

**MASCULINE AND FEMININE TRAITS IN *CINDERELLA* AND
*EVER AFTER***

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By:
Clarissa Callista Chandra Tjeng



CENTRE FOR INTERNATIONAL LANGUAGES

UNIVERSITI MALAYSIA PERLIS

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1. INTRODUCTION

1.1. Background of the Study

We live in the raise of entertainment world, where motion pictures have already taken over the audiences' hearts. Motion pictures or movies are very popular nowadays. Its popularity reaches every generation of people such as children, teenagers, and adults. The reason why movies are popular nowadays is because movies have many kinds of genre. The genres of movies are: action, adventure, comedy, crime and gangster, drama, historical, horror, musical, romance, science-fiction, war, and western (Dirks). From those genres, the one which receives special attention is the combination of romantic and comedy genres. The reason behind the popularity of romantic – comedy is that it offers the audience a light heart humorous plot with a focus on romantic situation and it is usually wrapped in a happy ending scene. There is a typical situation in the romantic-comedy which makes people's hearts flutter:

two lovers tend to be young, likeable, and apparently meant for each other, yet they are kept apart by some complicating circumstances such as class differences, parental interference, or a previous girlfriend or boyfriend until, surmounting all obstacles, they are finally wed (Simpson, par.8).

The typical situation that a romantic – comedy offers the audiences is basically a fairy-tale like story in which the happy ending is compulsory. Usually, fairy tales will start their stories with the protagonists facing a hard time. The hard time that the protagonists have usually comes from their surroundings such as their family, friends, fiancée, or previous lover. In the middle of the story, the protagonists will find a way to change his/her life with some helps from the fairy or others. In the end, the protagonists will overcome their hard time and finish the story with a happy ending where there will be a romantic wedding or a sweet kiss.

The rising popularity of romantic – comedy can be seen from the way it ranks in the 6th place of Top – Grossing Genres (“US Movie Market Summary 1995 to 2012”). The Top – Grossing Genres used a market share of movies from 1995 to 2011 to make their chart in order to identify what kind of movies genre that sold out the most. In their chart, there are 394 movies of romantic – comedy genre, and it has

US\$ 11,046,082,190 as the number for total gross (Ibid). Romantic – comedy has proved that even though it has neither action nor adventure in its story, the genre can still captivate the audience’s hearts with its humorous plot and some essential romantic scenes. Romantic – comedy genre is one of the lead genres in the future since it proves its essential part in the popularity of movies nowadays by spotting in the 6th place of Top – Grossing Genres.

I am one of from many people who love romantic – comedy, and I am interested in one movie from this genre which is *Ever After: A Cinderella Story* (1998) (it will be referred as *Ever After* for the rest of the thesis) directed by Andy Tennant. Andy Tennant began his career as an actor in 1978. He had his first step in directing and writing scripts for television film series in 1988. His debut as a movie director happened in 1995 where he directed *It Takes Two*. *Ever After* is Tennant’s first movie where he directed it and took a part in writing the script. As one of American directors and scriptwriters, Tennant’s type of works mostly focus on the romantic – comedy genre with numerous settings and storylines. He directed five movies of romantic – comedy genre such as *It Takes Two* (1995), *Fools Rush In* (1997), *Ever After: A Cinderella Stories* (1998), *Sweet Home Alabama* (2002), and *Hitch* (2005) (“Andy Tennant”). One of his movies that became the Top – Grossed romantic – comedy genre of the year 2005 is *Hitch* (“Box Office History for Genre - Romantic Comedy”). Obviously, his experiences in directing romantic – comedy genre were the one which brought him the fame for his major breakthrough in 2005. Even before his major breakthrough, his directed movie *Ever After* (1998) received three awards: Saturn Award in Academy of Science Fiction, Fantasy & Horror Films - USA, Blockbuster Entertainment Awards, and Kids' Choice Awards, USA (“*Ever After: A Cinderella Story*”). I choose *Ever After* as the subject of my thesis because I was captivated by the way Tennant directed this movie which is completely different from other Cinderella stories.

Ever After is a movie which adapts a classic children story plot, *Cinderella*. Nowadays, the moviemakers choose to adapt some literary works such as novels, plays, comic books, and scriptures into the movie. Indeed, the story of movies can be either an original idea or adaptation of literary works with credits. “Literary texts provide a vein of raw material which is already tested: stories which work and are popular, as well as offering the 'respectability' conferred by the notion of 'literature' in itself, as well as the cache of certain writers” (Weitz). According to Weitz, a Director

of Film Studies Certificate Program in Florida International University, the reason behind adapting some literary works into movies is to attract the audiences by promising the well-known story and the prestige of its movie since it is based on a literary work. Actually, besides Weitz, Arne Engelstad stated that there are three major reasons why adaptation movie is popular: financial matter, prestige, and best story (Engelstad, 431 – 432). First, for the financial matter, since making movies takes a lot of money, the moviemakers should choose wisely what kind of story they will present to the audiences. Thus, it is a safe play to adapt a bestseller story or well-known bestselling book into a movie since there is a guarantee that it will attract numerous audiences. Adapting a well-known story into a movie surely give the prestige to the movie, especially works by famous authors. Secondly, well-known story based movie has such prestige since it will be considered as a high class movie, especially if it is based on bestseller works, for example: *Harry Potter* series (2001 – 2011), *The Lord of the Ring* trilogy (2001 – 2003), *The Twilight Saga* (2008 – 2012), *Iron Man* (2008), *Sherlock Holmes* (2009), and *The Avengers* (2012). Lastly, the best story is usually found in the well-known story. There are still too few top quality screenplays which originally written for movies despite there has been numerous classes and courses which teach how to make screenplays. Thus, the moviemakers will probably have to depend on literary works in order to make outstanding movies.

In this case, the story of *Cinderella* has been a legendary folk tale in the whole wide world. According to the records, the origin of *Cinderella* is actually from China in the era where the lily flower feet still reigned. It was written by Tuan Cheng Shih in 850 – 860 A.D. (Heiner, par.2). In Europe, the story of *Cinderella* became famous through the work of Charles Perrault from France in 1697 and The Brothers Grimm from German in 1812. Perrault's version of *Cinderella* is indeed not the very first *Cinderella* story in Europe, but his version is the one which gained more fame than the other versions throughout the Europe continent (Windling). According to Windling, most of the other stories about Cinderella except Perrault's version involve a very dark storyline. For example, the *Cat Cinderella* (1634) which was written by Giambattista Basile and published in Naples, Italy, tells a story where Cinderella kills her first stepmother based on her governess's suggestion by breaking her stepmother's neck. The *Aschenputtel* (1812) which was written by The Brothers Grimm also has a very dark storyline in which the stepmother cut the first stepsister's big toe and second stepsister heel in order to fit their feet into the small silver slipper. In the end,

the two stepsisters become blind at the day Cinderella get married since the birds peck out their eyes. The reason why Perrault's version of *Cinderella* is very famous in the Europe is because he eliminated the dark story line, and added a fairy godmother with a magic wand who can turn the pumpkin into a coach and the rats into the coachmen. Perrault made his version of *Cinderella* into something elegant and courtly since it was written to circulate in aristocratic literary salons at that time. Thus, by the time the publishers of Victorian children's books are trying to find fairy tales to be published. It is no wonder that Perrault's version is the one that they take since it is sweeter than the other versions and it is also suitable for children with all the fairy godmother and the magic. Perrault's version of *Cinderella* becomes more famous than it already is when Walt Disney (1901) adapted Perrault's version of *Cinderella* for his animation of *Cinderella* in 1957. The points that Disney took from *Cinderella* are the appearance of fairy-godmother, pumpkin which turns into coach, the animals for coachmen and the use of glass slipper (Windling).

Since *Ever After* is an adaptation movie, I am going to use the story of *Cinderella* which Perrault had written in 1697 (it will be referred as *Cinderella* for the rest of the thesis) as a reference in this thesis since I consider it as a very important text to help me analyze *Ever After*. The primary reason I specifically choose *Cinderella* as the reference for *Ever After* is because both of the stories have a similar key point which is the appearance of fairy-godmother role and the storyline of both stories is very light and cheerful.

Ever After basically has the same feeling as *Cinderella* where the main protagonist, Danielle, lost her mother ever since she was a child and her widow father re-married with another widower who has 2 daughters. Not long after the marriage, Danielle's father died and left Danielle to live with her new stepmother and stepsisters. Thus, the days of suffering began for Danielle, she had to sleep in a barn, and did the housework every day just like a servant. Danielle met Henry for the first time when Henry tried to steal her father's horse and not in a ball like *Cinderella*. After both of them went through a lot of difficulties they got married. Her stepmother and one of her stepsisters who are evil got their punishment to work as a servant and stripped from their title as a courtier, while the other stepsister who is good hearted got to marry with the captain of royal guards. In *Ever After*, Henry is described as a childish and egoistic young man. On the contrary, Danielle is described as an assertive, revolted, bold, and confident young lady. Meanwhile, the hero in *Cinderella*, in this

case the prince is described as a gentleman who will solve all the problems that the heroine had. On the opposite, the heroine Cinderella is described as a humble, submissive, meek, and sugar-sweet young lady. Different from *Cinderella*, in *Ever After* Danielle can get out of her trouble with her own effort and even get her revenge on her evil stepmother and stepsister. In *Cinderella*, Cinderella solved her problem only after she married the Prince and received a new status as a princess. Thus, from the description of the Prince to Henry and Cinderella to Danielle, there is a change of traits, and it leads me to my topic.

My topic deals with the change of gender traits from the conventional one into the new one. Cinderella and the Prince represent the conventional traits that woman and man should have, while Danielle and Henry represent the new traits that woman and man have nowadays. It is interesting to dig up deeper about how exactly the differences between *Cinderella*'s main characters and *Ever After*'s main characters represent the change of gender traits.

1.2. Statement of the Problem

I am interested in analyzing how masculine/ feminine traits are reflected in the character of the Prince and Cinderella in *Cinderella*; and Henry and Danielle in *Ever After*.

1.3. Purpose of the Study

The purpose of the study is to find out the gender traits of the Prince and Cinderella in *Cinderella*; and defining Henry and Danielle gender traits in *Ever After*.

1.4. Significance of the Study

Masculine and feminine gender traits change depending on the social and historical context of the society. For each society in every era has different values, cultures, expectation, and purpose, the gender traits of masculine and feminine also change from time to time. It means that gender traits are not permanent. The expected gender traits for the society in the year of 1697 will be different with the year of 1998. If we trace back to the year which *Cinderella* was published in the 1697, Perrault wrote his version of *Cinderella* as a story to be circulated in the aristocratic literary salons, it means that the gender traits for *Cinderella* reflect the approved gender traits of the era. *Ever After* which was produced in 1998 also represented the approved

gender traits of the era. A change of gender traits in both *Cinderella* and *Ever After* showed that gender traits would change because of the values believed by the society.

1.5. Theoretical Framework

In order to answer the statement of the problem, I will use the concept of gender traits of masculinity and femininity from James Park in *Masculinity/ Femininity Loving beyond Our Gender-Personalities* in order to make a clear line between masculine traits and feminine traits. Park defines his masculine and feminine traits into the neutral, admirable, and regrettable. Park divided the traits of one's gender into three categories with the intentions to make people understand that in every gender traits there is a positive and negative side. Since there are hundreds of traits that Park described in his books, I am going to use only few traits as the tools to answer my statement of problem.

Table 1.5.1. Masculine Traits

Neutral	Admirable	Regrettable
commands	initiating	vindictive
bold	decisive	rash
risk-taking	independent	boastful
daring	determined	self-centered
-	courageous	impulsive
-	reliable	insensitive to others' feelings
-	competent	possessive
-	providing	stubborn
-	concerned for justice	aggressive
-	self-confident	-
-	active	-
-	brave	-

Source: (Park 132)

Park makes his masculine traits table based on his observation towards men behavior. From all the traits that he discovered, he divided them into three categories which are neutral, admirable, and regrettable. Park's definition of neutral, admirable and regrettable masculine traits is based on the connection that the traits has. For example,

it is positive being reliable and giving others commands as the others see us capable of doing it, but it is negative if it turns us into an insensitive person who does not care about others feeling since we used to give commands and others just obey it.

Table 1.5.2. Feminine Traits

Neutral	Admirable	Regrettable
attractive	gracious	needy
	adaptable	weak
-	poised	domestic
-	patient	passive
-	considerate	complaining
-	expressive	-
-	caring	-
-	helpful	-
-	affectionate	-
-	unselfish	-
-	forgiving	-
-	gentle	-
-	kind	-
-	sensitive	-

Source: (Park 133)

No different from table of masculine traits, in feminine traits, Park also divided the traits into neutral, admirable, and regrettable traits. Park's feminine traits also told us the connection between each of category of admirable and regrettable traits. For example, it is positive to be unselfish person but if it is to the point of being timid to express what we want then it is negative. Thus, using Park's definition of masculine and feminine traits, I am going to trace the Prince's, Henry's, Cinderella's and Danielle's traits.

1.6. Organization of the Study

This thesis is divided into four chapters and each chapter except chapter four contains subchapters. The first chapter is the introduction which contains the background of the study, the statement of problem, the significance of the study, the

theoretical frameworks, and the organization of the study. The second chapter is the analysis of the Prince from *Cinderella* and Henry from *Ever After* gender traits. The second chapter has two sub-chapters which are the analysis of the Prince's traits and Henry's traits. The third chapter is the analysis of Cinderella from *Cinderella* and Danielle from *Ever After* gender traits. The third chapter also has two sub-chapters which are the analysis of Cinderella's traits and Danielle's traits. Finally, the fourth chapter will contain the conclusion of my analysis.

2. THE PRINCE'S AND HENRY'S TRAITS

In this second chapter, I am going to trace the traits of the Prince's in *Cinderella* on Henry's in *Ever After* using Park's concept of Masculine and Feminine traits. Thus, I shall divide this chapter into two subchapters in order to make it obviously stated.

2.1. The Prince's Traits

The Prince's main characteristic is that he is the one who always takes the initiative in his relationship with Cinderella which can be seen in several events. The Prince shows his masculine traits of being initiative when he met Cinderella for the first time on the first day of the ball. "The King's son, who was told that a great Princess, whom nobody knew, was come, ran out to receive her. He gave her his hand as she alighted from the coach, and led her into the hall where the companies were assembled" (Perrault 6). From the text, it can be seen that the Prince takes an initiative to help a lady alighted from her coach without being asked. He considers it to be a duty as a man to help a lady. The duty of a man to help a lady is being considered as a way to show that he is reliable. The Prince's initiative is based on his consideration to help a lady and in order to show the lady that she can rely on him. In this case, the Prince shows his masculine traits not only by being initiative but also by being reliable.

The Prince initiative is also being shown in the occasion where Cinderella suddenly left the ball in the second day.

She then rose up and fled, as nimble as a deer. The prince followed, but could not overtake her. She left behind one of her glass slippers, which the prince picked up most carefully.....They said, further, that he had done nothing but look at her all the time, and that most certainly he was very much in love with the beautiful owner of the glass slipper. (Perrault 9)

From the first – half statement, the Prince takes an initiative to follow Cinderella who suddenly runs away from him. The initiative that the Prince takes is a form of his impulsiveness as he reacts spontaneously. Even though eventually he lost Cinderella from his sight, he does not give up from searching for her. The second statement shows that the Prince is actively searching for Cinderella and persistently looking for her. In Park's masculine traits, it is described that impulsive and stubborn are masculine traits.

In addition to the Prince's main characteristic of taking initiative in his relationship with Cinderella, he also shows his insensitiveness towards others in some events. The Prince shows both initiative and insensitive sides when he led Cinderella to the seat of honor in the first day of the ball. "The King's son conducted her to the seat of honor, and afterwards took her out to dance with him" (Perrault 7). The Prince takes an initiative to bring Cinderella to the seat of honor and takes her out to dance together. In the quotation above, it does not say whether Cinderella wants to be seated in the seat of honor or she wants to have a dance with him. The Prince assumes that Cinderella will be delighted if he brings her to the seat of honor and takes her out to dance without asking her first. His initiative to conduct Cinderella to the seat of honor and to take her out to dance without asking Cinderella's permission can be seen as an action of indirect command. He indirectly commands her to sit in the seat of honor and to dance with him, since he got no permission from the other party. He does not care whether Cinderella has the desire to do all the things he initiated. In this case, it means that the Prince is insensitive to other's feelings and does whatever he assumes the other party will gladly receive it. Eventually, the Prince's assumption from his action to take an initiative, lead him to the masculine traits of command and insensitiveness to other's feelings.

The Prince also shows his masculine traits of being initiative and insensitive towards other's feelings in the events which take place at the second day of the ball. In this occasion too, the Prince also shows possessiveness towards something that he cherishes dearly. "The king's son was always by her, and never ceased his compliments and kind speeches to her" (Perrault 8). In the quotation, it is described that the Prince is always by Cinderella's side. It means that the Prince has the initiative to stay together with Cinderella all night long. Thus, he shows his feeling of monopolization by the way he never leaves Cinderella's side which means that the Prince is actually a possessive person. Because of his possessiveness, he finds his way to monopolize Cinderella all night by keep complimenting her. By his monopolization of Cinderella, he once again shows his insensitiveness towards other's feelings. The quotation does not express whether the Prince asks Cinderella that she wants his companion all night. The Prince assumes that Cinderella wants his companion and his compliments. Obviously, his assumption comes from his possessiveness. Because of his possessiveness, he wants to have Cinderella only for himself and he assumes that Cinderella feels the same. Eventually, through his initiative of monopolizing

Cinderella, the Prince's shows his other masculine traits besides initiative and insensitive to other's feelings which is possessive.

Moreover, the Prince also has aggressiveness as his main characteristics besides his initiative and insensitiveness. The aggressive side of the Prince can be seen in the occasion where he decided to marry the owner of the slipper. "For a few days after the King's son caused it to be proclaimed, by sound of trumpet, that he would marry her whose foot this slipper would fit exactly" (Perrault 10). From the text, it is shown that the Prince's decision to marry any woman whose foot will fit the slipper perfectly as a form of his endless pursue to Cinderella. The Prince shows his aggressiveness to find Cinderella by making such a bold and risk-taking decision. The Prince's decision is bold and risk-taking since there is a consequence that he may end up marries another woman, not Cinderella. Moreover, by making this decision, The Prince assumes that every woman has a desire to marry him; making him become such an insensitive person towards other's feelings. Through his decision, besides insensitive to other's feelings, he shows his masculine traits such as decisive, aggressive, bold, and risk-taking.

The other occasion where the Prince shows his aggressiveness is when he wants to know Cinderella's identity. The way the Prince shows his desire to know more about Cinderella is described in the way the stepsisters tell Cinderella that they do not know the princess who comes to the ball; and the Prince also does not know about it and concern very much about that. This occasion happened at the end of first day of the ball. "Indeed, she asked them the name of the princess; but they told her they did not know it, and that the King's son was very much concerned, and would give all the world to know who she was" (Perrault 8).

From the statement above, the Prince shows his determination to know who Cinderella really is. The Prince's determination to know more about Cinderella turns out to be something aggressive since he recklessly says that he will give all the world to know who she is. The Prince's aggressiveness can be seen from the way he blurts out something so reckless such as he will give everything in order to find out who Cinderella is. The aggressiveness that the Prince has is a form of his determination and in result he does something rashly. Through this action, besides his aggressiveness, the Prince shows his masculine traits in being determined and being rash in his decision.

Besides the Prince's main characteristics of being initiative, insensitive, and aggressive, he also has other masculine traits which are providing and competent. The Prince shows his side as a provider and competent man when he gives Cinderella the luxurious foods. "She went and sat down beside her sisters, showing them a thousand civilities, and giving them among other things part of the oranges and citrons with which the Prince had regaled her" (Perrault 7). From the statement, it is stated that Cinderella gives her stepsisters part of the oranges and citrons which the Prince regales her. Why are Oranges and Citrons included in the luxurious foods? Back then in 1697 when Perrault wrote this story, oranges and citrons are considered as a very expensive fruits. The reason why oranges and citrons are expensive is because the fruits do not grow in the European continent. In order to eat oranges and citrons, people need to ship the fruits from Southeast Asia (Bora, par.2). In this case, the Prince wants to show that he is a competent man since he can provide Cinderella with such luxurious foods. In the Prince's mind, as a man, he should be able to provide a lady with such presentable or even more deluxe foods. Thus, the Prince shows his masculine traits by being providing, and shows his competency as a man to Cinderella.

To conclude the analysis in this subchapter, all the Prince's behaviors point out that he has dominant masculine traits such as full of initiative, reliable, impulsive, stubborn, insensitive to other's feelings, commanding, possessive, decisive, aggressive, bold, risk-taking, determined, rash, providing, and competent.

2.2. Henry's traits

If the Prince is very dominant in his masculine traits, Henry's masculine traits are not as dominant as the Prince's. Henry also has the masculine traits of taking initiative in his relationships with Danielle when he sees Danielle as a courtier for the first time. Henry was born as a prince and raised to be a gentleman, so he believes that as a man he needs to be the one who took the liberty to know about a lady. Thus, he shows his curiosity towards the lady who has taken his attention.

Henry : Have we met?

Danielle : I do not believe so, Your Highness.

Henry : I could have sworn I knew every courtier in the province.

Danielle : Well... I'm visiting a cousin.

Henry : Who?

Danielle : My cousin.

Henry : Yes, you said that. Which one?

Danielle : The only one I have, Sire.

Henry : Are you coy on purpose... or do you honestly refuse to tell me your name?

Danielle : No! And yes.

Henry : Then, pray, tell me your cousin's name so I might call upon her to learn who you are.....Please, I beg of you...a name. Any name.

Danielle : I fear that the only name to leave you with...is Comtesse Nicole de Lancret.

Henry : There now. That wasn't so hard. (Tennant 6-7)

In the quotation, Henry shows his interest towards Danielle and demands a name from her so that he can get to know her better. However, he did not get the name easily since Danielle is giving her best to not mention her name. Through the film, Henry shows his masculine trait by being confident to get what he wanted. At first, Henry speaks to Danielle in demanding tone, but when Danielle does not give in to his demands, he changes it into pleading tone. In the end, it is after he begs that he gets what he wants. Thus in this case, Henry has the Prince's masculine traits in his behavior which is the initiative and self-confident, however the way he put his initiative into the action is different from what the Prince's did. Henry shows his soft and sweet side towards Danielle in order to get what he wants. Henry's changing of tone from demanding to pleading when he realizes that Danielle is not affected by his demanding tone also shows that he is sensitive. It means that he also have a feminine traits, which are being gentle and sensitive.

The other occasion where Henry shows his initiative sides is when he is trying to ask Danielle for a date. It is natural for a man who is in love to want to know more about a woman, and to ask her for a date to learn more about the lady.

Henry : Why, Comtesse. Do you not attend church?

Danielle : My faith is better served away from the rabid crowd.

Henry : Yes, I'm afraid my father's edict has created quite a um.. a phenomenon which is why I am bound for the monastery. The Franciscans have an astonishing library. Since you are so fond of reading, I thought you might join me?

Danielle : It is not fair, Sire. You have found my weakness but I have yet to learn yours.

Henry : I should think it was quite obvious. Captain Laurent! I shall not need my horse or your services. Today, I am simply....Henry.
(Tennant 13)

Seeing how Henry suggests that they should visit the Franciscans library means that he takes into consideration about where he should take Danielle. In this case, even though Henry is the one who has the thought about having a date, he puts in his consideration about what Danielle likes. Danielle never explicitly says that she loves to read, but she shows it in the way she quotes a Thomas More's Utopia when she first met Henry. By hearing Danielle quotes Thomas More's Utopia Henry concludes that she loves reading. This means that he is paying attention to the little details about Danielle and using it as a way to get to Danielle's heart. Thus, Henry, despite his masculine traits as the initiator, also has the feminine sides where he is having a consideration towards the other party.

The other masculine trait that Henry has is a sense of justice. Henry shows his strong sense of justice through his action of choosing between helping the one who suffers from the robbery and his own need. In this case, Henry is helping Leonardo, a famous painter who is invited to live in the palace and become the palace's painter. Leonardo is described as an inventor who invents a lot of things and also one of Henry friends who knows Danielle and her relationship with Henry. Leonardo is the one who root for Henry and Danielle relationship. Henry and Leonardo friendship starts from Henry's dilemma for helping Leonardo. Henry dilemma is that he needs to not being caught by the royal guards and if he helps the one in need he will absolutely be caught. However, in the end he puts the justice first before all.

Leonardo : The painting... Please, for the love of God, the painting. That man, he's getting away.

Henry : The Guard will assist you. I cannot.

Leonardo : Please, sir! It is... my life.

Henry : Ugly bastard! Fast! Give it to me! Give it to me! Got you! Give me that! (Chasing down the gypsies)

Leonardo : Why on earth did you stop?

Henry : I suppose I lack conviction. You seem to have it in spades.
Besides, you claimed it was a matter of life and death. (Tennant
4-5)

In the quotation above, Henry shows that even though his logic tells him to ignore the pleading of Leonardo and tells him to rely on the royal guards he cannot deny the sense of justice deep inside his heart. Henry knows that helping Leonardo is the right thing to do since he knows that something precious is being taken away from Leonardo and it is a matter of life and death to him. That way, he shows his masculine trait which is sense of justice.

The other occasion where Henry shows his masculine traits is when he stubbornly refuses to listen to Leonardo's explanation and when he left Danielle alone amongst the other guest after knowing that she lied to him.

Leonardo : No, you are out of line. Have you any idea what that girl went
through to get here tonight?

Henry : She lied to me.

Leonardo : She came to tell you the truth and you fed her to the wolves.

Henry : What do you know? You build flying machines and you walk on
water. And yet you know nothing about life.

Leonardo : I know that a life without love is no life at all.

Henry : And love without trust? What of that?

Leonardo : She's your match, Henry.

Henry : I am but a servant to my crown and I have made my decision. I
will not yield!

Leonardo : Then you don't deserve her. (Tennant 20)

From the quotation above, it can be seen that Henry is angry with Danielle because she lied to him. Henry's stubbornness can be seen when he refuse to accept Leonardo's explanation about Danielle's intention. Henry also shows that he is being vindictive when he ignores Danielle at the ball and leaves her alone after he knows that she has lied to him. Henry is being vengeful towards Danielle since he feels betrayed.

Besides masculine traits, Henry also shows his feminine traits of being expressive. It happens when Henry confirms that Danielle loves him too and he wants her to know about his plan in the future.

Danielle : I cannot stay long, but I had to see you. There is much to say.

Henry : Come. I want to show you something, I used to play here as a boy. It was my father's most cherished retreat...before the war.

Danielle : It's beautiful.

Henry : I've measured my life by these trees ...starting here.....all the way up there. And still they grow. So much life to live....but I no longer imagine it alone.

Danielle : You're not making this easy.

Henry : I have not slept for fear I would wake to find all this a dream. Oh, last night, I had a revelation. I used to think, if I cared at all, I would have to care about everything and I'd go stark raving mad. But... now I've found my purpose. It's a project actually inspired by you. I feel....the most wonderful ...freedom.

Danielle : It wasn't me.

Henry : Nicole. You are unlike any courtier I have ever met. Tomorrow, at the masque.....I shall make it known to the world. (Tennant 17)

From the quotation above, it can be seen that Henry is very expressive when he convey his feelings to Danielle. He is caught up in his own feeling of happiness that he never considers that Danielle might not have the same feeling as him. It means that Henry is having a masculine trait of being self-centered since he does not consider about how Danielle really feel. The other occasion where Henry shows his expressiveness is when he has a conversation with her mother about Danielle.

Henry : It's no wonder, with tidings such as these. If she was betrothed, she damn well should have had the decency to say something!

Queen : Would you have listened?

Henry : Of course not! I would have... Oh, God. How could I have been so blind? There I was, pouring my royal heart out and she was simply trying to bid me farewell. (Tennant 17)

The conversation above happened when Henry learns the fake-truth from Danielle's stepmother Rodmilla, that Danielle is going to Belgium since she is engaged to a Belgian. Henry expresses his true thought about how he would not listen to Danielle even if she told him the truth, and he also expresses his regret about not considering Danielle's feeling without feeling ashamed about it. Through his expressiveness, Henry shows his masculine traits of being determined and self-confident. Henry's determination can be seen in the way he expresses his unwillingness to listen to

Danielle's explanation. Through this determination he shows his self-confident as a prince since he considers that Danielle is sharing the same feeling as his.

Henry shows his feminine traits of being weak when he is trying to run away from his problem.

King : If I can't sleep, neither shall he. Henry, wake up!

Queen : Oh, no. Not again.

King : Call out the guard! Bring him back! (Tennant 3)

The quotation takes place in the middle of the night when the King of France is mad because Henry refuses the arranged marriage with the Spanish Princess. Both of the King and Queen go to Henry's room and find that Henry is actually missing from his room. The way the Queen expresses her feeling when she finds out that Henry is not in his rooms can indicate that Henry is used to running away from the palace if there is something that he does not comfortable with. The way Henry shows his refusal towards the arranged marriage by running away from the palace can be seen as the way he runs away from his problem. Henry chooses to run away from the palace rather than confronts his parents to discuss about the problem. By running away, he shows his complain to his parents in the form of sulking like a child. In this case, besides being weak, Henry also shows his feminine traits by complaining.

Henry also shows his feminine sides of sensitive, caring and adaptable when he is willing to listen to new perspective from Danielle.

Danielle : A servant is not a thief, Your Highness...and those who are cannot help themselves.

Henry : Really? Well, then. By all means...enlighten us.

Danielle : If you suffer your people to be ill-educated and their manners corrupted from infancy... then punish them for those crimes to which their first education disposed them...what else is to be concluded, Sire...but that you first make thieves and then punish them? I gather you do not converse with many peasants.

Henry : (chuckles) Certainly not, no! Naturally.

Danielle : Excuse me, Sire, but there is nothing natural about it. A country's character is defined by its everyday rustics, as you call them. They are the legs you stand on. That position demands respect, not...

Henry : Am I to understand that you find me arrogant?

Danielle : Well, you gave one man back his life...but did you even glance at the others? (Tennant 6-7)

Jacqueline : Oh. Didn't you hear? The Prince asked the King to release all those men.

Danielle : He didn't!

Jacqueline : Mmm. Now, by...By royal decree, any man who sails must be compensated. (Tennant 11)

From the quotation above, it is shown how Henry senses that Danielle is referring him as an arrogant person when he said to her that he never spoke with the peasant even though Danielle is not saying anything about him. Henry also shows his caring traits when he asks King to release all men who are going to be shipped to America after he listen to Danielle's critic about him only releasing Danielle's servant but not the others. By listening to Danielle's critic and caring about it, Henry shows that he is adaptable to new perspective.

The other occasion where Henry shows his feminine trait is when he expresses his thought of having no desire to be King and shows his consideration towards the gypsies.

Henry : I have no desire to be King.

Danielle : But think of all the wonderful things you could do...for your country, for the world.

Henry : Yes, but to be so defined by your position. To only be seen as what you are. You don't know how insufferable that is!

Danielle : You might be surprised.

Henry : Really?

Danielle : A Gypsy, for example, is rarely painted as anything else. They're defined by their status as you are, yet it is not who they are. You have been born to privilege, and with that come specific obligations.

.....

Henry : Mother, Father.I want to build a university.....with the largest library in Europe, where people of any station can study.

King : All right. Who are you and what have you done with our son?

Henry : Oh. And I want to invite the Gypsies to the ball. (Tennant 11)

As Henry loves to express his feeling to the others, he tells Danielle about him having no desire to rule the kingdom even though he has all the right to do it. He complain about how he should behave according to the position he have. He does not think that being born a prince is a blessing but a burden. However, Henry shows his determination to make his country to be a better place for his people to study by building a university where people no matter what their statuses are can study. Henry's determination is born from the new perspective that Danielle presents to him about the gypsies status that is more excruciating than being a prince. Thus, Henry shows his consideration towards the gypsies by inviting them to the royal ball. Henry's determination shows that he is willing to change himself and thus shows his adaptability traits. Thus, Henry shows that besides his masculine traits of being determined, he also shows his feminine traits of expressive, complaining, considerate, and adaptable.

To conclude this subchapter, Henry has both masculine and feminine traits inside of him, different from the Prince who only has masculine traits. Henry's masculine traits consist of his initiative to start a relationship, self-confident, strong sense of justice, stubborn, vindictive, self-centered, and determined. Meanwhile, his feminine traits are gentle, considerate, expressive, weak, complaining, sensitive, caring and adaptable.

3. CINDERELLA'S AND DANIELLE'S TRAITS

After discussing the Prince's and Henry's traits in the previous chapter, in this chapter I am going to discuss about Cinderella's and Danielle's traits using Park's concept of Masculine and Feminine traits. As the previous chapter discusses about the traits of men characters in *Cinderella* and *Ever After*, therefore in this chapter, I am going to discuss about the women characters. This chapter is divided into two subchapters.

3.1. Cinderella's Traits

One of Cinderella's feminine traits is that she is very attractive. Cinderella's attractiveness can be seen in the way her stepmother shows her envious feeling for Cinderella's beauty and the way the crowds react when they see her at the ball. "She could not bear the goodness of this young girl, because it made her own daughters appear the more odious.....However, Cinderella, in spite of her mean apparel, was a hundred times more handsome than her sisters, though they were always richly dressed (Perrault 1-2)". From the statement above, it is shown that from the very beginning Cinderella's beauty is outstanding to the point where her stepmother cannot bear it. Even when Cinderella dresses in rags, she is still more beautiful than her stepsisters. It means that Cinderella is naturally gifted with her beauty which no one can deny and take it away from her. Moreover, Cinderella's beauty is also being admired by the crowds when she shows up at the ball.

There was at once a profound silence; every one left off dancing, and the violins ceased to play, so attracted was every one by the singular beauties of the unknown newcomer. Nothing was then heard but a confused sound of voices saying:— "Ha! How beautiful she is! Ha! How beautiful she is!" The King himself, old as he was, could not keep his eyes off her, and he told the Queen under his breath that it was a long time since he had seen so beautiful and lovely a creature. (Perrault 6)

From the statement above, Cinderella receives all the admiration towards her beauty. The moment the crowds see her, they immediately praise her for her beauty. Even the King cannot cease his admiration towards Cinderella's beauty. It means, through her natural beauty, Cinderella shows her feminine traits of being attractive. Cinderella also shows her attractiveness through her gorgeous outfit when she attended the ball.

Her godmother simply touched her with her wand, and, at the same moment, her clothes were turned into cloth of gold and silver, all decked with jewels. This done, she gave her a pair of the prettiest glass slippers in the whole world..... All the ladies were busy studying her clothes and head-dress, so that they might have theirs made next day after the same pattern, provided they could meet with such fine materials and able hands to make them. (Perrault 5-6)

From the quotation above, it can be seen that the crowds especially the ladies are all mesmerized by Cinderella's dress to the point where they consider her as a trendsetter. To the crowds, Cinderella's appearance is very eye-catching and they are all fascinated with her dress and not to mention her glass slippers. Cinderella is described wearing a very feminine attributes which the crowds admire such as her gorgeous dress from gold and silver and full decorated with jewels and her hair style which is very feminine. The crucial point is that Cinderella is wearing glass slippers. The point where Cinderella wears glass slippers can be referred as a way to show how elegant she is. Since glass is a very fragile material, and Cinderella is using it as a slipper where she has to put all her weight to it and it did not break. It can be referred that she is an elegant lady since she can use such a fragile material as a slippers. Thus, it means that through her outfit, Cinderella can show her feminine traits as Park described in being attractive and poised.

Furthermore, besides her appearance, Cinderella also shows her sense as a woman when she smoothly dances in the dance floor together with the Prince. In this case, Cinderella shows her feminine traits of being poised. "She danced so very gracefully that they all admired her more and more (Perrault 7)". Even though she is wearing fragile glass slippers can still dance gracefully. Through that fact, it can be referred that Cinderella is an elegant woman because she can bring herself to dance while using the fragile glass slippers without breaking it. Also, from the way the crowds admire her more after seeing her dance, her movement must be very beautiful and suave while she is wearing the glass slippers. Thus, the admiration from the crowds is a proof that Cinderella shows her feminine traits of being poised and gracious since she can dance in those glass slippers gracefully.

Cinderella's position as a woman with feminine traits is being showed when she has to do the domestic chores. Since in the 16th century, all the domestic chores becomes a responsibility of woman (Lambert, par.6).

She had to scour the dishes, tables, etc., and to scrub the floors and clean out the bedrooms..... The poor girl bore all patiently, and dared not complain to her father who would have scolded her if she had done so..... This made Cinderella's lot still harder, for it was she who ironed her sisters' linen and plaited their ruffles. (Perrault 1-2)

By patiently obeying her stepmother's and her stepsisters' orders to do the domestic chores, Cinderella shows her feminine traits of being passive, weak, patient, and

domestic. Cinderella's passiveness is being shown when she patiently accepts her fate as it is and has no nerve to fight for her rights to be treated equally as her stepsisters. Cinderella's silence of complaint shows that she is actually weak since she does not dare to face the risk of being scolded by her father if she complains and asks for her rights.

Cinderella also shows her passiveness in the way she silently receives her stepsisters' bad treatment when they mocked her.

"Cinderella, would you not be glad to go to the ball?"

"Young ladies," she said, "you only jeer at me; it is not for such as I am to go there."

"You are right," they replied; "people would laugh to see a Cinderwench at a ball." Anyone but Cinderella would have dressed their hair awry, but she was good-natured, and arranged it perfectly well. (Perrault 3)

From the quotation above, Cinderella does not dare speak her longing to go the ball in front of her stepsisters. It can be referred that Cinderella is accepting the facts that she cannot go to the ball. In this case, Cinderella's passiveness can be seen where she did not say anything about her true desire out loud to her stepsisters. However, Cinderella shows another feminine traits which is forgiving when she dresses her stepsisters' hair perfectly well after they mocked her.

Cinderella also shows her passiveness and forgiving nature when she forgives her stepsisters after all the harsh treatment she received. "Cinderella took them up, and, as she embraced them, said that she forgave them with all her heart, and begged them to love her always (Perrault 12)". Through her forgiving action, Cinderella shows that she desires no revenge towards them and forgives her stepsisters unconditionally. Her desire of having no revenge shows her passiveness in a way she did not want to confront her stepsisters about their harsh treatments. She asks them to always love her, instead of having revenge. Cinderella action of asking for love means that she needs to be loved by others. Through her action, Cinderella shows her feminine traits as Park described in being passive, forgiving, and needy for love.

Further action of Cinderella's expressiveness in needs of love is when she is told by her stepsisters that the Prince is very much concerned about the beautiful princess who shows up in the first night of the ball and this information makes Cinderella smiles. "They told her they did not know it, and that the King's son was very much concerned, and would give all the world to know who she was. At this

Cinderella, smiling (Perrault 8)”. By smiling, Cinderella expresses that she is happy when she knows about the matter and it means that she is glad to know that the Prince shows his affection towards her. Ever since her father re-married, Cinderella has never received any affection from her family anymore. Her father too does not care about her anymore since he is already governed by his wife entirely (Perrault 2). With the absence of her father affection and the harsh treatment that she receives from her step family, it is natural for Cinderella to feel happy when she knows that the Prince actually cares about her a lot. Thus, Cinderella shows her feminine traits in being expressive and needy of love.

As Cinderella shows that she needs to be loved by others. She expresses it in the way she treats her stepsisters with lots of cares in return for their love.

They sent for the best hairdressers they could get to make up their hair in fashionable style, and bought patches for their cheeks. Cinderella was consulted in all these matters, for she had good taste. She advised them always for the best, and even offered her services to dress their hair, which they were very willing she should do. (Perrault 3)

Cinderella, as she wants to be loved by her stepsisters, shows her caring attitude to them when they asks for her opinion. She even willingly offers them her service to dress their hair as a way to please them which her stepsisters gladly receives the offer. Thus, from that action, Cinderella shows her feminine traits as Park described in being caring, helpful, and affectionate.

Besides that, Cinderella also shows her caring nature when she shares the luxurious foods she receives from the Prince with her stepsisters. “‘If you had been at the ball,’ said one of her sisters, ‘you would not have been tired with it. There came thither the finest princess, the most beautiful ever was seen with mortal eyes. She showed us a thousand civilities, and gave us oranges and citrons’ (Perrault 8)”. Through her action of sharing the luxurious foods with her stepsisters, Cinderella shows that she is actually unselfish. Cinderella is not trying to please her stepsisters while she regales them with luxurious foods since her stepsisters do not know that the princess they see is actually Cinderella. Her affection towards her stepsisters is purely based on her caring nature. Thus, this action also shows her kindness towards her stepsisters. By this action, Cinderella shows her feminine traits of being caring, kind, affectionate, and unselfish.

To conclude the analysis in this subchapter, Cinderella is a role model for feminine behavior since she only shows feminine traits that Park's defined such as being attractive, poised, gracious, passive, weak, patient, domestic, forgiving, needy for love, expressive, caring, helpful, affectionate, kind, and unselfish.

3.2. Danielle's Traits

Compared to Cinderella, Danielle's feminine traits is not as strong as Cinderella. Unlike Cinderella who recognizes as a beautiful woman even though she is not wearing a beautiful dress, Danielle needs fancy dress so she will be recognized as a beautiful woman. Danielle is never described as a beautiful girl or woman. It can be seen in the way her friends, Gustave describes her appearance.

Gustave : You look like a girl!

Danielle : That's what I am, halfwit!

Gustave : Yeah, but today you look it! (Tennant 1)

Gustave says that 'today' Danielle looks like a girl when Danielle is preparing herself to welcome her new stepmother. It can be referred that usually Danielle is not looking like a refined girl. Also, from the way Danielle speaks to Gustave, she also shows that her choice of word is not a lady like since there are no lady who will use a word 'half-wit' to her friend. In this case, Danielle already shows that she is actually unfeminine.

Danielle is attractive when she dresses up in a fancy dress. One of occasions where Danielle shows her attractiveness by wearing fancy dress is when she disguises herself as a courtier.

Danielle : Yards of fabric and I still feel naked.

Gustave : (gasped in awe) If you're going to be a noblewoman you must play the part. You look down to no-one. (Tennant 5)

From the quotation, it is shown that for one second Gustave is admiring Danielle's look in her disguise as a courtier using fancy dress. It means that for Gustave, Danielle is attractive when she dresses beautifully. Thus, Danielle shows her feminine traits in being attractive by dressing beautifully. Besides wearing fancy dress as her disguise as a courtier, Danielle's attractiveness is shown through the reaction of her surroundings when she shows up at the ball in such a beautiful dress.

Gustave : She looks like a masterpiece.

Louise : She looks like her mother. (Tennant 18)

Danielle : Breathe, just breathe.

King : ...it is my great privilege to announce the engagement of our son Prince Henry to... (Crowds gasping in awe while looking at Danielle) (Tennant 19)

In the first quotation, Gustave who is a painter says that Danielle looks like a masterpiece, expressing his astonishment towards Danielle's appearance. By saying that Danielle looks like a masterpiece, it means that he finds Danielle's appearance as a very beautiful work of arts. Meanwhile the audiences at the ball gasp in awe showing their admiration when they look at Danielle's appearance. In this case, just like Cinderella, Danielle shows her feminine traits of being attractive through using fancy dress which is very feminine and it can be seen in the way the crowds react when they see Danielle.

Unlike Cinderella who shows her graceful manner, Danielle's manner reflects none of feminine traits. Henry's description of Danielle's behavior shows her unfeminine manner.

Henry : And I still can't believe I'm down here while you're up there! And in your undergarments, no less!

Danielle : I couldn't very well climb up here in that gown, could I? Besides, if you broke your royal neck, where would we be?

Henry : You swim alone, climb rocks, rescue servants. Is there anything you don't do?

Danielle : Fly. Now turn around so I can climb back down. (Tennant 14)

Through Henry's description, it is stated that Danielle shows her unfeminine manner when she moves freely in her undergarments. Her action can be considered as a disregard behavior towards social convention of feminine because it is an inappropriate and shameless behavior for a lady to walk freely in her undergarments. Regardless her unfeminine manner, the description of Danielle's actions that Henry says that she loves to do everything alone, shows her masculine traits of being independent. Her action of climbing rocks, swimming alone and rescuing servants is unusual behavior for a lady, especially from a courtier. Moreover, her action to climb the tree in order to look for direction shows that she is reliable since she actively finds the solution to the problem that they have. Thus, from her unfeminine manner, Danielle is actually possessing Park's masculine traits such as active, independent, and reliable.

Another occasion where she shows her masculine traits of being reliable is when she actually saves Henry from the trouble with the gypsies.

Gypsy2 : Milady, you may have anything you can carry.

Danielle : May I have your word on that, sir?

Gypsy2 : On my honour as a Gypsy, whatever you can carry. (Danielle piggy-back Henry) (laughing) Please, come back. I'll give you a horse. (Tennant 14)

The situation of the quotation above is that Henry is being held as a prisoner by the gypsies and they tells Danielle that she can bring everything that she can carry since Danielle confronts them about the mistreatment and demands compensation from the gypsies. Danielle shows that she is reliable when she piggy-back Henry in order to escape from the gypsies. Her action of piggy-backing Henry is a form of her initiative when the gypsies told her that she can bring everything that she can carry. Danielle's initiative to piggy-backing Henry is born from her effort to actively search for a way to get out from the critical situation. Through Danielle's effort, both of them can avoid the problem with the gypsies and it shows Danielle's reliability. Thus, her action of piggy-backing Henry is a form of her masculinity since active, reliable and initiative are considered to be a masculine trait based on Park's definition.

Danielle also shows her initiative in another event when she was being imprisoned by Pieu. Different from Cinderella who is waiting for a help from her fairy godmother to solve her problem, Danielle solves her own problem.

Danielle : My father was an expert swordsman, Monsieur. He taught me well. Now hand me that key, or I swear on his grave I will slit you from navel to nose.

Pieu : Your freedom, my lady. (Tennant 22)

In the quotation above, Danielle shows her bravery when she confronta Pieu with her swordsmanship ability. Through her action of threatening Pieu, Danielle shows her masculine traits of being active and initiative. Danielle's action to defend herself with her ability is born from her initiative to find a solution to escape from Pieu's mansion. Thus, Danielle is independent since she can escape from her trouble with her own effort, proving that she has masculine traits.

Compared to Cinderella who is passively accepting her fate and never speaking out her mind, Danielle is actively fighting to protect something precious to her. Danielle shows that she has masculine traits by being active, bold, brave, daring,

aggressive, self-confident, and risk-taking when she is trying to protect her possessions and her friends.

(horses galloping)

Henry : Come on, you stupid beast! Come on! Yah!

Danielle : Oh, no, you don't. (Throwing an apple towards Henry) Thief!
This will teach you to steal my father's horse! (Keep throwing an apple towards Henry)

Henry : Mine slipped his shoe. I have no choice.

Danielle : And our choice is what? To let you? (Keep throwing an apple towards Henry)

Henry : I was borrowing it

Danielle : Get out, or I'll wake the house. (Keep throwing an apple towards Henry)

Henry : Ow! (Tennant 3)

Danielle's boldness and daring personality can be seen through her actions of confronting the thief of her father's horse. She shows that she is actively protecting her father's possession by throwing her apples to the thief, instead of searching or calling others to help her. Her action of confronting the thief also shows that she dares to fight in order to protect her father's possession.

Another occasion where Danielle shows her masculine traits is when she is protecting her precious possession which is her mother's legacy (dress and shoes) from her stepsister, Marguerite.

Danielle : These are my mother's. (pointing at the dress and shoes)

Marguerite : Yes. And she's dead. (Danielle punch Marguerite in the face)

Danielle : I am going to rip your hair out! (Chasing Marguerite) (Tennant 16)

Danielle shows her aggressiveness and boldness when she tries to protect her mother's legacy (dress and shoes) from Marguerite who wants to wear it in order to captivate Henry's attention. Her action of punching Marguerite shows that she is bold enough to use a force in order to protect her mother's legacy. Danielle's bold action is born from the anger caused by Marguerite rudeness. In this case, Danielle is protecting not only her mother's legacy but also her mother's dignity. She defends her mother's dignity and possession by confronting Marguerite into a fight. Danielle also

shows her aggressiveness when she chases Marguerite down when Marguerite is running away from her after being punched.

Besides protecting her possessions, Danielle also shows her masculine traits when she protects her servant Maurice.

Danielle : I wish to address the issue of this gentleman. He is my servant and I am here to pay the debt against him.

Man2 : You're too late, he's paid for.

Danielle : I can pay you 20 gold francs.

Man2 : You can have me for 20 gold francs. Drive on!

Danielle : I demand you release him at once...or I shall take this matter to the King.

Man2 : The King is the one that sold him. He's now the property of Cartier.

Danielle : He is not property at all, you ill-mannered tub of guts. Do you think it right to chain people like chattel? I demand you release him at once! (Tennant 6)

Danielle shows her boldness when she pretends to be a courtier in order to save Maurice from being shipped to America. Her action of pretending to be a courtier shows that she is bold since she has confidence to deceive people in the court and her courage to take the risk of being punished if her disguise is discovered. Danielle also shows her boldness when she confronts the guard that she is going to take the matter to the King if the guard does not release Maurice at once. Danielle dares to confront the guard even though she knows that she cannot take this matter to the King since she cannot present herself when she is in. Thus, through her effort to save Maurice, she shows her masculine traits of being active, bold, daring, and risk-taking.

Unlike Cinderella who forgives her stepsisters for their harsh treatment, on the contrary, Danielle does not forgive her stepmother and stepsister. Danielle shows her masculine traits of being vindictive and boastful through her action of not forgiving her stepmother and stepsister.

Danielle : I want you to know that I will forget you after this moment and never think of you again. But you, I am quite certain will think about me every single day for the rest of your life.

Rodmilla : How long might that be?

Danielle : All I ask, Your Majesties is that you show her the same courtesy that she has bestowed upon me. (Tennant 23)

Danielle's action of asking the King and Queen to punish her stepmother and her stepsister by turning them into servants is a form of her revenge. Even though Danielle says that she will forget what they did to her, she does not say that she forgives them. Danielle also shows her vindictive sides when she says that Rodmilla will never forget about her every single day while she is going to forget them and never think of them again. By doing that, Danielle shows that Rodmilla will suffer from her new position as a servant and will keep thinking about Danielle who gives her the new position in anger while Danielle will forget about her and live her happy life with the Prince. Danielle wants to see her stepmother and her stepsister who are evil suffer as how they have made her suffer. It means that Danielle is being boastful about her new status as Henry's wife to Rodmilla.

However, just like Cinderella, Danielle has a desire to be loved by the others. Thus, Danielle shows her feminine traits of being need to be love. If Cinderella tries to please her stepsisters, Danielle on the other hand tries to please her stepmother.

Danielle : Oh, Paulette, it feels just like Christmas! I get a mother and sisters all in one day!

Paulette : Yes, it's going to be very exciting here, what with the Baroness and all...Oh, hold still!

Louise : The master deserves some happiness after all this time bringing up the child on his own. She must be lovely.

Danielle : I hope she likes me. (Tennant 1)

The quotation stated that Danielle is hoping that her new stepmother will like her. Danielle is growing up without receiving her mother's love thus she is very excited to know that she will get a new mother and she hopes to receive her love. Even after her father died, Danielle still tries to gain her stepmother's love by trying to please her.

Rodmilla : That was harsh, Marguerite. Danielle, come here, child. Your appearance does reflect a certain... crudeness, my dear. What can I do to make you try?

Danielle : I do try, Stepmother. I do wish to please you. Sometimes, I sit on my own and try to think of what else I could do, how to act...

Rodmilla : Oh, calm down, child. Relax. (Tennant 4)

The quotation shows that in order to please Rodmilla, Danielle is trying hard to act as a feminine woman. Danielle willingly follows all her stepmother command because she is trying to please her in order to gain her love. Danielle's action to please her stepmother is similar to Cinderella's action to please her stepsisters.

Danielle's effort to please her stepmother is also shown in the way she willingly does the domestic chores that Rodmilla assign to her.

Rodmilla : Oh, Danielle. You poor, little country girl. Well, we must work extra hard to make sure the manor is spotless. We cannot have a royal bottom sitting on a dirty chaise, can we?

Danielle : No. (Tennant 8)

Danielle silently obeys all her stepmother commands, whether being told to be feminine or doing the household chores in order to please her. The reason why Danielle obediently follows all Rodmilla's command is because she hopes to receive Rodmilla's love. Thus, Danielle stays silent by her own choices, different from Cinderella who stays silent since she does not have the courage to confront her father.

Rodmilla : We must press for a quick engagement. Paris at Christmas. Can you imagine? No. I don't suppose you can. My mother was hard on me too, you know. She taught me that cleanliness was next to godliness. She forced me to wash my face at least 20times a day...convinced it was never clean enough. I was very grateful to her. She wanted me to be all that I could be. And here I am...a baroness.And Marguerite shall be Queen. It's a pity you never knew your mother.There must be a little bit of her in you somewhere.

Danielle : I wish I knew what she looked like. (Brushing Rodmilla's hair)

Rodmilla : Yes. Well, we must never feel sorry for ourselves, must we? No matter how bad things get, they can always get worse.

Danielle : Yes, madam. (Tennant 12)

In the quotation above, Rodmilla tells Danielle that her mother is also harsh to her when she was a child and emphasizes the importance of cleanliness. Then, it can be referred that Danielle think that the way Rodmilla tells her to clean the house and do all the things is the way Rodmilla shows her love towards her since Rodmilla also receives the same treatment from her mother in a different way of cleanliness. Thus, Danielle falls into the thought that her stepmother actually loves her and the harsh

treatment from her is actually a form of love. However, in the end, Danielle confronts Rodmilla about her form of love when she finds out that despite her willingness to please Rodmilla, yet Rodmilla never loves her. Danielle realizes that Rodmilla never really loves her when her stepmother humiliates her in front of the crowds at the ball by exposing her identity as a servant in front of Henry.

Danielle : Don't you understand? You've won! Go and move into your palace and leave us be!

Rodmilla : You are not my problem anymore.

Danielle : Is that what I am? Your problem? I have done everything you've ever asked me to do and still you've denied me the only thing I ever wanted.

Rodmilla : And what was that?

Danielle : What do you think? You are the only mother I have ever known. Was there a time, even in its smallest measurement that you loved me at all? (Tennant 20)

From the quotation above, it shows how Danielle dares to confront Rodmilla by asking whether Rodmilla loves her or not. Through this action, Danielle shows her courage to confirm the truth from Rodmilla. Different from Cinderella who asks her stepsister to love her always, Danielle is asking the true feeling of Rodmilla. Through her confrontation, Danielle shows that she does not passively accepting the harsh treatment from Rodmilla because she cannot rebel against it, but because she wants Rodmilla to love her, if she behaves accordingly as Rodmilla says. Through her confrontation, Danielle shows her masculine traits of being active and courageous.

To conclude this subchapter, Danielle has both masculine and feminine traits in her and it is different from Cinderella who only has feminine traits. Danielle's feminine traits consist of her attractiveness, need of love, and domestic. Meanwhile, her masculine traits are active, daring, reliable, initiative, independent, brave, bold, dare, aggressive, self-confident, risk-taking, vindictive, boastful and courageous.

4. CONCLUSION

Based on the analysis of the gender traits of the Prince and Cinderella in *Cinderella* and Henry and Danielle in *Ever After*, it proves that the Prince is dominantly masculine and Cinderella is dominantly feminine while both Henry and Danielle are having both masculine and feminine traits.

From the analysis in chapter two, I find that the Prince serves as a role model for masculine man because all his behaviours refer to the masculine traits. The prince shows his masculine traits when he meets Cinderella for the first time and when he actively pursues her. In his relationship with Cinderella, the Prince is the one who takes all the initiative, starting from welcoming her, guiding her to the honour seat, asking her to dance, accompanying her all night, and deciding that he wants to marry her. The prince portrays a gentleman who is very determined and shows no hesitation in his decision. He is also being portrayed as a man who decides everything by himself without asking the others opinions. On the other hand, Henry's masculine traits are not as dominant as the Prince's since he also has feminine traits. However, the Prince and Henry are similar in the way that both of them are the initiator.

In *Ever After*, Henry is described differently from the Prince in *Cinderella* in the way he shows his initiative, shows his expressiveness, shows his weakness, and shows his ability to adapt to new suggestion. As much as Henry is similar to the Prince for his initiative, the way he leads his relationship with Danielle is different

from the Prince. If the Prince leads Cinderella without asking her opinion and considering her feeling, Henry considers Danielle's opinion and feeling when he does that. He takes Danielle to the place that she loves when he asks Danielle on a date, it means that he considers Danielle's feeling when he tries to find the place for a date. The other difference between Henry and the Prince is the expressiveness. The Prince is described as someone who is never expressing what is in his mind. On the other hand, Henry is very expressive. Henry expresses what is in his mind to the others, he tells Danielle that she is his inspiration to find his purpose in life, and he also tells her that he has no desire to be a king in the first place. Besides Danielle, Henry also tells her mother about his unwillingness to listen to Danielle's explanation about her engagement to the Belgian. Henry shows that his weakness when he tries to avoid a problem of arranged marriage by running away from the palace. Moreover, Henry shows that he is adaptable to new perspective when he asks the King to release the people who are going to be shipped to America and when he determines to build a university. Henry does that based on the new perspective that he learns from Danielle. All the differences that Henry has from the Prince are based on his feminine traits, makes him into a man with both masculine and feminine traits.

On the other hand, from the analysis in chapter three, I find that Cinderella serves as a role model for the feminine woman since all her behaviours refer to the feminine traits. Cinderella shows her feminine traits when she silently follows the Prince lead, and when she passively accepts the mistreatment from her stepmother and stepsisters. Cinderella portrays a very delicate woman who never stands for herself. Meanwhile, Danielle's feminine traits are not as dominant as Cinderella's since she also has masculine traits. Cinderella and Danielle are similar in the way both of them are attractive and both of them are need to be loved.

Danielle is described differently from Cinderella in the way that she dares to confront the others, she solves problems with her own effort, and in the way she takes revenge on her stepmother and stepsister. Danielle shows her initiative to confront her stepsister when she is trying to protect her precious possessions and friends, different from Cinderella who is not daring to confront her stepmother and her father. Danielle shows her courage when she confronts the thief who is going to take her father's horses, when she fights her stepsister to protect her mother's legacy, when she boldly challenges the man in the court to release her servant, and when she asks her stepmother whether her stepmother loves her or not. Danielle also shows that she can

solve her problems without help from others. Different from Cinderella who is passively waiting for help, Danielle shows that she can help herself. Danielle shows that she can get out from Pieu's mansion with her own effort by threatening Pieu that she will slit him starting from his navel to nose with her excellent swordsmanship. Moreover, Danielle is the one who actively tries to find a solution when Henry and she are facing a problem with the gypsies. Unlike Cinderella who forgives all her stepsisters bad treatment towards her, Danielle takes revenge for all the bad treatments she received from her stepmother and stepsister by making them as a servant for the rest of their lives. All the differences that Danielle has from Cinderella are based on her masculine traits which make her into a woman with both feminine and masculine traits.

The fact that Henry and Danielle are described differently from the Prince and Cinderella shows that there is a change of gender traits from *Cinderella* era to *Ever After* era. As masculine and feminine gender traits change depending on the values, cultures, expectation and purpose of the era, it means that the expectation for the approved gender traits from *Cinderella* era and *Ever After* era are different. As *Cinderella* is published by the year of 1697, it means that the approved gender traits of the era are a masculine man who acts as a leader in his relationship, never shows his feelings to others, and never asks others opinion when he decided on something; and a feminine woman who is passively waiting for a man to lead her, not daring to confront the others, having a poised and gracious behaviour, and having a forgiving personality. On the other hand, *Ever After* which was produced in 1998 shows the approved gender traits of the era where a man is expected to consider the others feelings while making a decision, express his thoughts and his feelings more to the others, and be able to accept new perspective or suggestion; while woman is expected to not to depend on others but to start depending on herself more to solve a problem, dare to present her opinions to public, and dare to confront the others in order to protect something precious. Therefore, I find out that gender traits are not permanent but would change because of the because of the values believed by the society.

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Appendix I: Synopsis of *Cinderella*

Once upon a time, there was a widower who married a proud and haughty woman as his second wife. She had two daughters, who were equally vain. By his first wife, he'd had a beautiful young daughter, a girl of unparalleled goodness and sweet temper. The Stepmother and her daughters forced the first daughter into servitude, where she was made to work day and night in menial chores. After the girl's chores were done for the day, she would retire to the barren and cold room given to her, and would curl up near the fireplace in an effort to stay warm. She would often arise covered in cinders, giving rise to the mocking nickname "Cinderella". Cinderella bears the abuse patiently and dares not tell her father, since his wife controls him entirely.

One day, the Prince invites all the young ladies in the land to a ball, planning to choose a wife from amongst them. The two Stepsisters gleefully planned their wardrobes for the ball, and taunted Cinderella by telling her maids were not invited to the ball.

As the sisters depart to the ball, Cinderella cries in despair. Her Fairy Godmother magically appears and immediately begins to transform Cinderella from house servant to the young lady she was by birth, all in the effort to get Cinderella to the ball. She turns a pumpkin into a golden carriage, mice into horses, a rat into a coachman, and lizards into footmen. She then turns Cinderella's rags into a beautiful jeweled gown, complete with a delicate pair of glass slippers. The Godmother tells her to enjoy the ball, but warned that she had to return before midnight, when the spells would be broken.

At the ball, the entire court is entranced by Cinderella, most especially the Prince. At this first ball, Cinderella remembers to leave before midnight. Back home, Cinderella graciously thanks her Godmother. She then greets the stepsisters, who had not recognized her earlier and talked of nothing but the beautiful girl at the ball.

Another ball is held the next evening, and Cinderella again attends with her Godmother's help. The Prince has become even more entranced, and Cinderella in turn becomes so enchanted by him she loses track of time and leaves only at the final stroke of midnight, losing one of her glass slippers on the steps of the palace in her haste. The Prince chases her, but outside the palace, the guards watch only a simple country wench leave. The Prince pockets the slipper and vows to find and marry the girl to whom it belonged. Meanwhile, Cinderella keeps the other slipper, which did not disappear when the spell was broken.

The Prince tries the slipper on all the women in the kingdom. When the Prince arrives at Cinderella's villa, the stepsisters try in vain to win over the prince. Cinderella asks if she might try, while the stepsisters taunt her. Naturally, the slipper fits perfectly, and Cinderella produces the other slipper for good measure. The stepsisters both plead for forgiveness, and Cinderella forgives them for their cruelties. Cinderella marries the Prince, and the stepsisters also marry two lords.

Taken from:

<http://en.wikipedia.org/wiki/Cinderella>

Appendix 2: Synopsis of *Ever After*

In the early 18th century, the Grande Dame of France, an elderly aristocrat, summons the Brothers Grimm to tell them the real story of the little cinder girl. She shows them a portrait of a young woman, named Danielle De Barbarac, and a glass slipper, and begins her tale.

Danielle lives with her widowed father Auguste, who shares with her a love of books and progressive ideas. He brings home a new wife, the haughty Baroness Rodmilla De Ghent, who has two daughters about Danielle's age, Marguerite and Jacqueline. He has a heart attack soon after, and with his dying breath professes his love for Danielle rather than the Baroness, who envies Danielle and treats her like a servant thereafter. Marguerite is as cruel as Rodmilla, but Jacqueline is kind and gentle, although she is cowed herself.

Ten years later, in the manor's orchard, Danielle catches a man stealing her father's horse. She unseats him with a well-aimed apple, but is horrified to learn that he is Henry, the Crown Prince of France, trying to escape the responsibilities of court. He buys her silence with a purse of gold, which she decides she will use to rescue an elderly servant sold to the Crown to pay the household's debts. She dresses as a noblewoman and goes to court to ransom the servant, where she encounters the Prince again. After the jailor refuses to release the servant, she argues against the injustice and quotes Thomas More's *Utopia* (book). Henry is so captivated that he orders the man released and begs for her name, but she evades his pleas and leaves him instead with the name of her mother, the Comtesse Nicole De Lancret.

When Henry returns the horse to the manor, it is plain that the Baroness intends to match her daughter, Marguerite, with the Prince, despite the marriage his parents have arranged with the Spanish royals. The King, Francis, strikes a bargain with the recalcitrant Prince, telling Henry to choose his own bride before they give a ball in honor of Leonardo Da Vinci, who has come to court, or he will choose for him. Henry meets Danielle again by the river, where he is arguing with Da Vinci about love and fate, but again she runs away. While looking for da Vinci soon after Henry finds Danielle's childhood friend, Gustave, who knows the whole story, and tells him that Nicole De Lancret is staying with Rodmilla. When he arrives at the manor, Danielle agrees to accompany him to the library of a nearby monastery. They are accosted by gypsies en route, and in an uproarious turn of events, Danielle rescues Henry and at the end of the night, they kiss. They agree to meet the next day, but she returns home so late that she loses her temper in the morning when she discovers Marguerite intends to take her mother's wedding dress and wear it to the ball. She is beaten by her stepmother, and enters a state of despair, despite Jacqueline's attempts to cheer her up. When she meets Henry later, Danielle is so disheartened that she is unable to tell him the truth and runs away once more.

That same day, the Queen, Maria, asks Marguerite and Rodmilla if they know the mysterious Comtesse de Lancret, and they realize it must be Danielle. When they return to the manor, the Comtesse's wedding dress has disappeared and Rodmilla thinks Danielle plans to go to the ball, so she locks her in the larder. The servants get word to Da Vinci through Gustave, and he frees her and makes her a pair of wings to match her mother's wedding dress and her glass slippers, so she can go to the ball.

Danielle arrives at the ball just before the King is to announce Henry's engagement, since Henry has been told the Comtesse has gone to marry someone else. But before she can tell him the truth, Rodmilla accuses her of plotting to entrap the Prince by masquerading as a courtier, and he angrily spurns Danielle, stating that she's "like the rest of them". Tearfully, Danielle flees, losing a slipper along the way.

Henry decides to marry the Spanish Princess, but calls it off when he see how distraught she is at the ceremony. He goes to the manor but learns from Jacqueline

that Danielle was sold to a weaselly nobleman following the ball, and the two set out to rescue her. He finds that she has rescued herself, and he asks her to forgive him and to marry him, and she says yes.

The next day, Rodmilla and Marguerite are summoned to court and charged with lying to the Maria. Jacqueline steps forward, revealing that she was the one who turned them in, and renounces her cruel mother and sister. Unable to defend themselves, Rodmilla and Marguerite are sentenced to be shipped to the Americas unless someone will speak for them. When Danielle steps forward, Henry introduces her as his wife. Though initially hesitant to grant them mercy, she asks that they receive the same courtesy they showed her; so Marguerite and Rodmilla are sentenced to a lifetime of servitude, working in the laundry. Jacqueline becomes a lady-in-waiting and is matched with Henry's acerbic squire, Laurent while Danielle and Henry live happily ever after; and the Grande Dame tells the Brothers Grimm that, "...the point, gentlemen, is that they lived."

Taken from:

http://en.wikipedia.org/wiki/Ever_After