

Cinderella Tales

Outline

- *Ever After* Film Clip
- Vasilisa Images and Artwork
- An Introduction to Self Theory
- Sheldon Cashdan and *The Witch Must Die*
- Self Theory looks at Envy in Cinderella Tales
- *Morozko (Jack Frost)*: Tale and Film

Ever After: A Cinderella Story

- Andy Tennant (director), 1998
- Drew Barrymore
 - Danielle de Barbarac (Cinderella)
- Anjelica Huston
 - Baroness Rodmilla de Ghent (Stepmother)
- Jeanne Moreau
 - Grande Dame
 - Danielle’s Great Great Granddaughter
- Brothers Grimm (Charles Perrault)
- Watch for: Oedipal conflict

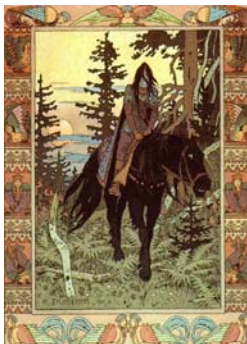
“Vasilisa the Beautiful”

- Vasi + Lisa
- Russian counterpart to Cinderella
- How is this tale similar to other versions of the Cinderella story (Perrault, Basile, Grimm, Disney)?
 - Tale starts with the death of the good mother
 - Innocent female child enduring suffering
 - Malevolent stepmother motivated by envy
 - Magical object as an extension of the good mother
- How is the tale different?
 - Tale ends with a united family
 - There is no ball/feast
 - Magic object is different

Vasilisa the Beautiful (Bilibin)



Vasilisa the Beautiful: (Bilibin)



Vasilisa the Beautiful (Bilibin)



Artwork: Zvorykin



Lacquered Artwork

- Tempera
 - Palekh
 - Mstera
- Oil
 - Kholui

Vasilisa the Beautiful (Palekh)



Vasilisa the Beautiful (Kholui)



Vasilisa the Beautiful (Kholui)



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An Introduction to Self Theory

- Self psychology emphasizes an empathetic approach
- Three sets of needs should be fulfilled for children
 - Alterego needs
 - Idealizing needs
 - Mirroring needs
- The importance of a child's relationships with others
- How does Self Theory differ from psychoanalysis (e.g. Bettelheim)?
 - Bettelheim says that children are not consciously aware of how they are interacting with a tale
 - Self Theory posits that children are aware of how they are interacting with a tale

The Witch Must Die

- Sheldon Cashdan
- Self Theory focuses on the aspects of personality that threaten to undermine a child's intimate connection to others
- The power of fairy tales is their ability to help children deal with uncomfortable feelings
 - Children are both owners and objects of those feelings
 - The “deadly sins” of childhood (envy, lust, greed etc.)
- Fear of abandonment and how it is dealt with in tales
- Fairy Tales as “psychodramas” of childhood
- Good and Bad characters as different parts of the self

Self Theory Looks at Envy in Cinderella

- Children are aware that they envy others and perhaps that others envy them.
 - Cinderella's stepmother and stepsisters envy her beauty and grace, but does Cinderella envy them?
 - Perrault: Cinderella is endlessly good natured
 - Grimm: Cinderella is bitter about her mistreatment
- Children must come to terms with their own feelings of envy, and not just the envy that others feel towards them
 - How is this handled in Cinderella? Who is punished and why?

Cinderella: Perrault and Grimm

<i>Perrault</i>	<i>Grimm</i>
Fairy Godmother	Tree
Father is dead	Father brings twig
No physical description	Stepsisters are beautiful
Mice, pumpkin, lizards	Only magic birds
Glass slipper	Gold or silk/silver slipper
Two nights at ball	Three nights
Cinderella drops shoe	Shoe sticks in tar
Prince's servant searches	Prince searches himself
Sisters are forgiven	Sisters' eyes pecked out
Moral about graciousness	No moral

Morozko (Jack Frost): Film

- Aleksandr Rou (1906–73), Director
 - Director/screenwriter of fairy tale and folklore films beginning in 1940
 - Jack Frost, 1964
 - Mystery Science Theater 3000
- Cast (partial)
 - Nastya, Nastenka (heroine)
 - Marfushka (stepsister)
 - Father and stepmother
 - Ivan (hero)
 - Grandfather
 - Baba Yaga
 - Mushroom Man

Morozko (Viewing Guide)

- Stepmother tells timid father to abandon Nastya in the woods
- Jack Frost is merciful because of Nastya's modesty
- Ivan forces Baba Yaga to help him
- Nastya and Ivan return home
- Marfushka (stepsister) insists on seeking fortune, but insults Jack Frost
