

**FEMALE PROTAGONIST DEPICTIONS AND
VALUE PRESENTATION IN CHICK LIT NOVELS**



**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (LANGUAGE AND
CULTURE FOR COMMUNICATION AND DEVELOPMENT)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2006**

**ISBN 974-04-7906-5
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Thesis
entitled

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VALUE PRESENTATION IN CHICK LIT NOVELS**

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was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Arts (Language and Culture for
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ACKNOWLEDGEMENTS

This thesis would not have been possible without guidance and support of many people. First, I would like to thank my advisor, Lect. Sunida Siwapathomchai, for her invaluable advice, for giving very generously of her time to answer my questions and review my thesis, and for reminding me to keep going. A more understanding advisor would be hard to find anywhere. Thanks also go to my co-advisors, Assoc. Prof. Dr. Sophana Srichampa and Lect. Supaporn Ruedeechamroen for their guidance and encouragement every time I went to see them and for dedicating their precious time to review my thesis.

A special thanks goes to Assoc. Prof. Metta Wiwattananukul for being on the thesis examination committee, for giving insightful comments on my thesis, and for bringing out good ideas in me. Also thanks to Mr. Richard Hiam for devoting his time to proofreading my English and making this thesis more comprehensible.

I am really grateful to my classmates in the Language and Culture for Communication and Development program. They were not only fun to be with, but also tremendously supportive and willing to help me at any time. I am also indebted to the academic service staff at the Institute of Language and Culture for Rural Development for their administrative help, especially before my thesis defense. Their enthusiastic assistance is very much appreciated.

Let me also say 'thank you' to my friends for their help in gaining some samples of the study, for asking about progress on my thesis, for listening to my complaints and frustration, and for cheering me up when I was down. There are too numerous to mention here, but you know who you are. Also thanks to my BC colleagues for their constant encouragement and for allowing me time to finish my thesis.

Last, but not least, I wish to thank my family for their endless support: my parents, for giving me life and bringing me up with unconditional love, for standing by me and always being there, for having confidence in me when I doubted myself, and for never putting pressure on me during my thesis time; my sister, for inspiring me to pursue a master's, for sharing her experience of the thesis, and for encouraging me to carry on; and my brother, for believing in me. This thesis is dedicated to them, without whom I could never be what I am.

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ABSTRACT

This thesis aimed to study how female protagonists are depicted in chick lit novels and what values are presented by them. It was qualitative research carried out by means of content analysis. The data was collected from eight female protagonists in eight chick lit novels: 1) *Diary Khong Bridget Jones*, 2) *Kham Sarapab Khong Sao Nak Shop*, 3) *Jemima J Rak Khong Chan Prong Man Noei*, 4) *Mr. Maybe Khon Nai Dee Poochai Khong Chan*, 5) *Oop Som Lon Khon Nee Ngai Chai Loei*, 6) *Khun Keb Kwamlab Dai Mai*, 7) *Nang Man Suam Prada*, and 8) *Khon Tee Chai Klai Klai Tua*.

Female protagonist depictions were considered in terms of the individual and social personalities of the protagonists. Individual personalities found in the study varied among the protagonists. They included not self-confident, kind and caring for others, lying to others, worried and excitable, taking revenge on others, optimistic, forgetful and untidy, self-controlled, avoiding problems, self-indulgent, stubborn, daydreaming, straightforward, quick-tempered, and following what others do. Social personalities found in the study were influenced by the society where the protagonists lived. They included wanting to be loved, caring about appearance, and determined to become successful.

Values presented by the protagonists were divided into six kinds. Values that were most frequently found in the study were economic values, which included having a lot of money, having expensive tastes, admiring rich people, and becoming independent. Other values found included aesthetic values of having a slim figure and admiring good-looking people, and social values of having a boyfriend before the age of thirty and being a single parent. There was only one theoretical value of learning from mass media, whereas political and religious values were not found in the study. Values presented by the female protagonists were also related to the social contexts from which the chick lit novels originated.

KEY WORDS: FEMALE PROTAGONIST DEPICTIONS / VALUE PRESENTATION
/ CHICK LIT / NOVELS

170 P. ISBN 974-04-7906-5

**การนำเสนอภาพตัวละครเอกหญิงและค่านิยมในนวนิยายแนว Chick Lit
(FEMALE PROTAGONIST DEPICTIONS AND VALUE PRESENTATION IN
CHICK LIT NOVELS)**

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บทคัดย่อ

วิทยานิพนธ์ฉบับนี้มีวัตถุประสงค์เพื่อศึกษาภาพตัวละครเอกหญิงและค่านิยมที่นำเสนอผ่านตัวละครเอกหญิงในนวนิยายแนว Chick Lit เป็นการศึกษาเชิงคุณภาพด้วยวิธีการวิเคราะห์เนื้อหา โดยเก็บข้อมูลจากตัวละครเอกหญิงจากนวนิยายแนว Chick Lit จำนวน 8 เล่ม ได้แก่ 1) ไดอารี่ของบริดเจ็ต โจนส์ 2) คำสารภาพของสาวนักช้อปฯ 3) เจไมมา เจ รักของฉันพร้อมมันเนย 4) *Mr. Maybe* คนไหนดี...ผู้ชายของฉัน 5) อู๊บบ...สั่มหล่น คนนี้ไม่ใช่เลย 6) คุณเก็บความลับได้ไหม 7) นางมารสวมปราด้า 8) คนที่ใช่ก็ไม่ใช่ การวิเคราะห์ข้อมูลแบ่งเป็น 2 ส่วน คือ ภาพตัวละครเอกหญิงในด้านบุคลิกภาพส่วนบุคคลและส่วนรวม และค่านิยมที่นำเสนอผ่านตัวละครเอกหญิงเหล่านั้น

ผลการศึกษาพบว่า บุคลิกภาพส่วนบุคคลของตัวละครเอกหญิง มีลักษณะแตกต่างกันไป ได้แก่ ไม่มั่นใจในตัวเอง มีน้ำใจและเอาใจใส่ผู้อื่น พุดโกหก ตื่นเต้นวิตกกังวล คิดเกินผู้อื่น มองโลกในแง่ดี ไม่มีระเบียบ เก็บความรู้สึก หนีปัญหา ทำตามใจตัวเอง ดื้อดิ่ง ฝันกลางวัน ตรงไปตรงมา โกรธง่าย และทำตามผู้อื่น ส่วนบุคลิกภาพส่วนรวมของตัวละครเอกหญิงจะได้รับอิทธิพลจากสภาพสังคมของตัวละคร ได้แก่ ต้องการเป็นที่รัก รักสวยรักงาม และมุ่งมั่นประสบความสำเร็จ

ค่านิยมที่นำเสนอผ่านตัวละครเอกหญิงแบ่งออกเป็น 6 ด้าน โดยค่านิยมที่พบมากที่สุดคือ ค่านิยมทางเศรษฐกิจ ได้แก่ มีเงินมาก มีรสนิยมสูง ชอบผู้มีฐานะร่ำรวย และพึงพาอาศัยตัวเอง นอกจากนี้ยังพบค่านิยมทางสุนทรียภาพ ได้แก่ มีรูปร่างผอม และชอบผู้มีรูปร่างหน้าตาดี ค่านิยมทางสังคม ได้แก่ มีคู่รักก่อนอายุ 30 ปี และเลี้ยงดูลูกตามลำพัง และค่านิยมหลักการ ได้แก่ เรียนรู้จากสื่อมวลชน ในขณะที่การศึกษาครั้งนี้ไม่พบค่านิยมทางการเมืองและค่านิยมทางศาสนา ทั้งนี้ ค่านิยมดังกล่าวมีความสัมพันธ์กับสภาพสังคมที่เป็นต้นกำเนิดของนวนิยายแนว Chick Lit แต่ละเรื่อง

170 หน้า. ISBN 974-04-7906-5

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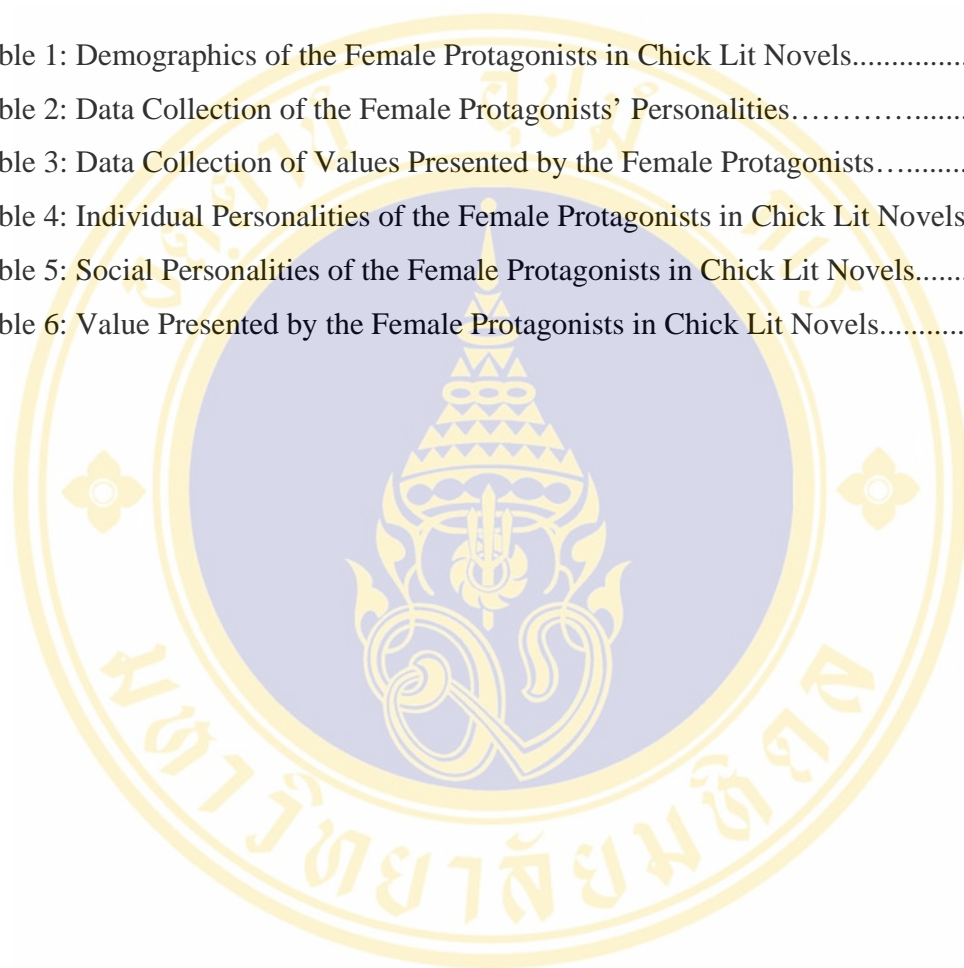
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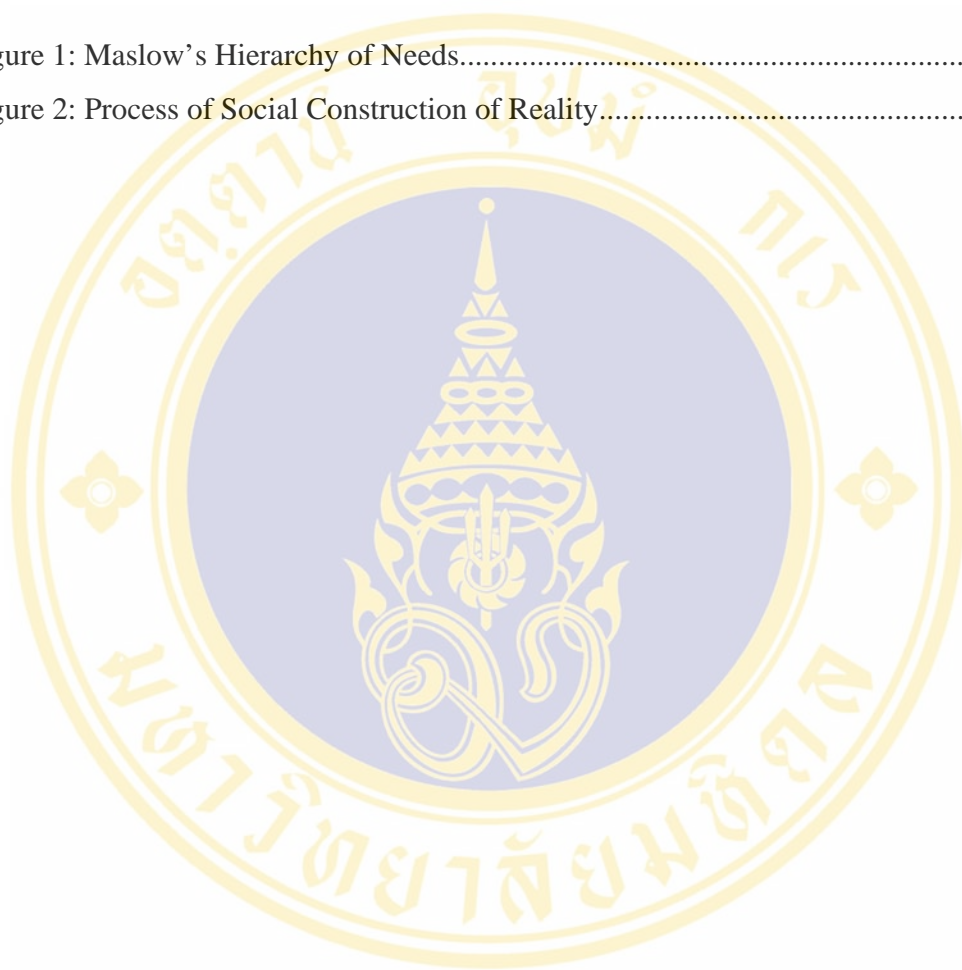
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CHAPTER I

INTRODUCTION

1.1 Background and Rationale of the Study

Originating from Sumarian clay tablets in 2500 BC, books are the oldest form of mass communication. Like other kinds of mass media, they generally satisfy human communication needs and give everyone the same information and experience. However, books are different in ways that they are permanent, portable, inexpensive, and accessible for people almost everywhere (Somporn Jarunath, 2538 B.E.). Readers can spend as much time reading a book as they want and reread it at any time to entertain themselves, fulfill their interests, or develop their attitudes and values. Furthermore, books play an important role in improving people's intellect and preserving ideas, knowledge, and wisdom that can be transmitted to the next generation, despite the influence of rapid advancement of communication technology on modern lifestyles (Morgan, 1998).

Books are generally classified into three main categories depending on their content: (1) textbooks; (2) technical, scientific, and professional books; and (3) trade books such as fiction, nonfiction, advice, and self-help/how-to books (Morgan, 1998). Among all kinds of trade books, fiction is outstanding for it is continuously narrated from an opening to an ending, and its plots, settings, and characters are made up by its author to please its readers, teach some lessons, reflect people's lives, or reinforce attitudes and values that are commonly agreed and followed (Somporn Jarunath, 2538 B.E.). In addition, content in fiction is usually based on what really happens in a society which is modified by an author to arouse the readers' emotions, to cause them to recognize truths about human life, to involve them in several actions, and to direct their responses to each experience presented. Fiction, therefore, has become widespread and close to people in a society (Taylor, 1981).

A kind of fiction that is widely popular and influential to many readers is novels, which are regarded as a mixture of imagination and realism (Bradbury, 1969). Portraying human life with realistic content and narrative, novels have always been popular because they are more significant than just giving pleasure. They not only enrich the readers' imagination but also let them escape temporarily from their own frustrated lives to see a wider range of experience (Lowenthal, 1961). They are, in other words, "a school of life in that authors tend to comment on the conduct of society and of individuals in society, either pointing out what they see as important issues in human affairs or proposing ideal alternatives to the way things actually are," says Taylor (1981: 13). Moreover, novels act as a cultural transmitter of social conditions, ways of life, beliefs, and values by creating common bonds between people as well as stability of a society (Dominick, 1996).

According to Taylor (1981: 46), novels are "a prose work of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct." They were first developed in Europe around the middle of the eighteenth century when printed books became more available and expansion of literacy brought about a larger audience, especially middle-class people (Bradbury, 1969). Because the new audience had fresh interests and wanted to read more logical literature, tales and stories were made more realistic with characters similar to living people and situations usually faced in real life (Treesin Bunkhajon, 2542 B.E.). This is clarified by Stevick (1967: 4-5) as follows:

The novel is a middle-class genre. It emerged as a specific genre at least partly as a response to a new kind of audience, literate, self-conscious in regard to manners and morals, leisured but commercial, aware of itself as a class distinct from the apparent crudities below and the apparent effectiveness above. It must come to terms with the middle class, either by objectifying middle-class wishes and fears, or in analyzing a middle-class life style, or in assaulting the middle class, or in working out alternatives to middle-class life against a background which is middle class.

Being more realistic than ancient tales and stories, the first novels were concerned with moral behavior, social manners, and education of young people. Later, passionate love, supernatural incidents, protest, and psychological investigation became major themes in novels. Modern novels after the First World War, however, aimed at expressing the nature of human experience and let the readers judge it by themselves (Taylor, 1981). Likewise, contemporary novels are written with more reflection and description of actions (Lowenthal, 1961), and tend to clarify the readers' environment and experience, instruct them how to live in their own world, and attract them with a sense of actuality (Bradbury, 1969).

Novels were expanded from western countries to Thailand during the early twentieth century, i.e. the end of King Rama V's reign, when western novels were translated into Thai and published in periodicals by elites and aristocrats having studied abroad (Treesin Bunkhajorn, 2542 B.E.). The first novel in Thailand and the origin of Thai novels was *Khvam Payabat*, which was translated from Marie Corelli's *Vendetta* by Mae Wan or Praya Surindharacha (Nokyoong Wisetkul) and was first published in Lakkawittaya magazine in 1901. It was highly successful because it was a new kind of fiction, of which the content was familiar to the readers (Wanida Bamrunghai, 2544 B.E.). Since then, a large number of foreign novels have been translated into Thai and different cultures have been widely distributed by these novels and improvements in publishing technology (Somporn Jarunath, 2538 B.E.).

There are many genres of novels with different subject matters such as biological novels, historical novels, political novels, scientific novels, detective novels, adventure novels, and romance novels (Kulab Manlikamaht, cited in Pairoht Bunprakob, 2539 B.E.). Still, a new genre has recently been launched in western countries and is very popular, especially in England and the United States. It is called "chick lit," short for "chick literature" and "chick" being slang for a young woman.

Chick lit is defined as "books about young women and the typical problems they have with men, sex, losing weight, etc., especially books written by women for women to read" (Longman Dictionary of Contemporary English, 2003: 255). It can be

considered a subdivision of romantic novels, but it is different in a way that it presents a much more realistic side of women's lives that was frequently missing from women's fiction in the past, says Jennifer Weiner, author of *Good in Bed*, *In Her Shoes*, and *Little Earthquakes*. In fact, chick lit deals more with realities than fantasies, reflects lives of everyday working women, is humorous for most parts of the story, and possibly concludes with other happy endings than everlasting love or marriage.

Primarily, chick lit target readers are women in their twenties and thirties, who are well-educated, employed in the business world, and looking for fiction that both entertains and helps them make decisions from their choices. Also, the target readers are increasing and the genre grows to include stories about married women, women starting families, and women getting divorced and starting to date again, says Alisa Kwitney, author of *On the Coach*, *Does She or Doesn't She?*, and *The Dominant Blonde*.

Chick lit became known when Helen Fielding's *Bridget Jones's Diary* was first launched in England in 1996 and in the United States in 1998. Since then, it has sold more than four million copies worldwide and been placed in the Times' bestseller list for two years. In addition, *Bridget Jones's Diary* was the first chick lit followed by a large number of novels of the same genre, such as Melissa Blank's *The Girls' Guide to Hunting and Fishing*, Emma McLaughlin and Nicola Kraus' *The Nanny Diaries*, and Jennifer Weiner's *Good in Bed*, all of which account for a large proportion of overall sales in fiction. Although chick lit is sometimes criticized as trash that imitates other post-feminist books, it has become such big business that some publishers have started their own imprints specifically for the genre. Harlequin, for instance, has Red Dress Ink publishing about thirty-three chick lit titles in 2001, and Pocket Books has Downtown Press putting out three new chick lit titles per month in 2003.

For Thai readers, chick lit became known when it began to be translated into Thai. The first translated chick lit was *Diary Khong Bridget Jones*, which was translated from Helen Fielding's *Bridget Jones's Diary* by Ploy Jariyavej and was first published in 2001. With its original version being translated into twenty-two different languages in less than five years, the book in its Thai version was republished ten times in less than six

months, was a bestseller for several continuous months (Fielding, 2546 B.E.), and was republished for the twentieth time in late 2004. Since the first translated chick lit was highly successful, lots of foreign chick lit novels have been translated and marketed to Thai readers, such as *Jaosao Sati Taek* translated from Laura Wolf's *Diary of a Mad Bride* by Natthika, *Kham Sarapab Khong Sao Nak Shop* translated from Sophie Kinsella's *The Secret Dreamworld of a Shopaholic* by Ploy Jariyavej, and *Rak Khong Chan Prong Man Noei* translated from Jane Green's *Jemima J* by Montharat Songpao. Certainly, all the translated chick lit is widely popular as there is an abundance of Thai translated chick lit in the book market, and it is likely to increase in number although the genre is quite unfamiliar to some Thai readers.

In general, chick lit as well as other novels have a high degree of authenticity because their stories are placed in a world familiar to the readers (Bradbury, 1969). They can reflect realities with their realistic components such as plots, characters, dialogs, and settings, by which credible depictions of human life are formed. Characters, in particular, are very important for novels, the length of which allows the authors to describe them in detail. Not only do they make the story move on from opening to ending, they are also more appealing to the readers' attention than any other components (Wanida Bamrunghai, 2544 B.E.). Because their actions are weaved together into plots, characters are largely emphasized and vividly described in modern novels. They are deliberately created by authors to resemble real humans in their physical appearances, psychological states, and behavior so that they can reflect people's lives and what happens in a society. Consequently, the readers feel as if these characters are truly alive and remember them better than any other components (Irawadee Tailangkha, 2543 B.E.).

In the same way, an important factor that makes chick lit fun and attractive to readers are the characters, especially the protagonists who are typical of everyday people. Chick lit protagonists are, according to Wendy Holden, author of *Azur Like It, Simply Divine*, and *Gossip Hound*, mostly urban women in their twenties and thirties, usually single, living in an untidy apartment, and having a rubbish job, an annoying mother, and an irresponsible boyfriend. They are striving to live in a society which has changed expectations and provided new opportunities for women, and to keep their demanding

careers and personal relationships in good balance. Chick lit protagonists, however, are different from those in traditional novels. They may be imperfect and sometimes represent themselves as foolish making them similar to real humans, yet they do not feel compelled to choose a single way either to give in to tradition or to completely break away.

Besides great popularity, chick lit novels can reflect people's lives, social conditions, and value systems in the contexts from which they are originated, with their protagonists, being typical of living people and the most important characters in the novels. It is interesting, as a result, to study female protagonist depictions and value presentation in chick lit novels, in order to find out foreign cultural aspects transmitted to Thai society by such a cultural material as books, especially chick lit novels that can be considered a new genre for Thai readers.

1.2 Objectives of the Study

1.2.1 To study female protagonist depictions in chick lit novels from the protagonists' personalities, which are influenced by their societies

1.2.2 To analyze value presentation of female protagonists in chick lit novels, which can be related to the social contexts they are originated from

1.3 Benefits of the Study

1.3.1 The study is expected to clarify female protagonist depictions and value presentation of female protagonists in chick lit novels.

1.3.2 The study can explain foreign cultural aspects transmitted to Thai society by such cultural material as books, especially chick lit novels that can be considered a new genre for Thai readers.

1.3.3 The results of the study can lead Thai publishers to take more responsibility for selecting their publications in the future and arouse Thai authors to create their own work of a similar kind in the context of Thai society.

1.4 Scope of the Study

1.4.1 The study involves eight chick lit novels in their Thai version only. Each of the eight novels must be classified as chick lit, listed on the western literature shelf of Chulabook Center where more chick lit novels in Thai version are sold than any other bookstores, translated from the original version listed on either www.chicklit.us or the Women – Chick Lit category of www.barnesandnoble.com, and published more than once to be sold in the market from the year 2001 when the first chick lit novel in Thai version was published to 2004 when the study was begun. Other kinds of novels and other chick lit are excluded from the study.

1.4.2 The study involves eight female protagonists, each of which plays the most important role in the whole story of each of the sample chick lit novels. Male protagonists and other characters in the novels are excluded from the study.

1.5 Definition of Terms

1.5.1 “Chick lit novel” means a novel that is written by a foreign female author in a foreign language, translated into Thai to be sold in Thailand, and targeted at female readers. It is concerned with urban women living in modern societies as well as various aspects of their lives such as their careers, families, groups of friends, and relationships with men. Its content is also realistic and is possible to happen in real life.

1.5.2 “Female protagonist” means a female leading character in a chick lit novel that is made up by an author to be typical of real people and takes the most prominent role in the whole story, making the story move on with her actions.

1.5.3 “Female protagonist depiction” means overall characteristics of a female protagonist’s individual and social personalities depicted in a chick lit novel.

1.5.4 “Value presented by the protagonist” means a value of a female protagonist in a chick lit novel, which is regarded as important or desirable by most people in a society she lives in, and which is reflected or implied by her ideas, feelings, and behavior in the story.

1.6 Primary Agreement

The study is concerned with female protagonist depictions and value presentation in chick lit novels, which are published and sold in Thailand and are widely popular among Thai readers. The study, therefore, employs chick lit novels in Thai version as its samples and examples drawn from the novels to be shown in the results are accompanied with their original version in English.

CHAPTER II

LITERATURE REVIEW

The study of “**Female Protagonist Depictions and Value Presentation in Chick Lit Novels,**” aiming to find out how the female protagonists are depicted in the chick lit novels and what values are presented by the protagonists, is concerned with the following concepts and theories:

- 1) Concept of novels
- 2) Concept of characters
- 3) Personality theories
- 4) Concept of values
- 5) Concept of British and American societies
- 6) Concept of human communication
- 7) Concept of social construction of reality

2.1 Concept of Novels

The word “novel” in English is derived from an Italian word “novella” meaning “new little thing,” and it is given different definitions as follows:

Roberts and Jacobs (2003) say that novels, as a kind of fiction, are long prose stories originating in the authors’ imagination and creation to tell a story and life experience.

Milligan (1983) says that novels are works of fiction written in prose at a fairly considerable length with appropriate detail and probability to convince readers.

Taylor (1981) says that novels are a prose work of some length and complexity which attempts to reflect and express the quality or value of human experience or conduct.

Wanida Bamrunghai (2544 B.E.) says that novels are a kind of narrative aiming to give realistic descriptions of human life and experience.

Thus, the definition of novels can be concluded as a work of fiction at some amount of length written in prose and created by the authors to describe human life and experience in complicated detail and a realistic way.

According to Roberts and Jacobs (2003), novels are a major form of literature developed from ancient legends and myths around the middle of the eighteenth century when human of all social states and lifestyles became important topics. They usually present the development of a character, relationships among many characters, as well as complicated events and social situations. In general, a basis of novels lies in their realism and probability. Stanton (1965) says that the world in novels is similar to the world full of values, forces, possibilities, and problems in which every individual lives. Novels, as a result, are a kind of fiction providing entertainment and pleasure, cultivating attitudes and values, and teaching some lessons. They also let the readers temporarily escape from their own lives, arouse their imagination along with the authors' narrative, and make them understand the meaning of life and experience better (Wanida Bamrunghai, 2544 B.E.).

Because novels are stories made up to resemble reality, both in their content and narrative, they are so widely popular and largely influential to the readers' lifestyles that they become a part of our lives and society (Wanida Bamrunghai, 2544 B.E.). They are a product of the authors' imagination aiming to persuade the readers into their made up world. Elements of novels, therefore, need to be appropriate and congruent. Basically, novels are composed of the following elements:

2.1.1 Plot

Stories in novels are made up of plots, a series of actions or incidents following one another in chronological order and cause-effect relation. Each plot of a novel has to be linked together in unity. Because of their great length, novels usually have a main plot and many sub-plots in their narrative. Sub-plots can contrast with, parallel, or complement the main plot in order to emphasize and support a character's actions (Wanida Bamrungthai, 2544 B.E.). Most plots are concerned with the development and resolution of a conflict, which the main characters must face and try to overcome. They are normally arranged in a particular pattern starting with Exposition, Complication, Crisis, Climax, and ending with Resolution.

2.1.2 Character

Characters, says Wanida Bamrungthai (2544 B.E.), are people in novels created by the authors. They are a very important element of novels that attract and impress the readers more than any other elements. According to Irawadee Tailangkha (2543 B.E.), characters give meaning and life to novels, of which length allows them to be described so vividly that the readers feel as if they were alive. They must be presented as good or bad, likable or unlikable, so that the readers care what happens to them. More detailed concepts about characters in novels are explained later in this chapter.

2.1.3 Setting

Another essential element of novels is setting, because characters are usually involved deeply with their environments. They include places, historical period, and social circumstances in which each incident of the story takes place (Wanida Bamrungthai, 2544 B.E.). They also create the atmosphere of each incident, emphasize the characters' qualities and influence their development, organize the narrated stories, and sometimes act as an antagonist or a supporting character (Kanjana Witchayapakorn, 2533 B.E.). According to Roberts and Jacobs (2003), there are three basic types of settings used in novels: (1) objects of human manufacture and construction; (2) outdoor

places, natural surroundings, living creatures, and the time in which things happen; and (3) cultural and historical circumstances.

2.1.4 Point of view

The narration of a novel depends on the point of view from which it is told. Point of view refers to the speaker, narrator, or voice created by the authors to tell stories, present arguments, and express attitudes and judgments. It involves not only the speaker's physical position as an observer, but also how his social, political, and mental circumstances affect the narrative. Annas and Rosen (1990) say that point of view determines how people read, understand, and respond to the story, and that the authors can shape the readers' responses to the characters and events by telling a story from a particular perspective. Events in novels may be described by first-person, second-person, or third-person point of view (Roberts and Jacobs, 2003).

2.1.5 Style

The distinctiveness of the language of novels is called style. Style refers to the ways in which the authors assemble words to tell the story and develop the argument in novels. It is, says Wanida Bamrunghai (2544 B.E.), a means of presenting the authors' ideas and experiences, organizing and controlling the story, and arousing the readers' reactions. Each novel has a different style because the authors put words together in a unique way to fit the circumstances of their works (Annas & Rosen, 1990). Emotive and figurative language, including some invented words, is often used by the authors of novels to communicate with the readers.

2.1.6 Theme

Most novels contain many ideas. When one of the ideas seems to turn up over and over again throughout the work, it is called theme. Annas and Rosen (1990: 1409) say that theme is "what we can abstract from the specifics of a work of fiction—its control idea or statement, what it is about." Theme is vital to understanding and

appreciating novels because the authors sometimes state ideas to guide the readers and deepen their understanding. However, one of the most important ways in which the authors express ideas is to combine them with all parts and aspects of their work (Roberts & Jacobs, 2003).

In conclusion, novels are concerned with the nature of human beings such as their feelings, thoughts, beliefs, and behavior. All the elements of novels are creatively and artistically presented to bring the readers into a world of imagination and involve them in the author's description. Although most novels are made up by the author, they are intended to reveal what goes on in real life and reflect human society, lifestyles, culture, and value system. Characters, in particular, are created in a way that makes them resemble real people because they are the major element of the novel through which reality is reflected. Thus, analysis of novels, especially the characters, can be helpful for a better understanding of both people and society.

2.2 Concept of Characters

The presentation and understanding of character is one of the major purposes of novels. Characters, says Wanida Bamrungthai (2544 B.E.), are a very important element of novels that attract and impress the readers more than any other element, because the readers know very well about their complex feelings, thoughts, personalities, and lives. Milligan (1983: 150) adds that "characters, after all, are constructs which we make out of the reported actions, the words they are given to say, and the commentary made on them by their creator."

According to Irawadee Tailangkha (2543 B.E.), characters give meaning and life to novels. Each action or speech of a character is part of a total presentation of both his inner and outer self, making the readers understand and appreciate what he is. Kanjana Witchayapakorn (2533 B.E.) says that characters may be created as realistic, surrealist, idealistic, personification, or types. They can be presented directly by the author's description, their dialogs with other characters, or other characters' dialogs

about them. Also, they can be presented indirectly and their characteristics must be inferred from their actions, conversation, thoughts, and appearances.

Characters can be classified by how they are developed by their circumstances. Roberts and Jacobs (2003) say that round characters are complex, lifelike, and memorable for the readers. They are not only dynamic but also recognize, change with, or adjust to their circumstances. Taylor (1981) adds that round characters have complex personalities and independent inner life. Their changes may be shown in their actions, realization of their strength, affirmation of their decisions, or acceptance of a new condition. Moreover, round characters usually play a major role because they frequently appear in the story, are central to the actions, and are presented in various aspects (Wanida Bamrungthai, 2544 B.E.).

Whereas round characters change with their circumstances, flat characters are static and remain the same throughout the story, revealing only one side of their personality or motivation (Taylor, 1981). Most of them are minor characters who are peripheral to the plots. They are, however, worthwhile for novels since they highlight the development of the round characters and, as stated by E. M. Forster (cited in Stevick, 1967), are easily recognized and remain in the readers' mind for a long time. Flat characters who appear in repeating situations, show their conventional traits, and are representatives of their group are called "stock characters". If they possess only characteristics of their group, they are called "stereotypes" (Roberts & Jacobs, 2003).

Milligan (1983: 156) points out that "the essential difference between types of character is whether they are seen externally, as collections of habits and mannerisms, as wearers of particular styles of dress, or as utterers of distinctive kinds of sentences, or internally as being capable of self-reflection, of doubt, of acts of judgment, of sustained reasoning or deliberate acts of will." To be more specific, Kanjana Witchayapakorn (2533 B.E.) classifies characters in novels as follows:

1) Classification by the character's traits

1.1) Flat or simple characters are those showing only one side of their characteristics and allowing the readers to see the nature of human being, understand the characters' feeling and behavior, and remember them for a long time. They sometimes make a particular kind of individual a type or formula character; for example, villains are cruel and frightening.

1.2) Round or complex characters are those having various traits and resembling real human beings in a way that they have both good and bad sides. They are lifelike and the readers cannot predict what they will do in different situations.

2) Classification by the character's personality and behavior

2.1) Static characters are those whose personalities and behavior remain unchanged from the beginning to the end, regardless of how their experience, situations, and circumstances have changed.

2.2) Dynamic characters are those whose personalities and behavior are developed in accordance with their changed experience, situations, and circumstances. They are more realistic than static characters and can arouse the readers' interest to follow the story.

3) Classification by the importance of the character in the story

3.1) Protagonists or main characters are those who take the most important roles in the story and are most connected with the plots. W. J. Harvey (cited in Stevick, 1967: 235) says that "the protagonists are those characters whose motivation and history are most fully established, who conflict and change as the story progresses, who engage our responses more fully and steadily, in a way more complex though not necessarily more vivid than other characters."

3.2) Minor characters are those who take less important roles in the story. They highlight the main characters, create humor and decrease conflicts in the story, and help color the narration of the story.

3.3) Antagonists are those in opposition to the protagonists. They are usually found in novels concerned with conflicts that the main characters have to resolve and overcome.

2.3 Personality Theories

The word “personality” is derived from the Latin word “persona,” which refers to a mask used by actors in a play. It is given different definitions as follows:

Cloninger (2004: 3) defines personality as “the underlying causes within the person of individual behavior and experience.”

Schultz (2001: 10) defines personality as “the unique, relatively enduring internal and external aspects of a person’s character that influence behavior in different situations.”

Allport (1937, cited in Cloninger, 2004: 195) defines personality as “the dynamic organization within the individual of those psychophysical systems that determine his unique adjustments to the environment.”

Sriruen Kaewkangwan (2539 B.E.) says that personality is a person’s unique characteristics in various aspects—what can be seen from the outside such as physical appearances, manners, and clothing, including what is inside the mind such as emotions, intelligence, abilities, and interests—all of which are related and influential to one another.

Thus, the definition of personality can be concluded as the unique and enduring characteristics of a person, which is caused by his experience to influence his behavior in different situations and make him adjust himself to the environment.

In general, personality refers not only to one's external and visible characteristics that other people can see, but also to a totality of many attributes of an individual that goes beyond superficial physical qualities. According to Cloninger (2004), personality of an individual directs his way of coping with the world and adjusting to demands and opportunities in the environment. Although it is relatively stable and predictable, personality may change in response to different situations. It is substantially influenced by the ways he labels experience and the ideas he has about himself. Personality develops over time and an individual's experience, especially in childhood, plays an important role in taking him toward his unique personality.

In order to identify how the individuals differ from one another, some personality researchers propose that personality comes in a limited number of distinct categories and categorize people with similar characteristics into personality types. Others are concerned with personality traits that vary from one person to another causing one's consistent behavior. There are many paradigms of personality theories: psychoanalysis, learning theory, trait approaches, and humanistic psychology, but none of them can serve as a theoretical model of the entire field of personality. They simply coexist because they emphasize different methods of study, specialize in different influences on personality, and have different areas of usefulness (Cloninger, 2004). In the study of female protagonist depictions in chick lit novels, four main approaches of personality theories are applied in the analysis of data.

2.3.1 Psychoanalytic-Social Approach

Psychoanalytic theory has inspired many theorists to extend it to new developments. The theorists emphasize the social context around people rather than unconscious drives of the individual, and regard themselves as psychoanalytic-social theorists. They generally agreed with psychoanalytic theorists that the unconscious is a

useful concept for understanding personality, and that personality is determined by childhood experience. Nevertheless, they have different assumptions that interpersonal relationships are important aspects of personality, and that personality is influenced by social and cultural factors (Cloninger, 2004). Theorists of this approach include Alfred Adler and Karen Horney.

Alfred Adler (1870-1937)

Adler's theory extends the comprehensiveness of personality by including conscious thoughts and future goals into the scope of the theory. Focusing on the uniqueness of each person, his theory is named Individual Psychology. Adler believes that people must be understood from a social perspective, and emphasizes the whole person and the innate tendency toward social interest. Other theorists are also influenced by his theory, especially the concept of inferiority and superiority complex, style of life, and social interest (Cloninger, 2004).

Inferiority and Superiority Complex

Adler's concept of inferiority complex is very popular among psychologists although he may not have coined the term. The fundamental motive in his theory is the never-ending effort to move on to a better way of life. Each person has a sense of what is negative and positive in a unique and personal way. When his growth process is interrupted, a person would feel inferior and helpless, as Cloninger (2004: 108) says, "the felt-minus situation is too powerful to overcome and the person accepts an exaggerated sense of inferiority as an accurate self-description." To be more specific, this exaggerated sense of inferiority may result from physical handicaps, family dynamics, or societal influences that are overwhelming.

Sriruen Kaewkangwan (2539 B.E.) says that a person's behavior is not only driven by their inferiority complex but also their superiority complex. As a result of the inferiority complex, people strive for superiority in different ways. Some may develop a superiority complex as they try to repress their feeling of inferiority and believe

themselves better than others. They often behave arrogantly, exaggerate their achievements, and adopt behavior that sets them apart from others. The superiority complex, however, is not a healthy outcome because it just disguises an unconscious sense of inferiority.

Style of Life

Adler emphasizes the unity of personality and describes personality as held together by a unique style of life. He adds that style of life is directed by individual concepts about the self and the world, as well as a person's goal and his way of striving toward the goal. It begins as a compensatory process, which is made up for a particular inferiority so that one's personality becomes consistent. According to Adler, there are four different types of style of life, including three mistaken styles and one healthy style (Cloninger, 2004):

1) Mistaken styles of life

1.1) Ruling type seeks to dominate others. A person of this type may actively confront life's problems in a selfish way and become a delinquent, or may less actively attack others in such an indirect way as suicide and drug addiction. Although some people of the type are high achievers with talent and hard work, they are vain and competitive with sense of superiority over others.

1.2) Getting type is dependent and leans on others. A person of this type has a passive attitude toward life and is likely to be depressed. The style, says Adler, can be encouraged by environmental pressures.

1.3) Avoiding type tries not to deal with problems and avoids the possibility to defeat. A person of this type tends to be isolated and others may regard him as cold.

2) Healthy style of life is an adaptive lifestyle, which Adler referred to as socially useful type. A person of this type must act in ways that are beneficial to others and serve a social function more than anyone else. Not only does he have a well-developed sense of social interest, but he also feels a sense of internal control.

Social Interest

As humans are inherently social, a sense of community is essential for their survival. Cloninger (2004: 118) says that “the more social interest the person has, the more that person’s efforts are channeled into shared social tasks, and the more psychologically healthy that person is.” Social interest is the innate potential to live with other people in cooperation, making a person value the common good above his own welfare. Although it is inborn, social interest must be fostered and nurtured so that life is not purposeless and the self is not empty. The development of social interest, however, is sometimes impeded by war, death penalty, physical abuse, and failure to provide humane conditions.

Karen Horney (1885-1952)

Interpersonal approaches raised by Horney help many theorists to understand the variety of interpersonal styles that occur in everyday life. Like traditional Freudian psychoanalysis, she firmly believes that the unconscious is a powerful determinant of personality and that childhood conflicts are important. She argues that, however, the most important conflicts are based on unresolved interpersonal issues. According to Horney, a person’s interpersonal orientation results from the choice he made to resolve the conflict with his parents when he was young. Ideally, a healthy person should be able to move toward people, move against them, or move away from them, depending on what fits the particular circumstances. The three interpersonal orientations are clarified by Cloninger (2004) as follows:

1) Moving toward people

Some people turn to others for the love and protection they lack in their early life. They are called “compliant types” and are careful not to do anything to alienate others. People of this type do many things to please others such as becoming sensitive to their needs, seeking their approval, and acting in generous ways. Not only do they make few demands on others, but they also play a pitiful role that emphasizes their helplessness and subordination.

2) Moving against people

A second strategy for resolving conflicts over unmet needs is to emphasize power over others, so-called “aggressive types”. In this way, a person can protect himself from the vulnerability of being helpless. Unfortunately, says Horney, a person of this type usually seems to have difficulty when he or she begins to come close to others in love or friendship.

3) Moving away from people

A third strategy for resolving conflicts is to give up in order to avoid a feeling of disappointment. Some people try to do without others and give up on solving the problems of basic anxiety with love or power. They are called “detached types”. They may develop considerable resourcefulness and independence, or may restrict their needs and protect their privacy.

Horney’s other important concept of personality is the self, which is divided into the real self, or the actual self, and the idealized self. The real self is the alive, unique, and personal center of oneself and everything that a person really is at a given time. On the other hand, the idealized self is the seemingly better self that a person wishes himself to be. A psychologically healthy person generally possesses the real self and the idealized self that are not too different from each other (Cloninger, 2004).

2.3.2 Behavioral Approach

Behaviorism is one of the major perspectives in modern psychology, focusing on what people do and the circumstances in which they do it. Behaviorists believe that a person's behavior, as well as personality, is determined by external factors in his environment and expanded by learning throughout his life. For behaviorists, says Schultz (2001: 377), personality is "an accumulation of learned responses to stimuli, sets of overt behaviors, or habit systems," and each person experiences a different environment with different conditions of learning. A theory of behavior based on principles of reinforcement is explained by B. F. Skinner, most of whose work was done with animals and then implied to humans (Cloninger, 2004).

B. F. Skinner (1904-1990)

Skinner was one of the most famous and influential theorists of modern psychology. Rejecting forces within an individual such as traits, thoughts, and needs as causes of behavior, he pointed out the importance of external forces and focused on predicting and controlling observable behavior. His theory fully describes how behavior is influenced by reinforcement and how responses can be changed by adding reinforcers, eliminating them, or adding punishments (Cloninger, 2004).

According to Skinner, there are two kinds of human behavior. Respondent behavior includes responses that are not learned but occur automatically as a result of a specific stimulus, such as a knee jerk after being tapped. Later when a person receives some kind of reinforcement, respondent behavior is learned and conditioned to replace one stimulus with another. However, what is more important than respondent behavior is operant behavior that seems to occur spontaneously and voluntarily in response to a stimulus, and its nature and frequency depends on the reinforcement that follows it (Schultz, 2001).

In general, reinforcement includes what a person commonly considers reward. It is defined by Schultz (2001: 381) as "the act of strengthening a response by adding a

reward, thus increasing the likelihood that the response will be repeated.” It may be a primary reinforcer that is naturally innate such as food, or a secondary reinforcer of which value is learned such as money and praise. However, not all people respond in the same way to a specific consequence of their action. A thing may be a reinforcer in a particular situation for one person but would not be so for another. There are two kinds of reinforcers. Positive reinforcers can increase behavior when added to the situation and are effective for changing undesirable behavior. Negative reinforcers, on the other hand, are dislikable stimuli removed from the situation to increase behavior (Schultz, 2001).

The rate of responding can be increased by reinforcement and decreased by punishment. In contrast to negative reinforcement, punishment reduces the rate of responding and the frequency of an operant behavior, although both are dislikable for a person. Schultz (2001: 392) defines punishment as “the application of an aversive stimulus following a response in an effort to decrease the likelihood that the response will recur.” Unfortunately, punishment is an undesirable technique for controlling behavior because it is effective only in a short term and can produce emotional reactions that remain even after the undesirable behavior. A better way to reduce the frequency of behavior, says Cloninger (2004), is to stop reinforcing it. This process of eliminating a behavior by withholding reinforcement is called “extinction”.

Skinner’s work was intended to be applied to humans although it was done with animals, as he argued that the fundamental principles of behavior are the same in animals and humans. He was criticized, however, for focusing too much on the environment and neglecting the effects of heredity and the unique capacities of humans. As a result, a theory of “psychological behaviorism” was developed by another behaviorist, Arthur Staats, to explain human personality with behavioral insights. Agreeing with Skinner that human personality is built up by learning and that behavior is maintained by reinforcement, he adds that a stimulus will serve as a reinforcer when it causes emotional responses. Anything a person feels emotional about can either reinforce or punish him and he will learn to approach pleasant stimuli and avoid unpleasant ones, as Cloninger (2004: 308) says, “emotional responses can provide incentives that cause us to approach or, in the case of negative emotions, to avoid them.”

2.3.3 Humanistic Approach

Emphasizing human interests and values as primary importance of personality, humanistic psychologists intend to study and explore human behavior, strengths, and virtues at their best. They believe that human behavior is too complex to be explained by behaviorist methods, which focus on overt behavior only and ignore positive human qualities such as happiness, contentment, and peace of mind. The founder of humanistic approach is Abraham Maslow, who assessed the best representatives of human beings and proposed that each person has the same innate needs enabling them to develop and fulfill their potentials (Schultz, 2001).

Abraham Maslow (1908-1970)

The founder of humanistic psychology, Abraham Maslow, believes that people develop in various levels toward their full potential, and is interested in those who become most highly developed rather than the majority. He disagrees with traditional scientific methods used for mainstream psychology, and proposes a hierarchy of needs that activate and direct human behavior. His theory points out that people begin their development with basic needs similar to animal motivation such as food and reproduction and later adopt more uniquely human motivation as their lower needs are satisfied (Cloninger, 2004).

According to Maslow, the needs in the hierarchy are innate but can be affected or overridden by learning, social expectations, and fear of disapproval. In general, needs in a lower level of the hierarchy must be satisfied before those in a higher level become influential. Satisfaction of higher needs leads to happiness, fulfillment, and mental healthiness, but can be postponed as they are less necessary for actual survival. However, a need does not have to be satisfied before the next one in the hierarchy becomes influential, and a person may either move up or down the hierarchy of needs (Cloninger, 2004). As a result, a person is not driven by all the needs in the hierarchy at the same time, and his personality is dominated by only one need depending on which of the other needs have been satisfied. People who are successful in their careers, for example, are

more likely to be motivated by esteem needs than physiological and safety needs that have already been fulfilled (Schultz, 2001).

Maslow's hierarchy of needs is generally classified into five levels, which can be shown in the following figure (Cloninger, 2004: 446):

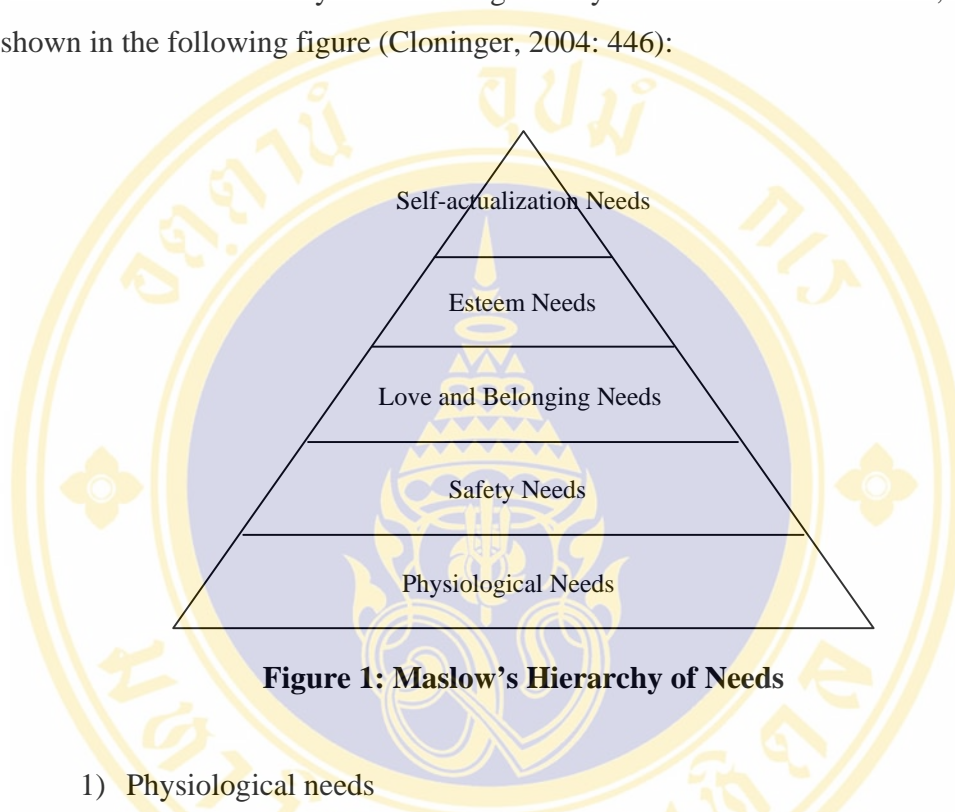


Figure 1: Maslow's Hierarchy of Needs

1) Physiological needs

This is the lowest level of the need hierarchy. They include the needs for food, water, sleep, and sex, which are necessary for both human and animal survival. If they are not met, they will dominate a person's motivation and behavior regardless of satisfaction of the other higher needs.

2) Safety needs

The next level of the need hierarchy is the need to ensure that one lives in a safe situation. For children, safety occurs with familiarity as they prefer to live in a routine or a predictable world. For adults, their safety needs can be met in an ordered society. To ensure a feeling of safety, thus, those who are still dominated by safety needs try to keep their lives as predictable as possible, although it impedes their higher-level fulfillment.

3) Love and belonging needs

After physiological and safety needs have been satisfied, a person turns to focus on the needs for belongingness and love. At this level, a person not only seeks love and friendship but also wants to give love. These needs can be expressed by a close relationship with another person or a social relationship within a group. Failure to satisfy these needs can cause emotional maladjustment.

4) Esteem needs

The fourth level of the need hierarchy is the need for self-respect and esteem of others. “We require esteem and respect from ourselves, in the form of feelings of self-worth, and from other people, in the form of status, recognition, or social success,” says Schultz (2001: 306). When these needs are satisfied, a person feels self-confidence, worth, strength, and capability of being useful and necessary. On the other hand, a person will feel helpless, inferior, and discouraged if these needs are unmet.

5) Self-actualization needs

The highest level in Maslow’s hierarchy of needs is self-actualization, which involves realization and fulfillment of one’s potentials, talents, and abilities at the highest level. To achieve self-actualization, a person must be free of social and personal constraints, have secure self-image and relationships with others, and have a realistic knowledge of his own strengths and weaknesses. A person who cannot satisfy these needs will be restless, frustrated, and discontent.

In addition to the five levels of needs, Maslow proposed the other two needs outside the hierarchy discussed above. The first one is cognitive needs, or the needs to know and understand, which usually appear in early childhood and are expressed as a natural curiosity without being taught. The second one is aesthetic needs, or the needs for pleasing experiences and beautiful surroundings. The full development and functioning of one’s personality can be hindered if both the needs are not met (Schultz, 2001).

Maslow's view of personality optimistically focuses on psychological health, growth, and virtues rather than weaknesses and limitations. He believes in human ability and free will to select how to satisfy their needs, actualize their potentials, and shape their own lives. Personality, according to humanistic theory, is determined by the interaction of heredity and environment since a person's needs are innate but the behaviors to satisfy them are learned. As a result, each person has unique personality and the ways he satisfies his needs are different from others (Schultz, 2001).

2.3.4 Trait Approach

Trait approach focuses on the basic units of personality. A trait is a theoretical construct describing a fundamental dimension of personality. The emphasis of this approach is on individual differences in characteristics that are more or less stable across situations, and on the measurement of these traits in a variety of forms. Nevertheless, trait approach provides the basis for a coherent paradigm of personality theory and has great value for practical applications (Cloninger, 2004). Theorists of this approach include Gordon M. Allport and Raymond B. Cattell.

Gordon M. Allport (1897-1967)

Allport's theory gets high marks for comprehensiveness in a way that he extends personality consideration to many areas of social behavior. His theory is called "personology" emphasizing the development of a unified and conscious whole of a person. He urges personality theorists to use concepts that focus on the unique capacities of humans and their healthy functioning. In addition, Allport's emphasis on the whole person has continued in the humanistic movement, and his meaningful insights have been defended as theoretically helpful in modern times (Cloninger, 2004).

According to Allport, the primary unit of personality is the trait. A trait is defined by Allport (1937, cited in Cloninger, 2004: 198) as "a generalized and focalized neuropsychic system with the capacity to render many stimuli functionally equivalent, and to initiate and guide consistent forms of adaptive and expressive behavior." Traits

generally develop over time with a person's experience and may change as he learns new ways of adapting to the world. They are classified into two kinds: (1) individual traits possessed by only one person, and (2) common traits possessed by many people. However, the real units of personality in Allport's theory are unique traits, which exist within an individual. Human traits are generally categorized as cardinal, central, and secondary traits depending on how extensively they influence personality. They are explained by Cloninger (2004) as follows:

1) Cardinal traits are so pervasive that they dominate just about everything that a person does. Allport (1937, cited in Cloninger, 2004: 205) says that cardinal traits are "the element trait, the ruling passion, the master-sentiment, or the radix of a life." He adds that most people do not have such a highly pervasive single trait and when they do, the trait often makes them famous.

2) Central traits pervasively affect many behaviors of a person. For example, a person shows his self-confidence in how he behaves with others, what risks he chooses to take, and so forth. In general, the specific traits vary from person to person and a central trait for one person might not be relevant for another. Consequently, a person who is self-confident only in doing something does not possess self-confidence as his central trait.

3) Secondary traits describe ways in which a person is consistent but do not affect so much of what he does. Allport (1937, cited in Cloninger, 2004: 204) says that secondary traits are "less conspicuous, less generalized, less consistent, and less often called into play than central traits." In the above example, self-confidence is considered a secondary trait for this person.

Finally, Allport says that the three categories of traits exist on a broader spectrum of aspects of personality, which is integrated and arranged in a hierarchical structure. Simple conditioned reflexes are at the lowest level of the integration and are associated over time to form habits. The notion of self, on the other hand, is at a higher level of the integration (Cloninger, 2004).

Raymond B. Cattell (1905-1998)

The major strength of Cattell's theory is the sophisticated description of personality with clearly defined factors. Cattell (1950, cited in Cloninger, 2004: 225) defines personality as "that which permits a prediction of what a person will do in a given situation." The significant units of personality are traits, which are also defined by Cattell (1979, cited in Cloninger, 2004: 226) as "that which defines what a person will do when faced with a defined situation."

According to Cattell, traits are abstract concepts useful for predictive purposes and are classified into two kinds. Surface traits can be apparently observed but may not reappear under different situations. On the other hand, source traits are more deeply hidden and reappear over and over again despite differences in situations. In general, various types of traits are distinguished as follows (Cloninger, 2004):

- 1) Ability traits define various types of intelligence and determine how effectively a person works toward a desired goal. Cattell distinguishes two types of intelligence. Fluid intelligence is the innate ability to learn. It is expressed in different kinds of learning depending on individual's educational opportunities, and is related to the capacity of working memory and brain size. Crystallized intelligence, on the other hand, includes the effects of education and what has been learned. Middle-aged adults usually have this kind of intelligence and know more in various areas than younger adults.

- 2) Temperament traits are largely constitutional source traits that determine the general style and tempo with which a person carries out what he does, such as high-strungness, speed energy, and emotional reactivity. Cloninger (2004) says that it is a key concept for understanding how inherited biological influences play a role in shaping personality.

- 3) Dynamic traits are motivational, providing the energy and direction to action. Some of them are innate and may vary in different individuals such as anger, curiosity, fear, hunger, and loneliness. Others are learned and can range from the very general such

as love of country to the very specific such as opposition to a political candidate. Not only do they help people select goals and provide the energy to pursue goals, but they also stimulate emotional responses to certain objects and cause people to perceive selective opportunities for satisfying goals.

In conclusion, personality is a person's unique characteristics and individual patterns of responding to internal and external stimuli and adjusting oneself under conflicting pressures. Each approach of the personality theories has a different explanation and emphasis. However, the study of personality can be done with literature, says Allport (1964, cited in Sriruen Kaewkangwan, 2529 B.E.), because it can portray several personality aspects of humans in a realistic, detailed, and profound way, helping people to see a clearer picture of personality theories (Sriruen Kaewkangwan, 2539 B.E.).

2.4 Concept of Values

Vander Zanden (1993: 36) defines values as "broad ideas regarding what is desirable, correct, and good that most members of a society share."

Rokeach (1973: 5) says that "a value is an enduring belief that a specific mode of conduct or end-state of existence is personally or socially preferable to an opposite or converse mode of conduct or end-state of existence."

Kluckhohn (1951, cited in Rescher, 1969: 2) says that "a value is a conception, explicit or implicit, distinctive of an individual or characteristic of a group, of the desirable which influences the selection from available means and ends of action."

Emjan Suwinthawong (2526 B.E.) says that value is a person's belief of what is worthwhile, important, and desirable, including his standard of perceiving, assessing, selecting, and deciding what is good or bad, right or wrong, and should or should not be done.

Thus, the definition of value can be concluded as a person's enduring belief, ideas, and attitudes about preferable mode of conduct or end-state of existence that influence his actions and behavior.

A value, says Rokeach (1973: 18), refers to a single belief of a very specific kind concerning "a desirable mode of behavior or end-state that has a transcendental quality to it and guides actions, attitudes, judgments, and comparisons across specific objects and situations and beyond immediate goals to more ultimate goals." Values are commonly possessed by human beings who are rational and tend to plan his actions and judge his own and others' doings. They are also bound up with people's having needs and desires, capacity for reason, and vision of the good life from his conceptions of the beneficial (Rescher, 1969).

In general, values are a result of all the cultural, institutional, and personal forces that act upon a person throughout his lifetime. Not only do values of any given society dictate what action is desirable or undesirable, but they also reflect a culture's view toward such issues as politics, economics, religion, aesthetics, and morality. Rokeach (1973: 23) adds that values are determinants of all kinds of social behavior, including moral judgment, justifications of oneself and others, comparisons of oneself with others, and attempts to influence others. Values can, therefore, disclose the cultural norms of a society, specify the ways in which a person should behave, and permit a person to make decisions about his relationships by specifying what is good or bad, right or wrong, and appropriate or inappropriate (Samovar & Porter, 1995).

Values are assumed to have cognitive, affective, and behavioral components. Suntaree Komin (1991) says that values involve some knowledge about the means or ends considered to be desirable, is held with personal feeling and generate affect when challenged, and may lead to action when activated. This is clarified by Rokeach (1973: 7) as follows:

- 1) a value is a cognition about the desirable and a person cognitively knows the correct way to behave or the correct end-state to strive for; 2)

a value is affective in the sense that he can feel emotional about it, be affectively for or against it, approve of those who exhibit positive instances and disapprove of those who exhibit negative instances of it; and 3) a value has a behavioral component in the sense that it is an intervening variable that leads to action when activated.

A person's values generally arise from eight value indicators: goals, aspirations, attitudes, interests, feelings, beliefs, activities, and worries. With these value indicators, we can say that a person has a value about something if it is really meaningful to him, involves how he lives his life, and is chosen after considering other choices (Raths, Harmin & Simon, 1966). According to E. Spranger (cited in Office of the National Culture Commission, 2528 B.E.), values can be classified by the nature of people's lives into six kinds of values:

- 1) Theoretical values are concerned with how to seek and handle knowledge, truths, and reasons.
- 2) Economic values drive a person to earn benefits, wealth, and stability in his or her life.
- 3) Aesthetic values are concerned with appreciation of beauty and other appropriateness.
- 4) Social values drive people in society to love and build good relationships with others.
- 5) Political values are concerned with powers, influences, and popularity.
- 6) Religious values are concerned with belief in a religion, doctrine, and other sacred objects.

Rokeach (1973), on the other hand, distinguishes values into two different kinds representing two separate yet functionally interconnected systems:

1) Instrumental values are concerned with desirable modes of conduct and are divided into moral and competence values.

1.1) Moral values refer mainly to modes of behavior that have an interpersonal focus and arouse feelings of guilt for wrongdoing when violated.

1.2) Competence values have a personal focus, are not especially concerned with morality, and their violation leads to feelings of shame about personal inadequacy rather than to feelings of guilt.

2) Terminal values are concerned with desirable end-states of existence and are divided into personal and social values. People may vary from one another in the priorities they place on such social and personal values, and their attitudes and behavior will be different depending on which values have priority.

2.1) Personal values with a self-centered, intrapersonal focus

2.2) Social values with a society-centered, interpersonal focus

In conclusion, values are important for an individual since he depends on values as his standards of what should and should not be done, for a group of people since values determine the significance of their actions and cooperation from them, and for a nation since values influence how each institution works (Kannika Sukkasem, 2524 B.E.). It is apparent that values influence people's behavior and are one of the determinants of one's personality, helping one select what to do and face various life situations. One of the good ways to study about values of people is to study them from novels, says Wannee Putthajaroenthong (2533 B.E.), because they are intended by the authors to relate their experience to the readers and reveal what is going on in their society from all the characters that are realistically invented to resemble people in society.

2.5 Concept of British and American societies

Because the sample chick lit novels in this study are written either within British or American social contexts before being translated into Thai, and because the female protagonists' personalities and values are influenced by the society they live in, the concept of British and American societies is taken into account for the analysis of female protagonist depictions and value presentation.

2.5.1 British Society

“One of the characteristics of life in Britain is the strength of regionalism and nationalism,” says McCormick (2003: 173). Predominantly urban, middle-class, English-speaking, and white, Britain is a divided society like other major industrialized countries. A significant part of the British society is class, although the idea of a better life through home ownership and consumer goods has made the classes culturally and politically invisible. According to Storry and Childs (2002), the upper class in Britain includes those from wealthy and socially dominant families, self-made business people, sports personalities, and some pop stars. Middle-class people fall into one of four categories: 1) higher professionals such as doctors, lawyers, architects, and business executives, 2) salaried professionals such as school teachers, local government officials, civil servants, and social workers, 3) routine clerical workers who are heavily supervised, and 4) self-employed people such as small businessmen and shopkeepers who have no career structure. About 60-65 percent of people in Britain describe themselves as middle-class (McCormick, 2003). The British working class, on the other hand, is described as those who have left school without any qualifications, are members of a trade union, and live in a close community of rented houses owned by a landlord.

Britain is still a definitely class-structured society, says Rietbergen (1998), with considerable differences in both income and status. Although incomes are high and unemployment is relatively low in London, it is rapidly losing manufacturing jobs and the service sector is expanding slowly. The situation is quite similar in rural Britain, where there are high levels of employment, low wages, and restricted job opportunities

due to problems of inaccessibility, social isolation, and a small amount of population to attract services and facilities. Thus, poverty and inequality are a massive and cultural characteristic of British society (Johnston & Gardiner, 1991). Very few people have risen from the bottom to the top of British industry, because groups of people in the British society are socially and economically divided and separated from one another (Storry & Childs, 2002).

While the average lifespan has increased in Britain, the fertility rates have been steadily declining. According to Storry and Childs (2002), British families are smaller, with 1.8 children on average. Women often postpone having children until they are in late twenties or early thirties, since many of them are taking further education and looking to establish a career, and some opt not to have children at all. Only 24 percent of contemporary British households are nuclear families composed of two adults and dependent children. Registered marriages have declined, with more couples living together without getting married, whereas marital breakdown has sharply increased to four in every ten marriages, “in part because of a decline in the social stigma attached to divorce, and in part because women are earning higher wages and better qualifications, and so developing more independence” (McCormick, 2003: 68). As a result, the number of single-parent families has dramatically risen to one in every five family units of all kinds. “The higher divorce rate is therefore an inevitable consequence of women’s increased financial autonomy,” says Storry and Childs (2002: 125), “but it also corresponds to more general shifts in the structure of the family.”

Women’s paid employment is acceptable for modern life in Britain, but it is still regarded as undesirable. British women tend to be employed in unskilled areas of work and service industries, yet they have not achieved equality in the workplace. Although there are now more women in the British workforce than men and they are now beginning to enter previously male-dominated professions, their average pay is only 75 percent of men’s in similar occupations (Storry & Childs, 2002). They often fail to be promoted to positions of greater responsibility and are more likely to be discriminated on grounds of their age and physical attractiveness. Their employment opportunities are also heavily influenced by other factors such as region, class, and race. Consequently,

most British women who have made considerable advances in their careers are white, middle-class, and university-graduated.

Mass media, especially television, play an important role in the British society, as Storry and Childs (2002: 152) say, “television now seems to be at the hub of ‘the British way of life’, offering a structure and rhythm around which people may shape their leisure time.” According to Christopher (1999), the average television set in Britain is switched on for five to six hours a day, and the average British adult watches for approximately three hours. Everything is now played out on television and, by following them, people can develop their topics of conversation, learn about one another’s tastes and preferences, and explore the current social and cultural matters. In addition to television, magazines are associated with British people, especially women. They are less concerned with romance and domestic space, but more with consumerism and sexual relationships. Although this confirms that British women’s identity is shaped by their status as a consumer, says Storry and Childs (2002), they now have more opportunities to participate in the public domain.

2.5.2 American Society

According to Duncan and Goddard (2003: 126), the American society is “a mixture of racial, ethnic, immigrant, or multicultural neighborhoods, city blocks, and suburbs.” It has a positive image of individualism, especially its opportunity for the individual, its grant of freedom, and its encouragement of diversity. This emphasizes Americans as being indifferent to governmental controls, taking it upon themselves to enforce the law, and insisting on their rights as American citizens (Luedtke, 1991). Financial matters, however, continue to be one of the biggest concerns for them because they have high expectations and unlimited sources of material goods to choose from. Furthermore, they prefer to spend more time on the job and less with family (Duncan & Goddard, 2003).

Social class does exist in the American society, although there is widespread disbelief in its existence. Americans can see that there are rich and poor people, but they

usually deny the reality of social classes, because it is more important for them to have the opportunity for a better life than to have a society where everyone is equal (Duncan & Goddard, 2003). This is pointed out by Luedtke (1991: 270) that “Americans either continue to assert that classes are almost totally nonexistent in this country, with what barriers there are being easily breached, or they insist that they belong to the great middle class.” Most of them consider themselves to be middle-class, especially if they own their homes. They are generally optimistic about their lives and think that they can succeed with hard work and by their own efforts, as widely known as the “American Dream.”

The middle-class living standards can be improved in terms of income, material goods, and property ownership. In 2002, says McKay (2005), 45 percent of all workers in America were in professional, technical, managerial, or administrative jobs. About 28 percent were in factorial jobs, with a further 25 percent in service jobs. Unfortunately, the gap between rich and poor has widened as a result of the changing nature of work, the shift of industrial jobs to countries with cheaper labor costs, and an increasing demand on a well-educated workforce, making “the richest group get astonishingly richer, the middle class get a little richer, and the poor get significantly poorer” (Duncan & Goddard, 2003: 130). In 1999, 17 percent of all American families are regarded as poor, with an official poverty line at \$17,184 a year, as McKay (2005: 29) says, “America does have a large population of poor people; not perhaps poor in the sense of living below subsistence level, but certainly poor in the sense of having little hope of full-time, secure employment, and access to good housing, and an acceptable living environment.” Nonetheless, inequalities are slightly criticized by the working people because the American economy can provide them with a satisfactory level of comforts. Even though there is continuing imbalance between the classes, the circumstances of those at the lower levels have remarkably improved from one generation to another (Luedtke, 1991).

There is a great variety of American family types resulting from ethnic, racial, cultural, and class differences among its citizens. The most typical residential family unit in the American society is a nuclear family consisting of parents and children. Americans

are marrying later and having fewer children than those in the past. According to the United States Census Bureau (cited in Duncan & Goddard, 2003), there are 62 percent of American households with only one or two members, and the average family size is 3.2 people. Solitary living is increasingly found among Americans and more women choose not to have children, as they do not want to be burdened with the high costs of support and education for them. Although immigrant groups have adopted some American family patterns such as limiting their family size and increasing privatization of the family, their own traditional customs and family values are still put into practice. Many alternative family styles such as unmarried couples living together have been more tolerated and more openly acknowledged than in the past (Luedtke, 1991).

American women usually have access to good education and take jobs outside their households in order to earn more income to achieve a middle-class lifestyle. Although the number of women workers in the American workforce has increased rapidly, they are sometimes underpaid and denied promotion opportunities (Luedtke, 1991). In 2000, say Duncan and Goddard (2003: 139), “women earned only about two-thirds of what men earned, were twice as likely to live in poverty, and were almost non-existent at the highest levels of corporate life.” Because women can earn higher wages and have more independence, divorces are more common in the American society. The number of single-parent households has increased dramatically, as a result, and more women with children are put into poverty.

Most Americans not only spend their free time in their own backyards, but also relaxing in front of the home entertainment center of television, video, and DVD. In 1990, say Duncan and Goddard (2003), 98 percent of American households had at least one television set, with many of them had three or more. The average American adult watches four hours of television a day, and the most popular programs include situation comedy, drama, sports, and reality shows. However, many programs on television are viewed discontinuously, while people are paying attention to doing something else and will watch them only when they hear something interesting. American mass media now, furthermore, seem to have the strong influence on the British society, as Stevenson (1987)

says that, according to a nationwide survey, the number of British people think there is too much of American cultural influence on television.

In conclusion, the British and American societies share some significant features. They tend to have more nuclear families as there is smaller number of people in each household. People in both societies are getting married at an older age or, with the emergence of new family structure such as solitary living and cohabitation, may not be officially married at all. Divorces are also increasing and, as a result, single-parent families are commonly found. Moreover, mass media play an important role in people's lives in both societies. The British and American societies, on the other hand, are somehow different. Whereas classes are obviously divided in the British society, Americans tend to deny that classes exist in their society and perceive themselves as middle-class. Besides, Americans believe in the "American Dream" that they can succeed with hard work and by their own effort, whereas British people are more likely to be adhered to the class they are born into.

2.6 Concept of Human Communication

Communication, say Adler and Rodman (1994: 5), refers to "the process of human beings responding to the face-to-face symbolic behavior of other persons". It is at the heart of much of what a person does, as Tubbs and Moss (1994) point out that people are engaged in communication about 75 percent of each day for their entire life. It involves two or more people as communicators, who act as sources of communication. Not only do they originate and receive messages at the same time, but they are also simultaneously influenced by one another.

In general, communication is an ongoing process and a primary means by which people relate to one another. Humans rely on communication because they need physical and psychological contact with others in order to survive (Wood, 1982). Human communication is also connected to one's physical well-being, definition of self, and satisfaction of social needs. According to Adler and Roman (1994), it is the only way a

person learns who he is and develops his sense of identity from the way he interacts with other people. It also brings about pleasure, affection, inclusion, escape, relaxation, and control. Moreover, it serves everyday functions in human life and acts as an important key to effectiveness in a variety of everyday settings such as telling others what they are wished to do and getting acquainted with someone.

Human communication takes place in and is influenced by the relationship between communicators, the society in which they live, and the physical situation they are in. It can be classified by the number of people involved and the formality of communication among them into the following types (Wood, 1982; Adler & Rodman, 1994):

1) Intrapersonal communication

Intrapersonal communication involves a single individual who communicates with himself, as Wood (1982: 42) says, “through internal dialogues we organize thoughts, consider different perspectives on an issue, and assign meanings to our experience.” It takes place constantly and no communication with others can occur without it, because a person often communicates with himself to plan interactions with other people and later uses these plans in the actual situation.

2) Interpersonal communication

Interpersonal communication is the most common communication setting. It involves communication between persons who are treated as unique individuals, regardless of the context of their interaction or the number of people involved. With its directness of interaction, each communicator can address and respond to others immediately. “Because interpersonal situations involve a limited number of participants engaged in direct interaction, communicators can adjust their personal styles to each other and increase the probability that individual expectations will be met and misunderstandings will be minimized,” says Wood (1982: 43).

3) Small-group communication

Small-group communication allows every person to participate actively with the other communicators. It possesses some characteristics that are not present in interpersonal communication, as Adler and Rodman (1994: 10) say, “two or more members of a group can form a coalition to defend their position against other members” and “the majority of members can put pressure on those in the minority to conform, either consciously or unconsciously.”

4) Public communication

Public communication occurs when a group of persons becomes too large for all to contribute. It allows less direct interactions between communicators and does not treat members of an audience as unique individuals, making the communication less personalized. Because it provides an unequal amount of speaking, one or more people are likely to speak to the remaining members, who act as an audience and may offer suggestions or comments so that the speakers can adapt their style of communication.

5) Mass communication

Mass communication involves a message sender and an audience who interact through some intermediate means rather than directly facing one another. In mass communication, a message is intended for masses of individuals and communicated through some print or electronic medium. Any communicator using mass media has no immediate way of knowing an audience's reactions because they cannot be seen or heard. The audience is relatively large, heterogeneous, and anonymous to the speaker and there are limited opportunities for feedback (Tubbs & Moss, 1994).

Out of communication with others, each person's view of self arises. By observing how others think of him, he learns who and how important he is and develops his self-concept over time out of his combined interpretations of how he is perceived by others. According to Adler and Rodman (1994), a person develops an image of himself

by putting himself in the position of other people and viewing himself in a way he thinks they view him. As a person interacts with others, his view of self is subject to change because, says Wood (1982: 127), “each new relationship provides communication that confirms and extends the view of self developed though previous interactions.” In other words, communication and the self interact dynamically, as the self is established and sustained in communication with others and communication, in turn, is constructed and interpreted through the self.

2.7 Concept of Social Construction of Reality

The concept of social construction of reality is a part of the concept of cultural analysis of media, which regards mass media as a kind of cultural invention, a channel of cultural transmission, and a generator of social cultures. It originates from an assumption that a person is usually exposed to mass-mediated experience prior to his direct encounters, and that reality is something constructed rather than given out there (Kanjana Kaewthep, 2543 B.E.). Living in a second-hand world, people are aware of much more than they have personally experienced, says Wright Mills (1967, cited in Weimann, 2000), and their own experience is always indirect.

According to Kanjana Kaewthep (2543 B.E.), people are surrounded by two kinds of environments called physical world and social world. Whereas physical world is created by nature, social world is constructed by society and has different meanings at different time and in different places. In fact, the reality of the world is defined by those who live in it and is collectively constituted from human interaction, social relationships, and social structures. It is a dominant source of definitions, an image of individuals and groups of people, and a normative judgment for the society. The definitions are then taken in as a person’s mental maps and levels of expectation of what way of life is possible, normal, and acceptable (Kanjana Kaewthep, 2544 B.E.).

“Reality,” says Carey (1989: 25), “is brought into existence, is produced, by communication—by, in short, the construction, apprehension, and utilization of symbolic

forms.” As one of the social institutions that create mental maps for people, the mass media have a mediating role between a real world and personal experience. Not only so they report and construct reality of what happens in the society, but their audience actively constructs their own environment as well (Kanjana Kaewthep, 2544 B.E.). In fact, the mass media presently play an important role in constructing social reality around people, as DeFleur and Ball-Rokeach (1989, cited in Weimann, 2000: 3) say, “increasingly we are in contact with mediated representations of a complex physical and social world rather than only with the objective features of our narrow surroundings.” Even if a person has never experienced a physical world before, he can know about it by learning from the mass media and will understand it according to his mass-mediated experience (Kanjana Kaewthep, 2545 B.E.).

Weimann (2000) points out that the flow of mediated realities is a two-step process. First, certain aspects of real life events and experiences are constructed into mediated reality, which is expected by the audience to be more intense and active than the ordinary. Then, the mediated reality is transmitted to the audience and is adopted as reality by selective processes of exposure, perception, and retention. At the same time, a certain number of real events, without the mediating function of mass media, flow directly to the audience, who often take information from mediated reality and apply it to their real lives.

From mass communication point of view, the construction of reality is a long-term process, as described in the following diagram (Kanjana Kaewthep, 2543 B.E.: 266):

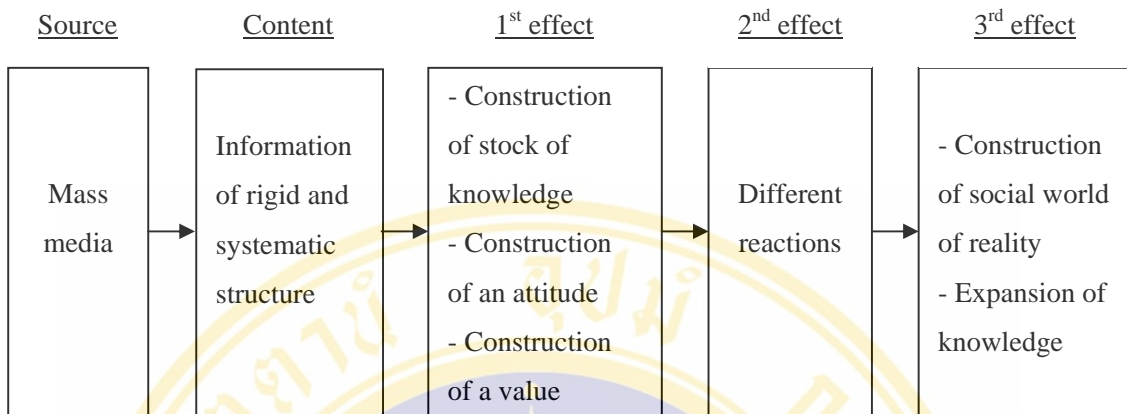


Figure 2: Process of Social Construction of Reality

The diagram shows the effects of the mass media on the construction of reality from short term to long term. Kanjana Kaewthep (2543 B.E.) explains that information presented by the mass media is first accumulated in a person's stock of knowledge, from which his attitudes and values are formed. Next, a person reacts against the media content. Then, the accumulated information is organized around him and the whole audience as the constructed world of reality. When people are exposed to the mass media, they not only receive information but also gradually accumulate different pictures of life and models of behavior before experiencing them. Moreover, pro-social content rather than anti-social is usually presented by the mass media to construct a reality that presents society as adequate in spite of some defects and problems, resulting in continuous support from its members.

In conclusion, the mass media can determine people's perceptions about the facts, norms, and values of society from their selective presentations and by emphasizing certain themes (Tan, 1986). Novels, as a kind of mass media, can also present realities from other societies and cultures because of their representational realism. Gerbner and Gross (1976, cited in Weimann, 2000: 6) point out that the realities in novels "offer to the unsuspecting viewer a continuous stream of facts and impressions about the way of the world, about the constancies and vagaries of human nature, and about the consequences of actions." Besides, they are a kind of fictional media, in which social ideologies are

well maintained, since they are a good combination of real world and imaginary world but are perceived as if they were real (Kanjana Kaewthep et al., 2548 B.E.).

2.8 Related Research Review

The study of **“Female Protagonist Depictions and Value Presentation in Chick Lit Novels”** focuses on the protagonists’ characteristics and values presented in the selected chick lit novels. Therefore, the following related studies of fictional protagonists’ characteristics and values are taken into account in the analysis of the study:

Yaowalak Sangjan (2534 B.E.) analyzes values presented in fourteen of Penkhae Wongsang’s novels and factors that influence the protagonists’ values. It is found that there are three kinds of values presented in the novels: self values, social values, and aesthetic values. Responsibility is the most frequently presented self value, followed by independence, being educated, and being hard-working. Patriotism is the most frequently presented social value, followed by good discipline, law obedience, and living in harmony. Realization of the importance of the environment is the most frequently presented aesthetic value, followed by Thai language appreciation and literature appreciation. Factors that influence the protagonists’ values are: 1) physical factors such as their age and education, 2) environment factors such as their family status, the way they are brought up, and their learning by modeling, and 3) personality factors such as their enthusiasm, future aims, and attitudes toward morality.

Sasilak Jangsuk (2538 B.E.) studies protagonist depictions in prime time television series broadcast in Thailand from October to December 1993, and compares the protagonists’ characteristics with each series’ themes. It is found that the protagonists are mainly young, single, good-looking, well-educated, upper-middle class, living in cities, and having good occupation. Female protagonists are presented as well-educated women and good housewives, whereas male protagonists are presented as having good education, good occupation, and high income. The major characteristic of the protagonists is their good nature, and they are intentionally created to communicate

social norms and values to the audience. In addition, love and morality are major themes of all series, but there is no relation between the themes and the protagonist depictions.

Ussanee Sae-tia (2541 B.E.) studies values presented in twelve of Botan's novels during 1990-1995, in which six kinds of values are found. Educational value encourages youth to study from primary to at least undergraduate level. Economic values include saving one's money and admiring materialism. Aesthetic value includes admiring good-looking people and beautiful objects. Religious value includes being grateful to one's parents. Political values include associating with powerful politicians and disliking those who are dishonest. Finally, social value includes respecting adults and senior people.

Wimonmaht Paruechakun (2542 B.E.) analyzes background, characteristics, and personalities of male and female protagonists in seventeen Thai novels during 1932-1945 that influence the development of Thai novels, including the authors' techniques of creating and presenting the protagonists. It is found that male protagonists represent the authors' ideas of how to make the society worth living in, whereas female protagonists represent characteristics of modern women such as being educated, being strong and confident, accepting the outcome of their own decisions, and looking for new ways of life. The protagonists are created by the authors who describe their background, characteristics, and personalities in detail. Furthermore, four techniques are used to present the protagonists: 1) the authors' descriptions, 2) the protagonists' descriptions of themselves, 3) other characters' descriptions of the protagonists, and 4) the protagonists' own behavior and conversation.

Thitima Suratthaman (2544 B.E.) analyzes personalities of male protagonists in two Japanese comic books translated into Thai, including similarities and differences of the protagonists' personalities in comic books for target readers of different sex. It is found that the protagonist in boys' comic books is self-confident, optimistic, lively, creative, energetic, hot-tempered, aiming at the future, having high interest in the opposite sex, and having an inferiority complex. On the other hand, the protagonist in girls' comic books is autonomous, solitary, cold, quick-tempered, not trusting in others,

motivated by death instinct, having two different kinds of self, likely to be psychopathic, and good at sports. The protagonists' personalities are similar in their irrationality, autonomy, sports ability, and self-conflict, but different in their basic attitudes, motivations, and instincts. In addition, their personalities are shown by verbal language, pictorial language, and symbols.



CHAPTER III

METHODOLOGY

The study of “**Female Protagonist Depictions and Value Presentation in Chick Lit Novels**” is a qualitative research, aiming to find out how the female protagonists are depicted in the chick lit novels and what values are presented by the protagonists. The study is carried out by means of content analysis. The methodology of the study is as follows:

3.1 Preparation of the Study

To prepare for the study, related literature and research at the Institute of Language and Culture for Rural Development Library, Mahidol University; Pridi Banomyong Library, Thammasat University; and Center of Academic Resources, Chulalongkorn University are reviewed. Websites about chick lit novels such as www.chicklit.us including those about writings such as www.bookreporter.com are also visited. Moreover, names of chick lit novels in Thai version and their original version are surveyed, both from translated western literature shelves of well-known bookstores, i.e. [Chulabook Center](#) and [B2S](#), and foreign online bookstore websites, i.e. www.amazon.com and www.barnesandnoble.com, in order to select samples of the study.

3.2 Population and Samples

The population of the study is fifty-two chick lit novels in Thai version sold in the market from the year 2001 when the first chick lit novel in Thai version, *Diary Khong Bridget Jones* translated by Ploy Jariyavej, was first published until the year 2004 when

the study was begun. Then, all the chick lit novels are selected by the process of purposive sampling. The criteria for selecting the samples are as follows:

3.2.1 A sample chick lit novel is written by a foreign author in a foreign language and translated into Thai by a Thai translator.

3.2.2 A sample chick lit novel is written by a female author, targeted at female readers, and is concerned with urban women living in modern societies as well as various aspects of their lives such as their careers, families, groups of friends, and relationships with men. Its content is also realistic and is possible to happen in real life.

3.2.3 A sample chick lit novel is listed on the translated western literature shelf of Chulabook Center, where more chick lit novels in Thai version are sold than any other bookstores, and its original version is listed on either www.chicklit.us or the “Women – Chick Lit” category of www.barnesandnoble.com.

3.2.4 A sample chick lit novel is published more than once, which indicates its popularity among the readers, and sold in the market from the year 2001 to 2004.

Employing the above criteria for selecting the samples, eight chick lit novels are selected out of the population of fifty-two. The samples of the study are as follows:

- 1) *Diary Khong Bridget Jones* (ไดอารี่ของบริดเจ็ต โจนส์) translated from Helen Fielding's *Bridget Jones's Diary* by Ploy Jariyavej
- 2) *Kham Sarapab Khong Sao Nak Shop* (คำสารภาพของสาวนักช้อปฯ) translated from Sophie Kinsella's *The Secret Dreamworld of a Shopaholic* by Ploy Jariyavej
- 3) *Jemima J Rak Khong Chan Prong Man Noei* (เจไมมา เจ รักของฉันพร้อมมันเนย) translated from Jane Green's *Jemima J* by Montharat Songpao

- 4) *Mr. Maybe Khon Nai Dee Poochai Khong Chan* (Mr. Maybe คนไหนดี...ผู้ชายของฉัน) translated from Jane Green's *Mr. Maybe* by Montharat Songpao
- 5) *Oop Som Lon Khon Nee Ngai Chai Loei* (อู้บ..สัมพันธ์ คนนี้ไม่ใช่เลย) translated from India Knight's *Don't You Want Me?* by Pornpisut Osathanon
- 6) *Khun Keb Kwamlab Dai Mai* (คุณเก็บความลับได้ไหม) translated from Sophie Kinsella's *Can You Keep a Secret?* by Ploy Jariyavej
- 7) *Nang Man Suam Prada* (นางมารสวมปราดา) translated from Lauren Weisberger's *The Devil Wears Prada* by Jitraporn Notoda
- 8) *Khon Thee Chai Klai Klai Tua* (คนที่ใช่ใกล้ๆ ตัว) translated from Meg Cabot's *The Guy Next Door* by Ananya Sitthi-amnuai

3.3 Data Collection

In this study, all the data is collected from the eight female protagonists in the following sample chick lit novels:

- 1) **“Bridget Jones”** in *Diary Khong Bridget Jones*
- 2) **“Rebecca Bloomwood”** in *Kham Sarapab Khong Sao Nak Shop*
- 3) **“Jemima Jones”** in *Jemima J Rak Khong Chan Prong Man Noei*
- 4) **“Libby Mason”** in *Mr. Maybe Khon Nai Dee Poochai Khong Chan*
- 5) **“Stella De La Crois”** in *Oop Som Lon Khon Nee Ngai Chai Loei*
- 6) **“Emma Corrigan”** in *Khun Keb Kwamlab Dai Mai*
- 7) **“Andrea Sachs”** in *Nang Man Suam Prada*
- 8) **“Melissa Fuller”** in *Khon Thee Chai Klai Klai Tua*

All the female protagonists possess characteristics of chick lit protagonists. They are single urban women in their twenties or thirties, have good education and

demanding careers, and live in a society with new opportunities for women. Their demographics, i.e. age, education level, career, economic status, and social class, can be drawn from what appears in the story. Whereas their age, education level, and career are clearly shown, their economic status is considered from their source of income, type of housing, and possession of values, as adapted from Pinit Labthananon's concept of economic status (2538 B.E.), and their social class is considered from their education level, career, and economic status, as concluded from Dennis Gilbert and Joseph A. Kahl's concept of class structure (cited in Marger, 2002). The demographics of the protagonists are shown in a table below:

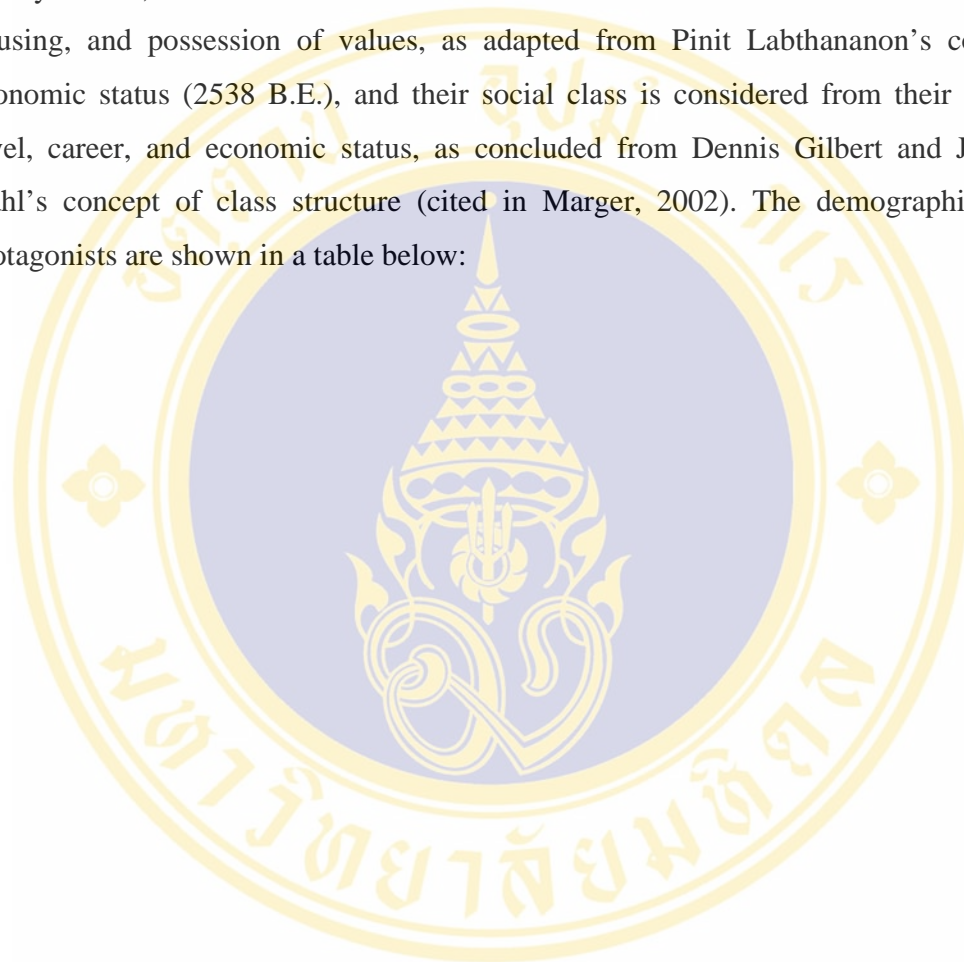


Table 1: Demographics of the Female Protagonists in Chick Lit Novels

No.	Names of the Female Protagonists	Demographics of the Female Protagonists				
		Age	Education Level	Career	Economic Status	Social Class
1.	Bridget Jones	Approx. 30 yrs.	Undergrad.	- A publishing company employee - A TV presenter	Moderate: - Earns a salary - Lives in a flat - No valuables	Middle: - High education - Career in a middle position - Moderate status
2.	Rebecca Bloomwood	25 yrs.	Undergrad.	A financial magazine journalist	Moderate: - Earns a salary - Lives in a flat - No valuables	Middle: - High education - Career in a middle position - Moderate status
3.	Jemima Jones	27 yrs.	N/A	A newspaper journalist	Moderate: - Earns a salary - Shares a flat - No valuables	Middle: - Career in a middle position - Moderate status
4.	Libby Mason	27 yrs.	N/A	A publicist	Moderate: - Earns a salary - Lives in own flat - Owns a car	Middle: - Career in a middle position - Moderate status
5.	Stella De La Crois	38 yrs.	Undergrad.	Unemployed	Moderate: - Earns alimony - Lives in own house	Middle: - High education - Moderate status
6.	Emma Corrigan	25 yrs.	N/A	A marketing assistant in a company	Moderate: - Earns a salary - Shares a flat - No valuables	Middle: - Career in a middle position - Moderate status
7.	Andrea Sachs	23 yrs.	Undergrad.	A personal assistant of a magazine editor	Moderate: - Earns a salary - Shares an apartment - No valuables	Middle: - High education - Career in a middle position - Moderate status
8.	Melissa Fuller	27 yrs.	Undergrad.	A newspaper journalist	Moderate: - Earns a salary - Rents an apartment - No valuables	Middle: - High education - Career in a middle position - Moderate status

To collect the data, all the eight chick lit novels that are the samples of the study are first read in order that their content is clearly understood. Then, data about female protagonist personalities and values presented by the protagonists in chick lit novels is collected and analyzed. At the same time, data about the female protagonists’ actions as well as situations and context around their actions is collected in order to support the analysis of data. Two different tables are used as tools for data collection.

1) Data of the female protagonists’ individual and social personalities is collected from personality aspects, which are concluded from J. P. Guilford’s concept (cited in Kannika Sukkasem, 2524 B.E.) as follows:

Table 2: Data Collection of the Female Protagonists’ Personalities

Personality Aspects	Data	Actions / Situations / Context
Physical appearance		
Emotional states		
Social attitudes		
Motivation		
Abilities		
Interests		

1.1) Physical appearance that can be seen from outside such as body structure, body size, and manner

1.2) Emotional states under a situation in response to both internal and external stimuli

1.3) Social attitudes toward people and things around oneself

1.4) Motivation and desires driving one to take actions

- 1.5) Abilities to do something effectively
- 1.6) Interests in what one appreciates and wants to do

2) Data of values presented by the female protagonist, both positive and negative, is collected from value indicators, which are concluded from Raths, Harmin, and Simon's concept (1966) as follows:

Table 3: Data Collection of Values Presented by the Female Protagonists

Value Indicators	Data	Actions / Situations / Context
Goals and Aspirations		
Attitudes and Feelings		
Interests and Activities		
Problems and Worries		

- 2.1) Goals and aspirations that give direction to one's life
- 2.2) Attitudes and feelings toward someone or something
- 2.3) Interests and activities that one wants to do
- 2.4) Worries and problems that trouble one's mind or block one's actions

3.4 Analysis of Data

In the analysis of data, data about the female protagonists' personalities and values presented by them, which is collected from eight sample chick lit novels, is analyzed to determine the depictions and value presentation of the female protagonists in chick lit novels.

1) Personality of the female protagonists, i.e. physical appearance, emotional states, social attitudes, motivation, abilities, and interests, are analyzed with the following approaches of personality theories:

- 1.1) Psychoanalytic-social approach of Alfred Adler and Karen Horney
- 1.2) Behavioral approach of B. F. Skinner
- 1.3) Humanistic approach of Abraham Maslow
- 1.4) Trait approach of Gordon M. Allport and Raymond B. Cattell

2) Values presented by the female protagonists in chick lit novels are analyzed according to E. Spranger's classification of values (cited in Office of the National Culture Commission, 2528 B.E.) into six kinds: 1) theoretical values, 2) economic values, 3) aesthetic values, 4) social values, 5) political values, and 6) religious values. They are also analyzed with Rokeach's concept of the nature of values (1973):

2.1) Instrumental values, i.e. values presenting desirable modes of conduct in all situations, which are classified as follows:

2.1.1) Moral values about interpersonal behavior that arouses a feeling of guilt when violated

2.1.2) Competence values about self-actualization behavior that leads to a feeling of shame if not achieved

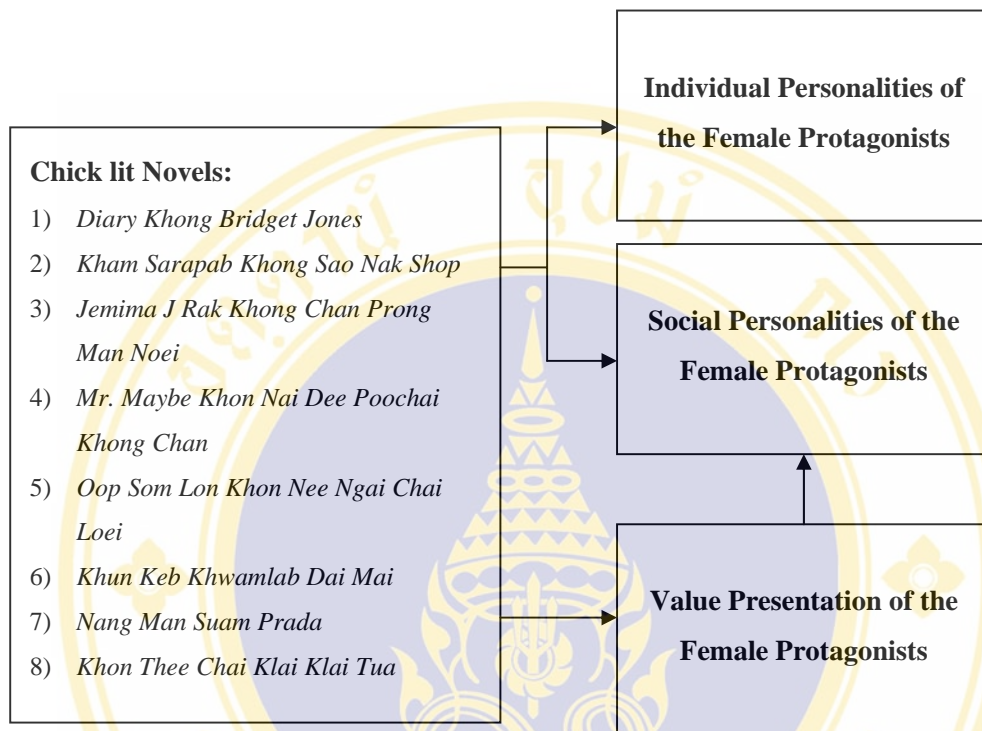
2.2) Terminal values, i.e. values presenting desirable states of existence and worth striving for, which are classified as follows:

2.2.1) Personal values with a self-centered focus

2.2.2) Social values with a society-centered focus

After the analysis of data, the results of the study are presented in the form of tables and descriptive analysis. They are divided into two chapters: 1) female protagonist depictions in chick lit novels, and 2) value presentation of the female protagonists.

3.5 Conceptual Framework



CHAPTER IV

FEMALE PROTAGONIST DEPICTIONS IN CHICK LIT NOVELS

The study of “**Female Protagonist Depictions and Value Presentation in Chick Lit Novels**” aims to find out how the female protagonists are depicted in terms of personality in chick lit novels and what values are presented by them. It is a qualitative research carried out by means of content analysis, and all the data is collected from eight female protagonists in each sample chick lit novel. This chapter discusses female protagonist depictions, i.e. individual and social personalities, in chick lit novels. The results of the study are presented in three main parts as follows:

- 1) Synopses of sample chick lit novels
- 2) Individual personalities of the female protagonists
- 3) Social personalities of the female protagonists

4.1 Synopses of Sample Chick Lit Novels

In the study of female protagonist depictions and value presentation in chick lit novels, personality data of the female protagonists is collected from the following samples:

- 1) *Diary Khong Bridget Jones* (ไดอารี่ของบริดเจ็ต โจนส์)
- 2) *Kham Sarapab Khong Sao Nak Shop* (คำสารภาพของสาวนักช้อปฯ)
- 3) *Jemima J Rak Khong Chan Prong Man Noei* (เจไมมา เจ รักของฉันทน์พร่องมันเนย)

- 4) *Mr. Maybe Khon Nai Dee Poochai Khong Chan* (Mr. Maybe คนไหนดี...ผู้ชายของฉัน)
- 5) *Oop Som Lon Khon Nee Ngai Chai Loei* (อู๊ป..สัมพันธ์ คนนี้ไงใช่เลย)
- 6) *Khun Keb Kwamlab Dai Mai* (คุณเก็บความลับได้ไหม)
- 7) *Nang Man Suam Prada* (นางมารสวมปราด้า)
- 8) *Khon Thee Chai Klai Klai Tua* (คนที่ใช่ใกล้ๆ ตัว)

Eight female protagonists from each of the above chick lit novels are analyzed in the study. To ensure that female protagonist depictions are clearly understood, synopses of the sample chick lit novels are given prior to the results of the study to clarify the protagonists' actions in different situations and contexts.

4.1.1 *Diary Khong Bridget Jones* (ไดอารี่ของบริดเจ็ต โจนส์)

Diary Khong Bridget Jones (ไดอารี่ของบริดเจ็ต โจนส์) is translated from Helen Fielding's *Bridget Jones's Diary* by Ploy Jariyavej. It was first published in Thailand in 2001 and has been a bestseller significantly written in a diary style. The female protagonist in the novel is Bridget Jones.

Bridget Jones meets Mark Darcy, a son of her parents' friends, at their New Year party. They are pushed to date each other, but she is not at all impressed by Mark and has a crush on her boss, Daniel Cleaver, at the time. Soon she begins to date Daniel and, meanwhile, finds out that her mother is dating someone else too. When Bridget meets Mark again by chance, he warns her that Daniel is unreliable and that her mother's date is suspicious. She then catches Daniel having an affair with another woman and takes a new job so as not to see him again. Later, she meets Mark at his parents' wedding anniversary party, where he admits that he has been interested in her, and they decide to

date. Unfortunately, Bridget is informed that her mother and the suspicious guy have defrauded their friends. Mark manages to have the guy arrested, however, and they finally celebrate their Christmas together.

Bridget Jones is approximately thirty years old. She has an undergraduate education level and works in a publishing company before getting a new job as a television presenter. Bridget has a moderate economic status as she earns her income from salary and lives in a flat, although she possesses no valuables. Because of her fairly high education, her career in a middle position, and her moderate economic status, she is socially placed in the middle class.

4.1.2 *Kham Sarapab Khong Sao Nak Shop* (คำสารภาพของสาวนักช้อปปิ้ง)

Kham Sarapab Khong Sao Nak Shop (คำสารภาพของสาวนักช้อปปิ้ง) is translated from Sophie Kinsella's *The Secret Dreamworld of a Shopaholic* by Ploy Jariyavej. It was first published in Thailand in 2002 and is the first publication of the Shopaholic series. The female protagonist in the novel is Rebecca Bloomwood.

Rebecca Bloomwood meets Luke Brandon at a press conference when she has to borrow some cash from him to buy a scarf on sale. In fact, she is deeply in debt and cannot stop shopping, though she tries to reduce her expenses and earn more money. When she meets Luke again by chance, he asks her to go shopping with him but later tells her that he is looking for a gift for his girlfriend, making her very angry. Rebecca then decides to date Tarquin, her roommate's cousin, because he is very rich. Unfortunately, he finds out that she does not like him. Feeling very bad, she goes to stay with her parents and learns that her neighbors have lost a large sum of money after following her suggestion to transfer their pension to a new fund. She writes an article about it and appears on television to debate against Luke, whose company is in charge of promoting the fund. They finally understand each other, however, and Rebecca is able to pay off her debts after getting a new job.

Rebecca Bloomwood is twenty-five years old. She has an undergraduate education level and works as a financial magazine journalist. She has a moderate economic status as she earns her income from salary, pays a cheap rental for living in her friend's flat in an expensive area, and possesses no valuables. Rebecca is socially placed in the middle class because of her fairly high education, her career in a middle position, and her moderate economic status.

4.1.3 *Jemima J Rak Khong Chan Prong Man Noei* (เจไมมา เจ รักของฉันพร้อมมันเนย)

Jemima J Rak Khong Chan Prong Man Noei (เจไมมา เจ รักของฉันพร้อมมันเนย) is translated from Jane Green's *Jemima J* by Montharat Songpao. It was first published in Thailand in 2002. The female protagonist in the novel is Jemima Jones.

Jemima Jones is overweight and usually overlooked by others. After taking an Internet course with Ben, a colleague whom she has a crush on, she tries entering a matching website and gets to know Brad, a gym owner in Los Angeles. She sends him her digitally manipulated photo, making him like her so much that he wants to see her in person. Thus, Jemima seriously begins to lose weight, while Ben gets a new job and gradually loses touch with her. She finally becomes as thin as in the photo and flies to America to see Brad. As she is having a very good time with him, however, Jemima finds out that Jenny, Brad's assistant who is overweight and did not like her at all, is actually Brad's girlfriend. She realizes, then, that she has fallen in love with Brad just because of his appearance and leaves him to stay with her friend. Meanwhile, Ben comes to Los Angeles and asks to see Jemima again. Although he cannot remember her at first, Ben later falls in love with her and sends her a plane ticket to return to England.

Jemima Jones is twenty-seven years old. Her education level is not stated in the story, but she works as a local newspaper journalist responsible of a tips column. Jemima has a moderate economic status as she earns her income from salary, lives in a rented and

shared flat, and possesses no valuables. Her career in a middle position and her moderate economic status has placed her in the middle class.

4.1.4 *Mr. Maybe Khon Nai Dee Poochai Khong Chan* (*Mr. Maybe คนไหนดี...ผู้ชายของฉัน*)

Mr. Maybe Khon Nai Dee Poochai Khong Chan (*Mr. Maybe คนไหนดี...ผู้ชายของฉัน*) is translated from Jane Green's *Mr. Maybe* by Montharat Songpao. It was first published in Thailand in 2003. The female protagonist in the novel is Libby Mason.

Libby Mason meets Nick at her friend's party. Although they get along with each other very well, she does not want to date him seriously because he has no job, and tries to resist falling in love with him. Soon after that, however, he breaks up with her saying that he is not ready for a relationship. Being very sad, Libby goes out with her friend and gets to know Ed. She decides to date him since he is rich, and then agrees to marry him thinking that he is the most suitable man for her. Nevertheless, she begins to get annoyed with him and spends a few days on her own to reconsider if she really wants to live with him for the whole of her life. Meanwhile, Nick comes to see her and asks her to go out for a walk. They unintentionally kiss each other in the park, making her realize that she cannot marry Ed and breaks up with him. Libby later meets Nick again at her friend's party. He says that he loves her and they finally decide to live together.

Libby Mason is twenty-seven years old. Her education level is not stated in the story, but she works as a publicist for celebrities. Libby has a moderate economic status as her salary is not high and her own flat is very small, although she possesses a car as a kind of valuables. Her career in a middle position and her moderate economic status has placed her in the middle class.

4.1.5 *Oop Som Lon Khon Nee Ngai Chai Loei* (อุ๊บ..สัมพันธ์ คนนี้ไม่ใช่เลย)

Oop Som Lon Khon Nee Ngai Chai Loei (อุ๊บ..สัมพันธ์ คนนี้ไม่ใช่เลย) is translated from India Knight's *Don't You Want Me?* by Penpisut Osathanon. It was first published in Thailand in 2003. The female protagonist in the novel is Stella De La Crois.

Stella De La Crois lives in the same house as Frank, her ex-husband's client who has become her friend. He is charming and kind enough to look after her daughter sometimes, but she does not like him because he sleeps with several women and, according to her ex-husband, has abandoned his own daughter. When her father and her ex-husband come to stay with her, they all like Frank and encourage her to sleep with him. Stella gets to know Louisa from a playgroup she takes her daughter to, as well as Youngsta, Louisa's neighbor. She is upset, however, when Louisa gets to know Frank and they seem to have a crush on each other. After the four of them go out together for dinner, Stella realizes that she does not like Youngsta and decides to tell Frank that she likes him. Finally, she learns that her ex-husband lied about Frank's daughter, and they agree to date without worrying about the future.

Stella De La Crois is thirty-eight years old and has an undergraduate education level. She has a moderate economic status although she has no career at present, as she earns her income from alimony, lives in her own house given to her by her ex-husband on their separation, and possesses a house as a kind of valuables. She is socially placed in the middle class because of her fairly high education and her moderate economic status, regardless of her unemployment.

4.1.6 *Khun Keb Kwamlab Dai Mai* (คุณเก็บความลับได้ไหม)

Khun Keb Kwamlab Dai Mai (คุณเก็บความลับได้ไหม) is translated from Sophie Kinsella's *Can You Keep a Secret?* by Ploy Jariyavej. It was first published in Thailand in 2004. The female protagonist in the novel is Emma Corrigan.

Emma Corrigan represents Panther Corporation for a deal in Scotland. On her unsteady flight back to England, she is very scared and uncontrollably relates her personal secrets to an American guy sitting next to her. When she is back at work, Emma surprisingly finds out that the guy on her flight is Jack Harper, the company's co-founder. He asks her to keep his visit to Scotland a secret and tells her that her boyfriend, Conner, does not suit her at all. Emma is very angry at him, yet she admits to herself that he is right and decides to break up with Conner. Then, Jack asks her out for a secret date and gives an interview on a television program about his new product for such an ordinary woman as Emma, making her very sad that Jack has used her as a marketing research tool for his business. He finally apologizes to her and tells her his personal secrets as well as why he has been to Scotland.

Emma Corrigan is twenty-five years old. Her education level is not stated in the story but she works as a marketing assistant for a drink manufacturer. Emma has a moderate economic status as she earns her income from salary, lives in a shared flat, and possesses no valuables. Her career in a middle position and her moderate economic status has placed her in the middle class.

4.1.7 *Nang Man Suam Prada* (นางมารสวมปราด้า)

Nang Man Suam Prada (นางมารสวมปราด้า) is translated from Lauren Weisberger's *The Devil Wears Prada* by Jittraporn Notoda. It was first published in Thailand in 2003 and is partly based on true experience of a former personal assistant of a *Vogue*'s chief editor. The female protagonist in the novel is Andrea Sachs.

Andrea Sachs gets a job as a personal assistant of Miranda Priestly, a chief editor of a popular fashion magazine. Although she is not at all interested in fashion, she does everything with patience for Miranda, who is fussy, arrogant, self-centered, and insensitive, in order to gain some experience to work for another magazine. She works so hard that she has no time for her family, her friend, Lily, and her boyfriend, Alex, and has to go to Paris to attend a fashion show with Miranda in spite of Lily's life problems,

making Alex very angry and want to separate from her. In Paris, Andrea learns from her parents that Lily has been in a terrible car accident, but she cannot return home since the fashion show is to be held on the next day. However, she decides to go back after Miranda blames her for what she has not done, causing her to be fired right away. Lily soon begins to recover and Andrea finally writes about her own experience in a teen magazine.

Andrea Sachs is twenty-three years old. She has an undergraduate education level and works as a junior personal assistant of a fashion magazine chief editor. She has a moderate economic status as she earns her income from salary, lives in a rented and shared apartment, and possesses no valuables. Andrea is socially placed in the middle class because of her fairly high education, her career in a middle position, and her moderate economic status.

4.1.8 *Khon Thee Chai Klai Klai Tua* (คนที่ใช่ใกล้ๆ ตัว)

Khon Thee Chai Klai Klai Tua (คนที่ใช่ใกล้ๆ ตัว) is translated from Meg Cabot's *The Guy Next Door* by Ananya Sittthi-amnuai. It was first published in Thailand in 2004 and is written in a style of e-mails from one person to another. The female protagonist in the novel is Melissa Fuller.

Melissa Fuller cannot go to work after helping her old neighbor, Mrs. Friedlander, who is badly injured after being attacked, and decides to contact her only nephew, Max. He replies that he is still busy with his work and asks his friend, John Trent, to disguise himself as Max to visit his aunt while he is on holiday with his partner. Melissa believes him without any doubt and is quite surprised to find that he is much better than what her colleagues have said. She later goes on a date with him but, as he prepares to confess that he is not Max, she finds out the truth from Max's partner and becomes very angry. When Max moves into his aunt's apartment, however, Melissa begins to suspect that it was he who attacked his aunt before going on holiday. At the same time, she receives John's e-mail about how he has felt towards her and forgives him.

They make Max confess that he attacked his aunt because she refused to give him some money.

Melissa Fuller is twenty-seven years old. She has an undergraduate education level and works as a newspaper journalist responsible for a gossip column. She has a moderate economic status as she earns her income from salary, lives in a rented apartment, and possesses no valuables. Melissa is socially placed in the middle class because of her fairly high education, her career in a middle position, and her moderate economic status.

4.2 Individual Personalities of the Female Protagonists

The female protagonists in chick lit novels have their own individual personalities, which vary from person to person and make them different from the others. Individual personality data of the protagonists is collected from their physical appearance, emotional states, social attitudes, motivation, abilities, and interests. Then, the data is analyzed with social psychological, behavioral, humanistic, and trait approaches of personality theories. Individual personalities of the female protagonists in chick lit novels are discussed below:

4.2.1 Bridget Jones's Personality

1) Not self-confident

Bridget Jones is not confident in herself. She thinks that she is not good enough and is not successful in terms of physical attractiveness, social acceptance, career, and romantic relationship, mainly because of her inabilities and being overweight. This is her central trait that affects much of her behavior and her temperament trait that determines the general style she uses to do what she does. Although she tries hard to improve herself, the results for what she has done are not as good as she has expected, causing her to lose

confidence to do it again. The following example shows how Bridget is not self-confident when she is ignored by Daniel after dating him for a while.

14.00 น. โอ๊ย ตาย ทำไมฉันไร้เสน่ห์ขนาดนี้ ไม่อยากจะเชื่อเลย ฉันแง่กอยู่บ้านทั้งเสาร์อาทิตย์ รอเขาโทรมา พอเอาเข้าจริง ฉันก็แค่ตัวสำรองสำหรับดาเนียล ขยะแขยงจิ้ง เสียเวลานั่งจ้องโทรศัพท์ไปสองวัน แล้วก็กระหน่ำกินชะ ทำไมเขาถึงไม่โทร ทำไม ฉันไม่ดีตรงไหน แล้วขอเบอร์ไปทำไม ขอไปแล้วก็ไม่โทร ถ้าจะโทร แน่نونว่าเขาต้องโทรมาช่วงเสาร์อาทิตย์ ฉันต้องพิจารณาตัวเองแล้ว ฉันจะให้จูดแนะนำหนังสือประเภทเซฟท์ เพลท (Self Help) แนวศาสนาตะวันออก (*Diary Khong Bridget Jones*, p. 39)

2 p.m. *Oh God, why am I so unattractive? Cannot believe I convinced myself I was keeping the entire weekend free to work when in fact I was on permanent date-with-Daniel standby. Hideous, wasted two days glaring psychopathically at the phone, and eating things. Why hasn't he rung? Why? What's wrong with me? Why ask for my phone number if he wasn't going to ring, and if he was going to ring surely he would do it over the weekend? Must centre myself more. Will ask Jude about appropriate self-help book, possible Eastern-religion-based. (Bridget Jones's Diary, p. 27)*

Bridget Jones is not self-confident when she hopelessly waits for Daniel's call. As he has asked for her phone number, she expects him to call her and continue their relationship. When he does not, she feels very bad and blames herself for being unattractive. She supposes, therefore, that Daniel does not want to date her seriously because she is not charming enough, although she does not really know why he does not call. Bridget loses her self-confidence and thinks that she must try to improve herself.

2) Worried and excitable

Bridget Jones usually feels worried about what she has done and excited about what will happen to her. This may be because she is not self-confident as explained above and does not believe that she can make it, especially when she is on a date because she wants to have a boyfriend but she is afraid that her relationship will be ruined at the same time. It is not only her central trait that affects much of her behavior, but also her

temperament trait that determines her style of doing what she does. These examples show how Bridget is worried and excitable when Daniel cancels their date at the last minute and when she is going to date Mark for the first time.

19.00 น. ไม่อยากเชื่อเลยว่าเป็นไปได้ ตอนกำลังไปอาบน้ำเพื่อเตรียมตัวสวยแข่ง ฉันเหลือบเห็นเครื่องเทปตอบรับโทรศัพท์มีไฟกะพริบ : จากดาเนียล

‘โจนส์ครับ ผมเสียใจจริงๆ ต้องยกเลิกเดทกันนี้ไปก่อน เพราะสิบโมงเช้ารุ่งนี้ผมมีบรรยายและมีตารางการเงินต้องดูตั้ง 45 ตารางเนอะ’

ไม่อยากจะทำเชื่อเลย โดนเบี้ยว เสียเวลาเตรียมตัวมาทั้งวันเปล่าๆ เอาเถอะ ชีวิตเราไม่ได้ขึ้นกับผู้ชายคนเดียว ต้องรักษาศักดิ์ศรีลูกผู้หญิงไว้

21.00 น. เขาเป็นผู้บริหารระดับสูง เขาคงไม่อยากให้ความกังวลเรื่องงานมาทำลายบรรยากาศการนัดครั้งแรกนะ

23.00 น. อืม เขาอาจโทรมาอีก หรืออาจออกไปเที่ยวกับสาวคนอื่นที่ผอมกว่าฉัน

05.00 น. ฉันเป็นอะไรไปนี่ สู้จะเปล่าเปลี่ยวเลย เกลียคดาเนียล คลีเวอร์ ฉันจะไม่ยุ่งกับตานีอีก ฉันจะพอมลง (*Diary Khong Bridget Jones*, p. 42)

7 p.m. *Cannot believe this has happened. On the way to the bathroom, to complete final farming touches, I noticed the answerphone light was flashing: Daniel.*

‘Look, Jones. I’m really sorry. I think I’m going to have to give tonight a miss. I’ve got a presentation at ten in the morning and a pile of forty-five spreadsheets to get through.’

Cannot believe it. Am stood up. Entire waste of whole day’s bloody effort and hydro-electric body-generated power. However, one must not live one’s life through men but must be complete in oneself as a woman of substance.

9 p.m. *Still, he is in top-level job. Maybe he didn’t want to ruin first date with underlying work-panic.*

11 p.m. *Humph. He might have bloody well rung again, though. Is probably out with someone thinner.*

5 a.m. *What’s wrong with me? I’m completely alone. Hate Daniel Cleaver. Am going to have nothing more to do with him. Am going to get weighed. (*Bridget Jones’s Diary*, p. 31)*

Bridget Jones is worried and disappointed when Daniel cancels their date at the last minute, since she has been looking forward to going on a date with him and has prepared herself to look as best as she can for him. Although she tries to pretend that she is not upset by the cancellation and tells herself that he has to do so because of his work, Bridget is deeply afraid that he may be dating a more attractive woman and keeps thinking about it for the whole night, as she writes about it again and again in her diary after getting his message.

19.30 น. ตื่นตื่นสุดชีวิต มาร์ค ดาร์ซีกำลังมารับฉันในครึ่งชั่วโมงนี้แล้ว เพิ่งเลิกงานกลับถึงบ้าน ผมกระเซิง ไม่มีชุดจะใส่ โอ๊ย ช่วยด้วย วางแผนว่าจะใส่ยีน 501 สีขาว แต่นึกขึ้นได้ว่าเขาอาจพาฉันไปร้านหรูๆ โอ๊ย ทำไงดี ไม่มีชุดหรุใส่ เขาคงไม่ยอมให้ฉันใส่ชุดนางกระต่ายหรือก นี่ไม่ใช่ว่าฉันแคร์เขามากหรืออะไรหรอกนะ

19.50 น. โอ๊ย ตายแล้ว ยังไม่ได้สระผม ต้องรีบอาบน้ำ

20.00 น. เป้าผมอยู่ หวังว่ามาร์ค ดาร์ซีจะสายหน่อย ไม่อยากให้เห็นฉันในสภาพผมเปียกในชุดเสื้อคลุมอาบน้ำ

20.05 น. ผมเกือบแห้งแล้ว ต้องรีบแต่งหน้า แต่งตัว ยัดอะไรๆ ไว้หลังโซฟา ทำอะไรก่อนดี แต่งหน้าสำคัญสุด แล้วค่อยจัดของ (*Diary Khong Bridget Jones*, p. 208)

7.30 p.m. Complete panic stations. Mark Darcy is coming round to pick me up in half an hour. Just got home from work with mad hair and unfortunate laundry crisis outfit on. Help oh help. Was planning to wear white 501s but suddenly occurs to me he may be the type who will take me to a posh scary restaurant. Oh God, do not have anything posh to wear. Do you think he will expect me to put bunny tail on? Not that I'm interested in him or anything.

7.50 p.m. Oh God oh God. Still have not washed hair. Will quickly get into bath.

8.00 p.m. Drying hair now. V. much hope Mark Darcy is late as do not want him to find me in dressing gown with wet hair.

8.05 p.m. Hair is more or less dry now. Then just have to do make-up, get dressed and put mess behind sofa. Must prioritize. Consider make-up most important, then mess-disposal. (*Bridget Jones's Diary*, p. 238)

Bridget Jones is very excited when she is going out on a date with Mark Darcy for the first time. She wants to look very good to impress him and tries to get dressed as quickly as possible to be ready in time. There seem to be many things to do such as washing her hair, taking a bath, putting on her make-up, and cleaning her flat, and Bridget is so excited that she does not know what to do first. However, she finally manages to get them all done and become ready although it is quite late.

3) Forgetful and untidy

Bridget Jones is often forgetful and untidy when doing things. She does not know how to make a plan beforehand, does not manage her time wisely, does not sort out what should be done first and then later, and cannot concentrate on what she is doing at the moment. This is her central trait that affects most of her behavior and her temperament trait that determines the style in which she carries out her actions. The following example shows how Bridget is forgetful and untidy when she gets ready in the morning to go to work.

08.00 น. เลือกลือเช็ด พยายามหากระโปรงสั้นผ้าไลคราสีดำ คู้ยกองเสื้อผ้าเพื่อหามัน ดูตามลิ้นชัก ดูหลังเก้าอี้ ดูในตะกร้าผ้าที่จะรีด ตะกร้าผ้าที่จะซัก กระโปรงหาย สบบุหรี่ให้รู้สึกดีขึ้น ...

08.45 น. เลือกลงนอน เจอตัวหนึ่งมันเหมือนจะหด เป่าอยู่เหนือเขาแค่ 3 นิ้ว เลยหาตัวใหม่ แต่มีรูที่ด้านหลังตรงขา ทั้งชะ จำได้ว่าใส่กระโปรงสั้นไลคราสีดำตอนกลับบ้านกับดาเนี่ยลครั้งที่แล้ว เลยไปหาในห้องนั่งเล่น เจอกระโปรงอยู่ใต้เบาะโซฟา

08.55 น. กลับมาหาถุงนอน ตัวที่สามมีรูตรงนิ้วเท้า จับสวมเลย รูลึกกลายเป็นรอยขาดยาวไปหาใหม่ในตะกร้าผ้าที่จะรีด เจอตัวสุดท้ายสีดำ พันกันเป็นเกลียว ค่อยๆ แก้มัด

09.05 น. ใส่ถุงนอน ตามด้วยกระโปรงแล้วรีดเสื้อ

09.10 น. จู่ๆ ก็รู้สึกว่าผมไม่สวย หาแปรงหวีผม เจอแปรงในกระเป๋า เป่าผมใหม่ ก็ยังไม่สวยอีก สเปรย์ผมแล้วเป่าต่อ (*Diary Khong Bridget Jones*, p. 91-92)

8 a.m. Select shirt. Try to find black Lycra mini-skirt. Pull clothes out of bottom of wardrobe in quest for skirt. Go through drawers and search behind bedroom chair. Go

through ironing basket. Go through dirty linen basket. Skirt has vanished. Have cigarette to cheer self up. ...

8.45 a.m. Start on black opaque tights. Pair one seems to have shrunk – crotch is three inches above knees. Get second pair on and find hole on back of leg. Throw away. Suddenly remember had Lycra mini-skirt on when returned home with Daniel last time. Go to living room. Triumphantly locate skirt between cushions on sofa.

8.55 a.m. Return to tights. Pair three have hole only in toe. Put on. Hole transforms into ladder which will protrude tellingly from shoe. Go to ironing basket. Locate last pair of black opaque tights twisted into rope-like object speckled with bits of tissue. Untangle and purge of tissue.

9.05 a.m. Have got tights on now. Add skirt. Begin ironing shirt.

*9.10 a.m. Suddenly realize hair is drying in weird shape. Search for hairbrush. Locate in handbag. Blow-dry hair. Will not go right. Spray with plant spray and blow some more. (*Bridget Jones's Diary*, p. 91-93)*

Bridget Jones spends a long time in the morning to get ready to go to work. Although she wakes up quite early, she often wastes an hour doing nothing before she starts getting dressed. She cannot find what she wants to wear as she has not put it in order and forgets where she left it last time, causing her to spend some more time looking for it. Moreover, Bridget usually turns to do something else when she has not finished what she is doing. In the above example, she begins to look for her skirt while she is in the middle of selecting her tights, does her hair when she has not finished ironing her shirt, and stops to smoke for a while when she cannot find her clothes.

4) Self-controlled

Bridget Jones is self-controlled and always hides her own feelings or expresses them in another way, especially when she is challenged or offended by someone else. She does not show her feelings to her friends when they tease her for being single. Bridget is moving toward people, as Horney (cited in Cloninger, 2004) says that interpersonal relation is a basis of personality, and tries not to show how she really feels to please others although she is displeased by them. This is her central trait that affects much of her

behavior and her temperament trait that determines the general style she uses to do what she does. The following example shows how Bridget is self-controlled and tries to hide her feelings when she is asked why she has not been married yet.

‘ใช่ บริดเจ็ต ทำไมเธอถึงยังไม่แต่งงานล่ะ’ วูนิธาม หล่อนลูบท้องไข้อย่างตัวเอง ถามอะไรแบบไม่ค่อยจะห่วงความรู้สึกฉันเท่าไร

ฉันอยากตอบว่า ‘เพราะไม่อยากลงเอยอย่างแแกนะลี นังอ้วนน่าเบื่อบ้าง’ หรือ ‘เพราะถ้าแต่งงานแล้วต้องมาทำอาหารเย็นให้คอสโม หรือนอนเตียงเดียวกับเขาเพียงคืนเดียว ไม่ต้องทุกคืนหรอกนะยะ ฉันคงฆ่าตัวตายไปแล้วล่ะ’ หรือ ‘นังวูนี่ ฉันจะบอกให้ว่าตามตัวฉันนะ มีเกิ้ล็ดเต็มไปหมดเลย’ แต่ฉันไม่ตอบอะไรพรรคนั้น ฟังดูแปลกดี ฉันไม่อยากพูดอะไรให้เธอเสียใจ เลยหัวเราะเหยาๆ แก้วไปว่า ‘ก็ เอ้อ พอเธอผ่านวัยนั้นไปแล้ว...’ (*Diary Khong Bridget Jones*, p. 49)

‘Yes, why aren’t you married yet, Bridget?’ sneered Woney (babytalk for Fiona, married to Jeremy’s friend Cosmo) with a thin veneer of concern whilst stroking her pregnant stomach.

Because I don’t want to end up like you, you fat, boring, Sloaney milch cow, was that I should have said, or, Because if I had to cook Cosmo’s dinner then get into the same bed as him just once, let alone every night, I’d tear off my own head and eat it, or, Because actually, Woney, underneath my clothes, my entire body is covered in scales. But I didn’t because, ironically enough, I didn’t want to hurt her feelings. So I merely simpered apologetically, at which point someone called Alex piped up, ‘Well, you know, once you get past a certain age...’ (*Bridget Jones’s Diary*, p. 40)

Bridget Jones is worried about not having a boyfriend as she grows older and is often teased by people around her. When one of her friends who is married and pregnant asks her why she is not married, Bridget becomes upset and wants to reply her that she cannot stand living with such a husband and does not want to end up being dull like her. Nevertheless, Bridget does not say what she thinks because she does not want to hurt her friend’s feelings. She tries to be polite instead by answering her that she has passed the age of dating.

5) Caring for others

Bridget Jones often cares for people around her, including her friends and family. Not only does she try not to hurt their feelings, but she also cares if they are doing well. When they have to go through a bad time, she will stand by them although it does not get along with her desires. She cares for others and values their welfare above her own because, says Adler (cited in Cloninger, 2004), she has a social interest to live with them in cooperation. This is her dynamic trait that provides energy and direction to her actions. The following example shows how Bridget cares for others when one of her close friends is missing.

ทอมหายไ้ ฉันเป็นห่วงตั้งแต่เช้าแล้ว เพราะซารอนโทรมาเล่าว่า คืนวันพฤหัสบดี เธอนั่งอยู่ในแท็กซี่ เห็นทอมเดินเปื่อยแถวถนนแลคโบรค โกรฟ เอามือปิดปากไว้ ตาเขียวเหมือนโดนชกด้วย ซารอนเลยสั่งให้แท็กซี่วกกลับมาดูอีกที แต่ทอมหายไ้แล้ว เมื่อวานเธอเลยโทรเช็กว่าเขาเป็นอะไรไป หรือเปล่า ฝากข้อความไว้ แต่ทอมก็ไม้โทรกลับ ...

... ซักเริ่มคิดไปต่างๆ นานา ระยะเวลาหลังทอมดูคลุมใจ นี้เราเป็นเพื่อนแท้ของทอมหรือเปล่านี่ ในลอนดอน เราทุกคนต่างยุ่ง เห็นแก่ตัว เป็นไปได้ไหมที่เพื่อนคนหนึ่งของฉันจะไม่มีความสุขจน... โอ๊ะ วางมารี แคลร์ฉบับเดือนนี้ไว้บนตู้เย็นนี่เอง! (*Diary Khong Bridget Jones*, p. 224-225)

Tom has disappeared. First began to fear for him this morning when Sharon rang saying wouldn't swear on her mother's life but thought she'd seen him from the window of a taxi on Thursday night wandering along Ladbroke Grove with his hand over his mouth and, she thought, a black eye. By the time she'd got the taxi to go back he's disappeared. She'd left two messages for him yesterday asking if he was OK but had had no reply. ...

*... Wild thoughts ranging through head. No denying that Tom has been disturbed lately. Start to wonder whether am really good friend. We are all so selfish and busy in London. Would it be possible for one of my friends to be so unhappy that they... ooh, that's where I put this month's Marie Claire: on top of fridge! (*Bridget Jones's Diary*, p. 11)*

Bridget Jones always cares for her friends' well-being. When she learns that one of her best friends, Tom, has been missing for a few days without telling anyone, she is worried about him and tries to contact other friends who may have heard from him. She thinks of many possible reasons why he has gone missing, such as going somewhere with his new boyfriend, to persuade herself and others to believe that he is fine. When everyone disagrees with her assumption as impossible, she feels even more worried and blames herself for being too busy to take care of her friends.

In conclusion, Bridget Jones is not self-confident as she often regards herself as unattractive and unsuccessful. She is usually worried and excitable about what will happen to her, and sometimes forgetful and untidy. Bridget is self-controlled and does not show her own feelings as she tries to do many things to please others. She often cares for others and values their welfare above her own as she has a social interest to live with them in cooperation.

4.2.2 Rebecca Bloomwood's Personality

1) Avoiding problems

Rebecca Bloomwood usually causes problems for herself but tries to avoid facing them. When she has a problem, she will try to forget about it, make up some reasons to cover up what she has done, and finally run away from it, although she knows well that it is her own fault. Rebecca is, according to Adler (cited in Cloninger, 2004), an avoiding type of person who tries not to deal with problems and avoids the possibility of defeat. This is her central trait that affects much of her behavior and her dynamic trait that provides energy and direction to her actions. She has developed this behavior, furthermore, because she can carry on the same way of life as a reward for not dealing with her problems. The following example shows how Rebecca avoids her problems when she throws away letters from the bank concerning her overdrawn accounts.

หัวใจคล้ายหยุดเดินไปชั่วครู่ ทำไมธนาคารส่งจดหมายมาอีก วิชาด้วย พวกเขาต้องการอะไรกัน ปล่อยันไปไม่ได้รีไร...

ด้วยความสัจจริงนะ ขณะเดินไปตามทาง ฉันสัญญากับตัวเองเป็นมั่นเป็นเหมาะว่าจะอ่านจดหมายนั้น ...

แล้วความคิดหนึ่งก็คืบคลานเข้ามาในใจ

ฉันเริ่มเดินช้าลง พอเข้าใกล้กระบะ ฉันก็หยุด จ้องมองมันอย่างตั้งใจ ราวกับว่าสนใจเต็มประดาว่ามีข้อความอะไรตรงด้านข้าง ฉันยืนอยู่ตรงนั้น พยายามทำตัวปกติ จนกระทั่งคนงานก่อสร้างกลับเข้าบ้าน รอจนไม่มีใครเห็น ทันใดนั้นฉันก็ล้วงจดหมายสองฉบับจากกระเป๋า โยนมันลงกระบะไป ไปซะไป ...

ฉันรีบผละจากกระบะโดยเร็ว เดินต่อไปอย่างเบาสบายตัวขึ้น รู้สึกเบิกบานจัง (*Kham Sarapab Khong Sao Nak Shop*, p. 144)

For a moment, my heart stands still. Why another letter from the bank? And VISA. What do they want? Can't they just leave me alone? ...

That really is my intention. Honestly. As I'm walking along the pavement, I promise my intention is to read the letters. ...

And a little thought creeps into my mind.

My steps slow down as I approach the skip and I pause, staring intently at it as though I'm interested in the words printed on the side. I stand there, heart thumping, until the builders have gone back into the house and no-one's looking. Then, in one motion, I reach for the two letters, pull them out of my pocket, and drop them over the side, into the skip.

Gone. ...

*Quickly I turn away from the skip and begin to walk on again. Already my step's lighter and I'm felling buoyant. (*The Secret Dreamworld of a Shopaholic*, p. 145)*

When Rebecca Bloomwood receives letters from the bank, she does not want to open them because she knows very well that they are concerning her overdrawn bank accounts and credit cards she cannot pay off. Although she has promised herself to read everything in them, as a result, she thinks of throwing them away once she finds a garbage bin on her way to work. She walks slowly towards it, stops and waits until everyone has gone, throws the letters into the bin, and quickly walks away. After doing so, she feels relieved and contented that the letters can no longer be found, that she can avoid facing her own problems, and that she has nothing to worry about.

2) Lying to others

Rebecca Bloomwood is dishonest and often lies in order to please others and to run away from her problems. She is moving toward people, according to Horney (cited in Cloninger, 2004), as she does many things to please them such as lying that she likes the same thing as them. She is also reinforced to develop the behavior of lying since she often gets what she wants and people believe her when she lies. It is her central trait that affects much of her behavior and her temperament trait that determines the general style she uses to do what she does. These examples show how Rebecca lies when her roommate's cousins appreciate a picture she thinks is ugly, and when she lies to her parents that the bank officer is an insane man who is chasing her.

ชูสมองทาร์ควินและเฟเนลลาคาเป็นประกาย ฉันมองข้ามไหล่ชูสไปดูรูปนั้นด้วยความสนใจ หวาย! ไม่เห็นน่าประทับใจเลย มอซอจิ้ง สีสันออกเขียวโคลนปนน้ำตาล ก็แค้นรูปม้ายืนเฉยๆ กลางทุ่ง มันน่าจะโดดข้ามรั้วหรือยกขาหน้ามีลีลาหน่อยไม่ได้หรือ ...

“สวยจังเลย!” ฉันชมอย่างกระตือรือร้น “สวยจริงๆ”

“ครับ สวยนะครับ ว่าไหม” ทาร์ควินสับสนุนสุดฤทธิ์ “ดูสีสันพวกนั้นสิครับ” ...

“เป็นรูปที่วิเศษมาก” ฉันเสริม “เห็นแล้วอยากควมม้าเลย”

เพื่อจะอะไรออกไปซะ ทำไมไม่บอกตรงๆ ว่าไม่ชอบ (*Kham Sarapab Khong Sao Nak Shop*, p. 87-88)

... *She's looking from Tarquin to Fenella with shining eyes, and I look at the picture interestedly over her shoulder. But to be honest, I can't say I'm impressed. For a start it's really dingy – all sludgy greens and browns – and for another start, it just shows a horse standing still in a field. I mean, couldn't it have been jumping over a fence or rearing up or something? ...*

'It's absolutely gorgeous!' I say enthusiastically. 'Absolutely beautiful!'

'It is, isn't it?' says Tarquin earnestly. 'Just look at those colours.' ...

'It's a really wonderful picture,' I say. 'Makes you want to just... gallop off over the downs!'

What is this drivel I'm coming out with? Why can't I just be honest and say I don't like it? (The Secret Dreamworld of a Shopaholic, p. 84)

When her roommate, Suze, gets a painting of a horse as her birthday present from her cousins, Rebecca Bloomwood finds it dull and plain and thinks that the horse should be doing something such as jumping, lifting one of its legs, or jogging, rather than just standing still. However, she does not say anything and lies to them instead that their painting is beautiful and that it makes her want to ride a horse. Although she realizes that she is talking nonsense and should confess how she really feels about it, she pretends to like it so as to please Suze and her cousins.

“ความจริงก็คือ...” ฉันลืมตาขึ้น “หนูถูกคนโรคจิตตามรังควาญค่ะ เป็นผู้ขายชื่อ...ดีเร็ก สมิธ”

ทุกคนเงียบ มีแต่เสียงสูดลมหายใจยาวๆ ของพ่อ ...

“ดีเร็ก สมิธนี่มันใครกัน” พ่อถาม “เรารู้จักรีเปล่า”

“หนูคิดว่าไม่รู้จักนะคะ หนูเจอเขา...หนูเจอเขาเพราะงานค่ะ” ...

“เขาเป็นนักข่าวเหรอ” ฉันส่ายหัว

“เขาทำงานที่ธนาคารเอ็นดีวีช เขามักจะ...โทรฯ มา แล้วแกล้งทำเป็นคุยบัญชีของหนู เขาดูน่าเชื่อถือมาก”

ระหว่างพ่อแม่คิด เกิดความเงียบขึ้นอีก ฉันเลยกินช็อกโกแลตบรู๊บบองไปอีกชิ้น (*Kham Sarapab Khong Sao Nak Shop*, p. 218-219)

‘The truth is...’ I open my eyes. ‘I’m being stalked. By a man called... called Derek Smeath.’

There’s silence apart from a long hiss as my father sucks in breath. ...

‘And who is this Derek Smeath?’ says Dad. ‘Do we know him?’

‘I don’t think so. I came across him... I came across him through work.’ ...

‘Is he another journalist?’ says Dad and I shake my head.

‘He works for Endwich Bank. He does things like... like phone up and pretend he’s in charge of my bank account. He’s really convincing.’

*There’s silence while my parents digest this and I eat another chocolate bourbon. (*The Secret Dreamworld of a Shopaholic*, p. 224-225)*

Rebecca Bloomwood lies to her parents when she goes to stay with them to avoid seeing her bank manager concerning her overdrawn bank account. Not knowing

anything about her debts, her parents totally believe her and are worried about her safety when she lies to them that she has been bothered by an insane man who works at a bank and pretends to have looked into her bank account. By doing so, Rebecca can avoid seeing her bank manager and confessing the truth to her parents.

3) Self-indulgent

Rebecca Bloomwood is self-indulgent. She always follows her own desires and does what she wants, especially shopping for something she does not need or is too expensive. Although she knows that it is not necessary for her, she will find some other reasons to buy it so that she will not feel guilty. She develops this behavior because she gets happiness and satisfaction as a reinforcement, as Staats (cited in Cloninger, 2004) says that behavior will be strengthened if a person has a positive emotional response, and never gets any punishment for it. This is her secondary trait since it is consistent but does not affect so much of what she does. It is also her temperament trait that determines the general style of carrying out her actions. Below is an example of how Rebecca is self-indulgent and follows her own desires to shop when she is not supposed to.

แย่ะชะมัด จะค้นพบร้านใหม่ไปทำไม ในเมื่อเจอแล้วซื้ออะไรไม่ได้ ไม่ยุติธรรมเลย ทุกคนกำลังซื้อของ กำลังสนุกกัน ฉันโฉบไปมาด้วยความกตัญญูขี้มั่งขี้ขันโชว์แก้วมีหูจับ ฝึ่มองหญิงชาวออสเตรเลียซื้อหนังสือประวัติมากรรมเป็นกอง เธอเม้าท์กับคนขายไปด้วย จู่ๆ ฉันได้ยินเธอพูดบางอย่างเกี่ยวกับคริสต์มาส จึงปิ้งจิตสิ่งแสนฉลาดออก

คริสต์มาสช้อปปิ้งไง! ซื้อของขวัญคริสต์มาสที่นี่ได้! รู้ว่านี่มันเดือนมีนาคมเอง เร็วไปหน่อย แต่ทำไมไม่เตรียมการไว้ให้ดีล่ะ ช่วงคริสต์มาสจะได้ไม่ต้องเบียดเสียดกับคน ไม่น่าเชื่อเลยว่าฉันไม่เคยคิดถึงเรื่องการเตรียมของขวัญเสียแต่เนิ่นๆ มาก่อน แล้วนี่ก็ไม่ผิดกฎด้วย เนื่องจากฉันต้องซื้อของขวัญคริสต์มาสอยู่ดีมิใช่หรือ ก็แค่ซื้อเร็วขึ้นเท่านั้นเอง ฟังดูมีเหตุผลจัง (*Kham Sarapab Khong Sao Nak Shop*, p. 101)

This is awful. What's the point of discovering a new shop and then not being able to buy anything in it? It's not fair. Everyone else is buying stuff, everyone else is having fun. For a while I hover disconsolately beside a display of mugs, watching as an Australian woman buys a pile of books on sculpture. She's chatting away to the sales

assistant, and suddenly I hear her say something about Christmas. And then I have a flash of pure genius.

*Christmas shopping! I can do all my Christmas shopping here! I know March is a bit early – but why not be organized? And then when Christmas arrives I won't have to go near the horrible Christmas crowds. I can't believe I haven't thought of doing this before. And it's not breaking the rules – because I'd have to buy Christmas presents some time, wouldn't I? All I'm doing is shifting the buying process forward a bit. It makes perfect sense. (*The Secret Dreamworld of a Shopaholic*, p. 99-100)*

Rebecca Bloomwood finds a new shop when she has brought a little amount of money with her. She really wants to buy something there and feels upset to see people enjoying shopping while she cannot buy anything. Suddenly, she hears someone say something about Christmas and realizes that she can buy something for Christmas shopping, although it is nine more months away, giving an excuse that she should prepare everything in advance so that she will not have to struggle with the crowd. Rebecca finally buys many things, but still has no idea whom she will give them to.

4) Friendly and helpful

Rebecca Bloomwood is friendly, helpful, and easy to get along with. She can start a conversation with a stranger and offer help to others, although it is sometimes none of her business or she does not really like them. She is moving toward people, according to Horney (cited in Cloninger, 2004), as she does many things to please them. This is also her secondary trait that is consistent but does not affect so much of her behavior, and her temperament trait that determines the general style of doing what she does. The following example shows how Rebecca is friendly and helpful when she helps an old lady find a gift in a book shop.

“อะไรคะ” นั้นร้องถาม

“หนังสือเล่มนี้นะสิ!” คุณป้าเอาร่มชี้ตำราอาหาร “ฉันกำลังหาของขวัญให้ลูกสะใภ้ เธอมาจากอินเดีย เลยคิดว่าน่าจะซื้อตำราอาหารอินเดียให้สักเล่ม หนูว่าเล่มนี้ดีม๊ว”

“ยังไม่ได้อ่านค่ะ เลยไม่ทราบว่าเป็นยังไง” ฉันตอบ

“โอ้” คุณป้าร้องออกมาแล้วเดินจากไป ความจริงฉันควรหุบปากแล้วจัดการกับเรื่องของตัวเอง แต่นั่นฉันไม่ทำ กลับกระแอมถามว่า “ขอโทษนะคะ แต่เขื่อน่าจะรู้สูตรอาหารอินเดียเยอะแยะแล้วกระมังคะ?” ...

“โอ้” ป้าแกร้องออกมาอีก หน้าตาเงิ่งสุดฤทธิ์ “อย่างนั้นฉันควรซื้ออะไรดีล่ะ”

โธ่ ตาย

“ไม่ทราบสิคะ น่าจะเป็นหนังสือ...เกี่ยวกับเรื่องอื่น” (*Kham Sarapab Khong Sao Nak Shop*, p. 83-84)

‘What?’ I say.

‘The book!’ She gestures to the recipe book with her umbrella. ‘I need a present for my daughter-in-law, and she comes from India. So I thought I’d get a nice Indian recipe book. Is that a good one, would you say?’

‘I really don’t know,’ I say. ‘I haven’t read it yet.’

‘Oh,’ she says, and starts to wander off. I ought to keep my mouth shut and mind my own business – but I just can’t resist it., I have to clear my throat and say, ‘Doesn’t she have lots of Indian recipes already?’ ...

‘Oh,’ says the old woman. She seems completely flummoxed. ‘Well, what should I get, then?’

Oh God.

‘I don’t know,’ I say. ‘Maybe a book on... on something else?’ (The Secret Dreamworld of a Shopaholic, p. 79-80)

Rebecca Bloomwood helps someone in a bookstore although it is none of her business and she is busy doing something else. As she is sneakingly trying to copy an Indian food recipe from a cookbook there, she is addressed by an elderly lady who asks her if the cookbook is good, for she is looking for a gift for her Indian daughter-in-law. When she replies that she has not read it yet, the lady begins to walk away from her. Instead of carrying on what she is doing, however, Rebecca remarks to the woman that her daughter-in-law who comes from India must know how to cook Indian food already, and suggests that she buy a book on something else. Although it is none of her business, Rebecca shows her kindness by pausing to help the elderly lady.

In conclusion, Rebecca Bloomwood often avoids problems she has caused for herself by trying to forget about her problems, making up reasons to cover them up, and finally running away from them. She lies to others in order to get what she wants, to please them, and to run away from her problems. When she wants to do something that is not sensible or necessary, Rebecca becomes self-indulgent and manages to find some other reasons for doing it without feeling guilty. She is also friendly and helpful to others, although it is none of her business.

4.2.3 Jemima Jones's Personality

1) Not self-confident

Jemima Jones is not confident in herself because she thinks that she is overweight and unattractive and that no one really likes her. Although she later changes herself and becomes beautiful, she is still worried that others may not accept her. According to Adler (cited in Cloninger, 2004), Jemima is not self-confident because she has a sense of inferiority resulting from her physical handicaps of being overweight and social influences of comparing herself with others. She is motivated, therefore, by a desire to move on to a better state of life and strives for superiority in some ways, such as daydreaming that she is thin and has a boyfriend and telling herself that she has nice characteristics and good writing abilities. This is her central trait that affects much of her behavior and her temperament trait that determines the general style of doing out what she does. Below is an example of how Jemima is not self-confident when she is going to see Brad in America.

“นั่นพูดจริงนะ” เจอรอลดีนเสริม “ถ้าได้ผู้ชายอย่างแบรด ผู้หญิงที่ไหนก็ยอมสละได้แม้แต่แขนขานะยะ”

“นั่นก็อยากได้นะ” จริงนะ ฉันอยากจริง ก็ในเมื่อไม่ต้องกลัวอะไรแล้ว แต่ฉันก็ยังอดตื่นเต้นไม่ได้ ก็คนไม่เคยนี่มา เกิดมาในชีวิตไม่เคยต้องผจญภัยแบบนี้ “แต่ถ้ามันไม่ดีล่ะ”

“ดูตัวเองก่อนสิเจ๊ไมมา” เจอรอลดีนว่าแกมบังคับ “นี่เธอยังกังวลกลัวเขาจะไม่ชอบเธออีกเธอ”

ฉันขี้กลัว รู้ว่าตัวเองเปลี่ยนไป เปลี่ยนชนิดเป็นคนละคนเลยก็ว่าได้ แต่ข้างในฉันก็ยังไม่มั่นใจอยู่ดี ยังคิดว่าตัวเองอ้วนอยู่ตลอดเวลา (*Jemima J Rak Khong Chan Prong Man Noei*, p. 209)

“I’m sort of serious,” adds Geraldine. “Most women would give their right arm to be flying off to meet a hunk like Brad.”

“No, I do want to.” And it’s true, I do, and I know that I don’t have anything to worry about anymore on the looks front, it’s just that I’m seriously nervous, I’ve never done anything this, well, this adventurous in my life. “But what if it’s awful?”

“Look at you, Jemima,” says Geraldine forcefully. “You’re still worried that he’s not going to like you, aren’t you?”

*I shrug, because, although I can see that I’ve changed, that I look like a completely different person, underneath I still feel the same, I still feel fat. (*Jemima J*, p. 180)*

Jemima Jones agrees with her friend, Geraldine, that Brad is so handsome that every woman would be dying for him. She too wants to go to see him in Los Angeles and become his girlfriend now that she does not have to worry about her looks, but she is still nervous to do what she has never done before and is not certain that she will be happy. Although Geraldine tries to cheer her up by telling her that there is no need to worry about it as she has got a good figure, Jemima is not self-confident and feels that she is still fat, no matter how much she has changed.

2) Taking revenge on others

Jemima Jones knows how to take revenge on those who do not treat her nicely although she is a generally nice and warm person. She laughs at them behind their back and enjoys seeing them in trouble, but she does so in a secret and indirect way without being suspected by anyone. According to Horney (cited in Cloninger, 2004), she is moving against people by secretly and indirectly emphasizing power over them to protect herself from being helpless. Although she seems to have a social interest and empathy toward others, she is upset when they are not nice to her in return and wants to take

revenge on them. Below is an example of how Jemima takes revenge on those who are not nice to her when she lets her roommates see Ben though they are not ready.

ฉันพยักหน้าอย่างแสบปีเมื่อนึกขึ้นได้ว่าถ้าเบนมาถึงจะเป็นเช่นไร เขาไม่มีทางปึงขัยสองคนนี้แน่ถ้าพวกหล่อนอยู่ในสภาพนี้ จะดีมากด้วยถ้าทั้งคู่จะอยู่แบบนี้จนเขามาถึง ...

“ไฮ” เบนทัก เขายืนพิงกรอบประตูอยู่ในชุดสูทสีกรมท่าสุดเท่ “เจไมมาอยู่ไหม” เขายิ้ม ฉันรู้ว่าโซฟีเห็นอะไรบ้าง มันเป็นสิ่งเดียวกับที่ฉันเห็นทุกครั้งที่มีมอมเบน นั่นคือล็กยิ้ม ฟันขาว และดวงตาสีฟ้า

เบนหน้าเจื่อน “ผมเคาะผิดบ้านหรือเปล่านี่ บ้าเอ๊ย ใจจริงๆ ผมคงจตที่อยู่ผิดแหง”

“ไม่ค่ะ!” โซฟีเพ็งได้สติ พร้อมกับเพ็งนึกได้ว่าตัวเองอยู่ในสภาพชวนสยองแค่ไหน ทั้งหัวมีแต่โรลฟองน้ำแข็งๆ ซี้เต่ หนักก็ไม่ได้แต่ง แถมยังใส่เสื้อคลุมอาบน้ำเก่าซอมซ่ออีกต่างหาก ฉันต้องเอามือปิดปากตัวเองเพื่อกลั่นเสียงหัวเราะที่กำลังระเบิดอยู่ข้างใน (*Jemima J Rak Khong Chan Prong Man Noei*, p. 109-110)

I nod happily as I suddenly realize what will happen when Ben comes over, that there's no way on earth he could fancy either of them in the state they're in at the moment, and with any luck they'll still be like this when he arrives. ...

“Hi,” says Ben, leaning against the door frame in his beautiful navy suit. “Is Jemima in?” He smiles, and I can see what's Sophie seeing. What I see every time I look at Ben. Dimples, white teeth, and blue eyes.

Ben's face falls. “Have I got the wrong address? Damn, I'm so stupid, I must have written it down wrong.”

*“No!” Sophie recovers her composure, simultaneously remembering that she looks terrible, that she has spiky spongy sticks in her hair, and no makeup, and is wearing a grotty old dressing gown, and I literally have to hold my hand over my mouth to stifle the laughter that's bubbling up inside. (*Jemima J*, p. 87)*

Jemima Jones takes revenge on her roommates who usually make fun of her. She tells them that she is going out with Ben and how she has a crush on him when they are getting dressed for a party, with curlers in their hair and face masks, and is very happy with the thought that Ben will never have a crush on her roommates looking like this. When Ben suddenly arrives at their flat, Jemima does not stop one of her roommates

from answering the door because she wants to take revenge on her. Instead, she hides and watches what is going on between them, as she knows that her roommate will be surprised to see that Ben is a good-looking guy and then realize how frightening she looks with her hair full of curlers and her face without makeup. Jemima is so happy with the scene that she has to try not to laugh out loud, and is satisfied that she can take revenge on her roommates who are not nice to her.

3) Optimistic

Jemima Jones looks at the world with a positive attitude. She always hopes for a better future and changes her life so as to become happier, thinner, and more attractive. This is her secondary trait that is consistent but does not affect much of her behavior. It is also her temperament trait that determines the general style she uses to do what she does. These examples show how Jemima is optimistic when she breaks her routine on her way home.

ก้าวแรกของชีวิตใหม่คือการแวะร้านหนังสือระหว่างทางกลับบ้าน ที่จริงมันไม่ใช่ทางผ่านหรอกเพราะต้องอ้อมไปทางแฮมป์สตีตซึ่งไกลเอากการ แต่ทั้งที่มันขัดกับชีวิตประจำวันของฉัน ฉันกลับคิดว่านั่นละคือสัญญาณว่าชีวิตเริ่มเปลี่ยนแปลง และเท่าที่ดู ฉันคิดว่าต้องเป็นการเปลี่ยนไปในทางที่ดีขึ้นอย่างแน่นอน

เพราะอะไรหรือ เท่าที่เห็นมันมีการเปลี่ยนแปลงในชีวิตที่สำคัญๆ เกิดขึ้นอยู่เรื่อยๆ ข้อแรกคือ ฉันได้เรียนวิธีใช้อินเตอร์เน็ตขั้นพื้นฐาน ข้อสอง หลังเลิกเรียนฉันได้ไปดริ้งก์ ฉันได้ไปดริ้งก์เหมือนคนอื่นเขาจริงๆ เสียที และยังเป็นดริ้งก์ที่ยาวนานตลอดคืนด้วย ฉันคิดว่าสิ่งนี้แหละคือจุดเริ่มต้นของชีวิตสังคมของฉัน ข้อสาม มันไม่ใช่การดริ้งก์แบบเก่าๆ แต่เป็นดริ้งก์ที่มีเจอรอลตินและเบน วิลเลียมส์ร่วมด้วย เจอรอลตินที่ก่อนหน้านี้เราไม่เคยคุยกันนอกเวลางาน และเบน ผู้ชายที่ฉันเฝ้าฝันถึงทุกคืน ... (*Jemima J Rak Khong Chan Prong Man Noei*, p. 70-71)

The first step in my new life is to stop at the bookshop on the way home from work. Actually it's not really on my way home, it involves a massive detour to Hampstead, but, despite this being a break from my daily routine, I'm beginning to realize that my life is changing, and by the books of things so far it would appear to be getting infinitely better.

The evidence? Well, as far as I can see, seven important life-changing things have happened. First, I went on a course to learn the basics about the Internet. Second, after the course I went for a drink, I actually went out for a drink, and, not only that, the drink lasted all evening. This, as far as I'm concerned, is the definite beginning of a social life. Third, it wasn't just any old drink, it was a drink with Geraldine and Ben Williams. Geraldine, with whom I had never, until that drink, socialized after work, and Ben, about whom I fantasize every night. ... (Jemima J, p. 51)

Jemima Jones is optimistic when she begins to lose weight and change herself. It is the first time she has broken her routine by going out of her usual way home to a faraway bookstore, but she thinks that it is a good sign of her life changing. She is quite certain that her life is becoming better as many new things happen to her at the same time, such as learning how to use the Internet, going for a drink with Ben and her colleague, Geraldine, whom she seldom talks to after work, being herself and no longer feeling embarrassed to see Ben, feeling very happy with herself, and not having eaten chocolate for two weeks. All of these are things she has never done before and, for her, to start doing them now is the start of her life changing for the better state.

In conclusion, Jemima Jones is not self-confident as she thinks that she is overweight and unattractive and that no one really likes her. She sometimes takes revenge on those who do not treat her nicely by laughing at them behind their back and enjoying seeing them in trouble. Moreover, she is optimistic and always hopes for a better and happier life.

4.2.4 Libby Mason's Personality

1) Stubborn

Libby Mason is stubborn when she is certain of what she is doing. She believes that she will be able to do it, without caring if anyone criticizes her for her actions, and holds on with her reasons for doing it. This may be because she often gets reinforcement for what she does and believes and, therefore, learns that her actions are right. This is one

of her central traits for it affects much of her behavior and one of her temperament traits for it determines the general style of carrying out her actions. The following example shows how Libby is stubborn when she decides to go on a casual date in spite of her friend's warning.

“ทำไมเธอถึงคิดว่าฉันจะคบใครเล่นๆ ไม่ได้” สุดท้ายฉันก็เอ่ยขึ้น “เซ็กซ์แบบไม่มีพันธะนะ”

“ก็เพราะเธอทำไม่ได้นี่สิ” จูสต์พูดจาดฉาน

“แสดงว่าเธอเข้าใจผิดแล้ว” ฉันว่า “ฉันอาจห่างหายจากมันไปพักหนึ่งแต่ฉันก็เคยมีอะไรกับผู้ชายแบบไม่คิดอะไรมาหลายคนแล้ว มีแต่เซ็กซ์ล้วนๆ ฉันปิ้งพวกเขาแต่ไม่เคยชอบเขา คงเพราะฉันรู้ว่าพวกนั้นไม่เหมาะกับฉัน” ...

“เธอไม่คิดหรือว่าอาจเป็นเพราะวัยเราเปลี่ยนไปจากอายุยี่สิบเอ็ดมาเป็นยี่สิบแปดยี่สิบเก้า เรื่องง่ายตอนอายุยี่สิบต้นๆ เลยกลายเป็นเรื่องที่แทบเป็นไปได้เมื่อใกล้อายุสามสิบ และเป็นสาเหตุให้เราเลิกทำ” ...

“ไม่หรอก” ฉันส่ายหน้า “ฉันรู้ว่าเธอเป็นพวกที่ทำได้บ้าง ไม่ได้บ้าง แต่ฉันเป็นพวกที่ทำได้”
(*Mr. Maybe Khon Nai Dee Pochai Khong Chan*, p. 73-74)

“What makes you think I can't have a fling?” I say eventually. “You know, sex with no strings attached?”

“Because you can't,” she says firmly.

“Now that's where you're wrong,” I say. “I haven't done it for a while, but I've had loads of flings with men when I haven't been emotionally involved. It's just been sex. I've fancied them but I haven't liked them, or I've realized they're not for me.” ...

“You don't think that perhaps we change between the ages of twenty-three and twenty-eight or -nine and that what was so easy for us when we're in our early twenties becomes almost impossible when we're nearing thirty, which is why we don't do it anymore?” ...

“No.” I shake my head. “I think you're either the sort of person who can or the sort of person who can't, and I'm the sort of person who can.” (Mr. Maybe, p. 54)

Libby Mason is self-confident enough to date a guy without any commitment. Although her close friend, Jules, warns her that she will not be able to do so, Libby

argues that she can do it because she has dated many guys without any feeling towards them. When Jules questions her when she did so last time and why she has not done it since then, Libby tells her that the last time she did it was five years ago and has had many chances to do so again, but she has not because she does not want to. Jules seems not to believe her and argues that she has not dated because she has become older and has learned that she should get married and build a family. However, Libby insists with confidence that she can date a guy without commitment, in spite of Jules's warning.

2) Daydreaming

Libby Mason usually daydreams when she has a relationship with a guy. Although she tries to act as if she does not care about it, she is actually serious and wishes that everything will turn out to be right. She really hopes that the guy she is seeing will ask her to marry him, but she is often disappointed when he finally leaves her. This is her secondary trait that is consistent but does not affect so much of her behavior. It is also her temperament trait that determines the general style of doing what she does. Below is an example of how Libby often daydreams when she wants to know if Nick is the right guy for her.

“ตกลงเขาใช่หรือยัง” ฉันชอบถามคำถามนี้เวลาที่เพื่อนผู้หญิงเริ่มออกเดท ไม่ใช่อยากจะรู้คำตอบหรอก แต่อยากรู้ว่าเขาดูกันยังไงมากกว่าและฉันจะคู่เป็นกับเขาไหม จูลส์บอกว่าฉันมันพวกเพื่อฝัน ฝันเพื่อแต่เรื่องโรแมนติกว่าจะได้เจอชายที่รัก ประเภทเห็นปุ๊บก็รู้ปั๊บเลยว่านี่แหละชายที่ฉันจะแต่งงานด้วย ก็คงถูกของจูลส์ อาจเพราะฉันไม่เคยคบใครได้นานมั้งก็เลยคิดว่ามันต้องเป็นเรื่องที่เกิดขึ้นได้แบบปุ๊บปั๊บ เจอกัน รักกัน และค้นพบว่าเราเป็นความจริงของกันตั้งแต่คืนแรก ... (*Mr. Maybe Khon Nai Dee Poochai Khong Chan*, p. 102-103)

“So do you think he’s The One?” I say, which is a question I always ask my girlfriends when they start going out with someone, not so much because I want to know the answer, but more because I want to know how they know, and whether I’ll know too. Jules says I’m an idealist, that I have the ridiculously romantic notion of being swept off my feet and knowing instantly when I meet the man I’m going to marry, and I suppose she’s right. Maybe because I’ve never really had long relationships, I’ve always thought

that it would happen really quickly, that I'd meet someone, we'd fall in love, and we'd probably both know by the end of our first evening that this was It. ... (Mr. Maybe, p. 80)

Libby Mason often daydreams that she will find a guy she loves, and asks her friends if their dates are the right guy for them when they start dating. She does not really want to know their answers, but she wants to know how they find them and whether she will be able to find one. According to her close friend, Jules, Libby often daydreams about romantic stuff that she will find a guy she loves and knows at first sight that she will marry him. She agrees with Jules, however, and thinks that it may be because she has not dated anyone for a long time and hopes to find her right guy soon. As a result, when she gets to know someone, she often thinks that he is the right guy for her just like all the previous times, which ended up with the guys leaving her.

3) Lying to others

Libby Mason often lies to please others by showing them that she enjoys what they like. She is, according to Horney (cited in Cloninger, 2004), moving toward people as she does many things to please them such as lying that she likes the same things as them. She is also reinforced to repeat lying and develop this behavior since people usually believe her when she lies. It is not only one of her central traits that affect much of her behavior, but also one of her temperament traits that determine the general style of doing what she does. These examples show how Libby lies to others when she tells Ed that she likes the songs he has chosen.

“ตกลงคุณจะฟังแผ่นไหนดี” เอ็ดถาม

“คือที่จริงแล้ว” ฉันตัดสินใจเสียงพูดไปตามความจริง “ฉันไม่ใช่คอเพลงคลาสสิกนะ”

“โอ้” เจ็บทั้งคู่ “แล้วคุณชอบเพลงแนวไหน”

“จริงๆ ก็ฟังได้หมดคนะ” ฉันหัวเราะ “ยกเว้นสองอย่างคือโอเปร่ากับคลาสสิก” ...

“งั้นถ้าเป็นแผ่นนี้ละ” เขาเอื้อมมาหยิบซีดีแผ่นหนึ่งจากมือฉัน “L'elisir d'amore” เขาบอกด้วยสำเนียงอิตาเลียนสุดเพอร์เฟ็กต์ ออกเสียง r ได้ชัดแจ๋ว “ผมว่าคุณน่าจะชอบ”

เขาเปิดแผ่นแล้วมองดูว่าฉันจะชอบไหม ฉันจะพูดอะไรได้ มันก็ฟังได้นะนะ เพราะดี แต่
 ยังไงก็ยังเป็นโอเปร่า...ให้ตายเถอะ แต่ฉันบอกเขาแบบนี้ได้ที่ไหน ก็เลยทำแค่ยิ้มตอบพร้อมกับบอกว่า
 ชอบจัง (*Mr. Maybe Khon Nai Dee Poochai Khong Chan*, p. 188)

“What would you like me to put on?” Ed says.

“Well, actually,” I say, deciding to bite the bullet and be completely honest.

“I’m not really that into classical music.”

“Oh.” There’s a silence. “So what kind of music do you listen to?”

“Pretty much anything and everything,” I laugh. “Except classical and opera.” ...

“How about this one, then?” he says, reaching over and taking a CD out of my hand. “L’elisir d’amore,” he says, in a perfect Italian accent, the r’s rolling off his tongue. “I think you’ll like this.”

*He puts it on and looks at me for approval, and what can I say? It’s all right, really, quite melodic, but it’s opera, for God’s sake, but I can’t tell him this, so I just smile and tell him he made a good choice and that I like it. (*Mr. Maybe*, p. 157-158)*

Libby Mason wants to listen to music when she is at Ed’s home. She looks through his CDs and finds only opera and classical music, which she does not like at all. When Ed asks her which one she will listen to, therefore, Libby admits that she can listen to any kind of music except for opera and classical music. However, Ed chooses one of his CDs to play and looks at her to ask whether she likes it. Libby does not know what to say and has to lie to him that she likes it, because she does not want to displease him by telling him that she cannot stand his music.

4) Taking revenge on others

Libby Mason is sometimes unkind and takes revenge on others. She feels good to embarrass or laugh at those who are not nice to her, but pretends to be kind or helpful. According to Adler (cited in Cloninger, 2004), she is a ruling type of person who seeks to dominate others and confront life’s problems in a vain and competitive way. It is her secondary trait that is consistent but does not affect much of her behavior, and her

dynamic trait that provides energy and direction to what she does. The following example shows how Libby takes revenge on others when she tells one of her clients that she has been refused by several magazines.

“โอเค” ฉันครางในใจ “ฉันจะโทรบอกเขา” ซึ่งฉันจะทำจริงๆ และเมื่อฉันเริ่มบรรยายสรรพคุณความเก่งกาจของอแมนด้าให้ฟัง คนที่นั่งอยู่ปลายสายก็งอแงแต่จ้องเพดานแหงๆ สุดท้ายทุกคนก็จะบอกว่าขอโทษด้วย แต่เราไม่เคยได้ยินชื่อหล่อนจริงๆ

“แล้ว” หล่อนสงสัย “ฉันอยากรู้ว่าช่วงนี้คุณคุยเรื่องฉันกับใครไปแล้วบ้าง”

อะฮ้า! และแล้วโอกาสที่ฉันจะได้แก้แค้นก็มาถึง ฉันเลื่อนแผ่นรายชื่อคนที่ได้ติดต่อไว้ให้หล่อน และพูดด้วยน้ำเสียงที่แสดงความเห็นอกเห็นใจอย่างสุดซึ้ง “อาทิตย์ที่แล้วฉันคุยกับพีเมลจากเคลิมส์ ชันวูแมน หนังสือเกี่ยวกับไลฟ์สไตล์ที่แถมมากับ ดิเอ็กซ์เพรส เบลล่า เบสต์ วูแมนส์เรลล์ม วูแมน และที่เพิ่งคุยอาทิตย์นี้ก็มี โอเค! นิตยสารเฮียร์! ทีวีควิก แล้วก็คอสโมโพลิแทน”

“โอ้” เสียงอแมนด้าเบาหวิว อาจเป็นเพราะฉันอารมณ์ดีเป็นพิเศษมั้ง เลย์รู๊ตักสงสารหล่อนขึ้นมาเป็นครั้งแรกเลย (*Mr. Maybe Khon Nai Dee Poochai Khong Chan*, p. 59-60)

“Okay,” I say, groaning inside. “I’ll ring them.” Which I will and they will sit on the other end of the phone, doubtless raising their eyes to the ceiling while I start my PR spiel about how brilliant Amanda is, and then they’ll say, sorry, we’ve never heard of her.

“And,” she says, “I wondered exactly who you had spoken to recently about me?”

Aha! Here’s my perfect chance for revenge. I slide the contact sheet over to her and start speaking in my most sympathetic tone of voice. “Last week I spoke to Femail in the Daily Mail, Sun Woman, the lifestyle supplement of the Express, Bella, Best, Woman’s Realm and Woman. This week I spoke to OK!, Here! magazine, TV Quick and Cosmopolitan.”

“Oh.” Amanda’s voice is very small, and, for the first time ever, and I swear, this must be down to the good mood I’m in, suddenly I feel sorry for her. (Mr. Maybe, p. 41-42)

Libby Mason takes revenge on her client, Amanda, who is sometimes not nice to her. She promises her to call someone to publicize her name and make her more

popular, although she thinks that it is useless as no one knows her. When Amanda asks her whom she has talked to about her, Libby thinks of a way to take revenge on her for having treated her badly. Thus, she tells her that she has already contacted a lot of magazines, all of which have refused to publish anything about her. She feels good to see Amanda's disappointment, but she begins to take pity on her for the first time just because she is very happy on that day. If she were not, it is likely that she would not feel sorry for her client.

In conclusion, Libby Mason is stubborn as she insists on doing something regardless of others' warnings. She usually daydreams, especially of getting married, although she tries to act as if she does not care about it. She often lies to others, nevertheless, in order to please them and to disguise her inferiority complex. Finally, she sometimes takes revenge on others and feels good to embarrass or laugh at those who are not nice to her.

4.2.5 Stella De La Crois's Personality

1) Straightforward

Stella De La Crois is straightforward and dares to say what she thinks, although others are embarrassed or do not want to mention it. This is her central trait that affects much of her behavior and her temperament trait that determines the general style in which she carries out her actions. These examples show how Stella is straightforward when she criticizes a playgroup leader for not being qualified.

“อย่างนั้นหรือหรือ? แล้ว ‘เรา’ มาถึงบทสรุปในเรื่องพวกนี้ได้ยังไง? ยกตัวอย่างเช่นมีใครบ้างมั๊ยในหมู่พวกเราที่มีคุณสมบัติเพียงพอเรื่องการอบรมเลี้ยงดูเด็ก? อย่างฉันนี่ใช้สัญชาตญาณ แล้วคุณล่ะ?”

“ฉันมีคุณสมบัติอย่างสิ้นเหลือ” มาร์ยอริพูด “นั่นคือเหตุผลที่ฉันได้เป็นผู้นำกลุ่ม”

“ยังไงหรือ? แก่ใจให้ด้วยถ้าฉันพูดผิดตรงไหน เพราะว่าห้องนี้” ลันมองไปรอบห้อง “มันเน่ามากในสายตาของฉัน มันไม่ปลอดภัยทั้งไม่สะอาด อุปกรณ์ทุกชิ้นแตกหักและล้าสมัย ห้องนี้ก็น่า

ขยะแขง ฉั้นแ่สงสัยว่ใช้มาตรฐานอะไรมาเรียกที่แห่งนี้ว่เพลย์กรู๊ป หรือมาตรฐานอะไรที่บอกว่คุณมีคุณสมบัติที่จะเป็นผู้นำกลุ่ม หมายความว่า มาร์ยอริ คุณไม่เคย ‘นำ’ อะไรสักอย่าง รู้ตัวหรือเปลว่? คุณเอาแต่นั่งให้มลูกอยู่ตรงมุมนั้น คอยให้คนเอามาเสิร์ฟตลอดเวลา” (*Oop Som Lon Khon Nee Ngai Chai Loei*, p. 87)

‘Really? And how do “we” come to these decisions? Do any of us have any qualifications in childcare, for instance? You see, I’m going by instinct. What about you?’

‘I am highly qualified,’ says Marjorie. ‘That’s why I’m Play Leader.’

‘In what way? Because, correct me if I’m wrong, this room –’ I gesture – ‘looks pretty crappy to me. It isn’t safe or clean. The equipment is broken and out of date. The lavatories are disgusting. I just wondered, you know, in what sense this playgroup actually qualifies as a playgroup. Or in what sense you actually qualify as a Play Leader. I mean, Marjorie, with respect, you don’t actually play, do you? You breast-feed Euan in that corner there and get people to bring you cups of tea.’ (*Don’t You Want Me?*, p. 83)

Stella De La Crois is straightforward to criticize the playgroup leader for not being qualified. She says that she uses instinct to raise her daughter and asks the leader what she uses to raise her child. She does not answer the question and says instead that she has been appointed the playgroup leader by many parents because of her qualification. Stella, however, doubts her experience as, for her, the place is dirty, disgusting, and unsafe and everything is broken and out of date. She also doubts the standard of the playgroup and its leader, as she always feeds her child in a corner and leads nothing. In particular, Stella is the only one in the playgroup who straightforwardly talks to the leader about the playgroup standards and how it is led.

2) Quick-tempered

Stella De La Crois is quick-tempered and gets irritated easily. She becomes angry when she is criticized by someone, especially for how her daughter is raised, because she is very concerned for her and develops her quick temper to prevent others from harming her both physically and mentally. According to Horney (cited in Cloninger,

2004), Stella is moving against people as she tries to emphasize power over others to protect herself from being helpless. This is her secondary trait that is consistent but does not affect so much of what she does, and her temperament trait that determines the general style of carrying her actions. The following example shows how Stella is quick-tempered when she is criticized for raising her daughter without a father.

“ลูกสาวของคุณ” เธอรายต่อ “มีพ่อที่ไม่อยู่เคียงข้าง” ...

“มีเด็กตั้งเยอะแยะที่ไม่มีพ่อ” ฉันจ้องมองหน้าแฟรงก์ “มันช่วยไม่ได้ เครสสิดา ไม่มีใครตื่นขึ้นมาแล้วคิดว่า อ้อ รู้แล้ว ฉันจะท้อง จากนั้นก็แยกทางกับสามี ลูกของฉันจะได้ไม่มีพ่อ เพราะนั่นเป็นสิ่งที่ฉันต้องการมอบให้ลูกมากที่สุดในชีวิต-พ่อที่ไม่อยู่เคียงข้าง”

“ฉันไม่ได้พูดว่าคุณเจตนาทำแบบนั้น” เครสสิดาวางมือบนแขนฉัน

“หวังว่าอย่างนั้น แล้วประเด็นของคุณคืออะไรกันแน่? เพราะตอนนี้มันตึงมากแล้ว ฉันอยากไปนอน”

“ก็ไม่มีอะไร ฉันแค่พูดเฉยๆ”

“ฉันก็ขอบคุณสำหรับความเห็น ขอบอกให้รู้เอาไว้ว่า เท่าที่เห็นการหย่าร้างไม่ได้หมายถึงการสิ้นสุดของมิตรภาพ และการแยกกันอยู่ก็ไม่ได้หมายความว่าลูกของคุณต้องกลายเป็นเด็กมีปัญหาหรือชอบฉีรดที่นอน โอเคมั้ย?” (*Oop Som Lon Khon Nee Ngai Chai Loei*, p. 160)

‘Your daughter,’ Cressida continues, ‘has an absentee father, you see.’ ...

‘Lots of children have absent fathers,’ I say, looking at Frank. ‘It can’t really be helped, Cressida. No one wakes up in the morning and thinks, I know, I’ll get pregnant and then separate from my husband, just to make sure my child has an absent father, because that’s what I really want for her most of all in life – an absent father.’

‘I wasn’t saying you’d done it on purpose,’ she says, putting a hand on my arm.

‘I should hope not. So what is your point, exactly? Because it’s getting late and I’d quite like to go to bed.’

‘Well, nothing, really. I was just, you know, saying.’

*‘Well, thank you for your insights. For your information, as far as I’m concerned, divorce doesn’t mean the end of friendship, and separation doesn’t mean your child automatically becomes a sociopath or a bed-wetter. OK?’ (*Don’t You Want Me?*, p. 161)*

Stella De La Crois is quick-tempered when she is criticized by her ex-husband's girlfriend, Cressida, that her daughter is brought up without a father. She suddenly argues that she did not intend to separate her daughter from her father and that there are many children who can live happily without a father. Cressida explains that she does not mean that it has been her intention and that she just mentioned it without any point. As a result, Stella angrily thanks her for her opinion and points out that getting a divorce does not mean the end of the relationship and does not have to cause problem for the child. Even when Cressida apologizes to her for criticizing her family, she gets irritated and shouts back at her that she does believe in family but her family is just bigger than others'.

3) Lonely and wanting some company

Stella De La Crois is lonely and wants some company because she is a single mother raising a child on her own and has a few friends to go out with. As a result, she is quite happy to take her daughter to a playgroup and get to know others. Stella is a getting type of person, says Adler (cited in Cloninger, 2004), as she is dependent and leans on others. She is also dominated by the love and belonging needs in Maslow's hierarchy as she seeks love and friendship. Below is an example of how Stella is lonely and wants some company when she looks forward to joining the playgroup in her neighborhood.

ฉันค่อนข้างตั้งตารอให้ถึงวันนี้ ด้วยเพราะไม่ค่อยรู้จักใครในละแวกบ้าน ยิ่งคนที่มีลูกเล็กด้วยแล้วยิ่งไม่ต้องพูดถึงเลย บางทีรู้สึกหงอยเหงาเอนามากเวลาเดินเล่นเข็นรถฮันนี่ไปตามพริมโรสฮิลล์ หรือแฮมป์สเต็ดฮีท หวังเหลือเกินว่าจะมีใครสักคนไว้พูดคุยด้วย เสร็จแล้วก็ไปดื่มกาแฟด้วยกัน แต่หลังจากวันนี้คงมีโอกาสบ้าง ฉันแอบร้องกรี๊ดเบาๆ ด้วยความตื่นเต้น ... (*Oop Som Lon Khon Nee Ngai Chai Loei*, p. 32)

I'm really rather looking forward to it. I know hardly anyone locally, let alone anyone with small children, and I sometimes feel leprously alone as I wheel Honey along Primrose Hill or up Hampstead Heath, wishing desperately that I had someone to chat to, and then to go for coffee with afterwards. After today, God willing, I may have. I let out an absurd little squeak of excitement, ... (Don't You Want Me?, p. 23)

Stella De La Crois goes to a playgroup in her neighborhood because she is lonely and wants some company. It is recommended by one of her neighbors who has a child the same age as her daughter and is held by a group of parents to take care of their children twice a week. She has looked forward to participating in the playgroup since she knows only a few people in her neighborhood, feels very lonely sometimes, and desperately hopes for someone to talk to and spend time with. Thus, she is quite excited on the first day and thinks that it is a good day for her, as she will no longer feel lonely now that she has some company.

In conclusion, Stella De La Crois is straightforward and dares to say what she thinks, although it embarrasses others or they do not want to mention it. She is quick-tempered and gets irritated easily, especially when she is criticized by someone, as she tries to prevent others from harming her. She is also lonely and wants some company because she is a single mother raising a child on her own, has a few friends to go out with, and is still dominated by the love and belonging needs in Maslow's hierarchy.

4.2.6 Emma Corrigan's Personality

1) Not self-confident

Emma Corrigan is not confident in herself. She thinks that she does not have enough abilities to be successful and that her life is dull and boring. When she has to say something or express her opinions in public, she is often nervous. According to Adler (cited in Cloninger, 2004), Emma has an inferiority complex for not being able to achieve anything. She seldom gets reinforcement for what she has tried to do, causing her to lose confidence to try again. This is her central trait that affects much of her behavior and her temperament trait that determines the general style of carrying out her actions. The following example shows how Emma is not self-confident when she tells Jack that her life is too boring for him to remember.

“คุณจำเรื่องที่เคอร์รี่ปฏิเสธฉันได้ยังไง” ฉันหันไปมองเขาซ้ำๆ “ไม่ใช่แค่นั้นนะกะ ทุกๆ เรื่องที่ฉันเล่าให้คุณฟังบนเครื่องบินนั้น ทุกรายละเอียด เรื่องงาน เรื่องครอบครัวของฉัน เรื่องคอนเนอรั...ทุกๆ เรื่อง ฉันไม่เข้าใจว่าทำไมคุณถึงจำได้หมด”

“คุณไม่เข้าใจอะไรล่ะ” แจ็กขมวดคิ้ว

“ฉันไม่เข้าใจว่า ทำไมคนอย่างคุณถึงมาสนใจชีวิตจืดจางน่าเบื่อของฉัน” พูดไปแล้ว ฉันก็แก้มร้อนด้วยความอาย

แจ็กมองฉันเงียบๆ อยู่ครู่หนึ่ง

“เอิ่มมา ชีวิตคุณไม่ใช่สิ่งจืดจางน่าเบื่อ” ...

“น่าเบื่อ! ฉันไม่เคยทำเรื่องน่าตื่นเต้น ไม่เคยทำอะไรฉลาดเก่ง ไม่มีบริษัทเป็นของตัวเองหรือคิดค้นสิ่งใด-” (*Khun Keb Kwamlab Dai Mai*, p. 217-218)

‘How come you remembered about Kerry turning me down?’ I swivelled my head slowly to look at him. ‘And not just that. Every single thing I told you on that plane. Every little detail. About work, about my family, about Connor... everything. You remember it all. And I just don’t get it.’

‘What don’t you get?’ said Jack with a frown.

‘I don’t get why someone like you would be interested in my stupid, boring little life,’ I said, my cheeks prickling with embarrassment.

Jack looked at me silently for a moment.

‘Emma, your life is not stupid or boring.’ ...

‘Of course it is! I never do anything exciting, I never do anything clever, I haven’t got my own company, or invented anything—’ (Can You Keep a Secret?, p. 241-242)

Emma Corrigan is not self-confident and thinks that her life is too boring for Jack to remember. She does not understand how he can remember her cousin’s refusal to employ her, including her work, her family, her love life, and everything she has told him on the plane, and why such a top businessman like him cares about her. She thinks that her life is stupid and boring since she has never done anything clever or exciting, has never invented anything, and does not own a big company like him. Even though Jack disagrees with her that her life is stupid or boring as she thinks, she is not self-confident and insists that it is.

2) Lying to others

Emma Corrigan usually lies to please others that she likes what they have done for her and to avoid doing what she does not want to. She is moving toward people, says Horney (cited in Cloninger, 2004), as she tries to do many things to please others. This is her central trait that affects much of her behavior and her temperament that determines the general style with which she uses to do what she does. These examples show how Emma lies to others when she pretends to be surprised by Conner's jazz festival tickets and when she tells her boss why she does not wear a costume in the company's party.

“โอ้ ผมลืมบอกคุณ” คอนเนอร์ยิ้มลึกลับ “ทายซิว่าผมมีตั๋วสองใบสำหรับ...”

“โอ้!” ฉันร้องด้วยความตื่นเต้น “อืม...”

เกือบพูดออกไปแล้วว่า ‘ปารีส!’

“เทศกาลงานแจซ!” คอนเนอร์ปลื้ม “เดอะ เดนนิสสัน ควอร์เต็ต! เป็นคอนเสิร์ตครั้งสุดท้ายของปีนี้ จำได้มั๊ย เราฟังวงนี้เล่นที่รอนนี สกอตส์ไนท์”

ฉันเข้าไปพักหนึ่ง ในที่สุดก็ตอบว่า “ว้าว! เดอะ...เดนนิสสัน ควอร์เต็ต! จำได้ดี!”

วงนี้เป่าคลาริเน็ต เป่าไปเรื่อยประมาณสองชั่วโมง แทบไม่หยุดหายใจเลย

“ผมรู้ว่าคุณต้องชอบ” คอนเนอร์ตะแคงแขนฉันอย่างรักใคร่ ฉันยิ้มเหี้ยมตอบ

“โอ้ ค่ะ!”

เรื่องมีอยู่ว่า ฉันน่าจะชอบแจซเข้าสักวัน อันที่จริงฉันมั่นใจว่าจะชอบนะ (*Khun Keb Kwamlab Dai Mai*, p. 39-40)

‘Oh, and I forgot to tell you.’ Connor gives me a mysterious grin. ‘Guess what I’ve got tickets for?’

‘Ooh!’ I say excitedly. ‘Um...’

I’m about to say ‘Paris!’

‘The jazz festival!’ Connor beams. ‘The Dennisson Quartet! It’s their last concert of the year. Remember we heard them at Ronnie Scott’s?’

For a moment I can’t quite speak.

‘Wow!’ I manage at last. ‘The... Dennisson Quartet! I do remember.’

They played clarinets. On and on and on, for about two hours, without even taking a breath.

'I knew you'd be pleased.' Connor touches my arm affectionately, and I give him a feeble smile.

'Oh, I am!'

The thing is, I probably will get to like jazz one day. In fact, I'm positive I will.
(*Can You Keep a Secret?*, p. 39-40)

Emma Corrigan lies to her boyfriend, Connor, that she likes jazz like him and that she is surprised to get a jazz festival ticket from him. When he lets her guess what he has for her, she hopes that it is a ticket for Paris. Emma does not know what to say, however, when he tells her that it is a jazz festival ticket, because she does not like jazz and has not expected it at all. Instead of letting him know what is in her mind, she pretends to be surprised and lies to him that she likes it, because she wants to please him that she enjoys what he likes, rather than hurting his feelings by telling the truth.

“เอ็มมา” ฉันเงยหน้าขึ้นเจอไซริลเดินมาทางนี้ เขาแต่งตัวเป็น โจ๊กเกอร์ ใส่หมวกแหลมสีแดง และเหลือง “ซูดเซอล่ะ”

“ซูด!” ฉันทำเป็นแปลกใจ “โอ๊ย ดาย! เอ่อ...ฉันไม่ทราบที่ต้องแต่งซูด”

โกหกนิดหน่อย เมื่อวานเย็นประมาณห้าโมง ไซริลส่งอีเมลด่วนถึงทุกคน ข้อความว่า : คำเตือน : พนักงานแพนเทอร์ทุกคนต้องเตรียมซูดสำหรับงาน ฟมด.

บอกตามตรง บอกล่วงหน้าแค่ห้านาทีแบบนี้จะไปหาซูดมาจากไหนกัน อีกร้อยอย่างนะ ไม่มีทางหรอกที่ฉันจะมานั่งในซูดในคอนห่วยๆ จากร้านขายของสำหรับงานปาร์ตี้

ยอมรับเถอะว่ามาถึงนี้แล้วจะทำอะไรได้ (*Khun Keb Kwamlab Dai Mai*, p. 195)

'Emma!' I look up to see Cyril advancing towards me, dressed as a joker with a red and yellow pointy hat. *'Where's your costume?'*

'Costume!' I try to look surprised. *'Gosh! Um... I didn't realize we had to have one.'*

This is not entirely true. Yesterday evening at about five o'clock, Cyril sent round an urgent email to everyone in the company, reading: A REMINDER: AT THE CFD, COSTUMES ARE COMPULSORY FOR ALL PANTHER EMPLOYEES.

But honestly. How are you supposed to produce a costume with five minutes' warning? And no way was I going to come here today in some hideous nylon outfit from the party shop.

Plus let's face it, what can they do about it now? (Can You Keep a Secret?, p. 214)

Emma Corrigan does not want to wear a costume and bring her family to the company's party. Therefore, she intends to come to the party in her beautiful clothes, telling herself that she cannot find a costume in such a short time, and lies to one of her colleagues that she does not know about wearing a costume, although she has received his e-mail reminding everyone to be dressed in their costumes on the previous day. She is also certain that no one can do anything about her if she arrives at the party in her own clothes. She lies to her colleague so that she does not have to do what she does not want to, that is, to wear a costume.

3) Worried and excitable

Emma Corrigan is usually worried about what she has done and excited about what will happen to her, partly because she is not self-confident and thinks that she cannot make it. This is not only her central trait that affects much of her behavior, but also her temperament trait that determines the style of her actions. These examples show how Emma is worried and excitable when she realizes that she has told Jack about her fake grade and when she goes to work after dating Jack.

ฉันเล่าให้เขาฟังเรื่องแก้เกรดเอในประวัติของฉัน

เอาล่ะ จบกัน ฉันตายสนิท

เขาจะไล่ฉันออก ฉันจะถูกบันทึกว่าทุจริตและไม่มีใครจ้างอีก ในที่สุดฉันจะลงเอยอยู่ในสารคดี 'งานห่วยสุดในอังกฤษ' กำตั้งกวาดข้าวและบอกอย่างจริงจังว่า 'ไม่เลวนักหรอกค่ะ จริงๆ นะคะ'

เอาล่ะ อย่าสติแตก ฉันต้องทำอะไรสักอย่างได้สิเน่า ฉันจะขอโทษ ไซ้ ฉันจะบอกว่า ตอนนั้นฉันตัดสินใจผิดพลาด ซึ่งตอนนี้ฉันเสียใจสุดแสน และไม่ได้เจตนาจะทำให้บริษัทเข้าใจผิดและ-

ไม่สิ ฉันจะบอกว่า ‘อันที่จริงฉันได้เกรดเอ ฮ่า ฮ่า ฉันโง่จังที่ลืมไป’ แล้วฉันก็จะใช้ชุดเครื่องเขียนที่มีปากกาคอแร้งจุ่มหมึกสำหรับคัดลายมือปลอมใบจีซีเอสอี เขาเป็นอเมริกัน เขาไม่มีทางรู้หรอก

ไม่ เขาต้องรู้แน่ โอ๊ยตาย ตาย ตาย (*Khun Keb Kwamlab Dai Mai*, p. 70-71)

I told him about faking the A grade on my CV.

Well, that's it. I'm dead.

He'll fire me. I'll get a record for being dishonest and no-one will ever employ me again, and I'll end up on a 'Britain's Worst Jobs' documentary, clearing up cow poo, saying brightly 'It's not too bad, really.'

OK. Don't panic. There must be something I can do. I'll apologize. Yes. I'll say it was an error of judgement which I now deeply regret, and I never meant to mislead the company, and—

No. I'll say, 'Actually, I did get an A grade, haha, silly me I forgot!' And then I'll forge a GCSE certificate with one of those calligraphy kits. I mean, he's American. He'll never know.

No. He's bound to find out. Oh God. Oh God. (Can You Keep a Secret?, p. 75-76)

Emma Corrigan is worried when she realizes that she has told Jack about her fake grade on her unsteady flight back to England. She told him that she should not have done it but she really wanted to get the job, and just realizes it later when she meets him again at the office. Thus, she is very afraid that he will fire her because of her deceit and she will end up doing the worst job in the country, although she tries to tell herself not to worry about it and that she can do something about it. She thinks of apologizing to him and telling him that she did not mean to deceive the company. Then, she thinks of insisting him that she did get the grade and tells herself that he would not know about it since he is a foreigner. Emma is still worried about it, however, no matter how hard she tries to calm down and tell herself that such a rich and top businessman like him would not care about his staff's grade.

เอาละ อย่าบอกใครนะ อย่าบอกใคร
 อย่าบอกใครว่าเมื่อคืนไปเดทกับแจ็ก ฮาร์เปอร์
 ใช่ว่าฉันวางแผนจะเล่าให้ใครฟังเสียเมื่อไร แต่พอวันรุ่งขึ้นเมื่อไปถึงที่ทำงาน ฉันก็มั่นใจว่า
 ตัวเองอาจพลั้งปากได้โดยไม่เจตนา
 หรือว่าคนเขาจะเดาออก ความลับนี้ต้องแสดงตนโจ่งแจ้งอยู่บนใบหน้า เสื้อผ้า การเดิน
 ของฉัน ราวกับทุกสิ่งในตัวฉันทำนองตะโกนว่า ‘นี่ ทายซิ เมื่อคืนฉันทำอะไร’
 “สวัสดี” แครโวลีนท์กอดตอนฉันชงกาแฟ “เป็นไงบ้าง”
 “สบายดี ขอขอบคุณ!” ฉันสะดุ้งอย่างรู้สึกผิด “เมื่อคืนฉันไม่ได้ออกไปไหนเลยนะ... ไม่ได้ทำ
 อะไร! อยู่กับเพื่อนร่วมเฟลต เราดูวิดีโอไปสามม้วน พริตตี วูเมน นอตติง ฮิลล์ และ โฟร์ เวดดิงส์ มีแต่
 เราสองคน ไม่มีใครอื่น” (*Khun Keb Kwamlab Dai Mai*, p. 171)

OK. Don't tell anyone. Do not tell anyone.

Do not tell anyone that you were on a date with Jack Harper last night.

I mean, not that I'm exactly planning to tell anyone. But as I arrive at work the next day I feel almost convinced I'm going to blurt it out by mistake.

Or someone's going to guess. I mean, surely it must be obvious from my face. From my clothes. From the way I'm walking. I feel as though everything I do screams 'Hey, guess what I did last night?'

'Hiya,' says Caroline as I make myself a cup of coffee. 'How are you?'

'I'm fine, thanks!' I say, giving a guilty jump. 'I just had a quiet evening in last night. Just... really quiet! With my flatmate. We watched three videos, Pretty Woman, Notting Hill and Four Weddings. Just the two of us. No-one else.' (*Can You Keep a Secret?*, p. 188)

Emma Corrigan is excited to go to work after dating Jack. She does not want to tell anyone about it but she is afraid that she may unintentionally relate it to someone in the office. She is also afraid that everyone will be able to guess that she has dated Jack by looking at her face, her clothes, the way she walks, and everything she does. When one of her colleagues greets her in the morning and asks her how she is doing, Emma is very excited and quickly replies that she did not go out on the previous night. She even adds that she just stayed at the flat and watched videos with her roommates, making her colleague puzzled by the way she says it. Then, Emma realizes how excited she is and

tells herself to stop describing it in too much detail or everyone would know about her secret date with Jack.

In conclusion, Emma Corrigan is not self-confident as she thinks that she does not have enough abilities to be successful and that her life is dull and boring. She often lies to others to make herself more respectable, to please them, and to avoid doing what she does not want to. She is sometimes worried about what she has done and excited about what will happen to her.

4.2.7 Andrea Sachs's Personality

1) Self-confident

Andrea Sachs is self-confident in her knowledge and abilities, especially when she is going to attend a job interview. Although she is not well-prepared for it as she is not in good health and has no proper clothes to wear, she does not care about the way she looks. Instead, she thinks that her knowledge and abilities are more important, and believes that she will not be judged only on her outer appearance. This is her central trait that affects much of her behavior and her temperament trait that determines the general style of carrying out her actions. The following example shows how Andrea is self-confident to be herself when she gets dressed for a job interview.

ฉันซัดยาแก้ปวดหัวแอดวิลกับเป็ปโตกันท้องร่วง แล้วสวมแจ็กเก็ตกับกางเกงที่ไม่เข้าชุดกัน และดูยังไงก็ไม่เป็นสุข แต่อย่างน้อยมันก็แขวนอยู่บนร่างผอมเพรียวของฉันได้ก็แล้วกัน ข้างในสวมเสื้อเชิ้ตสีฟ้า จับผมรวบเป็นหางม้าอย่างขอไปที และสวมรองเท้าส้นเตี้ยสีถลอกเล็กน้อย แต่นี่ก็ดูครบเครื่อง แม้จะไม่เลิศเลอเท่าไรนัก เอาละ จะให้บอกตรงๆ ก็ได้ว่านั่นเกือบจะเรียกอุบาทว์ได้เลย แต่แค่นี้ก็ดีถมถืดแล้วละน่า พวกนั้นคงไม่จ้างฉันหรือปฏิเสธฉันเพียงเพราะแค่การแต่งตัวหรอก (*Nang Man Suam Prada*, p. 28)

I washed down Advil with Pepto and managed to assemble a jacket and pants that did not match and in no way created a suit, but at least they stayed put on my emaciated frame. A blue button-down, a not-too-perky ponytail, and a pair of slightly

scuffed flats completed my look. It wasn't great—in fact, it bordered on supremely ugly—but it would have no suffice. They're not going to hire me or reject me on the outfit alone, I remember thinking. Clearly, I was barely lucid. (The Devil Wears Prada, p. 13)

Andrea Sachs is self-confident when getting dressed for a job interview. She knows that she does not look good in the clothes she wears as her jacket does not match her trousers, her hair is done carelessly in a pony tail, and her shoes are a little scuffed. Although she is fully dressed, she admits to herself that her clothes look ugly. However, she does not care about them since she is certain that she is qualified for the job and that she will not be rejected just because of her clothing.

2) Kind and friendly

Andrea Sachs is kind and friendly to others. She usually shows her generosity towards them by talking to them, understanding their feelings, and being willing to do them a favor. Even though she is busy, tired, or unsatisfied with what she is going through, she cares for people around her and tries to treat them as well as she can. According to Adler (cited in Cloninger, 2004), Andrea has a social interest which makes her value the common good above her own welfare, and wants to live with other people in cooperation. This is her central trait that affects much of her behavior and her temperament trait that determines the general style of doing what she does. The following example shows how Andrea is kind and friendly when she buys a lunch for her driver.

... ไม่มีทางเลือกแล้ว ฉันไม่มีอะไรในท้องเหลืออยู่เลยตั้งแต่ฟาดครัวของต้อันหนึ่งไปเมื่อตอนเจ็ดโมงเช้า แล้วนี่ก็ไปเข้าป้ายสองแล้ว ฉันบอกให้คนขับแวะที่ร้านเดลิแห่งหนึ่งแล้วตัดสินใจในวันที่สุดท้ายซื้อฝากเขาด้วยที่หนึ่ง ตอนฉันขึ้นโค้งวงโค้งสามสี่ห้าฉันก็เห็นเขาถึงกับขากรรไกรค้ำฉันสงสัยว่าทำอะไรให้เขากระอักกระอ่วนใจหรือเปล่า

“ฉันคิดว่าคุณก็คงหิวเหมือนกันนะ” ฉันบอก “ขับรถทั้งวันอย่างนี้คุณคงไม่มีเวลาทานอาหารกลางวันสักเท่าไรหรอก” (*Nang Man Suam Prada*, p. 72)

... but I had no choice. I hadn't eaten anything since my croissant at seven this morning, and it was nearly two. I asked the driver to pull over at a deli and decided at

the last minute to get him one, too. His jaw dropped when I handed him the turkey and honey mustard, and I wondered if I had made him uncomfortable.

“I just figured you were hungry, too,” I said. “You know, driving around all day, you probably don’t have much time for lunch.” (The Devil Wears Prada, p. 46)

Andrea Sachs is kind and cares for people around her. After going to many places to get things for Miranda, she is very hungry since she has not had lunch and decides to stop at a delicatessen to buy something to eat. She also buys something for her driver as she thinks that he must have driven from place to place without time for lunch. Surprised with Andrea’s kindness, he gratefully thanks her and adds that none of the staff has been nice to him in the past twelve years he has been working here as a driver. Obviously, Andrea does not think of herself only but she is kind and cares about other people around her as well.

3) Following what others do

Andrea Sachs follows what others do in order to be accepted and not to be alienated from them. Although she is self-confident in her abilities and appearance, she finally decides to change herself after being frequently criticized by people around her. As she is still dominated by the esteem needs, she follows what others do to be respected by others and to feel self-confident again when the needs are satisfied. She also develops this behavior so that others’ criticism, as a negative reinforcer, will be removed from the situation. An example below shows how Andrea follows what others do when she decides to wear fashionable clothes to work.

... จวบจนวันที่ฉันทำงานครบสามเดือนในร้านเวสต์ ซึ่งก็ไม่ต่างจากวันอื่นๆ คือตื่นแต่เช้าขึ้นมา ยืนปรบคองด้วยกาแฟสมัชมหาวิทยาลัยที่พิมพ์คำว่า “I ♥ Providence” ขณะที่มืออีกข้างคว้าหาเสื้อโหลๆ สไตลล์เบอร์ครอมบี๊ตัวเดิมๆ แล้วถามตัวเองว่า *“ไปทำไมให้เหนื่อย* การแต่งตัวเหมือนชาวบ้านไม่ได้หมายความว่าฉันจะเป็นพวกสับปลั๊กสิ้นน้ำลายตัวเองสักหน่อย ที่สำคัญเสียงวิพากษ์วิจารณ์เรื่องการแต่งตัวของฉัน นับวันชักจะหนาหูและหนักข้อขึ้นทุกที จนฉันชักหนาวๆ เหมือนกันว่าอาจมีผลกับงานของฉันสักวันแน่ ฉันมองตัวเองในกระจกเต็มตัวแล้วอดปล่อยทักไม่ได้ ฉันใส่บราซี่ห่อแมคเค็น

though she is busy, tired, or unsatisfied with what she is going through. Moreover, she follows what others do in order to be accepted and not to be alienated from them.

4.2.8 Melissa Fuller's Personality

1) Caring for others

Melissa Fuller cares for people around her. She tries not to hurt their feelings and helps them when they are in trouble. Although she knows that she will be blamed by her boss, she decides to take her old neighbor to hospital and take care of her pets instead of going to work. Melissa has a social interest, according to Adler (cited in Cloninger, 2004), to live with other people in cooperation and act in ways that are beneficial to others. This is her central trait that affects much of her behavior and her temperament trait that determines her general means of action. The following example shows how Melissa cares for others when she finds her old neighbor unconscious in her apartment.

8:48 – พบคุณนายฟริดแลนเดอร์นอนคว่ำหน้าอยู่บนพรมในห้องนั่งเล่น
โอเคไหม จอร์จ เข้าใจหรือยัง จอร์จ ผู้หญิงคนนั้นนอนคว่ำหน้าอยู่บนพรมในห้องนั่งเล่นนะ!
ฉันควรทำไงล่ะซี จอร์จ ควรจะโทรหาเอมี เจนกินส์ที่แผนกทรัพยากรบุคคลหรือไง
ไม่ใช่แน่ๆ จอร์จ วิชากู้ชีพที่คุณบังคับให้ทุกคนเข้าร่วมตอนนั้นมีประโยชน์คราวนี้เอง
เห็นไหม ฉันบอกได้ว่าคุณนายฟริดแลนเดอร์ไม่ใช่แค่ยังมีชีพจรอยู่ เธอยังหายใจด้วย ฉันเลยโทร
เรียก 911 และคอยอยู่กับเธอจนรถพยาบาลมาถึง (*Khon Thee Chai Klai Klai Tua*, p. 14)

8:48 – Find Mrs. Friedlander on living room carpet!

Okay, George? Get it, George? The woman was facedown on living room carpet! What was I supposed to do, George? Huh? Call Amy Jenkins down in Human Resources?

No, George. That lifesaving class you made us all take paid off, see? I was able to tell that not only did Mrs. Friedlander have a pulse, she was also breathing. So I called 911 and waited with her until the ambulance came. (*The Guy Next Door*, p. 8)

Melissa Fuller is kind and helpful towards her old neighbor, Mrs. Friedlander. When she notices that the lady's dog is barking, she decides to knock on her door to check if everything is alright, although she is supposed to go to work in the morning. Finding Mrs. Friedlander lying unconscious on the floor in her living room, Melissa gives her first aid and waits until an ambulance comes to take her up to the hospital instead of calling the Human Resources Department to let them know she would be late for work, as suggested by her boss. Although it delays her and gets her in trouble with her boss, Melissa does not hesitate to help her old neighbor and save her life.

2) Optimistic

Melissa Fuller is optimistic and looks at the world positively. She does not believe the people around her that John, whom she believes to be Max, is in fact a womanizer. Instead, she persuades herself after knowing him and spending some time together that he is not like what they say at all. She finds that he is a good guy, or at least he has totally changed, if what they say is true. This is her secondary trait that is consistent but does not affect much of what she does, and her temperament trait that determines the general style of carrying out her actions. Below is an example of how Melissa is optimistic when she does not believe her friends that John, whom she believes to be Max, is a womanizer.

แนติน ฉันไม่สนหรอกว่าดอลลีจะพูดถึงแม็กซ์ ฟริดแลนเดอร์ว่ายังไง เราไม่ได้เป็นอย่างนั้นเลย บางทีเขาอาจจะเคยเป็น แต่เขาเปลี่ยนไปแล้ว ฉันรู้สึก ฉันใช้เวลาอยู่กับเขาแล้วฉันก็เฝ้าดูเขากับปาโก โดยเฉพาะกับคุณพิพเพอส์ (ก็ได้ ฉันยอมรับ ฉันแอบดูเขาทางหน้าต่าง นี่ฉันไม่ได้ภูมิใจนะ แต่มันเป็นความจริง) คุณพิพเพอส์เกลียดทุกคน แต่มันเริ่มจะเป็นมิตรกับแม็กซ์จริงๆ และฉันก็รู้ว่าเราจะตัดสินคนจากวิธีที่เขาผูกสัมพันธ์กับสัตว์ไม่ได้หรอก แต่ฉันว่ามันบอกอะไรเกี่ยวกับแม็กซ์ได้เยอะเหมือนกัน ... (*Khon Thee Chai Klai Klai Tua*, p. 96)

Nadine, I don't care what Dolly says about Max Friedlander. He is nothing like that. Maybe he used to be, but he's changed. I mean, I know. I have spent time with the guy. And I've watched him with Paco, and especially with Mr. Peepers (okay, I admit it, so I spied on him through the window. Hey, I'm not proud. But it's the truth). Mr.

Peepers hates everybody, but he is really starting to warm up to Max, and I know you can't judge a person by how he or she relates to animals, but I think I says a lot about Max ... (The Guy Next Door, p. 88)

Melissa Fuller is optimistic about what kind of person John, whom she believes to be Max, is although people around her say that he is a womanizer. She believes strongly that he is not like what they say, or at least he has totally changed if he used to be so. She is fairly confident that she is right because she has spent some time with him and has noticed how kindly he treats his aunt's pets. Even though she knows that a person cannot be judged by the way he treats animals, she thinks that it can tell something about him since he has patiently spent quite a long time to get to know them and even an anti-social cat begins to become his friend. Melissa is optimistic that John, whom she believes to be Max, is a good-natured person and holds on with her belief, no matter how much she is warned by others.

3) Not self-confident

Melissa Fuller is not self-confident and thinks that she is not charming. When John, whom she believes to be Max and who is in fact reputed to be a womanizer, does not kiss or hug her on their first date, she feels worried that she may be so ugly that even such a guy as him does not want to touch her. She also thinks that she has been dumped by her dates because she is short, has red hair, and is not good at kissing, and even asks her mom if she is abnormal or whether there is something wrong with her. This is her secondary trait that is consistent but does not affect much of her behavior, and her temperament trait that determines the general style of carrying out her actions. The following example shows how Melissa is not self-confident when she asks her mother why she is not charming.

บางทีหนูอาจจะดูไม่เก่งเอาจริงๆ สงสัยต้องเพราะเรื่องนี้แน่ เพราะอย่างนี้ผู้ชายทุกคนที่ หนูคบนับตั้งแต่เจอร์รี่เป็นต้นมาถึงลงเอยด้วยการทิ้งหนูไปหมด หนูดูขี้เหร่ หนูตัวเตี้ย หนูมี กระจเพาะปีศาจวะเล็กอย่างไม่น่าเป็นไปได้ หนูมีผมแดง และหนูดูไม่เก่ง

มาเผชิญหน้ากับความจริงกันดีกว่า แม่คะ ตอนที่หนูเกิด หมอเคยเอ่ยถึงคำว่ายีนกลายพันธุ์บ้างไหมคะ เขาเคยเอ่ยถึง... เฮ้อ! ไม่รู้สิ อย่างคำว่าพระเจ้าก่อกมลแก้งบ่างไหม (*Khon Thee Chai Klai Klai Tua*, p. 166-167)

Maybe I'm a really bad kisser. That's probably it. That's probably why every guy I've gone out with from Jer on has ended up dumping me. I'm a lousy kisser. I'm short, I have an impossibly small bladder, I have red hair, and I'm a bad kisser.

*Let's just face facts: When I was born, Mom, did the doctor ever mention the words genetic mutation? Did he ever mention... oh, I don't know. The term biological spot? (*The Guy Next Door*, p. 159)*

Melissa Fuller is not self-confident after having been dumped by all of her boyfriends. She thinks that everyone left her because of her physical defects, as she is short, has red hair, and is not good at kissing. She even asks her mother if there was something wrong when she was born, such as genetic mutation and biological spot, to find out why she is dumped so often. Melissa is not self-confident as she regards herself as having some physical defects.

In conclusion, Melissa Fuller is kind and cares for people around her. She tries not to hurt their feelings and helps them when they need someone to, no matter how she may get into trouble. Although she is optimistic and looks at the world on a positive side, she is not self-confident and thinks that she is not charming.

4.2.9 Analysis of Individual Personalities of the Female Protagonists

A part of female protagonist depictions in chick lit novels is the protagonists' individual personalities, which are shown by their actions in various situations. In this study, the female protagonists are found to be quite similar in their individual personalities. The results of the study are summarized in a table and discussed below:

Table 4: Individual Personalities of the Female Protagonists in Chick Lit Novels

No.	Name of Chick Lit Novels	Name of Female Protagonists	Female Protagonists' Personalities
1.	<i>Diary Khong Bridget Jones</i>	Bridget Jones	- Not self-confident - Worried and excitable - Forgetful and untidy - Self-controlled - Caring for others
2.	<i>Kham Sarapab Khong Sao Nak Shop</i>	Rebecca Bloomwood	- Avoiding problems - Lying to others - Self-indulgent - Friendly and helpful
3.	<i>Jemima J Rak Khong Chan Prong Man Noei</i>	Jemima Jones	- Not self-confident - Taking revenge on others - Optimistic
4.	<i>Mr. Maybe Khon Nai Dee Poochai Khong Chan</i>	Libby Mason	- Stubborn - Daydreaming - Lying to others - Taking revenge on others
5.	<i>Oop Som Lon Khon Nee Ngai Chai Loei</i>	Stella De La Crois	- Straightforward - Quick-tempered - Lonely and wanting some company
6.	<i>Khun Keb Kwamlab Dai Mai</i>	Emma Corrigan	- Not self-confident - Lying to others - Worried and excitable
7.	<i>Nang Man Suam Prada</i>	Andrea Sachs	- Self-confident - Kind and friendly - Following what others do
8.	<i>Khon Thee Chai Klai Klai Tua</i>	Melissa Fuller	- Kind and caring for others - Optimistic - Not self-confident

The eight female protagonists are quite similar in their individual personalities. Many of them lack self-confidence due to their sense of inferiority against their physical weakness or societal influences, as suggested by Adler, except for one protagonist, Andrea Sachs from *Nang Man Suam Prada*, is self-confident in her abilities and appearance. They also try to do many things to please others, as suggested by Horney, such as caring for others and being kind and helpful to them.

Other individual personalities of the protagonists include positive, negative, and neutral features. Whereas some of them are optimistic, straightforward, self-controlled, are lonely and want some company, daydream, and follow what others do, the others are worried and excitable, forgetful and untidy, self-indulgent, stubborn, quick-tempered, avoid problems, lie to others, and take revenge on others. In addition, some of these characteristics have become unique personalities of the protagonists; for example, Bridget Jones from *Diary Khong Bridget Jones*, Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei*, and Emma Corrigan from *Khun Keb Kwamlab Dai Mai* are not self-confident, Rebecca Bloomwood from *Kham Sarapab Khong Sao Nak Shop* is self-indulgent and often avoids facing the problems she has caused for herself, Libby Mason from *Mr. Maybe Khon Nai Dee Poochai Khong Chan* is stubborn and usually daydreams, Stella De La Crois from *Oop Som Lon Khon Nee Ngai Chai Loei* is straightforward and quick-tempered, and Andrea Sachs from *Nang Man Suam Prada* is self-confident and follows what others do.

Although the female protagonists' personalities found in the study have both positive and negative characteristics, most of them are flat or static characters who remain the same throughout the story, regardless of how their experience and situations have changed. Only Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei* and Andrea Sachs from *Nang Man Suam Prada* can be considered round or dynamic characters who have learned to adjust to different circumstances. For example, Jemima Jones becomes more self-confident when she has lost weight and changed her appearance, and Andrea Sachs develops new styles of clothing, talking, and interacting with people soon after she starts working for a fashion magazine. However, all the protagonists in the eight chick lit novels studied are literally considered good characters because not only do they resemble real humans in terms of thought, behavior, and personality, but they also arouse the readers' emotions and interests to keep up with the story until the end.

4.3 Social Personalities of the Female Protagonists

Social personalities of the female protagonists in chick lit novels are influenced by the society they live in and are possessed by the majority of people in their societies. Like individual personality data, social personality data of the protagonists is collected from their physical appearance, emotional states, social attitudes, motivation, abilities, and interests. Then, the data is analyzed with social psychological, behavioral, humanistic, and trait approaches of personality theories. Social personalities of the female protagonists in chick lit novels are discussed below:

1) Wanting to be loved

Four out of the eight female protagonists in chick lit novels possess the social personality of wanting to be loved. They are often lonely as they live alone away from their families and friends, or cannot get along with their roommates. Apart from their families and friends, they want to be loved by a guy and form a romantic relationship with him. Although Libby Mason usually says that she does not want to be involved in a serious relationship, deep down she wants someone to care for her and is very upset when their relationship comes to an end. Similarly, when her ex-boyfriend leaves her, Melissa Fuller feels sad that she is not worth enough for him and is hopeless to meet another good guy. This is because they are the getting type of person, says Adler (cited in Cloninger, 2004), as they are dependent and leans on others, and Jemima Jones even has a passive attitude toward life and is likely to be depressed. They are also moving toward people, according to Horney (cited in Cloninger, 2004), as they turn to others for love and protection, and are still dominated by the love and belonging needs in Maslow's hierarchy as they seeks love and friendship from others. Besides, they are pressured by people around them, particularly in the case of Bridget Jones, because having a boyfriend can lead to marriage and starting a family, which are regarded as preferable to being single. The female protagonists that possess the social personality of wanting to be loved are Bridget Jones, Jemima Jones, Libby Mason, and Melissa Fuller.

‘หวัดดี’ ฉันทักสั้นๆ กำลังหวังว่าฝืนร้ายเรื่องงานปาร์ตี้คงจะจบลงที่รีเบคคาพูดว่า ‘แล้วเจอกันวันอาทิตย์’

‘โอ้ หวัดดี’ เธอตอบอย่างเย็นชา ไม่สบตาฉัน ‘ฉันรีบ ไปก่อนนะ’

ตอนเธอเดินออกจากร้าน มีเสียงเพลง ‘เซสนัท โรสตั้ง ออน แอน โอเพ่น ไฟร์’ ดังขึ้น ฉันจ้องกระชอนราคา 185 ปอนด์ของฟิลลิป สตาร์คแล้วน้ำตาไหล ฉันเกลียดคริสต์มาส มันเป็นเทศกาลสำหรับครอบครัว ความรัก ความอบอุ่น อารมณ์และของขวัญ หากฉันไม่มีแฟน ไม่มีเงิน แม่ของคุณไปเที่ยวกับสตีปเปดมงกุฎชาวโปรตุเกส และเพื่อนๆ ไม่อยากคบคุณ มันทำให้คุณอยากย้ายไปอยู่ดินแดนมุสลิมอันไกลโพ้น ดินแดนซึ่งผู้หญิงทุกคนอยู่กันเงียบๆ ไม่เป็นไร ฉันไม่สนใจ ฉันจะอ่านหนังสือเงียบๆ ทั้งอาทิตย์และฟังเพลงคลาสสิก บางทีอาจจะอ่านเรื่อง แฟมิชด์ โรด (*Diary Khong Bridget Jones*, p. 246-247)

‘Hi,’ I said excitedly, thinking at last the party nightmare would be over and she too would say, ‘See you on Sunday.’

‘Oh, hello,’ she said coldly, not meeting my eye. ‘Can’t stop. I’m in a real rush.’

*As she left the shop they were playing ‘Chestnuts roasting on an open fire’ and I stared hard at a £185 Phillipe Starck colander, blinking back tears. I hate Christmas. Everything is designed for families, romance, warmth, emotion and presents, and if you have no boyfriend, no money, your mother is going out with a missing Portuguese criminal, and your friends don’t want to be your friend any more, it makes you want to emigrate to a vicious Muslim regime, where at least all the women are treated like social outcasts. Anyway, I don’t care. I am going to quietly read a book all weekend and listen to classical music. Maybe will read The Famished Road. (*Bridget Jones’s Diary*, p. 290)*

Bridget Jones is lonely when her friends are going to attend a party which she is not invited to. She hopes that her friend, Rebecca, who is holding the party, will ask her to come when they accidentally meet each other at a shop. Unfortunately, Rebecca does not mention it at all and excuses herself in a rush. This makes Bridget feel so lonely that she cries. Then, she realizes that she hates Christmas because she has no one to celebrate with, her mother has gone abroad with a new date, and all of her friends have declined to be with her. In fact, she does not want to be alone although she tries to pretend that she does not care about it and has something else to do instead.

เธอเดินเอื่อยไปตามถนน รู้ตัวว่าตกเป็นเป้าสายตาแต่เธอไม่สนแล้วว่าคนพวกนั้นจะมองหุ่นเธอหรือมองหน้าตา ไม่มีใครกล้าถามว่าเธอเป็นอะไร เจมมาเองก็ไม่เคยรู้สึกเดียวดายเท่านี้มาก่อนในชีวิต

เธอลับเข้าบ้านที่ไม่มีใคร ล้มตัวลงนอนร้องไห้ และเมื่อน้ำตาเหือดแห้งไปแล้วเธอก็ยังนอนมองเพดาน อยากรู้ว่าทำไมไม่มีสิ่งดีๆ เกิดขึ้นกับชีวิตเธอบ้าง

ฉันรู้ว่าฉันอ้วน เธอคิด แต่ฉันไม่ใช่คนเลวนี่นา ฉันรักสัตว์รักเด็ก เป็นคนจิตใจดี แล้วทำไมไม่มีใครตกหลุมรักฉันบ้าง ทำไมเบนถึงไม่มองทะลุไขมันมารักฉันเหมือนฉันเป็นคนธรรมดาคนหนึ่ง (Jemima J Rak Khong Chan Prong Man Noei, p. 80)

She trudged down the street, aware that people were looking at her, and not caring whether they were looking at her size or her tears. Nobody dared ask what was wrong, and Jemima had never felt so alone in her whole life.

She went home, back to an empty flat, lay on her bed and cried, and when the tears had passed she just lay, string up at the ceiling, wondering why nothing good ever seemed to happen to her.

I know I'm overweight, she thought, but I'm not a bad person. I love animals, and children, and I'm kind to people and why does no one ever fall in love with me, why can't Ben see through the weight and fall in love with me as a person. (Jemima J, p. 60)

Jemima Jones is in love with one of her colleagues, Ben, and secretly hopes that he will regard her as a woman instead of a friend. When she sees him with another woman by chance, she is very sad and loses all hope of becoming his girlfriend. She feels so lonely that she walks home in tears without caring if people look at her, and does not understand why good things never happen to a kind and gentle person like her. Although she is overweight, she wants others, especially Ben, to overlook her figure and love her for who she really is instead of her appearance.

อยากเจอแบบนี้มั่งจัง อยากให้มีคนมารักฉันมากถึงขนาดไม่สามารถเดินผ่านฉันไปได้ ถ้าไม่ได้ถูกเนื้อต้องตัวฉัน อยากให้มีคนมาเทิดทูนเหมือนที่มีคนให้จูลส์ แม้ว่าฉันจะสวมแค่รองเท้าแตะ ไม่แต่งหน้า และรวบผมตึง

ฉันเบื่ออยู่คนเดียวจะแยกอยู่แล้ว แม้ส่วนใหญ่ฉันจะอยู่ได้ มีความสุขในบางครั้งด้วยซ้ำ แต่มันก็มีบางช่วงที่ฉันไม่ไหวจริงๆ รู้สึกอยากจะพอแค่นี้ ฉันอายุยี่สิบเจ็ดแล้ว น่าจะมีแฟนได้แล้ว ฉันควรจะได้อยู่บ้านสวยๆ ไม่ใช่ห้องเล็กๆ ซอมซ่อในแลคโบรกโกรฟ ฉันควรได้อยู่กับคนที่มียอดดอกไม้ให้ ชื่อของขวัญให้ และควรจะได้มีคู่ ไม่ต้องอยู่คนเดียวอย่างนี้ (*Mr. Maybe Khon Nai Dee Poochai Khong Chan*, p. 217)

I want this too. I want someone who will adore me so much that they cannot even walk past me without touching me in some way. I want someone who will worship me, even when—as Jules is now—I'm sitting around in fluffy slippers with no makeup on and hair scraped back.

*I'm sick and tired of being on my own. Most of the time I'm fine. Some of the time I even quite enjoy it. But at this precise moment in time I'm fed up with it. I've had enough. I'm twenty-seven years old and I deserve to be with someone. I deserve to live in a beautiful house, not a grotty little flat in Ladbrooke Grove. I deserve to be with someone who brings me flowers and buys me presents. I deserve to be in a couple, someone's other half. (*Mr. Maybe*, p. 184)*

Libby Mason sees her close friend's husband showing affection to his wife when she visits her at her house. This makes her feel even lonelier, as she wants to be like her friend, that is, to be loved and adored by someone so much that he cannot walk past her without touching her, even when she is not beautifully dressed and does not wear makeup. In fact, Libby does not want to live alone. Although she can live on her own and mostly feels happy to do so, she sometimes feels she has had enough of it and thinks that, at the age of twenty-seven, she should live with her boyfriend in a beautiful house instead of a small flat, and receive flowers and presents from him. She wants to be loved by someone and live with him rather than living alone.

โลกนี้ไม่มีผู้ชายดีๆ เหลือเลยจริงๆ นะ ฉันหมายถึงว่า นอกจากโทนี่แล้วนะ แน่ๆ ฉันสาบานได้เลยว่าแฟนเธอเป็นผู้ชายแสนดีคนสุดท้ายในโลก คนเดียวและคนสุดท้าย! จับเขาไว้ให้แน่นล่ะ อย่าปล่อยให้หลุดมือเชียวนะ เพราะฉันบอกเธอได้เลยว่าข้างนอกนี่ป่าดงดิบซัดๆ ...

ฉันไม่เคยนอนกับเขาเพราะเขาระบายของเขาด่างหาก ฉันจะไปนอนกับคนที่ดูเหมือนโรบิน ู้ด ลงได้ยังไง

เขาไม่ได้ต้องการฉันมากพอที่จะโกนเคราด้วยซ้ำ

ฉันคิดตรงไหนหรือ แน่ๆ ฉันไม่มีค่าพอที่จะโกนเคราให้จริงๆ หรือ (*Khon Thee Chai Klai Klai Tua*, p. 22-23)

Are there no decent men out there? I mean, besides Tony. I swear, Nadine, your boyfriend is the last good man on earth. The last one! You hang on to him, and don't let go, because I'm telling you, it's a jungle out there. ...

I never slept with him because of that goatee. How was I supposed to sleep with someone who looks like Robin Hood?

He didn't want me enough even to shave.

*What's wrong with me, Nad? Am I really not worth shaving for? (*The Guy Next Door*, p. 15-16)*

Melissa Fuller wants to be loved by a guy. When she has just broken up with her boyfriend, she feels quite hopeless to find another good guy and tells her friend, Nadine, to take good care of her boyfriend because he is the last good guy in the world. Then, she talks about her ex-boyfriend who has a goatee beard she does not like and sadly asks her friend why he does not shave it for her. She finally blames herself that she is not worth enough for him even to shave his beard and becomes sad that he does not love her.

2) Caring about appearance

Three out of the eight female protagonists in chick lit novels possess the social personality of caring about appearance. They often take care of the way they are dress as they want to look good, especially Rebecca Bloomwood who is interested in fashion and spends a lot of her money to buy her clothes, and Stella De La Crois who selects the most appropriate and attractive clothes and finely puts on her makeup before going to a party so that men will be interested in getting to know her. Another protagonist that cares about appearance is Jemima Jones, who is overweight, usually daydreams what it would be like if she were slim, and is finally determined to lose weight by going to the gym regularly and doing many more exercises than suggested by her trainer. This behavior is developed

and strengthened because they hope to be praised and accepted by others and to gain self-confidence as positive emotional reinforcement. They also want to eliminate their inferiority complex of being overweight or getting older, and to strive for superiority of looking good. It is a central trait that affects much of their behavior, and a temperament trait that determines the general style of doing what they do. The female protagonists that possess the social personality of caring about appearance are Rebecca Bloomwood, Jemima Jones, and Stella De La Crois.

ตื่นตื่นเอาการ นั่นนะ! เป็นการเริ่มต้นอาชีพใหม่ในโลกแฟชั่นเชียวนะ ฉันใช้เวลาเลือกชุดเก๋ใส่ไปทำงานวันแรกนานมาก ในที่สุดก็ได้กางเกงดำของจิ๊กซอว์ เสื้อยืดแคชเมียร์ตัวน้อย (คือ...ผสมแคชเมียร์นะ) และเสื้อสีชมพูแบบพันผูก ซึ่งแน่นอนว่าเป็นของร้านแอลลี สมิธ

แฮปปี้งจิง ฉันรู้สึกจริง หวังว่าพอไปถึงคานเนลลาจะประทับใจ และชมอะไรฉันบ้าง แต่เธอกลับไม่สังเกตแม้แต่นิด แค่ว่า “หวัดดี กางเกงกับเสื้อยืดอยู่ในห้องเก็บของนะ เลือกขนาดที่เธอใส่ได้แล้วเปลี่ยนในห้องลองเลย”

เอ้อ จริง ฉันเพิ่งนึกได้ว่าคนขายแอลลี สมิธทุกคนต้องสวมชุดเหมือนกันหมด เกือบจะเหมือน...เอ่อ เครื่องแบบเลย ฉันเปลี่ยนชุดโดยไม่เต็มใจ ส่งกระจกชมโฉมตนเองแล้วขบอกว่าผิดหวังมาก ไอ้กางเกงตัวนี้ใส่แล้วไม่งามเลย เสื้อยืดก็เรียบๆ น่าเบื่อ ... (*Kham Sarapab Khong Sao Nak Shop*, p. 130)

I'm quite excited about it. Here starts a whole new career in fashion! I spend a long time choosing a cool outfit to wear on my first day – and eventually settle on black trousers from Jigsaw, a little cashmere (well, half cashmere) T-shirt and a pink wrap-around top which actually came from Ally Smith.

I'm quite pleased with the way I look, and am expecting Danielle to make some appreciative comment when I arrive at the shop, but she doesn't even seem to notice. She just says, 'Hi. The trousers and T-shirts are in the stock room. Pick out your size and change in the cubicle.'

*Oh right. Now I come to think of it, all the assistants at Ally Smith do wear the same outfits. Almost like a... well, a uniform, I suppose. Reluctantly I get changed and look at myself – and, to tell you the truth, I'm disappointed. These grey trousers don't really flatter me, and the T-shirt's just plain boring. ... (*The Secret Dreamworld of a Shopaholic*, p. 130)*

Rebecca Bloomwood takes good care of the way she is dressed on the first day of her part-time job as a sales representative at a designer store. She is very excited to begin her new career in the world of fashion, which she is fond of and interested in. After spending a long time selecting what to wear, Rebecca decides to wear a pair of trousers and a blouse she has bought from the store. She expects that when she arrives at the store, she will be praised by her supervisor for such beautiful clothing. However, her supervisor does not seem to notice it at all and just tells her to change her clothes into a uniform, which she thinks is plain and does not suit her. Rebecca does not like the uniform, but she is forced to wear it by regulation.

ก็ได้ๆ ถ้าคุณอยากจะรู้ให้ได้ละก็ ฉันซื้อหนังสือพวกนี้มาทั้งหมดเพื่อดูรูป ฉันจะนั่งดูรูปบนกระดาษมันวาวแต่ละรูปนานเป็นนาที ค่ำค้ำกับแขนขาผมเพรียวอ่อนแอ้น เอวเล็กก๊ว ผิวสีทองผุดผ่องของพวกหล่อน ปกติฉันจะเริ่มดูจากใบหน้าเป็นอันดับแรก แล้วค่อยๆ ไล่ไปตามโหนกแก้มสวยได้รูปคางรูปหัวใจ ก่อนจะค่อยๆ เลื่อนลงไปตามเรือนร่างโดยระวังไม่ให้พลาดกลิ้งเนื้อไปแม้แต่ส่วนเดียว

ก่อนที่คุณจะเข้าใจว่าฉันเป็นเลสเบียนแอบจิต ฉันจึงต้องบอกคุณไว้ก่อนเลยว่า ถ้าหากฉันสามารถดูตะเกียงวิเศษแล้วมีชัยรูปหล่อเปลือยออกโผล่พรวดออกมาจริงๆ แล้วก็ให้ฉันขอพรวิเศษได้หนึ่งข้อ ฉันจะไม่ขอถูกรางวัลที่หนึ่ง ฉันจะไม่ขอให้ได้พบรักแท้ แต่ฉันจะขอให้ตัวเองมีรูปร่างเหมือนนางแบบ อย่างซินดี้ ครอว์ฟอร์ดก็ได้ แล้วก็ขอเพิ่มอีกนิดว่าให้ฉันสามารถรักษาหุ่นนั้นไว้ได้ตลอดไป ไม่ว่าฉันจะกินอะไรเข้าไปก็ตาม (*Jemima J Rak Khong Chan Prong Man Noei*, p. 15-16)

If you must know, I buy them, all of them, for the pictures. I sit and I study each glossy photograph for minutes at a time, drinking in the models' long, lithe limbs, their tiny waists, their glowing golden skin. I have a routine: I start with their faces, eyeing each sculpted cheekbone, heart-shaped chin, and I move slowly down their bodies, careful not to miss a muscle. ...

*And before you think, I'm some kind of closet lesbian, I've already told you the one thing I would wish for if I rubbed a lamp and a gorgeous bare-chested genie suddenly appeared. If I had one wish in all the world I wouldn't wish to win the lottery. Nor would I wish for true love. No, if I had one wish I would wish to have a model's figure, probably Cindy Crawford's, and I would extend the wish into having and keeping a model's figure, no matter what I eat. (*Jemima J*, p. 1-2)*

Jemima Jones wants to look good and become thin, which has always been one of her dreams. She usually buys magazines to look at pictures of skinny models and watches every part of their bodies—beautiful faces, tiny limbs, waists, and glowing skins—because she wants to look like them. She even wishes to have the same slim figure and to be able to remain so for the whole life, no matter how much food she eats. Because she is overweight and thinks that she is not accepted by others, she wants to become thin so that she will look more attractive.

หมดหวังเหลือเกิน คิดไม่ออกว่าจะใส่ชุดอะไรดี คงจะง่ายขึ้นถ้ารู้ว่าอริชาเบลลาเชิญในฐานะอะไร ลูกค้า แขกธรรมดา หรือว่าคนที่เธอจะจับคู่ให้? เธอเชิญกะทันหันอาจแปลว่าคนอื่นไม่มาเลยหันมาว่าฉัน หรือว่ามีแผนจะหาหนุ่มโสดให้เป็นพิเศษ? ถ้าใช่ ก็ควรจะได้อัศจรรย์ละเอียดลวงหน้า สมมติว่ามีผู้ชายคนหนึ่งถูกอริชาเบลลาลิขิตให้มาจับคู่กับสาวโสดแสนหงอยอย่างฉัน หมอนั้นจะเป็นคนประเภทไหน? ฉันควรแต่งให้เร็ดหรือว่าธรรมดา? เท่หรือล้าลอง? ... (*Oop Som Lon Khon Nee Ngai Chai Loei*, p. 53)

*Oh, the gloom. Seriously, what am I supposed to wear? I'd be clearer on this subject if I knew what capacity I had been invited in: am I just a punter, an ordinary guest, or has some single man kindly been earmarked for me by our helpful hostess? Am I simply making up numbers – I was, after all, invited at late notice – or is there a plan at work here? if so, surely I should be let in on the details: assuming there's a single man designated for single sad me, then what kind of single man is he? Do I dress up or down? Smart, or – horrible word – casual? ... (*Don't You Want Me?*, p. 46)*

Stella De La Crois cares about her own appearance and wants to look good. She tries to select her best clothes when she is invited to a party, but it is quite difficult for her as she has no idea whether she has been invited as a client, a guest, or a match for someone. She does not know whether she is to replace someone, whether she will be matched with a guy and what kind of person he is, and whether she should dress formally or casually. Finally, she decides to wear a very dark green dress that enhances her attraction and disguises her disfigurement. After making sure about her appearance, she is ready to go to the party.

3) Determined to become successful

Two out of the eight female protagonists in chick lit novels possess the social personality of being determined to become successful. They not only work hard but also patiently do what they do not like in order to achieve their ambitions. For instance, Andrea Sachs works with a chief editor of a fashion magazine, although she knows nothing about fashion and does not like her boss, in order to gain some experience to move on to work for her dream magazine. She refuses to quit her job and tries to tolerate it, no matter how hard and tiring it is, because she is reinforced by a hope of fulfilling her dream and is influenced by the society she lives in that she can succeed with hard work and by her own effort. Similarly, Emma Corrigan wants to be promoted, to be assigned more responsibility at work, and to show her abilities to others. Because she is not self-confident and thinks that she cannot achieve her goal, she strives for some superiority, according to Adler (cited in Cloninger, 2004), and tries to move on to a better life by becoming successful in her career. The two protagonists are still dominated by the esteem needs in Maslow's hierarchy, as they want to respect themselves and to be respected by others for achieving their goals. It is a secondary trait that is consistent but does not affect so much of what they do, and a dynamic trait that provides energy and direction to their actions. The female protagonists that possess the social personality of being determined to become successful are Andrea Sachs and Emma Corrigan.

ฉันเซ็นสัญญากับอเล็กซ์-คลาร์กว่าจะทำงานกับมิแรนดาให้ครบหนึ่งปี ถ้าไม่โดนดึงชะก่อน ซึ่งฟังดูเป็นภาระที่หนักหนาเอาการ นอกจากจะต้องฟันฝ่ามาได้ด้วยความตั้งอกตั้งใจ และด้วยความสามารถในระดับหนึ่งแล้ว ยังต้องขึ้นอยู่กับคนเป็นสิบ (ซึ่งตรงส่วนนี้ไม่ได้เขียนไว้ในสัญญา) ตั้งแต่คนในแผนกบุคคลไปจนถึงเอมิลีและอัลลิสัน และถ้าสอบผ่าน ฉันจะได้ทำงานในตำแหน่งที่ฉันต้องการ ซึ่งจะเป็นที่ไหนก็ได้ไม่ว่าจะใน*รันเวย์*เองหรืออเล็กซ์-คลาร์ก แล้วยังเลือกได้ตั้งแต่คอลัมน์แนะนำหนังสือในแผนกบทความ ไปจนถึงประสานงานกับพวกดาราสอลลิวิวด์ให้กับ*รันเวย์* ที่ผ่านมา ผู้ช่วยสิบคนของมิแรนดาที่ผ่านหนึ่งปีนั้นมาได้ล้วนแล้วแต่ขอย้ายไปอยู่แผนกแฟชั่นที่*รันเวย์*กันทั้งนั้น แต่ฉันไม่เอาด้วยหรอก งานสุดเข่งในตำแหน่งผู้ช่วยที่ไว้ศักดิ์ศรีของมิแรนดา คือทางเลือกที่ฉันยอมทำเพื่อขอซื้อเวลาให้เร็วขึ้นสักสามถึงห้าปี แล้วหลังจากนี้ฉันขอไปทำงานที่เข้าท่ากว่านี้ในที่ทำงานที่มีเกียรติกว่านี้ดีกว่า (*Nang Man Suam Prada*, p. 106)

*In signing my contract at Elias-Clark, I'd agreed to stay with Miranda for a year—if I didn't get fired, which at this point seemed like a big if. And if I fulfilled my obligation with class and enthusiasm and some level of competence—and this part was not in writing but implied by a half-dozen people in HR, and Emily, and Allison—then I would be in a position to name the job I'd like next. It was expected, of course, that whichever job that may be would be at Runway or, at the very least, at Elias-Clark, but I was free to request anything from working on book reviews in the features department to acting as a liaison between Hollywood celebrities and Runway. Out of the last ten assistants who had made it through their year in Miranda's office, a full hundred percent had chosen to move to the fashion department at Runway, but I didn't let that concern me. A stint in Miranda's office was considered to be the ultimate way to skip three to five years of indignity as an assistant and move directly into meaningful jobs in prestigious places. (*The Devil Wears Prada*, p. 74)*

Andrea Sachs is determined to gain some experience in order to move on to work for another magazine. She signs a contract to work as Miranda's personal assistant for one year and this is quite tough for her, because it not only requires skill and effort but she also needs to deal with many people. If she can work with Miranda for one year, as stated in her contract, she can move on to work in any position for Miranda's magazine or any other magazines from the same publisher. Although almost all of Miranda's former assistants have moved to the fashion section, Andrea does not want to do so. The only reason she decides to work as Miranda's assistant is to shorten the time needed to move on to work in a better position. She patiently works with Miranda for some time because she is determined to achieve her ambitions.

ก็ได้ ความจริงยิ่งกว่านั้นคือ นี่เป็นงานแรกที่ฉันได้เป็นตัวแทนการเจรจาเนี่ยละ ความจริงฉันเป็นผู้ช่วยฝ่ายการตลาดในแพนเทอร์ คอร์ปอเรชันได้สิบเอ็ดเดือนแล้ว แต่ได้รับมอบหมายให้ทำแ่งงานประเภทพิมพ์เอกสาร เตรียมการประชุมให้คนอื่น ไปซื้อแซนด์วิช และรับเสื้อชกแห้งให้เจ้านาย

งานนี้จึงเป็นโอกาสเด็ดของฉัน ซึ่งฉันแอบหวังเล็กๆ ว่า ถ้าทำได้ดี บางทีอาจได้เลื่อนตำแหน่ง ในโฆษณารับสมัครงานตำแหน่งที่ฉันทำอยู่ระบุว่า 'มีโอกาสได้เลื่อนตำแหน่งหลังจากทำงานไปแล้วหนึ่งปี' และวันจันทร์นี้ฉันจะได้พบเจ้านายของฉัน-พอล เพื่อประเมินการทำงานครบปี ฉันดู

ความหมายคำว่า ‘การประเมิน’ จากในสมุดบันทึกการทำงานของพนักงานแล้ว มันระบุไว้ว่า ‘เป็นโอกาสเหมาะที่จะพูดคุยกันถึงความเป็นไปได้ของการเลื่อนตำแหน่ง’ (*Khun Keb Kwamlab Dai Mai*, p. 13)

OK. The real truth is, this is the first deal I've ever done, full stop. I've been at the Panther Corporation for eleven months as a marketing assistant, and until now all I've been allowed to do is type out copy, arrange meetings for other people, get the sandwiches and pick up my boss's dry-cleaning.

*So this is kind of my big break. And I've got this secret little hope that if I do this well, maybe I'll get promoted. The ad for my job said 'possibility of promotion after a year', and on Monday I'm having my yearly appraisal meeting with my boss, Paul. I looked up 'Appraisals' in the staff induction book, and it said they are 'an ideal opportunity to discuss possibilities for career advancement'. (**Can You Keep a Secret?**, p. 11-12)*

Emma Corrigan regards her representation of her company in a deal as a good chance for her to become successful in her career because it is the first time she has been assigned such a huge responsibility after having to do petty duties such as typing documents, arranging a meeting for others, buying sandwiches, and picking up clean clothes for her boss. As a result, she really hopes that she will do it well and will be promoted when she meets her boss in the following week for her work performance assessment. In other words, Emma wants to be promoted in order to become successful in her career and to be respected by others.

The social personalities possessed by the female protagonists in chick lit novels are wanting to be loved, caring about appearance, and being determined to become successful. As explained above, they are often lonely and want to form a romantic relationship with a guy. They also take care of the way they are dressed in order to look attractive, and are determined to achieve their ambitions, although they have to go through difficult time. It is found in this study, which employs six chick lit novels from Britain and two from America as its samples, that the social personalities of the female

protagonists are influenced by the social contexts around them. The results of the study are summarized in a table and discussed below:

Table 5: Social Personalities of the Female Protagonists in Chick Lit Novels

Social Personalities of the Female Protagonists	Name of the Female Protagonists							
	Bridget	Rebecca	Jemima	Libby	Stella	Emma	Andrea	Melissa
Wanting to be loved	✓	-	✓	✓	-	-	-	✓
Caring about appearance	-	✓	✓	-	✓	-	-	-
Determined to become successful	-	-	-	-	-	✓	✓	-

The female protagonists in chick lit novels share some social personalities, because they are created within similar social contexts. The most frequently found social personality of the protagonists is wanting to be loved. It is possessed by four out of eight protagonists: Bridget Jones from *Diary Khong Bridget Jones*, Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei*, Libby Mason from *Mr. Maybe Khon Nai Dee Poochai Khong Chan*, and Melissa Fuller from *Khon Thee Chai Klai Klai Tua*. They are the getting type of person, says Adler (cited in Cloninger, 2004), who is dependent and lean on others, are moving toward people, according to Horney (cited in Cloninger, 2004), as they turn to others for the love and protection, and are still dominated by the love and belonging needs in Maslow's hierarchy as they seek love and friendship. Furthermore, they are influenced by the society they live in—Bridget Jones, Jemima Jones, and Emma Corrigan in Britain, and Melissa Fuller in America—where people usually live away from their families and solitary living is increasingly found, especially in America, where there are 62 percent of households with only one or two member (Luedtke, 1991). The protagonists not only want to be loved by people around them, but they also want to have a boyfriend and form a romantic relationship with him, because it can lead to marriages and is still regarded as preferable to being single and living alone, especially in the British society, although it has become more common for modern life.

The second most frequently found social personality of the female protagonists is caring about appearance. It is possessed by three out of eight female protagonists: Rebecca Bloomwood from *Kham Sarapab Khong Sao Nak Shop*, Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei*, and Stella De La Crois from *Oop Som Lon Khon Nee Ngai Chai Loei*. This behavior is developed and strengthened by the protagonists because they hope to be praised and accepted by others and to gain more self-confidence as positive emotional reinforcement. They also want to eliminate their inferiority complex of being overweight, as shown by Jemima Jones, or getting old, as shown by Stella De La Crois, and to strive for superiority of looking good. It should be noted, however, that all the protagonists found to possess the social personality of caring about appearance are from the British society, where women are more likely to be discriminated on grounds of their age and physical attractiveness (Storry & Childs, 2002), with Jemima Jones and Stella De La Crois as appropriate evidence. Jemima is unpopular among her friends and colleagues when she is overweight, but everything is totally different when she has lost weight and become attractive. Similarly, Stella, who is a thirty-eight-year-old single mother, is very happy to be invited to a party and meet some guys again after not dating anyone for a long time; thus, she selects her best clothes and finely puts on her makeup in order to attract the interest of men.

The fewest social responsibility of the female protagonists found in the study is being determined to become successful. It is possessed by two out of eight protagonists: Andrea Sachs from *Nang Man Suam Prada*, and Emma Corrigan from *Khun Keb Kwamlab Dai Mai*. Because they are reinforced by a hope of fulfilling their dreams, they refuse to give up the job they do not like and try to tolerate it instead. They strive for some superiority of becoming successful, according to Adler (cited in Cloninger, 2004), and try to move on to a better state in their career. They are also dominated by the esteem needs in Maslow's hierarchy, as they want to respect themselves and to be respected by others for achieving their ambitions. In addition, they are influenced by the society they live in, especially Andrea Sachs. Not surprisingly, as she is in the American society, where women usually have access to good education and take jobs outside their households in order to earn more income to achieve a satisfactory lifestyle, she is influenced by the so-called "American Dream" (Luedtke, 1991) resulting in her optimism

about life and her belief that she can succeed with hard work and by her own effort. Emma Corrigan, on the other hand, is not as determined to become successful as Andrea, although she wants to be assigned more responsibility at work and to be promoted, probably because she is in the British society, which is definitely class-structured and where groups of people are socially and economically divided and separated from one another (Storry & Childs, 2002), no matter how much they want to move up.

In conclusion, the social personalities of the female protagonists in chick lit novels are influenced by the societies they live in. Because the eight chick lit novels used as samples of the study are originated in either British or American society, which are both western countries and are socially and culturally similar, the influences on the social personalities of the protagonists are found to be relatively similar, although they are from different societies.

CHAPTER V

VALUE PRESENTATION IN CHICK LIT NOVELS

The study of “**Female Protagonist Depictions and Value Presentation in Chick Lit Novels**” aims to find out how the female protagonists are depicted in the selected chick lit novels and what values are presented by the protagonists. It is a qualitative research and the analysis is divided into two chapters. This chapter discusses value presentation of the protagonists in each chick lit novel, and the results of the study are presented in two main parts as follows:

- 1) Values presented by the female protagonists
- 2) Analysis of value presentation in chick lit novels

5.1 Values Presented by the Female Protagonists

Values presented by the female protagonists in chick lit novels in Thai version are collected from four value indicators: 1) goals and aspirations, 2) attitudes and feelings, 3) interests and activities, and 4) problems and worries (Raths, Harmin & Simon: 1966). The data is then analyzed with E. Spranger’s classification of values (cited in Office of the National Culture Commission, 2528 B.E.): 1) theoretical values, 2) economic values, 3) aesthetic values, 4) social values, 5) political values, and 6) religious values, together with Rokeach’s concept of the nature of values (1973). The analysis of values presented by the female protagonists is discussed below:

5.1.1 Theoretical values

Theoretical values are concerned with how to seek and handle knowledge, truths, and reasons. There is a theoretical value presented by the female protagonists in chick lit novels, that is, learning from mass media.

The female protagonists who are found to believe that mass media are a reliable source for them to learn how to adjust themselves and deal with their problems are Bridget Jones from *Diary Khong Bridget Jones*, Rebecca Bloomwood from *Kham Sarapab Khong Sao Nak Shop*, Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei*, and Emma Corrigan from *Khun Keb Kwamlab Dai Mai*. This is because they spend a lot of their time with the mass media, especially television and magazines, as the average television set in Britain is switched on for five to six hours a day, says Christopher (1999), and magazines are associated with British people, especially women (Storry & Childs, 2002). For instance, Bridget Jones follows what is suggested on television and in self-help books and women magazines to improve herself, as she is not confident in her physical attractiveness, social acceptance, and romantic relationship. Rebecca Bloomwood, similarly, turns to a self-help book on how to control one's spending when she finds herself in debt, and a book on social manners when she does not know what to do to others on certain occasions, instead of consulting her friend or family. Jemima Jones often looks at pictures of supermodels in women magazines and wishes that she had the same slim figure as them. Furthermore, Emma Corrigan sometimes depends on television programs and magazine articles on how she should treat others or cope with difficult situations. It is a personal value as it is concerned with desirable states of existence, is worth striving for, and has a self-centered focus. The theoretical value of learning from the mass media presented by the protagonists is shown in the following examples.

คนฉลาดๆ คงพูดว่าฉันนี่แหละจะชอบฉันอย่างนี้นั่นเป็น แต่ฉันโตมากับวัฒนธรรมคอสมโพลิเทิน ถูกครอบงำโดยสุดยอดนางแบบ และแบบสอบถามอีกมากมาย แถมยังรู้ว่าร่างกายและบุคลิกของฉันยังไม่ดีพอ หากไม่มีการเสริมแต่งเลย ... (*Diary Khong Bridget Jones*, p. 65)

Wise people will say Daniel should like me just as I am, but I am a child of Cosmopolitan culture, have been traumatized by supermodels and too many quizzes and know that neither my personality nor my body is up to it if left to its own devices. ... (Bridget Jones's Diary, p. 59)

Bridget Jones often reads women magazines in her free time and learns how to improve herself from them. Although she knows that she should be more self-confident instead of being influenced by what she calls “Cosmopolitan culture,” she cannot just ignore it because she regards herself as unattractive and believes that following the suggestions in those magazines will help her become more graceful.

... ฉันจะปรับปรุงเรื่องการเข้าสังคม มั่นใจขึ้น และทำตัวให้เข้ากับงานปาร์ตี้ให้ได้ อย่างที่เพิ่งอ่านจากบทความจากนิตยสารว่า เป็นที่ยอมรับกันดีว่าทีนา บราวน์ แห่ง เดอะ นิวยอร์คเกอร์ นั้น สูดยอดเรื่องการไปงานปาร์ตี้เข้าออกหลายกลุ่มได้สบายมาก ... (*Diary Khong Bridget Jones*, p. 95)

... am going to improve social skills, confidence and Make Parties Work for Me – as guided by article have just read in magazine.

Apparently, Tina Brown of the New Yorker is brilliant at dealing with parties, gliding prettily from group to group, ... (Bridget Jones's Diary, p. 96)

Bridget Jones wants to improve her sociability and her self-confidence to be among people in a party, just like what she has read from a magazine article about a celebrity who is very keen on going to parties. She learns from the article that she should be delighted to meet someone at a party and spend some time talking to him. Although she knows that it is difficult to do so, she wants to be as sociable as the celebrity in the article she has read.

... ฉันแยกไปแผนกหนังสือแนวพัฒนาตัวเอง และซื้อหนังสือเล่มเด็ดสุดตั้งแต่เคยอ่านมาด้วยความสัจย์จริงนะ หนังสือเล่มนี้กำลังเปลี่ยนชีวิตฉัน ฉันซื้อแล้ว มันอยู่ในกระเป๋า ชื่อว่า

คอนโทรลลิง ยัวร์ แคช โดยเดวิด อี. บาร์ตัน สุดยอดมาก เนื้อหามือยู่ที่เราอาจโยนเงินทิ้งไปโดยไม่
รู้ตัว ... (*Kham Sarapab Khong Sao Nak Shop*, p. 67)

... I sidled off to the self-help section, and bought the most wonderful book I've ever read. Quite honestly, it's going to change my life. I've got it now, in my bag. It's called *Controlling Your Cash* by David E. Barton, and it's fantastic. What it says is that we can all fritter away money without realizing it, ... (*The Secret Dreamworld of a Shopaholic*, p. 64)

Rebecca Bloomwood buys a self-help book on how to control one's spending when she finds herself in debt and decides to solve her problem by being more economical. She thinks that this book is going to change her life and is surprised to learn from it that she can reduce her expenses in just one week. Instead of consulting her friend or family, she decides to find the solutions to her problems from the mass media.

หรือเขาทำกัน สงสัยสมัยนี้เขาทำแบบนี้กัน ดูเหมือนทุกคนจะส่งการ์ดขอบคุณสำหรับทุก
โอกาส ไม่รู้ว่าอะไรควรหรือไม่ควรอีกต่อไปแล้ว (ฉันรู้ว่าควรอ่านหนังสือเรื่องมารยาทที่เคยซื้อ
เก็บไว้) ... (*Kham Sarapab Khong Sao Nak Shop*, p. 102)

Or do you? Maybe, these days, you do. Everyone seems to send cards for everything. I haven't got a clue what's done and what's not any more. (I knew I should have read that etiquette book I got in my stocking.) ... (The Secret Dreamworld of a Shopaholic, p. 101)

When Rebecca Bloomwood receives a thank you card from Luke after returning the money she has borrowed from him, she is not sure whether this is what people do nowadays to be polite. She begins to get confused about what should and should not be done as a social manner; therefore, she decides to find out about it in a book.

อีกครั้งชั่วโมงก็จะพักกินมือเที่ยง นี่หมายความว่าฉันต้องนั่งน้ำลายหกใส่สมุดสารโปรดเล่ม
ล่าสุดของตัวเองไปอีกตั้งครึ่งชั่วโมงละสิเนี่ย ...

ก็ได้ๆ ถ้าคุณอยากจะรู้ให้ได้ละก็ ฉันซื้อหนังสือพวกนี้มาทั้งหมดเพื่อดูรูป ฉันจะนั่งดูรูปบนกระดาษมันวาวแต่ละรูปนานเป็นนาที ค่ำค้ำกับแขนขาผอมเพรียวอ่อนแอ้น เอวเล็กกั้ว ผิวสีทองผุดผ่องของพวกหล่อน ... (*Jemima J Rak Khong Chan Prong Man Noei*, p. 15-16)

Half an hour to go of my lunchbreak. Half an hour in which to drool over the latest edition of my favourite magazine. ...

If you must know, I buy them, all of them, for the pictures. I sit and I study each glossy photograph for minutes at a time, drinking in the models' long, lithe limbs, their tiny waists, their glowing golden skin. ... (*Jemima J*, p. 1-2)

Jemima Jones often buys women magazines, but she is not interested in their content or read articles about how to cope with romantic and sexual relationships. Instead, she buys them to look at pictures of supermodels and spend several minutes watching every detail of their bodies, because she wants to have the same slim figure as them. Magazines, in other words, are a source of information, from which she learns to adjust herself.

... วันก่อนดูรายการซินดี เบลน มีเรื่องเกี่ยวกับการรวมตัวของครอบครัวเหล่าลูกสาวที่พลัดพรากจากแม่เป็นเวลานานหลายปี ฉันตื่นตันจนน้ำตาไหลอาบแก้ม ก่อนจบรายการซินดีพูดเตือนใจเรื่องที่เราไม่ควรคิดถึงครอบครัวของตัวเอง เธอบอกว่าครอบครัวให้ชีวิตกับเรา เราควรจะถนอมรักษาไว้ให้ดี ฟังแล้วรู้สึกผิซึ้นมาทันที (*Khun Keb Kwamlab Dai Mai*, p. 46)

... I was watching a Cindy Blaine show the other day, all about reuniting long-lost daughters with their mothers, and it was so moving I soon had tears running down my face. At the end, Cindy gave this little homily about how it's far too easy to take our families for granted and that they gave us life and we should cherish them. And suddenly I felt really chastened. (*Can You Keep a Secret?*, p. 47)

Emma Corrigan sometimes does not want to visit her family because she is usually made fun of by her cousin. However, she changes her mind after having watched a television program about a family reunion of separated daughters, which is very touching and makes her cry. She is so deeply affected by the importance of family that

she feels guilty for being annoyed with her cousin and decides to try to get along with her. In other words, she learns how to deal with her annoying cousin from the mass media.

ฉันเคยอ่านบทความเรื่อง ‘ทำทุกสิ่งให้ได้ดังหวัง’ บทความบอกไว้ว่าเมื่อเรื่องราวใดๆ ไม่เป็นไปดังใจหวัง คุณควรกลับไปบันทึกผลแสดงความแตกต่างระหว่างเป้าหมายซึ่งตั้งไว้และผลที่ออกมา จะช่วยให้คุณได้เรียนรู้จากข้อผิดพลาดของตัวเอง (*Khun Keb Kwamlab Dai Mai*, p. 206)

I once read an article called ‘Make Things Go Your Way’ which said if a day doesn’t turn out as you intended, you should go back, charting the differences between you Goals and you Results, and this will help you learn from you mistakes. (Can You Keep a Secret?, p. 228)

What happens at the company’s family day party is totally different from Emma Corrigan’s plan to spend time with Jack at the party. Thus, she follows suggestions in an article that she should write down differences between what is expected and its outcome, in order to learn from her mistakes. As she is not self-confident, she sometimes depends on magazine articles to cope with difficult situations.

In conclusion, one theoretical value is presented by the female protagonists in chick lit novels, that is, learning from mass media. They believe that mass media are a reliable source for them how to adjust themselves and deal with their problems. They are found to be influenced by the mass media in their society, which they are exposed to and spend a lot of time with.

5.1.2 Economic Values

Economic values are those that drive a person to earn benefits, wealth, and stability in his or her life. There are four economic values presented by the female protagonists in chick lit novels: having a lot of money, having expensive tastes, admiring rich people, and becoming independent.

1) Having a lot of money

The female protagonist who is found to believe that it is important to have a lot of money is Rebecca Bloomwood from *Kham Sarapab Khong Sao Nak Shop*. Because she lives in the British society, where people have the idea of a better life through consumer goods (Storry & Childs, 2002), and where financial matters have become a big concern as a result of American influence (Duncan & Goddard, 2003), Rebecca regards money as important and wants to have a lot of it in order to afford her shopping and satisfy her needs to socially move up. Although she does not really like someone, she tries to persuade herself that she likes him just because he is rich. She also wants to change her job to earn more money after comparing herself with her friend who has got a new job with better pay, although it is not exactly what she wants to do. This is a competence value as it is concerned with desirable modes of conduct in all situations and involves self-actualization behavior that leads to a feeling of shame if not achieved. The economic value of having a lot of money presented by Rebecca is shown in the following examples.

ขณะเดินกลับที่ทำงาน ฉันขุ่นมัวอารมณ์เหลือเกิน ฉันอาจควรเลิกอาชีพนักข่าวไปเป็นผู้จัดการกองทุนเปิดกับเขามั่ง หรือเป็นนายธนาคาร รายได้โคตรดีเลยใช่ไหม บางทีอาจทำงานที่โกลด์แมน แซกส์ หรืออะไรพรรค์นั้น คนทำงานที่นั่นมีรายได้ปีละเป็นล้านใช่หรือเปล่า โอ๊ย เจ๋งว่ะ ... (*Kham Sarapab Khong Sao Nak Shop*, p. 122)

As I'm walking back to the office, I feel pretty morose. Maybe I should give up journalism and become a fund manager too. Or a merchant banker. They earn a pretty good whack, don't they? Maybe I could join Goldman Sachs or somewhere. They earn about a million a year, don't they? God, that would be good ... (The Secret Dreamworld of a Shopaholic, p. 121)

Rebecca Bloomwood becomes irritated after meeting her friend who has got a new job with better pay and is criticized of still living in a shared flat. Thus, she thinks of giving up working as a financial magazine journalist and becoming a fund manager or a banker instead in order to earn a lot of money. However, she wants to change her job just

to have more money to buy new clothes as her friend does and does not really want to work in a bank.

“เคลร์” ถันถามไปอย่างนั้น “อาชีพไหนทำเงินได้มากที่สุดในย่านธุรกิจกลางเมือง”

“ไม่รู้สิ” เคลร์ตอบ ขมวดคิ้วคิด “นายหน้าค้าตราสารล่วงหน้ามั้ง?”

นั่นแหละ ถันจะเป็นนายหน้าค้าตราสารล่วงหน้า ง่ายจะตาย (*Kham Sarapab Khong Sao Nak Shop*, p. 148)

‘Clare?’ I say casually. ‘Who earns the most in the City?’

‘I don’t know,’ says Clare, frowning thoughtfully. ‘Maybe futures brokers?’

That’s it, then. I’ll be a futures broker. Easy. (The Secret Dreamworld of a Shopaholic, p. 150)

Rebecca Bloomwood wants to change her job to earn more money when she is bored with her career as a financial magazine journalist. Therefore, she asks her colleague, Clare, what career makes the most amount of money. When she answers that futures brokers do, Rebecca makes up her mind immediately that she will be a futures broker, although she does not know what a futures broker does.

ทาร์ควิน...มี...25...ล้านปอนด์หรือ ...

โธ้ย พระเจ้าช่วย

ถันกำลังจะเป็นมหาเศรษฐินี อภิมหาเศรษฐินี ว่าแล้ว ว่าแล้วเชียว ว่าแล้ว ทาร์ควินจะหลงรัก ถัน ขอถันแต่งงาน เราจะแต่งงานกันในปราสาทสกอตแลนด์งามอย่างในเรื่อง โฟร์ เวดดิ้งส์ (ยกเว้นว่า คราวนี้มีมีใครตาย) (*Kham Sarapab Khong Sao Nak Shop*, p. 189)

Tarquin...has...25...million...pounds? ...

OH-MY-GOD.

I’m going to be a millionairess. A multimillionairess. I knew it. Didn’t I know it? I knew it. Tarquin’s going to fall in love with me and ask me to marry him and we’ll get married in a gorgeous Scottish castle just like in Four Weddings (except with nobody dying on us). And I’ll have £25million. (The Secret Dreamworld of a Shopaholic, p. 192)

Rebecca Bloomwood is very surprised to learn from a magazine that her roommate's cousin, Tarquin, who seems to have a crush on her, has property worth twenty-five million pounds and is the fifteenth richest man in the country. Although she does not really like him, she changes her mind as soon as she finds out about his wealth, tells herself that she will be able to like him if she tries to, and finally makes up her mind that she will marry him to gain his property. Rebecca manages to persuade herself that she likes him, regardless of how she really feels toward him, because she cares about money rather than mind.

2) Having expensive tastes

The female protagonist who is found to believe that expensive tastes are desirable for her way of life is Libby Mason from *Mr. Maybe Khon Nai Dee Poochai Khong Chan*. Because she lives in the British society, where people have the idea of a better life through consumer goods (Storry & Childs, 2002), Libby develops her expensive tastes in order to improve her social status and how she is considered by others. She also loves spending a lot of money to buy expensive clothes, although she does not have a large income, because she thinks that they suit her more than something at a cheaper price, and often misuses her overdraft facility for an emergency by overdrawing her bank account. This is a competence value as it is concerned with desirable modes of conduct in all situations and involves self-actualization behavior that leads to a feeling of shame if not achieved. The economic value of having expensive tastes presented by Libby is shown in the following examples.

“ฉันว่าจะใช้เงินสักแสน ออกไปกระหน่ำซื้อปิ้งให้หน้าใจไปเลย”

“ตั้งแสนนี่เขี้ยวเธอ พระเจ้า คุณจะซื้ออะไรเนี่ย เพชรพลอยกับไข่มุกเธอไง”

“ไม่ใช่” ฉันส่ายหัว “นั่นมันแก่เกินไปสำหรับวัยสาวอย่างฉัน แต่ฉันจะซื้อพวกอาร์มานี พราด้า กุชชี...”

“ร้านดังเธอ” นิกถาม “แถวโอเอซิสไหม”

“บ้านเธอ” ฉันว่า “ฉันไม่ลดเกรดตัวเองไปเหยียบร้านแถวนั้นหรอก” (*Mr. Maybe Khon Nai Dee Poochai Khong Chan*, p. 33)

“I’d probably take about a hundred thousand and go on a mad shopping spree,” I admit.

“A hundred thousand? Jusus Christ. What would you be shopping for? Diamonds and pearls?”

“Nope.” I shake my head. “Far too old for my youthful years. I’d go to Armani, Prada, Gucci...”

“Top Shop?” asks Nick. “Oasis?”

“Are you crazy?” I say. “I’d never demean myself by stepping foot in anywhere like that.” (Mr. Maybe, p. 19)

Libby Mason talks to Nick in a party about how she would spend her money if she won a lottery prize for five million pounds. In addition to buying a house and a holiday home, she thinks of spending about a hundred thousand pounds for shopping, making Nick surprised with such a large amount of money and wonder what she would buy. She tells him that she would not buy jewellery as she considers it too old for her. Instead, she thinks of buying brand name clothes, which Nick does not know and mistakes for lower-priced stores, but she suddenly says that she will never degrade herself by visiting them.

โอะ โทษที ลืมแล้วว่าหมูนี้นั้นชอบปิ้งถั้ไปหน่อย ก็เอ็ดนะสิ ฉันทำไม่ได้หรอกนะ ถ้าจะให้สวมเสื้อผ้าเก่าๆ ไปภัตตาคารมีระดับที่สุดในลอนดอนกับเอ็ด ก็เลยต้องกัดฟันซื้อ พยายามลืมนึกว่าเบิกเงินเกินบัญชีไปเท่าไรแล้ว เทียบจ้บจ่ายแต่ร้านหรูแถบโจเซฟ ... (Mr. Maybe Khon Nai Dee Poochai Khong Chan, p. 250)

Oops, sorry, I forgot to mention that I went on a bit of a shopping spree recently. It’s Ed, you see. I can hardly go out with him to the smartest restaurants in London in all my old clothes, so I’ve bitten the bullet, pushed by overdraft to the very back of my head, and been hitting Joseph in a major, major fashion. ... (Mr. Maybe, p. 215)

Libby Mason begins to shop frequently when she dates Ed. Because he is rich and often takes her to expensive restaurants, she does not want to wear her old clothes, which she thinks are not suitable for such places. As a result, she decides to buy new

expensive clothes, although she has to overdraw her bank account. She tries to forget about the overdraft, however, as she wants to spend her money on the clothes.

3) Admiring rich people

The female protagonist who is found to believe that rich people are admirable is Libby Mason from *Mr. Maybe Khon Nai Dee Poochai Khong Chan*. Because she lives in the British society, where people have the idea of a better life through home ownership and consumer goods (Storry & Childs, 2002), Libby admires rich people and wants to have the same lifestyle as them. As she has expensive tastes and loves spending a lot of money, she considers money very important and wishes that her boyfriend would be rich and have expensive tastes like her so that they can have something in common. This is a personal value as it is concerned with desirable states of existence, is worth striving for, and has a self-centered focus. The economic value of admiring rich people presented by Libby is shown in the following examples.

“ทำไมเขาถึงยังไม่ใช่ตัวจริงของเธอล่ะ เธอรู้ได้ยังไงว่าเขาไม่ใช่”

“โอเค อย่างแรกเลยคือเขาไม่มีเงิน...” (*Mr. Maybe Khon Nai Dee Poochai Khong Chan*, p. 63)

“Why isn't he for you? How do you know he's not for you?”

“Okay. For starters he's got no money...” (*Mr. Maybe*, p. 44)

Libby Mason talks to her close friend about Nick after she has slept with him for the first time. She tells her friend that he is good-looking and they get along with each other very well, but he is not the right guy for her because he is unemployed and has no money. This may be the most significant reason why she thinks that he does not deserve her. Since she wants to date only rich guys, she decides not to be involved with him.

“ต้องรวย รวยมหาศาล อยู่บ้านปูนหลังใหญ่ในฮอลแลนด์ปาร์ก ไม่เอาแฟลตนะ ต้องเป็นบ้านเดี่ยวๆ แล้วเจ้าตัวก็อาศัยอยู่ในนั้น รอให้ภรรยาเก็บเพื่อนรักหล่อนที่เป็นมัจฉานาครมาทำการตกแต่งใหม่ทั้งหมด” (*Mr. Maybe Khon Nai Dee Poochai Khong Chan*, p. 168)

“He’s got to be rich, seriously rich. He’d live in one of those huge stucco houses in Holland Park, but not a flat, it would be a whole house, and he’d rattle around in it waiting for his wife and her interior designer best friend to come and redo it all.”
(*Mr. Maybe*, p. 139)

Libby Mason is very sad after breaking up with Nick and her close friend tries to cheer her up by asking her what she would like the guy of her dreams to be like. In addition to good looks, she wants him to be very rich and live in a big house in an expensive area, because she admires rich people’s way of life.

4) Becoming independent

The female protagonist who is found to believe that she should rely on herself to make a living is Andrea Sachs from *Nang Man Suam Prada*. Because she lives in the American society, where people are generally optimistic about their lives and believe in the “American Dream” that they can succeed with hard work and by their own effort, and where women usually have access to good education and take jobs outside their households, she is confident that, with her knowledge and abilities, she can find an appropriate job and stand on her own feet. Although she finds it alright to live with her parents, she knows that she has to grow up in the end and tries to depend on herself as soon as possible. As a result, she starts looking for a job right after having enough of enjoying a free life. This is a competence value as it is concerned with desirable modes of conduct in all situations and involves self-actualization behavior that leads to a feeling of shame if not achieved. The economic value of depending on herself for a living presented by Andrea is shown in an example below.

... ฉันคำนวณดูแล้วว่าจะมีชีวิตอยู่ได้อีกเพียงอาทิตย์ครึ่ง เมื่อรวบรวมเงินบาทและรูปที่เหลือแล้วแลกคืนกลับมาจนหมด หลังจากนั้นแล้วฉันจะหมดตุ๊ดลูกเดียว มีหนทางเดียวที่จะไถเงินจากพ่อแม่ได้ก็คือ กลับมานั่งให้พ่อแม่บ่นปากเปียกปากแฉะไม่จบไม่สิ้นสักที เรื่องเข้าทำเพียงเรื่องเดียวที่ลากฉันออกมาจากโซฟาขาวตัวนั้นได้สำเร็จก็คือ โชคชะตาที่บันดาลขึ้นในวันหนึ่งของเดือนพฤศจิกายนเมื่อฉันได้รับโทรศัพท์เรียกให้ไปสัมภาษณ์งานครั้งแรก ... (*Nang Man Suam Prada*, p. 27-28)

... I figured I had about a week and a half left of exchanging leftover baht and rupees before I completely ran out of cash, and the only way to get money from my parents was to return to the never-ending circuit of second opinions. That sobering thought was the single thing propelling me from bed, on what would be a fateful November day, to where I was expected in one hour for my very first job interview. ... (*The Devil Wears Prada*, p. 12)

Andrea Sachs stays at her friend's flat after graduating from university and enjoys herself very much. However, she realizes that she cannot live like that forever because her money is going to be all spent soon. Although she knows that she can move back to her parents' house, she does not want to be watched and repeatedly advised on her behavior. She makes up her mind, therefore, to start looking for a job and to become independent.

In conclusion, four economic values are presented by the female protagonists in chick lit novels. These include having a lot of money, having expensive tastes, admiring rich people, and becoming independent. They believe that it is important to have a lot of money, that expensive tastes are desirable for their way of life, that rich people are admirable, and that a person should rely on oneself to make a living and become independent. They are found to be influenced by their societies where people have the idea of a better life through consumer goods and believe that they can succeed with hard work and by their own efforts.

5.1.3 Aesthetic values

Aesthetic values are concerned with appreciation of beauty and other appropriateness. There are two aesthetic values presented by the female protagonists in chick lit novels: having a slim figure and admiring good-looking people.

1) Having a slim figure

The female protagonists who are found to believe that they should have a slim figure are Bridget Jones from *Diary Khong Bridget Jones* and Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei*, because they are not self-confident and unsatisfied with their figure. They live in the British society where women are more likely to be discriminated on grounds of their physical attractiveness, and learn from mass media that slim women are considered more attractive and popular. As a result, Bridget Jones tries to keep her figure by calculating a total amount of calories she consumes in one day. Although she sometimes fails to control her craving for food and regrets eating more than she is supposed to, she never gives up her intention and begins to lose weight again. Similarly, Jemima Jones tries to lose weight by doing a lot of exercises as she thinks that she is not accepted by others because of her overweight and that she will have more friends, and even a boyfriend, if she has a slim figure. It is a competence value as it is concerned with desirable modes of conduct in all situations and involves self-actualization behavior that leads to a feeling of shame if not achieved. The aesthetic value of having a slim figure presented by the protagonists is shown in the following examples.

ถึงเพอร์ฟีทัวตัวใหญ่เท่ารถเรโนลท์ รุ่นเอสเพส แต่ดูเธอไม่รู้สึกละเลย ฉันสิ ที่ชั่วโงง ก็วัน
 ก็เดือน ก็ปีมาแล้วนะที่วิตกกังวลกับเรื่องน้ำหนัก ส่วนเพอร์ฟีทัวมีความสุขอยู่กับการเสาะหาโคมไฟที่
 ประดับด้วยแมวกะเบื้องแถวถนนฟูแลม ทำให้เธอพลาดรสชาติแห่งความสนุกสนานไปอย่างน่า
 เสียหาย เป็นที่พิสูจน์แล้วว่าความสุขไม่ได้มาจากความรัก ความร่ำรวย หรืออำนาจ แต่เป็นการไล่กวด
 การพยายามพิชิตเป้าหมายที่ตั้งไว้ให้ได้ เป้าหมายที่ว่าก็คือการลดน้ำหนัก (*Diary Khong Bridget
 Jones*, p. 31)

... *Perpetua could be the size of a Renault Espace and not give it a thought. How many hours, months, years, have I spent worrying about weight while Perpetua has been happily looking for lamps with porcelain cats as bases around the Fulham Road? She is missing out on a source of happiness, anyway. It is proved by surveys that happiness does not come from love, wealth or power but the pursuit of attainable goals: and what is a diet if not that?* (*Bridget Jones's Diary*, p. 18)

Bridget Jones is very concerned with keeping her figure, but one of her colleagues, Perpetua, is absolutely not. She wants to be slim and regards losing weight as a goal for life that everyone must achieve rather than love, wealth, and power. When she looks at her overweight colleague, therefore, she thinks that her colleague is missing an important thing in her life and does not understand why she does not care about her figure at all. Whereas her colleague is happy to shop for her home decoration, Bridget is obsessed with pursuing her goal of losing weight in order to keep her figure.

พระเจ้า ออยากผอมซะมด

ฉันอยากจะทำสวยจะได้เลือกผู้ชายคนไหนก็ได้ที่อยากได้ คุณอาจจะคิดว่าฉันบ้าไปแล้ว ทั้งที่ตอนนี้ฉันกำลังนั่งทำงานคนเดียว มีคลับแซนด์วิชสองชั้นวางอยู่ตรงหน้า แต่ฉันก็มีสิทธิ์ฝันนี้มาจริงไหม? (*Jemima J Rak Khong Chan Prong Man Noei*, p. 15)

God, I wish I were thin.

I wish I were thin, gorgeous, and could get any man I want. You probably think I'm crazy, I mean here I am, sitting at work on my own with a massive double-decker club sandwich in front of me, but I'm allowed to dream, aren't I? (*Jemima J*, p. 1)

Being slim has always been one of Jemima Jones' dreams, not only because it will make her attractive and self-confident, but also because she will attract the interest of men and will be able to choose any guy she fancies. Although she knows that it is impossible, it makes her happy just to dream about it. As she wants to be loved by someone, she wants to be slim so that she will have a chance to have a boyfriend.

เจไม่เคยเข้าไปในห้องน้ำ ถอดเสื้อผ้าแล้วยืนมองเงาตัวเองในกระจกบานโต ยังรู้สึกขะเขยง เซลลูโลสตรงโคนขากับก้อนเนื้อตรงสะโพกไม่หาย แต่ถึงกระนั้นเธอก็ยอมรับว่าตัวเองเปลี่ยนแปลงไปอย่างน่าอัศจรรย์

เพราะถึงจะหนัก 182 ปอนด์ แต่เธอก็เริ่มมีเอวแล้ว มีหัวเข่าด้วย คางสี่ชั้นถูกแทนที่ด้วยคางสองชั้นเล็กๆ หน้าตาก็แทบไม่เหลือเค้าเดิมเพราะความที่เล็กลงมาก ... (*Jemima J Rak Khong Chan Prong Man Noei*, p. 169)

Jemima stands in the bathroom, takes off all her clothes and looks at herself in the full-length mirror. She still feels revulsion at the cellulite on her thighs, the bulges on her hips, but even she has to concede that the change is miraculous.

For, despite being 12 stone, Jemima Jones now has a waist. She has knees. She has a small double chin, rather than a quadruple one, and her face is almost unrecognizable for it has slimmed down so much. ... (Jemima J, p. 175)

Jemima Jones regularly goes to a gym to lose weight and become slim. She looks at herself in a mirror to consider her figure after trying to lose weight for a few months. She is still unhappy with some fat on her thighs and hips, yet she has to admit that her figure has become amazingly different. Although her weight is still higher than what is set by her trainer, her waist and knees can be seen and her face is totally different as it has become much smaller. Jemima puts a lot of effort into losing weight because she really wants to become slim and attractive.

ฉันใส่กางเกงได้พอดี ใส่เสื้อแจ็กเก็ตได้พอดี ใส่กระโปรงสั้นชายพลั่วได้พอดี เสื้อยืดผ้าไหมก็ใส่พอดี ที่สำคัญ ใส่ชุดกระโปรงสีดำที่สุดจะพอดี รองเท้าหนังอูฐนั่นก็พอดี รองเท้าบูตหนังนี่ก็พอดี หรือพูดให้ถูกก็คือ ฉันหุ่นดี ไม่อยากเชื่อเลยว่าผู้หญิงเท่แก่เจ้าของรอยยิ้มแบบแมวเปอร์เซียในกระจกนั้นจะเป็นตัวฉันเอง ฉันเอง! เจไมมา โจนส์! ... (Jemima J Rak Khong Chan Prong Man Noei, p. 203)

The trousers fit. The beautifully tailored jacket fits. The short, flippy skirts fit. The little silk T-shirts fit, more importantly, the little black dress fits. The camel suede shoes fit. The soft leather boots fit. And more to the point, I fit. And I cannot believe the smart, sophisticated woman, grinning like a Cheshire cat in the mirror, is me. Me! Jemima Jones! ... (Jemima J, p. 174)

Jemima Jones is very happy after she has succeeded in losing weight and becoming slim. She is delighted to be able to fit into all the clothes she tries on, especially when she has been so overweight that it is quite difficult for her to find suitable clothes. She also finds it unbelievable that the attractive woman with a good figure she

sees in the mirror is herself. After trying hard to lose weight, she becomes as slim and attractive as she has wished.

2) Admiring good-looking people

The female protagonists who are found to believe that good-looking people are admirable are Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei* and Emma Corrigan from *Khun Keb Kwamlab Dai Mai*. They are exposed to mass media, in which good-looking people are mostly presented, and are influenced by them, as Jemima Jones often looks at pictures of good-looking people in magazines. She hopes to be like them because they are popular and widely accepted by others, and tries to lose weight and improve her appearance. She also likes good-looking guys, although she is not self-confident and regards herself as unattractive, and always wishes one of them to be her boyfriend. Similarly, Emma Corrigan convinces herself that she loves her boyfriend who is very handsome. Instead of realizing that she does not actually love him, she considers herself very lucky to have such a good-looking and smart boyfriend who is admired by everyone. This is a personal value as it is concerned with desirable states of existence, is worth striving for, and has a self-centered focus. The aesthetic value of admiring good-looking people presented by the protagonists is shown in the following examples.

เบน วิลเลียมส์เป็นผู้ชายที่หล่อบาดใจจริงๆ ของจัวร์ไม่ม้วนนี้ม ผมยุ่งๆ สีน้ำตาลอ่อนแต่ดูเป็นทรงนั้น ขาวปรกตาข้างซ้ายได้เซอร์สุคๆ คิ้วโก่งสวย เวลายิ้มแต่ละทีก็มีลักยิ้มเท่าๆ แพลมออกมาตลอด ... (*Jemima J Rak Khong Chan Prong Man Noei*, p. 21)

Ben Williams is gorgeous, no two ways about it. Light brown hair is floppy in that perfectly arranged way, casually hanging over his left eye, his eyebrows perfectly arched, his dimples when he smiles in exactly the right place. (Jemima J, p. 8)

Jemima Jones has a crush on her colleague, Ben Williams, as he is very good-looking. His light brown hair and his impressive smile make him popular among his colleagues, including Jemima. In addition to his good nature, she admires him because of his appearance.

... แต่ภายใต้ผมบ๊อบทรงเก๋สีบลอนด์เป็นประกายกับหุ่นเพรียวไซซ์แปดซึ่งอยู่ในเสื้อผ้าแฟชั่นล่าสุดนั้น เจอราลดีนอาจไม่มีสมองเลยสักกะนิด ...

... แต่ฉันเองกลับชอบฟังเรื่องของเจอราลดีน ก็เจอราลดีนเป็นผู้หญิงต้นแบบของฉันนี่
(*Jemima J Rak Khong Chan Prong Man Noei*, p. 22-23)

... but with her gleaming blond hair in a chic bob, her tiny size 8 figure squeezed into the latest fashions, Geraldine may not have an ounce of talent, ...

... I, on the other hand, love hearing what I think of as ‘Geraldine stories’. Geraldine is the woman I wish I was. (*Jemima J*, p. 9)

Jemima Jones admires her colleague, Geraldine, who is beautiful with her blonde shining hair and her good figure in fashionable clothes, although she may not be clever at all. Nonetheless, Jemima loves to hear what Geraldine has done because she regards her as a role model and wants to be like her.

ภาพค่อยๆ มา ไม่น่าเชื่อว่าฉันต้องกลั้นใจดูมัน และเมื่อโหลดเสร็จฉันถึงกับปล่อยลมหายใจอย่างแรง แม่เจ้าโวย นับว่าเป็นคนหล่อสุดๆ คนหนึ่งที่ฉันเคยเห็นเลยละ

เขานั่งคุกเข่าหรีต่าใส่กล้องเล็กน้อยเพราะแดดแยงตา ผิวแทนเข้ม ผมบลอนด์ ตาเป็นอัยมสีฟ้า ... (*Jemima J Rak Khong Chan Prong Man Noei*, p. 131)

The lines continue, and I'm amazed that I'm actually holding my breath, and when the whole picture is on the screen I exhale loudly. Bloody hell. He's one of the best-looking men I've ever seen in my whole life.

He's crouching, squinting slightly at the lens because the sun is in his eyes. One hand is around his dog, and the other is on the sand. He is very tanned, with blonde hair and smiling blue eyes. ... (Jemima J, p. 132-133)

When Jemima Jones gets to know a guy on the Internet, she does not know how he looks and is excited to see his picture gradually appear on her computer. She is very glad that he is one of the most handsome guys she has ever seen, as he is blonde and tanned, with blue eyes and a bright smile. Although she has only known him for a while

and has never actually met him before, she admires him because he is as good-looking as the guy of her dreams.

ฉันรักคอนเนอร์ ฉันบอกตัวเองครั้งแล้วครั้งเล่า ไม่ได้หมายความว่าที่พูดบนเครื่องบินหรือ ฉันรักเขา ว่าแล้วฉันก็กวาดตามองเขา พยายามสร้างความมั่นใจให้ตัวเอง ที่แน่ๆ คือคอนเนอร์เป็นคนหล่อ สุขภาพแข็งแรง ผมเงางาม ตาเขาสีฟ้า เวลายิ้มมีลักยิ้มน่ารัก (*Khun Keb Kwamlab Dai Mai*, p. 107)

I love Connor, I tell myself over and over. I didn't mean any of what I said on the plane. I love him. I run my eyes over his face, trying to reassure myself. There's no doubt about it. Connor is good-looking by any standards. He glows with good health. His hair is shiny and his eyes are blue and he's got a gorgeous dimple when he smiles. (Can You Keep a Secret?, p. 116)

Emma Corrigan tells herself that she loves her boyfriend, Connor, and turns to look at him to assure herself. When she looks at him, she finds him good-looking with his shining hair, his blue eyes, and his lovely dimples. Nevertheless, she does not realize that she does not really love him as all she can think of about him is concerned with his looks only. In other words, she admires his good looks rather than what she really feels towards him.

In conclusion, two aesthetic values are presented by the female protagonists in chick lit novels. These include having a slim figure and admiring good-looking people. They believe that they should have a slim figure in order to become attractive and that good-looking people are admirable because they are popular and widely accepted by others. They are found to be influenced by their society where women are more likely to be discriminated on grounds of their physical attractiveness, and by the mass media in which good-looking people are mostly presented.

5.1.4 Social Values

Social values are those that drive people in society to love and build good relationships with others. There are two social values presented by the female protagonists in chick lit novels: having a boyfriend before the age of thirty and being a single parent.

1) Having a boyfriend before the age of thirty

The female protagonist who is found to believe that she should have a boyfriend before reaching the age of thirty is Bridget Jones from *Diary Khong Bridget Jones*. Because she is still dominated by the love and belonging needs and influenced by her society where getting married is regarded as preferable to being single, she wants to have a boyfriend and get married. However, she is increasingly worried about it as she is getting older and has learned from her male friends that they are only interested in young women. As a result, she finds it difficult to have a boyfriend at the age of thirty and regrets why she did not have one when she was young. This is a personal value as it is concerned with desirable states of existence, is worth striving for, and has a self-centered focus. The social value of having a boyfriend before the age of thirty presented by Bridget is shown in an example below.

การมีแฟนตอนอายุมากแล้วไม่ง่ายเลย ทุกอย่างเป็นจริงเป็นจังไปหมด ถ้าอายุเกิน 30 แล้วยังไม่ไม่มีใคร คุณจะเซ็ง เซ็กซ์ก็ไม่มี วันอาทิตย์ไม่รู้จะไปเที่ยวกับใคร เลิกจากงานเลี้ยงก็ต้องกลับบ้านเอง ยังความรู้สึกวิตกกังวลอีกล่ะ ว่าอายุมากแล้วยังไม่มีแฟนอีก นี่เป็นความสัมพันธ์ครั้งสุดท้ายที่เราจะมีหรือเปล่านะ ... (*Diary Khong Bridget Jones*, p. 133)

*The trouble with trying to go out with people when you get older is that everything becomes so loaded. When you are partnerless in your thirties, the mild bore of not being in a relationship – no sex, not having anyone to hang out with on Sundays, going home from parties on your own all the time – gets infused with the paranoid notion that the reason you are not in a relationship is your age, you have had you last ever relationship ... (*Bridget Jones's Diary*, p. 143)*

Bridget Jones finds it difficult to have a boyfriend because everything seems to be stressful ranging from getting to know someone to maintaining a good relationship with him. Having no boyfriend at the age of thirty makes her feel bored as there is no one to go out with her on weekends or take her home from a party. Moreover, it makes her anxious that she is still single as she gets older and that, if she has a relationship with someone, it may be the last one for her. For Bridget, having a boyfriend when she is younger is preferable.

2) Being a single parent

The female protagonist who is found to believe that it is better to be a single parent than to undergo an unhappy marriage is Stella De La Crois from *Oop Som Lon Khon Nee Ngai Chai Loei*. She had been married but decided to get a divorce and become a single parent, as the marital breakdown and single-parent families has sharply increased in Britain, says McCormick (2003), where women are earning higher wages and better qualifications and developing more independence. When she found her marriage unhappy, she decided to break up with her husband and bring up her daughter on her own. This is a personal value as it is concerned with desirable states of existence, is worth striving for, and has a self-centered focus. The social value of being a single parent presented by Stella is shown in the following examples.

... มันชัดเจนขึ้นเรื่อยๆ ว่าบางอย่างต้องเปลี่ยนแปลง และเพราะว่าคอมินิคไม่เต็มใจและทั้งไม่สามารถจะเลิกใช้ชีวิตแบบเดิมได้ ฉันก็เลยต้องเป็นฝ่ายเอาตัวเองออกมา อันนี้อายุแปดเดือนในวันที่เราตัดสินใจแยกทางกัน ถึงวันนี้ก็เป็นเวลาหนึ่งปีแล้ว ... (*Oop Som Lon Khon Nee Ngai Chai Loei*, p. 27)

... *Something, it became clear, had to give, and since Dom was either unwilling or unable to abandon – well, his life, it made sense to remove myself from it. We separated a year ago, when Honey was eight months old. ... (Don't You Want Me?, p. 17)*

Stella De La Crois decided to break up with her husband, Dominic, because she could not stand on his way of life, which she knew he could never change, and wanted

her daughter, Honey, to grow up in good surroundings. Although her daughter was very young at that time, she did not want to undergo an unhappy marriage and, after a year of divorce, she realizes that she has done the right thing.

“ฉันก็ขอบคุณสำหรับความเห็น ขอบอกให้รู้เอาไว้ว่า เท่าที่เห็นการหย่าร้างไม่ได้หมายถึงการสิ้นสุดของมิตรภาพ และการแยกกันอยู่ก็ไม่ได้หมายความว่าลูกของคุณต้องกลายเป็นเด็กมีปัญหาหรือชอบฉีรดที่นอน โอเคมั๊ย?”

“โอเค ขอโทษถ้าพูดอะไรไม่เหมาะสมไม่ควร แต่ฉันเชื่อในสถาบันครอบครัว และ...”

“เราทุกคนเชื่อในสถาบันครอบครัว” ฉันแฉกกลับ “เพียงแต่เราบางคนมีครอบครัวผสมขนาดใหญ่กว่าคนอื่น ก็แค่นั้น” (*Oop Som Lon Khon Nee Ngai Chai Loei*, p. 160)

‘Well, thank you for your insights. For your information, as far as I’m concerned, divorce doesn’t mean the end of friendship, and separation doesn’t mean your child automatically becomes a sociopath or a bed-wetter. OK?’

‘OK. I’m sorry if I spoke inappropriately,’ Cressida says. ‘But I do so believe in the family, you see, and...’

‘We all believe in the family,’ I snap. ‘Some of us have more extended families than others, that’s all.’ (Don’t You Want Me?, p. 161)

Stella De La Crois has broken up with her husband and brought up her daughter on her own. However she does not think that her divorce is an end of friendship with her husband and that her daughter will have unacceptable behavior. She becomes angry, thus, when she is criticized for being a single mother and argues that her family is not broken down but there are just more members than usual.

In conclusion, two social values are presented by the female protagonists in chick lit novels. These include having a boyfriend before the age of thirty and being a single parent. They believe that they should have a boyfriend before reaching that age because it is difficult to retain the relationship, and that it is better to be a single parent than to undergo an unhappy marriage. They are found to be influenced by their society where getting married is regarded as being preferable than being single and where divorce rate have risen due to more independence of modern women.

5.1.4 Political Values

Political values are concerned with powers, influences, and popularity. However, none of them are found in the study.

5.1.5 Religious Values

Religious values are concerned with belief in a religion, doctrine, and other sacred objects. However, none of them are found in the study.

5.2 Analysis of Value Presentation in Chick Lit Novels

Values presentation in chick lit novels are collected from four value indicators shown by each female protagonist: 1) goals and aspirations, 2) attitudes and feelings, 3) interests and activities, and 4) problems and worries (Raths, Harmin & Simon: 1966), and then analyzed with E. Spranger's classification of values (cited in Office of the National Culture Commission, 2528 B.E.) and Rokeach's concept of the nature of values (1973). It is found in the study that values presented by the protagonists are more or less influenced by the society they live in. The results of the study are summarized in a table and discussed below:

Table 6: Values Presented by the Female Protagonists in Chick Lit Novels

No.	Values Presented by the Female Protagonists		Name of the Female Protagonists							
	Theoretical values		Bridget	Rebecca	Jemima	Libby	Stella	Emma	Andrea	Melissa
1.	Theoretical values	Learning from mass media	✓	✓	✓	-	-	✓	-	-
2.	Economic values	Having a lot of money	-	✓	-	-	-	-	-	-
		Having expensive tastes	-	-	-	✓	-	-	-	-
3.	Aesthetic values	Admiring rich people	-	-	-	✓	-	-	-	-
		Becoming independent	-	-	-	-	-	-	✓	-
		Having a slim figure	✓	-	-	-	-	-	-	-
4.	Social values	Admiring good-looking people	-	-	-	-	-	✓	-	-
		Having a boyfriend before the age of 30	✓	-	-	-	-	-	-	-
5.	Political values	Being a single parent	-	-	-	-	✓	-	-	-
6.	Religious values	N/A	-	-	-	-	-	-	-	-
		N/A	-	-	-	-	-	-	-	-

Values presented by the female protagonists in the eight chick lit novels can be deduced from their actions and responses to certain situations rather than stated directly. These include economic, aesthetic, social, and theoretical values, whereas political and religious values are not found in the study. The most frequently found values are economic values—having a lot of money, having expensive tastes, admiring rich people, and becoming independent—which are presented by three out of the eight protagonists. Aesthetic values are also mostly found in the study. They include having a slim figure and admiring good-looking people, and are presented by three out of the eight protagonists. The other values found are social values, which include having a boyfriend before the age of thirty and being a single parent and are presented by two out of the eight protagonists. On the other hand, only one theoretical value—learning from mass media—is presented by four out of the eight protagonists.

It should be noted, however, that values presented by the female protagonists in chick lit novels are related to the social contexts in which they are originated. Although six out of the eight sample chick lit novels are from the British society and the last two—*Nang Man Suam Prada* and *Khon Thee Chai Klai Klai Tua*—are from the American society, the protagonists are socially influenced in the same way, because in both the societies women usually have access to good education and take jobs outside their households (Luedtke, 1991) and people have the idea of a better life through home ownership and consumer goods (Storry & Childs, 2002). On the other hand, economic values seem to be differently influenced by each society. Whereas Andrea Sachs from *Nang Man Suam Prada* wants to make a living for herself and become independent, as she believes in the so-called “American Dream” that she can succeed with hard work and by her own effort, the other two protagonists from the British society—Rebecca Bloomwood from *Kham Sarapab Khong Sao Nak Shop* and Libby Mason from *Mr. Maybe Khon Nai Dee Poochai Khong Chan*—focus on spending their money regardless of their debt or small income. Furthermore, aesthetic values are presented by the protagonists from the British society only, probably because British women are more likely to be discriminated on grounds of their age and physical attractiveness, says Storry and Child (2002). Perhaps the most outstanding value found in the study is being a single parent presented by Stella De La Crois from *Oop Som Lon Khon Nee Ngai Chai Loei*. It

is the only value that is concerned with family and parenthood, because Stella is the only protagonist who is not single and is now a mother. This corresponds with the fact that the number of marriage breakdown and single-parent families has dramatically risen in Britain (Storry & Childs, 2002).

Not only values presented by the female protagonists are influenced by their societies, but they also have some effects on the protagonists' personalities. For instance, because Bridget Jones from *Diary Khong Bridget Jones* believes that she should have a boyfriend before the age of thirty, she is not self-confident when she is thirty years old but still looking forward to dating. Similarly, Libby Mason from *Mr. Maybe Khon Nai Dee Poochai Khong Chan* usually daydreams of getting married with a rich guy, as she has expensive tastes and believes that rich people are admirable. Values in most of the chick lit novels studied are apparently presented by the protagonists, because they are narrated with the first-person point of view, especially *Diary Khong Bridget Jones*, which is written in a diary style. However, no values are found to be presented by Melissa Fuller from *Khon Thee Chai Klai Klai Tua*, which is written in a style of e-mails from one person to another, and seems to focus on what happens to her rather than her thoughts, feelings, and beliefs.

CHAPTER VI

CONCLUSION, DISCUSSION AND RECOMMENDATIONS

6.1 Conclusion

The study of “**Female Protagonist Depictions and Value Presentation in Chick Lit Novels**” aims to find out how the female protagonists are depicted in chick lit novels and what values are presented by them. It is a qualitative research carried out by means of content analysis. All the data about female protagonist depictions and value presentation is collected from each of the female protagonists in the eight selected chick lit novels. The criteria used in selecting the samples are that they are written by a foreign female author and translated into Thai, are targeted at female readers and concerned with urban women living in modern societies, are listed on the translated western literature shelf of Chulabook Center and their original version be listed in either www.chicklit.us or the “Women – Chick Lit” category of www.barnesandnoble.com, and were published more than once and sold in Thailand from the year 2001 to 2004. The study takes into account all the actions and situations of the following female protagonists:

- 1) “**Bridget Jones**” in *Diary Khong Bridget Jones* (ไดอารี่ของบริดเจ็ต โจนส์) translated from Helen Fielding’s *Bridget Jones’s Diary*
- 2) “**Rebecca Bloomwood**” in *Kham Sarapab Khong Sao Nak Shop* (คำสารภาพของสาวนักช้อป) translated from Sophie Kinsella’s *The Secret Dreamworld of a Shopaholic*
- 3) “**Jemima Jones**” in *Jemima J Rak Khong Chan Prong Man Noei* (เจไมมา เจรักของจันพร้อมมันเนย) translated from Jane Green’s *Jemima J*

- 4) “**Libby Mason**” in *Mr. Maybe Khon Nai Dee Poochai Khong Chan* (*Mr. Maybe คนไหนดี...ผู้ชาย ของฉัน*) translated from Jane Green’s *Mr. Maybe*
- 5) “**Stella De La Crois**” in *Oop Som Lon Khon Nee Ngai Chai Loei* (อุ๊ป.. สัมหล่น คนนี้ใจใช่เลย) translated from India Knight’s *Don’t You Want Me?*
- 6) “**Emma Corrigan**” in *Khun Keb Kwamlab Dai Mai* (คุณเก็บความลับได้ไหม) translated from Sophie Kinsella’s *Can You Keep a Secret?*
- 7) “**Andrea Sachs**” in *Nang Man Suam Prada* (นางมารสามปราด้า) translated from Lauren Weisberger’s *The Devil Wears Prada*
- 8) “**Melissa Fuller**” in *Khon Thee Chai Klai Klai Tua* (คนที่ใช่ใกล้ๆ ตัว) translated from Meg Cabot’s *The Guy Next Door*

In this study, female protagonist depictions are composed of the protagonists’ individual and social personalities, of which data is collected from their physical appearances, emotional states, social attitudes, motivation, abilities, and interests, and then analyzed according to social psychological, behavioral, humanities, and trait approaches of personality theories. Furthermore, data of values presented by the female protagonists is collected from their goals and aspirations, attitudes and feelings, interests and activities, and problems and worries, and then analyzed by E. Spranger’s classification of values (cited in Office of the National Culture Commission, 2528 B.E.) and Rokeach’s concept of the nature of values (1973). The results of the study can be concluded as follows:

6.1.1 Female Protagonist Depictions in Chick Lit Novels

As one of the main objectives of this study, the overall characteristics, i.e. individual and social personalities, of the female protagonists are analyzed to find out how they are depicted in the selected chick lit novels. The female protagonist depictions are divided into individual and social personalities.

6.1.1.1 Individual Personalities of the Female Protagonists

The female protagonists in the selected chick lit novels are found to be quite similar in their individual personalities. The results can be concluded as follows:

1) Bridget Jones

Bridget Jones is not self-confident as she often regards herself as unattractive and unsuccessful. She is usually worried and excitable about what will happen to her, and sometimes forgetful and untidy. She is also self-controlled and does not show her own feelings to others. Moreover, she often cares for others and values their welfare above her own.

2) Rebecca Bloomwood

Rebecca Bloomwood often avoids her problems by trying to forget about them or making up some reasons to cover them up, and lies to others in order to get what she wants and to run away from her problems. When she wants to do something nonsensical, she becomes self-indulgent and manages to find some other reasons for doing it. She is also friendly and helpful to a stranger.

3) Jemima Jones

Jemima Jones is not self-confident as she regards herself as overweight and unattractive. She sometimes takes revenge on those who do not treat her well by laughing at them behind their back and enjoying seeing them in trouble. She is also optimistic and always hopes for a better future.

4) Libby Mason

Libby Mason is stubborn when she is certain of what she is doing. She usually daydreams of getting married, especially when she has a new relationship with a

guy, and lies to others in order to please them and to disguise her inferiority complex. Besides, she sometimes takes revenge on those who are not nice to her others and feels good to embarrass or laugh at them.

5) Stella De La Crois

Stella De La Crois is straightforward and dares to say what she thinks. She is quick-tempered and gets irritated easily, especially when she is criticized by someone. She is also lonely and wants some company because she is a single mother, has a few friends to go out with, and is still dominated by the love and belonging needs.

6) Emma Corrigan

Emma Corrigan is not self-confident as she thinks that she cannot become successful and that her life is boring. She often lies to others to make herself more respectful, to please them, and to avoid doing what she does not want to. Moreover, she is sometimes worried about what she has done and excitable about what will happen to her.

7) Andrea Sachs

Andrea is not only self-confident in her abilities, but also kind and friendly to others and usually shows her generosity towards them, although she is busy or tired. However, she sometimes follows what others do in order to be accepted and not to be alienated from them.

8) Melissa Fuller

Melissa Fuller is kind and cares for people around her. She tries not to hurt their feelings and helps them when they need someone to, no matter how she may get into trouble. Although she is optimistic and looks at the world on a positive side, she is not self-confident and thinks that she is not charming.

6.1.1.2 Social Personalities of the Female Protagonists

Social personalities of the female protagonists in the eight chick lit novels are found to be influenced by the social contexts around them. The results can be concluded as follows:

1) Wanting to be loved

Four out of the eight female protagonists want to be loved, as they are often lonely and live alone away from their families and friends. They also want to form a romantic relationship with a guy, because they are pressured by people around them to have a boyfriend, get married, and start a family, which are regarded by their society as preferable to being single.

2) Caring about appearance

Three out of the eight female protagonists care about their appearance and the way they are dress. This behavior is developed and strengthened because they hope to be praised and accepted by others and to gain self-confidence as positive emotional reinforcement. They also want to eliminate their inferiority complex and to strive for superiority of looking good.

3) Determined to become successful

Two out of the eight female protagonists are determined to become successful, as they not only work hard but also patiently do what they do not like in order to achieve their ambitions. They strive for some superiority and try to move up in their career. Besides, they are still dominated by the esteem needs, as they want to respect themselves and to be respected by others.

6.1.2 Value Presentation in Chick Lit Novels

In addition to female protagonist depictions, this study aims to find out what values are presented by the protagonists in chick lit novels. It is found that the values presented are more or less influenced by the society they live in. The results can be concluded as follows:

1) Theoretical values

The female protagonists believe that mass media are a reliable source for them to learn how to adjust themselves and deal with their problems, because they spend a lot of their time with the mass media, especially television and magazines, and usually follow what is suggested by them.

2) Economic values

The female protagonists believe that it is important to have a lot of money, that expensive tastes are desirable for their way of life, that rich people are admirable, and that one should rely on oneself to make a living and become independent. This is because they live in the societies, where people have the idea of a better life through consumer goods, are generally optimistic about their lives, and believe that they can succeed with hard work and by their own effort.

3) Aesthetic values

The female protagonists believe that they should have a slim figure in order to become attractive and that good-looking people are admirable. They are influenced by their society where women are more likely to be discriminated on grounds of their physical attractiveness, and by the mass media in which good-looking people are mostly presented.

4) Social values

The female protagonists believe that they should have a boyfriend before the age of thirty and that it is better to be a single parent than to undergo an unhappy marriage. This is because they live in the society where getting married is regarded as being preferable than being single and where divorce rate have risen due to more independence of modern women.

5) Political values

Political values are not found in any of the chick lit novels.

6) Religious values

Religious values are not found in any of the chick lit novels.

6.2 Discussion

Because the study of **“Female Protagonist Depictions and Value Presentation”** aims to find out how female protagonists are depicted in the selected chick lit novels and what values are presented by them, the results of the study can be divided into two main parts: 1) female protagonist depictions, i.e. individual and social personalities, and 2) value presentation of the protagonists. Female protagonist depictions and value presentation are generally found to be similar to the related studies about fictional protagonists, with a few differences in details.

Female protagonist depictions in chick lit novels are found to be similar to Wimonmaht Paruechakun’s (2542 B.E.) study of background, characteristics, and personalities of male and female protagonists in seventeen influential Thai novels in the way that the protagonists are well-educated, strong, self-confident, and looking for new life experience, although those novels were published in 1932-1935 when Thailand was

undergoing westernization, because the selected chick lit novels in the study are originated in western contexts. Because of the time gap between when the two sets of novels were written, however, the results of the two studies are likely to be different when comparing in details. On the other hand, the female protagonist depictions are found to be different from Sasilak Jangsuk's (2537 B.E.) study of protagonist depictions in prime time television series broadcasted in Thailand. Whereas the protagonists in her study have only good behavior, the protagonists in chick lit novels are depicted with both positive and negative characteristics. The female protagonists in chick lit novels are also depicted with different personalities from those in Thitima Surathaman's (2544 B.E.) study of personalities of male protagonists in two Japanese comic books translated into Thai. This is because they are not of the same sex and the male protagonists in Japanese comic books are usually created as fanciful characters, whereas the female protagonists in chick lit novels are based on real people in society.

Value presentation of the female protagonists in chick lit novels in Thai version are found to be similar to Ussanee Sae-tia's (2540 B.E.) study of values presented in twelve of Botan's novels in a way that economic values, aesthetic values, and social values are presented in the novels, although education values, political values, and religious values are not found in the study. It is also found to be similar to Yaowalak Sangjan's (2534 B.E.) study of values presented in fourteen of Penkhae Wongsan-ga's novels and factors that influence the protagonists' values in a way that both self values and social values are presented. Self values presented by the female protagonists in the selected chick lit novels are concerned with their own satisfaction rather than those of self-development found in Yaowalak's study. For example, Bridget Jones from *Diary Khong Bridget Jones* and Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei* believe in having a slim figure as they want to be attractive so as to attract the interest of men, and Rebecca Bloomwood from *Kham Sarapab Khong Sao Nak Shop* believes in having a lot of money as she loves shopping so much that she is in debt. This may be because chick lit novels tend to realistically present their protagonists in every aspect of life and do not aim to cultivate an appropriate way of life as their main purpose.

Aiming at female readers in their twenties and thirties who are well-educated and employed in the business world, chick lit is a new genre of novels first launched in western countries but its popularity has spread all over the world including Thailand, mainly because it is humorous for most part and presents a much more realistic side of women's lives that is frequently lacking in traditional romantic novels. Its uniqueness lies in its protagonists, who are mostly single urban women in their twenties and thirties, have an unsatisfying job, and strive to live in a society that provides new opportunities for women, and who seem to resemble real people in a way that they are sometimes imperfect and have both positive and negative characteristics. In the study of **“Female Protagonist Depictions and Value Presentation in Chick Lit Novels,”** not only the whole view of the female protagonists' personalities and values is analyzed, but some cultural and communication aspects of the content of the chick lit novels are also taken into account.

Literally, most of the female protagonists in chick lit novels are flat characters as they remain the same throughout the story and reveal only one side of their characteristics or motivation (Roberts & Jacobs, 2003). Only Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei* and Andrea Sachs from *Nang Man Suam Prada* can be considered round characters, which are complex and dynamic and change with or adjust to their circumstances. For instance, Jemima Jones become more self-confident and extroverted after losing her weight and changing her look into an attractive woman, and Andrea Sachs begins to wear stylish clothes and think of how to take revenge on her fussy and arrogant boss, although she is usually kind and considerate and does not care about fashion. Nevertheless, the female protagonists in chick lit novels resemble real humans in the way that they have different backgrounds, likes and dislikes, attitudes and beliefs, good and bad behavior, and have to live with others in society and deal with difficult situations and problems. These protagonists, in other words, are sometimes imperfect like real people and their imperfection has become one of the significant characteristics of the female protagonists in chick lit novels.

The female protagonists in chick lit novels are found to be depicted in work life and personal relationship aspects only. Although the personal relationship aspect varies to

include familial, intimate, and romantic relationships, the work life aspect is limited to demanding careers in the corporate sector only, as Kanjana Kaewthep et al. (2548 B.E.) says that mass media represent many pictures of working women, but their representation focuses on those in middle class who are successful in working outside their home and ignores those who are housewives, those who work in a family business, and those who are in the working class and earn low wages. The protagonists are not depicted in such aspects as their participation in public activities and community development, in which real women do involve themselves. In addition, women of different ages, marital status, and social class sometimes appear in chick lit novels as the protagonist's mother, relative, friend, colleague, or neighbor, but rural women, women from the working class, or elderly women are never mentioned. This is probably because the protagonists' characteristic of being a single urban woman with good education, a demanding career, and moderate economic status is one of the significant features of chick lit novels, and because middle-class people, says Kanjana Kaewthep (2545 B.E.), are the ones most commonly presented in the mass media, of which content represents middle-class cultures.

The chick lit novels used as samples of the study are originated in either Britain or America, but most of them are from the British society, where there is a larger number of chick lit novels, and where the first chick lit novels, *Bridget Jones's Diary*, is from. It is found that the female protagonists are influenced by the social contexts around them, probably because the chick lit authors, who often live in the same society as the protagonists, are socially influenced as well. As the British and American countries are economically and socially similar, the protagonists from both the societies are found to have similar personalities and values. On the other hand, one American protagonist, Andrea Sachs from *Nang man Suam Prada*, is found to have a different from the other British protagonists, as she believes that she should rely on herself to make a living and become independent, because she is influenced by the so-called "American Dream" resulting in her optimism about life and her belief that she can succeed with hard work and by her own effort (Luedtke, 1991), whereas the other British protagonists believe that they should have a lot of money and that expensive tastes are desirable for their way of life. Some of the protagonists, however, seem to be confused with their real self and their

actual self, such as Bridget Jones from *Diary Khong Bridget Jones*, who says that she is happy to be single but is actually worried about not having a boyfriend and not getting married, and Libby Mason from *Mr. Maybe Khon Nai Dee Poochai Khong Chan*, who does not want to be involved in a relationship but does not want the guy to leave her. This may be caused by conflicts between traditional practices and modern way of life within the same society, especially the British society, where women are provided with new opportunities and have developed more independence outside their households, say Storry and Childs (2002), but their roles in modern life such as working in previously male-dominated professions are still regarded as undesirable.

Many types of human communication are used by the female protagonists in chick lit novels to learn who they are and develop their sense of identity (Adler & Roman, 1994). Intrapersonal communication is most frequently used, as almost all of the protagonists often communicate with themselves to organize their thoughts, consider different alternatives about what they should do, assign meanings to their experience, and plan interactions with other people (Wood, 1982). Because almost all the chick lit novels are narrated in the first-person point of view, their intrapersonal communication is fully described, especially in *Diary Khong Bridget Jones*, which is written in a diary style. Apart from intrapersonal communication, the protagonists are involved in interpersonal communication to connect themselves with other people, including their families, friends, colleagues, boyfriends, and acquaintances. This may be done face to face or through such electronic medium as instant messaging, by which Bridget Jones from *Diary Khong Bridget Jones* flirts with her boss, and e-mail, by which Jemima Jones from *Jemima J Rak Khong Chan Prong Man Noei* gets to know a guy in Los Angeles, and of which style *Khon Thee Chai Klai Klai Tua* is written in. Moreover, the protagonists are exposed to mass media, especially television and magazines, in order to learn how to adjust themselves and solve their problems by, says Kanjana Kaewthep (2543 B.E.), gradually accumulating different pictures of life and model of behavior from the mass media before experiencing them. As they communicate and interact with others, the protagonists develop and change their view of self (Wood, 1982); for example, Jemima Jones becomes self-confident after losing weight and considers herself attractive when she is praised by her colleagues and other people around her.

Originated in western countries, chick lit novels do not present only the protagonists' experience but also hidden values and ways of life in western cultures (Kanjana Kaewthep, 2545 B.E.). They are also a kind of fictional media in which social ideologies are well maintained because they are a good combination of the real world and imaginary world but are experienced as if they were real (Kanjana Kaewthep et al., 2548 B.E.). Therefore, chick lit novels can be regarded as part of the entertainment media and the reflections of the societies they are originated in, and their translated version can somehow act as a cultural transmitter of ways of life, behavior, and values from different cultures, which are presented by the protagonists.

6.3 Recommendations

6.3.1 General Recommendations

1) Because chick lit novels are highly popular and the protagonists are realistically depicted, it is possible that the readers may identify themselves with the protagonists, especially those who share their characteristics and behavior, and feel so close to the protagonists that they unwittingly adopt aspects of the way of life and values presented. Chick lit novels, therefore, are a good medium where attitudes, values, and behavior can be indirectly introduced along with their entertaining stories, so that the readers can learn about how they should live in society without feeling pressured or compelled, and may later adapt it to their ways of life.

2) Publishers of chick lit novels in Thai version act as a gatekeeper of communication between chick lit authors and Thai readers, since they are responsible for selecting which chick lit novels should be translated and sold in the Thai market and their criteria are usually the popularity and sales of the novels in their original version. They should, thus, keep in mind that their readers may absorb and adjust their ways of life, behavior, and values according to those presented by the protagonists in the translated chick lit novels. They should also take account of the appropriateness and possible

influence of the content on the readers in making choices for publication and not just rely on the popularity of the novels in the foreign markets.

3) Thai authors should be encouraged to create their own chick lit novels using Thai context or similar genre, because they better understand people's ways of life and social circumstances in Thai society and the readers would have more choices for their reading.

4) Chick lit novels in Thai version may be different from those in the original version in foreign languages, because it is possible that the content has been blended with the translators' points of view and language distortion due to word adjustment in the translation process. As a result, the study of translated chick lit novels should take account of language and cultural differences, so that none of their important ideas are overlooked.

6.3.2 Recommendations for Further Study

1) This study focuses on the content of chick lit novels only. Therefore, there should be further studies on the authors' intentions and motivations, the readers' attitudes towards the content of chick lit novels, the influence of chick lit novels on the readers, and the reasons why chick lit novels are very popular, in order to better understand other components of communication between authors of the chick lit novels and their readers.

2) Some chick lit novels have been made into movies, commonly known as "chick flick," such as *Bridget Jones's Diary*, *The Devil Wears Prada*, *Legally Blonde*, and *In Her Shoes*. Their content and influence on the audience may be analyzed and compared with those of chick lit novels.

3) There are other similar genres of novel in the market today, such as "lad lit," of which the protagonists are single urban men in their twenties and thirties. They may be studied to find out about their content and hidden messages, the protagonists' characteristics, and their influence on the readers.

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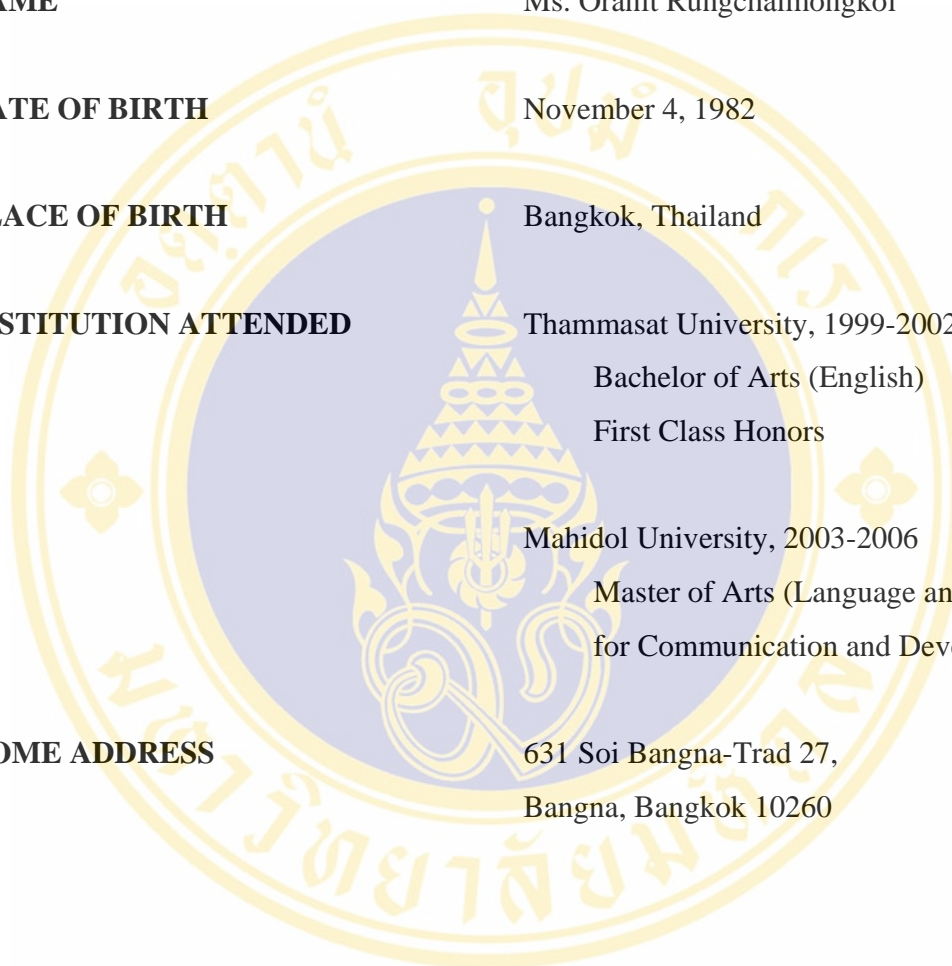
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