

## CHAPTER I INTRODUCTION

### 1.1. Background of the Research

Literature is an art form. It is called art because there is beauty in it. Hetilaniar and Wardiah (2021) explain that literature is an art that describes human life beautifully and meaningfully. They also emphasize that literary works are not just created from empty thoughts, but from the creativity and imagination of the author. In created his work the author uses the media, both written and spoken, which is arranged as well and as interesting as possible so that it will make an impression on the reader (Prihastiwi., *et al*, 2022).

Siregar and Mizkat (2020) stated the success of an author in creating literary works is due to his ability to make his surroundings a source of story ideas that are developed in such a way that the things revealed are able to make the reader dissolve in the atmosphere of the story packaged by the author based on the reality of society and circumstances at a certain time. Also, a creator of literary works usually does not only want to express his soul experience, but he also intends to encourage or influence readers to understand, appreciate, and even realize the problems and ideas expressed, so that literary works are also useful for readers/viewers of various literary works.

There are many kinds of literary works such as poetry, novel, drama, film, as well as short story. Nowadays, the short story is not as famous as the novel, but it still exists in popular literature. One of any famous short stories is Cinderella. Cinderella

is one of the greatest stories of all time. Cinderella is the most famous fairy tale, probably the most popular fairy tale in every region of the world.

Cinderella is one of the many popular stories told through the world. It is about a girl who lives together with her cruel stepmother and stepsisters. Even though she lives in her own home, the stepsisters and stepmother treat her cruelly allowing her to sleep upstairs and take responsibility of their housework. One day, king extends an invitation to a royal ball to every girl in the kingdom. In reality, king throws the celebration in an attempt to find the prince's true love. Cinderella and her stepsisters join in the excitement of winning the prince's love at the ball. Cinderella sees it as an opportunity to fulfill her dream of meeting the handsome prince at the royal ball. In the end, despite her family's hardship, Cinderella fulfills her own desire.

It is impossible to separate literary works from discourse. The term discourse has acquired multiple connotations. The Latin term "discursus," which denoted "conversation, speech," is where the word discourse originally originated (Gee, 1999: 10). The term discourse is used not only in linguistics but also in a number of other fields, including politics, sociology, anthropology, and psychology. Discourse in literature refers to the formal word order. It encompasses both spoken and written languages as well as all modes of communication. This refers to both modest and larger, more intricate acts of communication. Conversely, Chatman (1980) asserts that a discourse is the expression and the way through which the information is conveyed.

The object focusses on a short story entitled *Cinderilla or The Little Glass Slipper*. The short story is written in French by Charles Perrault in 1697 translated by George G. Harrap in 1922. Besides short story, the researcher used film based on the fairy tale by Charles Perrault, with the title *Cinderella*. It is an American animated musical fantasy directed by Clyde Geronimi, Hamilton Luske, and Wilfred Jackson and produced by Walt Disney.

Short story and film are two different media of communication. It can be known from the way they are enjoyed, short story enjoyed through reading while film is enjoyed by watching. Actually, fairy tales are often read by everyone, but nowadays a number of fairy tales are adopted into movie and other people tend to observe the movie instead. People may know the story from the film version but do not know the important story from the text because sometimes when it is produced as film there are some differences which will be found. Sometimes the story is reduced and modified.

In the field of film production, it is no longer news that Disney, one of the entertainment industries and frequently bases a motion picture on a literary work. The majority of literary works that are frequently made into films are adaptations of classic literature. Numerous films, including *Cinderella* (1899), *Cinderella* (1922), *Cinderella* (1950), *Cinderella* (1997), *Cinderella, Ella Enchanted* (2004), *Cinderella* (2015), and *Cinderella* (2021), have been made based on the popular fairy tale from different nations.

Of the many rewrites and adaptations originating from many countries, the Cinderella fairy tale also has similarities with the folktale originating from Indonesia, namely *Bawang Merah dan Bawang Putih*. Setiawan, et al (2013:12) found similarities in the premise between the fairy tale of Cinderella and the folk tale of Bawang Merah dan Bawang Putih, one of which is the premise derived from the main protagonists, namely Cinderella and Bawang Putih, who are compassionate, non-aggressive, and forgiving women.

Meanwhile, the second premise is derived from the deduction that the antagonists in both folktales Cinderella's stepsisters and Bawang Merah, are women who are active, ambitious, and aggressive in achieving their goals. Finally, the third premise is derived from the fact that both Cinderella and Bawang Putih need the help of magic to change their fate. Cinderella gets it through the Fairy Godmother while Bawang Putih gets it through Nini Buto Ijo.

The researcher decided to investigate Cinderella as the research object because Cinderella is a well-known fairy tale among children and adults and the story can cross time and has the power of a script that can be retold easily. Based on the illustration above, the researcher is interested in conducting research entitled *A Discourse Analysis of Charles Perrault's Cinderella and Disney's Cinderella: A Study of Adaptation*.

## 1.2. Identification of the Problems

Cinderella is a story of hopes and dreams coming true. However, how is the dream represented in the original work by Charles Perrault and how is it in Disney's

1950 film adaptation? Are dreams identified as a major theme in both versions, and how do the characters of Cinderella deal with them? This question arises because the themes of dreams and happiness found in Cinderella often take center stage in fairy tales.

The story of Cinderella has been an inspiration for many writers, artists and directors. But what makes Cinderella unique in Charles Perrault's original and Disney's 1950 film adaptation? Are there special features such as characters that set the two apart? To answer this question, we need to understand how Cinderella's unique characteristics and the specific elements they present in the original work and the film adaptation.

### **1.3. Review of Related Literature**

The researcher is supposed to present the previous studies related to the object or theories which are used in this research. First is journal article by Riya James (2016) with the title “Comparative Study of Cinderella (1950 & 2015) by Disney in Relation to its Representation of the Society”. The research focused on children’s movies with particular concentrate on Cinderella movies by Disney. The writer used theories of cultural studies and gender studies theories, including theorists like Judith Butler. During this research, James wanted to grasp the assorted perspectives of societal ideologies exposed to the children. In result, there are differences between the old Cinderella movie and thus the new one, just like the character, plot and thus the background. Which suggest the film reflected the change in society itself.

Second is Linda Houwers (2017) study that the title “The Representation of Gender in Disney’s Cinderella and Beauty and the Beast: A Comparative Analysis of Animation and Live-Action Disney Film”. The purpose of this study is to explore the developments of the representation of gender in popular cultural productions over time. The author focuses on a new trend in the beloved Disney property: live-action adaptations of beloved animation films. In order to develop an understanding of gender representation and its evolution throughout time, this study compares and analyzes four case studies, two animated films, and their live-action equivalents. The author employed Judith Butler's theory of gender as well as a variety of theories concerning gender in media and culture. In particular, an examination of how gender is portrayed in these case studies—Cinderella (1950), Cinderella (2015), Beauty and the Beast (1991), and Beauty and the Beast (2017)—will be applied. The study's findings ultimately come to the conclusion that, although continuing to embody certain conventional preconceptions and concepts, the live-action case studies clearly represent ongoing gender discourse and societal change. The proposed adjustments demonstrate the possibility of change and offer a positive and upbeat outlook for future popular cultural products.

The third is a journal paper by Muhammad Faizal Hira (2017) titled "Marxist Criticism on Disney's Cinderella." The author of this study applies a Marxist perspective to the analysis of the movie. Class conflict, status and class relations, and false consciousness were all covered along with the film. Karl Marx's theories were employed in this study to examine the elements found in Disney's Cinderella.

According to the author's assessment, the study finds that Cinderella is a Marxist film with many Marxist themes rather than merely a typical animated picture.

The fourth study is titled "Cinderella in Different Dresses: From a Narrative Perspective" and was conducted by Aidong Zhang (2018). Zhang looks at several Cinderella variants in this research, including the European and Asian adaptations, especially Ye Xian from China. It also aims to illustrate the cultural and narrative variations of the same story in multiple language settings, which reflect varied imbedded values, religious influences, and other historical aspects, by contrasting their narratives, storytelling modes, and techniques.

Fifth is Nadea Annisa (2021) study that the title "The Transformation of Maleficent in the woods and Maleficent the movie: A Study of Adaptation on Sleeping Beauty". The purposes of this study to see a change in adaptations from the fairy tale Sleeping Beauty to the film Maleficent directed by Robert Stromberg in 2014. The research focused on the changes that occurred in maleficent characters in maleficent films. Annisa used the adaptation theory from Linda Hutcheon also new historicism theory. The theory used is the Ecranisation.

#### **1.4. Research Questions**

In this research the researcher proposes two research questions, which will be the researcher's limitation of this research.

- 1) How do Charles Perrault and Disney 1950 animation represent the dream becoming a princess in Cinderella?

- 2) What are the special features that issues by Charles Perrault and Disney to represent the dream?

### **1.5. Scope of the Research**

This research will examine Cinderella in two main contexts, the original version by Charles Perrault translated by George G. Harrap and the 1950 Disney animation. The main focus of this research will be to analyze how the theme of dreams is represented in both versions. It will also explore the special features that are unique in represent the dream of each version.

### **1.6. Objective of the Research**

From the research questions, this research has some objectives as follows:

- 1) To find out the dreams those are represented in Cinderella.
- 2) To show the special features in Cinderella that Charles Perrault and Disney delivered.

