

A COMPARISON OF THE PLOT IN THREE VERSIONS OF CINDERELLA MOVIES

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ABSTRACT

Literature is not only in written form such as poetry, novels, short stories, and even dramas. Technological advances have made literature presented in a more modern form, namely movies. The title of this research is A Comparison of the Plot in Three Versions of Cinderella. in *Cinderella 1950* by Charles Perrault, *Cinderella 2015* by Chris Weitz, And the *Cinderella 2021* by Kay Cannon. This research uses objective theory to compare the three versions of Cinderella, especially in comparing plots in stories. The researcher uses qualitative descriptive to compare these movies. In collecting data. What is a limitation in analyzing this research is the plot elements which consist of six structures; exposition, inciting incident, rising action, climax, falling action, resolution or denouement. The results, through differences in plot, also produce differences in several storylines supported by the characters. This analysis is not a way to point out the weakness and weakness of each version of the movies. However, everyone sees that literature also influences and adapts to current developments.

Keywords: Cinderella, Comparison, Literature, Movies, Pot.

INTRODUCTION

This paper, the researcher chooses three versions of Cinderella movies as the material of the research. The first version is *Cinderella 1950* by Charles Perrault. This 1950 version is a fantasy animation movie produced by Walt Disney Production in 1950, based on the story of the work of Charles Perrault. The second version is *Cinderella 2015* by Chris Weitz. This 2015 version is a live action adaptation of the 1950 animation version of Cinderella and is produced by Walt Disney Pictures. The third version, *Cinderella 2021* by Kay Cannon, is produced by Amazon Original Movies. The 2021 version is a modern musical combined with a classic fairy tale. Even though they have some of the same storylines, namely living with their stepmother and stepsisters and being treated badly.

The interesting thing is the characteristics that Cinderella has. In this movie, Cinderella has a broad view of the conditions and future that she really hopes for. From these three versions, the researcher discovered differences in several intrinsic elements that constitute the movies. By comparing these three versions, the researcher can discover interesting insights into how Cinderella has transformed over time and how the story continues to inspire.

The researcher chooses to analyze the plot in three versions of the Cinderella movie. A simple topic but has the aim of making readers understand the literature completely, then the reader can appreciate the literature. The researcher uses objective theory to analyze the movies. According to Abrams (1978), the objective theory in literature is a theory that is considered autonomous, not related to elements outside the literary work (extrinsic) and related to structural intrinsic elements. Intrinsic elements can be in the form of characters, settings, plot, conflict, and theme.

In this research the researcher just focuses on analyzing plots, but that does not mean the researcher is not talking about the other elements. Plot is the flow of the story that develops in a literature. In a story, plot is an event or moment shown by the author. In general, literary structure is divided into six elements, including: exposition, inciting incident, rising action, climax, falling action, and resolution or denouement. The researcher discusses the structure of the plot in the discussion section. To analyze a story in the movies, of course, the researcher needs to understand the plot of the story first. Talking about the characters is a supporting argument for talking about plots. In essence, the objective analysis of literary works is to analyze what happens in the story. Although each story has a relationship with the real world (extrinsic elements), this analysis is limited to intrinsic elements. The researcher will apply the objective theory in the following discussion.

METHODOLOGY

In this research, the researcher uses a descriptive qualitative method as a research data approach. The reason the researcher uses the descriptive qualitative method is that the researcher specifically analyzes the movie and scenes of *Cinderella 1950* by Charles Perrault, *Cinderella 2015* by Chris Weitz, and *Cinderella 2021* by Kay Cannon in the form of descriptive writing. This method is a method that aims to gain a deep understanding

of literature regarding experiences, both individually and in groups. Denscombe (2010, 273) said, qualitative data is in the form of written or spoken words. Descriptive qualitative analysis of intrinsic elements is one of the methods that have relations with interpretation and explanation of words. Descriptive qualitative does not limit the number of possible types and does not specify rules for writers (Wellek 18 & Warren, 1956).

The main sources of data in this analysis are three movies that were *Cinderella 1950* by Charles Perrault, *Cinderella 2015* by Chris Weitz, and *Cinderella 2021* by Kay Cannon. The qualitative research data is in the form of screenshots of scenes and scripts in the movies. There were durations of the data: *Cinderella 1950* is 74 minutes; *Cinderella 2015* is 105 minutes; And *Cinderella 2021* is 113 minutes. The data found 19 is to make the researcher easy to categorize and prove the results obtained according to existing needs. This research aims to compare three versions of the Cinderella movies based on plot structures.

To collect data, the researcher has various methods. To support this analysis, the researcher uses several references from books, journals, and articles. The data collection method uses the following steps: (1) Watch *Cinderella 1950* by Charles Perrault, *Cinderella 2015* by Chris Weitz, and *Cinderella 2021* by Kay Cannon several times; (2) Find similarities and differences of movies; (3) Classify and categorize similarities and differences.

DISCUSSION

In this chapter, the researcher explains the types of plot structure that have been discussed in chapter II. The explanations in this chapter analyze and describe the plot structures contained in *Cinderella 1950* by Charles Perrault, *Cinderella 2015* by Chris Weitz, and *Cinderella 2021* by Kay Cannon.

1. Exposition

Exposition is the opening. Background information of the story, setting, characters, and initial situation. In the three versions of the Cinderella movie, the stories have different beginnings. In *Cinderella 1950*, the story begins when Cinderella, a charming and beautiful girl lives with her father before stepmother (Lady Tremaine) and stepsisters (Anastasia & Drizella) come.

"Narrator: there lived a widowed gentleman and his little daughter, Cinderella. Although he was a kind and devoted father..." (1.52 – 2.03).

"Narrator:... he married again, choosing for his second wife, a woman of good family with two daughters just Cinderella's age, by name, Anastasia and Drizella." (2.10 – 2.22).

"Narrator:... of Cinderella's charm and beauty" (2.34 – 2.36)

Meanwhile, in the 2015 version, Ella is a beautiful girl with courage and kindness. She lives with her father and mother. Her mother died of illness. Then her father married his stepmother (Lady Tremaine), Ella also lives with the stepsisters (Anastasia & Drisella).

"Narrator: To her mother and father, she was a princess." (1.12-1.15)

"Stepmother: You did not say your daughter was so beautiful." (10.27-10.31)

"Father: She'll merely be your stepmother. And you'll have two lovely sisters to keep you company." (8.50-8.52)

In the Cinderella 2021 version, the story begins when Ella the beautiful, witty, and fearless girl lives with her stepmother (Vivian) and stepsister (Malvolio & Narissa).

"Narrator:... story begins, at the humble home of a practical woman named Vivian, who was alone again after the death of her second husband." (1.50-2.01)

"Narrator:... Vivian's daughters: the obnoxious Malvolia and the self-absorbed Narissa" (2.11-2.19)

2. Inciting incident

Inciting incident is the initial event that starts the first conflict of the story. The 1950 and 2015 versions of Cinderella contain a lot of bad treatment by Ella's stepmother and stepsisters.

"Stepmother: Silence! (Pauses) Time for vicious practical jokes. Well... maybe we can put them to good use. Now, let me see... There's the large carpet in the main hall. Clean it! And the windows, upstairs and down. Wash them! Oh, yes... and the tapestries, and the draperies".

(Charles Perrault, 1950, 22.38 – 23.06).

Narrator: Ella's stepmother dismissed the household. ... And by and by they considered Ella less a sister than a servant. And so Ella was left to do all the work. "Narrator: In their defense, they did share with her the very food they ate, or rather, the scraps from their table."

(Chris Weitz, 2015, 22.12-23.21)

Meanwhile, in the 2021 version, even though she has to do some homework, Ella finds it difficult to get the freedom to make her dreams come true. Even the prince feels that way too.

*“Stepmother: To think that any girl, let alone you, would have the audacity to engage in matters of **business, it's insane. I will not have you embarrassing this household with your blasphemy.** Don't ever let me catch you trying such nonsense again. Put the dress down.”*

(Kay Cannon, 2021, 16.00-16.37)

3. Rising action

Rising action starts when the story develops and the conflict intensifies. Tension mounts so that the characters face obstacles that force the characters to make choices. When the king held a ball, all versions have differences, although it prioritizes the prince getting married immediately. In the 1950 version, the king wanted the prince to get married immediately because he felt lonely in the palace.

*“King: I am patient! (throws an inkwell) But I'm not getting any younger, you know. **I want to see my grandchildren** before I go.... I'm... **I'm lonely in this desolate old palace.** I... I want to hear the pitter-patter of little feet again. (starts sobbing)”*

(Charles Perault, 1950, 24.00- 24.34)

In the 2015 version the ball party is an event for every generation and it is also the moment to find a bride for the prince before the king dies.

*“.... Furthermore, at the behest of the prince, it is hereby declared that **every maiden in the kingdom, be she noble or commoner, is invited to attend.** Such is the command of our most noble king.” (35.40-36.00)*

Meanwhile, in the 2021 version, to become king, a prince needs a partner. Therefore, the king holds a ball party to find a bride for the prince. Not only that, the king also thinks that if the prince marries another princess, the strength, power and wealth of the kingdom will increase.

*“Prince: You can't control me. - Oh, that's exactly what I can do. That's the perk of **being the king.** But I feel nothing for these women. **It's crazy to think I'm actually gonna fall in love with one of them. Kings marry for power, - not for love.**”*

(Kay Cannon, 2021, 18.54.19.04)

4. Climax

Climax is the culminating point of the story. It is the moment of greatest tension, when the main conflict culminates. In this part, the story is made to play on the

emotions of the audience. In all three versions of the Cinderella movies, the main character, Cinderella, faces obstacles to go to the dance party. In the 1950 version, Cinderella is not allowed to attend unless she finishes all her housework.

“Drizella: No, I don’t! I think she’s – (realizes Cinderella’s wearing the beads) Ohh! Why you little thief! They’re my beads! Give them here! (tears them away)

“Anastasia: Oh, and look, that’s my sash! Wearing my sash! She can’t! (the stepsisters start tearing up Cinderella’s dress while the mice wince)”

(Charles Perrault, 1950, 41.04-41.17)

In the 2015 version, her stepmother doesn't allow Ella to go because she doesn't have a dress.

“Stepmother: No one wants a servant for a bride. After all I’ve done... It would be an insult to the royal personage to take you to the palace dressed in these old rags. ... this thing is so old-fashioned it’s practically falling to pieces (The shoulder’s frayed.) It’s falling to bits. And this!

(Chris Weitz, 2015, 42.04- 42.28)

In the 2021 version, the stepmother accepts Mr. Thomas's proposal for Ella.

“Stepmother: Cinderella, you don't need to go to the ball. It's for girls who are unbetrothed., Thomas has expressed his intentions to marry you. Cinderella: Thomas? But I don't want to marry Thomas. - I reject his intentions. - Stepmother: Hush now. Women who are promised away do not go to balls.”

(Kay Cannon, 2021, 42.40-23.06)

In all three versions, the stepmother and stepsisters treat Ella very disappointingly. Until she finally meets the fairy godmother. The fairy godmother helps Ella go to the dance party using magic that only lasts until midnight. When midnight arrives, Ella tries to leave and accidentally leaves behind her glass slipper.

5. Falling action

Falling action is the flow of conflict that has begun to subside, and there is a path to resolution. In all three versions of Cinderella movies, the king and the prince are trying to find the owner of the glass slipper. They make announcements and go from house to house. The stepmother hinders the grand duke and the prince from meeting Ella, the owner of the slipper. In the 1950 version, Cinderella is locked in the attic and helped by her mouse friends to escape.

“Cinderella: What? (Lady Tremaine appears in the doorway) Oh! Oh, dear! (Lady Tremaine closes the door and locks it) No, please! Oh, you can't! You just can't! Let me out! You must let me out!” (1.03.41-1.03.53)

In the 2015 version, Ella is locked away due to an agreement between the stepmother and the grand duke, but her singing voice saves her.

"Captain: We haven't found the girl. I'm disappointed for our king. Grand duke: Come on, now! Don't lose heart. There's one more house. We must leave no stone unturned." (1:28:33-1.28.46)

"Ella: ... Let the birds sing dilly, dilly And the lambs play We shall be safe dilly, dilly.(Ella sing)" (1.30.28-1.31.03)

In the 2021 version, Ella is taken by the stepmother to be handed over to Mr. Thomas, but she chooses to jump and escape.

"Stepmother: Cinderella's been working on her recipes for you.

Mr. Thomas: Well, I should hope so.

ALL mice: Two, three. For Ella...! Remember me as a hero! (Ella jump from the horse-drawn carriage)

(Kay Cannon, 2021, 1.33.11-1.33.33)

In the next scene, Cinderella remains the owner of the glass slipper in the 1950, 2015, and 2021 versions, and she is with the prince.

6. Resolution or Denouement

Resolution (or Denouement) is the conclusion of the story. The ending of the story in Cinderella 1950, 2015, and 2021 has slight differences. In the 1950 and 2015 versions, Cinderella marries the prince. The difference is that in the 2015 version, Ella forgives her stepmother and stepsisters.

"Stepsisters: Ella! My dear sisters! I'm sorry. So very sorry. Shall we? Ella: I forgive you (Ella to stepmother)."

"Narrator: Forgiven or not, Cinderella's stepmother and her daughters would soon leave with the Grand Duke, and never set foot in the kingdom again."

(Christ Weitz, 2015, 1:36:25-1.37.33)

In the 2021 version, Ella and the prince are together as a couple; they haven't thought about getting married yet because there are still many dreams they need to achieve.

"Prince: Mother? Father? In here, being immortalized. There's someone I would like you to meet.

Queen: So, do I have a wedding to prepare? I mean, no pressure, but there's an absurd amount of pastries left over from that ball.

Prince: No, no, we're not in a rush to get married. Uh, instead, we're going to travel the world together. I'm sorry if my decision disrupts your plans for succession."

(Kay Cannon, 2021,1.38.32-1.38.50)

CONCLUSION

From the analysis above, the researcher concludes that Cinderella 1950, 2015, and 2021 have a well-structured forward-moving plot. The researcher analyzed Cinderella 1950, 2015, and 2021, revealing well-structured, forward-moving plots. Charles Perrault's classic 1950 version is easily understood, while Chris Weitz's 2015 live-action version is slightly longer. Kay Cannon's 2021 version emphasizes gender equality and a modern storyline. The plot is crucial for the overall reading experience, allowing readers to become more involved and enjoy the journey.

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