Ashputtel Fairy Tale Reappears Into Dystopian *Cinder*

THESIS

Submitted as Partial Fulfillment of the Requirements for the Sarjana Degree of English Department Faculty of Arts and Humanities UIN Sunan Ampel Surabaya

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Surabaya, July 10th, 2018

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ABSTRACT

Sari, Aulia Kartika. 2018. *Ashputtel* Fairy Tale Reappears Into Dystopian *Cinder*. English Department, faculty of Arts and Humanities. State Islamic University of Sunan Ampel Surabaya.

Thesis Advisor: Sufi Ikrima Sa'adah M. Hum

This study examines the elements and several concepts on *Ashputtel* by Brothers Grimm that have been modified and rewritten into *Cinde*r by Marissa Meyer. This study focuses on the way characters on *Ashputtel* are reflected into *Cinder* and the way Fairy tale's concept of *Ashputtel* is reappeared in dystopian's novel in *Cinder*. This study uses the qualitative method and applies intertextuality as the main theory and new criticism as the supporting theory. The result of the study shows that both *Cinder* and *Ashputtel* exhibit some differences in the attitude and characteristics of the main characters, the characterization of the life-saver characters, and the prince's personality. Moreover, some of the fairy tale concepts in *Ashputtel* reappear in *Cinder* in the concepts of good versus evil, magical hero, the setting of place and time, and the ending of the story.

Keywords: fairy tale, dystopian novel, intertextuality, modification.

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Pembimbing Skripsi: Sufi Ikrima Sa'adah M. Hum

Penelitian ini membahas tentang unsur-unsur intrinsik dalam sastra dan beberapa konsep dongeng dalam kisah *Ashputtel* karya Brothers Grimm yang telah dimodifikasi kedalam novel *Cinder* karya Marissa Meyer. *Ashputtel* adalah sebuah judul dongeng yang sekarang banyak dikenal dengan nama Cinderella. *Ashputtel* menceritakan tentang kisah seorang gadis yang tinggal bersama ibu tiri dan saudari tirinya yang jahat yang menganggap bahwa Ashputtel adalah seorang pembantu dirumahnya. Sampai suatu ketika kerajaan mengadakan sebuah pesta dansa untuk mencarikan seorang pendamping. Ashputtel yang ingin menghadiri pesta tersebut tidak mendapatkan ijin dari ibu tirinya. Tapi akhirnya, Ashputtel berhasil menghadiri pesta tersebut kemudian pangeran jatuh cinta padanya dan hidup bahagia bersamanya. Sedangkan *Cinder* adalah sebuah nama dari judul novel yang memiliki beberapa konsep ide yang sama dengan kisah yang dimiliki oleh *Ashputtel* namun dimodifikasi dan memiliki beberapa perubahan yang ditulis ulang menjadi aliran novel dystopia.

Penelitian ini berfokus pada bagaimana sifat karakter pada *Ashputtel* tercermin kedalam novel *Cinder* dan bagaimana konsep dongeng pada *Ashputtel* dimunculkan kembali kedalam novel *Cinder*. Penelitian ini menggunakan metode kualitatif dan menerapkan intertekstual sebagai teori utama dan new criticism sebagai teori pendukung. Hasil dari penelitian ini menunjukkan bahwa baik *Cinder* maupun *Ashputtel* menunjukkan beberapa perbedaan dalam sikap dan karakteristik pada tokoh utama, karakteristik penolong tokoh utama, dan kepribadian pangeran. Selain itu, beberapa konsep dalam dongeng *Ashputtel* yaitu konsep baik versus jahat, pahlawan gaib, pengaturan tempat dan waktu, serta akhir dari sebuah cerita dimunculkan kembali dalam novel *Cinder*.

Kata kunci: dongeng, novel dystopia, intertekstualitas, modifikasi.

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CHAPTER 1

INTRODUCTION

1.1. Background of the Study

Every writer, both before writing his text and during the writing process, is a reader of the texts written before his text. S/he either borrows from the prior or concurrent texts and discourses in the network through allusions, impressions, references, citations, quotations, and connections or is affected by the other texts in some ways (Zengin 301). That is why sometimes when people are reading literary works some of them often think that there are similarities among one literary work and another work.

There are many several texts which have the similarities whether in each theme, idea, or other elements. Edmunds stated that intertext is the ways in which one text can signal its relation from one text to another but it is not an imitation and influence but as artistic devices that can give the same status in literary works. On the other hand, Lemaster said that intertext is the reference to or application of literary, media, or social 'text' within another literary, media, social 'text'. In literature, intertextuality is when a book refers to a social 'text' such as media, social, or cultural story (Edmund 1). Hence, this research looked for the contrast between two texts through intertextuality: it means that also aims to give another meaning of a certain text with the related text.

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The researcher found the relation idea when she read *Ashputtel* in the Grimm's complete fairy tales by Brothers Grimm and *Cinder* by Marissa Meyer. Therefore she used those two books as the object of the study. The Grimm's Fairy Tales is a collection of fairy tales book. It is first published in 1812 by the Grimm brothers, Jacob and Wilhelm. The researcher chooses one of the fairy tales entitled *Ashputtel* or commonly called Cinderella. This fairy tale talks about a girl's mother who dies and the father who is rich remarries a woman with two daughters who are pretty but mean. They boss around the girl and make her sleep by the ashes, which is how she winds up with the nickname Ashputtel. One day, it is announced that the king's son held the night festival to find a bride. But the stepmother forbids her from going because she has nothing to wear. But Ashputtel asks for help from the hazel tree at her mother's grave, and it gives her a gold and silver dress with silk slippers. She looks so awesome that nobody recognizes her and the prince only has eyes for her and spends the whole night by dancing with Ashputtel until she splits. She loses a gold shoe on her way, which the prince takes to her family's house for eligible maidens to try on. The shoe is too small for the stepsisters. When Ashputtel gets to try on the shoe, it fits. So the prince sweeps her off her feet and whisks her away from a life of picking lentils out of the ashes. Ashputtel finally gets married with Prince and lives happily ever after.

The second book is *Cinder* novel by Marissa Meyer. *Ashputtel* by Brother Grimm highlights about a fairy tale, and *Cinder* is the 2012 debut young adult science fiction novel of American author Marissa Meyer. It is the first book in The Lunar

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Chronicles. The story is loosely based on the classic fairy tale *Ashputtel* or commonly called Cinderella. The story is set in a futuristic city, New Beijing, when the countries of the world have re-organized to form various new empires and alliances and the moon has been colonized. Asia is now an emperor ruled country known as the Eastern Commonwealth. A disease with an unknown cause or cure, Letumosis, nicknamed the "blue fever", is raging throughout the world. The protagonist, Linh Cinder, is a cyborg who operates a mechanic stall at a local street market in New Beijing and lives under the guardianship of her stepmother, Linh Adri. Early in the story, she meets Prince Kai, who asks her to fix a personal android. Cyborgs are treated as second-class citizens, so Cinder hides her identity from Kai. Based on this reason the researcher chooses intertextual topic for this research.

In conducting this research, the researcher applies Intertextuality specifically Julia Kristeva's as the main theory and new criticism as the supporting theory. The researcher considers that both *Ashputtel* and *Cinder* stories have relation topic using Intertextual aspect. Therefore, the researcher entitled this research as ***Ashputtel* Fairy Tale Reappears Into Dystopian *Cinder.***

1.2. Statement of the Problems

Based on the background of the study previously stated, the researcher comes to the statement of problem as follows:

1. How are the characters in the fairy tale *Ashputtel* by Brother Grimm reflected into dystopian *Cinder* by Marissa Meyer?

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2. How is the fairy tale's concept of *Ashputtel* by Brother Grimm reappeared in dystopian's novel in *Cinder* by Marissa Meyer?

1.3. Objectives of the Study

Dealing with the statement of problems, this study has two objectives gained by the researcher as follows:

1. To explain the way characterization of the character on fairy tale *Ashputtel* by Brother Grimm reflected into dystopian *Cinder* by Marissa Meyer.
2. To describe the fairy tale's concept of *Ashputtel* by Brother Grimm reappeared in dystopian's novel in *Cinder* by Marissa Meyer.

1.4. Significance of the Study

Regarding the background and the objectives of the study, this research expects to contribute a valuable contribution to the development of literary studies and hopefully useful for English Department students especially those who have focus in literature, specific and common readers both theoretically and practically.

Theoretically, the result of the study hopefully can give contribution to develop the study and analysis on literary study especially related to elements of the fairy tale *Ashputtel* by Brother Grimm, which is influenced by the dystopian *Cinder* by Marissa Meyer.

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Practically, the researcher hopes that this study can be useful for:

1. Students, this research is significant to give practical contribution for the future researcher to be the reference for other and related researchers in the future and help them to understand about new criticism and intertextual using Julia Kristeva's theory.
2. Specific readers, hopefully this research will be useful for the people to get the information that the similarities among one literary work and another work is not an imitation or plagiarism, but it could come through the idea of another literary work into a reference or influence becomes rewritten or modified.
3. Common readers, this research hopefully will make them realize that a change makes something beautiful turns less or more than it is before. The researcher also hopes for the reader to understand that a person's personality is dependent on how their society shapes their characteristics.

1.5. Scope and Limitation

In conducting this research, the researcher analyzes *Ashputtel* fairy tale by Brother Grimm and *Cinder* novel by Marissa Meyer as the object to show the differences of several concepts that is good versus evil, magical hero, setting of place and time, ending of the story which come from the fairy tale's concept and the intrinsic elements. The intrinsic elements only focus on characterization of the character that will be analyzed. Dealing with the employed theories, the researcher uses new criticism and intertextuality theory by Julia Kristeva.

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1.6. Method of the Study

Generally, the methods of research are including some major components. It brings four main subparts. Those are research design, data source, data collection and data analysis.

1. Research Design

The design of this research is a descriptive qualitative method as the type of research. The researcher analyzes *Ashputtel* fairy tale by Brother Grimm and *Cinder* novel by Marissa Meyer. This type of the research is applied to explore the data. Thus, it is applied to interpret and to find how the literary work is rewritten or modified based on *Ashputtel* fairy tale and *Cinder* novel.

2. Data Source

This research design is qualitative, therefore the technique uses to collect the data is library based, which contains of printed books, journals, and articles to support the research. This research uses a fairy tale entitled *Ashputtel* by Brother Grimm and a novel entitled *Cinder* by Marissa Meyer as the main data source. Meanwhile, the secondary data source takes both from digital and non-digital sources. The digital sources involve e-book and e-journal, blogs and other source from internet that relevant with this research, while non-digital sources involves books, thesis, journals, and articles. They are used as additional sources that help the researcher to understand the topic and to make the result of the research become accurate.

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3. Data Collection

Data is an important part of managing a research, so data must be collected effectively and completely as the writer needs as much as possible. In collecting data for the research are based on qualitative research method. The researcher reads the tale *Ashputtel* by Brother Grimm and the novel *Cinder* by Marissa Meyer for knowing the object of this research. There are several steps in processing data collection technique as follows:

a) Reading *Ashputtel* fairy tale and then *Cinder* novel for many times to get more understanding about the content.
b) Underline the data which are related to several concepts of good versus evil, magical hero, setting of place and time, ending of the story which come from *Ashputtel* by Brothers Grimm that have modified and rewritten into *Cinder* novel by Marissa Meyer. They come from the fairy tale's concept and the intrinsic elements. But from the intrinsic elements the researcher only focus on characterization of the character.
c) Select the related references from the secondary data as like theory and other information in order to support the main data to analyze.
d) Classify the data and relates them with the theory.

4. Data Analysis

This research uses several steps on analyzing as follows:

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a. The researcher analyzes the characters between *Ashputtel* fairy tale and *Cinder* by comparing the similarities and the differences from both of them.
b. The researcher analyzes the fairy tale concepts of good versus evil, magical hero, setting of place and time, ending of the story on *Ashputtel* fairy tale which is reappeared in *Cinder* dystopian.
c. The researcher concludes the result of the data analysis to answer the statement of the problem.

1.7. Definition of Key Terms

To avoid any different perceptions between the researcher and the reader in understanding the study, it is essential to give some definition of key terms used in this study. The key terms are:

1. Fairy tale: Fairy tales are almost never related directly to the physical world. The stories often take place "a long time ago in a place far and far away." Countries are never named and markers of reality, such as historical leaders or sovereigns, physical landmarks, or even religions, are very rarely named (Zipes 23). Fairy tales focus on universally human themes of family, good versus evil, love, and more. Fairy tales illustrate relationships, fears, hopes, desires, and dreams (Battelheim 16).
2. Dystopia: Dystopia is one of genres in novel that portrays a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than

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the society in which the reader lived (Sargent 15). The authors utilize images of hopeless future, exaggerated possible consequences of inappropriate behaviour and frightening social conditions to make us think about what we do and what it may cause - to make us prevent such fate to come true (Levitas 191).

3. Modification: The act or process of changing parts of something (Merriam Webster)

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CHAPTER II

LITERATURE REVIEW

2.1. Theoretical framework

This chapter provides the theory and approach that will be used to analyze the data. Theory becomes a framework that should be explained briefly. Hence, it consists of brief explanation about intertextuality theory and new criticism as the supporting theory:

2.1.1. Intertextuality

In this section, the researcher provides the definition for intertextuality as a term and examines in detail what it comprehends. However, defining intertextuality is not as straight forward and simple as one might expect. The term intertextuality can be explained in several different ways, and over time researchers have debated about the meaning of the concept. Etymologically, intertextuality could be defined as “a text between other texts” but there can still be many interpretations on what counts as intertextuality (Plett 5). According to this concept, text is perceived to be any kind of text that has been referred to, borrowed or rewritten in some other text. The concept is dependent on which components of text are conceived to be intertexts, and the roles of the author and the reader have a great deal of significance in this, since they both make intertext visible and communicable. Mai proposes that at its simplest, intertextuality means that “one text refers to or is present in another one”. Such a view of intertextuality is a broad one and, even though the term was first coined in the

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field of literary studies, it has also been used in other areas of culture, such as films, music and visual arts (5). Morgan remarks that intertextuality has been used as a general solution to many problems in literature studies since the 1960's (14). He points out that intertextuality has offered a means of solving disputes about originating source texts, questions of originality and imitation and the psychology of the author and the reader. He points out, however, that the focus has since shifted from author, product and tradition to text, discourse and culture (21).

Intertextuality is introduced by a French linguist, Julia Kristeva in 1960. Kristeva develops intertextuality concept as the rework of Bakhtinian concept of intertextuality. "Bakhtin held the point of view that text cannot be detached from socio-cultural textuality which is the backdrop in which a text created" (Elmo 2). Kristeva first mentioned the term intertextuality in her essay on Bakhtin in the late 1960's. Kristeva's main argument replied on Bakhtin's idea that the literary word is a meeting point for textualities and dialogues in which the participants are the writer, the receiver and the cultural context (Kristeva 22). The dialogue occurs simultaneously both horizontally, between the writer and the receiver, and vertically, between the text and previous cultural context or tradition. Kristeva points out that this reveals that every text is a crossroad for texts, from which another text can be read. Bakhtin calls these two axes the dialogue and the ambivalence that are not clearly inseparable from each other. To Kristeva, this is a display of an invention that Bakhtin was first to bring to literary theory; that every text is a transformation of another text. Kristeva calls this intertextuality (Kristeva 22-23).

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According to Kristeva, intertextuality though surfaced as a post-structuralist concept, existed as a universal phenomenon that elucidates the communicative interconnections between text and the other and context (Elmo 2). Intertextuality attempts to find that a text may provide related information to one another. Here it shows that intertextuality can be found in certain related texts. They can have similarities one to another, in this case is their intrinsic elements. Kristeva also distinguishes between source criticism focusing on the concept of influence and intertextual analysis stressing the intertextual connections and the transformational nature of the text. For her, intertextual analysis depends on the interpretation of a text's intertextual connections, through which the text is constructed. It is also an analysis of how the intertextual material is transformed into the other text as well as its functional integration in the later text (Zengin 322).

There are two relationships exist when reading a text. They are the horizontal axis (reader-author relation) and vertical axis (text and other text). Horizontal axis takes place between the author and the reader, while vertical axis denotes that the text communicates with a frontal and synchronic literary. Kristeva also considers text as permutation (several utterances may be taken from others: intersect and neutralize one another), practice and productivity (text's production may take a role as deconstructive or constructive), transposition (text will always be influenced by its social and historical context) (Elmo 78).

Intertextuality denotes that no text stands on its own. According to Lemaster, intertextuality is the reference to or application of a literary, media, or social "text"

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within another literary, media, or social "text". In literature, intertextuality is when a book refers to a social "text" such as media, social, or cultural story (1). It means that a book may has similarities with others book. Zengin stated that, Intertextuality is the interdependence of texts. All texts are intertexts because they refer to, recycle and draw from the preexisting texts. Any work of art, for Kristeva, is an intertext which interacts with the other texts, rewrites, transforms or parodies them. Intertextuality suggests a range of links between a text and other texts emerging in diverse forms as direct quotation, citation, allusion, echo, reference, imitation, collage, parody, pastiche, literary conventions, structural parallelism and all kinds of sources either consciously exploited or unconsciously reflected (300). In its simplest sense, intertextuality is a way of interpreting texts which focuses on the idea of texts' borrowing words and concepts from each other.

Every writer, both before writing his text and during the writing process, is a reader of the texts written before his text. S/he either borrows from the prior or concurrent texts and discourses in the network through allusions, impressions, references, citations, quotations and connections or is affected by the other texts in some ways. However, in literature and entertainment the question of originality is also important. Makkonen notes that the important part of influence and borrowing text from other authors is the way the source texts have been used in the new text (20). If the author refers to or alludes to text from other literary works and transforms it into something new and original it does not count as plagiarism (Makkonen 22).

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a. Form of intertextuality

The form that is used in this research is book in a book. According to Lemaster, it is a brief or prolonged reference to a literary text in a second literary text (1). Thus, this reference might involve the author simply giving the title of another book, adopting a famous character name from another book, or revisiting a famous scene from another book. Intertextuality transforms their structure, language, themes, and functions, places them in relationships with other literary.

b. The requirements of intertextuality.

1. The time or periods of the two texts to be compared are in different periods so that a correlation can be found between them (Kristeva 23).
2. The equation of the elements found in both texts is in the intrinsic element (Zengin 322).
3. Ideas and concepts used by a text from another text are referring to, recycle and draw from the preexisting texts. Any work of art interacts with the other texts, rewrites, transforms or parodies them (Zengin 300).
4. Intertextuality suggests a range of links between a text and other texts emerging in diverse forms as a direct quotation, citation, allusion, echo, reference, imitation, collage, parody, pastiche, literary conventions, structural parallelism and all kinds of sources either consciously exploited or unconsciously reflected (Zengin 300).

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c. Effect of intertextuality

There should be an effect emerged after a research is done. Intertextuality which is used appears an effect as re-interpretation of both text. According to Lemaster, intertextuality can create a stimultaneous re-reading of both primary book and its intertext. This involves as a back-and-forth re-reading of each text based on what their similarities and differences reveal about one another (1). Thus, both of texts can simulate the readers to interpret both of them.

d. Function of intertextuality

Comparison and Destabilization used to be function of intertextuality in this research. “intertextuality involves an implicit comparison by putting two “text” together” (Lemeaster 1). Comparison commonly result whether better or worst. However, comparison in intertextuality aims to know the similarities and differences between the texts, and how both of the novel construe between the texts.

Intertextuality can sometimes destabilize our understanding of the original text being referenced or a scene or idea in the primary book (Lemaster 1). Its use or reframing by the primary book changes our feelings or reveals something new about the original story. Conversely, the book may be presenting a scene, character, or argument that we feel we are beginning to understand when it is disrupted and destabilized by entry of this intertext. Intertextuality is the interdependence of texts. All texts are intertexts because they refer to, recycle and draw from the preexisting texts. Any work of art, for Kristeva, is an intertext which interacts with the other texts, rewrites, transforms or parodies them (Zengin 300).

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Analysing intertextuality in literature is to get acquainted with the assumed or established source text and look for similarities and differences between the source text and the target text. This helps the researcher to analyze the reasons why the modification story was made and its meaning in its new context (e.g. whether there is for example ironic relation between the two texts). Thus this study focuses on the way intertextual modification have been used to create the fairy tale to dystopian.

2.1.2. New Criticism

New Criticism is a kind of text oriented theory. Tyson states that the most important concepts of this theory are concerning the nature and importance of textual evidence (135). Moreover, Tyson explains that biographical – historical criticism was popular among literary critics (136). At the past people analyze literary text based on author's life and book's history. Meanwhile biographical historical criticism, new criticism focuses its analysis on the literary text, instead of on the author's life and time (136). Further, Tyson explains that new critics believe that a literary text is sometimes more meaningful and complex than its author's intention. The text's meaning could be dissimilar with the meaning which was constructed by the author (137). New criticism appears as reaction to give refusal toward previous criticism which focused on external material of literary works, such as the biography of the author. New criticism is clearly characterized in premise and practice: is it not concerned with *context* – historical, biographical, intellectual, and so on; it is not interested in the 'fallacies' of 'intention' or 'affect'; it is concerned solely with the 'text in itself', with its language and organization (Selden, Widdowson, Brook 19). It

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means that New Criticism concentrates on the work itself or on the text and minimizes other factors over the text. Therefore, New criticism is quite well connected with the term “close reading”, which means the careful analysis of a text with paying attention to its structure, syntax, figure of speech and so on. In this way this theory tries to examine the “formal elements” of the text such as characterization, setting, point of view and plot to interpret the text (Esfahani 3). For the purpose of examining how such elements which are character and characterization whereby the formal elements itself contributes to establish characterization of the character on the fairy tale into dystopian novel.

a. Characterization

In studying a literary character basically there are some ways of bringing characters to life in which the readers must use their knowledge and experience to make judgments about the qualities of the characters those ways are known as characterization. The term characterization cannot be separated from character. In other definition, characterization is the creation of these imaginary persons, so that they exist for the reader as real within the limits of the fiction and have ability to characterize the people of someone imagination successfully is a primary attribute of a good novelist, dramatist, or short story writer (Holman 75). It means the characterization is how author reveals the characters of imaginary person.

Characterization is defined as the process by which the writer reveals the personality of a character. There are two methods in reveals characterization. It is direct and indirect characterization. According to Bernado (1), direct characterization

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refers to what speaker or narrator directly says or thinks about character, the reader is told what the character is like. It means, the author is telling the audience what a character is like. A narrator may give this information, or a character in the story may do it. Meanwhile, indirect characterization refers to what the character says or does. The reader then infers what the character is all about, the reader who is obligated to figure out what the character is like. It can be said that indirect characterization consists of the author showing the audience what kind of person a character is through the character's thoughts, words, and deeds. This requires the reader to make inferences about why a character would say or do those things. In this study, the researcher prefers to describe the characterization of the character based on direct characterization and indirect characterization according to Bernado.

2.1.3. Genres: Fairy tale and Dystopian

Throughout history, ancestors have passed down stories to their children and grand children that incorporate some element of fantasy and enchantment entwined within the story's words and imagery. These stories spread by word-of-mouth for thousands of years before they were recorded in written form (Franz & Louise 23). The purpose behind recording these stories was to preserve typical life experiences of cultural significance. Today, folk stories have been transformed from frightening, unfortunate circumstances to tales of a magical world where "happily-ever-after" is the norm (Le Guernic 3). Many folk stories do share an "unhappy ending," whereas the fairy-tale guarantees a "happily-ever-after" in its ending (Bettelheim 17). A

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fictional story that may feature folkloric characters (such as fairies, goblins, elves, trolls, witches, giants, and talking animals) and enchantments, often involving a far-fetched sequence of events. There are fourcommon elements within the fairy-tale: first, it is a narrative, usually created anonymously, which is told and retold orally from one group to another across generations and centuries;second, it is a form of education, entertainment, and history; third, it could end with a lesson in morality, cultural values, and social requirements; and, fourth, it is a story that addresses currentissues as each teller revises the story, continually making it relevant to the audience and time/place in which it is told (Biechonski 95). Furthermore, "all fairy-tales follow a pattern of fall and rise, while fairy-tales hinge on the initiation pattern of a fall intoenchantment/death as a means for rebirth into a higher sphere of life" (Vaz da Silva 409). According to Bettelheim, fairy tales help illustrate basic truths about the human experience, truths that have been handed down from generation to generation, from storytellers to audiences for centuries. These tales focus on universally human themes of family, good versus evil, love, and more. Fairy tales illustrate relationships, fears, hopes, desires, and dreams (16). These tales encompass a very specific part of the human experience and illustrate basic human thoughts and desires.

Fairy tales have structural elements and can function in the same ways from time to time. Fairy tales usually concern supernatural beings and entities, use magic as central plot devices, and mingle ordinary humans with the extraordinary. The supernatural beings in fairy tales are usually presented in two categories: adversaries

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to the hero of the tale or as helpers who provide advice, or magical assistance on the quest the hero undertakes. These beings can take the forms of gods or goddesses, tricksters, humans with magical powers such as magicians, sorcerers, witches, fairy godmothers, people who possess magical objects, or mythical beings such as dwarves, ogres, dragons, or elves. These supernatural beings use their magic to push the plot line forward. The ways magic and supernatural beings interact with mortals vary, but they are usually the driving force in fairy tales. In addition, usually fairy tales uses repetition of phrases or responses and the problem which is usually overcome through kindness, courage, intelligence. The application to the physical world is not the same for fairy tales. Fairy tales are almost never related directly to the physical world. The stories often take place "a long time ago in a place far and far away." Countries are never named and markers of reality, such as historical leaders or sovereigns, physical landmarks, or even religions, are very rarely named. The point of fairy tales is not to explain the world we live in, which is the reason why they tend to defy the rules and logic of the everyday world (Zipes 23). Another critical interpretation is that fairy tales exist to illustrate more esoteric aspects of human nature and of the storytellers themselves.

If in the fairy tale the countries are never named and the stories often take place a long time ago in a place far and faraway which is fairy tales are almost never related directly to the physical world, then dystopian also has elements similar to the fairy tale. Sargent defines dystopia in literature as "a non-existent society described in considerable detail and normally located in time and space that the author intended a

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contemporaneous reader to view as considerably worse than the society in which the reader lived." (15). Dystopian fiction is a mode of narrative prose. The genre of novels contrasting with the original optimistic visions and pessimistically depicting destroyed or morally deprived societies came to be known as dystopian, anti-utopian. While "the essential element in utopia is not hope, but desire--the desire for a better way of being" (Levitas 191), the idea behind the dystopian novel is, logically, exactly opposite – the main purpose is to warn mankind of the possible results of its steps. The authors utilize images of hopeless future, exaggerated possible consequences of in appropriate behaviour and frightening social conditions to make us think about what we do and what it may cause - to make us prevent such fate to come true. Literary dystopia has been perceived in many different ways throughout the 20th century. Between 1920 and 1960 its expressions were characterized in a number of specific ways. Such texts were entangled in, and responded directly to, a complex and intricate web of material historical conditions, intellectual and cultural currents and dramatic social change (Claeys 149). Moylan applies sums up the backdrop against which these classics were written: "Dystopian narrative is largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination." (1). A cultural history of dystopian fiction should, therefore, seek to reflect upon not only what the terrors of the twentieth century can tell us about dystopia, but additionally

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what dystopian fictions, in turn, have to say about the terrors which were conditions of their own production. A broader implication is that dystopian fiction can tell us much about the changing nature and value of social experience. All these events and the consequent products of fiction have expanded the scope of sophistication in which dystopia can be perceived. Historical materialist readings overlook a vital component of the dystopian landscape, namely how emotions serve to socialize individuals into counterproductive modes of social expression. In dystopian fiction, humans interpret reality through their emotional life and the experiential knowledge to which gives it shape and utility (Booker 4). In dystopian novel, the characters realizing that their world is a dystopia. The main character(s) undergo a process of realization about the ills of their society and then the rest of the story follows the decisions they make based out of this new awareness.

Dystopian societies are a landscape of fear and alienation, a heightened reflection of a fragmented, disorienting reality. People exist in the landscape created by the novel in varying degrees of awareness of the emotional backdrop to their lives. Fear and alienation, then, are perpetuated by the stories circulated amongst a community (*Scraps of the Untainted Sky* 143). A novel can be categorized as a dystopia from how the story opens and how the story ends. As Moylan characterizes it, dystopias, like their "parent" genre, SF, throw the reader into the middle of the story, creating a sense of cognitive estrangement where the reader must scramble to make sense of the new rules and environment (73). The dystopian beginning orients the reader to the sense of alienation makes it an explicit, conscious component of the story and

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attempts to make the reader do the work of connecting that sense of alienation to components of the social structure (Moylan 86). Not many of the stimuli for dystopian literature have changed today, although some new ones have emerged with the current social development. One of the topics that recently attracts vast amount of attention is air pollution and global warming. Other social issues, such as obesity, developed as a result of hedonism – the topic that was touched upon in dystopian fiction already more than half a century ago. Due to this and several other reasons, the humankind has become more and more self- critical. Claeys suggests that the addition of perceptible global warming to the list of the world's political problems and the drastic exaggeration of individual anxieties about obesity played a major role in switching the emphasis of popular rhetoric to the magnification of individual responsibility and the careful cultivation of an individual sense of ecologicals (278). In consequence, claims that dystopian visions from the past are now being gradually fulfilled are becoming increasingly popular. Brave New World may leave its readers asking themselves whether it is more of a dystopian or utopian book. It strongly depends on the perception of an individual - whether one would like to live in a society which aims for ultimate satisfaction with the drawbacks of submitting to science and technology and accepting "soma" as a fundamental part of their lives (Huxley 201). Fitting discusses the fact that science fiction has been very significant in the development of dystopian literature (135). Science fiction society is usually located in a non-existent time and space, for instance on a different planet. Fitting uses Darko Suvin's concept of 'cognitive estrangement' to try and define science

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fiction. In science fiction, there is an element of something new, unknown to man, whether it is a new technological device or space travel (135); it creates a world that is not fully relatable.

2.2. Review of Previous Studies

There are some previous studies which have been written. Those previous studies are from the same object, *Ashputtel* Fairy tale written by Brothers Grimm and same theory, intertextuality.

First, the previous study has been written by Ingri Wahlstrom (2014) from Department of Language and Literature Faculty of Humanities Norwegian University of Science and Technology. Her paper discussed a comparative analysis of *The Perks of Being a Wallflower* novel with two different novels they are, *The Side of Paradise* and *The Catcher in the Rye* using intertextuality theory. This thesis focus on analyzing the terms of structure and themes in the Bildungsroman genre that has developed through the twentieth century, from the romantic nineteenth-century characteristics to the realist young – adult coming – of – age novel which regard to language, structure, themes, and content. This study also used intertextuality and intergeneric to be able to compare and contrast the themes and structures of the novels to see how the genres have developed.

The thesis which written by Ingri Wahlstrom is different from this research, apart from different novels, both have differences in the discussion, if in this previous study, the researcher focused on the terms of structure and themes in the

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Bildungsroman genre that has developed through the twentieth century, from the romantic nineteenth-century characteristics to the realist young adult coming of age novel which regards to language, structure, themes, and content to see how the genres has developed. So, the researcher must explain in detail about comparison and contrast between language, structure, themes, and content of the novel. But in this research, the researcher focuses on the elements that have similarities and differences of several concepts between Fairy tale and Dystopian novel which analyzed using intertext theory by Julia Kristeva and They come from the fairy tale's concept, dystopian concept and also the intrinsic element which focus on characterization of the character.

The second is graduating paper entitled "*Cinderella's story transformation*" written by Rosemary Lutz from University Honors Program St. Petersburg Campus University of South Florida (1999). This research analyzed the transformation of *Cinderella* story overtime. This research used mythologies approach to analyze the traditional tale and historical transformations of Cinderella tale that denies social and historical development by contributing to the uncritical acceptance of limiting roles for and by women.

The research which written by Rosemary Lutz is different from this research, both have differences in the discussion. If in this previous study, the researcher analyzes the traditional tale which focused on the tale retold in the literary tradition and the cinematic tradition and also the historical transformation which focused on the fairy tale and role model in Cinderella story. Her thesis also discussed the social

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customs on the tales of *Sheh Hsien, Cendrillon, Aschenputtel.* While in previous study discussed the transformation between Cinderella story, then in this research, the researcher analyze how *Ashputtel* fairy tale has to modified elements on *Cinder* dystopian modified which includes about characterization of the character in both story. Meanwhile, this research seeks the similarities and differences of *Ashputtel* fairy tale by Brothers Grimm with the novel *Cinder* by Marissa Meyer to discover how the literary work is rewritten.

The third research is from State Islamic University Sunan Ampel Surabaya, by Lucia Dwi Wulandari titled Pastiche of Cinderella in Kiera Cass' the selection: a postmodern study. This study aimed to determine to what extent The Selection imitates Cinderella in order to make a new style. Thus, this research focuses on the narrative of the novel of Kierra Cass' The Selection, and Grimm's Fairy Tale Cinderella as a benchmark in comparing and understanding the people's common experience in seeking both stories. This study used pastiche theory of postmodernism by Fredric Jameson in order to know found the evidence of The Selection as a postmodern literature, including the mixing genres, the portrayal of consumer society, and depthlessness through the character. This study also used the theory of pastiche in The Selection to proved by some repetition aspects as main ideas of the older work, Cinderella.

The similarity and differences between this research and the previous study is about the analysis of search for the similarities and differences of Grimm's fairy tale Cinderella or *Ashputtel* with the novel genre dystopian but the differences between

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this research and the previous studies is if the previous study only showing parts of repetition and imitation of Grimm's fairy tale Cinderella to the novel the Selection by Kiera Cass using postmodernism Pastiche theory. Meanwhile, this research seeks the similarities and differences of *Ashputtel* fairy tale by Brothers Grimm with the novel *Cinder* by Marissa Meyer to discover how the literary work is rewritten or modified. In addition, the previous study by Lucia Dwi Wulandari should compare Grimm's fairy tale Cinderella with several other literary works, not just with a single literary work because she uses post-modernism pastiche theory which if it only compares with a single literary work, then it should be a theory that used is the theory of intertext.

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CHAPTER III

Intertextuality in *Ashputtel* and *Cinder*

This chapter provides the analysis of the study. This study analyzes *Ashputtel* fairy tale by Brother Grimm and dystopian *Cinder* by Marissa Meyer using Intertextuality as the main theory and new criticism as the supporting theory in order to answer two research questions, they are about the way the characters on fairy tale *Ashputtel* by Brother Grimm are reflected into dystopian *Cinder* by Marissa Meyer and the way the fairy tale's concept of *Ashputtel* is reappeared in dystopian's novel in *Cinder*. The data are taken from the form of the paragraph, the conversation among the characters, or in direct and indirect quotation from the utterances of the author.

3.1. Characters on *Ashputtel* reflected into *Cinder*

In this analysis, the researcher finds some characterizations of the characters that reflected back to *Ashputtel* fairy tale by Brother Grimm that was rewritten and modified into the dystopian novel in Cinder by Marissa Meyer. Therefore, in this research, the researcher analyzes some characters that exist in both stories that have different attitudes and characteristics.

3.1.1. The Differences in Attitudes and Characteristics of Main Characters

Ashputtel is the figure of a woman who follows the word and command of her biological mother before she dies to always be a good girl. She proved her promise by

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following all the orders of her stepmother and her stepsisters who look like making Ashputtel a servant in her house.

> There she was forced to do hard work; to rise early before daylight, to bring the water, to make the fire, to cook and to wash. Besides that, the sisters plagued her in all sorts of ways, and laughed at her. In the evening when she was tired, she had no bed to lie down on, but was made to lie by the hearth among the ashes; and as this, of course, made her always dusty and dirty, they called her Ashputtel (Grimm 142)

Ashputtel always to do all the work of the house was ordered by stepmother and stepsisters. Ashputtel who is treated as if she is a servant at her house, Cinder in the novel *Cinder* by Marissa Meyer also experienced the same thing. Cinder becomes a daughter who does everything her stepmother instructs her to do. Cinder has a life as a mechanic at her step mother's booth in New Beijing's weekly market. She is very talented to repair the broken machine.

> “Why aren’t the royal mechanics fixing her?”.
> “They tried but couldn’t figure it out. Someone suggested I bring her to you.” He set the foot down and turned his attention to the shelves of old and battered parts—parts for androids, hovers, netscreens, portscreens. Parts for cyborgs.
> “They say you’re the best mechanic in New Beijing. I was expecting an old man.” (Meyer 14)

The talent possessed by Cinder as a woman who is able to repair machine makes many people trust her and assume that Cinder is a reliable mechanic. Talent means superior mastery of systematically developed abilities or skills (Gagne 67) Dealing with this point, Cinder has the talent to do something that other people may not be able to do especially she is a woman. But unfortunately, her talent even make her as a worker who works hard for her stepmother.

> “Have you replaced the magbelt on the hover yet?”

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> Cinder's smile faltered. "No. Not yet."
> "Well, none ofus will be going to the ball unless that gets fixed, will we?"
> Cinder stifled her irritation. They'd already had this conversation twice in the past week. "I need money to buy a new magbelt. 800 univs, at least. If income from the market wasn't deposited directly into your account, I would have bought one by now."
> "And trust you not to spend it all on your frivolous toys?" Adri said *toys* with a glare at Iko and a curl of her lip, even though Iko technically belonged to her (Meyer 27)

Although her stepmother makes her a worker for her stepmother personal self-interest, Cinder always dared to express what was needed to support the work her stepmother had ordered even to make her stepmother angry. Even Cinder who is also never considered by her stepmother as part of a family member because in fact, she was just a girl found by her stepfather on the street and then adopted by him, but Cinder has the courage to refuse orders from her stepmother.

> "What else do you want me to do?" Cinder yelled back, flailing her hands. Adri pulled her lips taut. "Your position in this household has not changed, and I do not appreciate being spoken to in such a disrespectful manner by the *orphan* that I accepted into my home". "Really?" said Cinder. "Would you like me to list all the things *I* didn't appreciate being done tome today? Honestly, I don't care so much what you do and don't appreciate right now. You're the one who betrayed me, when I've never done anything to you." (Meyer 132)

Based on the paragraph above, the researcher found the indication that Cinder was counted as a rebel person. Rebel is an action to refuse to obey rules or people in authority (Cambridge Dictionary), especially when compared to the character Ashputtel who never actually denied the commands of her stepmother and her stepsisters. She just keeps doing and continuing what they ordered her even though she is the real child of her father, the man who has married by her stepmother. Even

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when it was rumored that the king of the land held a feast, which was to last three days and out of those who came to it his son was to choose a bride for himself, and when all the women in the country prepared the best performance to meet his son king, Ashputtel with her kindness heart just did what her stepsisters commanded to prepare for their best performance. It becomes the indication that Ashputtel is someone obedient in command.

> Ashputtel's two sisters were asked to come; so they called her up, and said, 'Now, comb our hair, brush our shoes, and tie our sashes for us, for we are going to dance at the king's feast.' Then she did as she was told (Grimm 143)

In addition, Ashputtel is also a girl who looks like someone who is surrender to the situation she faced. When she has a fighting chance to go to a dance as she wants, she did something that does not provide a solution for her. This is shown as following the quotation below;

> She should so have liked to have gone with them to the ball; and at last she begged her mother very hard to let her go. 'You, Ashputtel!' said she; 'you who have nothing to wear, no clothes at all, and who cannot even dance—you want to go to the ball? And when she kept on begging, she said at last, to get rid of her, 'I will throw this dishfulof peas into the ash-heap, and if in two hours' time you have picked them all out, you shall go to the feast too.' Then she threw the peas down among the ashes, but the little maiden ran out at the back door into the garden, and cried out. (Grimm 143)

When Ashputtel begs to her stepmother to come to the dance party, but her stepmother does not allow her to join the party, Ashputtel just cries and stops pleading to her stepmother to go to the party. Ashputtel looks surrendered to the conditions she faced as there was no hope anymore to come to the dance party and she also did not immediately rushing to finish the job given by her stepmother so she

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can go to the dance party even though she really wanted to join to the party. Ashputtel's personality has many differences from Cinder's. When everyone wants to go to a dance, Ashputtel also really wants to come to the party, but different things with Cinder. She prefers not to come to the party for some reason.

> "I hate to break this to you, Iko," she said, slamming in the drawer and moving on to the next, "but I'm not going to the ball." Iko's fan stopped momentarily, started up again. "I don't compute." "For starters, I just spent my life savings on a new foot. But even if I did have money, why would I spend it on a dress or shoes or gloves? What a waste." "What else could you have to spend it on?" "A complete set of wrenches? A toolbox with drawers that don't stick?" She slammed in the second drawer with her shoulder to emphasize her point (Meyer 35)

It illustrates that the character of Cinder has a principle to make a decision without having to follow what peoples do. Cinder also has savings properties or can manage her necessity well even the other teenage girls are willing to spend a lot of money to be able to prepare the dress and some other equipment to come and enjoy the dance and meet the prince whom they desire. So the researcher found that Cinder has a strong personality. Strong is to make an extra effort in order to be successful or to have control of the situation (Cambridge Dictionary).

Cinder also has a high confidence and high sense of passion to achieve her dream of getting a liberty from her stepmother which is not done by the character Ashputtel. As paragraph below;

> "A down payment on my own apartment where I won't have to be Adri's servant anymore?" (Meyer 35)

Based on the paragraph above, it indicated that Cinder has an optimistic personality. Optimism is an individual difference variable that reflects the extent to

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which people hold generalized favorable expectancies for their future (Zlatanovic 17). In addition, cinder also more showing her brave personality, brave itself is having or showing mental or moral strength to face danger, fear, or difficulty (Merriam Webster) in terms of making decisions and attitude rather than Ashputtel which where the relationship of family ties with her stepmother is stronger when compared with Cinder who is just an adopted child.

3.1.2. The very different details raised by the author to the life-saver character as well as friend of the main character.

Life saver is someone or something that gives you a lot of help when you are in a very difficult situation (Cambridge dictionary). While friendship is a relationship in which friends spend a great deal of time together, interact in a variety of situations, exclude other from the relationships, and provide emotional support to one another (Baron and Byren 278). Therefore, the human being called social creature because no people can live alone without friends. It is likely in a friendship. In every life of a person, he or she needs friendship to share anything. It happens either in happy or difficult situations.

It is similar with Ashputtel and Cinder. Although both characters are in the environment where the people around them do not like them, both have friends who always accompany them even become a life-saver when they are in a difficult position. The researcher analyzes characters that become best friends in *Ashputtel* fairy tale and dystopian *Cinder* that have some similarities and differences. In

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Ashputtel, Ashputtel often visits the grave of her biological mother at the backyard when she feels lonely and feels sad. Then the little bird came to Ashputtel and offered to be her friend.

> Then she took it, and went to her mother's grave and planted it there; and cried so much that it was watered with her tears; and there it grew and became a fine tree. Three times every day she went to it and cried; and soon a little bird came and built its nest upon the tree, and talked with her, and watched over her, and brought her whatever she wished for (Grimm 142-143)

A caring person is kind, helpful, and sympathetic toward other people (Blasdell 3). The researcher found that the little bird has a very caring attitude towards Ashputtel. It will also help Ashputtel whatever she wished for. Even though they are different creatures as Ashputtel is a human and the little bird in the form of turtle dove is an animal, the little bird did not think about it to come and offer help to Ashputtel when she was having difficulty.

Meanwhile, Cinder's life in which her family and those around her hate her for being a half-cyborg, she also experiences some of the difficulties Ashputtel experiences because the people around her hate her, but Cinder is not worried about living her difficult life because she has a friend who is an android she created by herself who will always faithfully accompany and help her. If in *Ashputtel* the turtle dove came to see Ashputtel to offer herself as a friend, then the story of *Cinder*, Android (robots that look similar to humans (Cinder 8)) was created and designed to accompany human or owner. So also with Cinder's android that even has a name called Iko.

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> Iko craned her head, aiming the round sensor up at the prince, who towered more than three feet above her. The light flared as her scanner recognized him. “Prince Kai,” she said, her metallic voice squeaking. “You are even more handsome in person.” (Meyer 16)

Look flirtatious person, the researcher finds that Iko character also has the same properties as humans especially like a girl who has a flirtatious nature. Flirt itself is to behave as if you are interested in someone, in a not serious way. She even has a brave character and has no shame because even someone who tries to be teased with her sentence is a prince of the country.

> “You don’t see a personality like that every day,” said Prince Kai, leaning against the booth’s door frame as if he brought androids to the market all the time. “Did you program her yourself?”.“Believe it or not, she came that way. I suspect a programming error, which is probably why my stepmother got her so cheap”. “I do not have a programming error!” said Iko from behind her (Meyer 16 – 17)

In this situation, it seems that Iko also has the same nature as the owner that is the personality of rebellion and protest if she feels disagree with a thing. This is very different from the character of Ashputtel's best friend in the story. Besides Iko's character has an encouraging character that is not possessed by a turtle dove character who looks only coming if Ashputtel calls her and does something that is needed by Ashputtel without giving support or spirit as Iko did to Cinder.

> “It means you can afford a pretty dress—*prettier* than Pearl’s! You can go to the ball, and Adri won’t be able to say anything to stop you!”
> “Really, Iko?” she said, “You really think Adri’s going to let me go now just because I can buy my own dress? She would probably tear it off me and try to resell the buttons.”
> “Well—fine, we won’t tell her about the dress or about going to the ball. You don’t have to go with them. You’re better than them. You’re *valuable*.” (Meyer 134)

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Turtle dove has a very obedient and faithful attitude towards her best friend Ashputtel. She always comes when Ashputtel calls her. In fact, she also never denied and immediately do a job desired by Ashputtel. This illustrates that both friends of Cinder and Ashputtel are different in attitude and physical appearance, but they both have the same attitude as friends. In addition, they both also have a loyal attitude towards her best friend.

Here, the turtle dove and Iko's character are good characters and faithful to their best friend Ashputtel and Cinder. However, they have different personality so their way to treat their friends is also different.

3.1.3. Prince personality

In most love stories the presence of a prince coveted by many women, always decorate the stories that have a romantic feel. So is the story of *Ashputtel* and *Cinder* that presents a prince who will fill the romance of the two characters into their respective stories. Such as the Prince's character on *Ashputtel* story who is fell in love with the main character Ashputtel as she attended a dance party held by the king. Ashputtel's graceful and attractive presence makes the prince fall in love instantly. So he is only self-interested in order to be with Ashputtel and not allow anyone to approach Ashputtel as shown as following the quotation below;

> The king's son soon came up to her, and took her by the hand and danced with her, and no one else: and he never left her hand; but when anyone else came to ask her to dance, he said,
> 'This lady is dancing with me.' (Grimm 145)
> And when anyone asked her to dance, he said as before, 'This lady is dancing with me.' (Grimm 145)

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> And the king's son danced with nobody but her; and when anyone else asked her to dance, he said, 'This lady is my partner, sir.' (Grimm 146)

According to the researcher, the prince personality is depicted that a prince is selfish person. Someone who is a selfish only thinks of their own advantage (Cambridge Dictionary). The prince even uttered it with the same and different sentences during the second and third night parties that essentially affirmed to others who wanted to dance with Ashputtel that she should only dance with him. In addition, Prince is also taking care of Ashputtel well.

> The king's son said, 'I shall go and take care of you to your home' (Grimm 145)

Based on the prince's speech, the researcher found that the prince has a caring personality. Which Caring is the process of protecting someone or something and providing what that person or thing needs (Cambridge dictionary). This personality is also owned by a prince named Kai who is in the *Cinder* story. This is evidenced when Cinder come to the dance and then Cinder get the bad treatment of her stepmother even in front of the guests of the royal party invitation later known by Prince Kai, then quickly Prince Kai came to Cinder to save her and defend her from her evil stepmother then brought Cinder goes to keep her away from her stepmother even in front of a lot of people while at the party and then prince invites Cinder to dance with her.

> “I command you to go home this instant before you embarrass me further.” Instead, she raised her hand over her shoulder, palm flat. The crowd gasped and Cinder flinched, but the strike did not come. Kai stood beside her stepmother, one hand firmly wrapped around Adri’s wrist. She shriveled back, stammering. “Your Majesty!”.“That is enough,” he said, his voice gentle but

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> stern, and released her. “I am so sorry, Your Majesty. My emotions—my temper—this girl is… she is my ward—she should not be here…”
> “Of course, she should.” There was a lightness to his words, as if he believed his presence
> alone could dissolve Adri’s hostility. He fixed his gaze on Cinder. “She is my personal guest.” (Meyer 331)

The caring personality of the prince is clearly visible when the prince protects Cinder from her stepmother who has treated Cinder badly and has embarrassed Cinder in front of the royal guests. The awareness attitude of Prince Kai is very high. With a high caring attitude that is owned by Prince Kai, he is also willing to sacrifice for the welfare of peoples whatever happens.

> “Time?” she said, turning back to Kai. “Time for what?”Kai stared at her, part apologetic, part afraid. Her gut twisted. Time to seal the fate ofthe Eastern Commonwealth. “No,” she hissed. “Kai, you can’t—”. “Thank you for warning me, Cinder. At least I won’t be going into this blindly.”“I don’t have a choice. She has an army that could destroy us. An antidote that we need…. I have to take my chances.” Cinder stumbled back as if his words had landed the blow that he had protected her from before. He was going to marry Queen Levana. Queen Levana would be empress. “I’m sorry, Cinder.” (Meyer 338)

In order to protect peoples from the Letumosis (called the blue fever or the plague, and the only known cure requires the blood of Lunar shells (Cinder 56)) virus that attacks the Commonwealth led by him, the prince is even willing to marry the lunar queen named Levana who everyone knows that she was a sly person. But because the Levana has a potion to heal and eliminate the Letumosis, the prince was willing to surrender himself to Levana for Letumosis virus can be destroyed from the Commonwealth for the peace and prosperity of people. The researcher found that the prince also had a brave and nimble attitude in making decisions for the people and his

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country. Attitude owned by Prince Kai looks to look different from the prince who is on *Ashputtel* story.

In the story of *Ashputtel*, It seems the prince's character has a slightly sluggish attitude to take a decision. Seen when he lost Ashputtel during the dance party. He is not trying to really look for Ashputtel when Ashputtel escapes from a dance party. Even the next day when it happens over and over, the prince does not really search where Ashputtel until she dropped her left golden slipper upon the stairs. From the story, the researcher found that the Prince's character on *Ashputtel* story is not nimble and brave in taking the step when in fact he is curious to know who the woman who was at the party with him and how can the prince lose Ashputtel for the third time when she managed to escape from the dance when the prince was dancing with her and did not even let anyone else along with Ashputtel at the time. So the researcher sees that prince has a clumsy personality. Clumsy personality is not skillful in the way you deal with or express something (Cambridge dictionary) with the success of Ashputtel escaped from the dance party for the third time.

3.2. Fairy tales Concept in *Ashputtel* reappeared in the Dystopian *Cinder*

By bringing back some of the elements that exist in the fairy tale *Ashputtel* into the dystopian novel in *Cinder* by Marissa Meyer. This intertext analyzes the old literary work that is *Ashputtel* into the new literary work named *Cinder*. Besides, Intertext described how *Ashputtel* by Brother Grimm rewrites and modification into dystopian *Cinder* by Marissa Meyer.

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3.2.1. Good Vs Evil

Fairy tales help illustrates basic truths about the human experience, truths that have been handed down from generation to generation, from storytellers to audiences for centuries. These tales encompass a very specific part of the human experience and illustrate basic human thoughts and desires that ultimately make a person a good person or evil. The story of *Ashputtel* by Brothers Grimm also shows the element of good versus evil which is one element in the concept of the fairy tale.

> Ashputtel's two sisters were asked to come; so they called her up, and said, 'Now, comb our hair, brush our shoes, and tie our sashes for us, for we are going to dance at the king's feast.' Then she did as she was told; but when all was done she could not help crying, for she thought to herself, she should so have liked to have gone with them to the ball; and at last she begged her mother very hard to let her go. 'You, Ashputtel!' said she; 'you who have nothing to wear, no clothes at all, and who cannot even dance—you want to go to the ball? And when she kept on begging, she said at last, to get rid of her, 'I will throw this dishful of peas into the ash-heap, and if in two hours' time you have picked them all out, you shall go to the feast too.' (Grimm 143)

The major issue raised on the most-told story of *Ashputtel* and problems that occurred was about when Ashputtel stepmother and stepsisters gave her a lot of homework and did not allow her to go to a dance party run by the kingdom and instead give her a job the house he had to finish. Good means the ability to empathize with other people, to feel compassion for them, and to put their needs before your own. It means, if necessary, sacrificing your own well-being for the sake of others (Steve 57). While the element of evil became part of her family, they are her stepmother, her stepsisters, and her father.

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> 'What does the good-for-nothing want in the parlour?' said they; 'they who would eat bread should first earn it; away with the kitchen-maid!' Then they took away her fine clothes, and gave her an old grey frock to put on, and laughed at her, and turned her into the kitchen (Grimm 142)

From the quotation above shows how Ashputtel stepmother and stepsister have a position as an evil. Evil people are those who are unable to empathize with others. As a result, their own needs and desires are of paramount importance. They are selfish, self-absorbed and narcissistic. In fact, other people only have value for them to the extent that they can help them satisfy their own desires, or to which they can exploit them (Steve 61). In addition, the researcher also assumes that Ashputtel father also belongs to the element of evil because what her father did was not supposed to do because Ashputtel is her daughter.

> 'This is not the true bride,' said he to the father; 'have you no other daughters?' 'No,' said he; 'there is only a little dirty Ashputtel here, the child of my first wife; I am sure she cannot be the bride.' (Grimm 147)

It is very apparent that Ashputtel's father's behavior that does not even consider Ashputtel as his biological child and to vilify his biological daughter in front of the prince, strongly explains that he is an evil. In addition, the concept of good versus evil is inherent in fairy tale stories including Ashputtel. As Bettelheim says, tales focus on universally human themes of family, good versus evil, love, and more (16). So is the story of *Cinder* by Marissa Meyer who has the genre of dystopian science fiction. The appearance of the fairy tale concept in the form of good versus evil is also raised in the life story of *Cinder*. Cinder is the main character who has a difficult relationship with her social environment.

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> Cinder's amusement wilted. She spotted Chang Sacha, the baker, pushing through the crowd in her flour-coated apron. "Sunto, come here! I told you not to play so close to—"
> Sacha met Cinder's gaze, knotted her lips, then grabbed her son by the arm and spun away. The boy whined, dragging his feet as Sacha ordered him to stay closer to their booth. "It's not like wires are contagious," Cinder muttered to her empty booth (Meyer 9)

People who know that Cinder is a cyborg *(Cybernetic Organism*, living things that have robotic body parts (Cinder 14)) will be disgusted if she is close to them as if Cinder is a disease that transmits the virus. Cinder's stepmother was also embarrassed when people know that her stepdaughter was a cyborg.

> "What? *You?*" Adri's voice started to rise. "But you're nothing but a—" She caught her tongue, even now unwilling to share the mortifying secret about her stepdaughter (Meyer 330)

Adri who usually cannot control her emotions but seen from the quotation above that she held her anger so that people do not know the secret that Cinder is a cyborg because Adri feel ashamed if the condition of her stepdaughter is a cyborg will be known by the people. Even Prince Kai who had a good relationship with Cinder, when he knows that Cinder was a cyborg, he was shocked and did not believe what had happened at the time.

> Kai crept down the stairs as if sneaking up on a wounded animal. Stooping, he picked up the rusted cyborg foot that had fallen out of the velvet boot. His jaw flexed as he studied it, perhaps recognizing it from the day they'd met at the market. He would not look at her. Levana's lip curled. "Disgusting," she said from the doorway. "Wait." Kai stole down the remaining stairs until he stood on the pathway before her. It seemed he had to force himself to meet her gaze, and he flinched at first, the ever changing mix of disbelief and confusion and regret. "Was it all an illusion?" he asked (Meyer 357)

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From the quotation above, it is said that all people around Cinder hate the condition of Cinder who turned out to be a cyborg. So, it indicates that people around Cinder become evil in Cinder's life because she feels pressured by the social conditions she faces and she has to hide her identity as a cyborg. Her position as a cyborg who has to struggle with her identity among those who hate her makes her a good element of fairy tale applied to dystopian tales. So that the good versus evil element on the concept of fairy tale in *Ashputtel* which is then reappeared in the novel *Cinder* dystopian genre, has a higher complexity when compared with the story of *Ashputtel* which later proved that the *Cinder* literary works rewritten and modified to be worse from the previous literary work of *Ashputtel*.

3.2.2. Magical Hero

Another concept of the fairy tale is that supernatural being presented in adversaries to the hero as helpers who provide advice. In *Ashputtel* by Brother Grimm, it tells that the magic hero is the little bird who as helpers of Ashputtel when she gets into the problem.

> Then her friend the bird flew out of the tree, and brought a gold and silver dress for her, and slippers of spangled silk; and she put them on, and followed her sisters to the feast. But they did not know her, and thought it must be some strange princess, she looked so fine and beautiful in her rich clothes (Grimm 144).

Magical element on *Ashputtel* does not look like the element of magic that told a fairy who has magic. Instead, the magic element of *Ashputtel* is brought to pass when a bird in which it is an animal, then carries a gold and silver dress and slippers

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of spangled silk which is said at the quotation above that the clothes of the little bird are rich clothes. It is impossible to realize that an animal gets expensive clothes for Ashputtel to make it look like a magical element. Magic is the use of special powers to make things happen (Cambridge Dictionary). On the other hand, Cinder also has a magical hero who helps Cinder in her magical way.

> "I hope you will, Miss Linh. Here, I have a gift for you. Two gifts, in fact." Dr. Erland reached into the bag and pulled out a metal hand and a metal foot, both gleaming beneath the bright lights. "State of the art," said Dr. Erland. "Fully accessorized. Plated with 100 percent titanium. And look!" Like a child with a new toy, he fidgeted with the hand's fingers, revealing a hidden flashlight, a stiletto knife, a projectile gun, a screwdriver, and a universal connector cable. "It's a pillar of usefulness. The tranquilizer darts are stored in here." He opened a compartment on the palm, revealing a dozen skinny darts. "Once your wiring synchronizes, you should be able to load it with a simple thought." (Meyer 367)

Even though Dr. Erland is an ordinary human who lacks the magical powers of both the fairy and the wizard, but the arrival of Dr. Erland to bring a valuable thing that Cinder could have to replace her two old and almost non-functioning robotic hands was a miracle of a human being who could make the precious thing for Dr. Erland. The abilities of Dr. Erland is very remarkable describes that he was a magical hero in the novel dystopian genre which also science fiction genre. But Dr. Erland provides a pair of robotic hands for Cinder that has many functions and a secret weapon is that Cinder has the power to fight the lunar queen that makes Cinder feel depressed with his new responsibilities. So, making *Cinder* becomes worse than *Ashputtel* story because readers feel that the *Cinder* is more complicated than previous literary work of *Ashputtel*.

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3.2.3. Setting of Place and Time

As we know, that Fairy tales are almost never related directly to the physical world. The story often takes place a long time ago in a place far and faraway. *Ashputtel* story as fairy tale story also never related directly to the physical world.

> Now it happened that the king of that land held a feast, which was to last three days; and out of those who came to it his son was to choose a bride for himself (Grimm 143)

The word "king of that land" indicated by the quotation above illustrates that there is no detailed explanation of the location of the story. Likewise in dystopian, as a non-existent society described in considerable detail and usually located in time and space, the author intended a contemporaneous reader to view as considerably worse than the society in which the reader lived.

> Cinder was the only full-service mechanic at New Beijing's weekly market (Meyer 8)

> PRINCE KAITO, CROWN PRINCE OF THE EASTERN COMMONWEALTH
> ID #0082719057. BORN 7 APR 108 T.E. FF 88,987 MEDIA HITS, REVERSE CHRON
> POSTED 14 AUG 126 T.E.: *A PRESS MEETING IS TO BE HOSTED BY CROWNPRINCE KAI ON 15 AUG TO DISCUSS THE ONGOING LETUMOSIS RESEARCH ANDPOSSIBLE LEADS FOR AN ANTIDOTE—* (Meyer 11)

It clearly describes that both of the stories, *Ashputtel* and *Cinder* do not explain clearly the location of society and the time in which the real world that occurs when the story takes place. Especially in *Ashputtel* story that does not even include where the society is told in the story and only listed in a land without explaining in

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detail where the country is located or the country's identity. However on *Cinder* novel that still gives an explanation of where the scene of the story took place and the story of *Cinder* region society used in the real world where the reader lived but, the space used in this story is different from the time where the reader lived. As from the quotation, it is explained that prince Kaito was born at 7 April 108 T.E which is the description of T.E is the Third Era, in this story is the period of time that begins after the fourth world war (Cinder 11). Which explains that the era that happened to this story has not been experienced or has not happened in which people lived in the real world. In addition, the social environment told in the *Ashputtel* story is just a bit of a description of the nature of the natural environment and is not described in too much detail.

> And the snow fell and spread a beautiful white covering over the grave; but by the time the spring came, and the sun had melted it away again (Grimm 142)

> But she sprang away from him all at once into the garden behind her father's house. In this garden stood a fine large pear-tree full of ripe fruit; and Ashputtel, not knowing where to hide herself, jumped up into it without being seen (Grimm 145)

The quotation proves that the environmental atmosphere in which the story of the *Ashputtel* is described is like a cool, calm countryside different case with the *Cinder* that has an explanation of the social environment where the story is told in great detail.

> The square was filled with shoppers and hawkers, children and noise. The bellows of men as they bargained with robotic shopkeepers, trying to talk the computers down from their desired profit margins. The hum of ID scanners and monotone voice receipts as money changed accounts. The net screens that

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> covered every building and filled the air with the chatter of advertisements, news reports, gossip (Meyer 8)

The environment depicted in the *Cinder* story shows a very modern environment because it is explained that there are some robots that keep a shop and a NetScreen (television that has the advantage of a smartphone that can be hung on the wall (Cinder 8)) installed in every building.

> Cinder slowed when they'd put enough distance between them and the market, emerging from the maze of alleys. The sun had passed overhead and was descending behind the skyscrapers to the west. The air sweated with August heat, but an occasional warm breeze was funneled between the buildings, picking up whirlwinds of garbage from the gutters (Meyer 22-23).

While *Ashputtel* story describes the condition of nature described as a cool and calm feeling, the natural conditions depicted in the *Cinder* story look like a very crowded urban. This makes the story of *Cinder* rewritten and modified to be a bad story because it makes the reader imagine that the future looks terrifying.

3.2.4. Ending

Most fairy tale stories always have a happy ending because "all fairy-tales follow a pattern of fall and rise, while fairy-tales hinge on the initiation pattern of a fall into enchantment/death as a means for rebirth into a higher sphere of life" (Vazda Silva 409). Thus, the story of fairy tale always ends with happily ever after. So is the case with *Ashputtel* story, its miserable life at the beginning of the story makes this story a happy ending.

> Then she took her clumsy shoe off her left foot, and put on the golden slipper; and it fitted her as if it had been made for her. And when he drew near and looked at her face he knew her, and said, 'This is the right bride.' But the

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> mother and both the sisters were frightened, and turned pale with anger as he took Ashputtel on his horse, and rode away with her. (Grimm 148)

From the quotation above, it is very clear that Ashputtel's life became transformed, Ashputtel who initially became a servant by her stepmother, transformed into a princess brought by the prince into the kingdom to be his wife which makes *Ashputtel* story become a happy ending. Unfortunately, the implementation of the happy ending on the concept of fairy tale does not occur in the novel *Cinder*. Even the story of *Cinder* ends irony because the beauty and happiness that should happen in dance party as in *Ashputtel* is not felt by the character of Cinder.

> Cinder lifted the gun, pressing the barrel against her own temple. A shuddering cry escaped her. A strand of hair clung to her parched lips. Her eyes darted to the left, unable to see the gun or the traitorous hand holding it. She looked at the queen, the crowd, Kai. Her whole body was shaking, but for the confident arm holding the gun poised to kill her. Her finger slowly, slowly pulled down on the trigger. Fire exploded in her spine, racing along her nerves and wires, slithering down the metal braces in her limbs. Cinder screamed and forced the gun away from her head (Meyer 354)

The party that was supposed to go well ended up horrifying because Cinder willingly fired a bullet in her body to end the wishes of the lunar queen named Levana who wanted to be the queen of the eastern commonwealth kingdom in order to control the earth. The political bureaucracy of the Levana queen that happened to the story of Cinder destroys the romantic story which usually ends with a happy ending. From here, the ending of the Cinder story is irony with the happy ending in *Ashputtel* makes the reader disappointed with the ending of *Cinder* thus making the

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modification and rewriting of *Ashputtel* by Brothers Grimm in *Cinder* novel is worse because not as what the reader expects.

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CHAPTER IV

CONCLUSION

As from the result of the data analysis which has been described in chapter III, this research is concluded based on formulated research questions separated into two points. First is about the way the characters on fairy tale *Ashputtel* by Brother Grimm are reflected into dystopian *Cinder* by Marissa Meyer. The second is the way the fairy tale's concept of *Ashputtel* is reappeared in the dystopian novel in *Cinder.*

Firstly, this research found that characters in the fairy tale *Ashputtel* are reflected in the dystopian *Cinder*. It consists of some of the modification of characteristic possessed by some characters in *Cinder* which is reflected from the characters in *Ashputtel*. The first is the attitudes and characteristics of the main characters. Cinder is a character that is reflected from the Ashputtel character where the circumstances of both characters are the same difficult environmental conditions because both characters have a stepmother that makes them look like a maid. However, with the same conditions they face, it does not make them a person who has the same attitude and instead makes them have some differences to address the condition. It can be seen from the way they face the problem. Cinder is more showing her brave personality in terms of making decisions and attitude rather than Ashputtel character which has a surrender attitude to her condition without trying to do anything to defend herself. The second is the life-saver character as well as the friend of the main character. Ashputtel and Cinder as the main character have friends who always

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accompany them even become a life-saver when they are in difficult position. However, they have a different physical form as the story of *Ashputtel* the life-saver is the little bird and the story of *Cinder* the life-saver or Cinder's friend is an android. Although both friends of Ashputtel and Cinder are different in physical appearance, they have the same attitude as friends. In addition, they both also have a loyal attitude towards both main characters. However, they have different personality so their way to treat their friends is also different. The third is prince personality in both stories. Prince personality in both stories has the same characterization that is caring personality. Yet even though both are a prince, both characters also have several different attitudes to address a condition such as the attitudes possessed by the prince on *Ashputtel* is that he has a slightly sluggish attitude to take a decision. Meanwhile, the prince's character in *Cinder* has a brave and nimble attitude in making decisions.

Secondly, this research found out the way fairy tale's concept of *Ashputtel* by Brother Grimm is reappeared in dystopian *Cinder* by Marissa Meyer. From the research analysis, the fairy tale's concept in *Ashputtel* reappeared and modified into dystopian novel *Cinder* includes the theme of good versus evil, magical hero, the setting of place and time, and the ending. Those modifications can be found from the description of Cinder as the good element and people around Cinder become an evil element. The second aspect is a magical hero. In *Cinder* it is Dr. Erland, who has the abilities to make the precious thing to help the main character, that is described as the magical hero. The third aspect is setting of place and time in *Cinder* is modified to be a bad story because the natural conditions depicted in the *Cinder* look like a very

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crowded urban. Then, the last aspect is the ending of the story. If the most fairy tale stories always have a happy ending, the ending of the *Cinder* is irony with the happy ending in *Ashputtel* because the beauty and happiness that should happen in dance party as in *Ashputtel* story are not felt by the character of *Cinder*.

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