TRANSFORMATION OF THE IDEOLOGY IN *CINDERELLA* BY CHARLES PERRAULT INTO THE MOVIE BY KAY CANNON

Vincentia Sekar Arum[1], Supiastutik[2*], Imam Basuki[3], Eko Suwargono[4]
[1,2,3,4] Universitas Jember, Indonesia

Email: arum63377@gmail.com[1], supiastutik.sastra@unej.ac.id[2], imabas88@gmail.com[3], ekosuwargono.sastra@unej.ac.id[4]

Abstract

This research aims to identify the shift of ideology of patriarchy in the *Cinderella* fairy tale by Charles Perrault into feminism in the movie by Kay Cannon. The research method utilized is descriptive qualitative, and the data consists of narrative text from the fairy tale and visual scenes from the movie adaptation. The data is then compared and analyzed using Barthes' semiotics theory. In addition, through the shift of the ideologies, the motives of the adaptation are uncovered based on Hutcheon's theory of adaptation. The findings show the ideology portrayed in the fairy tale is patriarchy, which is displayed in the characterization of Cinderella's subservience and the plot's resolution, which emphasizes male primogeniture. Conversely, the movie adaptation shows liberal feminism depicted by Cinderella and Gwen, the original characters of the movie, portraying their respective endeavor to achieve equality in economic and political spheres. The movie's resolution depicts liberal feminist ideals, in which the king acknowledges and appoints Gwen to rule the kingdom. The motives concluded from the ideologies include cultural capital and personal and political motives. The cultural capital motive highlights the value of adaptation work that utilizes patriarchy and feminism as cultural phenomena ingrained in society.

Keywords: Adaptation, Cinderella, Fairy Tale, Feminism, Patriarchy

_____

Introduction

Cinderella is known to have been repeatedly retold across various cultures worldwide (El Shaban, 2017; Sierra, 1992). The most recognized version is attributed to French author Charles Perrault, often credited with popularizing children's fairy tales as an established male writer. He infused these tales with moral lessons aimed at civilizing readers (Zipes, 2006). *Cinderella* narrates the story of a girl named Cinderella, whose virtues of kindness and resilience ultimately lead to her marriage to the prince.

As one of the European fairy tales, *Cinderella* carries symbols of an institutionalized discourse of patriarchy (Zipes, 2006). According to Stephens (1992), ideology is the organized body of concepts and viewpoints held by members of a specific society to preserve power dynamics. He highlighted language's ability to transmit ideologies effectively. Particularly in children's literature, the narrative's characters embody the worldview. Saeed, (2024) argued that through discourse analysis, the children's literature under study carries an ideology embedded into the language in the works. Furthermore, Naghmeh-Abbaspour (2020) showcased that even the cover of a book can display the ideology embedded in it.

Perrault's narrative thus suggests *Cinderella* propagates a patriarchal worldview and, consequently, reinforces the discursive practice of maintaining male dominance and control over individuals based on their gender, along with the subjugation of women. Gendered power dynamics are maintained through assigning distinct roles, behaviors, and expectations to men and women. For instance, as depicted in *Cinderella*, women are meant to be restricted at home, nurturing, and subservient, whereas men are expected to be assertive and authoritative. The prince is similarly portrayed as an authoritative figure, who eventually inherits the throne and governs the kingdom. As a result, these elements contribute to the perpetuation of a social perception of the gender binary, where individuals' roles and identities are compelled to conform to a restricted set of expectations (Butler, 2007; Kneeskern & Reeder, 2022)

Furthermore, the story mentions that Cinderella's beauty enthralled the prince. Budidarma, Sumarsono, Abida, and Moybeka (2023) found that female characters are valued because they are decent, beautiful, and graceful. The message implied in the story shows that intelligence and skills are not important for someone to be successful. As long as she is beautiful and

Universitas
PGRI
Jombang
JOURNALS

graceful, then she will easily get the love of a rich nobleman (El Shaban, 2017) In this case, Cinderella's social standing is successfully raised through her marriage with the prince. Therefore, Cinderella represents the ideal image of female beauty constructed by patriarchy.

Apart from the written form, *Cinderella* has received various adaptations ranging from animation to live-action movies, such as the animated movie produced by Walt Disney Production in 1950. According to Zipes (2013), Perrault's version of *Cinderella* became the canon for further mass adaptations of the fairy tale in the twentieth century, and it created the final product, the Cinderella animation, in 1950. Later, *Walt Disney Pictures also produced Cinderella's live-action adaptation*, starring Lily James, and released in 2015.

Dupont (2015) whose research particularly scrutinized *Cinderella*'s contemporary adaptations found that *Cinderella* movies in a contemporary setting have undergone more complex stories. Despite the narrative structures we are familiar with in *Cinderella* adaptations, they diverge from the classic story. In addition, another analysis done concerning several versions of Cinderella by the Grimm Brothers, Perrault, Barbara Walker, and many more concluded that such fairy tales as Cinderella will continuously undergo transformations and adapt according to the interests of contemporary society (Eynon, 2002).

Moreover, thanks to these retellings, it also challenges the status quo of discursive practice run by the dominant ruling class. The representation of pixie stories appears to a particular state of mind towards the story, which reflects a viewpoint of social values, convictions, and watcher inclinations within the gathering of pixie stories. Discoveries from this ponder too indicate that fairy-tale transmission could be an input circle rolling around with convention and development, taking on a meaning of their possess (Chang & Luh, 2022). Another movie adaptation of *Cinderella*, for example, entitled *Ever After: A Cinderella Story,* directed by Andy Tennant in 1998 features the general narrative element of *Cinderella* but portrays an active heroine, which means it introduces a shift in gender pattern from the conventional story (Bacchilega, 2013). It can be concluded that many writers and filmmakers, especially women, seek to subvert the male gaze, openly represent female desires, produce female quest narratives, and finally disrupt heteronormative values in fairy tales (Greenhill et al., 2018).

The following studies correlate with the theory used in this research and some are in line with the topic of the research. The study of the adaptation of the fairy tale is conducted by Aysah and Woroharsi Parnaningroem (2021) titled *Ecranisation of The Wishing-Table, the Gold-Ass, and the Cudgel in the Sack by Brother Grimm and Film by Ulrich König*. By

using Eneste's ecranisation theory, the study reveals the reduction, addition, and variation in the transformation from the fairy tale to the film. The findings show that reduction and addition in the setting and variation in the character and plot. The changes reflect the choices made by the adapter while maintaining the core themes of the fairy tale. Unlike Hutcheon's adaptation theory, which does delve deep into the cultural and historical contexts of adaptations, ecranisation theory focuses more on the medium-specific aspects. Barthes' semiotic is employed to explore the representation of gender discrimination and equality as depicted in *Baseball Girl* (Amalia et al., 2022). The findings show that the film demonstrates four forms of gender discrimination, including marginalization, stereotype, subordination, and violence. The film perpetuates myths about women's physical capabilities and societal roles.

A study by Wiyatmi (2023) proved the presence of female figures elevated to royal thrones in Indonesian folklore, such as *The Legend of Hermitage of Queen Kalinyamat*, *Queen Kencanawungu*, *Madam Undang Beautiful Queen from Kupang Island*, and *The Legend of Princess Rengganis*. Utilizing feminist literary criticism, however, her research found that the folklores under study do not show a gender bias in royal succession and that leadership belongs to kinship and qualities rather than gender. The initial wave of feminism in Indonesia is reflected in these stories, as they play a crucial role in questioning patriarchal beliefs and advocating for a fairer and more equal society.

The next research employs Barthes' semiotic approach in a film titled *Turning Red* with a qualitative descriptive approach to analyze interpersonal communication between the mother and child. Tanzil & Andriano (2023) found that ineffective communication patterns and the authoritarian parenting style of the mother, Ming, caused conflict in her relationship with her daughter, Mei. It revolved around the complexity of their relationship and how parenting styles come into play to solidify themes such as female identity and generational conflict; in short, one can relate those to feminist discourse. With the help of Roland Barthes' semiotic theory, the researcher can reveal the meaning of this film's stories and images. Furthermore, the researchers analyzed the narratives and images in this Cinderella 2021 film using semiotic analysis techniques.

The importance of conducting this research is to analyze how time, setting, and sociopolitical context can greatly influence both the author and adaptor in creating work. Compared to the previous researches above, this research investigates the phenomenon of the change of medium of *Cinderella* from the fairy tale to the movie. The novelty of this research is to address the shift of ideology between the fairy tale and the adaptation. Furthermore, no

prior research has compared the distinctions between Cinderella fairy tales and their adaptations; for this reason, this study is obligatory.

The movie adaptation that the researchers are going to discuss, in particular, is the *Cinderella* adaptation that was released by Sony Pictures Entertainment in 2021 and also retells *Cinderella* differently. The movie was directed by Kay Cannon and they starred Camilla Cabello. Major differences between the fairy tale and the adaptation were found by the researchers. In the film, Cinderella exhibits a rebellious nature. Since her interest is making clothes, she does not want to get married and become a wife who has to take care of the home. This is what occurs when the prince asks her to marry him. She flatly rejected him, saying that she prioritized her aspirations more than her to be a queen.

Furthermore, the film even leads its prince to give up his right to succeed his father to his sister, who has greater aspirations for leading the realm. Thus, the transformation of 'Cinderella' into a movie includes a feminist dubbed storyline, where Gwen, the prince's sister, being crowned as the queen of the realm bears the weight of the king seeing her strength. The researchers then argue that these significant changes are due to the adapter's motivation, resulting in an eventual change in the ideology of the source fairy tale to the film adaptation. While the movie portrays feminist ideals, the former short story Cinderella, written by Charles Perrault, appears to reflect patriarchal ideology. From the description above, our research will focus on: 1) How are Cinderella's character and plot transformed from the short story into a movie?; 2) What are the motives of the adaptation?

Research Methods
Design

The research is qualitative. Qualitative research is an approach that involves understanding complex social phenomena (Creswell & Creswell, 2018). It applies to this research since it discusses the phenomena of the change of the medium of *Cinderella* from the text to the live-action movie. Besides that, qualitative research relies on collecting multiple forms of data. The data consists of the comparison of the narrative text of the fairy tale and the visual scenes taken from the movie that specifically show relevant signs of patriarchy and feminism in the characters and the plot. The study has two primary objectives: 1) the discussion of the transformation of the ideology of the characters and plot between fairy tales and the film adaptation of *Cinderella*, and 2) the discussion of the motives of the adaptation.

Data Collection

The primary data of this research consists of the narrative text of Charles Perrault's *Cinderella* (2008) retold by Rebecca Burns and published by Tantor Media, specifically the quotation of paragraphs, as well as the audio and visual images taken from the relevant scenes and events narrated in the movie *Cinderella*(2021)*,* produced by Columbia Pictures and directed by Kay Cannon.

Data analysis

The first step of this research is to discover the differences between the characters and the plot. The changes in character are found in Cinderella's characterization and the appearance of Gwen, who is an addition to the character that appears in the movie. The changes also happen at the resolution of both fairy tales and movies. Using Barthes' theory, researchers can uncover the ideology of patriarchy in Perrault's Cinderella and the ideology of feminism in the film Cinderella 2021. Using Barthes' theory, researchers can uncover the ideology of patriarchy in Perrault's *Cinderella* and the ideology of feminism in the film Cinderella 2021. Hutcheon's theory of adaptation will be used to analyze the motifs of works based on feminist ideology.

Barthes' (1972) semiotics is utilized to analyze the ideology within the characters and the plot. Based on Ferdinand de Saussure's study of signs which explores language at the denotative level, Barthes expands further on signifier and signified concepts by adding layers that deepen our understanding of how meaning is constructed in language and culture. In the first order of signification, it involves the basic relationship between the signifier and the signified (denotation). The second order of signification relates to connotative meanings arising from the first order. Finally, the third order of signification encompasses broader cultural narratives and ideologies that shape how signs are interpreted. Barthes refers to this as a myth. Myth as a linguistic sign lessens the significance that it had in society and history rather than eliminating it. Myth, in turn, gets depoliticized and appears neutral.

Hutcheon's theory of adaptation is utilized to discover the motive of the film adaptation. Hutcheon and O'Flynn (2013) propose three interrelated perspectives in defining adaptation. First, adaptation is acknowledged as the extensive transposition of literary works; second, adaptation as a process of creation involves (re-) interpretation and (re-) creation; third, adaptation as a process of reception is regarded as a form of intertextuality. Adaptation has three modes of engagement: telling into showing, showing into showing and

showing into interacting. Furthermore, Hutcheon and O'Flynn contended four motives in creating adaptation: economic lures to obtain profit, legal constraint related to the law of ownership of cultural and intellectual property, cultural capital to promote cultural products, and personal and political motives to the personal agenda of the adapter to adapt a work (Hutcheon, 2006).

Results and Discussion

The Changes in Cinderella's Characterization
Cinderella

Cinderella in the fairy tale is a girl whose kindness and beauty are passed down from her deceased mother (Perrault & Grimm, 2008). Although the current feminist movement criticizes women's standards of physical appearance (Weiser, 2019; (Widdows, 2018), it is still common for women to be influenced to strive for certain standards of beauty that differ based on era and culture (Abid, 2021; Kim & Lee, 2018). Cinderella's beauty, combined with her goodness, draws an indirect aggression from her stepmother. Her stepmother responds maliciously due to the comparison of Cinderella's kindness, which makes her daughters appear more evil (Perrault & Grimm, 2008). Under her stepmother's cruel treatment, Cinderella is portrayed as passive and meek. The fact that Cinderella obeys her stepmother's commands without objecting is what makes her meek. A key aspect operating in patriarchy is the concept of men bearing masculine qualities and women bearing feminine attributes. In essence, the categorization of men and women in a patriarchal system encourages people to think of them as distinct entities. The general exemplification of women's personality traits includes being weak, hysterical, erratic, and lacking in self-control (particularly during menstruation), as well as reliant, passive, subjective, subservient, indecisive, and lacking in self-confidence (Indradjaja, Chamdani, & Syafi'i, 2022; Lee & Chin, 2019; Salhi & Alfraih, 2020). In line with the preceding findings, Cinderella's passivity in the fairy tale subsequently also continues to prevail in the climax of the story. Her fate changes through her encounter with the prince at the ball. Since men value women for their beauty (Chakraborty & Goswami, 2024), Cinderella's beauty not only attracts the prince, but also awes all of the ball's attendees, the king, and the prince (Perrault, 2008). The prince even escorted her to the seat of honor and invited her to dance with him. All of the prince's praise and attention is showered on Cinderella. After leaving one of her glass slippers in a hurry, she remains passive again, waiting for the prince's servant to arrive at her house with the glass slipper. Cinderella's characterization as stated:

"Romance" glosses over the heroine's impotence: she is unable to act independently or self-assertively; she relies on external agents for rescue; she binds herself first to the father and then the prince; she restricts her ambitions to hearth and nursery."

(Rowe, 1979, p. 239)

Besides having her foot fit the glass slipper, she also revealed that she owns one of the glass slippers (Perrault, 2008). Her godmother appeared again and transformed Cinderella's clothes into a magnificent dress. Cinderella shows dependence on the prince and the godmother in taking action to save her from her home. At the end of the story, Cinderella shows no sign of refusing to marry the prince. This part displays Cinderella's submissiveness and obedience. Additionally, this kind of fairytale traps women in a contract with a society where women must be captivated, be silent, required to remain beautiful, have no freedom of speech, be submissive, and obey male rules (KUMLU, 2017).
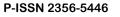
Furthermore, the context of the creation of Perrault's fairy tales, including *Cinderella,* was during the French civilization mission in the 1690s. By employing fairy tales, the socialization of civilizing in the process also reinforces the exemplary behavior of an aristocratic lady held by the upper-class elites. Perrault modeled female characters as being passive until they got married. The male is expected to pursue the female, who waits for him actively. On the other hand, the female is educated with polite speech, and correct manners, and is dressed in elegant clothes. Women are only allowed to show submissiveness (Zipes, 2006). Perrault's restricted view of women is based on his ideal view of upper-class society. They are expected to be sweet, gentle, reserved, graceful, and patient, just like Cinderella. The prince recognizes these virtues and marries her. In other words, women are proposed to be subservient, dependent on men, and feminine.

Figure 1: Cinderella is on the statue in front of the palace when the King holds a Royal event (00:25:12)

Figure 2: Cinderella asserts that women can manage a business (00:34:13).

Based on Barthes' semiotics, figure 1 denotatively shows Cinderella climbing the statue in front of the palace when the King and his family are holding a royal event. Connotatively, the image shows the courage of a woman climbing the statue and daring to face the king in an unusual way. Meanwhile, the myths of women in fairy tales are portrayed as beautiful, graceful and obedient (El Shaban, 2017; Pawlowska, 2021). In Figure 2, denotatively, Cinderella is portrayed as a girl who is always busy working in her dingy room and occasionally goes out to observe the clothing market. Connotatively, Cinderella can be understood as a girl with the ambition to be financially independent. She explained that the women in the kingdom generally focus on child rearing and managing the household. Then, she argued that women can operate businesses as well. Cinderella's dialogues with Robert imply that the kingdom's system, where Cinderella lived, expected women's activities to revolve around child-rearing and household management. Cinderella criticized this matter as unfair since it limits women's potential. It produced a false belief in society that deems women as physically and intellectually inferior to men. The myth of women building businesses is unacceptable in society in fairytales and movies, but in the film, Cinderella shows persistence in realizing her dreams. The end of the story in the movie Cinderella 2021 illustrates that society has begun to accept the existence of a woman who builds her businesses. Tong and Botts (2018) argued that the root of the problem lies in female subordination, which holds back women's potential in the public sphere. It produced a false belief in society that deems women as physically and intellectually inferior to men. As a result, women tend to be discriminated against in the academy, the forum, and the marketplace. This is demonstrated by the folks in the market doubting and making fun of Cinderella when she poses as a dress seller.

Liberal feminists regard this discrimination as unfair, and they need to address this matter by promoting gender justice. Liberal feminism, as discussed by Jaggar (1983) in Tong and Botts (2018), is rooted in liberal political theory, which emphasizes the human capacity for rational thought. This rationality distinguishes humans from animals and is defined through its moral aspect, focusing on individual autonomy, and its prudential aspect, emphasizing self-fulfillment. A just society, therefore, allows individuals to exercise their autonomy and achieve a fulfilling life. Consequently, applying liberal principles to feminism involves extending the same rights enjoyed by men to women.

Liberal feminism has gone through three waves, and the second one, which arose in the 1960s, seeks equal economic participation and challenges the conventional division of labor based on gender. As far as the Cinderella story goes, she portrays this spirit quite well by claiming that women can run

shops, which suggests that she has the urge to be independent and work. Rather than shaping herself to the view of women as mothers or homemakers, she vehemently breaks these norms by modifying her dream of becoming a dress seller. Through these events, Cinderella manifests the tenets of second-wave liberal feminism, women's right to self-determination, and equality with men in political participation. Through her actions, Cinderella 2021 illustrates the principles of second-wave liberal feminism, advocating for women's autonomy and equal rights in the public sphere (Mardiyah, 2022; Palguna & Juniartha, 2023).

Gwen

Gwen is an additional female character that, as it were, shows up in the motion picture. She does not exist within Perrault's *Cinderella*. In *Cinderella 2021*, Gwen is presented as the prince's sister. Unlike the prince, who appears not to take his regal duties, Gwen aspires to be a ruler. Be that as it may, the ruler regularly disregards her dynamic thoughts regarding administering the kingdom. Considering Barthes' semiotics. in the motion picture, denotatively, Gwen appears to be wearing a fitted dress with long sleeves and shoulder pads (Figure 3). Shoulder pads were presented into women's mold in the 1930s by architect Elsa Schiaparelli, extending women's outlines while symbolizing empowerment, strength, and confidence (Almond, 2019; Maharaj, 2022). Nearby shoulder pads, Gwen is attributed by a short, swaying hairstyle. Connotatively, Gwen's physical characterization is a well-known performance that speaks about her strength to break traditional norms, and her empowerment (Sanders, 2023). Gwen oozes specialists generally with her idiosyncrasies, haircut, and clothing choices. Therefore, she also shows her capacity to catalyze social change. The myth that characterizes Gwen's appearance suggests that, traditionally, noblewomen are typically depicted with long, flowing hair or styled in a graceful way to show their gentleness and femininity.

Figure 3: wearing a fitted dress with long sleeves and shoulder pads (00:20:20)

Figure 4: Gwen appears eager to take charge of internal affairs within the kingdom (00:20:15).
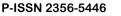
Figure 4 depicts Gwen's bold intention to participate in the political domain within the kingdom. She even offers herself to replace Robert as the heir apparent. The king then orders her to leave, suggesting his strong disapproval of having a woman succeed to the throne. Rather than women, male favoritism in the succession of monarchies is legitimized for a few reasons (Corcos, 2012). Firstly, men are believed to possess higher physical and intellectual leadership than women. Secondly, a female sovereign could pose problems. If a female sovereign chooses to marry a foreign prince, the nation she allies with might have an interest and be at odds with her own. With obedience as part of a woman's disposition, she will likely give in to her husband's demands.

Other than that, Gwen is depicted as a proactive figure who can act on social change by raising awareness of the negative impacts of coal fuels, which incorporates discussing current issues related to contamination and climate change (Asumadu, Adams, & Leirvik, 2020; Kerns, Powell, Mellmann-brown, Carnwath, & Kim, 2018; Sedano et al., 2020). She advocates for a move to clean vitality sources like wind. In any case, her proposals are rejected by the lord, who centers instep on Robert and his issues, reflecting the patriarchal propensity to undervalue women's commitments and experiences (Fitriani & Muassomah, 2021). The myth of this point is that women have verifiably been avoided from political interest and decision-making, leading to their underrepresentation in political positions. As a result, laws and arrangements frequently come up short to address women's concerns and needs. This separation in open and political life highlights the infringement of women's rights.

Gwen symbolizes the challenges women encounter in politics, embodying the principles of liberal feminism through her advocacy for gender equality and personal autonomy. Her struggles highlight the discrimination women face within the political sphere (Tong & Botts, 2018), as reflected in the king's internalized biases and the kingdom's rules that exclude women from political affairs. This situation underscores the broader goals of liberal feminism, which seeks to confront and rectify such discrimination in public life.

The Change of Ideology of the Plot
The Throne's Inheritor

At the end of the story, it can be deduced that through Cinderella's marriage with the prince, her influence increases by becoming a queen and the prince ascends to the throne. Being able to marry the prince means there is no social status barrier with him. Even though it is not directly described, Cinderella and her family are aristocrats. The evidence lies in her stepsisters

being able to afford extravagant clothes adorned with jewels (Perrault, 2008). The elder stepsister wears a red velvet dress, while the younger stepsister wears a gold-colored mantle with a piece of jewelry on her dress. Kuchma (2023) stated that noble clothing employs dark, rich colors such as red, purple, and gold to symbolize prestige, wealth, and power, whereas lighter colors such as pastels are associated with commoners. Noble women also put on accessories made with valuable metal and gemstones. Nevertheless, Cinderella was unable to experience this luxurious lifestyle due to her stepmother's persecution.

After Cinderella reveals herself as the woman whom the prince has been looking for, she forgives her stepsisters for their past bullying. Perrault (2008) also described how marrying the prince boosted Cinderella's status and invited her stepsisters to live in the palace. Her stepsisters then marry with the court members. The court is a manifestation of the king's authority and represents the extension of the monarchy, symbolizing political power and offering opportunities for social mobility beyond inherited status (Classen, 2015). The court staff's position is not only for inherited, but they are also available for talented people. This suggests that courts have a role in social mobility. Aristocrats had the advantage of being able to move up the social ladder since they had access to estates, titles, and possibly even connections to the monarchy (Classen, 2015). The marriage with the prince enabled Cinderella to gain a certain amount of influence within the royal court. Cinderella's marriage to the prince not only elevates her status but also enhances her family's ties to the monarchy through her stepsisters' new marriages.

It is crucial to bear in mind that the prince can become the heir because the system of royal succession in the kingdom in the story practiced primogeniture. Primogeniture alludes to innate progression wherein the eldest child acquires the complete kingdom (Kokkonen et al., 2022). It may be a custom that dates back to eighteenth-century France. The custom of primogeniture, which dates back to eighteenth-century France, was significant for guaranteeing political solidness by avoiding progression issues. This framework, bolstered by the Catholic Church, emphasized the atomic family over the expanded family and strengthened the legacy rights of the eldest child (Kokkonen et al., 2022). The advancement of the nuclear family played a noteworthy part in creating primogeniture, which implies keeping up the illustrious ancestry.

Furthermore, Corcos (2012) highlights male primogeniture as a progression framework that prioritizes male beneficiaries, reflecting their significance in administration and society. This framework legitimizes male

progression in governments, fortifying patriarchal states of mind that favor men in positions of specialist over land, property, and social structures. In a male-dominated society, this dominance may be an essential angle of patriarchy, which advances male benefit and specialists.

Figure 5: The king appoints Gwen as the kingdom's ruler (01:39:18).

Figure 6: Gwen's Coronation in place of Prince Robert (01:40.02)

Cinderella's encounter with Robert transforms his outlook, leading him to prioritize adventure with her over his duty as crown prince. He ultimately decides to renounce his royal status, illustrating a challenge to traditional gender roles and expectations for men. While patriarchy predominantly affects women, men also face pressure to conform to specific roles, and addressing these dynamics aligns with feminist principles (Johnson, 2014). Robert's actions demonstrate that men can break free from societal constraints and prescribed notions of masculinity, highlighting the importance of men's awareness and experiences in fostering societal change.

In Figure 3, the king announces his decision to allow Gwen (the princess) to become the heir. This scene reflects two individuals: the king as a man, acknowledging and entrusting Gwen as a woman with her competence to govern the kingdom. The movie's inclusion of women in positions of power can be seen as a progressive move toward gender equality. Johnson (2014) asserted that to be truly progressive and informed about gender injustice and women's potential, liberal feminism depends on males being good and fair and giving women credit by enabling them to participate in social life on an equal footing. In the end, the king plays a vital role in granting Gwen her right to rule the kingdom.

Motives behind the Adaptation of Cinderella
Cultural Capital

Hutcheon (2006) elaborated the concept of cultural capital, which refers to the cultural knowledge that shapes power dynamics and opportunities within society, categorized into three states: embodied,

objectified, and institutionalized. One way for an adaptation works to be valued is through the association of cultural context. Furthermore, Hutcheon (2006) asserted that social capital alludes to the typical social resources related to social information, cultural knowledge, social practices, and qualifications. When connected to adjustments, social capital clarifies how certain writings or works are esteemed, deciphered, and changed over diverse mediums and social settings.

The movie adaptation of *Cinderella* presents the ideological shift from patriarchy to liberal feminism. Both patriarchy and feminism are cultural phenomena that exist in society and the movie adaptation seeks to capitalize on it. The movie adaptation of *Cinderella* illustrates a shift from patriarchy to liberal feminism, highlighting how patriarchal culture perpetuates gender inequality, as seen in the characters' reactions to Cinderella's aspiration to run a dress shop and the male-dominated market scene. This adaptation challenges the rigid gender roles prescribed by patriarchy, showcasing Cinderella and Gwen as confident, intelligent, and determined women striving for their dreams. Their struggles for equal access in economic and political spheres reflect real-world issues of inequality. Ultimately, the film embodies the goals of liberal feminism, with Cinderella becoming a seamstress and traveling the world, while Gwen ascends to the throne, symbolizing a new era where women can pursue their ambitions without being confined to traditional roles. Hutcheon and O'Flynn (2013) suggest that this cultural transformation aims to raise audience awareness of these pressing issues.

Personal and Political Motive

Hutcheon (2006) argued that an adapter has an entwined individual and political thought process in adjustment. The personal engagement of the connector with content is affected by their socio-political setting, and their reinterpretation can reflect both personal and collective encounters and belief systems. This double inspiration improves the adaptation, making it a complex discourse between the first work, the connector, and the group of onlookers inside their particular social and political system. She believes that "It is obvious that adapters must have their own personal reasons for deciding first to do an adaptation and then choosing which adapted and what medium to do it in" (Hutcheon, 2006, p. 92)

Kay Cannon, the adapter of the *Cinderella 2021* movie, alters the character and plot to reflect her agenda for female empowerment (Davis, 2018), as seen in her previous works like *Pitch Perfect* (2012) and *Girlboss* (2017). This adjustment of *Cinderella* exhibits female strengthening by

Universitas PGRI Jombang **JOURNALS**

complementing Cinderella's yearning to be a businesswoman, emphasizing her independence and expulsion of her genuine adore, particularly when she turns down Ruler Robert's marriage proposition to chase her dreams. The film evaluates the societal desires of ladies, as Cinderella contends for her capability to run commerce despite the patriarchal standards that keep ladies to household parts. Gwen also epitomizes female power through her certainty and strength, challenging generalizations and reflecting the expanding political engagement of more youthful gatherings of people on modern issues like climate change. Eventually, both characters speak to a move towards a story that prioritizes women's independence and challenges customary pixie story resolutions centered on marriage. This idea adjusts to Kennedy's (2018) investigation of tween fairy tales, who concluded that later pixie stories epitomize and proliferate a blend of women's activist and post-feminist belief systems, centering on the suggestions of this mix for youthful gatherings of people and the broader social talk on sexual orientation and strengthening.

Conclusion

The inquiry about grandstands the ideological move from the primary pixie story of Cinderella to Kay Cannon's movement picture alteration, centering on the move from patriarchal subjects to women's extremist convictions. This move is analyzed through changes in characterizations and plot events, utilizing Barthes' sign outline to look at the fundamental rationalities. Cinderella embodies patriarchal values in the former fairy tale through her lack of involvement and reliance. In contrast, she speaks to magnanimous women's rights in the motion picture by pursuing her aspirations and declaring her autonomy. The character of Gwen, presented in the motion picture, encourages the political disparity that limits women's involvement in the public domain. The resolutions of the two accounts vary altogether: the pixie story concludes with the sovereign wedding Cinderella, fortifying male dominance through the male primogeniture framework, while the motion picture engages Gwen as the ruler, highlighting the significance of men supporting women's authority.

Furthermore, the investigation uncovers two thought processes behind the motion picture adjustment of *Cinderella*: social capital and personal and political thought processes. The social capital thought process reflects the adapter's engagement with profoundly imbued societal standards with respect to patriarchy and women's liberation, emphasizing the got to address sex separation and advance social equity. The individual and political rationale adjusts with Kay Cannon's plan of engaging women, showcasing Cinderella's and Gwen's battles for women's rights within the open circle.

Their assurance and certainty challenge the misinterpretations encompassing women's parts beneath patriarchy.

References

Abid, S. (2021). On Being and Becoming Beautiful: The Social Construction of Feminine Beauty. *Pakistan Social Sciences Review*, *5*(II), 403–413. https://doi.org/10.35484/pssr.2021(5-ii)33

Almond, K. (2019). An Analysis of the Shoulder Pad in Female Fashion. *Fashion, Style & Popular Culture*, *6*(1), 31–47. https://doi.org/https://doi.org/10.1386/fspc.6.1.31_1

Amalia, D., Harahap, R. D., & Prismayanti, R. (2022). Gender Discrimination of Women in Baseball Girl Movie: A Study of Semiotics. *International Journal on Linguistics of Sumatra and Malay*, *1*(1), 023–029. https://doi.org/10.32734/ijlsm.v1i1.10569

Asumadu, S., Adams, S., & Leirvik, T. (2020). Foreign direct investment and renewable energy in climate change mitigation : Does governance matter ? *Journal of Cleaner Production*, *263*, 121262. https://doi.org/10.1016/j.jclepro.2020.121262

Aysah, N., & Woroharsi Parnaningroem, R. D. (2021). Ekranisasi Dongen Tischlein Deck Dich, Goldesel Und Knüppel Aus Dem Sack Karya Brüder Grimm Dan Film Tischlein Deck Dich Karya Ulrich König. *E-Journal Identitaet*, *10*(2). https://ejournal.unesa.ac.id/index.php/identitaet/article/view/41133

Bacchilega, C. (2013). Fairy tales transformed?: Twenty-first-century adaptations and the politics of wonder. *Fairy Tales Transformed?: Twenty-First-Century Adaptations and the Politics of Wonder*, 1–290. https://doi.org/10.17345/elop2014121-126

Budidarma, D., Sumarsono, I., Abida, F. I. N., & Moybeka, A. M. S. (2023). Gender Representation in Classic Fairy Tales: A Comparative Study of Snow White and the Seven Dwarfs, Cinderella and Beauty and the Beast. *World Journal of English Language*, *13*(6), 11–19. https://doi.org/10.5430/wjel.v13n6p11

Butler, J. (2007). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.

Chakraborty, J., & Goswami, A. (2024). The Influence of Beauty Standards on Women's Lives: An Exploration of The Bald Wife, a Folk Story from West Bengal, through a Feminist Lens. *Proceedings of the International Conference on Cultural Studies (ICCuS 2023), Advances in Social Science, Education and Humanities Research 824*, *ICCuS 2023*, 217–227. https://doi.org/10.2991/978-2-38476-212-5_21

Chang, L. H., & Luh, D. B. (2022). Reinventing Fantasy: The Reception of Fairy Tales. *Advances in Literary Study*, *10*(01), 97–110. https://doi.org/10.4236/als.2022.101007

Classen, A. (2015). *Handbook of Medieval Culture*. De Gruyter.

Corcos, C. (2012). *LSU Law Digital Commons From Agnatic Succession to Absolute Primogeniture : The Shift to Equal Rights of Succession to Thrones and Titles in the Modern European Constitutional Monarchy FROM AGNA TIC SUCCESSION TO ABSOLUTE*.

Creswell, W. J., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. Sage Publication, Inc.

Davis, A. P. (2018). Lots of Puking , But Empowered Puking: Kay Cannon ponders the dilemma of making the big-budget comedy more feminist. *The Cut*. https://www.thecut.com/2018/04/kay-cannon-on-blockers.html%0ALots

Dupont, H. (2015). *If The Shoe Fits: An Analysis of Historical and Contemporary Adaptations of Cinderella* [Bridgewater State University]. http://vc.bridgew.edu/cgi/viewcontent.cgi?article=1091&context=honors_proj

El Shaban, A. (2017). Gender Stereotypes in Fantasy Fairy Tales: Cinderella. *Arab World English Journal For Translation and Literary Studies*, *1*(2), 123–137. https://doi.org/10.24093/awejtls/vol1no2.10

Eynon, L. N. (2002). *The Many Faces of Cinderella: An Analysis of Cinderella From Perrault to the Present*. Longwood University.

Fitriani, L., & Muassomah, M. (2021). Gender Inequality Within a Family: the Representation of Women'S Novel in Social Media. *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra*, *16*(1), 111–124. https://doi.org/10.18860/ling.v16i1.10681

Greenhill, P., Rudy, J. T., Hamer, N., & Bosc, L. (2018). *The Routledge Companion to Media and Fairy-Tale Culture* (P. Greenhill, J. T. Rudy, N. Hamer, & L. Bosc (eds.)). Routledge, Taylor & Francis Group.

Hutcheon, L. (2006). A Theory of Adaptation. In *Routledge Taylor & Francis Group, LLC*.

Hutcheon, L., & O'Flynn, S. (2013). *A Theory of Adaptation*. Routledge.

Indradjaja, N., Chamdani, & Syafi'i. (2022). The Stereotyping Representation of Kensi Blye's Character in Television Crime Drama Series NCIS: Los Angeles. *Lingua Cultura*, *16*(July), 1–7. https://doi.org/10.21512/lc.v16i1.7671

Kerns, B. K., Powell, D. C., Mellmann-brown, S., Carnwath, G., & Kim, J. B. (2018). Effects of projected climate change on vegetation in the Blue Mountains. *Climate Services*, *10*, 33–43. https://doi.org/10.1016/j.cliser.2017.07.002

Kim, S., & Lee, Y. (2018). Why do women want to be beautiful? A qualitative study proposing a new "human beauty values" concept. In *PLoS ONE* (Vol. 13, Issue 8). https://doi.org/10.1371/journal.pone.0201347

Kneeskern, E. E., & Reeder, P. A. (2022). Examining the impact of fiction literature on children's gender stereotypes. *Current Psychology*, *41*(3), 1472–1485. https://doi.org/10.1007/s12144-020-00686-4

Kokkonen, A., Møller, J., & Sundell, A. (2022). *The politics of succession : forging stable monarchies in Europe, AD 1000-1800*. Oxford University Press.

Kuchma, O. (2023). *Explore the Richness of Medieval Noble Clothing Today*. Knights Templar. website: https://knightstemplar.co/explore-the-richness-of-medieval- noble-clothing-today/%0AExplore

Kumlu, E. (2017). The Fall of The Princess: The Hidden Social Contract with The Formation of Psychosexual Identity and Unconscious Mind of Women Through Fairy Tales. *Eskişehir Osmangazi Üniversitesi Sosyal Bilimler Dergisi*, *18*(2), 115–135. https://doi.org/10.17494/ogusbd.371460

Lee, J. F. K., & Chin, A. C. O. (2019). Are females and males equitably represented? A study of early readers. *Linguistics and Education*, *49*, 52–61. https://doi.org/10.1016/j.linged.2018.12.003

Maharaj, N. (2022). How the shoulder pad became a symbol of female empowerment. *Byrdie*. https://www.byrdie.com/history-of-the-shoulder-pad-5222271

Mardiyah, A. A. (2022). *The Portrayed of Liberal Feminism in the Main Character in Cinderella (2021) Film* (Issue 2022) [Syarif Hidayatullah State Islamic University]. https://repository.uinjkt.ac.id/dspace/bitstream/123456789/79968/1/SI22102.pdf

Naghmeh-Abbaspour, B. (2020). the Impact of Dominant Ideology on Front Covers of Translation of Children'S Literature in Iran. *Humanities & Social Sciences Reviews*, *8*(3), 480–488. https://doi.org/10.18510/hssr.2020.8352

Palguna, I. G. A. E., & Juniartha, I. W. (2023). Liberal Feminism Portrayed in Dialog on the Main Character of Cinderella 2021 Movie. *Professional Journal of English Education*, *6*(3), 490–494. https://doi.org/https://doi.org/10.22460/project.v6i3.p490-496

Pawlowska, J. (2021). Gender stereotypes in Popular Fairy tales. *Society Register*, *5*(2), 155–170. https://doi.org/10.14746/sr.2021.5.2.10

Perrault, C., & Grimm, T. B. (2008). *Cinderella, Rumpelstilskin and Other Stories*. Tantor Media.

Rowe, K. E. (1979). Feminism and fairy tales. *Women's Studies*, *6*(3), 237–257. https://doi.org/10.1080/00497878.1979.9978487

Saeed, B. M. (2024). Critical Discourse Analysis of Ideology in Judy Blume's "Tales of a Fourth Grade Nothing." *Zanco Journal of Humanity Sciences*, *28*(2), 343–357. https://doi.org/10.21271/zjhs.28.2.20

Salhi, Z. S., & Alfraih, I. (2020). Sexuality and the politics of the body in Zainab Hifni's Features. *Journal of Gender Studies*, *29*(8), 911–925. https://doi.org/10.1080/09589236.2020.1799766

Sanders, O. (2023). *What Does Short Hair on a Woman Say ?* https://www.enotalone.com/article/beauty/what-does-short-hair-on-a-woman-say-r10903/

Sedano, F., Lisboa, S., Duncanson, L., Ribeiro, N., Sitoe, A., Sahajpal, R., Hurtt, G., & Tucker, C. (2020). Monitoring intra and inter annual dynamics of forest degradation from

charcoal production in Southern Africa with Sentinel – 2 imagery. *Int J Appl Earth Obs Geoinformation*, *92*(June), 102184. https://doi.org/10.1016/j.jag.2020.102184

Stephens, J. (1992). Language and ideology in children's fiction. In P. C. N. Candlin (Ed.), *Language in Social Life Series*. Longman. https://doi.org/10.5860/choice.30-5418

Tanzil, J. O., & Andriano, S. (2023). Roland Barthes Semiotic Analysis in Turning Red Movie. *Communicate: Journal of Communication Studies*, *10*(2), 138–158. http://journal.lspr.edu/index.php/communicare

Tong, R., & Botts, T. F. (2018). *Feminist Thought: A More Comprehensive Introduction* (Fifth). Routledge.

Weiser, P. B. (2019). Heather Widdows, Perfect Me: Beauty as an Ethical Ideal. Princeton and Oxford: Princeton University Press (2018), ISBN: 978-0-691-160078 (HC). *Hypatia Reviews Online*, *2019*(April), 0–6. https://doi.org/10.1017/s2753906700003089

Widdows, H. (2018). *Perfect Me: Beauty as an Ethical Ideal*. Princeton University Press.

Wiyatmi, W. (2023). Queens in Folklores as Representation of Indonesian Feminism. *Poetika*, *11*(1), 22. https://doi.org/10.22146/poetika.v11i1.81810

Zipes, J. (2013). A fairy tale is more than just a fairy tale. *Book 2.0*, *2*(1), 113–120. https://doi.org/10.1386/btwo.2.1-2.113_1