Comparison on Characterization of Cinderella from "Cinderella" Grimm's Fairy Tale (1812) and "Cinderella" Grimm's Fairy Tale Edited by Edna Henry Lee Turpin (1903)

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Abstrak

Penelitian ini bertujuan untuk mendeskripsikan dan mencirikan Cinderella dari Dongeng Cinderella Grimm versi Grimm Brothers (1812), dan Dongeng Cinderella Grimm editan Edna Henry Lee Turpin (1903) dalam perspektif kajian psikoanalitik. Metode yang digunakan untuk mendalami unsur-unsur kedua dongeng tersebut adalah analisis tekstual. Subjek penelitian ini adalah dua novel yang berjudul Cinderella Grimm's Fairy Tale (1812) dan Cinderella Grimm's Fairy Tale yang diedit oleh Edna Henry Lee Turpin (1903). Objek kajiannya adalah penokohan tokoh utama dari kedua dongeng tersebut yang bernama Cinderella. Analisis dilakukan dengan merinci penokohan Cinderella dalam sudut pandang Id, Ego, dan Superego yang tercermin melalui perilakunya dalam peristiwa tertentu. Hasil penelitian bahwa penokohan Cinderella dalam kedua versi memiliki kesamaan yaitu saleh, baik hati, lemah, cantik, sabar, misterius, rajin, rendah hati, naif, dan bergantung. Selain itu, ada tiga perbedaan sifat yang hanya terdapat dalam Grimm's Fairy Tale (1812), antara lain lebih bergantung, egois, dan sembrono.

Kata Kunci: Cinderella, Karakterisasi, Psikoanalisis, Id-Ego-Superego

Abstract

This study aims to describe and the characterization of Cinderella from Cinderella Grimm's Fairy Tale, written by the Grimm Brothers version (1812), and Cinderella Grimm's Fairy Tale, edited by Edna Henry Lee Turpin (1903) version in the perspective of the psychoanalytic study. The method that is used to explore the elements of both fairy tales is textual analysis. The subject of this research is two novels entitled Cinderella Grimm's Fairy Tale (1812) and Cinderella Grimm's Fairy Tale, edited by Edna Henry Lee Turpin (1903). The object of the study is the characterization of the main character from both fairy tales, Cinderella. The analysis is done by detailing the characterization of Cinderella from the point of view of the Id, Ego, and Superego, which is reflected through her behavior in certain occurrences. The result of the study is that the characterization of Cinderella in both versions has similarities, namely pious, kind, weak, beautiful, patient, mysterious, diligent, modest, naïve, and dependent. In addition, there are three differences in the traits which only occurred in the Grimm's Fairy Tale (1812), including more dependent, egoistic, and reckless.

Keywords: Cinderella, Characterization, Psychoanalysis, Id-Ego-Superego

1. Introduction

Literature is a field that has both entertaining purposes and social criticism purposes. Literary text is the term to categorize prose fiction, drama, poetry, and others. One of the types of literature that popularly amused until now is prose fiction. Not only as a medium of communication through writing work, prose also contains an aesthetic purpose. However, not all writing that has artistic purposes is called literature. Literature refers to the historical improvement of writing prose or poetry that offers amusement, enlightenment, or instruction to the reader and literary devices (Irshad & Ahmed, 2015). Many fictions become long-lasting favorable, popular of its existence as a literary text, including short stories, novels, or the novella of Cinderella.

Furthermore, there is a strong relationship between the psychoanalysis approach and literature. According to Hossain (2017), Psychoanalysis criticism by Sigmund Freud stresses goal-oriented, which emphasizes on the covered motive or implicit motive in the writing process of the literature or the character in the narrative. In other words, the behavior of someone is affected by his motive. Not just that, he believes that psychoanalysis literary criticism may involve in one field or more on the author and his literary work, the characters (to describe the actions and motivations), the audience (the appealing part for the reader), and the text (role of the language and representation work). As a result, the aspects of psychoanalysis are wide and flexible in analyzing the psychologist's condition of the character based on behavior and motive in a fairy tale.

Besides, Freud divided the human personality or psyche into three structures: Id, Ego, and Superego. The Id relates to the primitive inner nature of human excitement, which works unconsciously to seek gratitude or innate happiness that cannot control (Lapsley and Stey, 2011). The pleasure principle urges the id to instantly satisfy the wish, desire, needs, and impulses (Siegfried, 2014). Second, Ego is the derivation of Id, Ego is the fulfillment of id that satisfy the impulses from the Id, which consciously finds the way to reach it into reality. However, the Ego is conscious and objective, and it can be balanced to control the drives that may lead to unpeaceful thought (Husin, 2018). Last, Superego can be viewed as the conscious spiritual or moral stand of the "ego" then controlling the Ego to keep ideals in ethics or well-being that giving pride feeling as the reward or out of boundaries of norms that might cause the guilty feeling toward sinful action (Liang, 2017). This theory believes that Superego is regarded from the social norms or even religion about consensus upon the good and bad behavior in the community. Thus, Id is the passion, the Ego is the agent of reason, and the Superego is the morality of the behavior.

Above all, there is a strong association between psychology and literature for the truth that both fields similarly carry out the Psychoanalytical criticism concern on the character, who has the existence to take a role as a figure and present to give meaning in life (Aras, 2015). Saputro, Ari Widayanti, & Purwanto (2019) state that psychoanalysis and characterization are similarly connected regarding desire, motivation, perception, and the character's response. The intrinsic elements in literature, such as novels or short stories, are themes, plots, characters, characterizations, and settings. The character is the person in a fiction work who has a role as the medium to convey the message through attitude, behavior, and expression in a story (Indriyani, Sili, and Ariani, 2019; Gill, 1995). The character is important because the character will be the sympathetic object of the reader/audience in the work. However, the character is the unreal people who take roles to drive the story, and that is made from the author's imagination (Yunita, Setyowati, and Widisanti, 2020). In comparison, characterization is how the author or writer shapes the Character (Kusumawati, 2007; Gill, 1995). Gill (1995) stated that to create a character that seems like a person, and the author may use direct and indirect presentation. The character is explicitly explained

in the direct method, whereas the thoughts, actions, or conversations show the indirect. In other words, a character is a product, and characterization is how the character is produced. As a result, characterization can be regarded as psychoanalysis since it has a strong relationship.

Based on that reason, the researcher is interested in analyzing the characterization of Cinderella from both fairy tale versions entitled Cinderella Grimm's Fairy Tale Version (1812) and Cinderella Grimm's Fairy Tale Version (1903) edited by Edna Henry Lee Turpin from Sigmund Freud's psychoanalysis approach with the theory of personality involving Id, Ego, and Superego.

2. Research Questions

Based on the study background, there are two research questions constructed as follow:

a. How are the characterizations of Cinderella in Grimm's Fairy Tale Version (1812) and Grimm's Fairy Tales version (1903) edited by Edna Henry Lee Turpin?
b. What are the similarities and differences of Id, Ego, and Superego of Cinderella from both versions?

3. Research Method

This study utilizes textual analysis by Mckee (2001) that contains the educated assumption of some from whole interpretations that could be derived in the text in order to determine the characterization of Cinderella from both versions using the psychoanalysis concept. The analysis techniques rely on qualitative data analysis concepts by Miles and Huberman (1994) involving data collection, reduction, display, and conclusion drawing. Those all are conducted together.

There are four phases that the researcher conducted. First, the researcher read the whole short story, focusing on the characterization of Cinderella in both short stories. In this step, the researcher decides the plan of the presenting data in the table and draws an initial conclusion.

Second, the researcher identifies and classifies the similarities and differences of both Cinderella versions. It is followed by tabulating the data as the data display and interpreting it in the analysis. Thirdly, the researcher arranges the result by describing the manners of Cinderella with the perspective from psychoanalytical literary criticism, specifically Id, Ego, and Superego personality concepts. Last, the researcher concludes the data reduction and data display is made. In brief, the activities of the data collection, reduction, data display, and concluding are repeated and organized simultaneously so that the conclusion verifying are reliable.

4. Result and Discussion

a) Similarities of The Traits of Cinderella in Grimm's Fairy Tale (1812) and Grimm's Fairy Tale Edited by Edna Henry Lee Turpin (1903)

As Sehandi claimed in Septiadi, Andayani, and Wardani (2019), literature psychology is correlated to the character and characterization in the literature, namely author psychology, traits in the literature psychology, and readers in the literature psychology. Sigmund Freud was one who used psychoanalysis as literature psychology to interpret a literary work meaning. Meanwhile, in both fairy tale versions, Cinderella is a protagonist in both short stories entitled Cinderella in Grimm's Fairy Tale (1812) and Grimm's Fairy Tale Edited by Edna Henry Lee Turpin (1903). The other characters are her mother as the supporting character, her father as the major character, the stepmother and stepsisters as the antagonists, the hazel tree and the dove as the supporting character, and the prince as the major character. Cinderella becomes the main character in her struggle to reach her happiness since she has more appearances and roles in the story than the other characters. In struggling with her happiness, Cinderella did many things that caused her characterizations to also formed. Cinderella in both versions is similarly pictured as pious, kind, weak, beautiful, mysterious, diligent, modest, naïve, and

dependent. However, there are three differences in the characterization in which Cinderella in The Grimm's Fairy Tale (1912) is more dependent, selfish, and reckless.

Based on Cinderella's personality in both fairy tale versions imaged by her behavior, the researcher is able to expose the id, Ego, and Superego of Cinderella. According to Hossain (2017), the novelty of the Freudian approach is identified that neurotic behavior is not unintentional or pointless but goal-directed. Still, in his research, Sigmund Freud sights that all human behaviors are engaged by his sex or instincts, which becomes the neurological illustrations of physical needs. Sex or instincts represent the Id that wishes to be satisfied immediately. The form of Id is an innate genuine personality that naturally occurs and becomes instinctive energy (Septiadi, Andayani, and Wardani, 2019). Husin (2017) also expressed that Id is also known as the pleasure principle that strives for pleasure and avoids pain. Like that statement, the first Id of Cinderella existed when she felt sorrow after her mother left her. As a daughter, she still wanted to be with her mother above all impossibility after she died. After that, as the mother advised, she became good and pious. In addition, she might endure the burden of the stepmother and stepsisters. Her piousness was the form of ego-ideal, which her Superego influences. Following the concept of the Superego stated by Schultz and Schultz (2017), the Superego neither reach pleasure (similar to id) nor obtains a realistic goal (similar to Ego). It is merely for embodying morality perfection about right and wrong.

Moreover, in the book, Freud stated that children learn from what is allowed or disallowed by their parents, who set the rules. It is reflected by Cinderella when parental control changes into self-control after the daughter internalizes her mother's message to be good and pious. Thus, even though the mother died, her Superego made her become good and pious, depicted by her traits such as religiously visiting the grave to weep every day and patiently facing the mistreatment of her stepmother and stepsisters.

The second id of Cinderella Grimm's Fairy Tale (1812) appeared when her sexual urge wanted to fulfill her physical need by meeting the prince. For instance, Cinderella's Ego finds a way by asking the birds and praying to the hazel tree to help her attend the ball. It is in concert with the Ego idea that is mindful of reality to determine when and how the Id instinct may be realized (Freud in Schultz and Schultz, 2017). This pictured the inability of Cinderella to satisfy her Id. Thus, she demanded others as support.

Similarly to this, however, Cinderella tends to be reckless in fulfilling her Id, avoiding the impact which happened to others for her sake and being spoiled by continually asking other creatures, such as birds and the hazel tree to satisfy her. It is a reflection of the Id because Id is innate and primitive; the dependent personality of Cinderella counts satisfaction on others like a baby who solely demands and asks for her pleasure. Schultz and Schultz (2017) stated that Id drives the gratification of the needs and would not allow a postponement for each gratification for any reason. They continued the id is an egoist, primitive (in attaining happiness), immoral, insistent, and reckless. This theory relates to Cinderella's traits achieving her motives through primitive and reckless behavior. She did not think her Id drove her Ego to hide in the pigeon house rashly, causing the pigeon house and the beautiful pears tree to be broken.

Moreover, the egoistic of Cinderella Grimms' Fairy Tale (1812) arises when the birds collect the beans, and she only allows them to eat the bad beans. This is also a reflection of Cinderella's Ego, which realistically drives her to ask for help from the birds. Cinderella prioritizes herself and lets the bird eat the bad beans. She was willing to do it because of her sexual urge to attend the ball to meet the prince. In line with the facet of Id Freud's personality theory, selfishness or egoism is one of human characters that have existed since birth (Septiadi, Andayani, and Wardani, 2019).

Table 1. Similarities and Differences of Cinderella's Characterization

No.	Cinderella in Grimm's Fairy Tale Version (1812)	Cinderella in Grimm's Fairy Tale version (1903) Edited by Edna Henry Lee Turpin
1.	Pious	Pious
2.	Kind	Kind
3.	Weak	Weak
4.	Beautiful	Beautiful
5.	Patient	Patient
6.	Mysterious	Mysterious
7.	Diligent	Diligent
8.	Modest	Modest
9.	Dependent	-
10	Selfish	-
11	Reckless	-

1. Pious

Cinderella became pious since her mother died. The mother advised her before leaving to be good and pious. The author writes it indirectly through the action of Cinderella. Cinderella visited her mother's grave for weeping and praying. In the Grimm's Fairy Tale (1812), it is mentioned that *"Every day the maiden went to her mother's grave and wept over it, …"* (pp. 96). While in the Cinderella Grimm's Fairy Tale by Edna Henry Lee Turpin (1903) version, it mentions: *"every day the daughter went to her grave to weep."* (pp.156). From this action, we may determine that Cinderella felt deep loss toward her mother's death, and she fulfills her missing by visiting the grave to pray and weep every day.

2. Kind

Not only pious, but that action also reflected that Cinderella was a good girl. Besides, the narrator or writer explicitly calls Cinderella a good person. It can be seen in the quotation of Grimm's Fairy Tale (1812), "*and she continued to be good and pious;*" (pp. 96).

3. Weak

Cinderella is shaped as a weak girl. The author puts the characterization indirectly through the reaction of Cinderella. It can be seen

through the moment when the stepsisters were taking her clothes rudely, she did not rebel. Instead, she just received it without any resistance. As quoted from the Grimm's (1812) version, *"So they took off her fine clothes, and put upon her an old grey cloak, and gave her wooden shoes for her feet.*" (pp. 96). Similar to Grimm's Fairy Tale, in Turpin's version (1903) Cinderella has no courage to fight. *"All pretty clothes were taken away, and she wore rags and wooden shoes."* (pp. 157).

4. Beautiful

Cinderella was also presented as a beautiful girl. In several proofs, the author has directly and indirectly shown the beauty of Cinderella. One of the proofs mentioned, *"Her sisters and stepmother did not know her at all, and took her for some foreign princess, as she looked so beautiful in her golden dress."* (pp. 100). Meanwhile in Turpin's version (1903), it remarked by this quotation, "*When she came into the ballroom her stepmother and sisters did not know her. She looked like a beautiful princess." (pp. 161).* Both excerpts clearly reflect the beauty of Cinderella in the eyes of other characters. Cinderella's beauty can be real because of the clothes she obtained from the hazel tree. Moreover, the charm of Cinderella was illustrated indirectly by the author through the expression of the guesses and the prince in the ball. It is taken from the text of Grimm's Fairy Tale (1912), *"When she arrived at the ball, they knew not what to say for wonderment, and the Prince danced with her alone as at first and replied to everyone who asked her hand, 'She is my partner.'"* (pp. 101-102). Turpin's version depicts *"When Cinderella came into the ballroom, everyone wondered at her beauty."* (pp. 162). That moment told that Cinderella was surprisingly stunning everyone at the ball when she appeared.

5. Patient

That occasion included Cinderella as a patient girl. Furthermore, this attitude of Cinderella is delivered indirectly through her reaction toward her stepmother and stepsister's actions. In facing her mistreatment, Cinderella could control herself to keep listening and respect to them even though the stepmother and stepsisters were truly wicked. It could be proven through the reaction of Cinderella when she was obliged to collect the beans in the Grimm's Fairy Tale (1812). She did not complain and immediately do without excuse. *"The sisters treated her besides with every possible insult, derided her, and shook the peas and beans into the ashes so that she had to pick them out again."* (pp. 96).

6. Mysterious

The author has also attributed Cinderella with a mysterious trait. It is shown with an indirect presentation of the action. It might be proven by the quotation in Grimm's Fairy Tale (1812), "*As soon as evening came, she wished to go, and as the Prince followed her she ran away so quickly that he could not overtake her.*" (pp. 102). While in Turpin's version (1903), it presented indirectly through the other's character reaction, "*When she came into the ballroom, her stepmother and stepsisters did not know her*".

7. Diligent

Cinderella's personality was created as a diligent girl. The author indirectly shaped her attitude when she woke up every morning to work the housework from morning until night. In Grimm's Fairy Tale, it is mentioned from the story, *"Then she was obliged to work hard from morning to night, and to go out early to fetch water, to make the fire, and cook and scour." (pp. 96*). Whereas in Turpin's version, her diligence is depicted in the quote, *"From morning till night she worked. She rose early to draw water, to light the fire, to cook, and to scrub." (pp. 157)"*.

8. Modest

More than diligent, Cinderella is a modest girl. The writer labeled Cinderella as a modest personality indirectly within the conversation. When the father asked her what she wanted from the fair, she just asked for a twig from her father as a gift, while her stepsisters asked beautiful dress and jewelry. It is pictured from the Grimm's text, *"The first bough, father, that knocks against your hat on your way homewards, break it off for me,' she replied." (pp. 97)*. in Turpin's Version, it is exposed that *"' Father,' she said, 'please bring me the first twig that strikes your hat on the way home.'" (pp. 158)"*.

b) Differences of The Traits of Cinderella in Grimm's Fairy Tale (1812) and Grimm's Fairy Tale Edited by Edna Henry Lee Turpin (1903)

Whereas, three traits are only found in Cinderella of Grimm's Fairy Tale (1912). The traits are dependent, selfish, and reckless.

1. Dependent

Cinderella in the Grimm's Fairy Tale (1812) is described as more dependent than in Turpin's version (1903). If, in Turpin's version, Cinderella escaped by running to go home without any help, Cinderella in Grimm's Fairy Tale (1812) clearly stated that Cinderella could escape and hide her secret with the help of the birds that brought her clothes. The writer pictured it indirectly from her action. As quoted from the story, *" for she had jumped quickly out on the other side of the pigeon-house, and had run to the hazel-tree, where she had taken off her fine clothes, and laid them on the grave, and the bird had taken them again, and afterward, she had put on her little grey cloak, and seated herself among the ashes in the kitchen." (pp. 100).* Cinderella does this twice on the first and second night of the ball until the prince finds

her by himself on the last night. The other dependencies of Cinderella are explained indirectly through her action when she asks the bird twice to help her collect the beans from the ashes. It is mentioned in the text, *"You tame pigeons, and doves, and all you birds under heaven, come and help me to gather the good ones into the tubs, and the bad ones you may eat."* (pp. 99). She let the bird gather the good beans into the tubs and the bad beans to eat.

2. Selfish

From the previous quote, it may also be inferred that Cinderella's personality was selfish. The author trait it indirectly through the action. When she asked the birds to gather the good beans, she allowed the birds to eat the bad beans rather than giving the good beans. Furthermore, the selfishness of Cinderella is reflected in her action when she escaped by hiding in the birdhouse and the beautiful tree in the garden behind the house. Cinderella bothered the birds when she escapes from the prince and the father. She did not hesitate to hide in the birdhouse so that the prince crushed the birdhouse with an axe in search of herself, *"And they brought an axe wherewith the Prince might cut open the door, but no one was found within"* (pp.100). This incident did not exist in the Grimm's Fairy Tale edited by Edna Henry Lee Turpin (1903) version.

3. Reckless

More than that, Cinderella in Grimm's Fairy Tale (1812) version is attributed as a reckless person. It is also explained with the indirect presentation. Her fear to keep secured and unidentified by the father and the prince made the tree became chopped down. She undoubtfully did not think about the effect of chasing her goal, and the tree should sacrifice itself to be chopped to hide Cinderella. As quoted from the Grimm's Fairy Tale (1812), *"The father thought to*

himself, "Can it be Cinderella?" and taking an axe he chopped down the tree, but there was no one on it." (pp. 101). This all happened because Cinderella's followed her desire to keep attending the ball. However, this trait of Cinderella does not exist in Cinderella of Edna Henry Lee Turpin's (1903) version.

c) **Id, Ego, and Superego of Cinderella in Grimm's Fairy Tale (1812) and Grimm's Fairy Tale Edited by Edna Henry Lee Turpin (1903)**

Many things happened in Cinderella's life is struggling to survive her sorrow until reaching her happiness. The sorrow of Cinderella started when her mother dying. Cinderella from both versions has the same id. The first id is her wish to be with her mother. However, her wish for the id cannot be fulfilled since her mother had died. After the message from the mother, Cinderella continues to be a good girl and pious. The Id of Cinderella hoped to be with her mother drives her Ego to visit the grave daily to weep and pray. Her prayer is motivated by her Superego, which is shaped according to her mother's advice that Cinderella must be kept pious and religious after she dies. Thus, Cinderella became pious. Cinderella became diligent when she followed her id since she often visited the grave. Moreover, Cinderella became patient because she stands for her mother's message that forms her Superego to be good. Then, she became a good girl who cannot fight against her stepmother and her stepsisters' mistreatment direct her into a weak person. At that moment, the Superego of Cinderella unintentionally formed her to become patient either in dealing with her stepmother and stepsisters.

The second id is the desire to be with the prince. Her motivation to meet with the price significantly affects her behavior. She cannot endure her instinct to be with the prince at the ball. Thus, her Ego finds any possible way to can meet with the prince. The Ego of Cinderella is following the id. She did not hesitate to bother

the birds in order to gather the beans as fast as possible (twice in Grimm's version), pray under the hazel tree to be given the dress, until in Grimm's version, hiding in the birdhouse and pears tree which causing the pigeon-house was broken and the beautiful tree was being chopped. This shaped her to become egoistic and reckless. The egoistic of Cinderella appears when she asks the birds to gather the good beans for her and eat the bad beans for them. Her recklessness when following her Ego made her not think wisely about the effect of hiding in the birdhouse and the tree. Furthermore, the stepmother in this version only asks her to collect the beans once, not twice. However, it depicts her Ego to obtain her goal by asking for help the birds. After that, she let the bird fly away.

5. Conclusion

There are two conclusions of this research. First, the characterization in Cinderella from both short stories has 10 similarities: pious, kind, weak, beautiful, patient, mysterious, diligent, and modest. . In addition, there are three traits that only occurred on the Grimm's Fairy Tale (1812) version: dependent, egoistic, and reckless. By focusing on the behavior and the motive, then analyzing it using Id, Ego, and Superego, we may examine the psychological condition of Cinderella in satisfying her desire and reaching her goal. Second, in pursuing her happiness by struggling with sorrow, the id of Cinderella is two, the desire or wish to be with the mother and the prince. Especially in Grimm's Fairy Tale (1812) version, the Ego of Cinderella does not hesitate drives her to bother the birds, to wish under hazel trees, and do reckless actions, which cause the birdhouse to be broken, and the tree to be chopped in order to fulfill her id's motive to be with the prince. In this particular moment, she seems egoistic in pursuing her desire. Otherwise, Cinderella in this version also has high spiritualism and piousness. It is reflected through her religious activity, which often visits her mother's grave to pray and weep and enduring the stepmother's and

stepsisters' mistreatment. As a result, the id of Cinderella affects her Ego to find a way to reach her happiness in immature and reckless actions. But her Superego controls herself to be pious and patient to face her stepmother and stepsisters' attitude.

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