroes into two categories;

1) The seekers: The hero who goes after the victim.

2) The victimised hero: The hero who is forced to leave home at any cost.

→ Not applicable

X The seeker agrees to or decides upon counteraction

→ def: beginning counteraction, des: C

→ The seeker starts his search, the moment is characterised only if the hero is a seeker.

→ Not applicable

XI The hero leaves home

→ def: departure, des: ↑

→ ↑: The sign designates the route of the hero, even when there is no spatial transference. The functions ABC↑ represent the complications the course of action is developed later on.

At this point in the story there is no spatial transference for Cinderella, in fact, she is the only one staying home.

This is however the first time in the story that Cinderella shows that she is not as complicit to the deceit of her stepmother as the reader is thus far made to believe. The function a⁶ has shown a complication and now Cinderella shows that it is a complication to her, indicating the beginning of the journey and the leaving of home, despite the fact that there is no spatial transference.

XII The hero is tested, interrogated, attacked, etc., which prepares the way for is receiving either a magical agent or helper.

→ def: the first function of the donor, des: D

→ 7: Other requests. These requests are either not categorised under the basic requests or requests that can be assigned into multiple categories (these requests will then also receive multiple numbers)

D⁷: the fairy godmother appears to Cinderella and asks her if she wants to go to the ball. After Cinderella confirms this the fairy godmother appears to make a request:

“Tu voudrais bien aller au bal, n’est-ce pas ? — Hélas oui, dit Cendrillon en soupirant. — Eh bien ! seras-tu bonne fille ? dit sa marraine ; je t’y ferai aller” (*Cendrillon*, p. 62)

The godmother asks for Cinderella to be a good girl. If she does so she will take her to the ball. The request is one that falls outside Propp's independent subclasses.

XIII The hero reacts to the actions of the future donor.

→ def: the hero's reaction, des: E

→ The reaction of the hero can be either positive or negative, but will still belong to the same class.

→ 7: The hero performs some other service that is either related to the request made in category XII or performs a service out of kind-heartedness.

E⁷: Depending on the interpretation of the sentences: “seras-tu bonne fille ? [...] je t’y ferai aller” (*Cendrillon*, p. 62) the reaction of Cinderella can be attributed to the request, her own kind-heartedness or a combination of both. The phrasing of the sentence and positioning however imply that the actions Cinderella undertakes are not linked to the request but rather to her own kind-heartedness. Throughout the tale she has shown that she is nothing but helpful.

XIV The hero acquires the use of a magical agent

→ def: provision or receipt of a magical agent, des: F

→ Magical agents can have the form of animals, objects or qualities or capacities that are given directly.

→ 3: The agent is prepared and this becomes magical

F³: The fairy godmother orders Cinderella to find her a large pumpkin that she hollows out and six mice, a rat and six lizards. Once all animals and the pumpkin are found / prepared they are turned into magical agents by the fairy godmother: The pumpkin becomes a carriage. The mice become horses, the rat a coachman and the lizards are turned into footmen. All are prepared to take Cinderella to the ball.

Lastly Cinderella's clothes and shoes are transformed to be suitable for the ball.

XV The hero is transferred, delivered, or led to the whereabouts of an object of search

→ def: spatial transference between two kingdoms, guidance, des: G

→ Generally the object of search is located in another place. Means of unification may be identical. Specific forms do exist.

→ 2: The hero travels on the ground or on water

Note: "It should be noted that "delivery", as a function in itself, is sometimes absent: the hero simply walks to the place (i.e., function G amounts to a natural continuation of the function \uparrow). In such a case function G is not singled out."

G is not singled out in Cinderella, because it is, as described in the note a continuation of function \uparrow where the journey to the ball starts without spatial transference while Cinderella is delivered, the way in which it happens means that G is not singled out.

→ Not applicable

XVI The hero and the villain join in direct combat

→ def: struggle, des: H

→ H can be distinguished from D through the outcome of the encounter. If there is a “victory” of sorts then it is “H”, if there is an encounter with an unhelpful donor the situation is usually “D”.

Not applicable

XVII The hero is branded

→ def: branding, marking, des: J

→ The hero receives a mark / brand the body or is marked through a specific object.

→ Not applicable

XVIII The villain is defeated

→ def: victory, des: I

→ The villain is defeated in combat or game. Victory is also encountered in a negative form.

→ Not applicable

XIX The initial misfortune or lack is liquidated

→ def: - des: K

→ This function is paired with function A, the narrative reaches its peak in function K.

→ 11: “The receipt of an object of search is sometimes accomplished by means of the same forms as the receipt of a magical agent” (Propp, p. 55)

KF³: The lack is resolved as a result of F³: Cinderella’s fairy godmother gives her the means to go to the ball, and in receiving them Cinderella is able to go (and actually goes) to the ball.

Remarkable is at this point the story becomes cyclical, repeating F^3 , KF^3 (and \downarrow - to be explained below) three times in Perrault's story with no change. The descriptions become shorter each time, but there is no forward motion in the narrative until Cinderella returns home after the third ball.

XX The hero returns

→ def: return, des: \downarrow

→ No special functions are attached due to the implication of a surmounting of space.

Return sometimes has the nature of freeing

In Cinderella the return is characterised as a flight. As she returns to the ball for the third night Cinderella enjoys herself so much she loses track of time, thinking it is 11pm as the clock starts to chime twelve, “elle se leva et s'enfuit aussi légèrement qu'aurait fait une biche.” (*Cendrillon*, p. 67). Upon realising it is midnight she flees “as lightly as a dove”, implying that she is skittish, most likely due to her being afraid the spell breaks and being discovered and called out / punished for not being where she should be or improperly trying to be a “personnes de qualité” (*Cendrillon*, p. 61).

XXI The hero is pursued

→ def: pursuit, chase, des: Pr

→ 2: He demands the guilty one and demands their capture

Pr^2 : At this point in the story functions start to overlap on another. Pr^2 can be defined three times in the story, beginning directly after Cinderella runs from the ball and the prince goes after her, finds her glass slipper and asks the

guards where the princess went. The real demand however comes with the search for the girl who lost her glass slipper:

“[...] de jours après, le fils du roi fit publier, à son de trompe, qu’il épouserait celle dont le pied serait bien juste à la pantoufle.”

(*Cendrillon*, p. 67)

The prince announces that he will marry the one who fits the glass shoe. While the demand for the guilty person (this function is usually seen as one related to a dragon in Propp's explanation (Propp, p. 56-57), here it is one that the reader perceives as a positive one - there is an outlook on Cinderella escaping her bad situation - the demand is still there. The pursuer (prince) demands (proclaims to marry) the guilty person (the woman who lost the shoe).

XXII Rescue of the hero from pursuit

→ def: rescue, des: Rs

→ Propp states that many tales end with the rescue from pursuit (Propp, p. 58), but also indicates that sometimes this is a marker for new acts of villainy or even for the whole cycle of the story to start anew.

→ 3: The hero, while in flight, changes into objects which make him unrecognisable.

Rs³: While fleeing the spell put on Cinderella by her godmother breaks. And once she arrives home the girl is once again dressed as she was before she was magically turned into a princess. This is also how she escapes the palace unnoticed:

“On demanda aux gardes de la porte du palais s’ils n’avaient point vu sortir une princesse : ils dirent qu’ils n’avaient vu sortir personne,

qu'une jeune fille fort mal vêtue, et qui avait plus l'air d'une paysanne que d'une demoiselle." (*Cendrillon*, p. 67)

The guards don't see Cinderella flee, because she does not look like a young lady, but rather like a peasant. So while the change in this case happens due to the ending of the spell, it still provides Cinderella's escape and thus rescue from the pursuit.

XXIII The hero, unrecognised, arrives home or in another country

→ def: unrecognised arrival, des: o

→ 1 The hero arrives home

o¹: Cinderella arrives home after the ball and is unrecognisable as the princess she was at the ball. In Perrault's story she talks to her stepsisters and gives them niceties. The same goes for the prince and the guards. Her change back to her former self makes her unrecognisable as the woman her sisters speak about so kindly:

"il y est venu la plus belle princesse, la plus belle qu'on puisse jamais voir ; elle nous a fait mille civilités ; elle nous a donné des oranges et des citrons." (*Cendrillon*, p. 66)

While the sisters speak very highly of the princess yet mock and laugh at Cinderella, because they do not recognise her.

XXIV A false hero presents unfounded claims

→ def: unfounded claims, des: L

→ Upon arriving home a false hero presents himself as the hero / victor (capturer of the prize, etc).

→ L: In Perraults version of Cinderella this function is a little muddled. No true false claim is made, but the sisters do attempt to put on the slipper “On l’apporta chez les deux soeurs, qui firent tout leur possible pour faire entrer leur pied dans la pantoufle” (*Cendrillon*, p. 67-68). The sisters do everything they possibly can to fit their feet into the shoe, hereby attempting to become the bride to the prince. When Cinderella asks to try the slipper on after it becomes clear that it doesn’t fit the sisters, they laugh at her and mock her. While Perrault never lets his characters attempt to make the claim that they are the woman the prince seeks, out loud, the use of the words “firent tout leur possible” implies that an attempt to that claim is at least made.

XXV A difficult task is proposed to the hero

→ def: difficult task, des: M

→ A task is proposed to the hero, due to the diverse nature of the tasks and the fact that the task is not linked to the previously assigned functions (the task is outside the function) Propp does not give them a special designation (Propp, p. 60)

→ Not applicable

XXVI The task is resolved

→ def: solution, des: N

→ The task proposed in XXV is solved. Like the task the solutions are endlessly diverse, so not specified. The solution to the task is linked to the task itself.

→ Not applicable

XXVII The hero is recognized

→ def: recognized, des: Q

→ The hero is recognized by a mark, brand or corresponding function. Propp mainly links this to the difficult task or homecoming.

→ Q: Cinderella is recognized through a mark: the glass slipper. The gentleman who goes house to house with the slipper decides she is good looking enough to try the shoe on: “Le gentilhomme qui faisait l’essai de la pantoufle ayant regardé attentivement Cendrillon et la trouvant fort belle, dit que cela était très juste, et qu’il avait ordre de l’essayer à toutes les filles.” (*Cendrillon*, p. 68). And as the shoe fits as if it were made of wax around her foot And Cinderella produces the second shoe from her pocket and her godmother comes in to transform Cinderella’s clothes into ones even richer and more beautiful than before, Cinderella is recognized as the lady from the ball.

XXVIII The false hero or villain is exposed

→ def: exposure, des: Ex

→ The function is in most cases linked to function Q and can manifest itself in many different ways, most often by the false hero or villain exposing himself in one way or another.

→ Not applicable

XXIX The hero is given a new appearance

→ def: transfiguration, des: T

→ The hero gets a new appearance either physical or by deception. A third party (often a helper) can help or the hero can change himself.

→ 1: A new appearance is directly affected by means of the magical action of a helper.

→ T¹: As Cinderella puts the glass slippers on her feet her fairy godmother comes into the room “Là-dessus arriva la marraine, qui ayant donné un coup de sa baguette sur les habits de Cendrillon, les fit devenir encore plus magnifiques que tous les autres.” (*Cendrillon*, p. 68). Cinderella is, as mentioned in function Q, recognized and transformed into the princess from the ball.

XXX The villain is punished

→ def: punishment, des: U

→ This is the moment the villain, or false hero, of the story is punished (by death or otherwise) if they were not defeated in battle earlier in the story. In a negative form of this function forgiveness is possible as well.

→ In Perrault's version of Cinderella the villains of the story (the stepmother and -sisters) are not punished (something that does happen in most other versions, most notably in *Aschenputtel* by the brothers Grimm): “Cendrillon les releva et leur dit, en les embrassant, qu’elle leur pardonnait de bon coeur, et qu’elle les priaît de l’aimer bien toujours.” (*Cendrillon*, p. 69). As the stepsisters beg for forgiveness Cinderella forgives them willingly and even prays/begs (priaît) to love her forever. The notion of punishment never comes up in the story (this was kept in the Disney versions of the tale) and in the very last sentence of the narrative the stepsisters are even rewarded: “Cendrillon, qui était aussi bonne que belle, fit loger ses deux soeurs au palais, et les maria dès le jour même à deux grands seigneurs de la cour.” (*Cendrillon*, p. 69). Cinderella’s “good grace” forgives all.

XXXI The hero is married and ascends the throne

→ def: wedding, des: W

→ At the end of the story the hero is either married, ascends the throne, or both. Propp also mentions that the function can be negative (a marriage breaks or resumes) or an act of villainy disrupts the wedding to start the whole cycle anew.

→ W*: A bride and a kingdom are awarded at once or the hero receives half the kingdom at first, and the whole kingdom upon the death of the parents.

→ W*: Cinderella is married to the prince a few days after she is found as the woman who fits the shoe. While the receiving of a kingdom is not? mentioned as such, it is implied due to her marriage to the son of a king.

In function U I mentioned the very last sentence of the tale: the rewarding of the villains. This function can be marked by X according to Propp, as it is highly specific to the tale, yet the tale is not defined by it.

In Summary; Perrault's *Cendrillon ou la Petite Pantoufle de Verre*

α : initial situation

→ Cinderella's father remarries after the death of her mother. The stepmother brings two daughters of her own who are like her in every way.

β^2 : absention

→ Cinderella's mother is dead and her father is absent through repression.

γ^2 : interdiction

→ Cinderella is ordered to work as a housemaid by her stepmother

δ : violation

→ Cinderella goes to work as a housemaid, her stepmother manifests herself as the villain the story.

θ^1 : complicity

→ Cinderella is complicit in her systematic repression, she believes she is no more than a "Cucendron."

a^6 : lack

→ Cinderella lacks the means to go to the ball.

↑: departure

→ Cinderella shows that her stepmother's deceit does bother her and the journey of the story commends without spatial transference.

D⁷: the first function of the donor

→ The fairy godmother lets Cinderella go to the ball if she grants her request to be a good girl.

E⁷: the hero's reaction

→ Cinderella helps her fairy godmother and is nothing but kind and goodhearted throughout the story.

F³: provision or receipt of a magical agent:

→ animals, a pumpkin and Cinderella's clothes are magically transformed, so Cinderella can go to the ball.

KF³: the initial misfortune or lack I liquidated

→ Through the magical agents received in F³ Cinderella goes to the ball.

↓: return

→ Cinderella flees from the ball as the clock starts chiming midnight.

Pr²: pursuit

→ The prince finds the glass shoe and goes after Cinderella, demanding her to be found.

Rs³: rescue

→ As the spell ends Cinderella turns back into a poor maid and is not recognized by her pursuers.

o¹: unrecognised arrival

→ Cinderella arrives home and is not recognized as the princess from the ball.

L: unfounded claims

→ The stepsisters try to fit into the glass slipper by all their might.

Q: recognition

→ As she fits the glass shoe and takes the other shoe from her pocket Cinderella is recognized as the princess from the ball.

T¹: transfiguration

→ Cinderella's godmother transforms Cinderella's clothing into the most magnificent ones yet.

U-: punishment

→ The villains are forgiven, Cinderella begs her sisters to love her.

W*: wedding

→ Cinderella is married to the prince.

X: undefined function

→ The stepsisters are rewarded by moving into the palace and married to lords of the court.

Appendix D

Marissa Meyer's *Cinder* according to Propp's functions of the dramatis personae

	I	II	III	VII	VIII	IX	XI	XII	XIII
α	β^2	γ^2	δ	θ^1	A^6	B^5	\uparrow	D^1	E^1
XIV	XIX	XX	XXI	XXII	XXIII	XXV	XXVI	XXVII	XXIX
F^2	KF^2	\downarrow	Pt^2	Rs^5	o^1	M	N	Q	T^4
XXX									
U-	X								

Table 5: *Cinder* according to Propp's functions of the dramatis personae

α : Initial situation

Cinder is adopted from Europe by Garan and Adri: The two have two daughters, Pearl and Peony, whom Adri prefers above Cinder.

β^2 : Absentation

Cinder does not remember anything from before Garan adopted her. Garan has died, leaving Adri in charge.

γ^2 : Interdiction

Cinder is put to work by Adri; she works as a mechanic and provides for the family.

δ : Violation

Cinder works as the sole provider and Adri is manifested as the villain.

In *Cinder*, Cinder is met while she is already working. Adri is one of the villains due to her treatment of Cinder, Cinder is discriminated against due to her cyborg status.

θ: Complicity

θ¹: Cinder works for Adri due to law and repression, but the negative image of inhumanity that is forced upon her is one that she believes. Cinder considers herself to be less desirable because she is a “machine” (*Cinder*, p. 78).

A⁶: Villainy

Adri causes systematic bodily harm to Cinder due to repressing her growth. The harm is presented in the beginning of the novel when Cinder receives her new foot. The theme of the foot remains and comes back towards the end of the story when the foot is taken away from Cinder.

Adri also has Cinder arrested after Peony falls ill with Letumosis.

B⁵: Mediation

Cinder is a victimised hero; she is taken from her home when Adri volunteers her for the cyborg draft.

↑: Departure

Cinder is moved to the Letumosis research facility inside the palace while she is unconscious. In *Cinder* the departure is spatial.

D¹: The first function of the donor

Dr. Erland (the donor / helper) literally tests Cinder upon arrival in his laboratory, testing her blood, humanity vs cyborg ratio and actually injecting her with the Letumosis virus.

E¹: The hero's reaction

Cinder withstands the tests Dr. Erland puts her through, leading to her realising how much her body has been modified.

F²: Provision or receipt of a magical agent

Here Cinder gets a little muddled partially due to the sci-fi elements of the novel rather than the fairy tale fantasy, but also due to the way this part is structured in the novel.

After finding out that she is 36,28% not human (p. 82) Cinder also finds out that she has Many more mechanical parts than she initially thought. One of her key “magical” agents however, she already has, she’s just not aware of how magical it is. Cinder’s retina display measures people and researches them. She knows when they lie and speak the truth and she has compartments in her mechanical hand and leg.

The magical agent that is pointed out at this point in the story is the small chip implant Cinder has on the top of her spine. Which at this point just seems to make her pass out when it is touched.

Another aspect is that at this point the doctor and reader find out that Cinder is immune to Letumosis. Dr. Erland injects her with the disease, and it vanishes. The question however is whether or not this is a magical agent... It is most certainly a point in the story.

Back to the implant; The chip, is later discovered to prevent Cinder from being influenced by Lunar powers and preventing her from using her own powers. So while the agent has been present within Cinder all along she never knew it existed. Its meaning and function are found later in the story. But it is pointed out here.

KF²: The initial misfortune or lack is liquidated

Through the donor Cinder finds herself worth and strength.

In function F² Dr. Erland points Cinder's implant in her neck out to her and injects her with Letumosis, which ultimately leads to Cinder realising that she is "useful" and "important" (p. 102).

In finding out that she can become financially independent through this usefulness and importance she gains some self-worth and starts to form a concrete plan of escape from Adri and the Eastern Commonwealth.

While there is no absolute liquidation of her misfortune, this moment does contain an incitement towards liquidation.

↓: Return

Cinder returns to Adri, this time with a small amount of power, knowing she is useful and there is no direct way for Adri to get rid of her.

However in Cinder the return also marks a new beginning in the story. Cinder is sent home by Dr. Erland after he finds out that she is a Lunar, and that the delegation of the Lunar queen, Levana, is coming to the Eastern Commonwealth. In this case, while being positive for Cinder, due to her newly

found power and self-worth, the return is still a fight due to the arrival of a new enemy in the story.

Pr²: Pursuit

In Cinder, some time goes by before the pursuer goes after the hero. After learning that she is a Lunar and Dr. Erland receiving the message that the Lunar are due to arrive at the castle, Cinder is sent home, in order to avoid being discovered. Time passes and Cinder returns to the castle after discovering that Kai's personal droid, Nainsi, holds vital information about the lunar princess. As Cinder returns she is discovered by Levana (p. 205) who then orders her to be caught and handed over to her (p. 209).

Rs⁵: Rescue of the hero from the pursuit

Because Propp analyses Russian fairy-tales, in his morphology of the folktale he comes to function Rs⁵ as "The hero is hidden by blacksmiths", while there are no blacksmiths in Cinder, Cinder is hidden by Dr. Erland, and this her identity remains hidden from Kao and all the others in the palace, giving Cinder the opportunity to try to rescue her sister.

o¹: The hero unrecognised, arrives home

Cinder is arrested and brought back to Adri when Peony dies. She is recognized as Adri's ward, but not as the Lunar sought after by Levana.

M: Different task is proposed to the hero

→ Def: difficult task, des: M

This function is not present in Cinderella, but towards the end of the novel Cinder has to make a difficult choice. She has fixed the old car and is planning her escape, when she receives a message from Cress. Cress unveils Levana's plan to kill Kai and take over the Eastern Commonwealth and encourages Cinder to stop Kai from marrying Levana.

N: The task is resolved

→ Def: solution, des: N

This function is not present in Cinderella. Cinder goes to the ball and tries to save Kai.

Q: The hero is recognized

Levana recognises Cinder as the Lunar she saw earlier and as her long lost rival and niece.

T⁴: The hero is given a new appearance

Cinder is so scared that she manages to override the chip in her neck, hereby casting a very powerful glamour upon herself.

U-: The villain is punished

The story is not clear about what happens to either Adri or Levana at this point, but it radically deviates from its tale of origins by punishing Cinder. Cinder is arrested and thrown in jail.

X: Other

Cinder is visited by Dr. Erland who provides her with a new hand and a new foot and tells her to meet him in Africa.

Cinder ends with the story returning to (or moving towards) a new point of departure this setting up the story for a sequel. Cinder, thus, ends without a “happily ever after”.

Appendix E

Laura Lam's *Pantomime* according to Propp's functions of the dramatis personae

	I	II	III	VII	VIII	IX	XI	XII	XIII
α	β^2	γ^2	δ	θ^1	A^6	B^6	\uparrow	D^1	E^1
XIV	XIX	XI	XII	XIII	XIV	XIX	XX	XXI	XXIII
F^1	KF^1	\uparrow	D^1	E^1	F^6	KF^6	\downarrow	Pr^1	o^1
XXVII	XXIX	XXX							
Q	T^3	U	X						

Table 6: *Pantomime according to Propp's functions of the dramatis personae*

α : Initial situation

Iphigenia Laurel lives in the lower circles of the upper class and struggles with the gender norms that are imposed upon her.

β^1 : Absentation

In *Pantomime* the absentation of the father comes through repression. Iphigenia is forced to act and dress in a way deemed suitable for a young woman close to coming of age in her society.

In a lesser way Iphigenia is also kept away from her brother, but they still seek each other out and the attempt of repression by the mother is not successful.

γ^2 : Interdiction

Iphigenia is forced into a gender role she does not feel comfortable with. The parents raised her as female, while Iphigenia possesses both male and female genitalia.

δ: Violation

Iphigenia follows the commands of her parents and identifies, dresses and acts as female.

The manifestation of the villain comes through the mother, who continuously forces Iphigenia into the gendered female role and who humiliates and punishes Iphigenia in front of her peers if she does not comply to these impositions in full.

θ¹: Complicity

Despite not feeling comfortable as a woman, Iphigenia wilfully complies to the impositions placed upon her. She believes that something is wrong with her and that she should try to be as female as possible. Iphigenia is ashamed of her body.

A⁶: Villainy

While the parents have not yet caused any bodily harm to Iphigenia they have taken Iphigenia to a lot of doctors to see if her body could be changed. The story moves forward after Iphigenia finds out that her parents have the intent to physically harm her by castrating her.

B⁶: Mediation, the connective incident

Iphigenia is a victimized hero, driven out by the threat of castration.

Iphigenia is not condemned to death as such, but the castration would kill her masculine parts. Iphigenia goes to Cyril, her brother, for help, and he makes sure she can escape safely.

↑: Departure

As mentioned above, Iphigenia escapes her home and impending castration. She does so by fleeing her house. Pantomime doubles the function of departure as both a spatial, and a non-spatial one. Iphigenia not only leaves her house and family, but also her own female identity. From here on in the story she becomes Micah, a young runaway boy. As Micah the main character embraces that which she was threatened to lose; his/her penis.

D¹: The first function of the donor

After being spotted on the street by a police officer, Micah is sent to Mr. Illari (Pantomime, p. 260). To see if he can trust Micah Mr. Illari asks him to pack his spices and help him take them home.

E¹: The hero's reaction

Micah helps Mr. Illari and thus gets welcomed into his home for a meal and a night sleep.

F¹: Provision or receipt of a magical agent

During his stay at Mr. Illari Micah finds a small statue of a Kedi, a creature that is considered whole and that is biologically both male and female. He becomes fascinated by the statue and Mr. Illari gifts it to him (p. 265-266) thereby giving Micah some confidence in his own physicality.

KF¹: The initial misfortune or lack is liquidated

As mentioned above through the statue and story of the Kedi Micah finds some confidence in his/her own body.

Here much like Cinderella, the story becomes circular and moves back to the point of departure.

↑: Departure

Micah is forced to leave Mr. Illari because it would burden the old man beyond his means. Micah thus leaves, returning to the streets until he finds the circus.

D¹: The first function of the donor

After being caught sneaking into the circus tent Micah is questioned and tested by Bil, the circus master. While Bil will later manifest himself as one of the book's villains at this point he helps Micah by offering him a place in the circus.

E¹: The hero's reaction

Micah decides to swing and jump in the trapeze thereby proving himself useful to Bil.

F⁶: Provision or receipt of a magical agent

The damselfly appears to Micah in one of the smaller circus tents (p. 68-70), but does not fall into his possession. Micah does however, realize that they have a special connection: he can hear her.

KF⁶: The initial misfortune or lack is liquidated

Anisa recognizes Micah as a Kedi, hereby being the only creature who seems to know more about him/her. This again adds to Micah's self-worth.

↓: Return

The return in Pantomime is not a spatial one, but rather a reveal of Iphigenia's new self (Micah) to her old world. Micah runs into his brother Cyril while he is out with Aenea and the two meet up later after the circus show.

Pr¹: Pursuit

Micah's parents have hired a Shadow to find him/her and to bring him/her back home, by any means necessary.

Rs: Rescue

Not applicable

Pantomime ends with Micah in even more trouble. S/He never escapes his/her pursuers but adds more of them.

o¹: Unrecognized arrival

Not applicable

Micah never returns home.

Q: Recognition

Micah is recognized by Bil as Iphigenia Laurel. The Shadow who has been lurking around in and around the circus causes suspicions to increase among the circus troupe.

While Drystan can keep the clowns at bay Bil eventually recognizes Micah as Iphigenia. At this point Micah and Drystan are already planning their escape.

T³: Transfiguration

After the deaths of Aenea and Bil, Drystan and Micah hap hazardously disguise themselves so the troupe won't recognize them. They fail and the clowns pursue the two.

U: Punishment

As mentioned above, Bil does get killed, so he is the one villain in the story who gets punished, but so does the hero.

The troupe has no idea what happened to Aenea and Bil, all they find is an empty vault and two dead bodies. The clowns then choose to pursue the two performers who are trying to escape.

X: Other

Micah and Drystan are pursued by the clowns, who accuse them of the murders of Bil and Aenea, and of robbing the vault.

As the two try to vanish into the city they get stuck. Micah then decides to use his/her special powers on the venglass. Micah unintentionally gravely injures the clowns, but is lead away to a new place in the city by Drystan.

Pantomime ends with the story moving back to a new point of departure, this time the hero is pursued by former friends and colleagues and a Shadow. Lam sets the story up for a sequel rather than ending it.

PLAGIARISM RULES AWARENESS STATEMENT

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Scientific integrity is the foundation of academic life. Utrecht University considers any form of scientific deception to be an extremely serious infraction. Utrecht University therefore expects every student to be aware of, and to abide by, the norms and values regarding scientific integrity.

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If fraud or plagiarism is detected, the study programme's Examination Committee may decide to impose sanctions. The most serious sanction that the committee can impose is to submit a request to the Executive Board of the University to expel the student from the study programme.

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Plagiarism is the copying of another person's documents, ideas or lines of thought and presenting it as one's own work. You must always accurately indicate from whom you obtained ideas and insights, and you must constantly be aware of the difference between citing, paraphrasing and plagiarising. Students and staff must be very careful in citing sources; this concerns not only printed sources, but also information obtained from the Internet.

The following issues will always be considered to be plagiarism:

- cutting and pasting text from digital sources, such as an encyclopaedia or digital periodicals, without quotation marks and footnotes;
- cutting and pasting text from the Internet without quotation marks and footnotes;
- copying printed materials, such as books, magazines or encyclopaedias, without quotation marks or footnotes;
- including a translation of one of the sources named above without quotation marks or footnotes;
- paraphrasing (parts of) the texts listed above without proper references: paraphrasing must be marked as such, by expressly mentioning the original author in the text or in a footnote, so that you do not give the impression that it is your own idea;
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- submitting work done previously by the student without reference to the original paper, and presenting it as original work done in the context of the course, without the express permission of the course lecturer;
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I hereby declare that I have read and understood the above.
Name: G.G. Manders Student number: 3506312
Date and signature: 5 November 2020 

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