# SYMBOLISM IN THREE VERSION OF CINDERELLA STORIES: AN ANALYSIS OF REPRESENTATION

THESIS



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#### ABSTRACT

Raras, Arinda A. (2019). Symbolism In Three Version Of Cinderella Stories: An Analysis Of Representation. English Department, UIN Sunan Ampel Surabaya. Advisor: Wahju Kusumajanti, M.Hum.

Keywords: Cinderella, Representation, Symbolism, Fairytale

*Cinderella* is one of the most remarkable short stories in all ages. *Cinderella* was the best-known fairy tale, and probably the best liked in every region in the world. This study tries to analyze the three versions of Cinderella stories, the stories are written by Katharine Pyle, Charles Perrault, and the animation movie is produced by Walt Disney. This study focuses on the symbols which appear in Cinderella stories. The researcher uses Representation theory by Stuart Hall to find out about the meanings of the symbols. The method of this research is qualitative research. The data sources of this research are the three versions of Cinderella stories. The result of this study is the researcher finds out the symbols which dominantly appear in the stories. The symbols are: the glass slipper represents about true identity, gentleness, and purity; the gown represents about double identity and unsual beauty; the pumpkin represents about transition, wealth, and relationship; the animals represents about temerity and lower class; and the characters represents about struggle, God, dream, and jealousy. The symbols are found because Pyle, Perrault and Disney use the items which are dominant, and mostly have the connection to Cinderella. Each of the symbols reveal the meanings which are represented in the story.

#### ABSTRAK

Raras, Arinda A. (2019). Simbolisme Dalam Tiga Versi Cerita Cinderella: Sebuah Analisis Representasi. Program Studi Sastra Inggris, Universitas Islam Negeri Sunan Ampel Surabaya. Pembimbing: Wahju Kusumajanti, M.Hum.

Kata Kunci: Cinderella, Representasi, Simbolisme, Dongeng

Cinderella adalah salah satu cerita pendek yang fenomenal untuk berbagai usia dan sepanjang waktu. Cinderella adalah dongeng yang paling diketahui, dan menjadi yang paling disukai oleh orang-orang di seluruh dunia. Penelitian ini menganalisis tiga versi cerita Cinderella oleh Katharine Pyle, Charles Perrault, dan Walt Disney. Penelitian ini fokus pada simbol-simbol yang muncul di cerita Cinderella. Penelitian ini menggunakan teori representasi oleh Stuart Hall untuk mencari arti-arti dari simbol-simbol yang ditemukan. Metodologi penelitian ini menggunakan metode penelitian kualitatif. Sumber data yang digunakan di penelitian ini adalah tiga versi *Cinderella* oleh Katharine Pyle, Charles Perrault, dan film animasi Walt Disney. Hasil studi menunjukan bahwa simbol-simbol yang dominan dan selalu ada dalam cerita *Cinderella*. Simbol-simbol itu adalah sepatu kaca yang merepresentasikan tentang identitas yang sebenarnya, kelemahlembutan, dan kemurnian; gaun yang dikenakan oleh Cinderella merepresentasikan tentang identitas ganda dan kecantikan yang tidak biasa; labu merepresentasikan tentang transisi, kekayaan, dan hubungan; para binatang merepresentasikan tentang keberanian dan kelas bawah; dan karakter-karater itu sendiri merepresentasikan tentang perjuangan, Tuhan, impian, dan kecemburuan. Simbol-simbol itu ditemukan karena Katharine Pyle, Charles Perrault dan Walt Disney menggunakan hal-hal yang dominan, dan selalu mempunyai hubungan dengan Cinderella. Tiap simbol-simbol itu mempunyai arti yang direpresentasikan dalam cerita tersebut.

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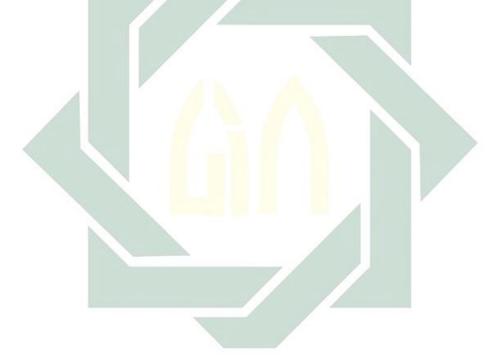
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#### **CHAPTER I**

#### **INTRODUCTION**

#### **1.1 Background of the Study**

Literature plays a very significant role in the maturity of knowledge and understanding of life. It is also the reflection of societies (Shaban, 2017:124). There are three types of literary works, which are poetry, drama, and prose. Kristy Littlehale says on StoryboardThat, short story is one of the sub-genres of fiction prose (2016, para. 4). Nowadays, the short story is not as famous as the novel, but it still exists in popular literature. Joshua Wimmer as quoted by Zipes argues that the earliest version of the short story is found in the oral storytelling tradition, such as folklores, anecdotes, fables, fairy tales, parables, and myths. The tradition has been widely known that people used to gather in groups and listen to the teller man whose job is to entertain his audiences about interesting stories (Wimmer in Zipes, 2016: xiv). Now the story telling is in a text form i.e. short story.

For centuries, fairy tales has been widely known it was not written for children (Shaban, 2017:126). But over time, some tales are becoming children stories. The author of children literature should be sensible of the presence of such qualities in children's textbooks (2017:129). Moreover, it is concluded all children's consumptions through media. Just like for the last few decades, children's movies have increasingly gained acceptance as a mean to provide values and information to the children (James, 2016:151). The example of fairy tales written in a text form or short stories are *Cinderella, Sleeping Beauty, Snow White, Pinochio, and Beauty and the Beast.* Those stories are from the oral tradition of Europeans. Among those stories which are mostly written for children, *Cinderella* is the famous one. Bettelheim (1976:236) says that *Cinderella* was the best-known fairy tale, and probably the best liked. Because *Cinderella* has been written by many writers from different nations, such as Charles Perrault is a French, Brothers Grimm are Germans, Giambatista Basile is an Italian, and Katharine Pyle is an American. That is why the story has different versions, and every country has a different storyline and even the characters. It has been traced to Asia, India, Africa, the Middle East, Europe, and North America over 4000 years ago and also has over 500 different European versions (Smith, 2012:2). It can be assumed that the children around the world know the story.

In modern era, the story of *Cinderella* still exists and has many adaptions in literatures, even songs and movies. For instance, in USA, Walt Disney adapts *Cinderella* in movies, both in animation (1950) and live action (2015). Indonesians adapt *Cinderella* story in songs and tv series, which are a song with the title *Cinderella* by band Radja in 2004, and a tv series with the title *Cinderella* (*Apakah Cinta Hanyalah Mimpi?*) that aired on SCTV in 2007 with 308 episodes. Based on the discussions above, the researcher decides to study '*Cinderella*' as the object of the study. While the author chosen is Charles Perrault, Katharine Pyle, and Disney's animation. Charles Perrault is chosen for the popularity of this version. The story is known as *Cendrillon* or *The Little Glass Slipper*. The story first published in 1697. *Cinderella* by Charles Perrault has been translated and adapted over and over through the centuries (Rochère, 2010:250). Besides, most scholars use this version for the research studies. The popularity of this version is because of the additions of fairy-godmother and the pumpkin (Soriano, 1989:79). The version is really different with the German Grimm brothers, and this version is adapted by Walt Disney into an animation version in 1950 and a live action movie in 2015.

Katharine Pyle is chosen because she is one of the major success author and illustrator in 1898 in America, had a part in the creation of more than 50 children's books (Reid, 2013, para. 1). The *Cinderella* story by Katharine Pyle are written in *Mother's Nursery Tales* which is published in 1918. The *Cinderella* story is being retold and illustrated by Pyle herself. The story has the influence of *Cinderella* by Charles Perrault's version, which makes the plot and the characters of the story is much alike.

The researcher also chooses *Cinderella* animation movie (1950) by Walt Disney because it is the adaptation of *Cinderella* by Charles Perrault (see appendix picture 1). The movie became the commercial hit for the studio since *Snow White and the Seven Dwarfs* (1937). It also received three Academy Award nominations (Susman, 2015, para.20-21). In addition to popularity, the researcher chooses this version because the live action version in 2015 has some feminist message which is related to the social background today.

Every version has the same symbols to represent something. Based on the researcher's discussions above about the object of the study, the researcher wants to find out the symbols that appear in the three version of *Cinderella* story. The researcher chooses Representation by Stuart Hall to reveal the symbols in the three versions of *Cinderella* story. Therefore, the researcher entitled this research as **Symbolism in Three Versions of Cinderella Story by Katharine Pyle, Charles Perrault, and Walt Disney**.

#### **1.2 Statements of the Problem**

Based on the background of the study, there are problems related to the study, which will lead by the following research questions:

- 1.2.1 How are the symbols presented in three versions of the Cinderella story ?
- 1.2.2 How are the symbols revealed in the stories?

#### **1.3 Objectives of the Study**

Based on the problem of the study above, this study has two objectives that can be stated as follows:

- 1.3.1 To find out how the symbols are presented in the three versions of the Cinderella story.
- 1.3.2 To reveal the meanings of the symbols in the story.

#### **1.4 Significance of the Study**

Theoretically, the writer expects that the readers will make this study to be other alternative to study symbols in literary works, which is using Representation theory. Practically, the researcher also hopes that the readers aware of the meanings of symbols appear in the literary works. Because most literary works, even though it is designed for children, there are still some symbols to be understood.

#### **1.5 Scope and Limitation**

To prevent non-relevant analysis of the problem, the study will be limited to Cinderella texts; *Cinderella* by Katharine Pyle, *Cinderella (The Little Glass Slipper)* by Charles Perrault, and the animation movie of Cinderella by Disney. The limitation of the study is the symbols that are found in the three versions of the Cinderella story and their meanings.

#### **1.6 Method of the Study**

This chapter discusses how the study was conducted. It involves four main points consisting of research design, source of data, the procedure of data collection, and procedure of data analysis.

#### 1.6.1 Research Design

In conducting this research, the researcher used qualitative research. The data was collected from of words or sentences to become narration and not numeric. The researcher used library research and also Representation theory by Stuart Hall. It is because the writer wants to investigate the symbols that appear in the stories, to understand the real meaning and how the changes of the symbols affect its significances in the stories. This research gave a clear explanation and description of the meaning of the symbols that appear in the stories and whether the changes affect their sense. This research provided clear explanation and description of the meaning of the symbols and the reader's perceptions about the symbols that appear in the stories.

#### 1.6.2 Data Source

In this research, the writer used three versions of the Cinderella story; two short stories i.e. *Cinderella* (1898) by Katharine Pyle and *Cinderella or The Little Glass Slipper* (1697) written by Charles Perrault, and *Cinderella* (1950) animation movie produced by Walt Disney as the primary data source. The secondary data source is taken from the related books, articles, journals, and previous thesis with the same topics or theory.

#### 1.6.3 Data Collection

To gather the data, this study bases its data searching on related to the subject studies. There are some steps to collect the data, they are:

- The researcher read and understood the two versions of Cinderella short story ; *Cinderella* by Katharine Pyle and *Cinderella (The Little Glass Slipper)* by Charles Perrault.
- 2. The researcher watched the animated movie of Cinderella by Disney carefully.

- 3. The researcher highlighted some relevant data and quotations dealing with the symbols in the texts.
- 4. The researcher identified some data and noted the minute of the materials that appear in the movie.
- 5. The researcher captured the image in *Cinderella*'s animation movie for the appendix according to the data.
- 6. The researcher collected, identified, and classified the data into the group of the symbols.
- 7. The researcher selected the related references from the secondary data as the same theory and other information in order to support the primary data to analyze.

#### 1.6.4 Data Analysis

The researcher uses several steps on analyzing the data:

- 1. The researcher analyzed the data according to the groups, such as the glass slipper, the gown, the pumpkin, the animals, and the characters.
- 2. The researcher was quoting and explaining the data according to the groups.
- 3. The researcher searched the meaning of the symbols from the primary data and give the meanings.
- 4. The last, the researcher drew a conclusion based on the result of the analysis

#### **CHAPTER II**

#### LITERATURE REVIEW

#### 2.1 Theoretical Framework

In this chapter, this research aims to explain more about the theories which are used to the related study. The researcher uses Representation by Stuart Hall to define the real meaning of the symbols appear in the stories.

#### 2.1.1 Representation

Based on Gunther Kress, literacy is that which is about representation (Bearne, 2005:288). Because literacy implies something that is mediated through text. By reading a text, the representation of the text itself, it can be concluded what the author of the text wants to share the messages. Based on the Oxford Dictionary, representation suggests two relevant meanings for the word;

- To represent something is to describe or to depict it, to call up in mind by description or portrayal or imagination; to bring clearly before the mind or in senses; as, a book which represents the character of early America.
- 2. To represent also means to symbolize, stand for, to serve as a sign or symbol of; as, the flag represents our country.

In other words, representation means the process and the products, that gives signs their particular meaning (Sardar & Loon, 1999: 13). Meaning depends on the relationship between things in the world; people, objects and events, real or fictional (Hall, 2003:18). While any sound, word, image, or object which functions as a sign, and is organized with other signs into a system which capable of carrying and expressing meaning in language (19). Representation connects meaning and language to culture. There is a common sense usage of the term 'Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people' (15). However, there are several theories about how language is used to represent the world, which is reflective, intentional, and constructionist.

In a reflective approach, the language is like a mirror. It means that meaning is thought to lie in the object, person, idea, event in the real world, and language (24). Somehow, it reflects the true meaning of everything that already exists in the world. In essence, the purpose of reflective theory is simply reflecting or imitating a fixed 'truth' that is already present in the real world (Hall, 1997:23). While the intentional approach argues the opposite of the reflective approach, it holds that it is the speaker, the author, who imposes his or her unique meaning on the world through language. Words mean what the author intends; they should mean. The last approach is a constructionist approach. The constructionist approach recognizes that neither things in themselves nor the individual users of language can fix meaning (Hall, 2003:25).

Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture (15). In other words, representation as 'giving the meaning' is giving culture as a central role. For example, in many centuries, western societies have associated the word 'black' with everything dark, evil, forbidding, dangerous, and sinful. So, they thought that black people as a darker side, which are barbaric (Sardar & Loon, 1999: 13). But, if we take a look from the other cultures' perspective, it may also say the opposite of it.

So, according to Stuart Hall, representation is a practice which uses material objects and effects. But the meaning depends, not on the material quality of the sign, but its symbolic function. It is because a particular thing stands for, symbolize, or represents a concept that it can function, in a language, as a sign and convey meaning (25-26). Hall argues that there is no finally fixed meaning to any image or any occurrence. The interpretation of meaning changes from person to person and is entirely dependent on the historical and cultural context from when or where it is being presented or seen. However, the point is the way this approach to language unfixes meaning, breaking any natural and inevitable tie between signifier and signified (32).

#### 2.1.2 Symbolism

A symbol is one of the most common terms in humanities. The word symbol derived from '*symballein*' which means to throw together, from Greek '*symbolon*' and Latin '*symbolum*,' which meant token sign (Fadaee, 2010:20). In general meaning, a symbol is a synonym of sign (Noth, 1995:115). Based on the Merriam-Webster Dictionary, a symbol has several definitions;

- Something that stands for or suggests something else because of relationship, association, convention, or accidental resemblance, especially a visible sign of something invisible.
- 2. An object or act representing something in the unconscious mind that has been repressed

Symbolism is a technique used in literature when some things cannot be understood literally (Bai, 2018:1). A symbol is a mark, sign, or word that indicates as representing the idea, object, or relationship. It is arbitrary, which is decided on by the agreement of some group or community (Tyson, 2016:218). Symbols allow people to go beyond what is known or seen by creating a relation between other very different concepts and experiences. People used symbols for expressing their feelings and thoughts about phenomena, life, and death (Fadaee, 2010:20). The symbol, according to Peirce, which is quoted in Noth's *Handbook of Semiotics*, is the category of arbitrary and conventional signs, as we can see in the quotations below:

"A symbol is a sign which refers to the Object that it denotes by law, usually an association of general ideas. Any ordinary word as 'give,' 'bird,' and 'marriage' are the examples of a symbol. Every symbol is necessarily a legisign." (40)

Symbolism can give literary work more richness and color and can make the meaning of the literary work more profound. It can take different forms. Usually, symbols always represent the meaning of the object or might be given a very different sense, which is more intelligent or more significant. Sometimes it can be an action, event, or a word spoken by someone. For example, it is a smile. A smile usually symbolizes as a friendly situation. But, in a more profound moment, when someone is smiling at you, it can be that those people have an attraction to you. Symbolism gives freedom to the writer to add meaning in the literary work. It can be the self-evident and the symbolic one whose meaning is more reliable than the literal one (Bai, 2018:1).

#### 2.2 Previous Studies

In this chapter, the writer is supposed to present the previous studies related to the object or theories which are used in this research. First is a journal by Park S. Yoanna (2018) from University of Surabaya, with the title "Symbolism in Katherine Anne Porter's Short Story *Rope*." Yoanna tried to examine the use of a symbol and narration technique in Katherine Anne Porter's short story *Rope*. She used symbolism by Alfred North Whitehead. From the analysis of the short story *Rope* by Katherine Anne Porter, it is clear that the rope becomes a symbol of the husband's pride. From the wife's point of view, however, buying the unnecessary rope shows his 'impractical aspect' and his 'uncooperative attitude' at home. But, apart from the individual dimension, the rope itself symbolizes 'the marriage itself.' Thus, this paper examined how Katherine Anne Porter used symbolism to express the delicate aspects of human nature in her story.

The other research is a journal article by Martine Hennard Dutheil De La Rochère (2010) with the title "Cinderella's Metamorphoses: A Comparative Study of Two English Translations of Perrault's Tales." In this research, Rochère focused on two English translation of Cinderella by Charles Perrault. The translations are "Cinderella: or, The Little Glass Slipper" published in *Histories, or Tales of Past Times. With Morals* (1729) by Robert Samber and retranslation by Angela Carter, which released in *The Fairy Tales of Charles Perrault* (1977). Rochère shows how Carter's retranslation responds to both Perrault and Samber as she gives a feminist twist. As Samber's translation is alike with the original one, Carter plays with the readers' expectations about the genre, that the tale must serve to speak about life as we know it, not a fantasy one. In result, Carter translation uses the fairy tale to convey a useful message to children about how to beat the odds and be happy.

The third research is a journal article by Riya James (2016) with the title "Comparative Study of Cinderella (1950 & 2015) by Walt Disney about its Representation of the Society". The research focused on children's movies with particular focus on Cinderella movies by Disney. James used cultural studies and gender studies theories, including theorists like Judith Butler. In this research, she wanted to understand the different perspectives of societal ideologies exposed to the children. In result, there are differences between the old Cinderella movie and the new one such as the character, plot, and the background. Which means the film reflected the change in society itself. Another research is a journal article with the title "Gender Stereotypes in Fantasy Fairy Tales: Cinderella" by Abir El Shaban (2017). The research explores gender stereotypes and culture depicted in three different versions of Cinderella children textbooks. The researcher has limited the study of fairy tales to Cinderella's western version (2005) by Barbara McClintock, Egyptian Cinderella with the title "Rhodopis and the Egyptian Servants" (1989) by Shirley Climo and Korean version of Cinderella, "Pear Blossom and the Black Ox" (1993) by Shirley Climo. Shaban used Bothelho and Rudman's critical multicultural analysis of children literature approach. She found that there are still gender stereotypical misrepresentation of the female even though the three stories use the female character as the main character. Also, the study found out that the stories emphasized fundamental conventional errors that good always represents by being beautiful and evil represents by being ugly.

The next is an essay by Margaret Lundberg (2013) from University of Washington, Tacoma, with the title "'If the Shoe Fits' – The Evolution of the Cinderella Fairy Tale from Literature to Television." The purpose of this paper is to discover how fairy tales have envolved as they transferred from written to television texts and to determine whether they made a move with their original message and structure intact. The writer used a French literary version of Cinderella by Perrault using Propp's (2008) morphology of function and character, and semiotic theories by Berger (2000). Then the writer applied the structure to three television adaptations of Cinderella story: the 1957 live-television broadcast of *Rodgers and Hammerstein's Cinderella*, the 2006 pilot

episode of *ABC's Ugly Betty*, and the 2007 Mexican production of *La Fea más Bella*. The writer examined the ways the Cinderella tale has crossed the culture, which is the example of globalization through the cultural flow. In result, the cultures where Cinderella has traveled have clear left their mark on the story, changing the ways we view it today.

There are some similarities and differences between this research and the previous studies. The first similarity is the use of Cinderella story as the main theme to be disscussed, and the second is the searching for symbols in the previous study by Yoanna. While the differences are none of the previous studies disscuss the symbols that appear in the Cinderella stories. Most of them discuss about the differences of translation in Perrault's versions, the comparations of Cinderella literature into movies, the gender stereotypes that appeared in various country version of Cinderella, and the comparations between Cinderella's movie in 1950 and 2015.

#### **CHAPTER III**

#### THE SYMBOLS IN CINDERELLA'S STORIES AND THEIR MEANINGS

*Cinderella* is one of the famous fairy-tales which known by all generations (Shaban, 2017:124). Even though the story is categorized as a fairy-tale for children, it has so many symbols that appear in the story. The symbols can contain messages which are values and information, as reflected in some children literature and movies (James, 2016:151). In analyzing the story, the researcher uses Representation theory by Stuart Hall to define the meaning of the symbols that appear in the stories.

#### 3.1 The Symbols Presented in the Stories

There are some items which always appeared in *Cinderella*'s stories by Charles Perrault, Katharine Pyle, and Disney movie. Charles Perrault and Katharine Pyle describe the story in different way to Disney movie, because of its different forms. Perrault and Pyle's versions are text forms, while Disney's version is an animation movie. So, it is clear that Perrault and Pyle present the items by describing the items in the short stories, while Disney presents the item by showing it in the movie. The items are expressed dominantly and mostly have the connection to Cinderella, as they are tools in *Cinderella*'s stories. Some of them become the symbols, which are the glass slipper, the gown, the pumpkin, the animals, and the characters. There are some similarities and differences of the symbols that are provided in the stories. The three versions of the Cinderella story have some same elements which are always come out in the same way. The first is the glass slipper. *Cinderella* by Katharine Pyle, Charles Perrault, and Walt Disney use the same material for the slipper, which is the glass slipper, it can be seen in the quotations below;

There were diamonds in her hair, and her clumsy shoes were changed to glass slippers that exactly fitted her little feet. (Pyle, 334)

This done, she gave her a pair of the prettiest glass slippers in the whole world. (Perrault, 6)

From the quotations above, Pyle uses the glass for the slipper, just like in Perrault's version. In the animation version, the glass slipper is shown up the first time in minute 00:47:19 (see appendix picture 2).

The second element is the gown. The gown is one of the important things in the Cinderella story. However, the gown makes her can go to the ball. Because she can not go to the ball with the rags that she wears. Pyle, Perrault, and Walt Disney describe the gown with different materials and colors. In Pyle's version, the gown is described differently with the Perrault's or Disney's version. But, the gown always expressed as the transition of Cinderella, as in the quotation below;

The godmother touched Cinderella's rags with her wand, and at once they were changed to a gown of white satin embroidered with pearls. (Pyle, 334)

From the quotation above, Pyle uses satin and pearls for the gown, and the color of the gown is white. In Perrault's version, the gown is described with gold

and silver color, all decked with jewels. Perrault does not define what is the material the gown that Cinderella uses, as it can be seen in the quotation below;

Her godmother touched her with her wand, and, at the same moment, her clothes were turned into cloth of gold and silver, all decked with jewels. (Perrault, 6)

From the quotations above, Perrault uses the color of gold and silver. In the animation version, the gown is appeared in minute 00:47:08 (see appendix picture 7). Cinderella's gown is silver, and it is as glossy as glass, just like the glass slipper itself. It is combined with a headband in her hair with the same color as the gown.

The third element is the pumpkin. In these three versions; Pyle, Perrault and Walt Disney use pumpkin as the coach, as in the quotations below;

"Run to the garden and fetch me a pumpkin."

She also hurried out to the garden and fetched the biggest, roundest pumpkin she could find. (Pyle, 332)

She touched the pumpkin with her wand, and at once it turned into a magnificent golden coach, lined throughout with pale yellow satin. (333)

"Run into the garden, and bring me a pumpkin."

Cinderella went at once to gather the finest she could get, and brought it to her godmother, not being able to imagine how this pumpkin could help her to go to the ball. Her godmother scooped out all the inside of it, leaving nothing but the rind. Then she struck it with her wand, and the pumpkin was instantly turned into a fine gilded coach. (Perrault, 5) From the quotations above, Pyle and Perrault use the pumpkin as the coach for Cinderella to go to the ball. In the animation version by Walt Disney, it is mentioned in minute 00:44:05 (see appendix picture 8). Pyle describes the coach as a golden coach with pale yellow satin as its decoration. Just like Pyle's version, Perrault uses the color of gold to represent the coach, but he does not give any further pieces of information about the decorations. While in Disney's version, the coach gets a different color from Pyle and Perrault. Disney uses a light blue for the coach, with a gold line around the coach's door, as it matches the color of the gown and the glass slipper (see appendix picture 9).

The fourth element is the animals. The animals which are used in the story are not just mice. In Pyle's and Perrault's version, the other animals are a rat and lizards. But, in Disney's version, instead of using a rat and lizards, it is changed into a horse and a dog. The animals are mentioned in the quotations below;

She touched the mice, and they became six handsome sleek gray horses to draw the coach. She touched the rat with her wand, and he was turned into a coachman in a livery of scarlet and gold lace. He mounted to the box of the coach, and gathered up the reins, and sat there, whip in hand, waiting.

"Footmen! Footmen!" cried the godmother impatiently. "Where shall we get them!" her sharp eyes glanced this way and that, and presently, in the crack of the wall, she espied two lizards. "The very thing," said she. A touch of her wand and they were changed to footmen with powdered wigs and cocked hats. They sprang up and took their places behind the coach. (Pyle, 333) She then went to look into the mouse-trap, where she found six mice, all alive. She ordered Cinderella to lift the trap-door, when, giving each mouse, as it went out, a little tap with her wand, it was that moment turned into a fine horse, and the six mice made a fine set of six horses of a beautiful mouse-colored, dapple gray. (Perrault, 5)

Cinderella brought the rat-trap to her, and in it, there were three huge rats. The fairy chose the one who had the most substantial beard, and having touched him with her wand; he was turned into a fat coachman with the finest mustache and whiskers ever seen. She had no sooner done so than her godmother turned them into six footmen, who skipped up immediately behind the coach, with their liveries all trimmed with gold and silver, and they held on as if they had done nothing else their whole lives. (6)

From the quotations above, Pyle and Perrault use the same animals like the horses, coachman and the footmen for Cinderella to go to the ball, which are the mice, a rat, and lizards. The difference is the number of lizards. In Pyle's version, there are just two lizards as the footmen, while in Perrault's version, there are six lizards for the footmen. Besides, in Disney's release, there is a bit of difference for the animals. The mice that are mentioned in the animation version have a different number from Pyle's and Perrault's version, which are just four mice (see appendix picture 10).

The fifth element is the characters. In every version of the Cinderella story, the characters always change based on the culture or the author. Pyle, Perrault and Disney's versions have the same main characters in this story; such as Cinderella itself, the fairy godmother, the prince, the stepmother, and the stepsisters. Even though the characters are described in different ways. In Pyle's version, Cinderella is named Ella. But her stepmother and stepsisters calls her Cinderella because she is always covered in ashes, and sometimes she is also called as Cinderwench, as it can be seen in the quotations below;

There was once a girl named Ella, who was so gentle... (Pyle, 329).

... and because she often sat close to the ashes to warm herself, her sisters called her Cinderella. (330)

"Go scour your pots and pans," cried the stepmother. "That is all you are fit for, you cinder-wench." (331)

While in Perrault's version, there is a bit different how the characters are described, which is based on Perrault's original version. Perrault describes Cinderella as the daughter of a gentleman. Just like in Pyle's version, Cinderella is described as a sweet and good girl. But, in Perrault's version, her sweetness is taken from her mother, as it can be seen in the quotations below;

The gentleman also had a young daughter, of rare goodness and sweetness of temper, which she took from their mother, who was the best creature in the world. (Perrault, 2)

The poor girl bore all patiently and dared not complain to her father, who would have scolded her if she had done so, for his wife governed him entirely.

When she had done her work, she used to go into the chimney corner, and sit down among the cinders, hence she was called Cinderwench. (3)

From the quotations above, Cinderella is a servant in her own house when her father is still alive. Just like in Pyle's version, she is usually being called as Cinderwench beside of Cinderella. Furthermore, Disney also has a different point of view to describe the characters. The character of Cinderella is being told in the first opening of the story when she was still a child in minute 00:02:30 (see appendix picture 11). In the animation movie, Cinderella has a very wise father, a horse, and a dog. She also uses a fancy and beautiful dress. But she becomes a maid in her own house and uses rags as seen as in minute 00:26:43 (see appendix picture 12).

Pyle describes the fairy appears in the kitchen when Cinderella is crying. She gets the appearance of a witch, so she can be recognized as someone who has the magic, just like in the quotation below;

Suddenly, as she wept, a little old woman in a high-pointed hat and buckled shoes appeared in the kitchen, and where she came from no one could have told. Her eyes shone and twinkled like two stars, and she carried a wand in her hand. (Pyle, 331-332).

From the quotation above, the fairy is much alike as the witch with her hat and her wand. Furthermore, the fairy godmother in Perrault's version is described as Cinderella seems to know her for a long time. There is no explanation more about the godmother, as where she comes from or does Cinderella know her or not, just like in the quotations below;

Her godmother, who saw her all in tears, asked her what the matter was.

Her godmother, who was a fairy, said to her, "You wish you could go to the ball; is it not so?" (Perrault, 5)

From the quotations above, Cinderella may have a godmother before, but she does not know that she is a fairy. Perrault also does not describe the appearance of the fairy godmother whether she uses a high hat like in Pyle's version or not. It is just suddenly the godmother comes and helps Cinderella while she is crying. And just like Pyle's and Perrault's versions, the fairy godmother comes when Cinderella is crying because she can not attend the ball. In minute 00:43:02 (see appendix picture 13), the fairy godmother is described almost like in Pyle's version as she uses some clothes which makes her looks like a witch or someone who has a magical thing in her, which is her robe (see appendix picture 14).

The Prince in Pyle version is described as the only son from the King and the Queen, and they are so excited for him to marry. So, they make him deal to make a high ball and make him see and choose a woman who is attractive for him to marry. And after the first ball which is held by his parent, the next second and third ball are owned by the Prince himself as he wants to know about Cinderella. Just like in the quotations below;

Now the King and Queen of that country had only one son, and they were very anxious for him to marry, but he had never seen anyone whom he wished to have for a bride. At last, they determined to give a great ball, and ask to it all the fairest ladies in the land. They hoped that among them all the Prince might see someone whom he would choose., 330) The prince came to her and took her by the hand. "You shall be my partner in the dance," said he, "for never have I seen anyone as fair as you." (335)

"... To-morrow night another ball is to be given, for the Prince hopes the Princess may come again and that he may find out who she is." (337)

From the quotations above, it is clear that the ball is not the Prince's decision to make. He is being forced by his parent to choose a woman to marry from the ball. This information is mentioned in the first three paragraphs from the opening of the story. And when Cinderella comes to the ball, he falls in love to her and chooses her instead of any other women in the ball. While in Perrault's version, the Prince is described as the one who throws the ball and invites everyone who has high fashion. Perrault does not explain whether the Prince is looking for a wife or not, as it can be seen in the quotations below;

It happened that the King's son gave a ball, and invited to it all persons of fashion. Our young misses were also invited, for they cut a very grand figure among the people of the country-side. (Perrault, 3)

The King's son, who was told that a great princess, whom nobody knew, was come, ran out to receive her. He gave his hand as she alighted from the coach and led her into the hall where the company was assembled. (7)

...she ran to find her godmother, and, after having thanked her, she said she much wished she might go to the ball next day because the King's son had asked her to do so. (8) From the quotations above, it is clear that the ball may be just for a highclass person who has excellent fashion which is invited to the ball. And Cinderella's coming has made some gossips before she even comes to the hall of the ball. The next day when Cinderella comes to the ball because she is being invited again by the Prince. So, the Prince gives the ball still not because he is looking for Cinderella, but because he wants to meet Cinderella and asks her by his self.

In the animation version, almost like the in Pyle's version, the Prince does not like the ball at first. It is his parent who makes him have a ball as they are looking for a woman he will marry. The Prince is shown up in minute 00:49:19 (see appendix picture 15), and he seems so dull to greet all of the ladies who come to the ball. But then he sees Cinderella is coming and interests to ask her a hand in minute 00:50:48 (see appendix picture 16). In the rest of the ball, the Prince dances only with Cinderella, just like in minute 00:51:27 (see appendix picture 17).

However, just like the different versions of Cinderella, the story has the stepmother and two stepsisters. In Pyle's version, the stepmother does not mention who is she before she married Cinderella's father. It is just said that she suddenly married to Ella's father. And after the marriage, she tries hard to make her children have everything. While the stepsisters are described as cruel as her mother to Cinderella. In this version, the stepsisters are not ugly, they are pretty enough, but they still envy to Cinderella's natural beauty. Besides, they are more active than her mother, as they have more dialogues with Cinderella, just like in the quotations below;

This new wife had two daughters of her own, and she wished them to have everything and Ella to have nothing. The stepmother dressed her children in fine clothes, and they sat about and did nothing all day. (Pyle, 329-330)

They were both so handsome that they hoped one of them might be chosen by the Prince. (330)

The night of the ball, the sisters dressed in all their finery and came into the kitchen to show themselves to Cinderella; they hoped to make her envious. (331)

Soon, after they were married, and though the stepsisters were invited to the wedding, they were ashamed to come because their faces were so swollen with weeping. As for the stepmother, she was quite ill with rage and spite. (345)

From the quotations above, it is how Pyle describes the stepmother and the stepsisters, and the rest of the characters. Unlike Pyle's version, the stepmother and the stepsisters are expressed in different ways. Perrault describes the stepmother and the stepsisters in the first paragraph of the opening in the story.

Perrault says that the stepmother is evil to Cinderella. While the stepsisters are a bit different from their mother. The young one is not so rude to Cinderella; she often calls her Cinderella than Cinderwench. Also, she asks her to come to the ball with them, as it can be seen in the quotations below;

Once upon a time, there was a gentleman who married, for his second wife, the proudest and most haughty woman that ever was seen. She had two daughters of her own, who were, indeed, exactly like her in all things. (Perrault, 2)

The wedding was scarcely over when the stepmother's bad temper began to show itself. She could not bear the goodness of this young girl, because it made her daughters appear the more odious. (2)

The younger sister of the two, who was not so rude and uncivil as the elder, called her Cinderella. (3)

"Cinderella, would you not be glad to go to the ball?" "Young ladies," she said, "you only jeer at me; it is not for such as I am to go there." (4)

From the quotations above, the one who is so evil to Cinderella is the stepmother, as she asks her to be a servant in her own house. While the stepsisters still have interactions such as good communications sometimes with Cinderella. They even invite her with them to go to the ball. In the end, when Cinderella marries to the Prince, she gives her stepsisters a home in the palace, and that very same day, the sisters married to two great lords of the Court. So, we know that there is a different relationship between Cinderella and her family in Perrault's version, which he describes as Cinderella still has an excellent relationship with her stepsisters.

In the animation version, the stepmother and stepsisters are being introduced in minute 00:02:11 (see appendix picture 18). The stepmother is told that she is being married to take care of Cinderella so that Cinderella has another mother after the death of her mother. She also has two daughters of her own, and they are the same age as Cinderella. But they begin to be rude and evil to Cinderella after the death of Cinderella's father in minute 00:02:30 (see appendix picture 19). The stepmother wants to make her daughters pretty, so she makes Cinderella have nothing. Unlike Pyle's and Perrault's version, the stepsisters are described as they are ugly enough.

From the discussions above, Perrault, Pyle and Disney use the same items as the tool for Cinderella to go to ball. The items which are the glass slipper, the gown, the pumpkin, the animals and the characters. Those five items are becoming symbols which have meanings.

#### **3.2 The Meanings of the Symbols**

This section is part of discussing the meaning of the symbols which appear in the three versions of the story. The discussion used the perspective of Merriam Webster Dictionary and a *Dictionary of Symbols* by J. E. Cirlot. Besides, it used the meaning of colors by Jacob Olesen in his website and Anna A. Hasan, et al in their journal article to reveal the real meaning of the symbols. It is aimed to know the meaning inside of the symbols in the story

#### 3.2.1 The Glass Slipper

The glass slipper is the only element which is consistent with other versions of the Cinderella story. The slipper is considered as the vital element of the story. It always has a relation with the slipper. Some people may say that the slipper is the media for Cinderella to be identified by the Prince. But, it is more than just a tool of Cinderella. Based on Merriam Webster Dictionary, glass means any of various amorphous materials formed from a melt by cooling to rigidity without crystallization, such as a usually transparent or translucent material consisting typically of a mixture of silicates. From the definitions of Merriam Webster Dictionary, the researcher assumes these transparent object reflected to mirror or the glass which is used in the window. The glass itself, it can be seen that glass is something transparent object. Even though it is classified as a hard substance, it is also so fragile. The definitons is a languange based, while for the researcher the glass slipper means;

1. True Identity

Besides the glass slipper is the media for Cinderella to be recognized, it represents the real identity of Cinderella as the Princess who dances with the Prince. And the glass slipper represents the true identity of the real Princess. From the three versions of the Cinderella story, it is mentioned that Cinderella was the most beautiful lady in the country, just like in the quotations below;

But when Cinderella entered the room, no one had eyes for anyone but her. She was the fairer than the fairest, as the crescent moon is lovelier than the stars. (Pyle, 335)

The King himself, old as he was, could not keep his eyes off her, and he told the Queen under his breath that it was a long time since he had seen so beautiful and lovely a creature. (Perrault, 7)

From the quotations above, no one could deny the beauty of Cinderella, even though she was covered by cinders while being a maid in her own house. Cinderella's beauty is not just physically, but she has an inner beauty too. Which means, Cinderella was born to be a true princess.

### 2. Gentleness

The material of the slipper is a glass. It is clear that glass itself is so fragile, it means that it should be taken care well. But, Cinderella wore the slipper without break it even though it is made from a glass. The glass slipper itself is not broken when Cinderella used it to dance all night long and run from the palace. In Pyle's and Perrault's versions, the ball is held for three days, so it means Cinderella used the glass slipper for three days without made it broken. But, in the animation version of Cinderella by Disney, in minute 01:12:36 (see appendix picture 3), the glass could be broken when it fell to the floor. Pyle and Perrault also describe that Cinderella invited her stepmother and stepsister to her wedding, as it can be seen in the quotations below;

Soon after they were married, and though the stepsisters were invited to the wedding, they were ashamed to come because their faces were so swollen with weeping. (Pyle, 345) Cinderella, who was as good as she was beautiful, gave her two sisters a home in the palace, and that very same day married them to two great lords of the Court. (Perrault, 13)

From the quotations above, it is clear that Cinderella is so kind as to invite her stepfamily to her wedding. Besides, in Perrault's version, she also gave them a home in a palace and to live with her. So, it means that the glass slipper represents that Cinderella is such a gentle and kind-hearted person as she is kind and gentle to all people, even though to her stepmother and stepsisters.

### 3. Purity

Unlike any other slippers, this glass slipper is made of glass, not animal leather. It is such a rare slipper. Based on Betsyblue.co.uk, by the mid-16th century, most wealthy men wore slippers made of soft leather, silk or velvet, often in patterns that matched their outfit. So, there is no such glass slipper around that time. Because the slipper is made from a glass, it makes the slipper transparent. Which means, it is clear, clean, pure, and transparent just like Cinderella's heart. As in Perrault's version, it is described that Cinderella always suggested the best idea to her stepsisters about their fashion to go to the ball, as we can see in the quotation below;

Cinderella was consulted in all these matters, for she had good taste. She advised them always for the best and even offered her services to dress their hair, which they were very willing she should do. (Perrault, 4)

From the quotation above, we know that Cinderella did not want to trick them even though they were always cruel to her. Besides of She still acted like they are her own family. In another word, the glass slipper means Cinderella's honesty, sincerity, and purity heart.

## 4. Connection

All versions of Cinderella always tell that the glass slipper only fits Cinderella's feet (see appendix picture 4). It means that the glass slipper is made solely for her. It represents the real relation of Cinderella and the Prince. Which means, beside of the first sight of love to Cinderella, the Prince was genuinely in love with her. He wanted Cinderella in his life like they are already written in fate. This is why he searched to the entire country to find the girl that fit with the slipper, means they fit together, the connection between Cinderella and the Prince.

5. Natural Beauty

The fairy godmother warned Cinderella that after midnight, the magic will disappear. It means that the dress and all the magic will go and everything will be back just like before. Cinderella left one of the slippers in the palace. But the slippers did not disappear like the rest of the magic, just like in animation version in minute 00:55:54 (see appendix picture 5). It means that the glass slipper represents the beauty of Cinderella. Even though Cinderella was covered by cinders when she was a maid in her own house, she was still beautiful, as it can be seen in the quotations below;

She came at once, and so modest and lovely were her looks that the messenger wondered that she should be a kitchen-wench. (Pyle, 344)

The gentleman who was sent to try the slipper looked earnestly at Cinderella, and, finding her very handsome, said it was but just that she should try, and that he had orders to let every lady try on. (Perrault, 12)

From the quotations above, it is clear that no one could deny the beauty of Cinderella. The magic itself made her more beautiful. But, the beauty of Cinderella can be seen even without the magic. Just like the glass slipper that stays still, Cinderella is still beautiful in her way and inside of her heart. 6. Opportunist

Just like the others' perceptions about the glass slipper as the media, it is a plot device for Cinderella. Based on Shaban (2017:129), Cinderella is an absolute opportunist. The stepsisters once asked her to go to the ball too with them, but Cinderella politely refused to that, as we can see in the quotation below;

"Cinderella, would you not be glad to go to the ball?"

"Young ladies," she said, "you only jeer at me; it is not for such as I am to go to there."

"You were right," they replied; "people would laugh to see a Cinderwench at a ball." (Perrault, 4)

From the quotation above, Cinderella refused her stepsisters' invitation to the ball. She knew that she did not has anything to wear to the ball. She went to the ball after she had someone who can help her, danced with the Prince, and even in Perrault's version she offered her stepsisters to taste the oranges that the Prince gave her, just like in the quotation below;

She went and sat down beside her sisters, showing them a thousand civilities, and giving them among other things part of the oranges and citrons with which the Prince regaled her. (Perrault, 8)

From the quotation above, Cinderella did that on purpose. Even though the authors never tell about it, the researcher assumes that she might leave the slipper on purpose so that the Prince founds it and will search for her. She even showed the other slipper that she kept in front of her family without fear; just like in the quotations below; Then she drew the other slipper out from beneath her rags and put it upon her other foot, and at once the messenger knew she must be the one the Prince had been seeking. (Pyle, 344)

The astonishment of her two sisters was great, but it was still greater when Cinderella pulled out of her pocket the other slipper and put it on her foot. (Perrault, 12)

From the quotations above, Cinderella wants to show it to her stepmother and stepsisters that she is the real Princess in the ball. She needs to be recognized. So, it might be that Cinderella left the slipper to the Prince, so that the Prince will find her to her house, and fits the slipper in front of her stepmother, stepsisters, even her passive father.

## 7. Beauty Is Painful

As the material of the slipper is a glass, it makes it uncomfortable to use. The substance is hard, and it may hurt Cinderella's feet for dancing all night long. The pain which is caused by it refers to the beauty pain. The beauty pain means that women usually will take everything, so they will look gorgeous. Just like nowadays, people try to make themselves more beautiful by plastic surgery or other beauty treatments that will costed pain to look beautiful. Just like Cinderella's stepsisters, they were willing not to eat for almost two days and also use a dozen of laces, as it can be seen in the quotation below;

They were almost two days without eating, so much were they transported with joy. They broke above a dozen laces in trying to lace themselves tight that they might have a fine, slender shape. (Perrault, 4) From the quotation above, it is clear there is a lot of struggles to make someone prettier. Even though the authors never tell about the pain that Cinderella feels when she dances, she may have the struggle to fight the pain. By that, she can still use the beautiful glass slipper and dance with the Prince all night long. To look gorgeous, people may cost pain. So, we can see that the glass slipper represents beauty pain.

## 3.1.2 The Gown

Based on the Oxford Dictionary, satin is a silk material that is shiny in one side. While based on Merriam-Webster Dictionary, satin is a fabric (as of silk) in satin weave with lustrous face and a dull back. From the definitions above, the researcher assumes that satin is a shiny fabric, but on another side, it looks a bit dull. It is because of the weave and shape of satin (see appendix picture 6). Furthermore, According to Houghton (2007), white usually refers to the colour of nature, such as cloud, cotton, and air. Anna A. Hasan, et al also say that white means humility, innocence, youth, goodness, and marriage (Anna A. Hasan, et al, 2011:207).

According to Olesen, gold always has the relation with, magnetism, friendly, and even religious. While silver means also symbolize wealth and riches. But it has the meaning of truth, futuristic, and spirituality. And every color of the gown will symbolize something from the story, such as;

#### 1. Double Identity

Just like the glass slipper, Cinderella gown in Pyle's version represents her double identity. The material which is used is satin. While satin is a shiny fabric on one side, but it is dull on the other side. It means that the shiny side is the side of her identity as a noblewoman. She was born as a noble because her father is a rich man. Also, she was born to be a true Princess. But on the other side, the dull side represents herself as a maid in her own house. Where she usually uses rags and covered by cinders. So, the gown in Pyle's version represents as Cinderella's double identity as a noblewoman or a mysterious Princess in the palace and a servant in her own house.

## 2. Goodness and Innocence

The white color in Pyle's version represents the characters of Cinderella, which are good and innocence. As she accepts her faith as a servant in her own house and still has good manners towards her stepmother and her stepsisters. She even invites them to her wedding innocently and does not have any revenge on them for everything that they did to her.

#### 3. Marriage

The white color in Pyle's version also represents about the marriage. When Cinderella transforms from the rags into the beautiful white satin gown, it means that the faith of her marriage with the Prince is already written. While Perrault who uses the gold and silver colors represent about it too. Usually silver is considered as feminine, and gold is masculine. It means that the silver color represents about Cinderella, while the gold color represents the Prince. They are destinated to be together. So, from the first place, Cinderella is already the Prince's bride and partner for life, since no other woman can replace Cinderella's place.

4. Wealth and Luxury

In Perrault's version, the gown refers to wealth and luxury as it has gold and silver colors. It is because gold and silver always have a relation with coins and jewelry. The colors represent coins, it means that the gold and silver colors represent about money, in this case, the money represents about wealth. While gold and silver also have the relation with the jewelry, as usually the metals are made into jewelry, which represent about the luxury.

5. Unusual Beauty

The gown represents the beauty of Cinderella. In the three versions of Cinderella's stories, the gown is described as the most beautiful clothes ever. In Pyle's version, the gown looks so shinny because of the material. Perrault uses gold and silver as the colors of the gown. And it has been mentioned before that the colors have a relation with jewelry, it means that it is glamour and beauty. While Disney describes that the gown is sparkling, shinning, and glassy as the glass slippers. All the gowns in the three versions of Cinderella's story are beautifully sparkling and shinning, which brings different aura and prettier than the others. Just like Cinderella, her beauty is at a different level than any other women in the country, as no one can beat her beauty, just like in the quotations below;

If before Cinderella had appeared like the crescent moon, now she shone like the moon in its full glory. (Pyle, 341)

"Ha! How beautiful she is! Ha! How beautiful she is!" (Perrault, 7)

From the quotations above, it is actually the comments from everyone who sees Cinderella in the ball. In the animation version, all people, include the guards in the palace, cannot help their eyes to follow Cinderella's move. So, there is no one ever can deny Cinderella's beauty. But, in other words, the beauty of Cinderella is unusual, because no one can compete her beauty. When Cinderella uses the gown, it means that she gets exaggerating beauty from the magic of the gown. It is the same with some people who use make-up in her face.

## 3.1.3 The Pumpkin

There are some symbols of the pumpkin itself. Besides being so suitable for a coach, it brings some meanings beyond it, as the researcher gives the meanings, such as;

## 1. Transition

It symbolizes about the transition of Cinderella. Based on Cirlot in his *A Dictionary of Symbols* (1971:266), pumpkin means it is a symbol of the link between the two worlds—the upper and the lower—and of the principle of inversion regulating the ordered pattern of events of cosmic phenomena, that is, night and day, life and death, infamy and sublimity, sorrow and joy. From this definiton, the researcher assumes that the pumpkin which is changed into a coach is somehow a gate for Cinderella to enter. From a sad story in her own house, and

reach a beautiful happy ending of her life in the palace, or for instead, from a maid to a noblewoman. As the pumpkin itself delivers Cinderella to it, so it means the pumpkin symbolizes about the transition.

2. Future

The coach which has very light colors and great decorations mean about the futuristic. According to Meier and Robinson's argument (2005) which is quoted in Elliot, lightness is metaphorically linked to good, or seeing the light rather than bad. It means that the color of silver has a futuristic look. As the pumpkin becomes a coach for Cinderella to send her from her house to the palace. It means that the pumpkin leads Cinderella to achieve her future, which is a better life for her. So, the pumpkin represents Cinderella's future.

3. Wealth

It is so clear that the pumpkin in Cinderella story represents about the wealth as it is transformed into a coach. Because the color of the coach in Pyle's and Perrault's version are gold. Back in that at that time, not everyone can ride a coach. It is just for the upper classes who can afford the coach. The coach has the unique and wonderful shape and decorations, it makes Cinderella a very special noblewoman or a princess who comes to the ball. So, the coach is not just an ordinary coach that can be rode by any other people.

4. Magic

Olderr (1986:104) says that pumpkin symbolizes the moon, the witches, and a charm against evil spirits, as it always appears in the Halloween tradition. It is not just a coincidence that the fairy godmother uses the pumpkin as the coach. But it also has the relation between fairy godmother and the magic itself. So, it means that the pumpkin represents about the magic which in happened in the story.

5. Relationship

In Cinderella stories, every pumpkin which is changed into the coaches based on every version, have the same appearance and style as the look of Cinderella itself. Just like in Pyle's version, the coach has the same material as the decoration with Cinderella's gown. While Perrault expresses the pumpkin has the same color like the gown, which are gold and silver. And the animation version is really much alike with the glass slipper. So, there is always the relation between the pumpkin and Cinderella's appearance. The relation itself means about the the relation of Cinderella with her family. Even though she is being treated rudely, she cannot hate nor do anything bad to her family, because the bond of the family.

3.1.4 The Animals

The animals; especially the rat, the mice, and lizards, have some meanings in the story, such as;

1. Temerity and Determination

In Pyle's and Perrault's versions, the mice are described as a group which are six in number. The amount of the mic represents about the temerity and determination. Because the mice are gathered in group with a large number, it makes them to have more temerity and determination. The mice actually represent about Cinderella's courage to face her hard life and determination to always be a good woman.

## 2. Lower Class

Rat, mice and lizards are animals that are considered as the dirty animals. Rats usually are found in the water tunnel, in gutter, and even in some disgusting places. Mice and lizards are the same. In the stories, the fairy godmother changes them into some horses, servants, and even a coachman. They still become the character that serve Cinderella to go to the ball. That is why the animals are represented as the lower class.

### 3.1.5 The Characters

There are several characters in *Cinderella* story which catagorized as symbols, such as Cinderella, The Fairy Godmother, The Prince, The Stepmother and The Stepsisters. Every characters represent their own meanings. The character of Cinderella itself has some meanings, such as;

#### 1. Struggle

Cinderella also being called as Cinderwench. Based on Merriam Webster dictionary, wench means a young woman or a female servant. It means that the stepmother and the stepsisters are mocking about Cinderella's identity. She is being oppressed in her own house and they never respect her as a family. But, she can prove herself to the stepmother and the stepsisters that she can do everything behind them. Her struggles of patience and kindness are being paid when she meets her fairy godmother. It has the same meaning that Cinderella get some struggles to achieve what she really wants.

2. Mourning

The character of Cinderella itself also symbolize the mourning. In Pyle's version, Ella is being called Cinderella because she is always covered in ashes. But, based on Merriam Webster dictionary, cinders also mean ashes. She gets her name not just because she is being a servant, but it might also she is still mourning in the death of her mother. So, beside of her kindness and gentleness, she is still all mournful about her mother's death.

The second character is the fairy godmother. According to Cirlot in his *Dictionary of Symbols*, fairies probably symbolize the supra-normal powers of the human soul, at least in the forms in which they appear in esoteric works. Their nature is contradictory: they fulfil humble tasks, yet possess extraordinary powers (1971:101). So, from the definiton by Cirlot, it can be assumed that fairy godmother is someone or magical creature who has some power of magic to do something. The fairy godmother also represents some symbols, such as;

1. God

In the story, the fairy godmother can be expressed as God. The story does not introduce any religion in it, which it makes sense that the appearance of the fairy godmother can be symbolized as God. The fairy godmother can do some magic and make Cinderella's dream comes true. She comes when Cinderella needs her the most and knows what the best for her. Usually, God always listens to what we prays and answers them. It is the same with what the fairy godmother does. The fairy godmother fulfils Cinderella's wish to come to the ball because Cinderella is considered as a good kid who follows the orders of the fairy godmother.

2. Mother

Beside the fairy godmother is symbolized as God, it is also can be represented as a mother to Cinderella. In the stories, Cinderella seems to be like an orphan even though she still has a family. But, none of her family really cares about her. In this stories, the fairy godmother comes to Cinderella when she is down and weeping. She seems to know Cinderella for a long time, which the fairy godmother always looks after her like a mother to her children.

3. Temporary Pleasure

The fairy godmother can be represented as a temporary pleasure. Because she gives Cinderella what she really wants with her magic, but it just lasts for some hours. Just like in Disney's version, the fairy godmother warns Cinderella that the magic only lasts until midnight and after that everything will go back to normal like before. It means that the fairy godmother also symbolized as a temporary pleasure for Cinderella in the story.

According to Cirlot, the Prince is the son of the king, is a rejuvenated form of the paternal king. The Prince often figures as the hero in the legends. (1971:263-264). But, In *Cinderella* story, the Prince is not just a hero character, the Prince also symbolizes some meanings, such as;

#### 1. Dream

The Prince can be symbolized as a dream in the story. Because, it seems to be so impossible that Cinderella, which is a servant in her own house, can achieve something like that; to come and dance with the Prince. The period that Cinderella comes to the ball and dances with the Prince is really short and limited. That is why the events with the Prince is like a dream. After the magic is gone and everything is back to normal, Cinderella is like to wake up of her own dream.

2. Shield

Most people might say that the only plot device in Cinderella is just the glass slipper. But, the Prince itself can be represented as Cinderella's shield. In some ways, Cinderella is being protected and helped by the Prince. Because the Prince's will of looking for the mysterious Princess in the entire country. The searching helps Cinderella's life from the oppression of her family. Cinderella's family cannot even bother or treat her rudely after she is married to the Prince.

According to Cirlot, mother sometimes appears as the image of nature, and vice-versa; but the Terrible Mother is a figure signifying death (1971:218). So, it can be assumed that a stepmother is usually described as a bad character in some fairy tale stories. The stepmother and the stepsisters symbolize something in the stories, such as;

#### 1. Jealousy

In Pyle's and Perrault's versions, the stepsisters already have a pretty face. But, they still envy the beauty of Cinderella. So, they still want to make Cinderella jealous to them by showing their beautiful dresses when they want to go to the ball. They also mock Cinderella that she is just a servant and covered in ashes. The ways they treat Cinderella show them that they are actually jealous with Cinderella, even though they already have everything, as it can be seen in the quotation below;

She wished the to have everything and Ella to have nothing. (Pyle, 329)

From the quotation above, Cinderella's stepmother and stepsisters does not like if Cinderella has everything. They steals everything from her and make her to have nothing. So, they can use everything in more good ways than Cinderela.

2. Corruption

The stepmother and the stepsisters can be symbolized as the corruption that happened in the story. According to Merriam Webster Dictionary, Corruption means dishonest or illegal behaviour especially by powerful people. From the definition above, the researcher assumes that it is exactly what the stepmother and the stepsisters do to Cinderella's life. Because the stepmother and the stepsisters steal everything what Cinderella has, such as Cinderella's father, her wealth, her house and even her status. They treats Cinderella badly and left nothing to her. Cinderella does not even have a right to do anything, includes the right to come to the ball. The stepmother and the stepsisters are symbolized as a corruption in the story because they take everything from Cinderella by force.

3. Greed

The stepmother and the stepsisters can be expressed as the greed in the story. Because in the three versions of Cinderella story, the stepmother and the stepsisters are described wanting to have everything that they can have. After the stepmother married to Cinderella's father, they take everything in Cinderella's house even though the stepmother and the stepsisters are already born as a noblewomen. It can be seen that they always think everything is never enough for them.

## 4. Control and Possessiveness

The control and possessiveness in Cinderella can be seen in the stepmother and the stepsister's treatment to her. Because they control everything that Cinderella's has. They do not give Cinderella any freedom to choose something for her life. In Perrault's version, the stepmother even control Cinderella's father, so he will not care nor help Cinderella, just like in the quotation below;

The poor girl bore all patiently, and dared not complain to her father, who would have scolded her if she had done so, for his wife governed him entirely (Perrault, 3)

From the quotation above, Cinderella's father cannot even do anything for Cinderella because of the stepmother.

#### **CHAPTER IV**

### CONCLUSION

This chapter concludes the discussion in the previous chapter. There are several conclusions in order to answer the statement of the problems. The three versions of *Cinderella* story have the same plot, and even the characters. First, the simillarities happened because Katharine Pyle and Walt Disney adapted the story of Perrault's version. But, there are some differences of how the three versions of *Cinderella* story present their symbols. The most significance difference is the description of Cinderella's gown and the pumpkin. The authors use some different colors to describe the gown and the pumpkin to their own perspectives of beauty. Those make the colors affect the meanings of the symbols.

However, the discussion leads to several meanings of the symbols. Each items have their own meaning to represent something. The researcher found there are some positive and negative meanings that represent the symbols. The glass slipper represents about the true identity, gentleness, purity, connection, natural beauty, opportunist, and beauty pain. The gown represents about double identity, goodness and innocence, the marriage, wealth and luxury, and Cinderella's beauty. The pumpkin represents about the transition, the future, wealth, magic and relationship. The animals represent the lower class, temerity and determination. While the characters represent about the struggle, mourning, God, mother, temporary pleassure, dream, shield, jealousy, corruption, greed, control and possessiveness. So, from the discussions above, there are some symbols that appear in the *Cinderella*'s story. Every symbols have a lot of meaning behind it. Even in a fairy tale, a lot of symbols that can be looked for. And based on the discussion above, the meanings of symbols can represent as good or bad meanings.



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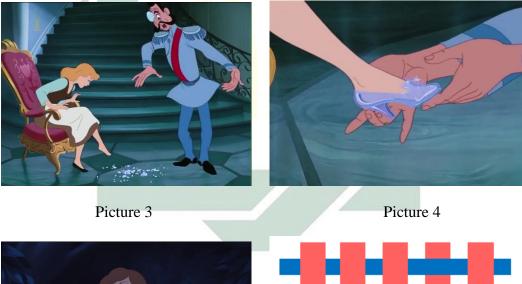


# APPENDIX



Picture 1

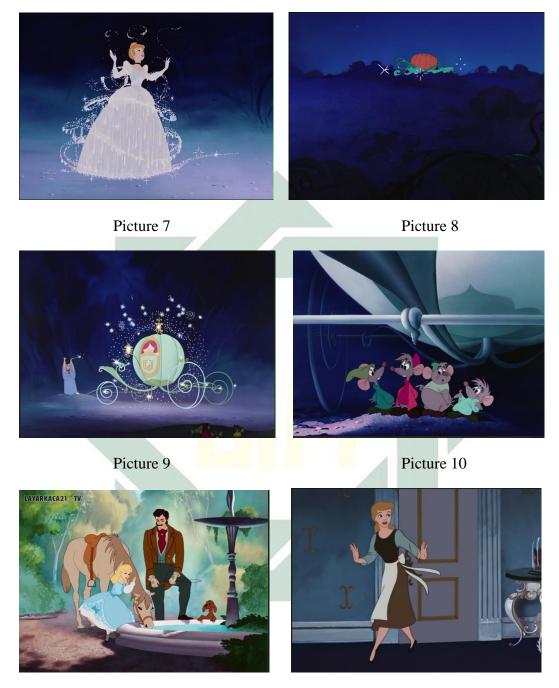
Picture 2





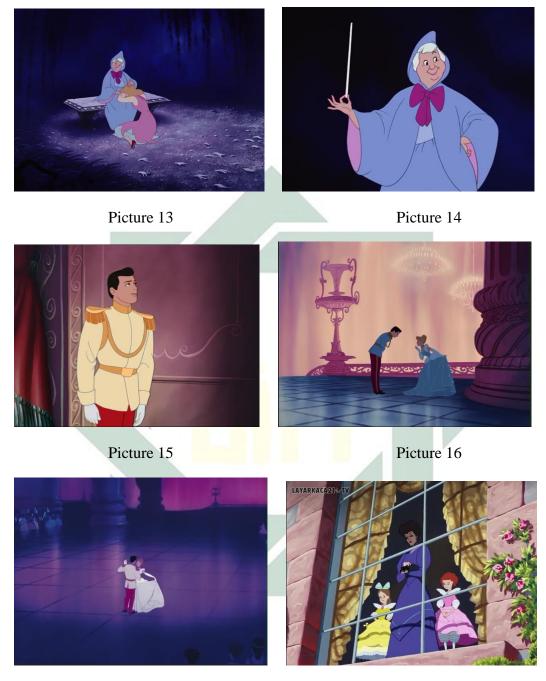
Picture 5

Picture 6



Picture 11





Picture 17

Picture 18

