NOT ALL WORK IS DEPICTED EQUAL:
A PURPOSIVE STUDY OF THE PORTRAYALS OF WORK AND POWER IN ELLA ENCHANTED AND FAIREST

by

JENNIFER ERIN JOHNSON

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Abstract

Western fairy tales include an ideological framework with the ability to absorb and transmit values. While the theme of work has been examined as a factor of patriarchalism and the Protestant work ethic in traditional European tales, there is a paucity of literature discussing its portrayal in contemporary young adult fairy-tale novels and other young adult fiction.

This thesis is a "pilot study" that examines the portrayals of work and power in Gail Carson Levine's young adult fairy-tale novels, Ella Enchanted and Fairest. The findings demonstrate how the author constructs active work roles operating on the principles of oppression or self-sacrifice for the community, and passive work roles manifesting as submission, resistance or complicity. They further reveal Levine's adaptation of patriarchalism and the work ethic to strengthen the significance of humanitarianism to the plot and of active and skilled labour to the conclusion. Although she begins to portray teenage work experiences as a transitional step to the adult workforce, her overall depiction connects more strongly to children's fiction. The work of building social relationships is emphasized during the narrative, but removed from the happily-ever-after ending.

Although considerable research must be conducted before any conclusions may be drawn regarding the ways work and power feature in all young adult fairy-tale novels, I am pleased to have drawn attention to the subject in my purposive analysis of Ella Enchanted and Fairest.

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Dedicated to those “who know that life is hard and live it anyway.”

– Jordon Johnson

Chapter One: Introduction

My interest in children's literature based on folk tales springs from a very young age. I was first exposed to folk tales in elementary school. My delight in folklore continued to grow as I did, especially when I identified the metafictional tendencies of many contemporary tale renditions. Fortunately for me, I grew up in a time when reworkings of tales were very popular, so there has always been a supply to satisfy my appetite.

In particular, I came to recognize and enjoy the conventional fairy-tale story line and to expect a "happily-ever-after" at the conclusion of what I read. As I grew older, however, I felt a degree of betrayal upon realizing that my life did not follow the same course as the fairy tales I loved; I was the protagonist, but my life lacked the clarity of the situations I found between the covers of a book. I felt very disillusioned, but decided that if I put more work into my life, I could still feel secure in my future.

I had been raised on the idea that hard work was good for you. It kept your mind from dwelling on problems; it kept your body healthy; it raised your self esteem; and, in some enigmatic way, it would pay off in the end. Though I did not see it at the time, the simplicity of this paradigm mirrored that of the fairy tale. My parents had passed down a strong work ethic that I incorporated into my notion of happily-ever-after, which I could expect to accomplish since I was, after all, the protagonist.

My life as a protagonist is not at all simple or easy; within my own story I often lack the ability to distance myself from events as I can when reading a book. It was only through accepting how challenging life can be that I came to value fairy tales as John Tolkien values tales of Faerie. Both fairy tales and tales of Faerie enable the recovery of wonder in life, permit periods of escape from the world and offer consolation by rejecting the possibility of a universal final defeat (Tolkien, 1965). I now find that the pleasure derived from engaging with a dynamic

plot and with strong, well-defined characters can offset life's uncertainty; and by entering another world for a time, I can distance myself from my own life and achieve a level of equanimity upon my return.

Now that I realize that fairy tales were never meant to be realistic fiction, I can appreciate the way they use lightness, assuredness and clarity to deal with the overwhelming and confusing realities of life (de Vos & Altmann, 1999). While they are fantastic, the "relationships, thoughts, feelings, endeavors, and behaviors [of fairy-tale characters] provide the reader a certain amount of intrigue and realism" (Soltan, 2007, p. 34). I also find that the fairy-tale framework transfers more readily to stories of adolescent protagonists since they usually deal with transitional challenges, while adult characters move through ongoing "moral and philosophical dilemmas" with muddier resolutions (Jones as cited in de Vos & Altmann, 1999, p. 24). Finally, the theme of empowerment is an essential characteristic of young adult fiction, restoring the belief in choosing one's own course and rising to life's challenges.

Inspiration and Research Questions

Imagine my delight when I found young adult folktale fiction that also addressed the concept of hard work. Some of my favourites include Just Ella by Margaret Peterson Haddix, The Amazing Maurice and His Educated Rodents by Terry Pratchett, and Ella Enchanted by Gail Carson Levine. In Haddix's interpretation, the story of Ella begins just before the end of the traditional Cinderella story. Ella has been to the ball and now lives at the castle of her fiancé, where she finds that her relationship with the prince and that life as a princess do not offer the freedom and happiness she had expected. When she rebels, the prince and her manners instructor confine her to the dungeon. After digging a tunnel through the side of the latrine, she escapes. The nature of her liberty impressed me since the freedom she obtained was to pursue a life of hard work. During a journey to the front lines of a war zone, she educates herself from

stolen books with the hope that her former tutor will let her work there. In the end, she is happy in the squalor of a refugee camp;

> I liked my life the way I was living it.
> I turned from my window and went back to work. (Haddix, 2001, p. 218)

The conclusion of The Amazing Maurice and His Educated Rodents also incorporates work; having overcome the villain and saved the town, the talking rats and humans must now learn to live together. The resistance of both groups illustrates the drudgery of leadership. The head rat and the mayor are tired, but both are too responsible to walk away. Both long for simple solutions but are too practical to believe in them. Nonetheless, they persevere to achieve security for the community:

> There would be no more rat pits. No more traps, no more poisons. True, [the head rat] was going to have to explain to the Clan what a policeman was, and why rat watchmen might chase rats who broke the new Rules. They weren't going to like that. . . . But as Maurice had said: they'll do this, you'll do that. No-one will lose very much and everyone's children will grow up, and suddenly, it'll all be normal.
>
> And everyone likes things to be normal. (Pratchett, 2001, p. 263)

I was struck by Levine's (1997) treatment of work in her novel Ella Enchanted. Although a fairy lays a compulsion to obey on Ella, Ella retains a surprising degree of agency. While delaying obedience results in breathlessness, nausea, and dizziness (Levine, 1997, p. 5), she may thwart those in control by doing more or less than a demand implies. For example, Ella would

> hold the bowl, but move my feet so [Mandy] would have to follow me around the kitchen. She'd call me minx and try to hem me in with more specific instructions, which I would find new ways to evade. Often, it was a long business to get anything done between us, with Mother laughing and egging each of us on by turn. (Levine, 1997, p. 7)

Even when she wants to be obedient, it is a struggle, since

> the curse didn't make me change easily. I had to concentrate every second. In my mind, I repeated my commands in an endless refrain. When I awoke, I instructed myself not to bounce out of bed. Leave the nightdress for the servants to put away. At breakfast don't blow on my porridge, and don't spit out the lumps. On

> our afternoon walk, don't skip, don't leap about. (Levine, 1997, pp. 71-72)

Another aspect of Levine's treatment is the way she has Ella choose between what will benefit her and what will benefit those she loves. When Prince Charmont inadvertently commands her to marry him, she fights to disobey to protect him from her curse. Her desperation is revealed as she begins

> to rock in [her] chair. Forward, the words were about to come. Back, I reeled them in. Faster and faster. The legs of the chair thudded on the tiles and pounded in my ears. Marry him. I won't. Marry him. I won't.
>
> Then I lost sense of all of it. I went on rocking and crying, but my thought burrowed within, concentrated in a point deep in my chest, where there was room for only one truth: I must save Char. For a moment I rested inside myself, safe, secure, certain, gaining strength. In that moment I found a power beyond any I'd had before, a will and determination I would never have needed if not for Lucinda, a fortitude I hadn't been able to find for a lesser cause. And I found my voice.
>
> "No," I shouted. "I won't marry you. I won't do it. No one can force me!" (Levine, 1997, p. 226)

This indicates that the greatest empowerment may come from working to benefit those we love, rather than to benefit ourselves.

I was used to fairy tales treating work as a villain's means of oppression, or as a way for the protagonist to demonstrate worthiness of supernatural aid; I did not expect work to play a continuing role in the happy ending. The portrayal of work in these novels, therefore, begged to be examined, since it differed so significantly from what I had expected. Of the three, Levine's Ella Enchanted is the most obvious fairy tale. As I understood Levine to be a prolific writer of fairy-tale novels, I anticipated that a purposive sample including all her young adult fairy tales would permit an intensive study of her approach to work-related themes. My sampling procedure reveals that only two of Levine's fairy tales target an adolescent audience; these are Ella Enchanted and its companion novel, Fairest. I have mined these two books for answers to the following research questions, which solidified during my examination of the literature surrounding fairy tales, young adult and children's literature, and portrayals of work:

1) What is the relationship between work and power in Ella Enchanted and Fairest?
2) What philosophies influence depictions of work in Ella Enchanted and Fairest?
3) How do portrayals of work in traditional European fairy tales, in young adult literature, in children's literature and in young adult folktale fiction compare with Levine's portrayals of work in these two novels?
4) How is work incorporated into the conclusions of these two novels?

Although these questions do not exhaust all avenues of research, they do address my areas of interest and provide the framework for a thorough analysis of Levine's treatment of work in her adolescent fairy tales.

Significance of My Study to the Scholarly Discourse about Fairy Tales and Young Adult Literature

The young adult fairy-tale genre results from the intersection of young adult narratives and fairy tales. This genre focuses on thresholds peculiar to adolescence, including leaving home, maturing sexually, and discovering one's place in the world. Most of the literary criticism surrounding this genre has examined prominent themes such as identity and gender construction, emerging sexuality, and the destructive potential of physical, sexual and substance abuse. However, there has been relatively little discussion regarding portrayals of work.

The Protestant work ethic pervades traditional European fairy tales. It combines with patriarchalism to create work-related ideals that, during the seventeenth century, reinforced the sociopolitical status quo. In contrast, the few findings regarding work in young adult fiction are not consistent. To further complicate the matter, literature claiming to examine the portrayal of work in children's literature relies on comprehensive samples that include adolescent fiction.

Since the scholarly discourse about portrayals of work in young adult fiction and fairy-tale novels is limited, this research will contribute in a novel way, enabling us to see if Levine

consistently approaches work-related themes in this genre. While the study's sole focus on Levine's contributions makes the findings too specific for application to the genre as a whole, the research may operate as a springboard for broader studies. The findings could also lay groundwork for investigations of adolescent reader response to the theme of work when couched in a fairy-tale format. This study will, therefore, break new ground in the critical analysis of fairy-tale novels for adolescents.

Rationale for my Focus

My focus includes two young adult fairy-tale novels written by Levine: Ella Enchanted and Fairest. The following explanations elaborate further on the aptness of this sample.

Why Fairy Tales?

Fairy tales persistently appear throughout the development of numerous societies and cultures, largely due to the tale's capacity to transmit ideological messages. Fredric Jameson (as cited in Zipes, 2006) points out that writing is not influenced by ideology, but is an ideological act itself. This is particularly true for western fairy tales, which grew from forms that made an art of “depthlessness, linearity, isolation, one-dimensionality and abstraction” (de Vos & Altmann, 1999, p. 11). Tellers of the wonder tale eliminated details that would have anchored it chronologically, geographically or ideologically. They also avoided emotional depth by symbolizing feelings as concrete objects, like a rose or an apple.

What remains is a framework of simple, episodic scenes through which one-dimensional characters progress along a linear course, and upon which writers may elaborate. Since personal values are the source from which a writer draws as he or she fleshes out this framework, written fairy tales offer a unique opportunity to explore an author's work ethic and how philosophies influence their portrayal of work-related themes.

Why Young Adult Fairy-Tale Novels?

Many of the thresholds that adolescents must traverse involve coming to terms with the need to work, so this theme may be expected in fiction for young adults. Since young adult fairy tales include events like leaving home, choosing a trade or profession, and taking responsibility for oneself, their characters will be forced to work and to form attitudes about that necessity. They will be “preoccupied with who they are and who they will become, with choosing a path into the unknown” (de Vos & Altmann, 1999, p. 24), and once they are on that path, how they will pursue it. As they become independent, their attitudes towards work will be formed or reinforced. A young adult fairy tale will promote its writer's work ethic and philosophies as part of a utopian code, potentially influencing adolescent attitudes.

Another reason to focus specifically on novels is that they reflect primarily the values of one person. Although some editorial input may direct the writing process, there will not be added layers of visual meaning as there are in picture books and graphic novels; or visual, audio and kinetic meaning, as in films. Novels also function in a simpler manner than poetry. While poetry is allusive and metaphoric, having a multiplicity of meanings, novels are more likely to retain the fairy-tale framework, and to be straightforward in the presentation of values.

Why Work?

There are three avenues to explore when examining depictions of work in written fiction. The first is the ability of work to empower or demoralize a character depending on whether the activity grants opportunities for self-determination. In the case of fairy tales, it also contributes to the emotional realism of a happy ending.

The second avenue is the role work plays in maintaining power systems. If work is imposed on a character, it has the potential to trap him or her in powerless circumstances. The ways in which the character resists oppressive conditions will either uphold or challenge the

sociopolitical status quo. Consider the example of female protagonists who patiently perform extensive domestic labour. If the author rewards the heroine's long-suffering, it indicates the author values the fulfillment of duties over personal liberation. It also supports a patriarchal power system, reinforcing the belief that women gain fulfillment primarily in the domestic sphere. However, if the heroine's resistance involves leaving the oppressive situation, it implies that the author values liberating activities more than obedience to externally imposed responsibilities, and offers a challenge to the patriarchal system.

The third avenue is the significance of work in the conclusion of a narrative. In an absolute ending, the author ties up every loose end. If the protagonist is denied further opportunities for self-determination through work, stagnation will result. If characters continue to work, it implies the perfection of the working conditions. A servant will work happily ever after; a beggar will happily beg; a ruler will never retire. Change and choice are eliminated, and characters have no further opportunities for empowerment. Indeterminate endings, however, depend on possibilities for change. The attitudes that characters develop towards work during the course of the novel indicate whether they will pursue empowerment through work in the future, regardless of their situation at the novel's conclusion.

Why Purposive?

My small sample is characteristic of a purposive study–the most common form of non-probability sampling (Patton, 1990)–which Harvey Bernard (2000) describes as choosing texts according to the purposes they are required to fulfill. Michael Patton (1990) argues that

> the logic and power of purposeful sampling lies in selecting information-rich cases for study in depth. Information-rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the research, thus the term purposeful sampling. (p. 169)

Since there is a paucity of research examining the treatment of work in young adult folktale

fiction, an in-depth "pilot study" should yield new information about issues surrounding portrayals of work (Bernard, 2000, p. 176). As well, since this theme is so broad, it would be unwise to risk patchy coverage of several authors.

Why Gail Carson Levine?

Levine has attained a level of distinction as a young adult fairy-tale writer, and her treatment of work had already caught my eye. Since Ella Enchanted brought Levine critical acclaim and popularity among middle-grade readers at the start of her career, I hoped that her other books would have the same sophistication and playfulness.

Definitions

Many terms central to my study are defined here to offer clarity to the thesis. Drawing from various scholars, I refine definitions as needed to describe terms' particular purposes in this work. I have grouped my definitions by topic to facilitate comprehension.

Fictional Genres

Western European Fairy Tale/ Traditional Fairy Tale

Cristina Bacchilega (1999) explains that the fairy tale is "a literary appropriation of the older folk tale, an appropriation which nevertheless continues to exhibit and reproduce some folkloric features" (p. 3). Since the folk tale existed before the names created for it, it has more than one label; those employed most are Marchen, or wonder tale, Zaubermarchen, or "magic folk tale," and conte merveilleux, or "marvelous tale." I add the distinction that a fairy tale must excite wonder, but need not rely exclusively on magic to accomplish it.

As early as the fifteenth century, William Caxton began a tradition of adapting oral tales to a written form that such writers as Charles Perrault and the Brothers Grimm continued. These men converted tales "into a type of literary discourse about mores, values, and manners so that children would become civilized according to the social code of that time" (Zipes, 2006, p. 3).

Beneath the layers of this socializing discourse, the fairy tale retains as its characteristics a unidirectional plot line, one-dimensional character types, and polarized conflicts (de Vos & Altmann, 1999), following the "spongy fairy-tale framework" as outlined below. It sets "in motion a pattern of internal experience . . . a sequence of tension and relief of tension" (Luthi as cited in de Vos & Altmann, 1999, p. 10) that combines with wonder to delight readers.

Young Adult and Children's Fiction

Many view young adult fiction as a subset of children's literature; however, Pam Cole (2009) outlines characteristics she finds integral to the genre; in young adult fiction,

1. the protagonist is a teenager;
2. events revolve around the protagonist and his/her struggle to resolve conflict;
3. the story is told from the viewpoint and in the voice of a young adult;
4. the genre is written . . . for young adults;
5. the genre is marketed to the young adult audience;
6. stories don't have "storybook" or "happily-ever-after" endings–a characteristic of children's books;
7. parents are noticeably absent or at odds with young adults;
8. the genre addresses coming-of-age issues (e.g., maturity, sexuality, relationships, drugs); and
9. books contain under 300 pages, closer to 200. (p. 49)

Children's fiction shares some of these features, but focuses on a younger age group.

Differences between fiction for children and young adults usually derive from the degree of optimism present in each. In children's fiction, the innocence and optimism of the childlike protagonist are maintained (Nodelman & Reimer, 2002); treatment of themes like sexuality, racism, violence and death is less graphic than found in young adult fiction. As well, the endings of children's fiction tend to be more resolved and positive than those for young adults (Cole, 2009).

Young Adult Folktale Fiction and Fairy-Tale Novels

Anna Altmann and Gail de Vos (2001) describe young adult folktale fiction as

contemporary reworkings of folk tales targeting an adolescent audience. They may parody conventional fairy-tale elements, take the form of a quest, or simply incorporate fairy-tale references into "fantasy, realistic fiction, horror, science fiction, adventure, farce [or] romance" (Altmann & de Vos, 2001, p. xvii). Novels in this category elaborate on the spongy fairy-tale framework and focus on coming-of-age issues (Jones as cited in de Vos & Altmann, 1999).

Companion Novel

A sequel "continues the narrative of a preceding work" (sequel, 2009, in Dictionary.com). In contrast, a companion novel is set in the same fictional world as a preceding work, but a new protagonist is introduced who either retells the original story or details a new one. For example, places, events and characters that appear in Ella Enchanted, also appear in Fairest; the separate plots unfold simultaneously, but are told by different protagonists.

Narrative Structures and the Spongy Fairy-Tale Framework

Narrative structures are forms used to present "the content of a story" (Poyntz, 2002, para. 1). The following structures all operate within the spongy fairy-tale framework.

Dark Forces

James Heisig uses the term "dark forces" to describe magical or supernatural powers. He attributes their presence to a need to name the unfathomable forces that dictate realities such as birth and death; the phases of sexuality; and physical, mental and emotional suffering (Heisig, 1977). Heisig (1977) calls them the prime movers of the fairy tale since they initiate the hero's journey and intervene throughout the course of the tale. They serve to awaken wonder and stimulate "a simple trust that as these forces interact with one another on the stage of our lives, our own well-being will somehow be served in the end" (Heisig, 1977, p. 107).

Dark forces execute the functions usually, though not exclusively, performed by magic in a fairy-tale narrative, explaining how a fairy tale may be reworked as a realistic story; instead,

powers beyond human control, like fate or destiny, dictate the progress of the plot.

Ending, Absolute vs. Indeterminate/Open

An absolute ending is based on the concept of perfection, leaving no room for future developments since it assumes “an absolute consensus on what constitutes happiness or ideal perfection” (DeVito, 2001, p. 94). In an indeterminate or open ending, the “only true ideal is a less than perfect, less than total state” (DeVito, 2001, p. 99) in which “conflicting interests co-exist” even after the story draws to a close (DeVito, 2001, p. 100). The resolution is weaker or absent, but the emotional realism is often much stronger (Cole, 2009).

Fairy-Tale Function

Vladimir Propp (as cited in DiBiasio, 1984) describes a fairy-tale function as a component of one tale that can “without any alteration whatsoever, be transferred to another” (p. 11). It is “understood as an act of character, defined from the point of view of its significance for the course of the action” (Propp as cited in DiBiasio, 1984, p. 11).

Fictional Worlds, Primary and Secondary

Fictional worlds mimic elements of the real world, which Witold Ostrowski (as cited in DiBiasio, 1984) identifies as matter, space, time and human consciousness. For example, a person consists of matter and consciousness surrounded by arrangements of matter in space that change over time. In a fictional world, characters are physical and conscious, reflecting their real-world counterparts. Settings are spatial arrangements of matter within a temporal frame.

The author's fidelity to the real world dictates how realistic the fictional world will be. While realistic worlds are “built up from what is everyday, typical [or] familiar,” romantic worlds focus on the “unusual, uncommon and individual” (Ostrowski as cited in DiBiasio, 1984, p. 19). Arrangements in romantic worlds include “strange characters, extraordinary events, unique setting, special emotions [and] moods, [thereby creating] a heightened vision of reality”

(Ostrowski as cited in DiBiasio, 1984, p. 19). As well as realistic and romantic worlds, there are worlds of fantasy. Fantastic worlds are

> produced by a transformation of the constituents of the empirical world and/or their pattern, which makes them so different from common experience that we may look for them in this world in vain or that their existence is, at least, objectively unverifiable. They exist in their literary form as products of the imagination or fantasy and for this reason are called fantastic. (Ostrowski as cited in DiBiasio, 1984, p. 19)

When Becky DiBiasio (1984) adapts Ostrowski's model to the fairy tale, she proposes that more than one fantastic fictional world may exist in the same text. The primary world will be fantastic, but its elements are normalized within the fictional construct. The secondary world unfolds when elements deviate beyond this normalization. Furthermore, the primary time-line is linear, while secondary-world time cycles. Deviant secondary-world elements, including characters and other motifs, continually reappear, recreating old stories in new settings.

The secondary world's intrusion illustrates its power.

> [It] surrounds the primary world and can control it. The primary world of a fiction cannot reverse the order and control the supernatural world. In other words, the implied reader, narrator, narratee and characters see the primary world. They may see aspects of the secondary world, but they do not see all of the secondary world. That secondary world supersedes the laws and rules, even the temporal order, of the primary world of a tale. We can visualize the primary world as central, but enclosed and controlled by the secondary world. (DiBiasio, 1984, p. 31)

The Grotesque

The Grotesque is the term Wolfgang Kayser (as cited in DiBiasio, 1984) applies to fantastic elements that “force an imbalance within the normative elements of the fictional worlds of the text” (p. 19). He characterizes it as a supernatural, marvelous, uncanny or demonic power, acting to “isolate the characters and produce in the characters a sense of alienation from their fictional worlds” (Kayser as cited in DiBiasio, 1984, p. 19). In fairy tales, the Grotesque performs the catalytic function, manifested as villainy or lack, which compels the departure of

the protagonist, initiating a heroic journey to restore the balance (Tatar, 2003).

Heroic Quest/ Journey

Fairy tales incorporate Joseph Campbell's (2008) heroic quest or journey, which he identifies as the basis of numerous important myths around the world. It consists of a “departure,” an “initiation” and a “return” (Campbell, 2008). The departure occurs when the protagonist leaves home with a task to confront dark forces. The initiation takes place during this journey, and is characterized by tests of intellect, character, strength and ability. At the climax, the protagonist overcomes an ultimate challenge and receives a boon, which may be used to improve conditions at home. The hero may then “return” to the ordinary world, sometimes undertaking a journey as treacherous as the first.

Not every fairy tale involves a physical departure, requiring only “a leaving behind of the structures and roles of the social order and a move into liminal [or threshold] space, [where one is] temporarily isolated from society, removed to a special place or sent alone into the wilderness” (de Vos & Altmann, 1999, p. 17). The triumph over the challenges of liminal space prepares the protagonist for a new role in the social system.

Hope (as a characteristic of endings)

Characters embracing an attitude of hope tend towards “chronic positive expectations,” “a persistent sense of humor,” and “a tendency to frame events in a constructive light” (Hafen & Hoeger, 1998, p. 5). They assume their experiences will benefit them in the end (Heisig, 1977).

“Real Home”

“Real home” is a component of Campbell's “return.” Jack Zipes (2006) states that

> the process of reading involves dislocating the reader from his/her familiar setting and then identifying with the dislocated protagonist so that a quest for the Heimische or real home can begin. The fairy tale ignites a double quest for home: one occurs in the reader’s mind and is psychological and difficult to interpret, since the reception of an individual tale varies according to the

background and experience of the reader. The second occurs within the tale itself and indicates a socialization process and acquisition of values for participation in a society where the protagonist has more power of determination. This second quest for home can be regressive or progressive depending on the narrator's stance vis-à-vis society. (p. 173)

Thus, "real home" is a place of psychological and/or social acceptance, achieved through a renegotiation of power to allow greater participation in the social order.

Spongy Fairy-Tale Framework

I created this term to describe the set of structures generally agreed as present in a fairy tale. The term derives from Jane Yolen's (2000) assertion that a fairy tale offers a framework for a belief system, and from de Vos and Altmann's (1999) metaphorical representation of a fairy tale as a sponge. A sponge's

> tough, elastic skeleton can be squeezed in any kind of liquid, which it absorbs as it expands to its original shape. Squeeze it again, and the liquid runs out. Release it, and the sponge expands again, full of empty spaces but always recognizably itself. (de Vos & Altmann, 1999, p. 15)

The spongy fairy-tale framework absorbs values without suffering permanent alteration. It also releases anachronistic elements to soak up those more appropriate for contemporary readers.

DiBiasio (1984) identifies seven narrative structures that belong to the framework:

1. a primary fictional world and a secondary fictional world;
2. a hero and/or heroine;
3. a quest;
4. a trial or testing of the protagonist;
5. supernatural aid or opposition for the protagonist;
6. a reward or punishment of the protagonist; [and]
7. a metamorphosis of the protagonist. (p. 4)

Zipes (1999) and Tatar (2003) provide eleven functions through which the narrative progresses:

1. the Grotesque alienates the protagonist by villainy or lack (Tatar, 2003);
2. the protagonist defies a prohibition or an interdiction;
3. he or she is banished or chooses to depart from home;
4. he or she accepts a task, giving direction to the journey;
5. the protagonist encounters either a villain or potential helpers;
6. he or she is tested and wins a minor victory, proving worthiness;

7. the helpers endow the protagonist with gifts;
8. the hero's luck runs out, and a “wonder or miracle is needed to reverse the wheel of fortune” (Zipes, 1999, p. 3);
9. the hero embraces the challenge to complete the quest, which may consist of battles, impossible tasks, or the breaking of a magic spell.
10. the villain is punished and evil is vanquished; and
11. the protagonist is rewarded and returns. (Zipes, 1999)

A fairy-tale world is utopian, having no reference to actual time or space. It involves only quests that reassert the sociopolitical structure of the primary world, sometimes with “democratizing elements” (Zipes, 2006, p. 8). As the tale draws to a positive conclusion, the sociopolitical system achieves an idealized state, with a focus on family relationships and “real home,” emphasizing the role family plays in a utopian world.

Utopian world

Utopia implies unachievable societal perfection. My term, utopian world, is slightly different, since perfection is not an absolute requirement. Abandoning this criterion is possible, since fairy-tale worlds may “reproduce the utopian spirit of the tale” (Zipes, 1999, p. 4) without achieving perfection themselves. The utopian spirit exists due to the number of traditional fairy tales purporting perfect resolutions. Since it is impossible for fairy tales to exist outside their history or the discussion surrounding them, tales with more open endings retain the utopian spirit as long as they lack a specific time frame and geographic location, while retaining an optimistic conclusion (Zipes, 1999; Heisig, 1977).

Villain/Villainy

The term villain evokes a sense of “a wicked or evil person; a scoundrel” (villain, 2009, in Dictionary.com). A broader definition does not require personification, classifying a villain as “the cause of particular trouble or an evil” (villain, 2009, in Dictionary.com). In a literary sense, this can be any “dramatic or fictional character who is typically at odds with the hero” (villain, 2009, in Dictionary.com).

I define a villain as something prohibiting acceptance of the protagonist, estranging him or her from "real home." The villain may be an individual, a group or society, the classification of which as villainous depends solely on the protagonist's perspective. Therefore, villains may engage in what Tatar (2003) describes as villainy, "the presence of evil," or lack, "the absence of good," to fulfill their function in the narrative (p. 62).

Philosophies and Ideologies

An ideology is a "systematic body of concepts especially about human life or culture" (Webster's ninth new collegiate dictionary, 1988, p. 597). Ideologies tend to normalize their systems and concepts until individuals are unaware they are acting ideologically. In this work I use ideology and philosophy synonymously.

Protestant Work Ethic and Neo-Work Ethic

Protestant work ethic theorizes that industriousness, honesty and austerity indicate predestination to salvation; the success of an individual's hard work and delay of gratification implies a more favoured position in God's sight (Weber, 1958). I define "neo-work ethic" as a secular ideology that engaging in hard work and delaying gratification cultivate independence, discipline, and self-respect; and lead to success.

Work

I define work as effort to produce a change. Such an inclusive definition grants considerable freedom to my analysis, allowing me to identify how Levine constructs work for child characters, rather than imposing less applicable adult work roles.

Agency (as a condition of work)

Agency is "the capacity, condition, or state of acting or of exerting power" (Webster's ninth new collegiate dictionary, 1988, p. 63). Referring to work, it implies capability, opportunity, and volition, as well as control over working parameters.

Empowerment

I define empowerment as the bestowal of power, grouping means of empowerment under the term "rewards." These include physical, political, or social power and/or security; increased physical or mental abilities; the accumulation of wealth, knowledge, or wisdom; experiences of fulfillment, and enjoyment; and the development of self esteem, self-respect, and relationships.

Work, Active and Passive

Active work implies a high degree of agency. It centres the locus of control firmly in the worker, allowing opportunities for self and group determination. Passive work requires obedience to externally imposed parameters. Passive workers retain power only within undefined parameters. Those who submit simply do as instructed; however, there are alternatives to submission. Resistant characters use what agency they have to undermine their taskmasters. Complicitous characters accept the conditions, but act to gain more personal power within them.

Work, Social

Social work describes effort expended to create and maintain interpersonal relationships.

Work-Value Hierarchy

The attribution of differing values to different forms of work. Creative and intellectual pursuits are valued, followed by social work, then by physical labour. This practice is justified through the rationale that less competent people will be happier performing less advanced work.

Outline of Chapters

From this introductory chapter I proceed, in Chapter Two, to review the literature regarding fairy tales, children's and young adult literature, young adult folktale fiction, and the portrayals of work in each. In the first section, I explore various definitions and characterizations of the fairy tale and strive to construct a cross-disciplinary model based on the intercepting points of various theories. I briefly mention the relationship between young adult

and children's literature, then describe the genre of young adult folktale fiction, positioning Ella Enchanted and Fairest as samples of the last category. I devote the second section to exploring the research conducted on portrayals of work in each of these genres.

Chapter Three describes the methodology I use to analyze Levine's depiction of work in Ella Enchanted and Fairest. I describe my purposive sampling process, and my method for confirming my sample. Next, I articulate critical lenses that will enable an effective exploration of work in Levine's two fairy tales for young adults.

Chapter Four, Chapter Five, and Chapter Six present my findings. In Chapter Four, I discuss Levine's elaboration on the spongy fairy-tale framework in each novel. Chapter Five is devoted to answering my first research question: What is the relationship between work and power in Ella Enchanted and Fairest? Chapter Six outlines Levine's adaptation of work philosophies from traditional European fairy tales, and from young adult and children's literature, also exploring the significance of work in the novels' happy conclusions.

The final chapter, Chapter Seven, presents the conclusions that may be drawn from the analysis and the implications that my findings may have for further research.

Chapter Two: Literature Review

How remarkable is the fairy tale! It carries readers into a utopian world, where the supernatural reigns and underdogs achieve a happy ending. This ending, in fact, has become so cliché as to be discounted by many readers as hyperbole. Believing that no one can really live happily-ever-after, they read the story for the adventure and the thrill of magic. In any case, the fairy tale is not simply escape fiction, since the author's values are imbued with a sense of the ideal. Whether or not one believes in happy endings, they awaken a longing in the audience that is focused on the values and conditions that led to the narrative's optimistic resolution.

Deconstructing these values and conditions is a highly significant part of the discourse surrounding fairy tales, especially since the catalyst of the genre's journey towards legitimacy was its integration of social mores. Zipes and Tatar examine how work is incorporated into traditional western European fairy tales. In these versions, Protestant work ethic and patriarchalism have a strong influence on the portrayal of work. Less research has been conducted on depictions of work in young adult fairy-tale novels, such as Ella Enchanted and Fairest. However, as many researchers approach young adult fiction as a category of children's literature, Maria Nikolajeva's findings regarding portrayals of work in children's fiction may apply.

Young adult fairy-tale novels are likely to address the theme of work, since taking responsibility for oneself is one of an adolescent's chief concerns (de Vos & Altmann, 1999). Novel-length tales have the sophistication to make research on the portrayal of work quite rewarding. The following review creates a context for this research by discussing the characteristics of fairy tales, of young adult and children's fiction, and of fairy tales that target adolescents. It then focuses on ways that writers incorporate work and work values.

Part One: Expanded Definition of the Fairy Tales of Western Europe

My definition of the fairy tale emerged through an examination of the literature surrounding the fairy tales of western Europe. Two major issues complicate attempts to characterize the fairy-tale genre. The first arises from a lack of clear consensus among researchers. The term “fairy tale” is applied to naturalistic folk tales; cautionary tales; fairy tales themselves; fantasy fiction; and any fiction with folkloric references. Fairy tales with varying characteristics are also told in every part of the world. As a result, few mutually exclusive definitions have been agreed upon. This is, perhaps, because the fairy tale is

> a “borderline” or transitional genre, it bears the traces of orality, folkloric tradition, and socio-cultural performance, even when it is edited as literature for children or it is marketed with little respect for its history and materiality. And, conversely, even when it claims to be folklore, the fairy tale is shaped by literary traditions with different social uses and users. (Bacchilega, 1999, p. 3)

Thus, the fairy tale has the potential to remain an elusive subject. Even so, it is possible to tease out commonalities of form and purpose from writings about western European fairy tales–a necessary endeavour if a reliable examination of the portrayal of work is to be attempted.

The second issue is the danger of bleeding the joy from fairy tales through what some view as literary autopsy. However, the lively delight of any narrative is born of more than the consideration of its characteristics in isolation. The pleasure it offers depends on the dynamic created as elements interact; on its skillful delivery; and on its reception, which the “skill, repertoire and expectations” of an audience will enhance (de Vos & Altmann, 1999, p. 29).

The following discussion references psychoanalysis, literary criticism, folklore studies, and social history, but my definition leans heavily on the approach of Jack Zipes, a Marxist historian and folklorist. One of Zipes' primary goals is to demystify the fairy tale by showing retellings to be ideological acts stimulated by sociopolitical conditions. In keeping with this view, my definition focuses on the fairy tale's role in the perpetuation of power structures.

Fairy Tales and Psychoanalysis

An appropriate entry point into a discussion of fairy tales is psychoanalyst Bruno Bettelheim's definition of the genre. He endeavours to explore the importance of fairy tales to the development of children's consciousness (Heisig, 1977). Working from a sample of western fairy tales, he concludes that all tales were "better than any other imaginative or non-fiction literature for helping children develop their character" (Bettelheim, 1976, p. 183). Believing that "childhood modes of thought [are] essentially similar to those of primitive, preliterate peoples," he asserts that tales of such peoples follow the rules and symbols of a child's psyche (Heisig, 1977, p. 97). This being the case, exposure to tales would allow children to access psychosexual levels of meaning appropriate to their stage of development. The characters of each tale function as projections for different aspects of the child's psyche, permitting the ultimate subjugation of socially unacceptable id desires, such as incest and murder. During this exploration, Bettelheim enumerates elements he finds characteristic of the genre, including the operation of magic; a clearly defined, moral conflict; the prosperity of the protagonist resulting from long-suffering and work; and the punishment of evil characters as part of a happily-ever-after conclusion.

Bettelheim's definition operates on two levels: he strives to identify the characteristics of fairy tales as well as their purpose. Consequently, he finds that the genre may empower a storyteller over listeners by creating opportunities for psychosexual development. In attempting to limit fairy tales to psychoanalytical purposes, Bettelheim produces an inaccurate characterization of the genre. Even so, the attributes of his model and the criticism it generates shed light on which traits may be assigned to western fairy tales.

James Heisig (1977) infers the full implications of Bettelheim's theory to demonstrate that its application is limiting and inappropriate. Firstly, he refutes the idea that primitive cognition is necessarily childlike, since this hypothesis "infantilizes projection" (Heisig, 1977, p.

103) and implies a “depreciation of the role of imagination in abstract thought” (Heisig, 1977, p. 98). It also denies adults access to the layers of meaning that a tale accumulates and ignores traces of original projection left by multiple adult tellers. Secondly, Bettelheim assigns the Oedipus complex singular importance and neglects other areas of psychological development. Since western culture's traditional model of the family–father, mother and children–is no longer the norm, the applicability of the Oedipus complex to modern readings decreases significantly. Thirdly, an overarching assumption about the unconscious directs Bettelheim’s examination; he postulates that the psyche progresses through a process of integration until a single unified ego subordinates all others. The fairy tale aids this growth as the socially acceptable ego prevails symbolically over the others through the protagonist’s rise to power and happiness. Heisig contends that a tale’s movement is not toward an ideal of maturity; rather, it permits personalities to participate in various roles, each revealing elements of character. Characters may serve in multiple capacities dependent on the response of the listener, operating as sites where various egos may develop. He suggests that Bettelheim’s desire to promote the fairy tale as the best form of child therapy clouds his ability to recognize the faults of his model.

Zipes (2002) reveals how Bettelheim’s model fails to address the repressive influence of society in the development of a child's psyche, claiming instead that autonomy will be achieved solely through mastery of any psychosexual urges directed towards family members. Zipes (2002) argues that the family is a mediating agency of society, which dysfunctions, when it does, as the result of abuse and the violation of human rights. Also, while Freud's theory is open to change, Bettelheim's remains static while society changes around it. Like Heisig, he points out that family structures are not universally heterosexual, two-generational and patriarchal as they appeared in the fairy tales written down by western European bourgeois intelligentsia; one cannot assume that reader response will remain within bounds that ignore the influences of

sexual orientation, age, ethnicity and class. Since Bettelheim removes psychological development from its social context, he fails to realize that the adjustment to the reality principle leads to the development of neuroses that perpetuate social putrefaction.

Magic versus "Dark Forces"

As Bettelheim's analysis of individual fairy tales seems to be guided by his predetermined thesis, his definition of the tale must be examined. For example, is it possible to have a fairy tale without magic? Bettelheim would say no, isolating magic's ability to rescue and exalt protagonists as the characteristic that distinguishes fairy tales from other fantastic literature (Bettelheim, 1976). He classifies magic as an expression of animism, based on the Piagetian theory that children personify and assign will to objects to explain causation.

Heisig, however, offers an explanation for the presence of magic that does not depend on child psychology. He suggests that magical or supernatural powers are unfathomable forces dictating realities like birth and death; the phases of sexuality; and physical, mental and emotional suffering (Heisig, 1977). As manifestations of superstition, these dark forces address issues that scientific modes of thought can label and categorize, but never truly understand. They are enduring elements of stories that "have been purified of many particular details of time and space, losing almost all synchronic unity but gaining in diachronic consistency as a picture of the dark side of consciousness" (Heisig, 1977, p. 107). The "prime movers" of fairy-tale narratives, dark forces sooner victimize than empower human characters, yet in naming them as such, tellers offer an explanation for the tumult beyond our control. Kayser (as cited in DiBiasio, 1984) names hostile dark forces "the Grotesque," which is

> marked in a text by the appearance of the fantastic as supernatural, marvellous, uncanny or even demonic elements. These fantastic elements isolate the characters and produce in the characters a sense of alienation from their fictional worlds. When Grotesque elements appear repeatedly in the text the characters react in terror to the seeming disintegration of their worlds . . . . In addition to the

> above-mentioned features of the Grotesque, Kayser claims that the Grotesque must be part of the action of the text. The Grotesque cannot be recognized through narration until there is an imbalance between the primary and secondary worlds shown through the action. (pp. 19-20)

Thus it may be concluded that, although magic may occur in fairy tales, its absence does not exclude a story from the genre. Rather, it is the operation of dark forces–including the Grotesque–that begs for a tale's inclusion. This is a necessary departure from conventional definitions of fairy tales, in that it more accurately describes the essential function that is usually–but not exclusively–performed by magical forces.

Moral Tales versus Ideological Tales

The second characteristic that Bettelheim (1976) claims for fairy tales is a moral narrative springing from a clear struggle between good and evil fought by characters firmly enlisted in either camp. He admits that some of the tales in his sample are not clearly polarized, but he claims this allows latitude for weaker souls to hope that even they may integrate their fragmented egos. However, he is likely responding less to the tales than to the convention of perceiving western fairy tales as moral narratives for children.

In Europe, tales had become a resource that could be adapted to promote societal values (Zipes, 2006)–an ironic development for stories that sometimes served as the "television . . . pornography [and] life-lightening trash of preliterate peoples" (Updike as cited in Tatar, 2003, p. xiv). Tatar (1992) explains that when writers processed tales beyond the point of transcription, they often combined them with cautionary tales. They enhanced gory violence to stress the importance of obedience and legitimized moral depravity as an act of revenge or just punishment. While subversive humour was excised, stereotypical representations of minority groups were incorporated as they coincided with existing dogma. What remained were narrative-driven stories supporting the patriarchal notions of the majority (Zipes, 1997).

Even so, G. K. Chesterton (1915) argues that a moralizing and didactic delivery makes fairy tales moral. He calls attention to the fairy-tale "idea that peace and happiness can only exist on some condition; . . . if one does the thing forbidden, one imperils all the things provided" (Chesterton, 1915, p. 1). Seen in this light, the underlying theme of fairy tales appears to be choice and accountability. Although the choices facing characters are couched in moral terms, at their basis they are about power. This becomes particularly clear when he states "all positive joy depends on one negative" and "it is not for us to quarrel with the conditions" of fairyland (Chesterton, 1915, pp. 1-2), revealing a fundamental power structure that elevates some characters at the expense of others. Deviating from established rules could mean the forfeiture of success or the sabotage of a sociopolitical system that, although inhumane, still permits joy for some.

Zipes (2006) explains why power seems deeply rooted in morality, when, in fact

> everything is confined to a world without morals, where class and power determine power relations. The magic and miraculous serve to rupture the feudal confines and represent metaphorically the conscious and unconscious desires of the lower classes to seize power. In the process, power takes on a moral quality. The fact that the people as carriers of the tales do not explicitly seek a total revolution of social relations does not minimize the utopian aspect in the imaginative portrayal of class conflict. Whatever the outcomes of the tales are–and for the most part, they are happy ends and 'exemplary' in that they affirm a more just feudal order with democratizing elements–the impulse and critique of the 'magic' are rooted in an historically explicable desire to overcome oppression and change society. (p. 8)

It seems immoral not to pursue systemic changes that would alleviate suffering.

Yolen (2000) also identifies power structures in fairy tales, claiming they offer a framework for a belief system by demonstrating an ideal way of living. While fairy-tale lifestyles are associated with the ideal, it is problematic to use value judgments as the basis for a definition, as their use creates categories of stories that qualify in every instance save that the moral message pleases the recipient. Furthermore, since moral codes may become inappropriate

over time and across cultures, morality is not a useful criterion. However, if a fairy tale may be identified by its framework, a much more objective and inclusive definition becomes possible.

The power of a fairy tale lies in its ability to seem objective while offering a subjective message, as illustrated in “The Three Spinners” (Brothers Grimm, 1972). It seems a clever tale of a lazy peasant who convinces members of royalty that she is industrious through the aid of magical spinners. She achieves the same status as the royals and avoids future labour. Less obvious themes are more disturbing; the tale approves of a parent's abandonment of a lazy daughter and her social advancement through deceit. Also, the conclusion indicates that only a woman's ornamental value outweighs her worth as a worker. Those who unquestioningly advocate the morality of fairy tales accept such messages, suspending their disbelief to embrace a “wild vision of the world” (Chesterton, 1915, p. 1). To retain the joy tales offer, they accept the negative condition, convincing themselves it is moral and natural to do so (Bacchilega, 1999).

Like Yolen, DiBiasio (1984) asserts tales are set in an ideal world whose moral codes reveal the writer's values. In the twentieth century, fairy tales have been adapted by various propagandists from German Socialists to Walt Disney because, at a fundamental level, tales are not moral, but ideological (Degh, 1981; Bell, Haas, & Sells, 1995). A history of western appropriation has produced a layering of ideologies. For example, August Nitschke's (as cited in Zipes, 2002) analysis of the origins of the “Cinderella” tale reveals that in ancient hunting and grazing societies, women were honoured as active nurturers. However, with the passage of time

> the matriarchal world view and motifs of the original folk tales underwent successive stages of “patriarchalization.” . . . the goddess became a witch, an evil fairy, or a stepmother; the active, young princess was changed into an active hero; matrilineal marriage and family ties became patrilineal; the essence of the symbols, based on matriarchal rites, was depleted and made benign; and the pattern of action that concerned maturation and integration was gradually recast to stress domination and wealth. (Zipes, 2006, p. 7)

Thus, matriarchal values were smothered beneath a demonization of feminine power.

Zipes (2006) asserts that many other ideologies influenced the development of oral folk tales. Monarchist and absolutist, they “conceived of a world that was solid and imperishable” (Zipes, 2006, p. 7). Feudalistic figures, animal characters, and supernatural creatures formed a cast to act out a “class struggle and competition for power among the aristocrats themselves and between the peasantry and aristocracy” (Zipes, 2006, p. 7). The ideas of human rights and welfare were in their infancy, so violence, disease, poverty and death were common in the experience of tellers and were thus incorporated. Finally, writers of fairy tales layered this material with bourgeois values to provide the sociopolitical value needed for the fairy tale to become an acceptable literary genre (Zipes, 2006). From this era, the canon of classical fairy tales is drawn and revisions spring.

A nod to “Disney tales” is appropriate here. Elizabeth Bell, Lynda Haas and Laura Sells (1995) argue that, before the Disney generation, fairy tales provided a venue for cross-cultural discourse on socialization and civilizing processes; however, Walt Disney transformed the genre into a medium perpetuating “19th century patriarchal notions,” “the domestication of women” and “the triumph of . . . the underdogs as a result of perseverance, hard work, dedication, loyalty, and justice” (p. 37). Andrea Dworkin (as cited in Haase, 2000) criticizes Disney's tales as portraying only wicked, beautiful, and passive women; Susan Brownmiller (as cited in Haase, 2000) claims they taught women to be rape victims; and Mary Daly (as cited in Haase, 2000) points out the deceptive nature of patriarchal myths. Feminist critics of the 1980s approach tales differently, finding opportunities for liberation in lesser known anthologies (Lurie as cited in Haase, 2000) or in reinterpretations (Heilbrun as cited in Haase, 2000). Other feminists call for approaches that will “allow women to project alternatives” (Chervin & Neill as cited in Haase, 2000, p. 18). In the midst of this dialogue, Zipes (2006) champions fairy tales' emancipatory abilities, while feminist and postmodern writers create revisionist fairy tales to alter the

ideologies that famous tales advertised.

These debates demonstrate that Yolen's belief framework is one of the few consistent elements of fairy tales, since beliefs promoted by two given tales may differ completely. An examination of this framework will reveal a method for separating western fairy tales from other genres bearing the label, regardless of their ideological messages. It will also show whether Bettelheim's happily-ever-after conclusion is a necessary element or simply a convention.

Spongy Fairy-tale Framework

Patterns of Orality

De Vos and Altmann (1999) liken the fairy-tale framework to a sponge, "open to the creation of variously nuanced connections" (p. 15). This spongy framework evolved in oral cultures that saw tales as essential to self-preservation, since they were the memory of society; they could not be stored in writing, only shared, each tale being born anew in its telling (de Vos & Altmann, 1999). Oral tales, consequently, reflect the thought and memory patterns of a preliterate society. The flow of ideas is additive, avoiding complex subordinate cause-and-effect relationships, making spontaneous composition easier. Ideas are encapsulated in aggregative word clusters like "wicked witch," "knight in shining armour" and "not by the hair of my chinny-chin-chin" that when read appear cliché, but through oral delivery become poetic. Events are agonistic; they have the immediacy of a face-to-face confrontation. Conservative themes and memory aids preserve a culture that would otherwise be lost.

From these patterns of orality developed the structures of the spongy fairy-tale framework. The additive idea-flow resulted in a linear plot. Aggregative word clusters became one-dimensional character types. Agonism produced polarized conflicts between extreme characters . The result was and is a stylized narrative–direct, unelaborated, concrete and immediate–that explores the fundamental conflicts of human existence (de Vos & Altmann,

1999). Freed from the burden of details, the framework attains clarity and freedom of movement. Its beauty lies in its ability to set "in motion a pattern of internal experience . . . a sequence of tension and relief of tension" (Luthi as cited in de Vos & Altmann, 1999, p. 10).

The Heroic Quest

While the movement of western fairy-tale characters is social, DiBiasio (1984) positions the tale as "a subordinate form of Romance, [which] like all Romance prose fiction, focuses on the heroic quest" (p. 4). Campbell's foundational research on the hero quest or journey has identified it as the fundamental structure of myths throughout human history. He refers to it as a "monomyth" divided into three stages: the "departure," the "initiation" and the "return" (Campbell, 2008). The monomyth contains the same structures DiBiasio (1984) identifies:

1. a primary fictional world and a secondary fictional world;
2. a hero and/or heroine;
3. a quest;
4. a trial or testing of the protagonist;
5. supernatural aid or opposition for the protagonist;
6. a reward or punishment of the protagonist; and
7. a metamorphosis of the protagonist. (p. 4)

Vladimir Propp (as cited in Tatar, 2003) contributes a notable structuralist analysis with a focus on functions. Zipes condenses the most significant of these functions to identify an overarching purpose for the spongy fairy-tale framework. He suggests that a primary purpose of the fairy tale is to express whether the teller perceives possibilities for "resolution of social conflicts and contradictions" or whether the situation requires a confrontation to effect change (Zipes, 2006, p. 7). The following ten functions allow the adapter of a tale to test the boundaries of the social and political power structures:

1. the protagonist defies a prohibition or an interdiction;
2. he or she is banished or chooses to depart from home;
3. he or she accepts a task, giving direction to the journey;
4. the protagonist encounters either a villain or potential helpers;
5. he or she is tested and wins a minor victory, proving worthiness;

6. the helpers endow the protagonist with gifts;
7. the hero's luck runs out, and a “wonder or miracle is needed to reverse the wheel of fortune” (Zipes, 1999, p. 3);
8. the hero embraces the challenge to complete the quest, which may consist of battles, impossible tasks, or the breaking of a magic spell.
9. the villain is punished and evil is vanquished; and
10. the protagonist is rewarded and returns. (Zipes, 1999)

“The Devil with the Three Golden Hairs” (Brothers Grimm, 1972) follows this sequence. At his birth, it is prophesied that the protagonist will marry the king's daughter. The prophesy angers the king, who prohibits the union and tries to drown the infant, but destiny preserves the child until he is a young man. When he again encounters the king, he is given a letter that he must deliver to the castle. He accepts the task and departs on his journey, not knowing the letter contains instructions to kill him. He proves his worth through fearlessness in a den of thieves, who replace the letter with instructions that he should be married to the princess. After the wedding, his luck deserts him when the angry king commands him to retrieve three hairs from the Devil's head. Once again, the hero accepts the task and journeys to Hell. Since he is brave, good, and clever, the Devil's grandmother helps him by thrice plucking a hair from her grandson's head while he sleeps. The hero returns to the kingdom, gathering rewards as he goes. Ultimately the king is punished by losing his crown and seeing the protagonist rise to the throne.

Zipes' sequence coincides with DiBiasio's (1984) adaptation of the hero quest to fairy tales. A hero leaves home to quest in a primary world, where dark forces from a secondary world test him. Tatar (2003) argues that an additional function precedes Zipes' abridged outline. Referencing Propp, she claims the departure is triggered by “either the presence of evil (villainy) or the absence of good (lack)” (Tatar, 2003, p. 62). Since either will have the same result, she asserts that villainy and lack are manifestations of the same catalytic function for the heroic journey, suggesting the influence of the Grotesque at the outset.

Utopian World

Supporting the fairy tale's ideological function is the construction of the utopian world. Zipes (1999) states that Heisig's reference to a loss of synchronic unity is accompanied by an absence of geographic location that roots fairy tales in utopia. Heisig (1977) implies that dark forces have the power to bring us to utopia, and that fairy tales promote "a simple trust that as these forces interact with one another on the stage of our lives, our own well-being will somehow be served in the end" (p. 107).

This utopian reference is related to the hero quest. The interference of the Grotesque begins "the hero's journey, symbolic or actual, [which] is a leaving behind of the structures and roles of the social order and a move into liminal space, the space of initiation where the self may be developed" (de Vos & Altmann, 1999, p. 17). In the case of Cinderella, her mother's death propels her not from her home, but from its security. Briar-Rose enters liminal space when the spiteful Wise Woman utters her curse.

Being true to the teller's values allows the protagonist to resolve the power imbalance, complete the quest, and return to the utopian world. The successful application of these values implies their perfection and that of resulting sociopolitical system. For example, in a matriarchy, Cinderella's maternal and natural bonds bring about integration into society. In a patriarchy, her return comes through submission. In "Little Briar-Rose," (Brothers Grimm, 1972) the princess illustrates the ultimate example of ornamental beauty; when she shows initiative by taking up the spindle, her kingdom is cursed. Only when she submits to a king's son is the curse removed. McKinley (2000) lays out an alternate set of rules for "Rosie" in Spindle's End, her rendition of "Little Briar-Rose." The values that bring about the return in Rosie's story are love of self, of family, and of nature, as well as commitment to the creation of a better world. Thus, the fairy-tale sponge can hold any set of values, but will endow them with utopian characteristics.

Home, Family and Hopefully-Ever-After

Since fairy tales are “deeply personal” and “centered on the family,” the return will restore the hero to “the safety and security of home” (Tatar, 2003, p. xiv). Pursuit of a traditional “real home” produces a regressive tale (Zipes, 2006). If happily-ever-after indeed refers to complete, perpetual happiness, then it requires “an absolute consensus on what constitutes happiness or ideal perfection” (DeVito, 2001, p. 94). Since such a consensus is unachievable, happiness is bought at the misery of others. So-called “good is rooted in absolute power and both are part and parcel of the vision of perfection achieved, maintained and defined through the total destruction of deviance” (DeVito, 2001, p. 61). Choice implies the possibility of mistakes, threatening the happily-ever-after; thus agency must be eliminated, and those wielding it subordinated or destroyed.

However, from traditional tales have developed more progressive tales. Not requiring perfection from utopia or from their characters, they nonetheless operate within the fairy-tale discourse, “enabl[ing] us to store, remember, and reproduce the utopian spirit of the tale and to change it to fit our experiences and desires due to the easily identifiable characters who are associated with particular assignments and settings” (Zipes, 1999, p. 4). By referencing utopia, these tales engender hope and envision “a world in which the only true ideal is a less than perfect, less than total state–a world in which conflicting interests co-exist and flaw [sic] and imperfections . . . are facts of life that need not constitute disaster” (DeVito, 2001, pp. 99-100). This kind of tale involves a realistic and inclusive happiness springing from self-worth, social connectedness, and empowerment. The progressive tale fits Chesterton's morality, though the conditions upon which happiness depends are acceptance of imperfection, commitment to improvement, and positive expectations. Referencing utopia satisfies the romantic ideal without tying up every loose end, implying that Bettelheim's happily-ever-after is not a required element.

Whether "real home" is regressive or progressive, the framework's only requirement is the restoration of balance, the reconstruction of home, and the belief that all these experiences will be for the best.

Review

From this analytical review I draw the following criteria that define the framework of a western fairy tale. The story must contain DiBiasio's seven narrative structures:

1. a primary fictional world and a secondary fictional world;
2. a hero and/or heroine;
3. a quest;
4. a trial or testing of the protagonist;
5. supernatural aid or opposition for the protagonist;
6. a reward or punishment of the protagonist; and
7. a metamorphosis of the protagonist. (p. 4)

The catalytic action of the Grotesque precedes Zipes' ten functions:

1. the Grotesque alienates the protagonist by villainy or lack (Tatar, 2003);
2. the protagonist defies a prohibition or an interdiction;
3. he or she is banished or chooses to depart from home;
4. he or she accepts a task, giving direction to the journey;
5. the protagonist encounters either a villain or potential helpers;
6. he or she is tested and wins a minor victory, proving worthiness;
7. the helpers endow the protagonist with gifts;
8. the hero's luck runs out, and a "wonder or miracle is needed to reverse the wheel of fortune" (Zipes, 1999, p. 3);
9. the hero embraces the challenge to complete the quest, which may consist of battles, impossible tasks, or the breaking of a magic spell.
10. the villain is punished and evil is vanquished; and
11. the protagonist is rewarded and returns. (Zipes, 1999)

Also, the quest must not significantly upset the sociopolitical structure of the primary world, which must at least reference utopian ideals. Family relationships and home life must play a significant role, and the tale must end hopefully.

Altmann and de Vos (1999) assert that the spongy fairy-tale framework begs writers for elaboration. Judith Saltman (1985) states "the improvers of folk tales have produced little more than grotesqueries that might, for reasons not likely to be appreciated by their authors, bring

chuckles to adults but surely can offer little pleasure or excitement to children" (p. 250). Fortunately, "the spare, clean outlines of the [fairy tale] have a springy strength that supports interpretation without being bent permanently into a different shape by it weight" (de Vos & Altmann, 1999, p. 15). For writers motivated by craftsmanship, the framework continues to provide a basis for engaging narratives.

Young Adult Fiction and Its Relationship to Children's Literature

In contrast to the agelessness of fairy tales, young adult fiction carries a sense of freshness and uncertainty. This newness comes from its youth as a genre; "junior" and "juvenile" divisions only began to appear in publishing houses in the late 1930s (Donelson & Nilsen, 1989). As western attitudes towards young people shifted, a transitional category between childhood and adulthood appeared. Technological advancements required greater training. Childhood ended before the training was completed; while young adults waited "to be accepted as full-fledged members of society, [they] developed [one of] their own" (Donelson & Nilsen, 1989, p. 3). By the 1960s, publishers were marketing books to adolescents.

Concepts of childhood and adolescence continue to evolve with a greater rapidity than in the past, due to technological growth and the spread of electronic media (Postman as cited in Allen, 2003). The individualism of reader response, owing to diversity in interests and maturity levels, combines with conceptual mutability to create a category that some call dynamic, and others call unstable (Donelson & Nilsen, 1989). This uncertainty raises the question of whether young adult literature can stand on its own as a genre, or if it is a subset of children's literature.

Even though the categories are often conflated, they share few similarities. Both young adult and children's fiction differ from books written for adults. Since no published writers are children, and few are adolescents, they do not have the same opportunity as adults to contribute directly to the narratives produced for them. Contrasting ironically to adult authorship is the

absence of parents in children's and young adult fiction. Cole (2009) shows how this allows events to “revolve around the protagonist and his/her struggle to resolve conflict (p. 49).

Differences in constructions of childhood and adolescence are reflected in the fiction written for both groups. Cole (2009) lists these elements as peculiar to young adult fiction:

1. the protagonist is a teenager;
2. the story is told from the viewpoint and in the voice of a young adult;
3. the genre is written . . . for young adults;
4. the genre is marketed to the young adult audience;
5. stories don't have “storybook” or “happily-ever-after” endings–a characteristic of children's books;
6. the genre addresses coming-of-age issues (e.g., maturity, sexuality, relationships, drugs); and
7. books contain under 300 pages, closer to 200. (p. 49)

Financial concerns motivate some of these criteria; for example, the age of the protagonist affects the marketing and readership of a book, so children's books usually revolve around a character who is younger than thirteen.

Other differences surround the issues an author may address and their presentation. Perry Nodelman and Mavis Reimer (2002) assert that narrators of children's books are “childlike, innocent and optimistic” (p. 190). Young adult books tend to be more gritty than children's fiction. As well, fiction for children is often more prescriptive; without intending to be harmful, the adult writer decides which values he or she wishes the young, uncritical audience to internalize. While Roberta Trites (as cited in Latham, 2007) also claims this trait for young adult fiction, asserting that its purpose is to “socialize adolescents so that they will be ready to enter adult society” (p. 60), censorship attacks on young adult fiction cast doubt on her position (Cole, 2009). Finally, children's narratives lean towards definite, optimistic conclusions, while young adult fiction tends to weaker, more realistic degrees of closure, if they resolve at all.

As well as possessing these traits,

young adult literature offers a window through which teens can examine their

> lives and the world in which they live. [It] addresses modern-day issues–peer pressure, family relationships, sexuality, bigotry and racism, and it connects teens with the pop culture world in which they live. (Cole, 2009, p. 61)

Furthermore, quality young adult fiction handles these issues with “literary integrity, emotional realism, and craftsmanship” (Saltman, 1985, p. 8). Regardless of whether conceptual mutability alters definitions of young adult fiction, and despite the tendency to treat the genre as a subset of children's fiction, books produced for young adults comprise a strong, independent body of literature–one that is making a difference to young people today.

Young Adult Folktale Fiction and Fairy-Tale Novels

What happens when writers blend fairy tales with young adult fiction? Altmann and de Vos (2001) explain how the fairy tale's porous framework begins to fill. Patterns of orality become less prominent as the tale assumes a written form, since the “thought world” of an oral culture is so different from that of a print one (Ong as cited in de Vos & Altmann, 1999). As preservation is not the goal of contemporary writers, reworkings usually do much more than “make the story sound right to literate ears” (de Vos & Altmann, 1999, p. 25). They flesh out elements like “the tone of voice of the narrator, physical and psychological details about the characters, motivations for the events of the plot, and descriptions of setting” (de Vos & Altmann, 1999, p. 25). Each writer's values and personal style offer something novel and exciting. Illustrated texts are even more complicated, adding both visual and literary dimensions. Films further incorporate sound and movement, while poetry fills the fairy-tale sponge with emotional and textual metaphors. If a writer maintains the structural integrity of the fairy tale, the result is a fairy-tale reworking.

Parodies of folkloric material operate outside the spongy fairy-tale framework. They treat their own folkloric references and structures with everything from caustic criticism to gentle playfulness (de Vos & Altmann, 1999). By attaining self-awareness, they sacrifice the utopian

quality essential to fairy tales. The writer no longer offers an idealistic expression of values, commenting instead on the folktale and fairy-tale genres.

An example of a parody is Jon Scieszka's The Stinky Cheese Man and Other Fairly Stupid Tales. As a picture book, it may seem a less relevant example, but its clever irony and wit grant it a level of sophistication that appeals to an adolescent audience (Altmann and de Vos, 2001). Scieszka (1992) and his illustrator, Lane Smith, employ a postmodern approach that undermines folktale and picture book structures. For example, "Jack the narrator" is a folkloric character with the responsibility of compiling traditional folk tales. He is a poor narrator, constantly interrupting the tales–a bad habit shared by other characters, whom he continually tries to bully into position. The lack of cooperation leads to accidents like the "Table of Contents" falling instead of the sky. The situation degenerates until the giant attempts to eat Jack and succeeds in eating the Little Red Hen–who interrupts the linearity of the narrative when she reappears after lunch. The work stimulates critical awareness of picture book and tale conventions, in contrast to the fairy-tale goal of structural invisibility.

Other types of young adult folktale fiction follow trends identified by Altmann and de Vos (2001), including

1. changing the perspective to that of an antagonist of the original hero;
2. writing a sequel to a traditional story;
3. changing the ending;
4. replacing "magic with rational explanations" (p. xxi); and
5. expanding on the framework by fleshing out characters, explaining motivations and developing the world in which the narrative is set.

Donna Jo Napoli and Richard Tchen (1999) use the first technique in Spinners, reworking "Rumplestiltskin" from the perspective of the villain and allowing him to explain his motivations. Both Philip Pullman and Mette Ivie Harrison have written sequels to traditional western fairy tales. Pullman's (1999) I Was a Rat! continues beyond Cinderella's narrative to tell

the tale of a rat that was transformed into a pageboy and did not revert to his original form after the ball. In Mira, Mirror, Harrison (2004) continues the story of the magic mirror long after Snow White's wicked stepmother loses beauty and power. Haddix (2001) alters the ending in Just Ella, when she offers her heroine the option of not marrying anyone. Alternate endings for Rapunzel appear in Emma Donoghue's (1997) short story, "The Tale of the Hair," and in Shannon Hale's (2008) Rapunzel's Revenge; both writers have the heroine climb down her own hair. The fourth technique guides Yolen's Briar Rose, replacing magic with realism in her reworking of Sleeping Beauty. Yolen's protagonist discovers how her grandmother uses the magical aspects of this fairy tale to symbolize horrific experiences in a Holocaust extermination camp (Yolen, 1992). Though any reworking integrating the spongy fairy-tale framework qualifies as a fairy tale, writers who employ the fifth method are the most likely to produce fairy-tale as opposed to folktale fiction. McKinley's elaborate fairy-tale novels, Beauty, Deerskin, Rose Daughter, and Spindle's End, are some of the most skillful reworkings written in this style, and Ella Enchanted and Fairest also fall into this category.

The distinction between young adult folktale fiction and young adult fairy-tale novels is significant because they accomplish different goals. The purposes of young adult poetry differ from those of graphic novels, which, in turn, are different from those of young adult novels. In focusing on young adult fairy-tale novels, I am able to discuss whether they accomplish what fairy tales and young adult novels achieve separately. Throughout the review, I argue that fairy tales give an explanation for the tumult beyond man's control. They establish frameworks for belief systems that allow those loyal to them to test possibilities for their participation in the sociopolitical system. Furthermore, they assert the significance of familial relationships and provide hope for a better existence. Finally, as Tolkien (1965) describes, they enable the recovery of wonder in life, permit periods of escape from the world and offer consolation by

rejecting the possibility of defeat. Conversely, young adult fiction addresses both coming-of-age themes and modern-day issues. Quality literary experiences operate as a venue for teenagers to critically "examine their lives and the world in which they live" (Cole, 2009, p. 61).

Jones (as cited in de Vos & Altmann, 1999) states that tales for developing adolescents concentrate on thresholds including leaving home, choosing a mate, and setting up a new home. Altmann and de Vos (1999) add "choosing a trade or profession," being responsible for oneself, and discovering one's place in the world to this list (p. 24). Carrie Nishihira (2005) finds the above themes in several reworkings, including Yolen's Twelve Impossible Things Before Breakfast: Stories, Karen Wallace's Wendy, McKinley's Spindle's End and Deerskin, and Juliet Marillier's The Sevenwaters Trilogy. She finds the changes the authors make in their renditions subvert conventions of adolescence, romance, gender and sex. Similarly, David Russell's (2002) examination of Francesca Lia Block's The Rose and the Beast demonstrates the contemporary resonance of young adult fairy-tale fiction when adapted to a modern setting. Block's messages range from the dangers of sexual violence and drug abuse to the healing power of love.

Of interest to me is how young adult fairy-tale novels end. Traditional western fairy tales feature absolute endings often avoided by works for young adults, while progressive reworkings incorporate more open, though still hopeful resolutions (DeVito, 2001). As a result, one may expect young adult fairy tales to have indeterminate endings that still offer reassurance.

Samples from this genre should also reveal their authors' philosophies regarding work since personal responsibility, interpersonal relationships and integration with a community require so much effort. The second portion of this review compares treatments of work in traditional fairy tales, in young adult and children's fiction and in young adult fairy-tale novels.

Part Two: Work and Work Philosophies

A simple definition of work–effort to produce a change–encompasses all activity from

physical to mental, from paid to volunteer. It even includes leisure, which many construct as a polar opposite to work (Haworth, 1997). My definition places only idleness in opposition to activity, which is appropriate to this study since conventional adult work and leisure roles do not always transfer to young characters. This definition also encompasses qualitatively different kinds of work; thus, when examining the depiction of an activity, its conditions must be considered, the primary influences being agency and empowerment. Are characters forced to work, or do they choose it? What rewards, if any, do they attain?

Western philosophies cloak the actual nature of a character's efforts. Writers with a strong work ethic are more likely to portray all work in a positive manner (Gorgievski-Duijvesteijn, Steensma and Brake, 1998). Narratives influenced by patriarchalism elevate males to active work roles, while passive work assigned to women results in subjugation, promoting this arrangement as natural and leading to happiness.

Another perception is that different forms of work vary in worth. The most valued are creative and intellectual pursuits, followed by social work, with physical labour at the bottom. This work-value hierarchy arises from the idea of paying others to do less agreeable work. It is justified by the belief that the less competent will be happier in "less-demanding" work roles.

A final belief influencing portrayals of work is wrapped up in conceptions of childhood, as demonstrated in an issue of The Lion and the Unicorn devoted to work and children's literature. In this issue, Lisa Makman (2002) illustrates that idealized notions of childhood persist, and Nikolajeva (2002) details how writers present work within this pastoral construct. These scholars include teenage crusaders and young adult fiction in the purposive samples on which they found their research.

The next sections examine how western philosophies influence the portrayal of work in traditional fairy tales, young adult and children's fiction, and young adult fairy-tale novels.

Work and Traditional Fairy Tales

The difficulty of folk life was not the only influence on the portrayal of work in traditional western fairy tales. Protestant work ethic and patriarchalism dictate both the virtue of industry and the rules regarding the division of labour.

The Protestant Work Ethic

In studying East Elbian Rural Labourers, Weber (1958) distinguishes three economic orientations among the workers. The first appeared among guild members, who achieved a traditional living standard by regulating work and exercising control via monopolies. The second sprang from an "impulse to acquisition" active in those who took risks to achieve high profits, striving to obtain a maximum profit with minimal effort. Both groups used their gain to fund comfortable living circumstances allowing for leisure. Protestant work ethic motivated the third group, whose members subscribed to the Lutheran concept of duty and the Calvinist concepts of predestination and proof. Calvin attempted to assuage their fear of damnation by suggesting that a man's "successful and honest everyday conduct" (Weber 1958, p. 114) served as a indicator of faith and probable salvation.

Since Luther and Calvin introduced their doctrines in the sixteenth century, there was ample time for their general acceptance before Perrault started writing. His version of "Puss in Boots" advocates that power and wealth are apt rewards for shrewdness and industry. He further promotes the virtue of industry in "Cinderella," "The Fairies," and "Donkeyskin," where the worth of female characters is determined by submission to extensive domestic labour. The Brothers Grimm also incorporate Protestant work ethic, emphasizing the rewards of diligence (Tatar, 2003), as Zipes (2006) finds in "The Wishing-Table, the Gold-Ass, and the Cudgel in the Sack." In this tale, three sons complete apprenticeships, the older brothers in advance of the youngest since his profession requires more training. Each is given a magical item, but none are

able to retain their possessions until the youngest son completes his term. After investing the most time, he is granted an item that enables him to restore his brothers' wealth. His honesty commends his work ethic, as he takes no advantage of his power. Since his industry and restraint restore justice and order, they are part of the utopian belief system.

This work ethic did not integrate as successfully with conventional fairy-tale endings. The rewards for following Protestant work ethic were supposed to be spiritual–indeed, the ideology claims that wealth and privilege will result in an easier, vice-begetting existence (Tatar, 1992)–but the fairy-tale reward system ranked material gain and power above all else. While Protestant work ethic appears in Grimms' tales that end by punishing a protagonist's vices, they are cautionary tales incorporated to preach obedience and incuriosity (Tatar, 1992). Actual tales bestow rewards of wealth and power; the result is reduced unity as messages conflict.

Confusion disappeared as neo-work ethic emerged. In 1961, David McClelland (as cited in Abele & Diehl, 2008) conducted the first psychological study examining Protestant work ethic, finding that "parents, who have internalized Protestant values, reared their children in ways that foster independence, rationality and delay of gratification. Instilling these values produces children with a high achievement motivation" (p. 42). Adrian Furnham (as cited in Abele & Diehl, 2008) shows "persons with a high PWE are industrious, ambitious, hard working and intrinsically motivated, stemming from the attitude that work will and should pay off" (p. 42). Internalization of these values resulted in a welcome reception for tales that treated industry, patience and discipline as virtues rewarded through social mobility, power, and wealth.

Patriarchalism

Patriarchalism dictates the presence of separate gender roles in traditional fairy tales, based on the construction of men as benevolent, rational, civilized and strong; and women as corrupt, weak, emotional and wildly close to nature (Chancer, 1992). Assuming this, greater

predictability and security are found under male governance; thus passive work is delegated to women while men retain active roles for themselves.

While it can be argued that fairy tales act only as historical texts, reflecting patriarchal conditions around them, this stance ignores the power of tales to either imagine new possibilities or reinforce the status quo. The strong presence of a patriarchal philosophy indicates that Perrault and the Brothers Grimm were intentionally perpetuating the male-dominated system.

Tatar (2003) suggests the dichotomy of good and evil eases the integration into fairy tales of pairings empowering men and restraining women. Patriarchal divisions of labour pepper tales written by Perrault. Male characters like Tom Thumb and Ricky of the Tuft undertake adventures, whereas adventurous females, like Bluebeard's wife, are punished. Furthermore, heroines like Cinderella and Donkeyskin fulfill quests by fulfilling domestic responsibilities. Heroes challenge the rules; heroines submit.

Tatar (2003) claims that the Brothers Grimm "seized nearly every available opportunity to emphasize the virtue of hard work and make a point of correlating [feminine] diligence with beauty and desirability" (p. 30). Industry, service, modesty and obedience were all firmly tied to virtue. Heroines like Cinderella and Snow White cultivated domesticity, earning protection and sustenance, though not necessarily happiness. The orphan girl in "The Spindle, the Shuttle, and the Needle" is poor, but the Brothers Grimm grant her symbolic and literal wealth because of her dedication to her craft. They reward all three heroines for patience and diligence through marriage to a prince.

Work and Young Adult Fiction

In his review of Anne Mazer's Working Days: Short Stories about Teenagers at Work and Anita Silvey's Help Wanted: Short Stories about Young People, Roger Sutton (1997) asserts that work is not a common theme in young adult fiction. However, these collections do embrace the

subject, addressing topics like motivations for working; finding a place in the workforce; and earning money in poor working conditions. These stories demonstrate the influence of working experiences on identity construction in young people, stimulating readers to consider how they incorporate and respond to work in their own lives.

Work is an equally uncommon theme researched in young adult fiction. Paul Hauser (1983) discovers a weakened influence of stereotypical gender roles on physical activities of male and female protagonists. Paul Deane (1991) notes another trend is the lack of work ethic in fiction series in the twentieth century.

The aforementioned issue of The Lion and the Unicorn details examinations of work in children's fiction, including Nikolajeva's (2002) findings of five characteristic treatments. It is appropriate to fall back on her findings here because she has approached young adult fiction as a subset of children's literature. In fact, nine of the twenty novels she includes in her sample fall in the category of young adult fiction.

It may be argued that we have moved beyond constructing childhood as a golden era, but Makman (2002) demonstrates a growing tendency to associate youth with a "utopian freedom from work" (p. 300). Indeed, the only appropriate work for children under this paradigm is campaigning to liberate children from consumerism and labour (Makman, 2002). Makman (2002), referring to the memoir of child crusader Craig Kielburger, claims that

> when children from industrialized nations cross the border into this new role—the role of the crusader—they have "power," and are no longer "exploited." Thus Kielburger posits a new social role for these children, and, effectively, for all children. . . . He claims that the "work" of Free the Children is "not only to free children from abuse and exploitation but to free children from the idea that they are powerless and have nothing to contribute to changing the world." (p. 298)

Makman (2002) also identifies themes of empowerment through working to save others in Philip Pullman's The Golden Compass, Lois Lowry's The Giver, and Louis Sachar's Holes.

What is the cutoff point for work-free status? Elizabeth Bloomer began her crusade against the exploitation of children at age twelve. Laura Hannant served as Chairperson of the International Children's Jury until her eighteenth birthday, when–by the jury's standards–her status as a child terminated. Not everyone defines childhood as extending through adolescence, but Nikolajeva's sample shows that many authors approach work as though it does.

Nikolajeva (2002) implies that a depiction of work lacking mediation cannot intrude into an idealized childhood. Writers may transform work into play, dismiss it as distasteful unless it is depicted as a creative or intellectual endeavour, or defamiliarize it in a historical setting. Additionally, authors rescue young characters from work obligations at the conclusion of their narratives. She explains the motivation to transform work into play with the argument that

> children’s fiction is basically about play. It can be serious and dangerous play, involving killing dragons in faraway mythical worlds, but the young characters are inevitably brought back to the security of home and the protection of adults. Creative play is an essential way of training for adult life, and it may contain elements of work; but since young characters, as well as young readers, have vague ideas about what labor in fact is, the depiction seldom goes beyond building a treehouse, hunting or cooking. (Nikolajeva, 2002, pp. 307-308)

This lens operates in Bridge to Terabithia, when Katherine Paterson (1977) focuses more on the imaginary construction of a magical kingdom than on the labour involved in building its tree house stronghold.

The technique of dismissing work as distasteful appears in Louisa May Alcott's (1868) Little Women, and more recently in Jeanne Duprau's (2003) The City of Ember. Nikolajeva (2002) ascribes its use to the perception that “work as a life necessity, a means of earning money, is normally beyond a young child’s sphere of interest or concern” (p. 311). Consequently, protagonists are portrayed as ignorant of conditions of difficult labour, finding work obligations distasteful. In Little Women, the March girls fret about their chores and tasks such as teaching, assisting the elderly, and schoolwork. In The City of Ember, young adults in

the post-apocalyptic city are given three-year assignments upon completion of their minimal education. Lina disdains jobs resembling positions in the adult world and is overjoyed when Doon trades jobs with her, freeing her from the "wet, cold work" she would have endured as a pipeworks labourer (DuPrau, 2003, p. 11). Instead, she becomes a messenger, running delicious bits of gossip all over the city.

Authors who qualify some work as distasteful and other work as enjoyable subscribe to the work-value hierarchy. In The Giver, the futuristic city assigns occupations to children entering adolescence. When a girl in Jonas' year is assigned to be a Birthmother, Jonas reflects

> Inger was a nice girl though somewhat lazy, and her body was strong. She would enjoy the three years of being pampered that would follow her brief training; she would give birth easily and well; and the task of Laborer that would follow would use her strength, keep her healthy, and impose self-discipline. (Lowry, 1993, p. 53)

The inference is that those forced to perform manual labour are suited to it because they lack the creativity, intelligence and discipline to work at more advanced activities.

In historical fiction, "authors defamiliarize work as a motif, making it strange, exotic and thus extraordinary" (Nikolajeva, 2002, p. 313). Paterson's (1991) Lyddie and Mildred Taylor's (1976) Roll of Thunder, Hear My Cry employ this technique; Lyddie works in an 1840s weaving factory, and Taylor's Cassie struggles with fieldwork on a 1930s cotton farm. Both authors are able to depict strenuous working conditions because the settings are distant from present-day reality.

Nikolajeva's (2002) last technique is to eliminate work in the conclusion, restoring the "dream of complete idleness" to childhood (p. 305). Liberation occurs after the protagonist achieves worthiness under oppressive conditions. In Sachar's (1998) Holes, Stanley's success results from his experiences at Camp Green Lake;

> he becomes better fit physically, and he gets some friends, whom he lacked in his previous life; to use a cliché, Stanley finds his identity through manual work. Eventually he also finds the treasure that ensures him and his family a prosperous and idle life ever after. (Nikolajeva, 2002, p. 320)

These portrayals contrast sharply with those found in Mazer's (1997) and Silvey's (1997) young adult collections, whose characters embrace work even after their stories end.

Work and Young Adult Fairy-Tale Fiction

Although young adult narratives address themes relating to work, there is a surprising paucity of research examining work in young adult folktale fiction, let alone in young adult fairy-tale novels. Most of the research in the genre focuses on more prominent issues like identity and gender construction; sexuality; and physical and substance abuse.

Conclusion

Enjoyed by readers of all ages, fairy tales are not merely a subset of children's literature. Young adult reworkings awaken wonder and hope, promote utopian messages, and reassert the significance of the family, while focusing on coming-of-age and modern-day issues. As little research has been performed regarding work in this genre, no trends have yet been identified. I anticipate Levine to address work in her reworkings, Ella Enchanted and Fairest, as it features so strongly in both traditional European fairy tales and in the coming-of-age themes of young adult fiction. Since an idealized concept of childhood is often applied to adolescents, it is possible Nikolajeva's lenses may appear. It is also possible that Levine constructs work as having the empowering role detailed by Makman. Because the fairy-tale genre has potential to communicate positive views of the future, a pilot examination of Levine's portrayals of work would contribute to the scholarly discourse about fairy tales.

The next section outlines methodologies used to analyze Ella Enchanted and Fairest.

Chapter Three: Methodology

I divide the analysis of Levine's young adult fairy tales into three steps:

1. take a purposive sample of Levine's work;
2. confirm the sample's usefulness by identifying the spongy fairy-tale framework in each narrative; and
3. apply critical lenses to Levine's treatments of work to reveal her corresponding values and philosophies.

Purposive sampling involves the selection of “information-rich cases” expected to fulfill the purposes of the research (Patton, 1990, p. 169). I know Levine incorporates work in Ella Enchanted; so, I expect the theme to manifest in her other young adult fairy tales.

Levine's work spans a variety of genres and audiences. To eliminate selections lacking relevance to the study, I established a set of criteria to isolate a sample of unillustrated, novelized fairy-tale reworkings for young adults. Discounting illustrated selections allows me to avoid the complexity deriving from the joint-creation process of author and illustrator. I focused on novels because their levels of elaboration are likely to produce information-rich cases.

Since searching for the spongy fairy-tale framework in each of Levine's texts is prohibitive, I chose to search for fairy-tale descriptors in critical reviews, including the label “fairy tale,” as well as references to traditional fairy tales, characters, and narrative structures. For example, Sleeping Beauty is both the name of a fairy tale and a character, and happily-ever-after is a fairy-tale structure. This method does not establish whether Levine's reworkings fall in the category of fairy-tale novels or of folktale fiction, but it is a preliminary step.

I turned to Cole (2009) for criteria that designate a book as young adult fiction. In her list of characteristics are three that appear regularly in book reviews, including

1. the protagonist is a teenager;
2. the genre is marketed to the young adult audience; and
3. books contain under 300 pages, closer to 200. (Cole, 2009, p. 49)

Conveniently, these descriptors also identify texts as novels. The remaining criterion, unillustrated, requires that the book have no internal pictorial decorations. I created Purposive Sampling Charts to evaluate critical reviews of Levine's fiction.

I obtained complete bibliographies of Levine's work and, using critical reviews[1] from Booklist, Kirkus, and Publishers Weekly, completed a Purposive Sampling Chart for each title [see Appendix A]. From page counts and the protagonists' ages, I determined that Levine has written four unillustrated novels for young adult readers, though Fairest exceeds the length requirement. Two novels, Ever and Fairest, were recommended for ages 11-18, while Ella Enchanted and The Two Princesses of Bamarre were for ages 10-13 and 9-12, respectively.

While the recommended age level for readers is usually about two years younger than the protagonist, it is presented as a range with varying limits depending on the reviewer. The ranges do not always coincide with the sophistication of an author's treatment of themes and relationships, so age classifications sometimes overlap. Therefore, I allow protagonists between twelve and nineteen, specifying only that the upper range of the recommended age level is greater than twelve; and I have relaxed my length requirement to allow the inclusion of Fairest.

The reviews of Ever and The Two Princess of Bamarre do not include fairy-tale descriptors. In contrast, Ella Enchanted and Fairest rework “Cinderella” and “Snow White,” respectively. Therefore, these two novels constitute my sample.

The next step of the methodology involves locating the spongy fairy-tale framework in the novels to confirm each as a fairy tale. To achieve this classification, the sample texts must contain DiBiasio's seven narrative structures and follow the functions outlined by Tatar and Zipes. The fictional worlds must at least reference utopian ideals. Family relationships and home life must be an important theme; and the tale must end with hope for the future. I look for these

elements as they appear in setting, characterization and plot.

The final step of my methodology is to apply critical lenses to the novels. The first focuses on whether work empowers or oppresses, granting or limiting agency and rewards. Active work does not restrict agency, while passive work only allows it in the forms of submission, resistance and complicity.

The second lens observes the value attributed to work. Although I expected activities with a high degree of agency or empowerment to receive consistently positive portrayals, other factors influence depictions. Some ideologies promote other conditions over agency or empowerment; for example, patriarchalism places greater value on traditional gender roles.

The third lens examines the role of work in Levine's conclusions. I determine the significance of work in the endings by evaluating the level of resolution and the characters' attitudes towards work.

These lenses allow me to explore Levine's philosophies regarding work in her two fairy tale reworkings for young adults. In the following chapters I present my findings.

[1] Betsy Who Cried Wolf reviewed in Kirkus Reviews(70,8). Cinderellis and the Glass Hill reviewed by DeCandido in Booklist(96,9\10). Dave at Night reviewed by Cooper in Booklist(95,19\20). Ella Enchanted reviewed by Cooper in Booklist(93,16). Ever reviewed by Bradburn in Booklist(104,15). Fairest reviewed in Publishers Weekly(253,29). Fairy Dust and the Quest for the Egg reviewed by Mattson in Booklist(101,22). Fairy Haven and the Quest for the Wand reviewed by Mattson in Booklist(104,9). For Biddle's Sake reviewed in Kirkus Reviews(70,18). Princess Sonora and the Long Sleep reviewed by Lempke in Booklist(96,6). The Fairy's Mistake reviewed by Lempke in Booklist(95,16). The Fairy's Return reviewed in Kirkus Reviews(70,18). The Princess Test reviewed by Lempke in Booklist(95,16). The Two Princesses of Bamarre reviewed by Phelan in Booklist(97,16). The Wish reviewed by Cooper in Booklist(96,15).

Chapter Four: Finding the Fairy-Tale Framework

In Ella Enchanted and Fairest, Levine uses Altmann's and de Vos's fifth technique to rework “Cinderella” and “Snow White,” developing the setting, fleshing out characters and explaining their motivations. While the elements Levine uses to develop her setting in Ella Enchanted are adaptations of fairy-tale motifs, those added in Fairest tend to be original; however, both settings are utopian and include primary and secondary worlds. In Ella Enchanted, Levine elaborates on character types, while characters in Fairest are dynamic; nonetheless, both approaches produce fairy tale-appropriate characters. Finally, Levine incorporates Tatar's and Zipes' sequence into Aza's narrative twice, while Ella experiences it once. Although the constructions differ, both novels expand on the spongy fairy-tale framework.

Setting

For each narrative, Levine develops a world that is feudal but dependent on contemporary social structures. For example, Ella is part of the middle class since her father is a merchant, and Aza belongs to the working class as an innkeeper's daughter. Giants work the land, elves are craftsmen, and a monarch rules over them all. Despite the traditional system, strictures governing relationships are more modern.

Levine develops Kyrrian culture by integrating magical and traditional fairy-tale elements with modern ideas. At her mother's funeral, Ella thinks her father's palm is as “moist and hot as a hydra's swamp” (Levine, 1997, p. 10). When Ella jilts Char, he calls her a harpy, a siren and an enchantress, saying “she charmed me as easily as she did the ogres” (Levine, 1997, p. 191). When the book of fairy tales disguises itself, it produces such textbook subjects as “The Life Cycle of the Centaur Tick” and “Gnomish Silver Mining in Hazardous Terrain” (Levine, 1997, p. 57). When undisguised, it includes fairy-tale reworkings with anachronistic elements.

For instance, in “The Shoemaker and the Elves,” the elves leave a note for the shoemaker, but “he put his coffee cup down on it, and it stuck to the cup's damp bottom” (Levine, 1997, pp. 56-57). Also, like a modern zoo, the king's menagerie has talking parrots, but they speak Gnomic, Elfian, and Ogrese.

Kyrrian food reveals an integration of traditional elements with the modern. Kyrrians eat such traditional food as bread, wild rice, hart, boar and quail eggs. They also enjoy more modern dishes like “gooseberry tarts and currant bread and cream trifle and plum pudding and chocolate bonbons and spice cake–all dribbled over with butter rum sauce and apricot sauce and peppermint sauce” (Levine, 1997, p. 20).

Aside from holding balls, wearing traditional fashions and using a medieval monetary system, Kyrrian culture is decidedly modern. Contemporary constructions of love, gender and class appear repeatedly. For example, when Char announces his resolve never to marry, it is implied that only love would compel him; traditional motivations for marriage were usually political or financial. Foregrounding love in a relationship is a modern construction, as is the idea that fifteen is too young an age at which to marry. Levine plays with gender roles when Ella refuses the role of princess, “but adopted the titles of Court Linguist and Cook's Helper. I also refused to stay at home when Char traveled . . . When we left the children behind, my magic book kept us informed of their doings” (Levine, 1997, pp. 231-232). Levine tends not to construct social classes as segregated, but friction arises because lower classes lack the prestige of wealth. Areida states, “At school everyone hated me because I wasn't wealthy” (Levine, 1997, p. 200). Levine only attributes such regressive attitudes to the villains. Hattie announces

> “I would never embrace a cook.” Hattie shuddered.
> “No,” [Ella] agreed. “What cook would let you?” (Levine, 1997, p. 50)

While Ayorthaian culture depends less on fairy-tale motifs than on music and

appearances, Levine still integrates magical elements; Aza, for example, thinks she is "uglier than a hydra" (Levine, 2006, p. 47). Singing permeates legends and language. The first king "sang in his castle garden, and up sprang the first Three Tree, the symbol of [the] kingdom" (Levine, 2006, p. 27). The legend of the Three Tree influences customs surrounding the king's marriage. The Three Tree consists of three separate trees that grow together in unity. Just like the tree, the monarch's marriage unifies the kingdom "because the maiden who married the king also married the kingdom, and the kingdom married her" (Levine, 2006, p. 40). The "Song of Ayortha" is also about the Three Tree. It shows how musicality dictates the Ayorthaian language. The first verse reads:

> Ee ooshahsoo ytyty axa ubensu,
> Inyi Uhu Ullovu.
> Usau ovro izhathi–
> Esnesse,
> Ilhi,
> Effosse. (Levine, 2006, p. 41)

Time is marked with songs. Occasions are marked with songs. Even rising in the morning begins with "Climb the day, drop your dreams, possess the day" (Levine, 2006, p. 53). Songbirds are given special significance. When Aza awakens she hears "a peep and then a trill. A lyrebird sang from atop the curtain rod. I heard more birdsong outside my window and from the corridor beyond my door" (Levine, 2006, p. 50). The palace also employs corridor troubadours "to stroll through the hallways, singing" (Levine, 2006, p. 51).

Ayorthaians assign magical powers to song; they

> believe singing has power–to call forth a tree, to heal the sick, even to move the stars. Feeling moves us to song. Ideas can move us to song. Even long vowels may move us to song. . . . Our ceremonies are conducted in song. We hold monthly Sings (Levine, 2006, p. 27)

rather than throwing balls . Aza explains that "participants in a Sing, especially a Healing Sing, are wrapped in an embrace of fellow feeling, neighborliness, kinship, love" (Levine, 2006, p.

103). Because singing has such power, Sir Uellu, the choirmaster, is “the most respected person in Ayortha after the king” (Levine, 2006, p. 37).

Ayorthaians often sing while they work. Frying Pan is a cook whose

> arms were striped with bracelets made of tiny bells strung together with twine. . . . As she worked, her arms shook and the bells tinkled. She shuffled from foot to foot in time to her music, shooshing the rushes that were strewn across the wooden floor. (Levine, 2006, p. 52)

Entertainment is also musical. Rhyming games, though spoken, play with the musicality of language. Aza's favourite game depends on books that

> are dense and dull. The referee selects a passage, and the singer must invent a melody on the spot. The singer is allowed to repeat words, but not to change any. When all the players have sung, everyone votes on which tune was best. In the composing game, best means silliest, the tune that made everyone laugh the hardest. (Levine, 2006, p. 60)

Music is integral to Ayorthaian relationships. Before they fall in love, Aza wishes to sing Ijori “every silly song of my childhood. I was pleased at taking him out of his sadness for a bit” (Levine, 2006, p. 115). When he first kisses her, “a melody bloomed in my mind, high and clear and joyous” (Levine, 2006, p. 171). They later sing nonsense to each other, delighting in each others company.

The only thing as important as music in Ayortha is appearances. Aza describes how important beauty is among her people, saying, “We Ayorthaians are sensitive to beauty, more sensitive than the subjects in other kingdoms, I think. We love a fine voice especially, but we also admire a rosy sunset, a sweet scent, a fetching face” (Levine, 2006, p. 5). Ijori says Aza has the scent of a meadow, and she thinks he smells like sunshine. Aza longs to be beautiful as well, singing “remember how I yearned, remember how I ached. Know how I longed to be a bright blue sky” (Levine, 2006, p. 187). Since she does not meet Ayorthaian beauty standards, Sir Uellu suspects her; the best singers “had a drop or two of ogre blood in their veins. . . . She may

be an ogre's first cousin. I had only to hear her and look at her to think it" (Levine, 2006, p. 199). Ironically, Aza is part gnome, but, because of appearances, the king's council blames Aza for the troubles their beautiful queen brought on the kingdom.

Contemporary constructions of love, gender and class appear in Fairest. King Oscaro falls in love with Ivi before she achieves her stunning beauty. He chooses to marry her even though she is a poor political choice, because

> She makes me
> laugh and cry.
> I reflect her glow
> and believe that I
> am glowing too.
> To please her
> for a minute
> pleases me a week.
> She has thunder
> and lightning,
> rage and joy.
> She breathes in
> the high notes
> and exhales
> the low.
> She wakes me up
> and makes me sing. (Levine, 2006, p. 43)

Similarly, Ijori falls in love with Aza and asks her to marry him.

Constructions of gender and class are more conservative in Fairest than in Ella Enchanted, but they are still contemporary. For example, leadership of the Ayorthaian kingdom is held by the king, though it falls to the queen in cases where the king is unable to fulfill his duties. Ayorthaian Sings have "singers perform in reverse order, according to their rank" (Levine, 2006, p. 104). As well, the "nobility were scandalized because [Ivi] was a commoner" (Levine, 2006, p. 26), but progressive characters like King Oscaro and Ijori are not held back by this convention. When Ijori learns Aza is not a lady, her deception, rather than her class, provokes his anger.

Levine's cultural elaborations remain within the spongy fairy-tale framework. She roots each setting in utopia by placing it in a fictional location and era. Kyrria and Ayortha are imaginary kingdoms with ambiguous geography. The time frame of Ella Enchanted is Ella's childhood; her birthdays mark time's passage. Time also progresses with Aza's maturation, but Levine creates original markers like “the year of Thunder Songs” (Levine, 2006, p. 1).

Application of Ostrowski's model reveals that the setting does not strive to mimic common experience since mythical creatures with magical abilities abound, normalized to render the primary world as a fantastic fictional environment. Interactions with “exotic peoples” like elves, giants, and gnomes are unusual, but not remarkable (Levine, 1997, p. 230). Ogres are more noteworthy, but only because they will eat you. Hydra, gryphons, and dragons are common wild animals. Magical objects are not rare enough that anyone questions their existence. Gnomes see the future, ogres hypnotize you with their speech, and power courses through Ayorthaian songs.

Deviant elements belonging to the secondary world are unfamiliar, uncertain and hidden. For example, fairies' only consistent feature is being “too tall for our feet. It's the only thing we can't change by magic” (Levine, 1997, p. 26). Most fairies keep themselves hidden because “people only like the idea of fairies. When they bump up against a particular real-as-corn-fairy, there's always trouble” (Levine, 1997, p. 24). The difficulty is that powerful magic has consequences to match. As Mandy explains, “We don't do big magic. Lucinda's the only one. It's too dangerous” (Levine, 1997, p. 26). Mandy tends to use ingredients from the primary world in her spells, while Lucinda shows no restraint, leaving disaster in her wake.

Aside from their amazing powers, two other attributes demonstrate the other-worldliness of fairies. They can disappear and reappear at will; the ability to slip into undefined space coincides with DiBiasio's (1984) description of the secondary world, since characters see it only

in part. Furthermore, since “nothing one fairy does to another is big magic” (Levine, 1997, p. 189), another of DiBiasio's (1984) secondary-world traits to fairies is revealed: they are governed by an alternate set of rules.

In Fairest, Levine introduces a new supernatural being. Skulni hides in Lucinda's magic mirror, revealing himself only to those he may use and betray. Within the mirror is “a small beige chamber, just big enough for Skulni and [Aza] and the room's few furnishings: a dressing table, dressing table mirror, and a chair” (Levine, 2006, p. 270). Half of the mirror functions as a window onto the primary world, revealing this room as a secondary-world environment governed by different rules than found in the normalized setting. In the room, Aza's singing ability is magnified to a magical level. As well, the room's inhabitants have no substance. When Aza attacks Skulni, they “were like empty clothing fighting, no muscle, no sinew” (Levine, 2006, p. 283). Finally, whoever sits in the chair before the mirror has the power to speak through it and to change the appearance of its owners.

Skulni interacts with the primary world because, when mortals with altered appearances die, their “existence will be extended in the mirror while Skulni has his much-deserved holiday” (Levine, 2006, p. 275). He remains free until Lucinda gives the gift again, when he is forced to return, releasing the owners “to [their] final death” (Levine, 2006, p. 275). As a secondary-world character in the primary world, Skulni's laws still supersede those of mortal characters; he is able to change his own appearance, shatter mirrors with his presence, augment the abilities of cooks, and pay with currency that disappears the following day.

Characters

The spongy fairy-tale framework encompasses Levine's character choices in both Ella Enchanted and Fairest, though the novels differ in characterization. In the first novel, she elaborates on character types, while Fairest more realistically portrays characters as having

positive and negative elements. Even so, each story has a heroine for a protagonist, and, since Ella and Aza treat all the characters they come to love as family, familial significance is emphasized. Characters from the secondary world periodically appear within each narrative, offering aid or opposition.

The characterization in Ella Enchanted elaborates on types. Ella's mother is an example of "the perfect mother." She is loving, kind, and playful, but also just and protective. When Ella punches a playmate who takes advantage of Ella's obedience, Mother punishes her, then orders her to keep the curse a secret. Because of the unhappiness the curse causes Ella, "Mother rarely insisted [she] do anything" (Levine, 1997, p. 5). Ella and her mother used to slide down stair rails together, and Queen Daria claims "she had the most playful spirit I ever knew" (Levine, 1997, p. 216). Like the cliché fairy-tale mother, she dies.

Mandy's character type is the supernatural protector and helper. Similar to the way a traditional "good fairy" disguises herself, Mandy sports "frizzy gray hair and two chins" (Levine, 1997, p. 24). When Ella is in trouble, she offers assistance and comfort, but never solutions. She heals injuries and cures illnesses, mourns with Ella over her mother's death and provides what security she can. In addition to her powers, her cyclic service for all the Eleanor line illustrates that she fills a secondary-world role.

Areida is absolutely kind and loyal, a textbook "true friend." She befriends Ella at school when she sees Ella's confusion over needlework. Despite having only just met, she brings Ella food when she is sent to bed without supper. Although Julia, an older schoolmate, is unkind to Areida, when the girl was "sick all night, Areida nursed her, although Julia's friends slept soundly" (Levine, 1997, p. 78). Areida also defends Ella to Char, even though he intimidates her.

Ella's father, Sir Peter, typifies a con artist. He perceives everything as a commodity, including Ella, who wonders why he thought "it was fine to talk about me as though I were a

portrait instead of a maiden" (Levine, 1997, p. 31). He confesses his meanness when Ella defies him, saying, "your father is not a good man . . . [the servants] may have said I'm selfish, and I am. They may have said I'm impatient, and I am. They may have said I always have my way. And I do" (Levine, 1997, p. 35). He lies for gain and tries to marry Ella off to a wealthy gentleman. When that fails, he decides "my own neck will have to go into the noose instead of yours," marrying Dame Olga (Levine, 1997, p. 142).

Olga, Hattie and Olive are the oppressors. Sir Peter sums up, "the older one is an unpleasant conniver like her mother and the younger one is a simpleton" (Levine, 1997, p. 31). They all have gluttonous appetites for food, for wealth and, in Olga and Hattie's case, for power.

Lucinda is a combination of the arrogant fool and the well-meaning supernatural helper, giving disastrous gifts that are meant to solve problems. In Ella Enchanted, Mandy forces her out of her cyclic role by tricking her into experiencing two of her own gifts. While she swears off big magic as a result, her resolve is temporary, and her gift-giving function reasserts itself. When Lucinda appears to help Ella prepare for the ball, she is still hesitant to use big magic, "but she stood straighter than the last time I'd seen her, and many of her wrinkles had disappeared" (Levine, 1997, p. 203). Since her wedding gift to Char and Ella is a practical and harmless fairy object, her foolishness seems to have been tempered by her lesson; however, her role as a cyclic character, as well as evidence she is already reverting to her former self, suggest that she will forget her lesson before much time passes.

Ella and Char are also character types. Ella is a typical, modern heroine with a sense of humour thrown in. She has a strong sense of justice, stands up for herself and loves to make people laugh. Char is handsome, smart, responsible and a loyal friend. He appreciates Ella for who she is, demanding why she "needed to be finished since there was nothing wrong with you to start with" (Levine, 1997, p. 69). When he reveals his worry that he once unjustly punished an

unkind tutor, Ella demonstrates that he could not have done otherwise, since his "crime [is] too much zeal in the protection of those you love" (Levine, 1997, p. 180). Ella's sense of justice moves her to call this behaviour "a fault and a virtue," but to condemn the tutor more for his unprovoked actions.

Although dynamic characters fill the central roles, types still appear in Fairest. One of the only developed characters who appears as a type is Skulni. He must remain static, however, because he fills the role of a cyclic supernatural being. He is a gluttonous manipulator. He despises the people he pretends to help, manipulating them to their deaths for his own empowerment. His mirror has been owned by twenty-seven Ayorthaians, and Aza knows of at least one of his escapes into the primary world, since he visited the Featherbed Inn during her great-grandfather's childhood. When Aza breaks the mirror, he disappears without a trace. Since his freedom from the mirror eliminates his reason to cause deaths, we may hope, if he survives, he will forever pursue his more benign interests of bingeing and travel.

zhamM is the other character type in this novel. He fills the role of supernatural helper, appearing cyclically at the beginning, the middle, and the end. He is less a creature of the secondary world than Lucinda or Skulni because Levine has normalized gnomish magical abilities. However, zhamM's goodness, even for a gnome, elevates him above the pettiness of Aza's common experience. He is "unusual, uncommon and individual"–traits that Ostrowski assigns to the romantic world–and achieves other-worldliness in this manner (as cited in DiBiasio, 1984, p. 19).

Ijori, Ivi and Aza are more dynamic than the characters in Ella Enchanted. When Aza first meets Ijori, he helps her overcome her self-consciousness. He kindly "put his hand on my elbow and guided me forward" (Levine, 2006, p. 49). Later, he is genuinely friendly when other courtiers are cruel, at least until he suspects Aza of being a social climber. Then, his manner

becomes stiff and cool. His comment "at least [Ivi] has a first-rate voice" reveals that he subscribes to the negative stereotype that a person's voice or appearance indicates his or her worth (Levine, 2006, p. 144). Even so, as Ijori comes to know, and then love, Aza, he concedes "Perhaps the queen chose well in choosing you. She may prefer a companion to an instructor" (Levine, 2006, p. 115).

Ijori is loyal to his uncle, but not consistently loyal to others. His desire to support King Oscaro prevents him from stopping the damage Queen Ivi wreaks on the kingdom. His guilt over this failure stimulates his acceptance of Aza as a scapegoat after Sir Uellu accuses her of plotting and treachery. In the end, he admits his error and pleads for forgiveness. His struggles with conflicts and weaknesses reveal he is a dynamic, realistic individual.

Ivi is a selfish person who "craves admiration [and] craves love even more" (Levine, 2006, p. 277). When the attractiveness or agency of others poses no threat, she is quite amiable, so much so that she convinces Aza she has "a good heart" (Levine, 2006, p. 76). Her insecurity is her downfall, making her jealous enough to commit murder, and later to cry, "how could I have killed her? I used to like her so much. When she was the oaf, she was my friend . . . I loved my poor oaf" (Levine, 2006, pp. 286-287).

Aza is a complex character whom Ijori considers the "kindest, sweetest maiden in Ayortha" (Levine, 2006, p. 172), but she feels incredible self-loathing due to her appearance. Feeling rejected when her family sends Areida to finishing school instead of her, she "forgave them. But [she] didn't forgive [her]self" (Levine, 2006, p. 25). Her sense of worthlessness results in timidity and powerlessness, leading in turn to victimization. Ivi takes advantage of her, and Aza is complicit in putting her family ahead of the kingdom. Although Levine explains why, she does not justify this decision.

Aza's growth to a point of personal acceptance where she openly resists her oppressors is

long and painful. The breakthrough comes when a beauty potion affords her respite from self-loathing, while exile among gnomes causes her to question the validity of her self-abuse. In the end, empowerment comes through hard-learned lessons and sacrifice, not as the inevitable result of her character. Although Zipes (2006) points out that a reader's psychological journey is difficult to interpret, it is probable that readers identify with Aza because of her imperfections.

Though Levine approaches characterization differently in each of her novels, her characters' interactions emphasize the theme of family required by the spongy fairy-tale framework. If home is a place of acceptance and security, then family are the people who offer it; this definition removes the need for a biological link, dividing characters into family and anti-family categories. Ella's family consists of her mother; her fairy godmother, Mandy; her best friend, Areida; Apple, her pet centaur; and Char. Anti-family characters include her father, Sir Peter of Frell; and her stepfamily, Olga, Hattie and Olive. Ella invites the people she loves to her wedding. Mandy, Areida and even Apple attend. Her "stepfamily was not invited," and her father's invitation was sent too late to make his attendance practical (Levine, 1997, p. 230).

Aza embraces her adoptive parents and siblings as family. She also grows to love the duchess of Olixo, zhamM, King Oscaro, and Ijori's dog, Oochoo. Ivi, Skulni, and Sir Uellu the choirmaster fill anti-family roles. At different times in the narrative, Ijori and Uju, the guard, function in both categories, as, significantly, does Aza.

When Aza and Ijori marry, Ivi is absent, but everyone Aza loves is there. She sings her love for Ijori, her adoptive family and other family characters. For the duchess she sings, "My ostumo is piping hot"; for Uju, "My centaur is well stabled"; for zhamM, "My bed is wide, to be exact"; and for herself, "I rejoice the king is well" (Levine, 2006, p. 323).

Plot

Ella Enchanted and Fairest incorporate the central feature of the spongy fairy-tale

framework: the quest. All but one of DiBiasio's plot-related structures–trials and testing; supernatural aid or opposition; and rewards or punishment–are included in the eleven functions outlined by Tatar and Zipes; only the metamorphosis remains. Thus, demonstrating the fulfillment of the second list will largely satisfy the first. The following analysis shows that both of Levine's fairy-tale reworkings include the eleven fairy-tale functions and metamorphoses, but that Fairest incorporates them twice.

In Ella Enchanted, Lucinda commits an act of villainy by imposing a lack of agency on Ella, fulfilling the function of the Grotesque. As Ella transforms into an obedient baby, she undergoes her first metamorphosis. Her mother's protection delays the curse's full impact, but Ella's compulsion to obey creates an imbalance of power. The fact that anyone may control her alienates Ella from her fictional world, projecting her into de Vos and Altmann's liminal space. In this way, her quest has already begun.

Even so, Ella does not defy an interdiction until 87 pages into the narrative, issued by Hattie when she tells Ella “you must end your friendship with [Areida]” (Levine, 1997, p. 80). To avoid obedience, Ella runs away from school, leaving behind the authority of her first home. The task she sets herself is to make Lucinda remove the curse. While travelling, Ella meets elven helpers, followed by ogre villains. She is tested twice during her encounter with the elves: first, when an elf looks into her soul; and second, when they show her magical pottery. In each case, Ella demonstrates a deserving character and receives gifts that assist her. After her capture by ogres, her wit and abilities are tested; she turns their persuasive language against them and passes the test. While one reward is that the ogres do not eat her, other rewards come from elsewhere. Char and his knights arrive, rescuing her from the compulsion to stay with the ogres and offering her protection and transportation to a wedding, where she hopes to find Lucinda.

After the wedding, Ella changes from “half puppet to all puppet” when Lucinda makes

her happy to be obedient, and back again when Mandy releases her (Levine, 1997, p. 131). Her father also imposes a temporary metamorphosis by feeding her magical love mushrooms.

Her luck runs out when she realizes she must give up Char, and her last attempt to see him is thwarted by a rainstorm. Lucinda provides the wonder that reverses Ella's fortunes by transforming small animals and a pumpkin into a horse-drawn carriage. When Ella is finally found out, she embraces the challenge of overcoming the curse herself and succeeds in breaking the magic spell. Her triumph restricts the Grotesque's power over the kingdom of Kyrria and she undergoes her final metamorphosis to a magic-free state, with the restoration of her agency as her reward. She punishes the villains, her father and stepfamily, by excluding them from her wedding. Her marriage constitutes her return, allowing her to establish her "real home."

Fairest is a little more complicated since it involves twin plots. The first quest revolves around Aza's appearance. In this case, Ayortha functions as the Grotesque, since the kingdom's inhabitants endorse the alienation of those who fail to meet their standards of beauty. Because Aza is "ugly," she banishes herself into liminal space, where she accepts a task of becoming more beautiful.

Ironically, this is the wrong task; her true quest is for personal acceptance. Consequently, when she meets her first helper, zhamM, she does not benefit from his aid because she is looking for the wrong thing. Her pursuit of beauty introduces her to the Librarian, who helps her find information about Skulni and the magic mirror. His aid also leads her to the false beauty spell that turns her to stone. In a sense, the opportunity to use a beauty spell is a test; because she accepted the wrong task, she fails. As punishment she endures one night as a statue and acquires a permanent marble toe.

The tailor operates as a villain when he creates a wardrobe that accentuates her less attractive features. Aza passes this test when, instead of seeking revenge, she protects him and

his seamstresses from the queen's wrath. A more flattering wardrobe is her reward. As well, her sweet kindness wins her Ijori's affections, her first hint that the pursuit of beauty is taking her in the wrong direction.

Aza's luck deserts her when Ivi sends Uju to kill her in prison. The miracle that reverses this fate is a physical metamorphosis via one of Skulni's potions; Uju cannot believe someone so beautiful deserves to die. He hesitates, then when she saves him from ogres, he decides to save her also.

The climax of Aza's quest for acceptance comes when her original appearance returns, and she realizes that "in the mirror of [her] mind," she does not accept herself (Levine, 2006, p. 316). Only when she undergoes a cognitive metamorphosis can she complete her quest and end her alienation. Aza's self-acceptance frees her to appreciate the love of her adoptive family and sweetheart. Though there is no retributive justice against the villains, Ivi's power is restricted and Sir Uellu feels ashamed. Levine empowers Aza to educate others that "people don't look as they behave" (Levine, 2006, p. 304).

Ivi's quest begins when she uses Skulni's power to become beautiful. Her metamorphosis breaks the interdiction to "alter nothing, or the marriage will be cursed" (Levine, 2006, p. 26) The curse manifests when King Oscaro is injured, ejecting Ivi from the security of her new home into liminal space. Like Aza, Ivi also longs for acceptance in the form of admiration. The tasks she embraces are to be fairest of all and "a powerful queen" (Levine, 2006, p. 109); also like Aza, she has chosen wrongly. Furthermore, succumbing in her first encounter with the villainous Skulni leaves her vulnerable to his influence.

Aza's ability to "illuse," or alter and throw her voice, positions her as Ivi's helper. However, instead of earning aid by proving her worth, Ivi forces Aza to illuse for her in order to augment her appearance and strengthen her sovereignty. At first this works, but her fortunes turn

sour when Sir Uellu reveals the illusing, and when Aza drinks Skulni's potion and becomes fairer than the queen. Ivi's luck finally runs out when jealousy motivates her to attempt suicide to prevent Aza from replacing her in Skulni's feigned affections. The miracle is that Aza cares enough to prevent Ivi's death by destroying the mirror.

Freed from Skulni's influence, Ivi faces her greatest challenge: to believe she is acceptable without perfect beauty. Once again, she fails. She hides in her room, emerging only when Aza reminds her it is still within her power to control the king's affections. “You're still beautiful,” I said, gritting my teeth. “And you know how to keep a beau. You told me so. You said no minxes ever took one from you” (Levine, 2006, p. 308). Ivi returns to King Oscaro. His love for her, in spite of her faults, allows her to set up her “real home.”

This second plot is a kind of anti-fairy tale that illustrates what could have happened if Aza had chosen differently. Its inclusion renders Fairest more complicated than Ella Enchanted; however, it still follows the spongy fairy-tale framework, as do Aza's and Ella's stories.

Now that Ella Enchanted and Fairest have been confirmed as constituting a suitable purposive sample, I may apply my critical lenses to examine Levine's portrayals of work.

Chapter Five: Work, Power, and Humanitarianism in Ella Enchanted and Fairest

The interplay of work and power weaves throughout Ella Enchanted and Fairest, where power relationships dictate the forms of activity available to characters, whether active work types such as oppression and empowerment, or passive work forms, including submission, resistance, and complicity. Characters who seek to control their surroundings oppress others. The gains are political, material, and–to a degree–emotional; however, Levine constructs desire for control as a need for external validation, which limits a character's ability to appreciate the rewards. Levine's submissive characters perform the work assigned them with no thought for personal goals. Resistance occurs, however, when her characters attempt to defy the conditions that direct their efforts. Characters who engage in resistance have a chance to overthrow those in power. Successful or not, they obtain rewards through personal fulfillment, self-respect, and hope that the power relationships will change. By contrast, Levine's complicitous characters accede to the demands of those in control in order to salvage or acquire personal power. While these efforts yield access to political and material rewards, additional consequences include a loss of integrity, the perpetuation of the oppressive power structure, and the sabotage of hope. Her characters also find that complicity with magical power leads to disaster. Finally, characters choosing empowering work consider the needs of the community as well as their own gain. Maintaining a humanitarian balance requires personal sacrifice that limits access to political and material rewards, but generates internal validation in the form of self-worth, improving the perception of all other work the character performs.

In each story, Levine's heroine comes to hold the unique position of being able to restore the balance of power; however, in the beginning the protagonist's abilities are latent. Her experiences as she resists or complies with oppressive conditions bring about character

development that prepares her for a final confrontation, while her decisions drive the plot. The climax arrives when she executes an ultimate act of resistance by offering the ultimate sacrifice. As a result, her efforts free her from oppression, enabling her to engage in active, empowering work to restore the equilibrium and set up her "real home."

An analysis of work and power reveals that both Ella Enchanted and Fairest develop the concept that the greatest empowerment comes through humanitarianism. This idea manifests most strongly in Fairest; although Ella twice rejects Char to protect the kingdom, Aza sacrifices personal goals throughout her narrative to protect her family and help her community.

Oppression and Passive Work Responses

The use of work as an oppressive tool is common in traditional fairy tales, such as "Cinderella" and "Snow White," upon which Levine bases Ella Enchanted and Fairest. In the traditional renditions, the beautiful protagonists' opponents force them into positions of servitude. Levine's protagonists also lose power in oppressive situations, but only magic causes their submission. Ella and Aza strive to reach personal goals through resistance, but when loved ones are threatened as a result, they turn to complicity.

Obedient Ella

Resistance, Rewards, and Personal Values

Ella's curse places her in a position of servitude but only partially undermines her agency. The compulsion to obey denies her the choice to refuse an order or command; however, it has little to no effect on her abilities and opportunities to perform the work. Furthermore, the parameters of her obedience remain within her control. Although she may not escape servitude, she puts tremendous effort into resisting the power of her oppressors. The rewards for spiting those in control are satisfaction and self-respect.

Sometimes, Ella's compulsion only proves irritating. For example, Mandy, the fairy

godmother-cum-cook, bosses Ella into doing kitchen chores, and her schoolmistresses constantly rap out instruction. Ella resents her involuntary obedience to their commands, but does not feel threatened by it. After all, Mandy's orders usually are "for-your-own-good" (Levine, 1997, p. 5). At finishing school, a lack of skill increases the effort her compulsion requires. Fortunately, her efforts pay off after only a few weeks, when "finished behavior became my second nature" (Levine, 1997, p. 74). At this point, she refocuses her energy on being as disobedient as possible. Told to sing softly, she whispers; ordered to dance with spirit, she leaps about the room. This game grows tiresome, even for Ella, but she chooses "to play it or feel a complete puppet" (Levine, 1997, p. 75).

Yet another motivation derives from the lack of fulfillment finishing school affords. Most of her schoolwork is humiliating and boring. Her Music, Dancing and Sewing Mistresses all discourage creativity, until she concludes that "Writing Mistress was the only one who taught anything worth knowing" (Levine, 1997, p. 107), and "she issued no orders" (Levine, 1997, p. 72). Ella derives so much pleasure from developing her language abilities that she chooses to learn a variety of exotic languages on her own time.

This comparison illustrates the influence of personal values on characters' perceptions of rewards. Learning proper manners brings Ella no satisfaction, because she does not value them the way she does reading and languages. Ella receives the most fulfillment from the activities she sets for herself. The value systems that characters embrace alter the worth they attribute to any reward. As I will later show, when the heroines adopt Levine's longing to protect the community, all other rewards pale in comparison.

Ella's resistance reveals her to be a rebel, as well as stubborn and hardworking. Her enjoyment of reading and languages indicates intelligence and self-motivation. Hattie and Olive's schoolwork responses reveal entirely different characters. Hattie only values writing as

an extension of her appearance; she puts more effort into flourishes than spelling or legibility. Olive hates reading and writing, crediting these activities with causing her headaches. Not valuing intellectual development, neither sister bothers to pursue academic rewards; their lack of activity characterizes them as unintelligent and slothful.

Ella's resistance at school does not advance the plot, but her decisions, first, to "go to finishing school, [but to] loathe it," and, second, to run away, propel it forward (Levine, 1997, p. 36). The skills she acquires while there, however, provide additional means of resistance later in the narrative. After she runs away, ogres capture her. She cannot disobey their command to not flee; she tries while they sleep, "but as soon as [she] crept more than a few yards beyond the pile of ogres, [her] complaints started: thudding heart, tight chest, spinning head. A few feet more, and [she] was on [her] knees, crawling in circles" (Levine, 1997, p. 100). Her language education is her salvation. When they try to eat her, she uses their magically persuasive language to undermine their agency. Making her voice like "honey and oil," she returns them "to their heap of the night, again grunting and snoring and groaning" until help arrives and a new command releases her (Levine, 1997, p. 102).

The above examples illustrate mild forms of Ella's servitude. Her fairy godmother and schoolmistresses wish her no harm; however, as her capture by the ogres shows, she endures far worse torment when other, more malicious, characters learn of the ability to control her.

Enforced Labour

Through bossing Ella around, Hattie discovers that "Ella does whatever she is told" (Levine, 1997, p. 165). At first she keeps it a secret, enjoying her power. She starves Ella on the way to finishing school and takes her possessions, but her usual commands for Ella are chores. Ella "brushed [Hattie's] clothes, cleaned her boots, rubbed her neck where it ached. Several times [she] had to sneak into the pantry and steal cookies. On one occasion [she] had to clip her

toenails” (Levine, 1997, p. 77). Hattie's express purpose is to degrade Ella, which magnifies Ella's hatred of obedience and precludes her benefiting from it. Only disobedience can stop Hattie from giving orders. As before, Ella is the only one at risk, and she uses the power remaining to her to resist:

> I took revenge whenever I could. Spiders and mice from Madame Edith's cellar found their way into Hattie's bed. I'd stay awake at night and wait for the satisfying shriek.
>
> And so it went. Hattie issued commands and I retaliated. But there was no balance. Hattie was always ahead. She had the power. She held the whip. (Levine, 1997, p. 77)

After Ella becomes her stepsister, Hattie shares the secret with Mum Olga and Olive, and Ella's situation worsens. Lucinda's wedding gift to Olga is to love her husband, so Olga cannot punish him for her disappointment in his poverty. Instead, she strives to degrade Ella as Hattie did. She gives Ella the most disgusting work in the home, then puts her on display for wealthy guests. She also ensures that Ella's service causes her physical pain. For example, she has her scrub the floor on her knees for hours, using lye soap that makes her hands bleed. Hattie continues to torment her, and Olive takes her money, stripping her “of the power that even a few coins [could] bestow” (Levine, 1997, p. 169). Ella wishes she “were a real servant, the sort who could quit one situation and seek another,” but her father ordered her not to run away again (Levine, 1997, p. 170).

Her father offers no help, since he perceives his daughter only as a commodity. Knowing nothing of her curse, he goes so far as to drug her with elvish mushrooms to render her temporarily enamoured of an old man who, fortunately for Ella, loses his wealth–and his bid for Ella's hand–in a fire. Though she asks him to, Ella's father will not intervene with Olga on her behalf until he finds someone rich enough to for her to marry.

Ella continues to fight their power through resistance, but she has limited options; her

sole retaliation is to dose Olga with a sleeping herb before important guests come to dinner. She must engage in subterfuge to even maintain a long distance friendship with Char. Although these efforts do little to alleviate her situation, they reveal the creativity of her character and her sense of humour. Her fortitude is illustrated by her decision to

> endure. I stayed out of my stepfamily's way as much as possible, and the longer I worked as a scullery maid, and the filthier I got, the less Hattie and Mum Olga tormented me. I think they gloried in my squalor as proof of my baseness. (Levine, 1997, p. 172)

Baseness, however, is a quality that readers attribute to Ella's persecutors since their abuse proves them to be cruel, selfish and lazy.

The severity of Ella's torment deepens the conflict, as does her decision to continue writing to Char, which advances the plot towards the climax since their relationship increases the possibility that she will pose a danger to him.

Magically Enforced Submission

Since it is not in Ella's nature to appease or please her oppressors, only magic can cause her to submit completely. Lucinda triggers such magic when she makes Ella happy to be obedient, obliterating Ella's remaining agency:

> I was only happy because I'd been ordered to be, but the happiness was absolute. I still understood why I had always hated Lucinda's gift. But I was glad nonetheless. I imagined future commands, awful ones, ones that would kill me, and I glowed at the idea of obeying them.
>
> For the first time since Mother had died, I was free of fear. I would embrace whatever happened. I felt as light as a cloud. (Levine, 1997, p. 128)

Sir Peter's use of magical mushrooms also undermines Ella's agency. Both magics prove reversible or temporary, but Ella loses the rewards they bestow. Her agency is restored, but "I began to sob from relief mixed with sadness. I had been a begging puppy and a delighted slave, yet I hadn't felt cursed since I met Lucinda. Now I did again" (Levine, 1997, p. 140).

Contrasting this submission with Ella's usual course of resistance further emphasizes her

strength of character. She longs for freedom, but without magical compulsion she will not submit, no matter the torment inflicted on her.

Ella's Complicity

The worst part of Ella's servitude comes with the realization that, to protect her community, she must be complicitous. Char has the power to liberate her, but she cannot take advantage of it without endangering him or the kingdom. She must accept the conditions her curse and her stepmother impose if she is to use her remaining power to liberate the prince from the danger she poses. To protect him, she ends their relationship. Then, seeing no way to break or remove the curse, or to escape her stepfamily, she loses hope and begins to feel as degraded as her appearance. She feels convinced

> some lass would win [Char] over. His nature was loving, and he'd find someone to love.
>
> As for me, I'd be lucky to glimpse him on the street. He wouldn't recognize me. My dirty servants' garb would rule out identification at a distance, and he'd never be close enough to see my face. (Levine, 1997, p. 196)

Ella's despair demonstrates an additional reward that resistance garners and complicity undermines: hope in the possibility that those in power may be overthrown, that things might change. Accepting the power of one's oppressors, as Ella does, involves sacrificing the hope she has striven her whole life to keep alive.

Ella's lifetime of resistance did not cultivate an attitude of resignation. She stubbornly refuses to accede to the demands of her situation, and works to grasp some last shreds of happiness. She decides to attend three masked balls at the palace and “fill [her] eyes with [the prince]” (Levine, 1997, p. 197). Since fairies prepare her ensemble, her involvement in the preparations are more supervisory than practical; however, her instigation of this final act of resistance reawakens her hope for a happier outcome. Because she hopes, she cannot resist the small efforts it takes to distract the prince from eager maidens, to make him laugh, to make him

like her, all rewards in and of themselves. While she enters the prince's world incognito, the only negative consequences are possibilities, i.e., the dangerous possibility of discovery, and the heartbreaking probability that the night will end. Then disaster strikes; she is unmasked, and only her lifetime of resistance allows her to withstand when Char unintentionally commands her to marry him.

Ella's only other complicitous acts occur during her interactions with Lucinda. She accepts the fairy's power as absolute, but tries to use it to her own advantage. The first time, she preys on Lucinda's willingness to give gifts by asking for more mettle, hoping the fairy will reduce or remove the curse. The second time, she begs Lucinda to remove it after Mandy tricks Lucinda into experiencing its awfulness. Ella receives no rewards for these efforts, since neither request is granted. In the first instance, Lucinda is too prideful to change her gift; in the second, she is too frightened of the consequences of big magic. The third time, Ella depends on Lucinda's magic to enable her participation in the balls. Lucinda convinces herself the magic is too small to generate the big, negative consequences her previous interventions produced. As before, she is mistaken; Ella finds herself compelled to endanger her sweetheart and kingdom.

“Ugly” Aza

Beauty Work

Aza exhibits a range of passive work responses. At different points in the narrative, she submits, complies with and resists her society's concepts of beauty. She appears to submit to the conditions of her various jobs–first as a chambermaid, then as the duchess' travelling companion, and finally as the queen's lady-in-waiting–since her efforts of resistance manifest more subtly than Ella's. Then, to protect her family, she engages in complicity by illusing for the queen. Only when Ivi turns on her does Aza begin to resist openly.

Aza's efforts to hide her appearance reveal her acceptance of Ayorthaian beauty

standards. She holds her hand in front of her face, keeps out of sight when possible and endures mockery without retaliation. When she is lucky, the consequences of her efforts are that people ignore her; usually, the rewards range from stares, to rude comments, to rejection.

When Aza decides to beautify herself through magic she elects complicity. She searches for beauty spells in the palace library, even sneaking out in the middle of the night to try one out. Just as Ella did, Aza discovers the disastrous consequences of the complicitous use of magic when the beauty spell turns her to stone for a night. At first, her efforts with Skulni seem more rewarding, since she comes to fulfill all standards of human beauty. However, the negative consequences prove to be entrapment and death.

Aza begins to resist Ayorthaian beauty standards by taking a partial dose of Skulni's beauty potion though he threatens her "beauty will be fleeting" (Levine, 2006, p. 205). Once it traps her, Aza destroys the mirror to prevent any more deaths, "although its destruction might be the end of [her]" beauty or even her life (Levine, 2006, p. 283). Though she fears devastating results, she is willing to sacrifice herself to aid her community.

Aza's struggle with her nonconformity adds an additional level of conflict to the narrative. Her society's "villainous" imposition of beauty standards functions to isolate and alienate her as effectively as Ivi's pursuit of power. Aza's endurance of this double burden impresses her fortitude on readers, as well as her kindness in forgiving those that slight her. The plot is also affected; restricting Ivi offers partial resolution that is complete only when Aza establishes a place of personal acceptance.

Serving Her Community

The kinds of effort Aza invests in official work roles before her "departure" illustrate the original submissiveness of her nature. Aza's efforts in her position as chambermaid and travelling companion are submissive because she accepts externally imposed conditions in order

to benefit others. She consents to her parents' desire that she stay out of sight, partially to protect herself from cruelty, but also because she knows she is “bad for business” (Levine, 2006, p. 5). Even out of sight, she is often up late helping guests or washing dishes. Her mother's scolding when she neglects housework to practice illusing reveals the extent of her servitude. Even so, Aza does not find this arrangement oppressive. The negative consequences of Aza's servitude include the tedium of housework; the abuse of paying guests; long hours of hard work; and the self-perpetuating nature of a family business. However, Aza's efforts also enable her to help her family to create a secure home, strengthening familial relationships; her family's love is one of the only things that offers respite from self-loathing. Working at the inn also increases her self esteem, since she knows she is not a “woolgatherer,” and it develops her physical strength and endurance. Finally, in the same way that Ella's investment at school increases her future opportunities, Aza's social horizons broaden when the duchess invites her to become her travelling companion.

As companion to the duchess, Aza still submits to the conditions of her position. While they travel, the duchess talks, but Aza darns hose. At the castle, she wears the unflattering ensembles the duchess provides and goes out in public so the duchess will not be alone. When her acceptance of the position of lady-in-waiting puts the duchess in a temper, Aza continues to help her dress, as “docile as could be” (Levine, 2006, p. 89); she has “seen guests in rages at the Featherbed. The only sensible course was to wait out the fury” (Levine, 2006, p. 111).

As before, Aza is willing to deal with the negative aspects of her job in order to help her family. She endures continued servitude, the challenge of having a temperamental employer, separation from her family, and continued embarrassment over her appearance because her Mother said she “mustn't miss a single detail at the castle. 'Your sister will want to hear about the fashions. And I . . . should like to hear about the hairstyles'” (Levine, 2006, p. 29). She also

appreciates the duchess' patronage.

Once again, completely unanticipated rewards arrive because of her decision to serve. She develops a friendship with Prince Ijori and receives a job offer as the queen's lady-in-waiting. Aza leaps to take the new job, since her "generous wage would be a godsend to the Featherbed" (Levine, 2006, p. 72). When she accepts the position, she only knows it will offer payment, social elevation and the opportunity to see the prince more often. Compared with the trials of living away from home, these rewards weigh more heavily in the balance.

Resistance Through Singing and Persuasion

Even though Aza is not outwardly rebellious, she resists negative work conditions through the playful use of her voice and through gentle pressure to try provoking change. As a chambermaid, she resists the tedium of cleaning by composing a song:

> I'm not a Sir, but a serf,
> And my enemy's worse
> Than a knight ever cursed.
> My foes are the dirt, the dust,
> The filth and decay.
> I brandish my mop, my rag,
> And my scouring pad.
> My enemies flee, or they melt,
> Or they die.
> But they have friends, and
> Their friends have friends,
> Who have more friends.
> And whatever I try,
> The dirt never ends. (Levine, 2006, p. 7)

Her musical playfulness results in her learning to illuse. Then, when a courtier likens her appearance to that of a hippopotamus, she may resist the weight of her sadness by illusing the voices of her loved ones, improvising jests from fountain statues. The first example of her using gentle pressure appears when she pleads with the duchess to release her from the obligation to meet royalty. This condition is humiliating, and she begs, "Your Grace, I can't stay. Let me go. I

must go” (Levine, 2006, p. 47). Though the duchess understands, Aza's gentle pleading is insufficient.

During her first acts as a lady-in-waiting, Aza is just as gentle and patient, putting up with peremptory, though harmless, commands. The queen's favour pleases her, and she cannot “suppress a feeling of triumph” over escaping the duchess' tempers (Levine, 2006, p. 87). However, her happiness is short-lived. When King Oscaro's injury elevates Ivi to a position of unlimited power, there is no one to prevent her oppression.

Aza's Complicity

Aza's responsibilities include bringing Ivi her meals, helping her dress and serving as her companion. Moreover, unless she treats the queen adoringly, performing any task she asks, Ivi views her as an “enemy and an enemy of the kingdom. The proper place for an enemy of the kingdom is a prison cell” (Levine, 2006, p. 92). What Ivi wants is for Aza to “illuse a voice that seems to come from my lips. Give me the kind of voice people here love, a beautiful Ayorthaian voice” (Levine, 2006, p. 90). The queen makes it plain that a refusal will land Aza–and anyone in whom she confides–in prison and reduce her family to poverty.

Aza has the capability to do as Ivi asks and the option to disobey. Ivi, however, retains control of the parameters of most of Aza's actions, as well as her future opportunities. Aza's agreement to Ivi's conditions is thus an act of complicity to salvage power. By participating in the deception, Aza gives up integrity and self-respect, isolates herself to preserve the secret, potentially undermines the mystical nature of the Healing Sing and the unity of the kingdom, and puts herself in danger of imprisonment should she be exposed. However, she also avoids immediate imprisonment and protects her family. As well, though they no longer motivate her, she retains the material rewards of her position, and she may continue to see the prince.

When Aza dreams of being beautiful, she feels “every moment would be transformed

along with [her] appearance," since she would let go of the self-loathing that taints her endeavours (Levine, 2006, p. 153). In the same way, the guilt and fear she experiences as Ivi's accomplice colour every activity she undertakes afterwards. She might enjoy Ivi's provision of a new wardrobe more, "if the price hadn't been [her] honesty" (Levine, 2006, p. 121). The improvement in her family's fortune would thrill her, were it not payment for a crime. She also feels she does not deserve Ijori's friendship, especially since "he was confiding in me, but I was hiding everything from him" (Levine, 2006, p. 142). Just like Ella, she hates the complicity of her situation but feels trapped by an obligation to protect the ones she loves.

Resisting Oppression

Even in her complicity, Aza attempts to salvage the situation by trying to serve Ivi and Ayortha as honourably as she can, but her gentle style of resistance has little effect on the queen. She cannot convince Ivi of the offensiveness of the song she writes for the Healing Sing, of the imprudence of dissolving the king's council, or of the need to feed the kingdom's starving subjects. Ivi only replies with "leave statecraft to your queen" (Levine, 2006, p. 138) or "you are not my advisor" (Levine, 2006, p. 149). Aza turns again to music to ease her sorrow, composing the best songs she can for the palace Sings. In spite of her loyal service, when the secret is discovered the courtiers choose to believe that Aza manipulated Ivi rather than the reverse. Only when Ivi turns on her does Aza embrace open resistance. She defies the dictates of her persecutors by escaping imprisonment and fleeing the castle. She lives in exile, singing to keep her hope alive.

Passive Work and Other Characters

Other characters in Ella Enchanted and Fairest engage in complicity and resistance, though their motivations for complicity are less honourable. Olga, through marriage to Sir Peter, seeks to advance socially and economically by playing the role society dictates to her as a

female. When defying strictures against lying leaves Sir Peter penniless, he too chooses complicity. Like Olga, he sells himself in the game of courtship to acquire her wealth. Similarly, every female character who longs for or succeeds in marriage to royalty for the purpose of social advancement is complicitous. Uju is another overtly complicitous character, since he plans to gain knighthood through killing Aza.

Another example is Ivi's use of the magic mirror to change her appearance. Ivi seems addicted to the validation of admiration and uses the mirror to make herself "the fairest one of all" (Levine, 2006, p. 205). She sacrifices her agency to Skulni, doing anything to receive his fawning and assurance of her beauty. Finally, to retain the title of fairest-of-all, she uses Skulni's disguise potion to facilitate her attempted murder of Aza, her only competitor. Skulni is also complicitous; although he must comply with the strictures of the mirror, he may manipulate its power to cause the deaths of its owners, gaining short spells of freedom.

In Ella Enchanted, Ella's friends join her in the work of resistance, since they either do not have, or fear to use, power to alter their conditions. Their resistance is usually incidental and serves to increase the conflict. Areida sneaks Ella food when she has been sent to bed without supper. That she can only sneak one bun emphasizes the power of the schoolmistresses. Mandy secretly defies Olga's command not to coddle Ella in order to supply the protection that big magic cannot safely offer; her inability to do more reveals how isolated Ella has become.

In Fairest, Ivi metes out harsh punishments to openly resistant characters, intensifying the desperation of Aza's situation. For example, Frying Pan is put in prison when she responds to Ivi's neglect of starving subjects by serving her, the prince, and Aza "a mound of leavings–potato peel, picked-over bones, bread crusts, eggshells, [and] fruit rinds" (Levine, 2006, p. 151). Aza barely saves the tailor and his seamstresses from the same fate when they defy the queen's wishes by making Aza's new wardrobe clownish. She reveals her preference for more subtle

forms of resistance as she sings of consequences. “Did you think about that?” I sang. “Did you think at all?” (Levine, 2006, p. 173). Only when complicity fails to save her does she begin to share their perspective. Frying Pan's song of defiance, “Isn't it an outrage? Isn't it a crime?” rings in her mind as they drag her to the dungeon, just as they did the cook (Levine, 2006, p. 209).

Active Work and the Balance of Power

Disrupting Equilibrium

In Ella Enchanted and Fairest, active work plays an essential role in both the disruption of balance and in its restoration. Characters who work to obtain personal power, or to control their surroundings, create an inequality. Individuals who balance self-determination against the needs of the community embrace the responsibility to maintain or rebuild an equilibrium. Lucinda's disruptive nature demonstrates that she falls into the former category, even though she has so much power that, to work drastic changes, “she muttered no incantations, waved no wand. For a moment, her gaze shifted, and she seemed to stare within, not out” (Levine, 1997, p. 204). Aside from these amazing abilities, one of Lucinda's main traits is a lack of inhibition. Notions “pop into her head and come out as spells” (Levine, 1997, p. 27). With such power at her disposal, one wonders what she can gain from interactions with mortals. Mandy implies that Lucinda is trying to gain admiration through solving their problems, since “she wants them to thank her when she gives them one of her awful gifts” (Levine, 1997, p. 25). Lucinda's altered appearance further emphasizes her longing for adoration. Without magic, Lucinda “is stooped with age. And her perfect skin was wrinkled, with a mole next to her nose” (Levine, 1997, p. 195). Usually, however, she appears “tall and graceful, with huge eyes, skin as unblemished as satin, lips as red as pomegranate seeds, and cheeks the color of early sunset” (Levine, 1997, p. 121). None of this impresses her fellow fairies, however. Mandy calls her rude, stupid, and foolish, and other fairies criticize her dramatics and imprudence. Consequently, Lucinda forces

herself on mortals to meet her need for validation, which the act of giving seems to satisfy. Since mortals lack the agency to reject her gifts, Lucinda is free to convince herself that she has worth as a benefactress.

In these two narratives, the use of big magic to alter circumstances always has disastrous consequences. Lucinda's "gift" to Ella is just the first example. She also curses newlywed giants with "the gift of being together always," robbing them of the freedom to ever "be alone to recollect themselves, to find ways to forgive each other" (Levine, 1997, p. 124). At Sir Peter's and Olga's wedding, she curses them with "eternal love" (Levine, 1997, p. 147). Love does not make them happy, however. Sir Peter resents the obligation to love any but himself, pronouncing, "If I could take this knife and carve out the part of my heart that belongs to my wife, I should do it" (Levine, 1997, p. 164), while Olga vents her rage at loving a poor man by persecuting Ella. Lucinda's gift of the magic mirror to Ivi also has disastrous results, as Ivi alters her appearance before her wedding and curses her marriage. Such a resumé signals Lucinda's appearance in the narratives as a disruption of balance.

Ivi and Skulni are two other characters who obsessively pursue their own needs without regard for others. Ivi's active working occurrences revolve around striving for control over the admiration of her subjects. She puts considerable effort into Aza, "the oaf's," wardrobe and appearance, then demands to know how deeply Aza cares for her (Levine, 2006, p. 286). She slaves over her own appearance, and punishes those who compete with her beauty or who embarrass her. For humiliating her at dinner, she confines Frying Pan and Lady Arona to prison and ensures they are hungry and unhappy. In an effort to be a powerful ruler, she dissolves the king's council. Finally, after Aza drinks a beauty potion, Ivi endures the physical pain of transforming her appearance to a gnome's, and travels for weeks in order to eliminate Aza as a competitor.

Skulni, on the other hand, has the ability to make others beautiful, but the only reason he bothers is to escape his mirror for a time upon their deaths. Aza surmises “he seemed to have been behind every tragedy and catastrophe in our history” (Levine, 2006, p. 285). Once outside of the mirror, he pursues self-gratification through deception. When Aza's great grandfather was a boy, Skulni visited the Featherbed disguised as Master Ikulni. When he

> arrived, every mirror in the Featherbed shattered. No guest ever ate as much as he did. And the cook never cooked as well, before or after, as she had for him.
>
> Master Ikulni had paid in gold yorthys and tipped lavishly. But every coin melted into the air the day after his departure. (Levine, 2006, p. 20)

Just like Lucinda, Ivi and Skulni work only to benefit themselves. In doing so, they impose their own wishes on others and disrupt the balance of power.

Maintaining the Balance

By contrast, Mandy and the male monarchs use their agency to set parameters that limit their power, thereby maintaining an equilibrium. Mandy's self-imposed limitation is to only perform “small magic that can't hurt anybody” (Levine, 1997, p. 28). As a result, she lives in the human world, serving in their kitchens, protecting her families “from colds, broken crockery, and the sundry inconveniences of a . . . household” (Levine, 1997, p. 231). Lucinda disdainfully calls her the “kitchen fairy” (Levine, 1997, p. 187), but Mandy does not have the need for external validation that Lucinda does. Though her restraint prevents her acquisition of wealth, power and admiration, she values her discipline and ability to protect the human world more.

Prince Charmont, Prince Ijori and King Oscaro share these values. Sir Stephen describes Char as smart, steady, and earnest; “I never saw a lad, page or prince, so eager to learn to do a thing right” (Levine, 1997, p. 113). He tells how Char led his knights to right an overturned cart, spending an hour on his hands and knees picking up “tomatoes and melons and lettuces” (Levine, 1997, p. 113). Char worries over having ruined the career of an unkind tutor, concerned

that his goal was not justice, but revenge. Though imperfect, he strives to fulfill his duties and feels the weight of his responsibilities. Ijori is similar. He strives to support his comatose Uncle and monarch by working with his out-of-control queen, but “sometimes [he] wonder[s] if [the king] would blame [him] for all that's happened” (Levine, 2006, p. 167). When choirmaster Uellu accuses Aza of having ogre blood and plotting treason, Ijori's desire to protect the kingdom makes him “too angry for clear thought,” and he abandons her (Levine, 2006, p. 253). King Oscaro's final abdication illustrates that he values the well-being of his subjects over his throne.

Restoring the Balance and Establishing “Real Home”

While these characters work to maintain the balance of power, the task of restoring equilibrium falls to Levine's heroines. In Ella Enchanted, Lucinda upsets the balance by cursing Ella. As a result, Ella is a danger to herself, to her family and friends, and to her kingdom; therefore, this gift has more far-reaching effects than others that Lucinda has bestowed. Ella's quest focuses on breaking the curse. When complicity with Lucinda fails, she must find a way to destroy it alone. To do so, she must have an opportunity to disobey, choose to do so and decide how to do so; she must also have the ability. In commanding her to marry him, Char gives her an opportunity. Ella chooses against obedience because “Char was too precious to hurt, too precious to lose, too precious to betray, too precious to marry, too precious to kill, too precious to obey” (Levine, 1997, p. 225). She clutches at any means to assist her: she forces the words back down her throat; turns her vision inward; remembers the awfulness of her obedience; bites her tongue; clamps her hands over her mouth; remembers how important this act is; rocks in her chair. Still, none of these actions enable her choice. Only once she fills herself with the need to save Char and rests “inside [her]self, safe, secure, certain, gaining strength” does she find “a power beyond any [she'd] had before” (Levine, 1997, p. 226). The power of her sacrifice

overwhelms the power of Lucinda's magic, and the curse is broken.

In <u>Fairest</u>, Aza must restore the balance by destroying Skulni's instrument of control over humans: the mirror. Only after her consciousness leaves her dying body and travels to the mirror room does she have that opportunity. After unsuccessfully trying to escape, she realizes breaking the mirror is her only option. When she sees that singing gives her substance, she believes she has the ability. Finally, she receives the motivation when Ivi tries to drink poison. To stop her, Aza sings like “a chorus, a choir. I threw myself–shoulders, elbows, knees, all my singing weight–into the mirror” (Levine, 2006, p. 291). Trusting in her most empowering ability, she risks everything to sing her defiance and shatter the mirror from the inside.

Ella's and Aza's active work undermines the oppressive magical powers. In Ella's case, this leads to a speedy restoration. Ella takes full control of the parameters of her existence. She proposes to Char, takes back her possessions from Hattie, reestablishes contact with her friends, and leaves her childhood home for the final time. As Char's wife, she establishes her “real home,” a place where she is accepted and allowed to make her own decisions. Aza's situation is quite different. Although she defeats the magic, this does not fully restore the balance of power. As well, her consciousness returns to a dying body. Aza needs help to live; she needs her community. Because she recognizes this, she decides to make the “return” of her quest, to prevent Skulni or Ivi from doing any further harm, even though the king's council might “imprison [her] again, and the queen wants to kill [her]” (Levine, 2006, p. 299).

After returning to the palace, Aza's approach to Ivi is remarkably different. No longer resisting, Aza performs active work that she knows will bring results. First she humiliates herself by announcing to Ivi that she is no longer beautiful. Then she lies, telling Ivi that Skulni “said you were his favorite, of all his years in the mirror. He called you gallant” (Levine, 2006, p. 307). Though each of these acts is a sacrifice of pride or honesty, they empower Aza to save

King Oscaro's health through Ivi, and thereby save the kingdom. Aza also sacrifices her freedom to support King Oscaro politically, accepting house arrest until he is well enough to judge her. In the end, King Oscaro repays Aza's faith in him by exonerating her, as well as through abdicating to annul Ivi's influence.

At last, Aza is free to set up her "real home." One of the major preparatory steps is active mental work surrounding her appearance. Her previous passive work responses all hinge on her acceptance of her society's parameters for beauty:

> I blinked in astonishment, realizing for the first time that I was as hard on myself as my worst critics. Sir Uellu had called me an ogre's cousin, and I'd believed he might be right. I'd thought Ijori saw me as hulking and unwomanly. I'd anticipated insults before they came. I'd avoided looking in actual mirrors, but I'd gazed constantly in the mirror of my mind and always hated what I showed myself. (Levine, 2006, pp. 315-316)

In the same way that Ella finds her schoolwork burdensome because she does not value it, Aza finds existence burdensome because she does not value herself. Once she actively decides to accept her appearance, she releases herself from the emotional burden of despair, humiliation and self-loathing. "I closed my eyes and saw myself again. Milk-white face, blood-red lips. Dignified and grand" (Levine, 2006, p. 316). Having reached a place of psychological and social acceptance, Aza reaches out as Ijori's queen to offer the same to others.

Conclusion

This analysis reveals that work–defined as effort–and the power behind it are two foundational elements on which Levine depends as she builds Ella Enchanted and Fairest. Her protagonists and other characters live through the consequences of choosing between oppression and sacrifice, and of responding to oppression through submission, resistance or complicity. In each story, the heroine undergoes character development as the plot advances through her choices surrounding work, and her humanitarian impulses grow. The episodic nature of Ella's

protection contrasts with the perpetuity of Aza's struggle to safeguard her community. The effort and ongoing sacrifice that the constant danger in Fairest evokes generate an especially strong consciousness of Levine's message that the greatest rewards come through serving others.

Chapter Six: Work and Philosophies in Ella Enchanted and Fairest

Levine's portrayals of work demonstrate the influence of multiple philosophies. Traditional European fairy tales incorporate patriarchalism, and Protestant work ethic or neo-work ethic. In contrast, Levine asserts the appropriateness of male leadership only if it democratizes active work for both genders, and she adapts neo-work ethic to follow her work-value hierarchy and promote the importance of humanitarianism. While Fairest incorporates several explorations more apparent in young adult portrayals, Levine's depictions of work in both novels use conciliatory treatments that distance work from childhood. She adapts Nikolajeva's final technique only to eliminate odious work from the protagonists' happily-ever-afters, thereby idealizing active work that requires training; however, she falls into the trap of “a sentimental and implausible ending” when she eliminates the struggle from relationships (Nikolajeva, 2002, p. 320).

Levine's Adaptation of Work Portrayals in Traditional European Fairy Tales

Patriarchalism

While Ella Enchanted takes place within a patriarchal monarchy, Levine attempts to promote more equal gender roles in Fairest by endowing both male and female monarchs with authority. Even so, the patriarchal characterization of men as inherently more qualified to perform the active work of leadership continues to manifest in both novels. Wicked characters of both genders still appear, but enlightened male characters govern honourably, while enlightened female characters let them.

Levine portrays King Jerrold as an aspect of Prince Char. Char takes after his father in appearance and character. He “stood just like his father, feet apart, hands behind his back, as though the whole country were passing by on review” (Levine, 1997, p. 12). A letter home

reveals that Char's motivation “to do a thing right” (Levine, 1997, p. 113) is to “acquit [himself] well” before his father (Levine, 1997, p. 84). He feels and bears his responsibilities well, even though leadership “is a thankless task” (Levine, 1997, p. 178).

This characterization contrasts with that of Sir Peter of Frell. Sir Peter is greedy and conniving. If anyone defies him, he lashes out, his anger coiled as tightly as a spring that “determined the force of the blow” (Levine, 1997, p. 35). His desire to gain wealth by marrying Ella to a rich man reveals his disdain for others' feelings. Sir Peter is not high up in the chain of command, so his lack of virtue functions to emphasize the goodness of the monarchs.

No restraining influence tempers Lucinda's power. Her emotions rule her; and she satiates her desires, not by exerting herself, but by using people. Unlike Char, she aches for recognition and manipulates her environment to obtain it, creating disaster for everyone. Mandy's self-control contrasts with Lucinda's destructive freedom. Mandy never falters in her resolve to avoid big magic. She has power to equal Lucinda's, but chooses not to use it in order to protect the primary world and its inhabitants, consigning herself to a harder existence.

This comparison reveals big magic as a metaphor for female power. Lucinda's uncontrolled use of big magic results in Ella's obedience curse and endangerment of the crown, illustrating the threat of female power to the patriarchal order. Mandy's response to Lucinda's catastrophes implies that the best way to avoid disastrous consequences is to let King Jerrold and his son rule the kingdom, while she relegates herself to the kitchen.

Ella's quest normalizes male dominion since the exercise of female power is the catalyst that propels her into liminal space and only breaking free of this power and submission to the patriarchy releases her from it. On her quest she becomes proper, obtains a rational education, experiences the dictatorship of women and benefits from the selfless aid of men. In the end, Char uses the glass slipper to prove her identity, but he recognizes her desire to remain hidden

and whispers, “you needn't be Ella if you don't want to be” (Levine, 1997, p. 223). Once she is free of the curse, faith in his goodness makes her willing to submit to the patriarchy through marriage since she is sure he'll rule honourably.

In Fairest, Levine alters the monarchy to try to subvert traditional gender leadership roles. Using the symbolism of the Three Tree, she constructs a relationship of unity between the king, his bride and their subjects. As a result, King Oscaro's incapacitation leaves Ivi as sole ruler. While King Oscaro's behaviour before his injury proves he is capable of ruling alone, Ivi's conduct is wild and controlling. The king's rule prompted peace and love; hers brought the kingdom to the edge of rebellion. Arguably, the force behind Ivi's wildness is male, but Levine emasculates Skulni when she dehumanizes him. Finally, as Ijori and Aza struggle through personal trials and make mistakes they learn the danger of aligning oneself with female power, which reinforces the need for ethical patriarchal leadership.

The love King Oscaro's people feel for him flows through the songs they sing to bring him back to health. He had ruled justly with the aid of the king's council. Ijori reveals the care the king took over his stewardship when he worries his uncle would blame him for letting “it come so close to rebellion” (Levine, 2006, p. 167). After King Oscaro recovers, he reveals his self-governance when Aza recounts all that happened and he announces “I wish the truth were otherwise, but I believe it” (Levine, 2006, p. 311). His altruistic nobility in giving up the throne to protect both his wife and the kingdom demonstrates that he is a truly honourable king.

By contrast, Ivi is wildly emotional and selfish. She lacks the understanding that would allow her to rule well, but will not allow subordinates to advise her. She dissolves the king's council when its meetings bore her and refuses to send aid to drought-stricken subjects. She removes the songbirds from the castle and cancels the Sings. She throws tantrums in her room and people who offend her into the dungeon. In short, she exemplifies the patriarchal anxiety of

female rule.

Skulni is the only male character who is both wicked and empowered; however, Levine emasculates him by giving him an “oily spider's voice” (Levine, 2006, p. 269), and “something of a spider's body: not much neck, a round belly in a tight-fitting blue doublet, round buttocks in blue hose, and spindly arms and legs” (Levine, 2006, p. 271). As well, female control drives his murderous impulses, since when he escapes from Lucinda's mirror his habits are no more than an inconvenience.

As dynamic characters, Ijori and Aza acquire the patriarchal philosophy as they come of age. Ijori recognizes the wrongness of Ivi's personal use of power and neglect of the kingdom, but his love for his uncle leads him to support her. Then his anger over Aza's deception prevents him from exercising his authority to protect her. After the emotion passes, Ijori blames himself: “If I had believed you, if I had argued for you, they might not have imprisoned you, and you wouldn't have run away” (Levine, 2006, p. 297). On his wedding day, he sings a promise to Ayortha that illustrates his recognition of the need to rule justly: “Council, king, kingdom. King, queen, Ayortha. I won't rule alone” (Levine, 2006, p. 321). Aza also aligns herself with female power when she agrees to illuse for Ivi. She is punished for her error. When she decides to return, she says the king will “be able to judge me. I'll be content to put myself in his hands. If the king's council wants me to go back to prison until then, I'll go, and I won't try to escape” (Levine, 2006, p. 299). Her decision to submit to the just rule of the king restores balance, freedom and happiness to everyone.

Work Ethic and Purpose

While the traits Levine assigns characters in Ella Enchanted and Fairest reveal the influence of the neo-work ethic, their values demonstrate that she has adapted it. In contrast with characters who work for self-aggrandizement, likeable characters are hardworking, disciplined

and intrinsically motivated; when they invest time in something, it pays off. However, they do not esteem work in and of itself. Levine modifies the work-value hierarchy by having characters attribute values that rank activities. This ranking is influenced by the value attributed to the purpose motivating the work, which reveals that the purpose she favours most is working to save others.

The Gnomic greeting, ",fwthchor evtoogh brzzay eerth ymmadboech evtoogh brzzaY" or "Digging is good for the wealth and good for the health," reveals the capitalist work ethic of gnomes. Levine's likeable human characters are also hardworking, disciplined, and intrinsically motivated. For example, at school Ella throws herself firstly into her training and secondly into resistance. Even in her language class, where no compulsion forces her to work, she puts in more effort than the other girls. Other examples include how Mandy perpetually cooks, cleans and nurtures, how Sir Stephan describes Char as a "toiling prince" (Levine, 1997, p. 113), how Aza puts "weeks of practice" into learning to illuse (Levine, 2006, p. 19), and how zhamM travels for weeks to fulfill his duties as a judge even though he would rather stay home.

The work characters put into a task always pays off. Ella excels at her training and languages study, and develops fortitude and finally freedom through the work she puts into resistance. Mandy is the best cook in Kyrria, and Char learns quickly and gains the respect of his followers. Aza develops "an almost impossible voice [with which Sir Uellu believes she] could do anything" (Levine, 2006, p. 165), and zhamM's work contributes to the peace and well-being of his community.

By contrast, Sir Peter follows the second economic orientation Weber identifies, since he takes high risks in pursuit of high gain. Associating this approach with Sir Peter, who typifies selfishness, greed and cruelty, elevates the work ethic of selfless characters.

Levine does not attribute equal value to all types of work. For example, class structure

influences the perception of such work as waiting on people and cleaning. Sir Peter tells Ella, "I can't leave you to grow up a cook's helper" (Levine, 1997, p. 31), and the duchess announces, "I never thought I'd wait on a servant" (Levine, 2006, p. 36). While Ella and Aza do not disdain servants and often partake in their labours, at the end of each narrative, neither ever has to clean again. As well, most servants lack power or influence, and though Levine mentions them, they are usually constructed only as part of the infrastructure. A footman who carries one's trunk has the same significance as an elevator; we take notice only when it stops working.

Levine ranks work requiring training and creativity more highly. The nobility value Mandy for her cooking abilities; and after her marriage, Ella chooses to be a Cook's Helper and Court Linguist rather than a princess. Ella enjoys reading and intellectual pursuits so much that she hardly notices the effort she puts into them, while Hattie's and Olive's dislike of them is credited to superficiality or stupidity. In Fairest, Frying Pan's abilities give her sufficient authority to "yell at the king if he came into her kitchen" without suffering consequences (Levine, 2006, p. 55); the tailor holds his monopoly at court through his skill; and the choirmaster is respected almost as much as the king. Finally, Aza is valued not only for her voice, but also for her skill as a composer.

Levine attributes the most value to leadership and social work. Leadership is valued because the responsible use of so much power requires even greater discipline and self-sacrifice. The kings in Ella Enchanted and Fairest demonstrate these characteristics. When Char was a boy, "a man pelted [King Jerrold] with an overripe tomato. While wiping at his clothes, my father spoke kindly to the man and ended by resolving his grievance" (Levine, 1997, p. 178). In Fairest, King Oscaro's ultimate sacrifice is his abdication, but his subjects' love for him implies that his rule was never self-serving. Although they have never met him, they "love the king at the Featherbed. Father collects reports of him from our guests. Every year, in honor of his

birthday, Mother and Father and my brothers and my sister and I write a song to celebrate" (Levine, 2006, p. 114).

While the respect of subordinates indicates the value attributed to responsible leadership, the effort Levine's characters invest in their friends and loved ones reveals they value social work. When Ella's mother is ill, Ella stays by her bed, putting cold cloths on her forehead and telling her stories to make her laugh. Char gifts a centaur colt to Ella and raises him since she is away at school. Ella and Char write to each other for months to maintain their friendship, and Ella works hard to make him laugh. Her friendship with Areida is also an exchange. For example, for Areida's sake, Ella helps nurse Julia through the night; and Areida eases Ella's grieving for her mother. In Fairest, Areida comforts Aza after a guest hurts her feelings, after which Aza reveals her illusing to apologize for quarrelling. Aza reveals that the work of the Sing is social since it unifies the singers in love. Aza listens when Ijori confides in her, and they spend time singing and talking together. Aza also invests time in shopping for a present to thank zhamM for his friendship. The most important exchanges in the novels are between people, and those that involve mutual sacrifice are the most valued.

At the giants' wedding, Levine further reveals that she does not value work in and of itself. The couple

> pantomimed their lives together. They farmed and built a house and brought a series of older and older children from the audience into the imaginary home, and then more babies for grandchildren. It ended when they lay down in the grass to signify their deaths. (Levine, 1997, p. 122)

After watching the performance, Ella marvels that the giants portray their lives so sweetly, when she knows that the work of farming, childbearing and supporting a family does not limit life's sorrows. Rather, it is the work of sacrifice that makes those sorrows easier to bear.

The importance of sacrifice demonstrates that the underlying purposes of work are more

important to Levine than the work itself. Mandy's commitment to serving her family makes the work she puts into cooking and cleaning more noble, but Olga and Hattie's purpose of degrading Ella causes her to despise working as a scullery maid. Similarly, Aza hates the abuse of unkind guests, but values herself for making the sacrifice to help her family. Though they require training, Ella disdains Manners Mistress' abilities, since their purpose is as superficial as Olga and Hattie's social overtures. Comparatively, Aza's delight in singing and illusing is absent when her purpose is to deceive the kingdom. Ella's desire to further her friendship with Areida elevates her commitment to learning Ayorthaian, while Lucinda's selfishness depreciates any effort she puts into her gifts. Finally, Ivi's selfish rule contrasts with King Oscaro's selfless one.

Since the protagonists' liberation from oppression occurs when they sacrifice everything to save someone else, it reveals that Levine values the purpose of working to save others the most. This estimation parallels the Child Crusaders' message that the only appropriate work for children is to save others. Its manifestation indicates that Levine further modifies work's presentation to make its imposition on children more tolerable.

Levine's Adaptation of Work Portrayals in Young Adult and Children's Fiction

Embracing or Transforming Work

The desire, triggered by the ignomy of child labour, to dissociate work from childhood often stretches to encompass adolescence as well. Although Fairest sometimes demonstrates treatments that bring adolescents closer to the adult working world, for the most part Levine modifies her presentation with the techniques Nikolajeva identifies.

As a member of the working class, Aza is propelled into the workforce in a way that Ella is not. Aza labours as a chambermaid, serves as the duchess' travelling companion and works as a lady-in-waiting and "illuser" for Ivi. Among the gnomes, she accepts payment for singing commissions. With the exception of her position as a chambermaid, each job is offered by the

employer and accepted by Aza, the employee. Her motivations for working are typically to earn money to help her family, whose need puts her at a disadvantage. In Gnome Caverns, however, she accepts payment in exchange for her singing services. Since she does not need the money, exercising her agency to fulfill the commissions empowers her.

These comparisons contrast various motivations and conditions of work. In trying out different jobs, Aza embraces the challenge of finding her place in the workforce. Her experiences influence her feelings of self-worth and the way she constructs her identity. When she arrives at Gnome Caverns and is treated as a guest, she protests, “I'm the chambermaid. I should be waiting on you” (Levine, 2006, p. 237). She views herself as a servant who does not deserve to be waited upon and who must accept others' abusive behaviour. After her stay with the gnomes, she comes to value her innkeeping heritage, singing,

> A castle is an inn,
> and a kingdom is a castle.
> The regions are the rooms.
> I know how to keep an inn.
> An innkeeper does her best. (Levine, 2006, p. 322)

Although Levine incorporates this exploration, she still distances real work from childhood. Her version of the work-value hierarchy is shown above, but she further distances work by transforming it into play, dismissing its challenges or defamiliarizing it in a historical setting.

Often, Levine depicts work as fun, describes it as a game, or associates it with playful behaviour. Ella enjoys languages and literature, so she fails to notice the effort this schoolwork requires of her. She also finds it “delightful to make [Char] laugh” (Levine, 1997, p. 105), though she has “to labor to surprise him” (Levine, 1997, p. 150), attempting it in person and in her letters. When Ella's mother was alive, she transformed obligations for dignity into a game; similarly, Ella resists her obligations through her “tiresome game” (Levine, 1997, p. 75) of

“obedience and defiance” (Levine, 1997, p. 29). Char's work is less often fun; Sir Stephen states “he doesn't play enough” (Levine, 1997, p. 113). However, Levine contrasts the tedium of leadership with the excitement of chasing ogres. Since Char does not fear injury, the pursuit comes across as a challenging battle game.

Levine transforms Aza's work by focusing more on her musical playfulness than on the details of her labour. Aza's triumph in the composing game demonstrates that writing songs is fun for Aza; it is fitting that her most empowering job involves commissions to compose and perform. Sometimes, even the work of adults is transformed. For example, Frying Pan's kitchen responsibilities are interwoven with with song and dance.

The technique of dismissing work appears only in Ella Enchanted, with Levine choosing to portray characters' conversations and thoughts rather than the details of their work. When Mandy and Ella clean up the dishes after the funeral, Levine distracts Ella with the revelation that Mandy is her fairy godmother. Mandy reveals that human-fairy interactions cause trouble, then hands Ella a platter.

> “You dry.”
> “Why?”
> “Because the dishes are wet, that's why.” She saw my surprised face. “Oh, why is there trouble? Two reasons . . . (Levine, 1997, p. 25)

she continues. The dishes are only mentioned again when Ella drops a bowl.

Sometimes, the details of Ella's servitude to Olga are glossed over. Though Ella's “head hurt from not obeying, as well as from Olive's noise,” she does not mention the discomfort of being on her feet in the kitchen all morning (Levine, 1997, p. 168). When Hattie wakes Ella in the middle of the night “to help her prepare for bed,” the focus is on Hattie's news of the balls, rather than on Ella's fatigue (Levine, 1997, p. 192). Ella dismisses months of oppressive work in one sentence “by imagining my freedom when Lucinda released me from the curse” (Levine,

1997, p. 191).

Levine's alternative to dismissing work is to describe it in detail; however, the fictional world's medieval setting defamiliarizes the work as effectively as historical fiction. For example, when Olga works Ella until her hands bleed, it is because she is using lye soap. Aza and Ella both share the responsibility of helping women dress, but the layers of under and overgarments are from a previous era, including corsets with stays, hooped skirts, farthingales, laced bodices, ruffs, and headdresses; their descriptions are elaborate and exotic. Aza struggles for hours to regain her liberty from a lunatic's cage in the dungeon, and her subsequent trek through the mountains exhausts and dehydrates her, but only because ogres attack.

Characters' thought processes and relationships mimic those found in the real world, where children are responsible for their own attitudes and friendships. Since emotional realism demands it, Levine often presents cognitive and social work directly. For example, Ella's final struggle requires her to change a condition within herself, which proves to be the hardest thing she has ever done; and Aza struggles for sixteen years to change her self-perception. Relationships grow over realistic amounts of time as characters learn about and do things for each other. Ella and Areida spend all their free time together, making each other laugh, helping each other with schoolwork. Char and Ella write letters to each other for months, sharing experiences and confiding secrets. In Fairest, apologizing and forgiveness are emphasized as being integral to social work. When Aza and Areida quarrel, their relationship is strengthened by their efforts to make amends. When Ijori withdraws from Aza, she cannot think of him without pain, but after forgiving each other's betrayals, Ijori and Aza's relationship becomes more honest and open. Even after the queen tries to murder her, Aza attempts to help the king through Ivi, though approaching her "made me feel the poison in my throat again" (Levine, 2006, p. 306). Her efforts to help Ivi restore her relationship with the king generate pity, sewing the seeds of

forgiveness and healing.

Weaving Work and Work Philosophies into the Conclusions

Nikolajeva describes the "dream of complete idleness"as eliminating work in consequence of the protagonist's development of strengths and skills through suffering. Levine modifies this remaining technique in order to remove only odious work obligations, allowing work's significance to continue beyond the happy ending. Because her endings are absolute, literally closing with the words "happily ever after," they imply the concluding working conditions are perfect (Levine, 1997, p. 232; Levine, 2006, p. 326).

Levine constructs the happy conclusions by attaching epilogues, two-page curtain calls that tie up loose ends for each major character. Nothing ever goes wrong again for either Ella or Aza. Ella's parents-in-law "welcomed [her] joyously into the royal family" (Levine, 1997, p. 230). Ella and Char maintain a safely distant, though interested, relationship with Sir Peter, while her stepfamily stays away. Ella and Areida never fail to visit each other, and Mandy lives at the palace to watch over Ella and later her children. Ella's family is complete and completely free of affliction.

Aza is also surrounded by family. She marries Ijori, and they have children. Oochoo, of course, remains a faithful companion, but her parents and Areida also come to live at the castle. The duchess and her cats take "up residence at court," while both zhamM and King Oscaro visit often, though Ivi rarely accompanies him (Levine, 2006, p. 325). The resolution is complete when Levine reveals that Aza's appearance became acceptable to the whole kingdom; "only Ijori deemed me a beauty, but I was considered handsome" (Levine, 2006, p. 325).

Levine does not state that her heroines' happiness implies perfection for everyone; however, nearly all characters remain static in the conclusions, indicating they have achieved as much happiness as would ever have been possible. Hattie uses Ella as an advantageous

connection, and Olive marries to satisfy her appetites for food, attention and money. Sir Peter and Olga become wealthy again, with Char keeping him–and his victims–out of serious trouble. Lucinda's future is not revealed, but she manages to give Char and Ella a more practical fairy trinket as a wedding gift, implying that, should her propensity for big magic reassert itself, it will not trouble the kingdom of Kyrria. In Ayortha, Skulni vanishes, never to be seen again, symbolizing the elimination of future threats. Though Aza's brothers remain in their home town, Amonta, they are prosperous innkeepers at the Featherbed, and Ivi remains safely away, admired and under control.

Because the endings come with such a strong level of resolution, characters lack the agency to change their situations in the future. Although Ella declares, “decisions were a delight after the curse. I loved having the power to say yes or no,” her course is already mapped out for her and every other character by the ideal conditions set up in the epilogue (Levine, 1997, p. 232). In both novels, this utopian spirit affects work by eliminating the protagonist's negative obligations, freeing her to focus efforts on activities she enjoys.

The conclusions free Ella and Aza from the need to perform several kinds of work they engage in during their stories. Ella no longer cleans, leaving these chores to Nancy, who “commanded a legion of servants, several of whom were in charge of polishing stair rails for their sliding monarchs” (Levine, 1997, p. 231); Aza's time is taken up with leadership responsibilities rather than housework. The need to develop relationships no longer exists because of the work the young women put into them during the course of the narratives. As a result, they do not have to bother with people they do not like. For example, Ella maintains no contact with her stepfamily, feeling no familial obligations to them. Similarly, Aza “wasn't ready to forgive [Sir Uellu],” though he asks her to (Levine, 2006, p. 313). Since her name has been cleared, and she is loved by her family, she needs neither his good opinion nor affection, so she

does not invest in their relationship. Both protagonists also avoid passive work roles. Ella refuses to become a princess or to stay home when Char travels, functioning as the Court Linguist and Cook's Helper. Aza is not an ornamental queen; she illuses to confuse ogres during raids and helps to manage the needs of the kingdom.

The heroines embrace active work in their careers and their families. As Court Linguist, Ella furthers her education, learning "every language and dialect that came our way" (Levine, 1997, p. 231) in an effort to assist Char's leadership. Aza also depends on her musical training and innkeeping experience to enable her performance as Ijori's second in command. Ella puts effort into her family and friends by sharing laughter and time with them. Aza keeps her children connected with their roots through genealogy and visiting gnomish relatives, and she teaches them to illuse and see the gnomish colour htun.

Ella's and Aza's choices reveal the work conditions that Levine associates with the ideal. The need for patriarchal leadership is maintained, though the typical assignment of active and passive work roles according to gender is subverted. The work-value hierarchy persists; as wealthy women, Ella and Aza depend on an infrastructure of servants to do the housework, but they perform work that requires training and aids their kingdoms. Finally, the elimination of challenging social work in the end suggests that ongoing struggle in relationships is not part of a happily-ever-after.

The incorporation of work in each novel's conclusion is a significant step away from the conception of childhood as a work-free state. It confers a utopian significance on Levine's work ethic as influenced by her work-value hierarchy, particularly by her preference for humanitarian active work. However, the dissociation of challenge from social work in the ending is regressive. While social work is acceptable for children, the absence of challenging relationships in the endings belies the effort that interactions between people require.

Chapter Seven: Conclusions

Regarding the Roles of Work and Power in Ella Enchanted and Fairest

This work identifies Ella Enchanted and Fairest as Levine's young adult fairy-tale novels, and presents findings regarding portrayals of work and power, and the philosophies that influence them.

In the novels, the relationship Levine develops between work and power results in the construction of working experiences whose value depends on the agency and empowerment they afford characters. Levine depicts the most empowering forms of work as granting a high degree of agency. When characters apply agency toward personal gain at the expense of the community, they create an oppressive arrangement of power that triggers the forward movement of the fairy-tale plot. Other characters are forced into passive work roles; because their agency is limited, they must choose the work of submission, resistance or compliance with their oppressors. Levine depicts this choice as a decision to retain integrity, or to sacrifice it in exchange for greater power. In the end, the protagonist's choice to embrace what Levine constructs as truly empowering work–serving the community–restores the utopian balance of power.

Humanitarianism is the philosophy dictating the above depiction, but Levine is also influenced by philosophies guiding work portrayals in traditional European fairy tales, and in young adult and children's literature. The patriarchalism of traditional tales is adapted to imply that, while uncontrolled female power is dangerous, male rulers that limit their power are acceptable if they allow females active work opportunities within the sociopolitical structure. Levine also combines elements of neo-work ethic with humanitarianism and her personal work-value hierarchy to promote the value of active work, skilled and creative work, and humanitarian efforts.

The influence of the construction of childhood as a work-free state appears more strongly than the conception of adolescence as a period of transition into adulthood. Although Aza's work experience operates as a stepping stone into the adult workforce, Levine still modifies her presentations of young people working by transforming their work into play, dismissing the details of their labour, emphasizing their creative or intellectual endeavours, and defamiliarizing realistic depictions in her medieval setting.

Levine does incorporate work into the conclusions of Ella Enchanted and Fairest. She refrains from eliminating all work in the conclusion as most children's literature does, choosing only to get rid of odious work obligations. The novels' absolute endings imply the utopian nature of the remaining work conditions. As a result, Levine endows active work with a sense of the ideal, but implies that challenging social work is a result of imperfection.

These findings reveal a considerable amount about Levine's philosophies regarding work and power. They show that humanitarianism and preferences for active and skilled work appear in her first book, as well as in one of her most recent. Since this thesis serves only as a "pilot study," future research could examine whether these work values appear in all of Levine's fairy tales, or all of her writings for young adults.

My methodology may also provide a framework applicable to future studies that focus on other fairy tale authors. Examination of the works of authors who abandon the optimism that Ella Enchanted and Fairest retain might provide a contrast to the way Levine modifies her presentations. Also, studies could examine portrayals in young adult fairy-tale novels that depend on a different reworking technique. For example, a narrative that transfers the perspective to an antagonist might not feature humanitarianism as strongly. Alternatively, representative non-probability samples of young adult fairy-tale novels written since the 1980s could be selected to compare treatments of work and power from each decade that produced

well-crafted reworkings.

While these suggestions address the absence of a research base regarding portrayals of work in young adult folktale fiction, application of my methodology to other areas within young adult fiction could further alleviate the lack of research on the subject. Finally, my methodology could form the groundwork for investigations of child or adolescent reader response to the theme of work when it is couched in a fairy-tale format.

Although considerable research must be conducted before any conclusions may be drawn regarding the ways work and power feature in young adult fairy-tale novels, I am pleased to have drawn attention to the subject.

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Appendix A: Purposive Sampling Charts

Book Title	**Betsy Who Cried Wolf**
Publisher	Harper Collins Children's Books
Illustrator	Scott Nash
Review source	Kirkus Reviews (Vol. 70, No. 8)
Review author	Kirkus
Fairy-tale descriptors	reworked fairy tales, cry wolf
Age(s) of protagonist	eight
Recommended age level	Ages 4-10
Number of pages	40 (picture book)

Book Title	**Cinderellis and the Glass Hill**
Publisher	Harper Collins Children's Books
Illustrator	Mark Elliot
Review source	Booklist, (Vol. 96, No. 9 & 10)
Review author	GraceAnne A. DeCandido
Fairy-tale descriptors	"Cinderella," "The Glass Hill," happily ever after
Age(s) of protagonist	Not mentioned
Recommended age level	Grades 4-6 (ages 9-11)
Number of pages	112

Book Title	**Dave at Night**
Publisher	Harper Collins Children's Books
Illustrator	unillustrated
Review source	Booklist (Vol. 95, No. 19 & 20)
Review author	Ilene Cooper
Fairy-tale descriptors	moves far from her fairy-tale settings
Age(s) of protagonist	11
Recommended age level	Grades 5-7 (ages 10-12)
Number of pages	281

Book Title	**Ella Enchanted**
Publisher	Harper Collins Children's Books
Illustrator	unillustrated
Review source	Booklist (Vol. 93, No. 16)
Review author	Ilene Cooper
Fairy-tale descriptors	retold fairy tales, Cinderella story, wicked stepsisters, prince, Charmant, original tale
Age(s) of protagonist	14 15 16
Recommended age level	Grades 5-8, (ages 10-13)
Number of pages	232

Book Title	**Ever**
Publisher	Harper Collins Children's Books
Illustrator	unillustrated
Review source	Booklist (Vol. 104, No. 15)
Review author	Frances Bradburn
Fairy-tale descriptors	
Age(s) of protagonist	15
Recommended age level	Grades 6-10 (11-15)
Number of pages	256

Book Title	**Fairest**
Publisher	Harper Collins Children's Books
Illustrator	unillustrated
Review source	Publishers Weekly (Vol. 253, No. 29)
Review author	Publishers Weekly
Fairy-tale descriptors	Snow White Tale, magic mirror, fairest in the land
Age of protagonist	15 16
Recommended age level	Ages 11 - 18
Number of pages	352

Book Title	**Fairy Dust and the Quest for the Egg**
Publisher	Disney Press
Illustrator	David Christiana
Review source	Booklist (Vol. 101, No. 22)
Review author	Jennifer Mattson
Fairy-tale descriptors	fairies of Peter Pan's Neverland
Age(s) of protagonist	Not mentioned
Recommended age level	Grades 3-5 (ages 8-10)
Number of pages	208

Book Title	**Fairy Haven and the Quest for the Wand**
Publisher	Disney Press
Illustrator	David Christiana
Review source	Booklist (Vol. 104, No. 9)
Review author	Jennifer Mattson
Fairy-tale descriptors	fairies of Peter Pan's Neverland
Age(s) of protagonist	Not mentioned
Recommended age level	Grades 3-5 (ages 8-10)
Number of pages	208

Book Title	**For Biddle's Sake**
Publisher	Harper Collins Children's Books
Illustrator	Mark Elliot
Review source	Kirkus Reviews (Vol. 70, No. 18)
Review author	Kirkus
Fairy-tale descriptors	elements of Rapunzel, the Frog Prince, turning people . . . into toads
Age(s) of protagonist	Not mentioned
Recommended age level	Ages 7-12
Number of pages	112

Book Title	**Princess Sonora and the Long Sleep**
Publisher	Harper Collins Children's Books
Illustrator	Mark Elliot
Review source	Booklist (Vol. 96, No. 6)
Review author	Susan Dove Lempke
Fairy-tale descriptors	retelling of the fairy tale “Sleeping Beauty,”prick her finger on a spindle, 100 years' sleep, fairies are granting wishes
Age(s) of protagonist	Not mentioned
Recommended age level	Grades 4-6 (9-11)
Number of pages	112

Book Title	**The Fairy's Mistake**
Publisher	Harper Collins Children's Books
Illustrator	Mark Elliot
Review source	Booklist (Vol. 95, No. 16)
Review author	Susan Dove Lempke
Fairy-tale descriptors	French folktale, “Toads and Diamonds”
Age(s) of protagonist	Not mentioned
Recommended age level	Grades 3-6 (ages 8-11)
Number of pages	96

Book Title	**The Fairy's Return**
Publisher	Harper Collins Children's Books
Illustrator	Mark Elliot
Review source	Kirkus Reviews (Vol. 70, No. 18)
Review author	Kirkus
Fairy-tale descriptors	weeping princess, sticky goose, fairy, Fractured fairy tales
Age(s) of protagonist	Not mentioned
Recommended age level	Ages 7-12
Number of pages	112

Book Title	**The Princess Test**
Publisher	Harper Collins Children's Books
Illustrator	Mark Elliot
Review source	Booklist (Vol. 95, No. 16)
Review author	Susan Dove Lempke
Fairy-tale descriptors	retelling of Hans Christian Andersen's, “Princess and the Pea”
Age(s) of protagonist	Not mentioned
Recommended age level	Grades 3-6 (ages 8-11)
Number of pages	96

Book Title	**The Two Princesses of Bamarre**
Publisher	Harper Collins Children's Books
Illustrator	unillustrated
Review source	Booklist (Vol. 97, No. 16)
Review author	Carolyn Phelan
Fairy-tale descriptors	
Age of protagonist	15 16
Recommended age level	Grades 4-7, (ages 9-12)
Number of pages	256

Book Title	**The Wish**
Publisher	Harper Collins Children's Books
Illustrator	unillustrated
Review source	Booklist (Vol. 96, No. 15)
Review author	Ilene Cooper
Fairy-tale descriptors	
Age(s) of protagonist	Eighth grade
Recommended age level	Grades 4-7 (ages 9-12)
Number of pages	197