

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

**THESIS**



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Surabaya, Juli 12<sup>th</sup>, 2019

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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, Giambattista 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 adaptations 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



#### 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:

1. 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.





## 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;

1. 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



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 evolved 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 discussed, and the second is the searching for symbols in the previous study by Yoanna. While the differences are none of the previous studies discuss the symbols that appear in the Cinderella stories. Most of them discuss about the differences of translation in Perrault's versions, the comparisons of Cinderella literature into movies, the gender stereotypes that appeared in various country version of Cinderella, and the comparisons 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.





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



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 high-class 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 language 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.





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.





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











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 categorized 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 definition 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;





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

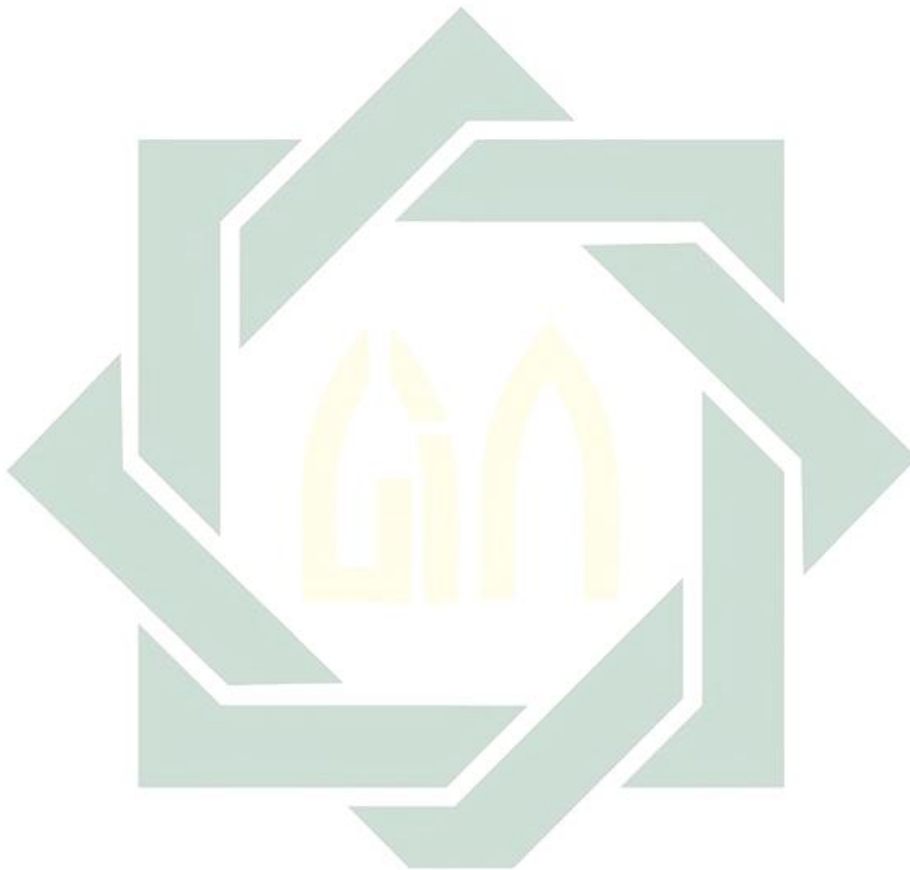
### CONCLUSION

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 similarities 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 pleasure, 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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