

**THE IMPORTANCE OF ANIMAL CHARACTERS
TOWARD THE PLOT IN
PERRAULT'S AND DISNEY'S *CINDERELLA*
(A COMPARISON)**

AN UNDERGRADUATE THESIS

Presented as Partial Fulfilment of the Requirements
for the Degree of *Sarjana Sastra*
in English Letters



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A Sarjana Sastra Undergraduate Thesis

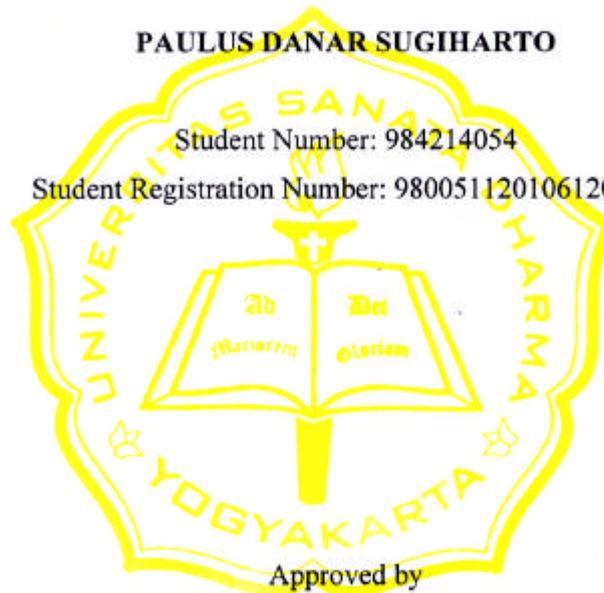
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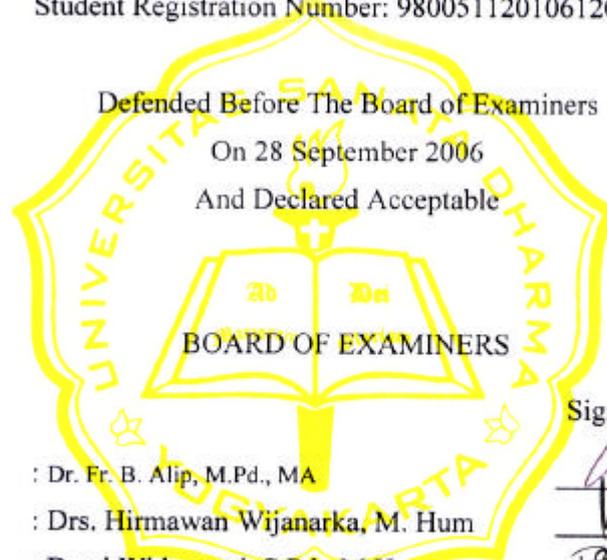
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Faculty of Letters

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Dr. Fr. B. Alip, M.Pd., MA

**Have faith in your dreams
and someday your rainbow will come smiling through
No matter how your heart is grieving
If you keep on believing the dream that you wish will come true**
(A Dream is A Wish Your Heart Makes, Original Sound Track Disney's Cinderella)

Dedicated to

Stefanus Subardi & MM Kasni

Bernadetta Kuswardhani & Bagus Musharyo

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ABSTRACT

Paulus Danar Sugiharto (2006). **The Importance of Animal Characters toward the Plot in Perrault's And Disney's *Cinderella* (A Comparison)**. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University.

In this thesis the writer analyzes the importance of domestic animal characters in Perrault's *Cinderella*, compared to Disney's version. The reason for choosing the topic is stimulated by the writer's concern toward Disney's process to develop *Cinderella*, which is adapted from Perrault's version. Nowadays, Disney's version becomes the directive version of *Cinderella* story in the society. This phenomenon turns out to be interesting: how Walt Disney changes *Cinderella* therefore it is very popular in such a way.

According to this topic, the writer starts the thesis by describing the similarity and the difference of elements in the Disney's and Perrault's *Cinderella*. This matter relates to the plot, setting, property, role, and character. In the process, there are found some differences and similarities in supporting elements of the works. They stimulate the domestic animals' role to be different toward both versions in the connection with the plot and *Cinderella*'s life. Then, the second presentation is comparing the importance of animal characters.

Based on the analysis, it is noticed that the major difference between the two stories is that the existence of animal characters in Disney's is wider than what the writer finds in Perrault's *Cinderella*. The writer focuses on the major differences in order to reveal *Cinderella* story development.

The study uses library research and formalistic approach as the outline to analyze the works. In answering the problems, first of all, the writer tries to find some data from the text and comparing them with the movie. After that, the writer collects additional information about the works from books and related websites. The writer also puts on some theories and criticisms to support analysis.

ABSTRAK

Paulus Danar Sugiharto (2006). **The Importance of Animal Characters toward the Plot in Perrault's And Disney's *Cinderella* (A Comparison)**. Yogyakarta: Jurusan Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma.

Dalam skripsi ini penulis menganalisa pentingnya karakter hewan-hewan rumahan dalam dongeng *Cinderella* karya Charles Perrault dibandingkan dengan karya Walt Disney. Alasan penulis melakukan penelitian ini didasari oleh ketertarikan penulis terhadap proses pengembangan cerita *Cinderella* oleh Walt Disney yang diadaptasi dari karya Perrault. Fenomena yang terjadi adalah bahwa karya Walt Disney seakan-akan menjadi patokan cerita *Cinderella* di tengah masyarakat. Hal ini menjadi sesuatu yang menarik diperbincangkan: bagaimana Walt Disney mengubah *Cinderella* sehingga sedemikian populer.

Berdasarkan topik yang dipilih, penulis memulai penelitian dengan memaparkan persamaan dan perbedaan unsur-unsur yang terdapat dalam karya Perrault dan Disney. Hal ini mengacu pada jalan cerita, latar belakang waktu dan tempat, benda-benda, peranan, dan karakter. Dalam proses analisa ditemukan beberapa persamaan dan perbedaan pada unsur-unsur pendukung cerita. Hal tersebut membuat peranan hewan-hewan rumah berbeda antara cerita satu dengan yang lain, terutama dalam hubungannya dengan alur cerita dan kehidupan *Cinderella*. Kemudian pemaparan selanjutnya membandingkan seberapa penting karakter hewan dalam kedua cerita tersebut.

Setelah melakukan analisa ditemukan bahwa perbedaan utama kedua cerita terdapat pada keberadaan karakter hewan yang lebih besar pada karya Disney dibandingkan karya Perrault. Penulis memusatkan analisa pada perbedaan utama untuk mengetahui pengembangan cerita *Cinderella*.

Jenis penelitian yang digunakan adalah penelitian perpustakaan dan penulis menggunakan pendekatan formalistik sebagai batasan dalam menganalisa topik. Dalam menjawab permasalahan, pertama-tama, penulis mencari data dari teks cerita dan membandingkannya dengan film. Penulis kemudian mengumpulkan data pendukung tentang kedua karya dari buku-buku dan jejaring yang berhubungan. Penulis juga mengumpulkan beberapa kritik dan teori untuk mendukung analisa.

CHAPTER I

INTRODUCTION

A. Background of the Study

A fairy tale is the term applied to traditional tales or folk tales. To differentiate those terms, usually term folklore refers to animal tales (fables) and jest (Lorimer, 1995:846). Based on *The New Lexicon Webster's Dictionary of English Language*, fairy tale has two definitions: (1) a story for children about fairies, or about magic and enchantment, and (2) a very improbable story.

Heidi Anne Heiner in her website compiles some definitions of fairy tales. One of them is Jens Tismar's definition in her book entitled *Introduction: Toward the Definition of the Literary Fairy Tale*. She wrote that the principle of (literary) fairy tale is that fairy tale differentiates itself from the oral folk tale in so far as the story is written by a single identified author. The site referred Marcia Lana's definition of fairy tale in *Picturing a Rose: A way of Looking at Fairy Tales*. Lana formulated a fairy tale as a story that has a sense of the magic, the feeling or of the supernatural or the mysterious. Sometimes, the story does not contain any logical materials. The essential aspect is that the fairy tales happens in the past tense, and it is not tied to any specific. It might be unspecific character's detail, setting of time and place (<http://www.surlalunefairytales.com/introduction/ftdefinition.html>).

This tale, either told to children or as if told to children, does not always mention about mythical characters, such as fairies, goblins, elves, trolls, or giants, in its broadest sense is the part of the culture, folklore, or popular tradition. At the

beginning, this tradition is produced by the people in the community and transmitted orally. The main principle is that fairy tales represent the first, or one of the first forms of artistic stories arising during the childhood of humanity (Buhler, 1949: 97).

Thousands of tales spread over many countries therefore each tale has a value of culture. They show also the qualities of humanity, kindness, patience, sympathy, hard work, and being rewarded in human's life: a good husband or lovely wife, plenty food, or freedom from fear. Mostly, they have major theme, such as power of love, mercy, kindness, or human's goal (Huck, 1989: 263).

One of many famous fairy tales is *Cinderella*, a tale about a poor girl who lives with her stepmother and stepsisters and treated bad. At the end, Cinderella reaches happiness helped by her fairy godmother. It is known that hundred of versions of *Cinderella*, but in numerous versions the stories essentially keep the same main idea and form. They are different only in small details of characters and setting. There are three famous major writers of *Cinderella*. Giambattista Basile (1634), Charles Perrault (1697), and Grimm Brothers (1811) are well known as popular (re)writers of *Cinderella*. In fact, it is recorded that the earliest version of the tale comes from China in the middle of 19th century A.D (850-60 Common Era) by Tuan Ch'eng-shih. His version is quite different from the others, because there are no fairy godmother to help the heroine, Yeh-shen, but a magical fish and its golden shoes. The versions' development up to the modern time: many picture books, plays, and novels have been inspired by *Cinderella* tale. As the typical development of fairy tales, sometimes the stories have some differences

one to each other. It is influenced by the origin of folklore itself, oral storytelling tradition (<http://www.surlalunefairytales.com/cinderella/notes/html>).

A tale that is removed from oral tradition and set down on paper by one or more authors naturally has a wide chance to be different in interpretation and style. The aesthetic value of storytelling is how the story told in different way even the same storyteller tells it. The phenomenon above makes a story has many versions in different character, plot, setting, etc. However, those improvisations are still categorized in a type. It means that a single tale might have many variant members (Lorimer, 1995: 498).

In 1952, Walt Disney brought *Cinderella* to the scene. Disney who got success with his gorgeous *Snow White* animation in 1930s also transformed the Cinder-girl in animation form. He retold the tale in a dynamic role and reached beyond what people could imagine by listening to the story. There was added some animal characters to support Cinderella, and additional conflicts that raised the plot.

This thesis will find the development of fairy tale *Cinderella* by analyzing the significance of character toward the plot on Walt Disney's *Cinderella*, which is based on Charles Perrault's version. Perrault's *Cinderella* is well known as the most influential version than other versions although in fact, Basile's *La Gatta Cenerentola* was recorded as the first writing version in Western. However, this version was published in the Neapolitan dialect that is why some subsequent writers rarely used this work (<http://www.northern.edu/hastingw/cinderella.htm>).

Compared with Grimms and Basile's versions, Perrault had a good system of story telling. His work had a systematic plot and simple language. The significant part is that Perrault did not contain any violent contents in his *Cinderella*. Grimms constructed a violent scene in the falling action. It is described how the sisters go as far as to cut off their toes in hopes of fitting the glass slipper and the resolution of the story with the unkind punishment; they live in blind, a dove pecked out the stepsisters' eyes (<http://info-center.ccit.arizona.edu/~ws/ws200/fall97/grp17/cinder.html>).

Disney changed many elements toward Cinderella story that is well-known in children's mind nowadays. He added some minor characters to develop the tension. On the contrary, Perrault did not mention much about the minor character like animals like what Disney did, which have a big role to take Cinderella to the climax of the story later. Based on the differences, raise a thesis statement that there are some benefits by the appearance of animal characters on Disney's version. This thesis also analyzes the effect of their appearance.

B. Problem Formulation

Some problems will be analyzed in this thesis. The problems are formulated as follow:

1. How are the plot and its elements in Charles Perrault's and Walt Disney's *Cinderella* presented?
2. What is the importance of animal characters toward the plot in Charles Perrault's and Walt Disney's *Cinderella*?

C. Objectives of Study

This thesis have some objectives, first aim is to compare the plot of Perrault's and Disney's *Cinderella*. It also includes the comparison of character, setting, role, and property. Based on the exploration above, expectantly the research may find the major disparity element between two works and proves the hypothesis that the animal characters in Disney's *Cinderella* hold the role.

D. DEFINITION OF TERMS

There are certain terms that the writer should define in order to avoid any misunderstanding. Some definitions are presented as follows:

1. Animal

As quoted from *Oxford Advanced Learner's Dictionary of Current English*, animal might described as a living organism which is typically distinguished from a plant by feeding on organic matter, having specialized sense organs and nervous system, and being able to move about and to respond rapidly to stimuli.

2. Characters

According to Abrams in "*A Glossary of Literary Terms*" characters are "persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say –the dialogue- and by what they do –the action." (1981: 20)

3. Plot

In a dramatic or narrative work, plot is described as the structure of its actions, as these are ordered and rendered toward achieving particular emotional and artistic effects (Abrams, 1981: 137)

4. Property

Refers to *Oxford Advanced Learner's Dictionary of Current English*, in property means article of dress or furniture or other thing (except scenery) used on the stage in a performance of a play. Therefore, in broad sense property means everything around character(s) that support a story. It might be clothes, tools, or other accessories.

CHAPTER II

THEORETICAL REVIEW

A. Review of Related Studies

Many versions appear based on the story idea. It is common that the tale is completely different. In England, the tale of *Cinderella* titled as *Tatter coats*; other countries also have different title like *The Princess on the Glass Hill* (German), *Nomi and the Magic Fish* (Norway), *Vasilisa the Beautiful* (Russia), or *The Brocaded Slipper* (Vietnam) (Huck, 1987: 258).

It is normal that the tale sometimes found in various versions. This inclination based on the historical background that the tales appear in the folklore of many cultures and it influences the progress. Miranda Hawkins in “*From Enchanted Forest to the Modern World: Fairy Tales Revisited*” stated that people may have different perception toward a tale and all of those meaning may be true. She also cited J.R.R Tolkien’s thought about the development of fairy tale that produces many versions from one theme today. Tolkien compared fairy tales to the bones from which a savory soup is taken out.

“Each storyteller dips his or her ladle into that bubbling cauldron of soup, and then uses it as the base of a dish individually spiced and flavored. The soup has been simmering for centuries – there are no cooks we can credit as the originators of the first fairy tales; there is no single version of each tale we can point to as single version of each tale we can point to as definitive.”

(http://home.att.net/~star_child/essay8.html)

Although they seemed to be different, the tale always centers the theme about a stepmother and stepdaughter relationship. *Cinderella* actually presents problematic female relationships to her sibling. It contains female hatred, sabotage and jealousy.

As written in *After the Ball is Over: Bringing Cinderella Home*, Rob Baum noted that those contents described in the way how the family members race to win the prince's love. In addition, the conflict is not just talking about love but also about wealth, beauty, and revenge of a woman. Subscribing to the *Cinderella* myth, people maintain that woman belief in those things (http://socrates.berkeley.edu/~caforum/volume1/vol1_article5.html).

Cinderella, or other main character's name, suffered at the hands of her stepfamily after the death of her father. At that moment the heroine -female main character- gives up to that condition but her magical guardian (godmother, fairy, or fish) helps her triumph over her persecutors. Almost all versions include some icons -a kind of clothing article or shoes; that appear to identify the main character's true nature. As most other fairy tale, it is ended happily.

Retelling of *Cinderella*, in fact, is a great innovation of Disney's movement in entertainment and fairy tale history. Today, his version is more popular than early versions. His version influences people's opinions and concepts about Cinderella. It has become the standard of contemporary version of *Cinderella* story (<http://www.worldhistory.com/wiki/C/Cinderella.htm>). The writer tried to find out Disney's reasons to embroider the story with some additional

animals and their importance toward the story. Moreover, the analysis might discover the effect of those innovations.

B. Review of Related Theories

1. Theories on Plot

Abrams's *A Glossary of Literary Terms* defines plot as the structure of narrative world's action, which is ordered and made toward achieving particular emotional and artistic effect. In simple words, plot is the pattern of cause and effect (1981:127). Supporting this idea, Aristotle proclaimed "the arrangement of the incidents" as the term of plot. It is ideally that each follows plausibly from the other. There lies a natural requirement to compose an interesting plot. Each element cannot be apart, it has unity. Readers must see the whole elements to analyze the plot (Holman and William Harmon, 1986: 377).

Generally, plot has three kinds of timing to manage the story line, forward, backward or flash back, and the contemporary one, random. "Once upon a time" this sentence is very familiar to open fairy tale. It refers to point some periods in the past. There is no exact time during the actions.

Aristotle's concept points out that a drama is divided into five parts: exposition, rising action, climax or turning point, falling action, and either a denouement or a catastrophe; depending upon whether it is a comedy or a tragedy. The first part, exposition, provides the background information that is required to understand the story. It can be such information about the characters, the basic conflict, the setting, and so on. The second part is rising action, which contains the basic conflict. The third act is that of the climax, or turning point, which marks a

change with things going from good to bad or the opposite condition. After the story reaches the highest point, it enters the falling action, when the conflict between the protagonist and the antagonist unravels. The last is denouement or catastrophe. The comedy ends with a denouement in which the main character is better off than he or she was at the beginning. The tragedy particularly ends with a catastrophe in which the main character is worse off than the starting point of the narrative (Holman and William Harmon, 1986: 160)

2. Theory on Setting

Setting is useful to analyze when and where the event on the work occurs. The analysis might widen to the historical, physiological, or socio-historical background, moreover this thesis focuses on historical aspect which is present at that time.

Refers to *A Handbook to Literature*, there are four features to identify the setting. First, we can recognize it from the actual geographical location, for example the name of town, state, mountain, or river. The second feature bases on the occupations and daily manner of living character, such as farmer, one who works in farm, usually live in countryside. Third identification is the time period which the action takes place, as an illustration: the story began at the year when Columbus discovered America. It means that the story began in 1492. Those three features might be easily found in the text, explicitly. The last feature to identify setting derived from the general environment of the character, it might be its mental, moral, social, or emotional condition through the people in the story move (1986: 465).

3. Theory on Role

Based on *Oxford Advanced Learner's Dictionary of Current English*, role is the function assumed or part played by a person or thing in a particular situation. A role is important to lead the continuity of story. Vladimir Propp in *Morphology of the Folktale* (1928) listed seven standard figures that lead a story. He called them dramatic personae or tale roles. Those seven classifications are the villain, the donor, the helper, the princess and her father, the dispatcher, the hero, and the false hero (Stam, 1992: 81). Each character has its own function to stimulate story to the next stage.

4. Theory on Character

Novel, play, and every kind of narrative work normally have an element called character. It might be person, animal, or inanimate form of character. Usually, this part of work used to keep the story role; when characters appear, there must raise an event. Generally, it will affect the whole story like chain reaction; one event arouses another to lead until the climax. For this reason, character always express his will by making any dialogue or just doing an action; behaving in a manner. In other words, character describes human personality (Abrams, 1981: 20).

Aristotle supported this idea, he underlined character as the presence of moral uprightness, and the simpler notion of the presence of creatures in art that seem to be human beings of one sort or another (Holman, 1986: 81). Based on Holman and Harmon, there are two models of character: static and dynamic character. A character that has little development in the story or does not influence

the role extremely is classified as a static character. In some case, a main character might be a static character. The second is dynamic character; a character that has experience and makes certain quality in action.

Readers can recognize them by analyze which character is an active type and reactive one. Dynamic character seems to be active than static character. An active character may not often appear in the story, but normally it does. The categorizing depends on how that character able to lead the role. The dynamic character also calls protagonist while the opposite calls antagonist. Antagonist character is not always as bad people but a character that react by the protagonist's action (Holman and William Harmon, 1986: 81 – 83).

C. Theoretical Framework

To complete the analysis, the writer needs to study the references from expert and critics. The references can be news, criticism, essays, or theories. These references are useful to understand the work and can be used as the solutions in answering the problems formulates. Miranda Hawkins and Rob Baum have given their critical opinions that provide different perspectives on viewing the work.

This thesis is analyzing the importance of animal characters based on plot comparison that appears in the works, therefore, it is necessary to find out theory on plot. In order to sustain the analysis, the writer needs some theories and definition on supported elements such setting, role, property, and character.

The writer used Abrams' theory on plot and Holman and Harmon's theory on setting. Theory on role is quoted from Robert Stam. While as the basic study on character, the writer used Abrams' theory. Other sources and some criticisms were taken from the internet: *Cinderella*, Perrault and Disney-web.

CHAPTER III

METHODOLOGY

A. Object of the Study

Cinderella is one of many famous stories around the world. It is about a girl who lives with her cruel stepmother and the two stepsisters. The stepmother and the stepsisters treat her awful: let her sleeps at the upstairs and she does the house keeping for them although in fact she lives in her own house. One day, the Duke invites all girls in the kingdom to come to a royal ball. Actually, the Duke holds the party in order to find the prince's soul mate. Every girl enthusiastically comes to the ball to wins the prince's heart, so do the stepsisters and Cinderella. In Cinderella's opinion, it is an opportunity to realize her wish: meet the charming prince in the royal ball. Briefly, although her family presses her, at the end Cinderella reaches her dream.

This thesis uses two versions of Cinderella story in the analysis. The works themselves were produced in different era, almost 300 years. The first source is Charles Perrault's *Contes de ma Mere L'Oye* (1697) –edited and translated by Andrew Lang which is taken from www.surlalunefairytales.com. This collection also included other fairy (folk) tales such as *Bluebeard*, *Puss in Boots*, *Sleeping Beauty*, and *Red Ridding Hood*.

In his writing process, Charles Perrault placed additional elements to fulfill the literary effect after he was told by other storytellers. The version of tale that we are so familiar with is Perrault's version. He drew the concept of fairy

godmother, the pumpkin carriage, the animal servants, and the glass slippers for artistic sense. Meanwhile it is still a doubt on its originality, especially for the glass slippers icon. There is an ambiguity between the word "*vair*" (French for "ermine or fur") and "*verre*" (French for "glass") to account for Cinderella's footwear (<http://www.surlalunefairytales.com/cinderella/notes/html>). Perrault's version has a more humane ending than German's version, the Grimm Brothers' *Aschenputtel* or *Ash Girl*. Jacob and Wilhelm Grimm version has bloody ending: a dove pecks Cinderella's stepsisters' eyes for their bad habits.

The second source is Walt Disney's *Cinderella* (1950). Disney produced *Cinderella* based on famous Perrault's fairy tale, which was adapted by Hamilton Luske and Wilfred Jackson. The writer uses this 74 minutes movie, that directed by Wilfred Jackson, Hamilton Luske, and Clyde Geronimi, in compact discs format. The production process was taken among the classic golden age Disney animations of the 1930s and 1940s, although it was published in 1950 (www.ricochet-jeunes.org).

Ilene Woods contributed her voice as Cinderella, William Phipps doubled Charming Prince's voice, James G. MacDonald (Gus/Jacques/Bruno), Eleanor Audley (Lady Tremaine), Rhoda Williams (Drizella), Lucille Bliss (Anastasia), Luis Van Rooten (King and Grand Duke), Verna Felton (Fairy Godmother), William Phipps (Prince), and June Foray (Lucifer).

Disney's moving pictures always have a musical touch. Some scenes show the character sing like an opera player. Collaborated with Paul Smith and Oliver Wallace (music supervisors), all songs written by Mack David, Al Hoffman, and

Jerry Livingston, and orchestration by Joseph Dubin. Annual Academy Awards nominated for Best Scoring of Musical Picture, "Bibbidi-Bobbidi-Boo". It sings by fairy godmother –originally sung by Angela Lansbury- (<http://www.roogulator.esmartweb.com/fantasy/cinderella50.htm>). This film also nominated for two Oscars for Best Song and Best Sound. Disney's Cinderella brought home Golden Bear for Musical category in Berlin International Film Festival, 1951 (http://movies2.nytimes.com/gst/movies/movie.html?v_id=9656). *Cinderella* released in a hard season after the World War II. In that era, war film was more interesting than others. It means that Disney had to compete with this kind of film, but Cinderella became the box office, grossing \$ 4.247 million dollars in the first release. (<http://www2.ac.edu/faculty/wcox/102/Am.htm>).

B. Approach of the Study

In order to analyze the works the writer applies a formalistic approach. As Rohrberger and Woods say in *Reading and Writing about Literature* that formalistic approach concerns in the harmonic involvement of all parts to whole and by pointing out how meaning is derived from structure and matters of technique determines structure.

The extreme formalist critic examines the literary piece without reference to facts of the author's life, without reference to the genre of the piece or to its place in the development of the genre or in literary history, and without reference to its social milieu (Rohrberger, 1971: 27).

The statement above implies that the study has to avoid external elements of the works, for example author's life, environment, or social background. The writer chose this approach in order to focus the analysis only in the intrinsic

elements of the work, such as character, characterization, plot, setting, and the theme.

C. Method of Study

The writer dealt with library research. It meant that the process needed the writer to read some books as the data and put the part of them, which have valuable information for the analysis

The primary data in writing this thesis is the text of Perrault's *Cinderella* from *The Blue Fairy Book*, edited by Andrew Lang (1965), which is taken from www.surlalunefairytales.com. The writer, to compare domestic animal characters' importance, used Walt Disney's *Cinderella* - the movie (1950).

There were some steps in analyzing the thesis. First, the writer read the text, Perrault's *Cinderella*, and tried to understand the text well. Second, the writer compared the text with the video of Walt Disney's *Cinderella*. Based on those two steps, the writer found two problem formulations about animals' conspicuity. It is necessary to get supporting ideas as the references of the study, therefore the writer chose library or desks research to find some theories, related essays or criticisms from website and homepages. The third step is answering the problem formulations. The writer analyzed the objects with the formalistic approach, Theory of plot, character, role, setting, and other related references, also helped the writer in answering the problem formulation. The last one was to sum up all the answers from the analysis and then conclude all the answers to get the importance of animals toward the plot in Perrault's and Disney's *Cinderella*.

CHAPTER IV

ANALYSIS

A. The Plot Comparison Between Perrault's And Disney's *Cinderella*

This session will discover the similarity and the differences parts between Perrault's and Disney's *Cinderella*. The comparison is done in order to prove that those stories have the same root of source when it is found similar. While the development and its effect to the story will be examined by the different facts. The writer analyzed those two works based on their plots. To support the analysis, this research also examines the setting, property, role, and characters.

1. Plot

Both stories begin with Cinderella's family exposition. The primary point is the absence of Cinderella's mother. Many fairy tales use this composition: a child without a mother or orphan. This formula leads the story gloomy and pity. As stated by Baum, the absence of main character's mother toward the main character in fairy tales indicates an absence of quality attention (http://socrates.berkeley.edu/~caforum/volume1/vol1_article5.html). Regarding that condition, Cinderella's father feels that Cinderella needs mother's care after her mother's death thus he married again. His father remarries in an effort to bear his daughter and keep the household. The new wife comes from a good family and had two daughters who are Cinderella's age.

The significant piece of *Cinderella* tale is the relation of Cinderella and her stepmother (also her stepsisters). It means that her original family, in this case, her father takes the important function toward its plot. His decision to marry Lady

Tremaine becomes the fall of Cinderella. The tragic situation is that Cinderella's father does not know that Cinderella gets bad treatment in his absence.

a. Exposition

EVENT	PERRAULT'S	DISNEY'S
Cinderella's family exposition	The death of Cinderella's mother is the reason why her father remarried Cinderella's father absences from her live without any reason. It might be for traveling or business	The death of Cinderella's mother is the reason why her father remarried Her father is dead
Cinderella's activity in the morning	Not mentioned	Some birds wake her up and help her take a bath Cinderella helps Gus from mouse trap Preparing her family's breakfast
Animal's activity in the morning	Not mentioned	Jaq, Gus and other mice go to the kitchen for their breakfast Lucifer tries to catch them, especially Gus
Trouble in the house	Not mentioned	Lucifer keeps on chasing Gus. Then Gus hides under the tea cup that served to the stepmother and the step sisters. When one of the step sisters finds a mouse in her tea cup, she accused that Cinderella put it on her glass. For that reason Cinderella get punishment from her step mother.

Table I. *Cinderella's* Exposition Scene.

Perrault did not write specifically about the existence of Cinderella's father. After he re-married, this character is absent but not dead. It is assumed that

he traveled for a long time –considering Cinderella’s family is in middle social class. It is possible that her father is a merchant who often takes a journey for business at that time. The sense of pity shown in Disney’s because the father character is dead. It makes the condition of sorrow and lonely toward Cinderella.

“She employed her in the meanest work of the house: she scoured the dishes, tables, etc., and scrubbed madam's chamber.” (Lang, 1965: par. 2)

The text describes Perrault’s Cinderella as a vulnerable character. She spends her time sitting on chimney corner, cleaning up the cinder or doing the meanest work in the house. The important point that influences Cinderella’s character is her loneliness. Those facts above are quite similar with Disney’s characterization of Cinderella. Cinderella here also rolled as an employee in her own house but she looks better than Perrault’s Cinderella. She takes her daily life easily. Cinderella starts her day cheerfully with her animal friends. Disney always cast some additional characters to accompany the hero or heroine in his animation works. In *Cinderella*, he contributed the animal characters, such as birds, mice, dog, cat, and horse.

This early scene also described the relationship of each animal. How a cat defeats a dog: Bruno gives in to Lucifer because it is Lady Tremaine’s favorite pet. The relation between Lucifer and the mice also appears here; the mice want to take some cereals that Cinderella put in the yard, they have to pass Lucifer which drinks a bowl of milk near the door. They arrange some tactics to switch Lucifer’s interest. It does not work for long; Lucifer chases them, especially the fat one, Gus. For that reason Gus hides under the tea cup which Cinderella should serve it

for his step sisters. Unfortunately, the stepsister finds Gus in her tea cup and this incident leads lady Tremaine to punish Cinderella.

b. The Rising Action

This session begins from the royal call for every girl in the kingdom to attend the ball at King's palace. According to Perrault, the royal ball is the prince's idea, he bursts that event for his sake. In Disney's version, it is the King's idea to find a wife for the Prince. The King wishes that the prince get his suitable wife right away, so he can see his grandchildren before passing away and crowned the Prince be the next king.

“They were mightily delighted at this invitation, and wonderfully busy in choosing out such gowns, petticoats, and head-clothes as might become them. This was a new trouble to Cinderella; for it was she who ironed her sisters' linen, and plaited their ruffles; they talked all day long of nothing but how they should be dressed.”
(Lang, 1965: par. 4)

As the invitation announced, Cinderella's stepsisters also hardly prepare to go to the ball. Perrault added some information in his version: the sisters were almost two days without eating to get the good shape in tight clothing before the ball, but in Disney's version they do nothing. Disney did not draw Cinderella as an extreme fashionable character, so there is no scene which shows that she helps her stepsister to make up.

“The sisters were almost two days without eating, so much were they transported with joy. They broke above a dozen laces in trying to be laced up close, that they might have a fine slender shape...”
(Lang, 1965: par. 12)

Disney placed a sub plot in this part. It is about Cinderella (and her animal friends) activities in preparing to go to the ball. Lady Tremaine pretends that

Cinderella may go to the ball after finishes all house keeping and if she has a suitable dress to wear. Cinderella agrees to that condition. Quickly, she goes to her room to modify her mother's old gown, but the stepmother gives Cinderella a lot of tasks to prevent her from finishing on time.

Cinderella's friends realize that Cinderella will not be able to attend the ball, thus they modify Cinderella's gown. To complete the accessory, Jaq and Gus take the stepsisters' discarded accessories: Anastasia's sash and Driszella's beads. It rises to thrill when Lucifer is in the room at the same time. Automatically, Gus and Jaq have to play "cat and mouse" with Lucifer before they get those things.

The time comes; everyone is ready to go to the ball. Based in Perrault, the stepmother does not attend the ball; only the stepsisters. In Disney's version, Lady Tremaine also accompanies them to the ball. The similar scene is that Cinderella's absence to the Ball. Refers to Perrault is cause by her family does not ask her to join the ball and she does not have any gown to go there, while in the movie Cinderella's gown was ripped by her stepsisters. Ironically, Cinderella just runs to the garden crying hysterically. She does not have any idea and eager to solve her problem. The only thing she can do is crying and felling sorry to herself.

A moment after Cinderella cries, the fairy godmother appears as the salvation for Cinderella's despair. She waves her magic wand and grants what Cinderella wishes. Godmother transforms Cinderella into a beautiful princess with a wonderful golden coach made from pumpkin.

In Perrault's version, she gives Cinderella companions to the ball six mice from mouse-trap as horses, three rats from rat-trap as coachmen, six lizards found behind water pot as footmen. It is different in item order and amount of animal

characters. Disney's version draws that Cinderella begs her mice-friends, Jaq, Gus and their two friends, to be spelled as horses, Bruno the dog as a doorman, horse as a coachman.

Finally, Cinderella reaches the palace. Perrault stated that The King's son runs out to receive Cinderella as a reaction when he sees her, but Disney made this event at the balcony. They meet and fall in love at once. The two dance all night. It is a great view for the King, he tells the Queen about his impression toward Cinderella in Perrault's version. Because Disney did not create the Queen, so the King tells the Grand Duke about his impression.

“The King himself, old as he was, could not help watching her, and telling the Queen softly that it was a long time since he had seen so beautiful and lovely a creature.” (Lang, 1965: par. 30)

The striking difference between these two versions is about the amount of the royal ball. Perrault mentioned that the King's Son holds the ball two times but once in Disney's version. In the first ball, Cinderella, who transformed as a princess, sits down by her sisters but they don't recognize her. Cinderella then gives them part of the oranges and citrons that the Prince had presented to her. Cinderella enjoys the party and haste away to her house in 11.45 –fifteen minutes before the spell is broken. It does not exist in Disney's. The second ball is held the day after the first ball. Mostly, the two versions have similar event.

“The next day the two sisters were at the ball, and so was Cinderella, but dressed more magnificently than before. The King's son was always by her, and never ceased his compliments and kind speeches to her; to whom all this was so far from being tiresome that she quite forgot what her godmother had recommended to her; so that she, at last, counted the clock striking twelve when she took it to be no more than eleven; she then rose up and fled, as nimble as a deer.” (Lang, 1965: par. 42)

Cinderella just remember that the spell will end and flees away after the midnight bell, therefore she runs as fast as she can to beat the time and find a way home immediately. Perrault wrote that King's son fails to chase her but he has the glass slipper left in the palace, but Disney put the Grand Duke who follows her into the gate and finds the glass slipper that left in the palace. The Prince cannot chase her because many princesses crowded around him.

“The Prince followed, but could not overtake her. She left behind one of her glass slippers, which the Prince took up most carefully. She got home but quite out of breath, and in her nasty old clothes, having nothing left her of all her finery but one of the little slippers, fellow to that she dropped. The guards at the palace gate were asked if they had not seen a princess go out.” (Lang, 1965: par. 42)

As the fairy Godmother's warning that Cinderella will return to her true nature at the time the spell broken after midnight, these versions tell in difference way. Perrault stated that Cinderella returns to her true nature behind the palace's gate, while according to Disney, she returns her true nature beyond palace's gate.

After all, nobody knows Cinderella's appearance as a princess. It is still mysterious in Perrault's tale. The stepmother, in Disney's, looks so curious about the princess identity. Lady Tremaine thinks that she is familiar with that princess, but she cannot exactly remember who the princess is.

EVENT	PERRAULT'S	DISNEY'S
The ball	The Prince's idea	King's idea to find a wife for the Prince
Preparation to go to the ball	Cinderella is asked to help the stepsisters' make up The sisters were almost two days without eating to get the good shape in tight clothing	Cinderella is asked to clean up the whole house They do nothing

		Cinderella modifies her mother's old gown but Lady Tremaine asks her to do the house keeping, then Jaq and friends that that job
The making of Cinderella's gown	Does not exist	Jaq and Gus take the step sisters' wasted jewel and cloth. Lucifer pursues them and struggle for those things
The reason why Cinderella cries	Cinderella does not have any gown to come to the ball	Cinderella's gown was ripped by her stepmother
Family member who come to the ball	The stepsisters	Lady Tremaine, Drizella and Anastasia
Cinderella's companions to the ball	She finds 6 mice in mouse-trap (as horses), 3 rats from rat-trap (as coachmen), 6 lizards behind water pot (as footmen)	She begs her mice-friends to be spelled as 4 horses, Bruno as a doorman, horse as a coachman
Prince's impression	King's son runs out to receive Cinderella	King's son meets Cinderella at the balcony
King's impression	He tells the Queen	He tells the Grand Duke
The ball event	Twice	Once
In the first ball	(1) Cinderella sit down by her sisters and gives them part of the oranges and citrons that the Prince had presented to her (2) Cinderella haste away to her house in 11.45	Does not exist
In the (second) ball	Cinderella's shocked by the midnight bell. She runs away. King's son fails to chase her but he has the glass slipper that left in the palace.	Cinderella's shocked by the midnight bell. She runs away. King's son cannot chase her. Grand Duke follows her into the gate and finds the glass slipper that left in the palace.
Cinderella's return to her true nature	Behind palace's gate	Beyond palace's gate
Stepmother's impression to the princess	She has no impression because she does not come to the ball	The stepmother curious about the princess's true nature
The sparker of idea to announce the glass slipper's owner searching	The King's son because he loves in his first sight with the owner of that glass slipper	The King because he won't loose the chance to united his son in marriage with the owner

Table II. *Cinderella's* Rising Action Scene.

The plot starts to rise on the searching of glass slipper's owner. This event becomes the stepping point to Cinderella's fortune. Next day, to find the mysterious princess who danced with the prince in the ball, the court announces that every maid in the kingdom must try on the glass slipper that left in the palace. The King's son promises that he will marry the one whose foot fits.

According to Perrault, the King's son sparks this idea because he falls in love with the owner of that glass slipper. Disney's version places the King as the decision maker in the announcement, because he won't lose the chance to unite his son in marriage with the owner.

c. Climax

The King's man (Perrault's version) or Grand Duke (Disney's movie) brings the slipper to all houses in the kingdom and fits it on every maid in the house. At last, he arrives to Cinderella's house to find the match foot. After the two stepsisters try the slipper, Cinderella also may try the slipper easily; there is no additional plot in Perrault's version.

“Cinderella, who saw all this, and knew her slipper, said to them, laughing: "Let me see if it will not fit me." Her sisters burst out laughing, and began to banter her. 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 everyone make trial.”

He obliged Cinderella to sit down, and, putting the slipper to her foot, he found it went on very easily, and fitted her as if it had been made of wax. The astonishment her two sisters were in was excessively great, but still abundantly greater when Cinderella pulled out of her pocket the other slipper, and put it on her foot.” (Lang, 1965: par. 46 -50)

Disney's version gives some extra tensions before Cinderella gets her fortune; after the Royal family announces the news, Lady Tremaine asks her daughter to prepare themselves well. Cinderella who hears the news suddenly goes to her room to dress up. She walks in a rhythmic steps like when she danced in the Royal ball; that gesture caught by her stepmother. Lady Tremaine recognizes Cinderella as the mysterious girl in the ball so she follows Cinderella to her room in the garret and suddenly locks her there.

When the Grand Duke and his assistant come to the house, Lady Tremaine pretends that nobody else but her two daughters and her self lives in the house so the stepsisters may get the opportunity to be a royal family by fitting the slipper. This event offers another sub plot. As the result of the Cinderella's relieved, Lady Tremaine locks her at the garret and keeps the key safely in her pocket. The mice refuse to see Cinderella denied the opportunity to try on the slipper. They know that it is a great opportunity to change Cinderella's life. If Cinderella may fit the slipper and the prince will take her as his wife.

At last, they are success stealing the key from Lady Tremaine's sack. There is still another problem: to unlock the door, Jaq and Gus Gus should bring the key over the stairs. It seems so easy to pass it in man's view but it's a high mountain for them, they make a very long time to pass it. When Jaq and Gus eventually make it, Lucifer chases them. They do not know that Lucifer has waiting for them at the upstairs. Lucifer traps Gus in a bowl a second before that fat mouse gives the key to Cinderella. In the right time Bruno comes and makes Lucifer jump mout of the window.

Just as the King's man leave the house, Cinderella comes out to the living room. She asks for permission to try the slipper. Lady Tremaine begins to restless; she does not want her step daughter gets that chance; she trips the Grand Duke's assistant. He falls and shatters the glass slipper. Lady Tremaine thinks that it's over; there is no more glass slipper to prove that Cinderella is the mysterious princess. Unpredictable, Cinderella takes out the slipper's mate and gives it to the Grand Duke. As the result she fits the slippers and recognized as the mysterious princess.

Perrault presented the Godmother once more to legitimate Cinderella's reveal. She appears to spell Cinderella and make her in beautiful clothes like what the princess wear in order to emphasize Cinderella's identity. Disney did not mention this part because the Grand Duke has already recognized Cinderella's identity from her slipper.

EVENT	PERRAULT'S	DISNEY'S
The searching of glass slipper's owner in Cinderella's house	Cinderella may try the slipper easily like others	Lady Tremaine locks Cinderella at upstairs and pretends that nobody else but the daughters and herself
Cinderella's release	Does not exist	Jaq and Gus fight Lucifer to release Cinderella
The accident of glass slipper	Does not exist	Lady Tremaine intercepts Grand Duke's assistant leg The glass slipper is broken
The appearance of another glass slipper	Does not exist	Cinderella takes out another slipper and fits it to her foot
The Godmother's (second) presence	She makes Cinderella's clothes beautiful	Does not exist

Table III. *Cinderella's* Climax Scene.

d. The Falling Action

This part unravels the protagonist's and the antagonist's conflict. The conflict is about how bad the step family treats Cinderella at her own house. It occurs contrastive in Perrault's version; the step sisters who always act unkind to Cinderella unexpectedly fall down on their feet and beg her pardon. They are afraid if Cinderella gets angry for what they have done to her. Disney did not state this section. He ended the movie on the recognition that Cinderella is the princess.

EVENT	PERRAULT'S	DISNEY'S
The step sisters' reaction	The stepsisters fall down on their feet to beg pardon	Does not exist

Table IV. *Cinderella's* Falling Action Scene.

e. The Denouement

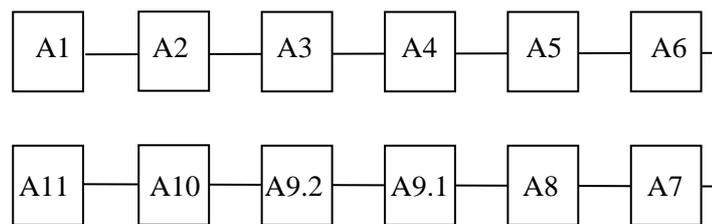
The story ended with a denouement because the main character gets her fortune. Cinderella's faith is getting better off than she was at the beginning.

EVENT	PERRAULT'S	DISNEY'S
Prince marries Cinderella	Exist	Exist
After the marriage	Cinderella matches her two stepsisters with two great lords	Does not exist

Table V. *Cinderella's* Denouement Scene.

Last of all, Cinderella's dream comes true; lives happily. As the result of glass slipper's contest, the King's son marries her. The turning point of the story: Cinderella ignores the step family's bad treatments. In other hands, she matches her two stepsisters with two great lords. Perrault put this part to strengthen Cinderella's characteristic that she is rich in forgiveness. She does not have any hatred to her stepmother and the stepsisters.

After sorting the stories into three sections, they indicate that Disney followed Perrault's version. The diagram below marked Perrault's plot in several numbers to show the chronological order. Those numbering system will be useful when the first diagram compared with the second diagram to find the story's expansion.



Note: (A1) Cinderella and her former family's identity (A2) Cinderella's step mother and step sisters' bad treatment (A3) the Royal ball invitation (A4) Cinderella misfortune (A5) Fairy Godmother's help (A6) Cinderella meets the Prince/ it happens for twice (A7) Cinderella left her glass slipper (A8) Searching the owner of the glass slipper (A9) the glass slipper fits to Cinderella's foot (A9.1) Cinderella takes out the other slipper (A10) Cinderella and the prince get married (A11) Cinderella matches the stepsisters with two lords

Diagram I. The Plot of Perrault's *Cinderella*

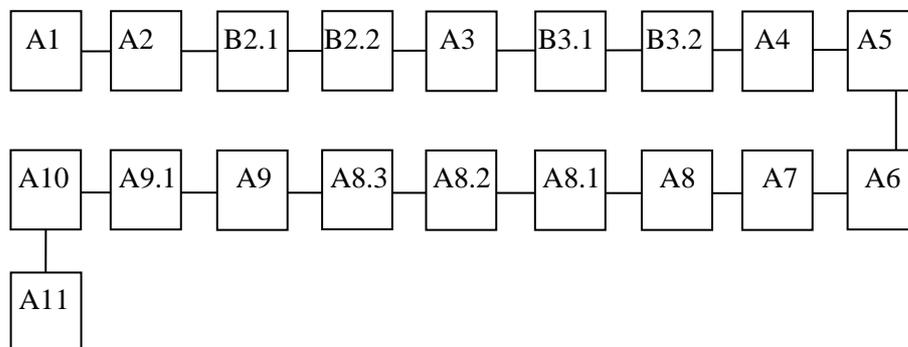
There are eleven basic events found in Perrault's version. Each event emerged as a response or effect from any event before. Start from the exposition, both version start with Cinderella and her former family's identity. Later on it describes Cinderella's step mother and step sisters until their bad treatment to her.

The next scene is the Royal ball invitation; every girl in the whole kingdom is invited but it is impossible for Cinderella because she has nothing to wear. Then she cries for her misfortune; it is the testament of terrible burden she bears. Her tears apparently call her Godmother, who realizes what Cinderella wishes; a beautiful gown and her equipage to go to the Royal ball. Fortune turn on her now, the Prince may dance with her; for twice.

The tension rises when Cinderella left her glass slipper in the ball because the spell was broken. That incident makes the Prince decides to look for the owner

of the glass slipper. Briefly, the King's man comes to Cinderella's house. It is the climax of the story when the glass slipper exactly fits to Cinderella's foot. The resolutions of both stories are happy ending; Cinderella and the prince get married and they live happily ever after.

There are also eleven basic events in the diagram of Disney's version, but it has four events which are expanded and two sub plots (B). They are in (A2), (A3), (A8) and (A9).



Note: (A1) Cinderella and her former family's identity (A2) Cinderella's daily activity (B2.1) Jaq and Gus' first conflict with Lucifer (B2.2) Cinderella's punishment (A3) the Royal ball invitation (B3.1) Jaq and Gus's second conflict (B3.2) The animals help Cinderella to prepare the gown (A4) Cinderella misfortune (A5) Fairy Godmother's help (A6) Cinderella meets the Prince (A7) Cinderella left her glass slipper (A8) Searching the owner of the glass slipper (A8.1) Stepmother recognizes Cinderella as the Princess and locks her in upstairs (A8.2) the animals help to release (A8.3) Cinderella released (A9) Stepmother broke the glass slipper (A9.1) Cinderella takes out the other slipper (A10) the glass slipper fits to Cinderella's foot (A11) Cinderella and the prince get married

Diagram II. The Plot of Disney's *Cinderella*

Some events are included as sub plot because when they do not exist, the story still continues. On other hand, those side-events support the main plot, or at least bring suspension to the story. In the three events, (A2), (A3), (A8), Disney focused on the animals' daily lives, while (A9) contains an aesthetic touching to reach the high tension for the climax.

The appearance of animals begins in the early scene (A2): some birds come to Cinderella's room and help her to dress in the morning. After that she

helps a mouse from a mouse trap, Octavious or Gus. The next scene shows how Bruno, the dog has bad relation with Lucifer, the cat. It is stated here clearly that Disney featured the relationship between the animals and Cinderella and among the animals.

The first conflict in the movie is not pointed to Cinderella, but the mice and Lucifer (B2.1), although the effect comes to her. Cinderella does not have any possibility for a conflict, the animals helping her to plot everything. Another sub plot of animals showed clearly in (B3.1). They take Cinderella's part; when she submits to her fate that she cannot prepare to go there for finishing the household, the animals design and make a gown for her. This process becomes the second conflict of the animals, because when Gus and Jaq take those things Lucifer catch them red handed. After they have a comic game of tag, Gus and Jaq successfully escape.

The failure event to catch the mice shocked Lucifer; it is a traumatic experienced. Therefore, Lucifer always waits for another moment to pay its defeat toward Gus and Jaq. At least, later it is shown when Lucifer blocks Gus and Jag to release Cinderella from the garret (A8.2). Lucifer's willing is not to defeat their plan, but to chase Gus only.

A movie is unlimited for any imagination; Disney had a sharp sense of mind's manipulating. It is started from "the searching the owner of the glass slipper" event (A8), he came along the scenes more dramatic. He would not make the scene as simple as Perrault did. The emotion graphic will be lined flat if the climax has not arranged well. As the consequence, Disney placed animal in a sub plot in order to keep the tension. (A8.2) the animals help to release her.

Lady Tremaine does not accept her failure to stop Cinderella's fortune. In (A9), her action makes the glass slipper broken. She tries to keep Cinderella's existence and the fact that Cinderella is the princess by vanishing the slipper. Luckily, Cinderella takes out her other slipper and proves that she is the princess that King's man look for (A10). This part is the denouement. It means that the main character should be better off than she was at the beginning.

Like Perrault's version, Disney ended the story in the happy ending. He mentioned that Cinderella and the prince get married and they live happily ever after (A11). About the step family, Disney did not mention anything.

2. Setting

The next research is considering on the plots' additional aspects such as setting, icon, characters, characteristic, and role. They are some of many aspects that build a plot. This session presents where and when the stories taking place and time. The analysis directed to a question whether Disney developed the Perrault's *Cinderella* setting or not.

Refers to Holman's theory of setting in *A Handbook to Literature*, there are four elements that are used to identify the setting. Considering the fact which is read in the work, we use three elements to find the setting. They are (1) the occupations and daily manner of living character, (2) the time period which the action takes place, and (3) the general environment of the character (Holman, 1986: 465).

The two works do not mention the setting of place and time explicitly; there is just a little prologue in their works. Disney describes the setting clearer than Perrault who did not put any exact clue. Disney begins the movie by:

“Once upon in a faraway land, there is a tiny kingdom, peaceful, prosperous, and rich in romance and tradition.”

SETTING	PERRAULT’S	DISNEY’S
Place in general	Not mentioned	In the middle of nowhere – a faraway land
Time in general	Not mentioned	Not mentioned

Table V. The Setting Comparison in *Cinderella* Story.

In the text, Perrault touched on some French icons. Some French names in fashion style, such as Cinderella’s eldest step sister wear red velvet suit with French trimming and their hair make up from Mademoiselle de la Poche found in the text. All characters in the story wear such gown, petticoat, and coat like what people wore in the 17th - 18th century.

It appears clearly in Disney’s movie, the fashion and life style indicate the time period when it happened. People in that era were the fashionable ones. In Disney’s we can see that the King, Grand Duke, and Lady Tremaine wear one piece eye glasses. The woman’s fashion also proves that it happened in the age of enlightenment. All women characters wear bustier and corset. Like what the step sisters did to get a good shape in corset by eating nothing for two days before the ball.

Peter Gay in his work *Age of Enlightenment* relates that life style in 18th century was full of glamour and hypocrisy. People follow the trend just for community’s sake. Dressing room usually became the place to socialize with neighbor, relation or lover. It was common that a girl spent her days in front of the mirror for make up. Cinderella’s step sisters also do that.

“...and where they had looking glasses so large that they might see themselves at their full length from head to foot.” (Lang, 1965: par. 2)

Disney portrayed the family' activity in the morning: Drizella and Anastasia were still sleeping and Cinderella pull the net on the bed to wake them up. The trend to have a pet, especially cat as a animal seen in the Disney's character of Lucifer, the cat. Being the favorite pet in the house becomes the reason for Lucifer to be dominant than others. Lucifer has an access to be closer to human. This situation makes that cat positioned higher and iron handed toward Bruno the dog, mice, moreover Cinderella.

There is a scene about the two stepsisters play piano and flute. Playing some music instruments in the evening became a daily activity for woman at that era. It was not for the art but for the high social status and to steal men's heart.

"Art of socialization and speech" was placed in the first priority and practiced in their life. We can say it in other words with "Speaking is art". It is better to speak fast in the right time, energetic, active than listen to others. If it is possible, you may yell in formal event so people can hear you (Gay 1984: 43).

From the properties that the characters used, we may recognize the time setting. First, the house's ornament was made from parquet floor.

"... she lay up in a sorry garret, upon a wretched straw bed, while her sisters lay in fine rooms, with floors all inlaid..." (Lang, 1965: par. 2)

That style was common in the previous centuries. Second, the model of Cinderella's coach in Disney's -which Godmother makes from pumpkin- structurally similar with the coach in 17th - 18th century.

"She went and sat down by her sisters, showing them a thousand civilities, giving them part of the oranges and citrons which the Prince hap presented her with, which very much surprised them, for they did not know her." (Lang, 1965: par. 33)

Perrault also mentioned a scene when Cinderella gives oranges and lemons to her step sisters. Oranges and citrons (lemons) were famous in many part of Europe for their delicates taste before this century (http://www.online-literature.com/andrew_lang/blue_fairy/7/).

Although some facts above resemble to France, we cannot conclude that the story placed there, consider that in 18th century most of all Europe countries followed France's lifestyles. Based on these facts, the two stories take the time setting in some part of Europe in the early 18th century.

3. Property

PROPERTY	PERRAULT'S	DISNEY'S
Cinderella's house	House	Stately castle
Step sisters' hair style	They wear double pinners, red brushes and patches from Mademoiselle la Porch	Exist-no details
Step sisters' gown color	The eldest's gown is red velvet suit with French trimming while the youngest The youngest wears petticoat with gold flowered loose gown or cloak worn and diamond stomacher.	The eldest wears pink suit and the youngest chooses a plain green gown.
Cinderella's gown color	gold and silver cloth and all beset with jewel	White with blue accent gown
Cinderella's horse color	dapple gray	white
Pumpkin	Exist	Exist
Wand	Exist	Exist
Glass slippers	Exist	Exist

Table VI. The Properties in *Cinderella* Story.

There is a simple different way to call Cinderella's place to live. The narrator in Disney's *Cinderella* calls it as "stately castle" while Perrault chose the word "house". It is interesting because those words have different senses in its

practice. *Oxford Advanced Learner's Dictionary of Current English* mentions the word “castle” as a magnificent and imposing mansion, especially one that is the home or former home of a member of the nobility. While “house” is a building for people to live in, especially one that is lived in by a family. (, 1987)

Perrault did not take any purpose in that icon. He placed Cinderella as ordinary people; nothing special in her. Disney strengthened Cinderella's image in the movie that she comes from a noble family. The word “castle” does not refer to a large building that constructed to defense from attack or majestic sense in manner and appearance. It brings the image of the quality of beauty, intellect, and moral. Disney built Cinderella's character as every girl's dream; to be a princess, beautiful, initiate in suffer but then married the charming prince and happy forever in their castle.

In the scene when the Court invites every woman in the kingdom to join the ball, Cinderella's step sisters also willing to come. The elder and the youngest or Drizella and Anastasia try to make their shape look good. They make up their face and hair, also choose the best outfits. According to Perrault, the stepsisters' hair make up was drawn in detail. They wear double pinders, red brushes and patches from Mademoiselle la Porche. In contrast, Disney did not expose in detail what they wear. He only made those hair style and gown like other women in that era. The eldest wears pink suit and the youngest chooses a plain green gown. Cinderella's gown also found in different style; Perrault described her in gold and silver cloth and all beset with jewel while Disney's version in white with blue accent gown.

Color difference appears as well in coach horses which carry Cinderella to the palace. The horses in Perrault's text are dapple gray while in the movie are white. This difference, in my opinion, is for aesthetically pleasing purpose only. It brings a gorgeous effect. White color is more elegant than dapple white that is imprinted on dirty and countrified

Anyway, Disney and Perrault have some similarities on the icons they put on the stories. Some icons are found there such as pumpkin which is enchanted to be a coach, magic wand, and glass slippers. The simple reason to use pumpkin in this story is that it has a suitable shape for a carriage, especially for the carriage in the 18th century.

The second is fairy godmother's wand. It is a stick or rod thought to have magical effect, usually held by a magician, fairy, or conjuror. This property represents the special power of a magical character therefore it brings unpleasant sense toward Cinderella's image: she depends on magical help to realize her dream.

The most famous element of the story is glass slippers. They are important in many particular parts. First, talking about their price; they must be expensive. It implies that glass slippers commonly become suitable footwear for princes or at least come from high social status. Then, those things represent Cinderella's delicate nature. Anyhow, some critics debate the feature of glass slippers. Some theories cited that Perrault intended "vair" (English: *fur*) and not "verre" (English: *glass*) (www.surlalunefairytales.com/cinderella/notes). Those resemble words were misprinted and mistranslated that given the audience the famous glass slippers even there is a logical reason why the slippers were glass made. Glass is a

firm material tan fur. In order to recognize the mysterious princess so the slippers should be matching to the owner's feet.

4. Character

Character is an important aspect of a story. It will be difficult to understand a story without this aspect. In a fairy tale, character has a wide order to keep the role of the story. Considering that fairy tale is based on oral tradition, many improvisations in each version, especially in the characterization. The characters in a story may found different to others. Anyway, in general they have some similar main characters. We categorized them into six characters: (1) the heroine, (2) the heroine's father, (3) the stepmother, (4) the stepsisters, (5) the prince and the last (6) the helper; godmother, some creatures or the soul of heroine's mother.

The script of Disney's *Cinderella* is written using Charles Perrault's work as its source. The characterization and physical appearance of the characters resemble to Perrault's. There are seven characters found in similar order and role. Those characters are (1) Father (2) Cinderella, (3) stepmother, (4) stepsisters: the elder and the younger, (5) Prince, (6) Godmother and (7) King.

CHARACTERS	PERRAULT'S	DISNEY'S
Cinderella's father	a gentleman	a widow gentleman
Cinderella	Cinderella	Cinderella
Stepmother	Exist-no name	Lady Tremaine
Stepsisters	Exist-no name	Anastasia & Drizella
Godmother	Exist-no name	Exist-no name
King	Exist-no name	Exist-no name
Prince	King's son	Exist-no name
Queen	Exist-no name	Does not exist
Grand Duke	Does not exist	Exist-no name
Mice	Exist-no name	Gus, Jacques & others

Lizard	Exist-no name	Does not exist
Rat	Exist-no name	Does not exist
Cat	Does not exist	Lucifer
Dog	Does not exist	Bruno
Birds	Does not exist	Exist-no name
Horse(s)	Does not exist	Exist-no name

Table VII. The Characters in *Cinderella* Story.

Although they are similar, Perrault and Disney named the characters differently. Perrault calls Cinderella’s father as *a gentleman* while Disney named him *a widow gentleman*. Semantically, they are different. Perrault pointed the character on his social status as an honorable man, while Disney underlined at his position as a single parent by the word “widow”. It leads the cause of why Cinderella’s father looks for a wife to take care of his family.

Some characters are found different in their names or cast in detail. The step mother and step sisters’ name for example: Perrault did not mention their name but they are named as Lady Tremaine, Drizella, and Anastasia in Disney’s movie. The animal also placed personally in Disney’s movie. The mice, cat, and dog have their own names like Jag, Gus the mice, Lucifer the cat, and Bruno the dog. Mice, cat, dog and horse are cast in Disney’s but they don’t exist in Perrault’ version. He just put mice, lizard, and rat. Disney put attention and focused on the animal characterization -he made wide exploration on their characters, characteristics, and their role. These paragraphs below will explain the characters of Disney’s and Perrault’s Cinderella.

a. Cinderella

The origin of Cinderella name maybe still confused. Semantically, that name identical with the word “cinder” (n) slag; residue of coal, wood, etc., that

has ceased to flame but has still combustible matter in it (The New Lexicon Webster's Dictionary of English Language, 1990). Cinderella's origin name in Perrault's version also comes from the word "cinder". The eldest stepsister calls her "Cinderwench" because Cinderella used to go into chimney-corner and sit down among cinders and ashes but the younger sister calls her "Cinderella". Disney put the name of Cinderella as her origin name. It does not have relation with the word "cinder".

Most versions of Cinderella's characteristic draw in fair, calm, sweet, and beautiful. It is quite different with the stepsisters although they set their behaviour and always fashionable, Cinderella is still the prettiest one.

"However, Cinderella, notwithstanding her mean apparel, was a hundred times handsomer than her sisters, though they were always dressed very richly." (Lang, 1965: par. 3)

The quotations from other characteristic about Cinderella's beauty also appear:

"Ha! How handsome she is! Ha! How handsome she is! The King himself, old as he was, could not help watching her, and telling the Queen softly that it was a long time since he had seen so beautiful and lovely a creature." (Lang, 1965: par. 29 & 30)

Cinderella's image as a good girl is an important part to be stated here. It becomes the moral value of the story that the good will get what she wish although her life did suffer. This characteristic is the cause of the Godmother's appearance.

"Well," said her godmother, "be but a good girl and I will contrive that thou shalt go." (Lang, 1965: par. 17)

It is interesting that Perrault created Cinderella in a smart and intelligent character. She is able to make up her step sisters and having a good comment to their fashion style. There are seldom found in other version.

“Cinderella was likewise called up to them to be consulted in all these matters, for she had excellent notions, and advised them always for the best...” (Lang, 1965: par. 8)

“Anyone but Cinderella would have dressed their heads awry, but she was very good, and dressed them perfectly well...” (Lang, 1965: par. 12)

Cinderella’s quality also showed from the way she dances with the prince. Cinderella does it in good manner. To dance gracefully would be an important feminine trait in the previous time.

“The King's son conducted her to the most honorable seat, and afterward took her out to dance with him; she danced so very gracefully.” (Lang, 1965: par. 32)

Perrault stressed the characteristic above to satire the stepsisters’ characteristics and people’s manner at that era. About daily manner and general environment of the living character will be discussed in setting comparison.

The movie describes Cinderella’s characterization very clearly. Disney created her as a young white girl, tall and brunette, good singer; that are too much to make an image of perfect creature.

Furthermore, her role leads her in sorrow and pity but Cinderella takes her life willingly. She is kind of a hard worker; it can be seen from her daily activities in the house. Cinderella was employed in her own house.

“She employed her in the meanest work of the house: she scoured the dishes, tables, etc., and scrubbed madam's chamber, and those of misses, her daughters; she lay up in a sorry garret, upon a wretched straw bed, while her sisters lay in fine rooms...” (Lang, 1965:par. 2)

Cinderella as a tough girl and mettlesome is implied in both version, especially when she attends the royal ball wearing glass slippers. Logically, it is very difficult and so uncomfortable dancing with glass slippers but Cinderella can handle it. It proves that she able to face a demanding situation.

b. Cinderella's father

The whole story starts from this character. The father's marriage becomes the disaster of Cinderella's life. It is the primary problem of the story: the stepmother and Cinderella's relationship. Both Perrault and Disney did not describe him in detail. Disney introduced Cinderella's father just as a good man who has good position, wealthy, warm and wise. They are seen from a monologue below.

“Although he was a kind and devoted father and gave his beloved child every luxury and comfort...”

The quotation above implies that what one thinks something's good is not always good for others. In this case, Cinderella's father is so kind and loves his only daughter very much. In fact, his attention to Cinderella stimulates his mind to find a mother for her. He thinks that Cinderella needs a mother's care after her mother died. Disney exposed this idea in the first scene.

Then Disney made him died to strengthen the pity, sorrow, and lonely sense toward Cinderella. Disney's version is in contradiction with Perrault's version. Cinderella's father is still alive but cast as a passive person. He cannot do anything to save his daughter from the step mother's treatment.

“The poor girl bore all patiently, and dared not tell her father, who would have rattled her off; for his wife governed him entirely.” (Lang, 1965: par. 3)

c. The Stepmother

“Once there was a gentleman who married, for his second wife, the proudest and most haughty woman that was ever seen.” (Lang, 1965: par. 1)

Perrault chose the stepmother's character as a half age woman, cold, proud, and arrogantly superior. Cinderella's stepmother is a good pretender. It seems that she only pursues family's wealth. This characteristic is indicated from her good appearance in front of Cinderella's family at the first, but -in Disney's version; after Cinderella's father died she shows her true nature and in Perrault's version: the stepmother take over the house's role. She becomes superior.

“She could not bear the good qualities of this pretty girl, and the less because they made her own daughters appear the more odious. She employed her in the meanest work of the house...” (Lang, 1965: par. 2)

Disney put her physical appearance forward with a haggard face, sharp eyes, sharp curving eyebrows, long fingernails, and crooked nose. These characteristics impress something awfulness. At a glance, Cinderella's stepmother is typically likewise other Disney's antagonist characters in his works.

d. The Stepsisters

Perrault called them as the elder and the younger while Disney with Anastasia and Drizella. Nevertheless, Cinderella once calls one of his stepsisters with “Miss Charlotte”.

"She must, then, be very beautiful indeed; how happy you have been! Could not I see her? Ah! Dear Miss Charlotte, do lend me your yellow suit of clothes which you wear every day.
Ay, to be sure!" cried Miss Charlotte; "lend my clothes to such a dirty Cinderwench as thou art! I should be a fool." (Lang, 1965: par. 39-40)

The two works characterized them almost in the same way. Perrault made the stepsisters inherit their mother's style

“However, Cinderella, notwithstanding her mean apparel, was a hundred times handsomer than her sisters, though they were always dressed very richly.” (Lang, 1965: par. 3)

He did not mention their physical appearance in detail. His work just built an image that they are beautiful but not as fair as Cinderella is.

“She had, by a former husband, two daughters of her own humor, who were, indeed, exactly like her in all things. He had likewise, by another wife, a young daughter, but of unparalleled goodness and sweetness of temper, which she took from her mother, who was the best creature in the world.” (Lang, 1965: par. 1)

Disney characterized them in extreme features. They are exactly featured in bad looking and dull-witted. Anastasia, the eldest, has wide lips, puffed up face, big and flat nose. She is below 20 years old, short, and brunette. Drizella, the younger, is tall, thin and has length sole of feet so she cannot fit the glass slipper. Both of them like to dress up, living in a high-class manner though they do not know why they have to do that. Perrault presented it in:

“They were mightily delighted at this invitation, and wonderfully busy in choosing out such gowns, petticoats, and head-clothes as might become them. This was a new trouble to Cinderella; for it was she who ironed her sisters' linen, and plaited their ruffles; they talked all day long of nothing but how they should be dressed.” (Lang, 1965: par. 4)

“They sent for the best hairdresser they could get to make up their head-dresses...” (Lang, 1965: par. 7)

The eldest is wicked than the younger. A line below shows the description of the eldest.

“but the youngest, who was not so rude and uncivil as the eldest.” (Lang, 1965: par. 3)

e. Godmother

Fairy godmother is a female character who has magical powers and brings good fortune to the main character surprisingly. Perrault did not describe about godmother widely. The character of godmother just represents as Cinderella's

guardian. She is wise and patient. Disney improved this fairy character based on the characteristic above, but he added some comical essence. At her first present, she is look gorgeous and brings motherly touch. A few minutes later, she becomes funny and senile. She forgets where her wand is and than prepare everything to accompany Cinderella to the ball but not her gown. Disney characterized her as a humorous character, chubby, white haired, rounded eyes and cheerful.

f. The Prince (The King's son)

The Prince's characteristic might be the passive one. He does not do anything but he is the key to the rising action and the resolution. The prince is about 20 years old, black haired, handsome, and calm. Perrault and Disney have the same point of view to present this character.

g. The King

Physically in Disney's version, this character is illustrated in 60 years old, fat, bald, short, white haired with luxuriant large mustache, wise, funny, and sometimes act like a child. A little quotation about him in Perrault's text:

"The King himself, old as he was..." (Lang, 1965: par. 30)

The King does not have wide role in previous version: he appears only when Cinderella attends the ball and tells the Queen how he amazes Cinderella's beauty. He becomes different character in Disney's hands: In my opinion, he is the second main character who raises the action after Cinderella's father. In fact the royal ball is his idea to find a wife for the prince. If he does not organize that plan, probably Cinderella wouldn't have any chance to change her life. His idea increases the story to another level.

Those seven characters above are found in the two works. Moreover, there are some additional characters, such as: Queen, Grand Duke, the mice (Jaq and Gus), Bruno, and Lucifer. The character of Queen exists only in Perrault's version and the other five are in Disney's version.

a. The Queen

There is no indication about her existence in the story. Both Perrault and Disney did not describe about her in detail. Disney's movie only presents the King bears the prince as a single parent. This character seems to be similar with King's character in Perrault's role order: She appears in the royal ball, sits and watching every girl who comes there.

b. The Grand Duke

Grand Duke is about 40 years old, loyal, easy to be panic, tall, large mustache and curly thin black haired. As a royal advisor, King orders him to arrange prince's date in the Royal Ball and also the officer to find the owner of the glass slipper.

c. Jacques

Jacques or usually called with Jaq categorized as a main mouse character in Disney's Cinderella. This smart thin mouse is the brave guardian for Cinderella. Although it is little, Jaq does not afraid to fight Lucifer.

d. Octavious

Fat, short, slowly, cheerful and spontaneous mouse are the characteristic of Octavious or Gus. This mouse is has a high eager to do something, no matter its risk. This mouse is the role keeper for Cinderella's fate.

e. Bruno

Physically, Bruno is categorized in a hound dog-race. It is a loyal and brave character although in some parts Bruno look so lazy, sleepy and slowly thinking. Bruno becomes the key character to save Cinderella from the upstairs and for the animals' conflict by defeats Lucifer.

f. Lucifer

This cat is Lady Tremaine's favorite pet. Lucifer's characteristics are malevolent, naughty, evil, fat, tricky, stupid, and unlucky. Lucifer likes to act as a superior among others because it thinks that Lady Tremaine or Cinderella will defence it. This character is the antagonist because Lucifer always provokes some conflicts: with the other animals or Cinderella.

There is no distinct characters variation between the two works. They differ in number and cast only. It is clearly illustrated in the animal characters. When Cinderella wishes to go to the ball, Fairy Godmother spells some animals to support Cinderella's appearance as a princess. Some animals are changed into horses, coachman and doorman or footmen for the carriage.

CAST	PERRAULT'S	DISNEY'S
Horse	Six (6) mice	Four (4) mice
The Coachman	Rat	Horse
The Footmen	Lizards	Does not exist
The Doorman	Does not exist	Dog (Bruno)

Table VIII. The Animal Characters' Cast in *Cinderella*

For the horses, they have different in quantity. Perrault wrote six horses that came from six mice which taken from a mouse trap, but Disney only four horses which spelled from Gus, Jaq, and two other mice. Perrault mentioned some footmen to guard Cinderella's coach. Originally, they are six lizards that hide

behind the watering pot. Disney used doorman to substitute footmen character. Fairy godmother transforms Bruno, the dog into a doorman. The cast of coachman is disparity also. Perrault cast a large beard rat while Disney with horse.

5. Role

The last additional aspect of plot is the role. Both stories had listed four from seven Vladimir Propp's standard figures. Those classifications are the villain, the helper, the princess and her father, and the hero.

The first classification in Perrault's version is *the villain*. This categorization includes the stepmother and the two stepsisters. This classification based on their part as the opposite of the heroine. The important character in every *Cinderella* version is *the helper* that brings magic aspect in the story. Both Disney and Perrault use the character of Godmother as a magic element to transform the heroine's fortune.

Fairy tales usually tell about a princess who falls in love with a charming prince or rescued by a prince, therefore the situation positioned the princess or other heroine in the secondary character. Propp's classification of "princess and her father" includes that character. There is, in fact, no princess character placed as the princess function in *Cinderella* tale but the King's son. He has a lack of essential action to lead the story. The prince's role is not wide as the hero does. Considering the prince's function as a complement character, this character belongs to "the Princess and her father" classification.

The last classification is the hero; that is Cinderella. She can be classified as the central character in the story. Disney had improved the role of Cinderella by

placing other heroes besides Cinderella. They are Jaq and Gus. Those mice can be classified as hero for two reasons: they lead the story chronologically and they have their own plot with other animals as well as Cinderella and her step family.

In Disney's version, the role of villain or the antagonists are not just the stepmother and the stepsisters, but also Lucifer. It is categorized as villain because Lucifer becomes the enemy of Gus and Jaq in whole story. Lady Tremaine, Drizella, Anastasia and Lucifer the cat are the four characters who play the role of cruelty, stupidity and vanity.

"The prince or princess and (her) father" classification is similar with the previous version: they are Prince and the King. Considering the meaning of "helper" in *The New Oxford Dictionary of English*, it is a person who improve a situation or problem, therefore they who counted there are the character that get the plot better. As the previous version, Disney put fairy Godmother there including Jaq and Gus also.

B. The Importance of Animal Characters in Perrault's and Disney's *Cinderella*

Based on the comparison, almost every element in the two stories is similar. The distinct part of them appears in the animal characters' number and roles. Although Perrault did not write other events which stimulated by the animals as much as Disney, the animal have a function as Cinderella's companion.

Perrault cast the animals as the complements for Cinderella's coach. They turn out to be Cinderella's companion to complete her appearance as a princess.

At least, there are three kinds of animal mentioned in his version. They are mice, rat, and lizards. The Godmother takes those animals and spells them become dapple gray horses (mice), a fat, jolly coachman (rat), and footmen (lizards).

Disney placed his animal characters and magnified them in higher possibility to raise role conflict, lead the main plot, and having their own plot outside Cinderella's life. The animals appear for three reasons, they are:

1. Parental Function

The animal characters –Jacques, Gus, Bruno, Lucifer, etc. - overshadowed the story. Disney focuses the first scene on the animal relation with Cinderella. The birds wake Cinderella up and bath her with melodic song as background. This scene shows that they influence Cinderella's life. Moreover, they act in a gorgeous scene: a colossal sewing scene, which mobilize tens of mice and birds to modify Cinderella's ball gown. Disgracefully, Cinderella even cannot do it for herself.

Considering the character's order, they are categorized as supporting characters: complements for Cinderella's action. In fact Cinderella only has them as her friends. That is why their relation is intimate. It is possible that those animals bore Cinderella since her father died. Thus, it means they replace parental function for Cinderella.

2. Lead the Main and Sub Plot

Usually, main characters should lead the plot but not in Disney's Cinderella. Cinderella placed herself as a static character: she does not lead her daily activity to get better life. The movie listed some Cinderella's dependence to the animals. As the examples in her daily activity the animals wake Cinderella up,

bathe her, prepare her cloth and the ball gown, become Cinderella's companion to the ball -horse, footmen, coach- , release Cinderella from locked upstairs.

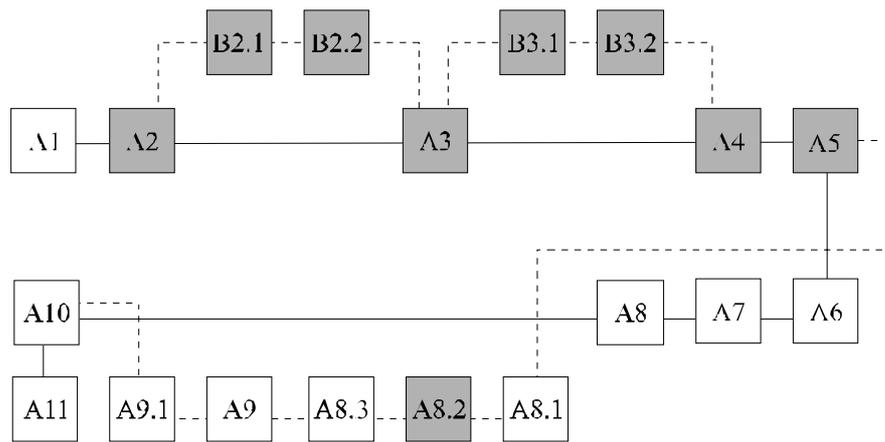
Those facts might be two way dependences. It means that both Cinderella and the animals need each other to survive. For the animals, Cinderella is their savior from Lucifer and member of her family's bad treatment while Cinderella needs them to accompany her.

Actually there clearly describes that Jaq, Gus Gus, and Bruno have internal problem with Lucifer. They hate each other and compete to survive at the house. It directs them in hostility. This condition is the most potential motive to raise the conflict. As in early scene when Cinderella serves family breakfast, the stepsister finds Gus Gus -which hides from Lucifer- in her tea cup. This moment brings Cinderella to her punishment.

Another scene showed as Lady Tremaine locks Cinderella at the upstairs, they try to release her by stealing the key from Lady Tremaine's sack. Their effort is not smooth enough, because those mice should bring the keys over the stairs, which seem like a mountain. Once they reach the top, Lucifer intercepts their way: Gus Gus and the key entrapped in a bowl. Afterward, all animals fight Lucifer to save Gus Gus.

This last fight shows that the function of animal characters is very important. They have a significant role in the story; the story will be ended different if the animals fail to release Cinderella.

Diagrams below describe how the animals lead the whole plot. The straight line shows the chronological plot. The story main plot works while the dotted line shows additional plot that might be erased, but there is no suspension in it. Incredibly, the animals hold the suspension prospect.



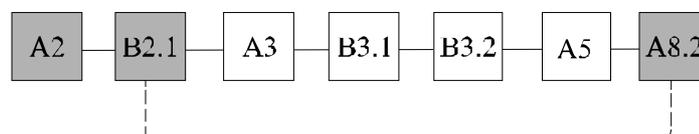
Grey box : plots which involve animal characters
 _____ : chronological line
 - - - - - : additional chronological line

Note: (A1) Cinderella and her former family's identity (A2) Cinderella's daily activity (B2.1) Jaq and Gus' first conflict with Lucifer (B2.2) Cinderella's punishment (A3) the Royal ball invitation (B3.1) Jaq and Gus's second conflict (B3.2) The animals help Cinderella to prepare the gown (A4) Cinderella misfortune (A5) Fairy Godmother's help (A6) Cinderella meets the Prince (A7) Cinderella left her glass slipper (A8) Searching the owner of the glass slipper (A8.1) Stepmother recognizes Cinderella as the Princess and locks her in upstairs (A8.2) the animals help to release (A8.3) Cinderella released (A9) Stepmother broke the glass slipper (A9.1) Cinderella takes out the other slipper (A10) the glass slipper fits to Cinderella's foot (A11) Cinderella and the prince get married

Diagram III. The Animal Characters' Plot in Disney's *Cinderella*

The diagram illustrates that the animals have motives to act without Cinderella. They have own plot. Explicitly, their motive is releasing Cinderella from sufferer, but based on the diagram: the motive is an animal natural instinct.

The animals' (sub) plot drawn as:



Grey box : independent plot
 _____ : chronological line
 - - - - - : motive

Note: (A2) Cinderella's daily activity (B2.1) Jaq and Gus' first conflict with Lucifer (B2.2) Cinderella's punishment (A3) the Royal ball invitation (B3.1) Jaq and Gus's second conflict (B3.2) The animals help Cinderella to prepare the gown (A5) Fairy Godmother's help (A8.2) the animals fight Lucifer

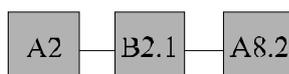
Diagram IV. The Sub Plot in Disney's *Cinderella*

Based on the plot, Lucifer's failure is the stimulant of its motive to be in conflict with the mice. It gets bad luck in a day: first in the morning, Lucifer fails to catch Gus and other mice in the breakfast time. Second, that cat fails to defend the stepsisters' properties from Gus and Jaq in the evening. Third, before Cinderella goes to the ball, Lucifer almost catches Gus Gus but suddenly it is flung to the air because Gus was transformed into a horse to pull Cinderella's carriage.

Lucifer is piqued by its failure so when it has right time to take revenge to the mice, Lucifer uses it wisely. That fat cat hardly struggle to keep Gus Gus, which is trapped in the bowl although other animals force it and Cinderella asks Lucifer to release Gus Gus (in daily life, normally a cat will be afraid if its master snarls it). By contrast, other animals also have motivation to free themselves from the domination of Lady Tremaine's family and off course Lucifer. In all their ages, the system restrains them. For example Bruno will be thrown out from the house if it fights Lucifer -which often spitting on it- though Bruno does not start it. It happens to the mice too, Lucifer always terrorize their lives.

This pressure supports the animals to against the condition. In the surface, the film describe that the animals fight to save Cinderella from her stepmother. However, Bruno speculates its life: this dog leaping to the rescue and frightened Lucifer. Bruno realizes that its life depend on how the story ends. If Cinderella loses her chance to be Prince's wife: Bruno will be expelled but this lazy dog will save when Cinderella's dream comes true. Theoretically, they use Cinderella's victory as an approach to be free from their servitude.

The plot may stand as a story independently. Disney's Cinderella embroiders the story on animals' relationship like in fable. It has distortion of normal condition content: the weak defeat the strong. The main conflict in the story appeared to be between the mice and Lucifer. This pattern is similar with some cartoon series such as Hanna - Barbera's *Tom and Jerry* or Warner Brothers' *Tweety and Sylvester*. The composition of the plot is:



Note: (A2) Cinderella's daily activity (B2.1) Jag and Gus' first conflict with Lucifer (A8.2) the animals fight Lucifer

Diagram V. The Independence Plot in Disney's Cinderella

3. Comical Essence

The third function is for comical essence. At least there are 5 scenes which plotted the mice in comic actions. Animal's fashion is exploited as comic commodities. All mice were dressed like human which supplied by Cinderella. In one scene, as a newcomer, Gus Gus looks so goofy when it being dressed because the shirt is too tight.

In the breakfast scene when the mice draw by lot who will steal Lucifer's attention so they can come out from the rat hole and take their breakfast. Jag seems very brave ask its friends to draw their lucks, become nervous when finds that it should do the duty.

The innocent characteristic also becomes comical act. Because of Gus' innocence, it challenges Lucifer without any doubt although other mice remain its danger. Lucifer who pounces on the mice from the beginning chases Gus.

The best comic part is wonderful sewing scene. Here, an ordinary sewing act looks like build a skyscraper, which involves all mice and birds.

Mouse's point of view seems to be comical. Actually, there is nothing special with Cinderella's house, but it is very high in mouse's eyes. Trip along the mouse holes, pantry, stair become astonishingly landscape. Gus Gus and Jaq need extra energy to across the house. Throughout this way to view, those mice turn into superheroes while steal upstairs' key from Lady Tremaine sack and that key is bigger than their size.

CHAPTER V

CONCLUSION

After comparing plot, setting, property, role, and characters in Disney's and Perrault's *Cinderella*, hence the writer found that they had some similarities and differences. Generally, both masterpieces tell about a girl that lives with her wicked stepmother and stepsisters. She acts a servant to them while constantly taking abuse from the step mother and stepsisters. Ironically it happens in her house. At the end, Cinderella gets her wish to live happily by the courtesy of Fairy Godmother.

Disney improved the role and characters in his work which adapted from Perrault's *Cinderella*. Disney placed such additional characters, especially animals. Those animals appear about a third of whole scenes. It is exactly opposite with Perrault's version; he didn't mention about animals except when Fairy Godmother needs something to be spelled. The animals there have a function only as Cinderella's companion. They cast as the complements for Cinderella's coach. The Godmother transforms mice, rat, and lizards become horses, coachman, and footmen.

Disney positioned the animals in a wider opportunity to raise role conflict, lead the main plot, and having their own plot outside Cinderella's life. Based on the analysis, the writer discovers three functions of the appearance of those animals.

The first function is parental substitution toward Cinderella's life. This function emerges in order to switch her needs of parental figure. After her parents' absence, Cinderella was raised by her stepmother who treats her improperly. The absence of parental function leads Cinderella to find other figure to replace her parents. The presence of Jag, Bruno, Gus, and other animals provide a comfort and save environment for Cinderella. This relation protects Cinderella from reality to be exists in her (dream) world.

As the consequence of the animals' plot, they are able to lead the whole story. It means that the animals are the characters which have responsibility to conduct the plot development.

The last scene also proves the significance of animals' function: when Grand Duke recognizes Cinderella's identity, it is impossible if the domestic animal failed to unlock the upstairs.

The last function of the animals is the comical and comedy stimulant. Overall, the animals' appearance brings some amusement to the audiences. In addition, the appearance of the animals in Disney's version built a new atmosphere into an enjoyable text, as it is well known that Disney's markets are children and family.

Those three functions above also directly answer the effect of animals' appearance toward Cinderella's image. In the previous versions, Cinderella's level of dependency is lower than what Disney made. Perrault's Cinderella does not rely on another as much as Disney's Cinderella. She cannot depend on another because she has no companion in her daily life. Cinderella only has one chance to

change her life by magic spell of fairy God Mother. She relies on her luck and destiny. The level of dependency of Cinderella in Disney's version is high. He made Cinderella as a fragile, weak and innocent character. She never fights back and just takes her life in stride. Cinderella could not make even any simple action to lead her destiny. She just waits her luck and relies on her animal friends. From the analysis, the writer finds out that Cinderella is a poor heroine: no will and a day dreamer.

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APPENDIX 1

CINDERELLA

by Charles Perrault

1. Once there was a gentleman who married, for his second wife, the proudest and most haughty woman that was ever seen. She had, by a former husband, two daughters of her own humor, who were, indeed, exactly like her in all things. He had likewise, by another wife, a young daughter, but of unparalleled goodness and sweetness of temper, which she took from her mother, who was the best creature in the world.
2. No sooner were the ceremonies of the wedding over but the stepmother began to show herself in her true colors. She could not bear the good qualities of this pretty girl, and the less because they made her own daughters appear the more odious. She employed her in the meanest work of the house: she scoured the dishes, tables, etc., and scrubbed madam's chamber, and those of misses, her daughters; she lay up in a sorry garret, upon a wretched straw bed, while her sisters lay in fine rooms, with floors all inlaid, upon beds of the very newest fashion, and where they had looking-glasses so large that they might see themselves at their full length from head to foot.
3. The poor girl bore all patiently, and dared not tell her father, who would have rattled her off; for his wife governed him entirely. When she had done her work, she used to go into the chimney-corner, and sit down among cinders and ashes, which made her commonly be called Cinderwench; but the youngest, who was not so rude and uncivil as the eldest, called her Cinderella. However, Cinderella, notwithstanding her mean apparel, was a hundred times handsomer than her sisters, though they were always dressed very richly.
4. It happened that the King's son gave a ball, and invited all persons of fashion to it. Our young misses were also invited, for they cut a very grand figure among the quality. They were mightily delighted at this invitation, and wonderfully busy in choosing out such gowns, petticoats, and head-clothes as

might become them. This was a new trouble to Cinderella; for it was she who ironed her sisters' linen, and plaited their ruffles; they talked all day long of nothing but how they should be dressed.

5. "For my part," said the eldest, "I will wear my red velvet suit with French trimming."

6. "And I," said the youngest, "shall have my usual petticoat; but then, to make amends for that, I will put on my gold-flowered manteau, and my diamond stomacher, which is far from being the most ordinary one in the world."

7. They sent for the best hairdresser they could get to make up their head-dresses and adjust their double pinders, and they had their red brushes and patches from Mademoiselle de la Poche.

8. Cinderella was likewise called up to them to be consulted in all these matters, for she had excellent notions, and advised them always for the best, nay, and offered her services to dress their heads, which they were very willing she should do. As she was doing this, they said to her:

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

10. "Alas!" said she, "you only jeer me; it is not for such as I am to go thither."

11. "Thou art in the right of it," replied they; "it would make the people laugh to see a Cinderwench at a ball."

12. Anyone but Cinderella would have dressed their heads awry, but she was very good, and dressed them perfectly well. The sisters were almost two days without eating, so much were they transported with joy. They broke above a dozen laces in trying to be laced up close, that they might have a fine slender shape, and they were continually at their looking-glass. At last the happy day came; they went to Court, and Cinderella followed them with her eyes as long as she could, and when she had lost sight of them, she fell a-crying.

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

14. "I wish I could -- I wish I could -- "; she was not able to speak the rest, being interrupted by her tears and sobbing.

15. This godmother of hers, who was a fairy, said to her, "Thou wishest thou couldst go to the ball; is it not so?"

16. "Yes," cried Cinderella, with a great sigh.

17. "Well," said her godmother, "be but a good girl, and I will contrive that thou shalt go." Then she took her into her chamber, and said to her, "Run into the garden, and bring me a pumpkin."

18. Cinderella went immediately to gather the finest she could get, and brought it to her godmother, not being able to imagine how this pumpkin could make her go to the ball. Her godmother scooped out all the inside of it, having left nothing but the rind; which done, she struck it with her wand, and the pumpkin was instantly turned into a fine coach, gilded all over with gold.

19. She then went to look into her mouse-trap, where she found six mice, all alive, and ordered Cinderella to lift up a little the trapdoor, when, giving each mouse, as it went out, a little tap with her wand, the mouse was that moment turned into a fine horse, which altogether made a very fine set of six horses of a beautiful mouse-colored dapple-gray. Being at a loss for a coachman, the godmother could not think of what to use.

20. "I will go and see," said Cinderella, "if there is never a rat in the rat-trap - - we may make a coachman of him."

21. "Thou art in the right," replied her godmother; "go and look."

22. Cinderella brought the trap to her, and in it there were three huge rats. The fairy made choice of one of the three which had the largest beard, and, having touched him with her wand, he was turned into a fat, jolly coachman, who had the smartest whiskers eyes ever beheld. After that, she said to Cinderella:

23. "Go again into the garden, and you will find six lizards behind the watering-pot, bring them to me."

24. She had no sooner done so but her godmother turned them into six footmen, who skipped up immediately behind the coach, with their liveries all bedaubed with gold and silver, and clung as close behind each other as if they had done nothing else their whole lives. The Fairy then said to Cinderella:

25. "Well, you see here an equipage fit to go to the ball with; are you not pleased with it?"

26. "Oh! yes," cried she; "but must I go thither as I am, in these nasty rags?"

27. Her godmother only just touched her with her wand, and, at the same instant, her clothes were turned into cloth of gold and silver, all beset with jewels. This done, she gave her a pair of glass slippers, the prettiest in the whole world. Being thus decked out, she got up into her coach; but her godmother, above all things, commanded her not to stay till after midnight, telling her, at the same time, that if she stayed one moment longer, the coach would be a pumpkin again, her horses mice, her coachman a rat, her footmen lizards, and her clothes become just as they were before.

28. She promised her godmother she would not fail of leaving the ball before midnight; and then away she drives, scarce able to contain herself for joy. The King's son who was told that a great princess, whom nobody knew, was come, ran out to receive her; he gave her his hand as she alighted out of the coach, and led her into the ball, among all the company. There was immediately a profound silence, they left off dancing, and the violins ceased to play, so attentive was everyone to contemplate the singular beauties of the unknown new-comer. Nothing was then heard but a confused noise of:

29. "Ha! how handsome she is! Ha! how handsome she is!"

30. The King himself, old as he was, could not help watching her, and telling the Queen softly that it was a long time since he had seen so beautiful and lovely a creature.

31. All the ladies were busied in considering her clothes and headdress, that they might have some made next day after the same pattern, provided they could meet with such fine material and as able hands to make them.

32. The King's son conducted her to the most honorable seat, and afterward took her out to dance with him; she danced so very gracefully that they all more and more admired her. A fine collation was served up, whereof the young prince ate not a morsel, so intently was he busied in gazing on her.

33. She went and sat down by her sisters, showing them a thousand civilities, giving them part of the oranges and citrons which the Prince had presented her with, which very much surprised them, for they did not know her. While Cinderella was thus amusing her sisters, she heard the clock strike eleven and three-quarters, whereupon she immediately made a courtesy to the company and hasted away as fast as she could.

34. When she got home she ran to seek out her godmother, and, after having thanked her, she said she could not but heartily wish she might go next day to the ball, because the King's son had desired her.

35. As she was eagerly telling her godmother whatever had passed at the ball, her two sisters knocked at the door, which Cinderella ran and opened.

36. "How long you have stayed!" cried she, gaping, rubbing her eyes and stretching herself as if she had been just waked out of her sleep; she had not, however, any manner of inclination to sleep since they went from home.

37. "If thou hadst been at the ball," said one of her sisters, "thou wouldst not have been tired with it. There came thither the finest princess, the most beautiful ever was seen with mortal eyes; she showed us a thousand civilities, and gave us oranges and citrons."

38. Cinderella seemed very indifferent in the matter; indeed, she asked them the name of that princess; but they told her they did not know it, and that the King's son was very uneasy on her account and would give all the world to know who she was. At this Cinderella, smiling, replied:

39. "She must, then, be very beautiful indeed; how happy you have been! Could not I see her? Ah! dear Miss Charlotte, do lend me your yellow suit of clothes which you wear every day."

40. "Ay, to be sure!" cried Miss Charlotte; "lend my clothes to such a dirty Cinderwench as thou art! I should be a fool."

41. Cinderella, indeed, expected well such answer, and was very glad of the refusal; for she would have been sadly put to it if her sister had lent her what she asked for jestingly.

42. The next day the two sisters were at the ball, and so was Cinderella, but dressed more magnificently than before. The King's son was always by her, and never ceased his compliments and kind speeches to her; to whom all this was so far from being tiresome that she quite forgot what her godmother had recommended to her; so that she, at last, counted the clock striking twelve when she took it to be no more than eleven; she then rose up and fled, as nimble as a deer. The Prince followed, but could not overtake her. She left behind one of her glass slippers, which the Prince took up most carefully. She got home but quite out of breath, and in her nasty old clothes, having nothing left her of all her finery but one of the little slippers, fellow to that she dropped. The guards at the palace gate were asked if they had not seen a princess go out.

43. They said they had seen nobody go out but a young girl, very meanly dressed, and who had more the air of a poor country wench than a gentlewoman.

44. When the two sisters returned from the ball Cinderella asked them if they had been well diverted, and if the fine lady had been there.

45. They told her, yes, but that she hurried away immediately when it struck twelve, and with so much haste that she dropped one of her little glass slippers, the prettiest in the world, which the King's son had taken up; that he had done nothing but look at her all the time at the ball, and that most certainly he was very much in love with the beautiful person who owned the glass slipper.

46. What they said was very true; for a few days after the King's son caused it to be proclaimed, by sound of trumpet, that he would marry her whose foot the slipper would just fit. They whom he employed began to try it upon the princesses, then the duchesses and all the Court, but in vain; it was brought to the two sisters, who did all they possibly could to thrust their foot into the slipper, but they could not effect it. Cinderella, who saw all this, and knew her slipper, said to them, laughing:

47. "Let me see if it will not fit me."

48. Her sisters burst out a-laughing, and began to banter her. The gentleman who was sent to try the slipper looked earnestly at Cinderella, and, finding her very handsome, said:

49. “It was but just that she should try, and that he had orders to let everyone make trial.”

50. He obliged Cinderella to sit down, and, putting the slipper to her foot, he found it went on very easily, and fitted her as if it had been made of wax. The astonishment her two sisters were in was excessively great, but still abundantly greater when Cinderella pulled out of her pocket the other slipper, and put it on her foot. Thereupon, in came her godmother, who, having touched with her wand Cinderella's clothes, made them richer and more magnificent than any of those she had before.

51. And now her two sisters found her to be that fine, beautiful lady whom they had seen at the ball. They threw themselves at her feet to beg pardon for all the ill- treatment they had made her undergo. Cinderella took them up, and, as she embraced them, cried that she forgave them with all her heart, and desired them always to love her.

52. She was conducted to the young prince, dressed as she was; he thought her more charming than ever, and, a few days after, married her. Cinderella, who was no less good than beautiful, gave her two sisters lodgings in the palace, and that very same day matched them with two great lords of the Court.

(Original published 1889)

Lang, Andrew, ed. "Cinderella." *The Blue Fairy Book*. New York: Dover, 1965

Taken from <http://www.surlalunefairytales.com/cinderella/notes.html>

APPENDIX 2

THE AUTHORS' BACKGROUND

A. CHARLES PERRAULT

Charles Perrault was born in Paris, January 12, 1628. He began his career as a clerk for his brother, Pierre. Then he worked for Jean Babtise Colbert as a secretary and made controller general of department of public works. Perrault was a participant literary battle in France called the literary controversy by a series of dialogues “Les Parralleles des ancciens et des modernes” (Parallels between the Ancients and the Moderns) in 1688 – 1697. He believed that the modern world was more mature and therefore more rational than the ancient world.

According to The Encyclopedia Americana, before he died in Paris in May 16, 1703, Perrault created a masterpiece of literary. His over lasting work in literature is the collection of fairy tales and folk tales “Contes de ma mere l’oye” or Tales of Mother Goose in 1697 (1995: 723). Like the origin of fairy tales function, Perrault compiled them for entertaining children. With the impressive beauty of Baroque era, he recounted tales from various traditional sources in the simple, charming, and aristocratic manner.

B. WALT DISNEY

Walt Disney was a pioneer of animation movie, and producer. He was born in Chicago on December 5, 1901. Disney realized his drawing talent in his young age that was why he made some illustrations for newspapers and

advertisements for earning money. In 1919, he left Chicago and found work at a commercial art studio in Kansas. After being laid off, he started his own shop in 1920 with a friend, Ub Iwerks, but it went under in a month. Then, Disney soon found a job at the Kansas City Film Ad Co., he get his first direct employment in animation. Fascinated by the process, he created humorous cartoons in his spare time. In July 1923, Walt left Kansas City for Hollywood.

By his eager, Disney successfully built his own Los Angeles studio. “Steamboat Willie” (1928), the first sound cartoon, cast a legendary cartoon character Mickey Mouse. Later his studio regularly turned out Mickey Mouse cartoons, which was also featuring some additional characters like Minnie Mouse, Goofy, Pluto, and Donald Duck.

Walt Disney was a kind of hard worker; quoted from Steve Kurtz’s “Disney’s World”, he never gave up making experiment. “Snow White and the Seven” Dwarfs (1937) -which was adapted from fairy tales -was his first masterpiece, it became a box office. Some years latter, Disney followed Snow White with other classics of the genre, “Pinocchio” (1940), “Fantasia” (1940), “Dumbo” (1941), and “Bambi“ (1942) “Cinderella” (1950), “Peter Pan” (1953), “Lady and the Tramp” (1955), and “101 Dalmatians” (1961).

He also started making real movies, such as “The Living Desert” (1953) and “The Vanishing Prairie” (1954); adventure, including “Treasure Island” (1950), “Twenty Thousand Leagues Under the Sea” (1954), and “Swiss Family Robinson” (1960); and a steady diet of dramas “Old Yeller” (1957's), comedies

“The Absent-Minded Professor” (1961's), and musicals in 1964's “Mary Poppins” (<http://reason.com/9807/bk.kurtz.shtml>).

His works was not limited in making movie, before he died suddenly on December 15, 1966, Disney created Disneyland and Disneyworld -dreamland project which made any Disney's imagination and animation characters lives.

APPENDIX 3

CHARACTERS IN DISNEY'S CINDERELLA

In the order of appearance



Cinderella's Father



Cinderella



Lady Tremaine, the stepmother



Drizella and Anastasia, the stepsisters



Jacques, Jaq the mouse



Octavious, Gus Gus the mouse



Lucifer, the cat



Bruno, the dog



The King



The Grand Duke



The Fairy Godmother



King Son, The Prince