12'3'),4 5$6"5$!678!9":$;<<=*>??@'A:
')B?!/:!/!C?D:B2'3'),4:"/!!:/!:/ /6

HUMANITIES

!"#$%$&'(')*$+',)(-.$"/"/

[illegible]

fulfill itself. By contrast, Katie took initiative to

[illegible]

effectively disproving Yolen-s statement that

[illegible]

myself.¯ These words effectively criticize

[illegible]

yearning that women suffered in the middle

[illegible]

millions of suburban women to fight for their

rights and effectively establishing the second

[illegible]

reflects and validates the social progress

[illegible]

®Cinderellas¯ from three different time periods,

[illegible]

the sociological context that differentiates

[illegible]

fierce personality and ambition (in addition to

[illegible]

different ways) and successfully secured their

[illegible]

A A :A

! "#$%& ' $(#$)

$ b.-($T ' ')20*$ *! "#$%& ' ()*, *2*$
A<*$F; -)-F<2)*$<'$=)2*2(<$-$@-)W$HA*A' ($'3$
4A@8<L2(<A2<;$F2(<,)G$b 4 2)AF-.$ [3$<;2*2$
F; -)-F<2)*5$' (2$'3$<;2$4 ')2$4 2 4 ')-J.2$A*$
`@L-)@$c.-W25$-.*'$W(' L($-*$<;2$ I ' 4 2@A-(:$
^(@22@5$<;2$4 '*<$)2F'B(AM-J.2$*G 4 J '.$A($<;2$
B)-=;AF$('H2.!$A*$c.-W20*$=A(:$c.-W2$A*$*, F;$
-$('<-J.2$-(@$=, MM.A(B$F; -)-F<2)$J2F-, *2$
- 4 ' (B*<$<;2$F-*<$'3$2)*<L ;A.25$L ' , .@8J25$-(@$
-(<A8;2)'2*5$c.-W2$A*$-. 4 '*<$YA3$('<$2(<A)2.GZ$
HA..-A(' , *:$E;2$2(AB 4 -$= '*2@$JG$<;A*$F; -)-F<2)$
F-($J2$)2@, F2@$<'$-$*A(B.2$P, 2*<A' (>^{3}-..$
'3$<;2$ I ' 4 2@A-(0*$J), <-.A<G$-(@$F), 2.<G$A*$-$
D'W25$L ; -<0*$<;2$=, (F;.A(2I$cG$)2-@A(B$<;2$
I ' 4 2@A-($A($<;2$F' (<2S<$'3$<;2$V-JD2F<X5¨$L2$
, (@2)*<-(@$<; -<$<;2$=, (F;.A(2$A*$b 4 2)AF-$A<*2.3:
$ E'$, (@2)*<-(@$<;2$3, (F<A' ($'3$<;2$
I ' 4 2@A-(5$A<$A*$A 4 = ')<-(<$<'$-.*'$, (@2)*<-(@$
<;2$F; -)-F<2)$'3$<;2$ I ' 4 2@A-(:$E;2$W2G$<'$
<;A*$J2BA(*$LA<;$=-B2$CO$'3$*Watchmen*.$ [($
<

@A@$('<$F'A($')$,*2$<;2$<2)4$;A4*2.3:$^($-($
'=2)-<AF$*2<<A(B$$-$=-)<AF,.-)$*8 '-#& 3#-9—-$*;')<$
4,*AF-.$A@2-$<;-<$F-($J2$42.'@AF$$;-)4'(AF$$
);G<;4AF$$')$-..$<;)22 q)2=)2*2(<*$-(@$A*$
,*2@$<'$A@2(<A3G$-$F;-)-F<2)$<;)',B;',<$<;2$
'=2)-:$^($<2)4*$'3$<;2$QA-('$]'(-<-$$4'<AH2*$
.AW2$<;2$@'<<2@$);G<;4$')$<;2$@2*F2(@A(B$
-,B42(<2@$<)A-@$F',.@$J2$*22($-*$P,-*A8
leitmotifs.$b.<;',B;$<;2$[=,*$!$]'(-<-$A*$('<$
-$=)'B)-44-<AF$=A2F2$$A($<;2$3-4',*$V[=2($
a2<<2)X$<'$]F;'2(J2)B$$L)A<<2($A($!0"9$$c2)B$
;A(<2@$<;-<$;2$*G4=-<;AM2@$LA<;$=)'B)-4$
4,*AF$-(@$*='W2$'3$-$V_'4-(<AFX$A(F.A(-<A'($
YK.')'*$ii Z:$b.<;',B;$-(G$=)'B)-4*$<;-<$
L2)2$L-<2)4-)W2@$A(<'$;A*$4,*AF$L2)2$.23<$
F'(F2-.2@$$A<$L',.@$J2;''H2$<;2$=2)3')42)$
'3$<;2$QA-('$]'(-<-$<'$2S-4A(2$<;2*2$4'<AHAF$
F2..*$-(@$-..'L$<;24$<'$B,A@2$;A*$=2)3')4-(F2:
b@@A<A'(-..G$$c2)B$4-W2*$;2-HG$,*2$'3$<;2$
E)A*<-($F;')@$Y'3<2($*=2..2@$2(;-)4'(AF-..G$
-*$-$;-.38@A4A(A*;2@$i<:$F;')@Z$A($<;2$QA-('$
]'(-<-$$('<-J.G$A($<;2$@2H2.'=42(<$*2F<A'(:$$
$o'<$*,)=)A*A(B.G$$-$N-B(2)A-($*2(*2$'3$
.G)AFA*4$-.*'$=2)42-<2*$<;2$@2H2.'=42(<:$E;2$
2S<2(@2@$J,A.@,=$'3$<;2$@2H2.'=42(<$.-*<*$3')$
<L'$3,..$=-B2*$$)2-F;A(B$<;)22$=)'B)2**AH2.G$
;AB;2)$=2-W*:$E;2'@')$b@')('$@2*F)AJ2*$<;2$
2S=-(*AH2(2**$-(@$F.A4-F<AF$J,A.@,=$'3$<;2$
@2H2.'=42(<$<;A*$L-G>$V<;2$<;242*$$'(F2$
;-HA(B$=-**2@$<;)',B;$<;2$@A*FA=.A(2$'3$<;2$
2S='*A<A'($$-)2$-..'L2@$<'$J)2-<;2$-(@$*A(B$
out¤ the expressive gesture of the Ǫrst bars
'3$<;2$@2H2.'=42(<$@)A3<*$JG$LA<;$<;2$*-42$
@2-<;.G$*'))'L$-*$.-<2)$A($<;2$J2BA((A(B$'3$
<;2$*Wozzeck*A(<2).,@2$$L;AF;$-==2-)*$<'$J2$
@-L(A(B$;2)2$2H2($4'<AHAF-..GX$Yb@')('$69Z:$$
b.J-($c2)B0*$QA-('$]'(-<-$$[=,*$!$$J2-)*$<;2$
inǯuence of several Ǫgures, most notably his
<2-F;2)$b)('.@$]F;'2(J2)B:$^($-$!0!6$.2<<2)$
<'$]F;'2(J2)B$A($L;AF;$c2)B$@2@AF-<2*$;A*$
Orchestral Pieces, [=,*C<'$;A*$42(<')$$;2$

-G$$VK')$G2-)*$A<$;-*$J22($4G$*2F)2<$J,<$
=2)*A*<2(<$LA*;$<'$@2@AF-<2$*'42<;A(B$<'$G',:$$
$ E;2$L')W*$F'4='*2@$,(@2)$G',)$
*,=2)HA*A'($$<;2$]'(-<-$*'(B*$-(@$n,-)<2<$$
@'$('<$F',(<$3')$<;-<$=,)='*2$$;-HA(B$J22($
)2F2AH2@$@A)2F<.G$3)'4G',XY]F;4-.32.@<$#/Z:$
E;2$F'4='*A<A'(-.$<,<2.-B2$'3$]F;'2(J2)B$
-==2-)*$<;)',B;',<$<;2$*'(-<-$$4'*<$('<-J.G$
A($c2)B0*$,*2$'3$*Grundgestalt*-(@$@2H2.'=A(B$
H-)A-<A'(:$E;2*2$=)A(FA=.2*$-..'L$;A4$<'$<-W2$-$
*,FFA(F<$A@2-$<;-<$A*$.2**$<;-($3',)$42-*,)2*$
.'(B$-(@$F'4='*2$-$@2(*2$-(@$@22=.G$
24'<A'(-.$[=,*$!:$E;2$.2B-FG$'3$N-B(2)$$
'(2$'3$c2)B0*$A@'.*$$3-F<')*$;2-HA.G$A(<'$<;2$
*'(-<-$$-*$L2..$-*$A($<;2$F'4='*2)0*$,*2$'3$
'=2)-<AF$.G)AFA*4$-(@$N-B(2)A-($;-)4'(A2*:$
KA(-..G$$L;A.2$<;2$L')W$A*$('<$=)'B)-44-<AF$$A<$
A*$'3$4,*AF'.'BAF-.$A(<2)2*<$<'$2S-4A(2$-$.A(W$
J2<L22($<;2$*'(-<-0*$2S=)2**AH2$.-(B,-B2$-(@$
b.J-(0*$)2.-<A'(*;A=$LA<;$;A*$3,<,)2$LA32$$&2.2(2$
o-;'L*WA:$

N')W*$IA<2@

b@')('$$E;2'@')$N:$$2<$-.:$b.J-($c2)B>$T-*<2)$
'3$<;2$]4-..2*<$aA(W:$I-4J)A@B2$\(AH:$$
!006:
c2)B$$b.J-($$-(@$c2)(-)@$1),(:$b.J-($c2)B>$
a2<<2)*$<'$&A*$NA32:$]<$T-)<A(0*$Q)2**$$
!0i!:
I-=.A($$NA..A-4$`:$I.-**AF-.$K')4>$b$E;2')G$'3$
K')4-.$K,(F<A'(*$3')$<;2$^(*<),42(<-.$
T,*AF$'3$&-G@($$T'M-)<$$-(@$c22<;'H2(:$
[S3')@$\(AH2)*A<G$Q)2**$$"///:
K.')'*$$I'(*<-(<A(:$b.J-($c2)B>$T,*AF$-*$
b,<'JA'B)-=;G:$a-(B$$"/!6:
+-)4-($$R',B.-*:$Vc2)B$$b.J-($$YT-)A-$
+';-((2*Z:X$1)'H2$T,*AF$$""$R2F:$
"/!i$$LLL:'S3')@4,*AF'(.A(2:
F'4?B)'H24,*AF?HA2L?!/:!/07?
B4'?0i#!9C!90"C7/://!:///!?'4'8

0i#!9C!90"C7/828//////"iCiu'4'8
0i#!9C!90"C7/828//////"iCi8
@AH!8//////"iCi:":
]F;4-.32.@<$$+-(2<:$Vc2)B0*$Q-<;$<'$b<'(-.A<G:X$
b.J-($c2)B>$&A*<')AF-.$-(@$b(-.G<AF-.$
Q2)*=2F<AH2*$$JG$R-HA@$1-J.2$-(@$_'J2)<$
Q:$T')B-($I.-)2(@'($Q)2**$!00!$$==:$
i0r!/0:
]F;'2(J2)B$$b)('.@$$2<$-.:$K,(@-42(<-.*$'3$
T,*AF-.$I'4='*A<A'(:$K-J2)$-(@$K-J2)$$
!000:
E;'4=*'($$T-)F,*:$Vc)-;4*$-(@$R2H2.'=A(B$
s-)A-<A'(:X$c'*<'(F;-4J2)4,*AF:')B$!"$
o'H:$"/!6$$LLL:J'*<'(F;-4J2)4,*AF:
')B?J)-;4*8-(@8@2H2.'=A(B8H-)A-<A'(?u:
vcgB<";g0Cn$
$

$ b3<2)$< ; 2$3 - ..$ ' 3$_ ' 4 25$< ; 2$ (2S<$ 4 ' *<$
3 - 4 2@$2 4 =A)2$< ' $)A*2$A ($< ; 2$ N 2*<2) ($<) - @A<A ' ($
A*$< ; - <$ ' 3$c)A< - A (:$c)A< - A ($ - FF , .< ,) - <2@$< ; 2$
F. - * *AF - .$<) - @A<A ' ($ - (@$2 4 J ' @A2@$< ; 2$= ' L 2)$
) ; 2< ')AF$; 2.@$< ;) ' , B ; $A<*$ - * * ' FA - <A ' ($< ' $< ; 2$
B) - (@2 ,)$ ' 3$1)22F2$ - (@$_ ' 4 2:$E ; 2$* ' FA2< - .$

V , (FAHA.AM2@$=2 ' =.2*$)2=)2*2 (<$< ; 2$=)A4 -)G$
(primitive) or unreﬁned states of the human
F ' (@A<A ' ($L ; AF ; 5$@2=2 (@A(B$ ' ($; ' L$< ; 2$
FAHA.AM2@$Y) , .A(BZ$F.- **2*$= ')<) - G$< ; 2A)$ ' L ($
; A*< ')G$$< ; 2G$2A< ; 2)$- H ' A@2@$-.< ' B2< ; 2)$ ')$
=- **2@$< ;) ' , B ; $-<$- ($2 -).A2)$<A4 2X$Y ! 00 i 5$" ! Z:$

$ NA< ; $< ; 2$< ; 2 ')2<AF- .$- (@$; A*< ')AF- .$
3)- 4 2L ')W$ ' 3$< ; 2$F)2 -<A ' ($ ' 3$< ; 2$ [< ; 2)$(' L$
2*<- J.A* ; 2@5Y< ,) ($< ' $2S- 4 A(2$F ' (F)2<2$
2S- 4 =.2*$ ' 3$< ; 2$2 4 =. ' G 4 2 (<$ ' 3$< ; A*$) ; 2< ')AF$A($
- (FA2 (<$T 2@A<2)) - (2 - ($.A<2) -< ,)2$- (@$.-<2)$! #< ; $
- (@$! 0< ; $F2 (< ,)G$c)A<A* ; $.A<2) -< ,)2:$ [H2)$<L ' $
4 A..2 ((A-$-B ' $=2 ' =.2$J2B- ($< ' $2S=. ')2$< ; 2A)$
* ,)) ' , (@A(B*5$2 (F ' , (<2)A(B$(2L$* ' FA2<A2*$
- (@$F ' (H2GA(B$< ; 2A)$2S=2)A2 (F2*$A($< ; 2$-)<*:$
& ' 4 2)0*) ; /<55 ' <A$L)A<<2 ($* ' 4 2$<A4 2$A($< ; 2$
2AB ; < ; $F2 (< ,)G$c I `5$*<- (@*$-*$< ; 2$=)A4 -)G$
2S- 4 =.2$ ' 3$J ,)B2 ' (A(B$< ; ' , B ; <*$-J ' , <$(2L$
peoples and diﬀering ways of life, as it is one of
the ﬁrst textual sources to engage with notions
' 3$2S=. ') -<A ' ($- (@$F ' . ' (A-.A* 4 :$c2A(B$@22=.G$
2 4 J2@@2@$A($< ; 2$N 2*<2) ($F- (' (5$-)B , - J.G$
< ; 2$3 ' , (@ -<A ' ($ ' 3$< ; 2$2 (<A)2$F- (' ($A<*2.3$$*The*$
Odyssey$L ')W*$< ' $* ; -=2$<2S<*$- (@$F ' (<2S<*$
< ; -<$3 ' .. ' L5$- (@$2*<- J.A* ; $-$3 , (@- 4 2 (<-.$
.- (B , -B2$3 ')$2S- 4 A(A(B$- (@$@A*F , **A(B$< ; 2$
[< ; 2):

$ E ; 2$4 A@@.2$*2F<A ' (*$ ' 3$< ; 2$2=AF$2 (B-B2$
4 ' *<$@A)2F<.G$LA< ; $2 (F ' , (<2)*$LA< ; $< ; 2$ [< ; 2)$

-.AH2$-(@$A(<2)2*<A(B:X#$E;2$('H2.0*$A(<2)2*<$A($ <;2$2H2)G@-G$A*$F' 4=.2 4 2(<2@$JG$<;2$(22@$ 3')$-$V;-==G$2(@A(B:X$E;A*$;-==G$2(@A(B$'3<2($ 2SA*<*$A($<;2$3')4$'3$-$*'FA-.$F'(<)-F<$-(@$ A*$VL;G$<;2$F.-**AF-.$*Bildungsroman*

A4=.AF-<A'(*$$-(@$<;2$F'(*2P,2(F2*$'3$J2A(B$
324-.2$-)2$;AB;.AB;<2@$)-<;2)$<;-($@A*4A**2@:$
[0c)A2(0*$4-(A=,.-<A'($'3$<;2$*Bildungsroman*$A*$
-$L-G$A($L;AF;$*;2$F-($*;'LF-*2$;2)$@24-(@$
for women-s social liberties in Ireland.[1]
I-A<0*$-(SA2<A2*$-<$<;2$2(@$'3$<;2$('H2.$-)2$
=-.=-J.2$$-(@$;2)$2H2)8=)2*2(<$-(SA2<G$
F'(<)-@AF<*$<;2$3,..G8@2H2.'=2@$F;-)-F<2)$
<;-<$'(2$'3<2($*22*$-<$<;2$2(@$'3$<;2$F.-**AF$
Bildungsroman.E'J2$-$3,(F<A'(A(B$424J2)$
'3$*'FA2<G$-$F;-)-F<2)$4,*<$2S=2)A2(F2$
V@2H2.'=42(<$'3$<;2$L;'.2$=2)*'(-.A<G:::d-(@e$
the conflicts of life [are] seen as necessary
B)'L<;$='A(<*$'($<;2$)'-@$<'$4-<,)A<G:X'6$I-A<$
has many ®conflicts of life¯ throughout the
('H2.$$G2<$*;2$2(@*$<;2$('H2.$('$4')2$;'=23,.$
<;-($*;2$J2B-($A<:$E;2$.-*<$.A(2$'3$<;2$('H2.$A*$
A(@AF-<AH2$'3$<;A*$.-FW$'3$F;-(B2:$V'$F-42$',<$
<'$<;2$WA<F;2($-(@$<''W$<L'$-*=A)A(*$LA<;$4G$
<2-:$^<$L-*$-.4'*<$F2)<-A($'$L',.@(0<$*.22=$<;-<$
(AB;<:X'9$b<$<;2$('H2.0*$J2BA((A(B$*;2$A*$-(SA',*$
'H2)$;2)$3-<;2)$$-<$<;2$2(@$$T):$12(<.24-(:$&2)$
anxiety over Mr. Gentleman is quite different,
-*$*;2$@2*=2)-<2.G$L-(<*$<'$),($-L-G$LA<;$
;A4$-(@$2S=2)A2(F2$A(<A4-FG$$-F<A'(*$<;-<$
;-H2$-$='*A<AH2$F'(('<-<A'($3')$I-A<$$G2<$;2)$
<-<2$'3$J2A(B$*<A..$@2=2(@$'($<;2$=)2*2(F2$
or absence of men. Despite Cait-s ®conflicts
of life¯ and flirtation with rebellion, she fails
<'$@2H2.'=$A($-$L-G$<;-<$-..'L*$;2)$<'$JG=-**$
the need for a domineering male figure and
'H2)F'42$<;2$='L2)$<;-<$42($;'.@$'H2)$;2)$$
-$F'(@A<A'(A(B$<;-<$-*$)''<*$A($-$F'(H'.,<2@$
4'<;2)?@-,B;<2)$)2.-<A'(*;A=:

d:::e

$ E'$J2$3')F2@$<'$F'(3')4$<'$*,F;$-$
)'.2$<-W2*$-L-G$-$L'4-(0*$*2(*2$'3$A@2(<A<G$

-(@$-,<'('4G$$-(@$A($-$L').@$LA<;$.A4A<2@$
'=<A'(*$$I-A<$F;'''*2*$<'$)2F.-A4$;2)$A@2(<A<G$
-(@$-,<'('4G$<;)',B;$<;2$F-<$'3$A4=,.*AH2$$
-J')<AH2$@2FA*A'($4-WA(B$&'L2H2)$$<;2*2$
@2FA*A'(*$-)2$('<$LA<;',<$F'(*2P,2(F2*:$
E;2$-J.A<G$<'$4-W2$-,<'('4',*$@2FA*A'(*$
L',.@$*224$<'$BAH2$I-A<$-$*2(*2$'3$A@2(<A<G$$

A((ʹF2(F2$<ʹ$4-<,)A<Gp:$E;2$*F;ʹ.-)*;A=$ ʹ($<;2$*Bildungsroman* *224*$4,@@.2@$$ -*$K)22*2ʹ*$-(-.G*A*$F2(<2)*$-)ʹ,(@$4A@8 <L2(<A2<;$F2(<,)G$(ʹH2.*:$_2B-)@.2**$$3ʹ)$ `*<;2)$1)22(Lʹʹ@$$<;2$=)2*2(F2$ʹ3$*ʹFA-.$ Fʹ;2*Aʹ($A*$A($P,2*<Aʹ($JG$<;2$2(@$ʹ3$<;2$ (ʹH2.:$E;2$(ʹH2.$A(*<2-@$=)2*2(<*$V-$Lʹ4-($ *<),BB.A(B$<ʹ$J2Fʹ42$L;ʹ.2$$(ʹ<$-$Lʹ4-($ L;ʹ$;-d*e$)2-F;2@$*ʹ42$*2(*2$ʹ3$*<-J.2$ *2.3$X¨ʹ$-(@$ʹ(2$4-G$*,BB2*<$<;-<$<ʹ$J2$-$ stable self was a privilege aﬀorded to men, as Freese proposes in his deﬁnition. To mitigate <;2$<)-@A<Aʹ(-.$*2$A*4$ʹ3$<;2$3ʹ)4$A<*2.3$$-*$A<$;-*$J22($<)-@A<Aʹ(-..G$4-.28F2(<)AF$$-(@$<ʹ$ @)-L$-<<2(<Aʹ($<ʹ$A<*$.A4A<-<Aʹ(*$$*The Bell Jar*$ (-))-<AH2$A*$3)-B42(<2@$A($ʹ)@2)$<ʹ$)2=)2*2(<$ Lʹ42(ʹ*$*<),BB.2$A($*ʹFA2<G:

d:::e

$ E)-@A<Aʹ(-..G$$4ʹ*<$Lʹ42($L2)2$ 2S=2F<2@$<ʹ$J2$4ʹ<;2)*$-(@$ʹ(.G$4ʹ<;2)*:$ Tʹ<;2);ʹʹ@$A*$-$3-<2$<;-<$`*<;2)$@2*=A*2*:$ &2)$A(<)ʹ@,F<Aʹ($<ʹ$<;2$=)ʹF2**$ʹ3$;,4-($ JA)<;$A*$-.-)4A(B$$-*$*;2$A*$3ʹ)F2@$<ʹ$ʹJ*2)H2$-$ .AH2$JA)<;$LA<;$;2)$Jʹ3)A2(@$$c,@@G$$-$42@AF-.$ *<,@2(<:$&2)$*ʹ.2$3ʹF,*$@,)A(B$<;2$ʹ)@2-.$)2Hʹ.H2*$-)ʹ,(@$<;2$4ʹ<;2)ʹ*$=-A($@,)A(B$.-Jʹ)$ and delivery, and she becomes ﬁxated on the 4ʹ)=;A(2$<;-<$A*$,*2@$<ʹ$-**,-B2$<;2$=-A(:$];2$)24-)W*$ʹ($<;2$=-<)A-)F;-.$Fʹ(@A<Aʹ(A(B$ʹ3$ <;2$@),B$*<-<A(B$<;-<$A<$V*ʹ,(@2@$,*<$.AW2$<;2$ *ʹ)<$ʹ3$@),B$-$4-($Lʹ,.@$A(H2(<p:d<;2$Lʹ4-(e$ Lʹ,.@$Bʹ$*<)-AB;<$;ʹ42$-(@$*<-)<$-(ʹ<;2)$ J-JG$$J2F-,*2$<;2$@),B$Lʹ,.@$4-W2$;2)$3ʹ)B2<$;ʹL$J-@$<;2$=-A($;-@$J22(:X¨¨$E;2$JA)<;$*F2(2$ 3ʹ)F2*$`*<;2)$<ʹ$)2Fʹ B(AM2$<;2$)2=)ʹ@,F<AH2$ =)Aʹ)A<G$ʹ3$-$Lʹ4-(ʹ*$)ʹ.2$A($*ʹFA2<G$-(@$*;2$A*$)2=,.*2@JG<;2$A(;2)2(<$3)-B42(<-<Aʹ($ʹ3$<;2$)ʹ.2:

d:::e

$ Tʹ)2$<;-($;-.3$-$F2(<,)G$;-*$=-**2@$ *A(F2$<;2$=,J.AF-<Aʹ($ʹ3$*The Bell Jar*,$J,<$A<$)24-A(*$-$(ʹH2.$<;-<$A*$Jʹ<;$)2.2H-(<$-(@$,(Fʹ(H2(<Aʹ(-.:$c)2-WA(B$<;2$*Bildungsroman* 3ʹ)4$-(@$F;-..2(BA(B$<;2$)2-.A*<$)2=)2*2(<-<Aʹ($ ʹ3$Lʹ42($L-*$)2Hʹ.,<Aʹ(-)G$-<$<;2$<A42$ʹ3$ =,J.AF-<Aʹ($$-(@$<;2$(ʹH2.$A*$*<A..$-$@-))A(B$<2S<$ <;-<$2(B2(@2)*$H-.,-J.2$@A*F,**Aʹ($-Jʹ,<$ B2(@2)$(ʹ)4-<AHA<G$-(@$<;2$*.ʹL(2**$ʹ3$;A*<ʹ)AF-.$F;-(B2:$Q.-<;ʹ*$=)ʹ*2$A*$=)ʹHʹF-<AH2$ -(@$42-(A(B3,.$BAHA(B$A<$*<-GA(B$=ʹL2)$ and resonance with a twenty-ﬁrst century -,@A2(F2:$`*<;2)$1)22(Lʹʹ@$Lʹ,.@$J2$ @2.AB;<2@$<ʹ$Wʹ(ʹL$<;-<$ʹ@-G$*;2$Fʹ,.@$ J2$Jʹ<;$-$4ʹ<;2)$-(@$*,FF2**3,.$F-)22)$ Lʹ4-($J,<$;ʹ.@A(B$J ʹ<;$ʹ3$<;ʹ*2$@24-(@A(B$ ʹJ*$@ʹ2*$(ʹ<$Fʹ42$LA<;ʹ,<$JA-*2*$-(@$ ʹ,@B242(<*:

d:::e

Iʹ(F.,*Aʹ($E;2$^(<2)*2F<Aʹ($ʹ3$I,.<,)2$-(@$ &A*<ʹ)G

d:::e

$ E;2$(ʹH2.*$-)2$F-<2Bʹ)AM2@$-*$324A(A*<$$ -(@$LA<;$<;-<$2$2S=2F<-<Aʹ($A*$<;-<$42($-)2$ @2=AF<2@$-*$<;2$*ʹ,)F2$ʹ3$2HA.$-(@$Fʹ)),=<Aʹ($$ L;A.2$Lʹ42($-)2$=)ʹ3F<$-(@$<;2$*ʹ.,<Aʹ($<ʹ$ <;2$Lʹ).@ʹ*$=)ʹJ.24*:$E;A*$;G=2)Jʹ.AF$3ʹ)4,.-$ A*$=)ʹJ.24-<AF$A($A<*2.3$$-(@$<;2$(ʹH2.*$A($ @A*F,**Aʹ($)2FʹB(AM2$<;-<$-**,4=<Aʹ(:$E;A*$A*$ not to say the men are depicted in a ﬂattering .AB;<q<;2$4-ʹ)A<G$ʹ3$<;24$-)2$(ʹ<:$&ʹL2H2)$$ (2A<;2)$-)2$<;2$Lʹ42(:$I-Aʹ*F;-)-F<2)$ 3),*<)-<2*$<;2$)2-@2)$L;2($*;2$*,FF,4J*$<ʹ$ T):$12(<24-(ʹ*$@2*A)2*$`*<;2)ʹ*$J2;-HAʹ)$ A*$A44-<,)2$-(@$=)ʹJ.24-<AF$-(@$<;2$2(@$ʹ3$ ;2)$(ʹH2.$-(@$b((-ʹ*$Fʹ(*FAʹ,*(2**$A*$*ʹ$ J.,))2@$<;-<$;2$-..ʹL*$=-)<*$ʹ3$Q-,.$`..-$Tʹ..G$$ Tommy, and Saul to inﬂuence her decisions -(@$<;A(WA(B$J2;-HAʹ)$<;-<$A*$<)ʹ,J.2*ʹ42$-(@$ *;ʹ,.@$(ʹ<$J2$24,.-<2@:$U2<$*ʹL$ʹ,.@$H2(<,)2$ <ʹ$*-G$<;-<$A*$<;2$=)ʹ*2$ʹ3F;-..2(BA(B$<;2$ <G=AF-.$*Bildungsroman f*ʹ)4:$E;2$*A4=.A*<AF$ (-<,)2$A*$(ʹ<$)2=)2*2(<-<AH2$ʹ3$<;2$)2-.A<G$ʹ3$;,4-($2SA*<2(F2:$^<A*$(ʹ<$-$*<)-AB;<3ʹ)L-)@$ <)-ʹ2F<ʹ)G$3)ʹ4$b$<ʹ$c$$J,<)-<;2)$-$$ʹ,)(2G$<;-<$ Bʹ2*$3)ʹ4$b$<ʹ$R$<ʹ$t$-(@$J-FW$<ʹ$b$-B-A(:$ E;2$-FFʹ,(<$A*$ʹ3<2($42**G$-(@$(ʹ<2-*A.G$ F-<2Bʹ)AM2@$$J,<$A<$)2=)2*2(<*$)2-.A<G q-($ -FF2**A J.2$(-))-<AH2$<;-<$=)ʹHA@2*$-$Lʹ)<;G$ -@@A<Aʹ($<ʹ$<;2$Fʹ4=.AF-<2@$(-<,)2$ʹ3$*ʹFA-.$ theory.[1]

---

[1] F*Aʹ"21$)Ʒ9/1:"Aʹ A&*DNG&PQ#"-.V3&X.$&W$##&L")&"3&@$;"#$&W#:=123)5;"1Ʒ&ʹ5;$1&3&Y-=:/$3Ʒ*F$*ƷEE0GNƷEDA FF&Q#"-.ƷY,#?/"&FM*H&X.$&W$##&L")&"&Z5?$#&8")6$)ƷGGA