



**THE ADAPTATION OF PERRAULT'S *SLEEPING BEAUTY IN THE WOOD*
FAIRY TALE INTO TWO DISNEY'S FILMS: *SLEEPING BEAUTY* AND
*MALEFICENT***

THESIS

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UNIVERSITAS JEMBER**

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THESIS

Submitted to English Department, Faculty of Letters,
Jember University as One of Requirements to Obtain
the Award of Sarjana Sastra Degree
in English Study

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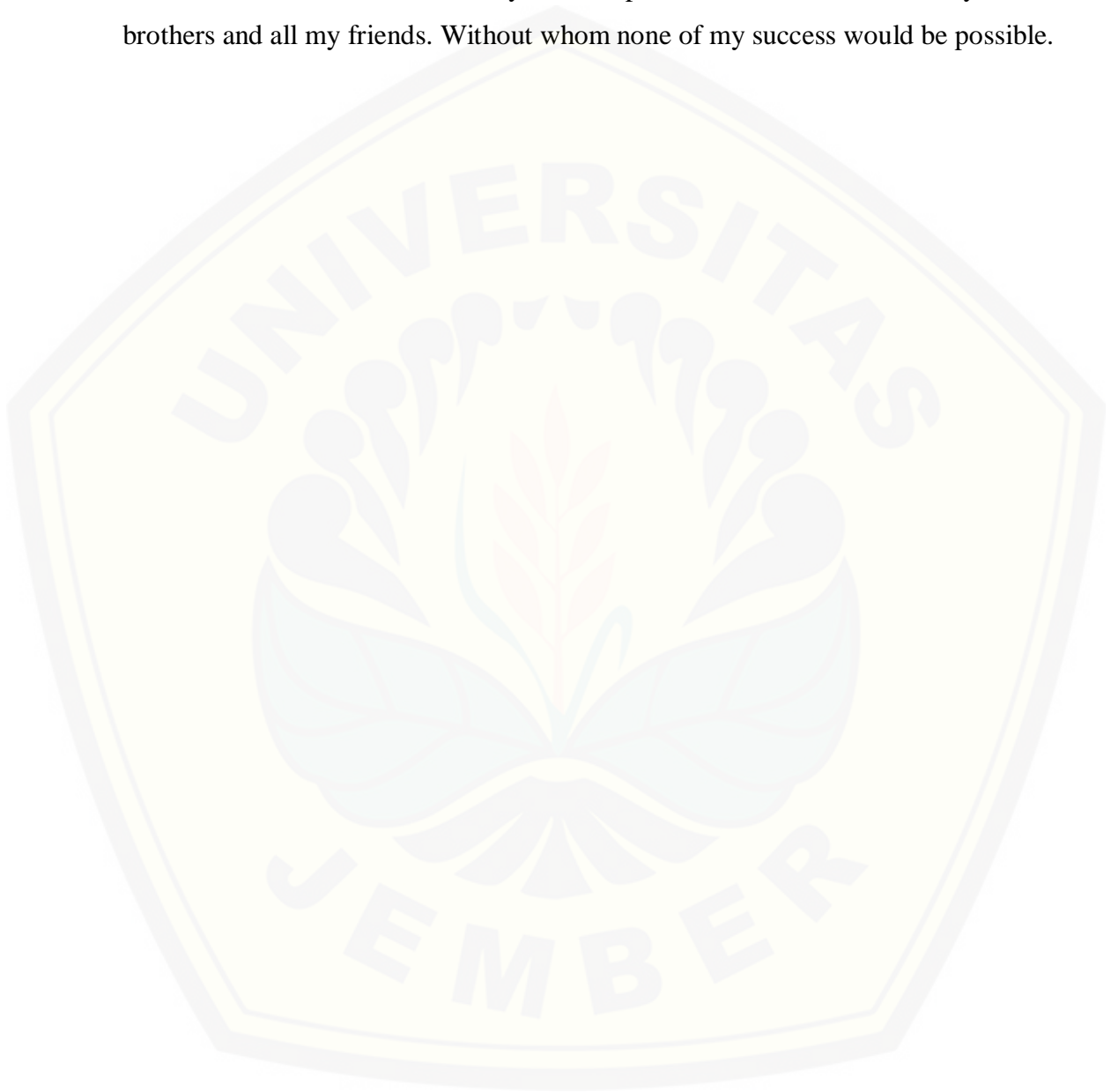
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2019

DEDICATION

This thesis is dedicated to my beloved parents, Emilia and Kanafi, my beloved brothers and all my friends. Without whom none of my success would be possible.



MOTTO

A Villain is Just a Victim whose Story has not been told
(Chris Colfer)



DECLARATION

I hereby declared that the thesis entitled *The Adaptation of Perrault's Sleeping Beauty in the Wood fairytale into Two Disney's Film: Sleeping Beauty and Maleficent* is an original of writing. I further declare this thesis has not been submitted and will not be submitted, either in part or in full, for the award of any other degree or any publication. I certify to the best of my knowledge that all sources used in any help received in preparation of this thesis has been acknowledged.

Jember, 15 July 2019

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Summary

The Adaptation of Perrault's *Sleeping Beauty in the Wood Fairy Tale* into Two Disney's Film: *Sleeping Beauty* and *Maleficent*; Ima Lutfi Robiatul Adawiyah, 150110101103; 2019; 77 pages; English Department, Faculties of Humanities, Jember University.

The research analyzes the transformational event in *Sleeping Beauty in the Wood* fairytale and film. The transformational event between fairytale and film show different ideology, it happens because fairy tale and film are different media. Hutcheon stated that the adapters have motive to adapt literary work.

There are two goals of this research, first, to explain the process of adaptation from fairytale into film. The second is to uncover the motive behind the adaptation that shows in each form. I use the adaptation theory by Linda Hutcheon to analyze the adaptation process and Mythologies by Roland Barthes as the method to uncover the ideology behind the transformation. To do the first goal, the data that are collected will be compared using the comparative method. After finding the differences between three objects of study, Mythologies by Roland Barthes is used to bridge the two different media. However, myth analysis is done to uncover the ideologies behind the transformational event from the fairytale into film. The ideologies that find between fairy tale and two films: *Sleeping Beauty* and *Maleficent* will help to find something beyond the adaptation. On the other word is the motive behind the adaptation process.

The result of this research shows the ideology behind the adaptation process between fairytale and film. Feudalism ideology arises from the fairy tale, romanticism in the first film and humanism arises from the last film. From each ideology, it can be concluded that the motive behind the adaptation process is the motive of economic lures which shows from the savior modification from fairy tale into first film to

second film. It means that the storyline modification has value can be sold. Therefore, the economic lures motive refers to the capitalism. Capitalism means the adapter wants to get a lot of benefit from his adaptation works.



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CHAPTER 1. INTRODUCTION

This chapter is about the explanation of the background of study and the reason to discuss this topic. Therefore, there are attaches the research topic, research questions and the goals of study.

1.1 Background of Study

Fairy tale is a traditional story for children that usually involve imaginary creatures and magic such as wizard, fairies, goblins and elves. The term of “fairy” tale relates to the magical setting and magical events within the story. Besides, fairytales are often traditional: based on the people story, myth and legendary story. According to Jack Zipes, Fairy tales for children are universal, ageless, therapeutic, miraculous, and beautiful. This is the way they have come down to us in history. Inscribed on our minds, as children and then later as adults, is the impression that it is not important to know about the mysterious past of fairy tales just as long as they are there and continue to be written (Jack, 2006:1) Therefore, fairytale are rooted in oral traditions that eventually produce a literary work.

This chapter focuses on fairy tale story written by Charles Perrault in 1696 entitled *Sleeping Beauty in the Wood*. The original story of Perrault’s *Sleeping Beauty in the Wood* told about a princess who was cursed by the villain to prick her finger in spindle wheel and died in her sixteenth birthday. At the end of the story, she was waken by the Prince and lived happily together and they bestow two children. The author continued the story after the prince and princess were united. The problem in the story began when the prince as a successor of the King returned to his parents, but he keep the secrets because his mother in law was a part of ogres and practiced *cannibalism* and she viciously persecutes Sleeping Beauty. The ogre’s queen wanted to eat his family for breakfast, lunch, and dinner. The moment before executions throwing them into the tub, when the King was not so expected, entered the court on horseback (Perrault, 1696:29). Suddenly, she threw herself to the tub and was killed

by the snakes and toads. The prince returned to his wife, Sleeping Beauty and his children, and they all lived happily ever after.

The *Sleeping Beauty in the Wood* fairy tale was being adapted into film in 1959 by Disney. Directed by Clyde Geronimi, this film is based on Charles Perrault's fairy tale. The overall plot was mostly the same as the original story, but Disney cuts, adds and changes the story into some parts such as *cannibalism*, ogres and the extreme violence permeates. It aims at adapting the Disney's characters inside the story which are identical as the children's stories and also appropriate for the children.

In 2014, Disney adapts *Sleeping Beauty* film into another film entitled *Maleficent*. This film was directed by Robert Stromberg and the scenario was written by Linda Wolvertoon. In this film, Wolvertoon re-told *Sleeping Beauty* story through the villain's perspective. Moreover, *Maleficent* appears as a main character and the title of the film. If it is compared to a classical version, there are many significant differences. The main character in this film has sustained a shifting character. It means that the main character has a drastic transformation from a good fairy as the guardian of her home into a vengeful fairy because of the betrayal man. In the end of this story, she becomes a princess' true loves kiss. This film proves that love is not only between male and female, but it is also between daughter and mother.

According to Hutcheon, nowadays many films are adapted from printed work such as fairytale and novel. Adaptations are not anew to our time, because Shakespeare ever moved his culture's stories from written text to stage. Adaptation is not only from fairytale into film, but also from poem into song, or game into the film. Hutcheon divides the mode of engagement in adaptation in her book *The Theory of Adaptation* becomes three modes: telling – showing, showing - showing and the last is interacting – telling or showing (Hutcheon, 2016: 22-23).

The *Sleeping Beauty in the Wood* fairytale and two films above have many differences. Besides, the way the author and the director show the events are different because they have a different motive or reason behind the adaptation process. Therefore, it is necessary to uncover the motive behind the adaptation through the

analysis of the transformational event in each work. Thus, the gist among three works above is the expression of love in each work such as; love is sacrifice in fairy tale, love is struggle in film and love is honesty in film.

This thesis focuses on the events that change within the story between fairytale and two films through the characters and magical events. Therefore, this thesis is supported by *A Theory of Adaptation* by Linda Hutcheon (2006). Furthermore, to find out the ideologies behind the film, I use *Mythologies* by Roland Barthes as my method.

1.2 Research Questions

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

1. How are the transformational events presented in the fairytale into films?
2. What are the motives behind the changes in fairytale into films?

1.1 Goals of Study

This research has two goals that must be achieved to answer the problem of this thesis as follow:

1. To explain the process of the transformational event in each form.
2. To uncover the motives behind the adaptation shown in each form.

CHAPTER 2. LITERATURE REVIEW

This chapter concerns with the explanation of literature review. Therefore, it consists of the theory used in the research and the explanation about the previous researches. For previous research, two researchers that have same theory *A Theory of Adaptation* and the same topic of adaptation are chosen to discuss further in this research. Therefore, it is important to sustain the study of analysis process in this thesis proposal.

2.1 Previous Research

Literature review is a necessary element of any research in supporting the research. It helps the writer to analyze a certain topic through determining the differences and the similarities with the previous research. Previous research has purpose to find out the information that relates to this research. In addition, the previous research aims to clarify the gap and the contribution of the research toward this analysis.

First is Risza Dewi Rahmawati (2013) which the title is “*Adaptation of “Harry Potter and the Half Blood Prince” Novel by JK. Rolling into Film by David Yates*”. Harry Potter is the serial novel by JK. Rolling and all novels are adapted into movie. In this research, she compares two literary works; novel and film, using comparative method. This research uses the Adaptation theory by Linda Hutcheon to analyze the adaptation model and is supported by Myth analysis, Roland Barthes. Both of the theories above are used to reveal the ideologies that lead us to find the motive beyond the adapted film. The result of this research is to show that there are some differences during the process of transformation and to find out the ideology behind the transformation process.

Second, Vella Vidywati (2012) entitled “*Adaptation of Inkheart by Cornelia Finke into the Film by Iain Softley*”. *Inkheart* is a translated novel from German that

was published in 2003. This novel was being adapted into a film in 2014 and directed by Iain Softley. In this research, she compares two literary works; novel and film using comparative method. This research uses the Adaptation theory by Linda Hutcheon to analyze the adaptation model and is supported method by Roland Barthes, *Mythologies*. The result of this research shows the ideologies in the novel and the film.

Two previous researches above give many advantages for this research to uncover the result, because both of them have the same theory and method. The gaps between two researches above with this research are the object of study and the result of the research. Therefore, I use those researches as my previous research.

2.2 Theoretical Review

The process of transformation from the form of literary work into another form or media is called as ecranization. Ecranization has a limited discussion because it only tells about the change in the form of adding, subtracting, and changing the stories and character. Ecranization is supported in Adaptation theory by Hutcheon. In the book *The Theory of Adaptation* (2006), she explains that adaptation is a kind of repetition without replication in the first process of adaptation. Adapters in early work will change some parts of the story to show up the existence from the adapters itself during the process of production (Hutcheon 2006:7). Adaptation is an act of appropriating or salvaging and this is always a double process of interpreting and then creating something new (Hutcheon 2006: 20). The adapters and the creators have their own thinking to convey their product.

According to Linda Hutcheon 2006, there are three ways in presenting the story the so-called as Mode of Engagement. Mode of Engagement permits us to think about how adaptations allow people to tell, show, or interact with the story (Hutcheon, 2006: 22). Below three modes of engagement;

a. Telling – Showing

This mode is the process of changing a story involving the printed words into some works, for example novel to movie, fairy tale to movie, and also poetry to song. It means that the author shows their work with a different media. Hence, The audiences will engage with this mode by reading and watching the change in order to receive and experience the story with their eyes and imagination. (Hutcheon, 2006: 22).

b. Showing – Showing

This mode is the process of changing a performance into another performance. This mode includes the visual and aural story elements, and for example anything with picture and sound like film into stage opera, stage musical, and TV series. The audiences engage with this mode in a direct sensory manner by actual seeing and hearing. (Hutcheon, 2006: 22).

c. Interacting –Telling or Showing

The last mode is participation/interaction mode involving the physical participation of audiences in the story being presented, for example video games, board games, and amusement park. These works presented by the stories, but the audiences are engaged by physical moving in time and space in order to receive the story.

Those three modes above explain how human being processes the data transformation with their own way. Moreover, those strategies are used by movie industry such as Disney to adapt a *Sleeping Beauty in the Wood* Fairy tale into two films. (Hutcheon, 2006: 22).

2.1.1 The motives beyond the Adaptation

Adaptation process during the movie productions consists of some motives in it. The adapters have their own goal and reason why they adapt that work, such as fairytale story in film become a new form of work with repetition but without

replication. According to Hutcheon, she said that there are four motives of adapters in adaptation that cannot be ignored (Hutcheon, 2006: 86). These four motives are stated below:

1. The Economic Lures

The economic lures become one of motives behind the adaptation work. It is obvious that on one level they attempt to cash in on the success of certain movies and vice versa, as the popularity on film (2001; 2003). Hence, high income defines the popularity as the highest level of success. The adapters adapt the movie because they want to get a lot benefit from it. Moreover, if the producer has a successful experience in managing some movies in the past, he will get huge financial benefit through audiences' positive value toward their works. One of the examples is Sony Corporation that controls both film (Sony Pictures) and video game (PlayStation) as the producers and distributors. They also have a good slogan "Sony creates and delivers more entertainment experiences to more people than anyone else on earth". It shows that Sony starts to reach out all the aspects of human being needed through having a good goal called benefit. They are also going to seek ways expanding the audience for their "franchise" (Hutcheon, 2006: 86-88)

2. The Legal Constraints

The adaptation work also has a legal consequence. The adapters change the plots and characters through the process of adaptation rules.

Adaptations are not only spewed by the capitalist desire for gains; they are also controlled by the same in law, for they constitute a threat to the ownership of the cultural and intellectual property. This is way contracts attempt to absolve publishers and studios of any legal consequences of legal adaptation. The issues of control and self-protection are foremost from the perspective of those with power; at the other end there is little either

(Hutcheon, 2006: 89).

It means that every single work from the adapters must have legality from the government to consider their benefit and existence in adaptation work. It is more than one reason why an adaptation is called by law a “derivative” work (Hutcheon, 2006: 89). Therefore, the production of adaptation movie faces a complex condition to achieve adapters’ purpose in making a movie adaptation to get a big revenues by producing it. (Hutcheon: 2006: 88-91)

3. The Cultural Capital

There is another motive in adaptation which is called as cultural capital. Linda Hutcheon said that one way to gain respectability or increase cultural capital is for an adaptation can be upwardly mobile.

Film historians argue that this motivation explains the many early cinematic adaptations of Dante and Shakespeare. Today’s television adaptations of British eighteenth- and nineteenth-century novels may also want to benefit from their adapted works’ cultural cachet. Related to this desire to shift cultural level is the pedagogical impulse behind much literary adaptation to both film and television

(Hutcheon, 2006: 91).

The adapters in this era adapt their work because of the capital fund. They also use the cultural elements as the background of the sources that are adapted. Furthermore, the cultural capital brings a literary work to be adapted as the reason of the impulse of obtaining numerous benefits. (Hutcheon, 2006: 91-92).

4. Personal and Political Motives

The adapters as the soul of their work do not only treat the readers through their works, but also take a position in their adaptation work. Hutcheon stated that Postcolonial dramatist and anti-war television producers have likewise using adaptations to articulate their political positions as the quotation below (Hutcheon, 2006; 94).

This kind of political and historical intentionality becomes the great interest in academic circle, despite a half-century of critical dismissal of the relevance of artistic intention to interpretation by formalist, New Critics, structuralists, and poststructuralist alike. What still remain suspect are other kinds of more personal and thus idiosyncratic motivations, despite the increased focus on individual agency in feminist, postcolonial, ethnic, and queer studies

(Hutcheon, 2006: 94)

From all the statement above shows that adaptation does not only have an important social value, but also an interesting part in the process of learning adaptation. Nowadays, adaptation becomes the sideline work in the literary works. The crucial thing in making adaptation work is the adapters must consider deeply about the historical background and cultural condition as the reason making adaptation work by using adaptation theory. The next section traces the changes in one particular narrative through a series of media and genres as one way to explore precisely all of these economic, legal, cultural, political, and personal complexities of motivation and intention in the process of adaptation (Hutcheon, 2006; 95). However, a work cannot be separated with the context and the ideology of both the adapter and author.

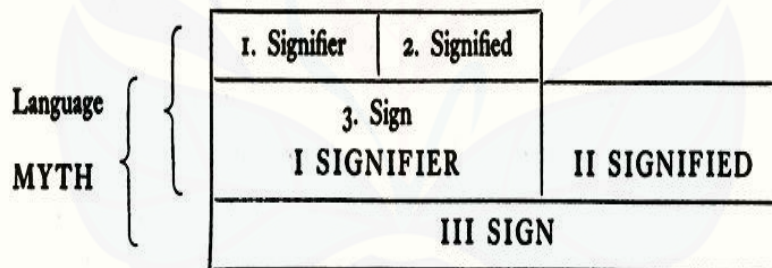
2.1.2. Roland Barthes, Mythologies

According to Roland Barthes, myth is the kind of speech which brings a message by no means confined to oral speech. It means that, speech materials are not only oral, but also written text. He explains that speech consists of modes of writing or the representation; not only written discourse, but also cinema, photography, sport, reporting, shows, and publicity. These examples serve a support to mythical speech. In case, Myth is a part of Semiotic that is introduced by Saussure that is called semiological (Barthes)

There are three terms in Myth: the signifier, the signified, and the sign. Signifier is the picture, signified is the concept and sign is the unity of picture and

concept (Barthes, 1957: 112). Therefore, signifier is the material aspects of language that are said, heard, write and read. Signified is a description of a mental, thought, or concept. Moreover, signified are the mental aspects of language. (Barthes, 2001:180)

According to Roland Barthes in analyzing the sign, myth divides in two terms; denotative and connotative. Denotative is the term that explains about the relation between signifier and signified in reality, in order to produce an explicit, direct and certain meaning. Besides, connotative explain about the relation between signifier and signified but it produces implicit, indirect and uncertain meaning because in this process of analyzing, it will be influenced by context of culture and society. Therefore, the unification between denotative and connotative terms will produce myth. Myth wants to see in them only a sum of a sign, as a global sign, the final term of a first semiological chain (Barthes, 113:1957).



Roland Barthes sign map (1975: 113)

From the diagram above, there are two parts of signification system. The second order of signification is what Barthes refers to as a myth. It is usually called as connotation. The meaning in terms of the first order of signification called as denotation. Moreover, the second order of signification must arise from experience and association that we have learned with sign of society.

CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

In this chapter, research design and methodology have a crucial role in conducting this research because this chapter contains how this research is invented and used properly. This chapter also deals with the type of research, data collection, data processing, and data analysis. That will be explained further below:

3.1 Type of Research

Qualitative research concerns with non-numerical data in collecting the data. The character of qualitative research is descriptive research that tends to use analyzing object. Qualitative research becomes the primary data. Therefore, the data are taken from the quotation or narration in fairytale's manuscript, the image and dialogues of scene in two films of *Maleficent* and *Sleeping Beauty*.

3.2 Data Collection

In this research, I collect the data through library research. It means that the data are taken by doing close reading and watching to primary data and secondary data. The primary data are taken from the narrations and dialogues from fairytale's manuscript. Besides, the primary data are also from the image of scenes, the events and the dialogues in two films by Disney. Meanwhile, the secondary data are derived from the related sources, for instances; books, literature journals, thesis, and websites that related to the topic of discussion such as the information of Disney, biography of the author that linked by the contextual background to support the analysis.

3.3 Data Processing and Data Analysis

The goal of this research is to explain the transformational events and find the motives of the Adaptation of *Sleeping Beauty in The Wood* Fairytale by Charles Perrault into two Disney's films: *Sleeping Beauty* and *Maleficent*. Hence, the adaptation theory is use to analyze those three objects of the study. Adaptation is the process of repetition without imitation. In this case, the adaptation from fairy tale into

two films has different media: fairy tale and two films, and called as mode of engagement from telling to showing. The different media between three objects above arises many changes. For this reason, it is necessary to use comparative method. According to Hutcheon, adaptations are often comparative study and have a relation with another works or work. It means that, during the adaptation process, the author should be comparing his work with previous work in order to make his work different with the previous one. This method, begin with comparing the data related to different media from fairytale into two films. The comparative method uses to find out the different event within three objects, they are: the princess' birthday, princess' curse, princess' savior, princess' marriage and the violence permeates existence. The different events are taken from the quotation from fairytale manuscript, image and audio from two films. After that, those different events will be analyzed by using Myth by Roland Barthes which inform about the transformational events. Myth analysis will show the motive behind the adaptation process. The motive behind the adaptation process also refers to the ideology carried by the author.

The process of analyzing data, I take the data from some quotations in the fairy tale, images and audios from film that are related to the transformational event within the story. The data give the information to answer the research questions. Moreover, the comparative method uses to compare the data between the quotations in the fairytale and images in the film. After finding the differences of transformational events between fairytale and film, Mythologies by Roland Barthes will be used to bridge between two different media. Besides, myth analysis helps to find the ideologies behind the fairytale and film adaptation. Furthermore, the ideologies that find, guide us to find out something beyond the adaptation that is called as the motives behind the adaptation.

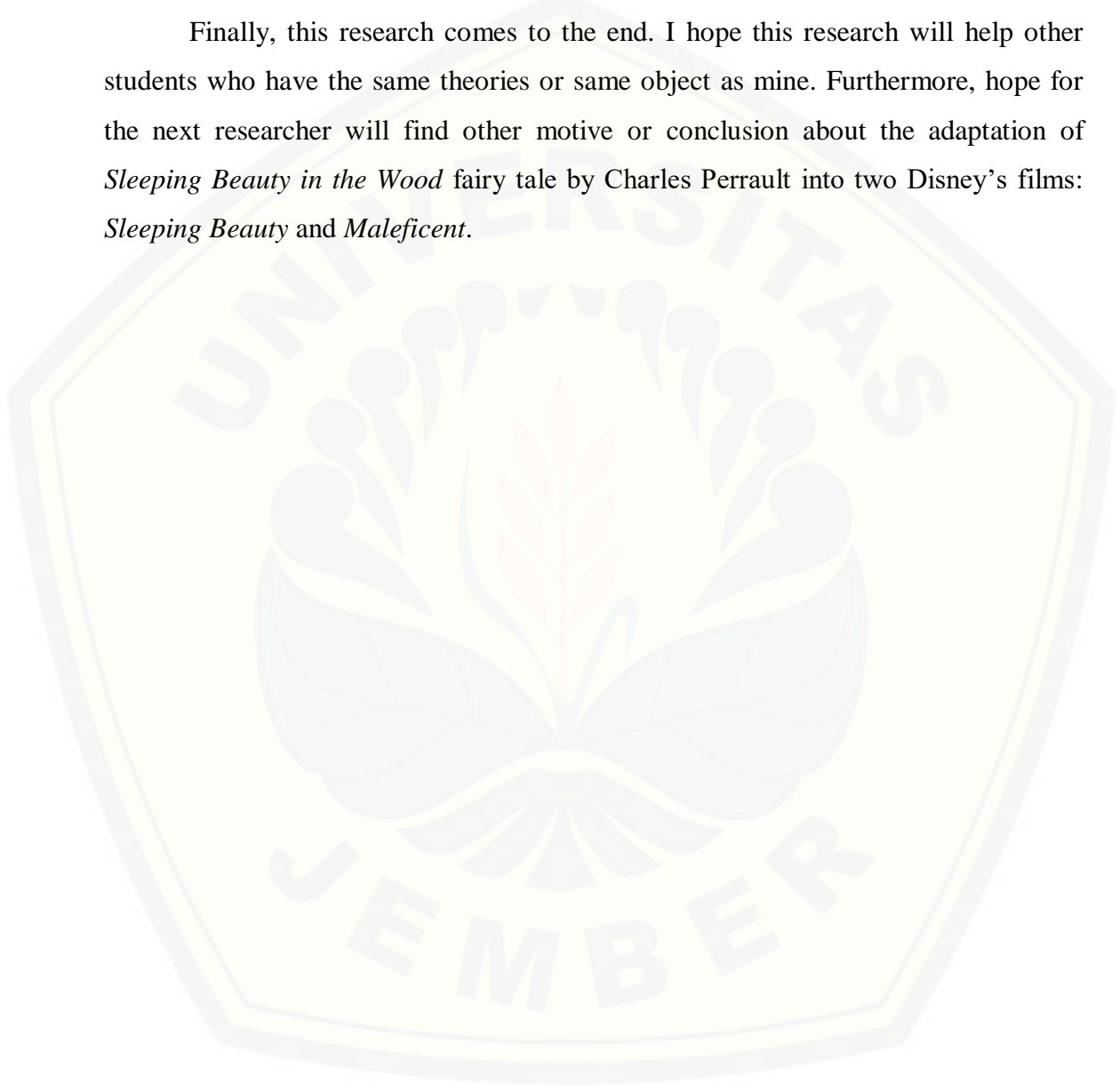
CHAPTER 5. CONCLUSION

The transformational event existences in adaptation of *Sleeping Beauty in the Wood* fairy tale by Charles Perrault into two films *Sleeping Beauty* and *Maleficent* by Disney show the differences. The type of mode of engagement for this kind of adaptation is telling to showing. Telling to showing media refers to the reason because this changes from the printed literary work into visual work. During the process of transformation, the changes occur because the adapters has motive behind the adaptation. The motive that is used by the adapters must be found using the data that relate with the topic and appropriate theory.

Thus this research found out the resolution. The motive that has been found is economic lures which referred to capitalism. It means that adapters wanted to get a lot of benefit from the literary work. The benefits that they could get are a lot of money, popularity and wealth. The benefits sometimes come from franchise of the work being adapted. Moreover, Hutcheon said that the popular writer would make lots of money for their work. It makes the author get many benefits from well-known writer. According to the analysis of each theme, the writer makes some alteration for his work, make some changes and cuts in many scenes such as ogres, cannibalism and violence permeates, in order to show the character of the writer as a children's story writer. Hence, there are three different ideologies in the fairytale and two films. The feudalism ideology arises from the fairytale, cultural patriarchy from first film and humanism from the last film. The ideologies that arise in each form show the motive behind the adaptation. First motive is personal and political motive which shows from the bloodlines origin of the prince. It means that people that come from royal family must be married by a royal family too. Second motive is patriarchal culture which shows from savior of the princess, the savior must be a man who comes from a royal family too. On other word, the fundamentalism thinking still exists in the second version. The last motive is humanism, it shows from the princess' true loves kiss. The

princess' savior is a woman who has an extraordinary love for the princess. She is Maleficent, through this film the director wants to prove that true love are not only from a man but also from woman or the people around.

Finally, this research comes to the end. I hope this research will help other students who have the same theories or same object as mine. Furthermore, hope for the next researcher will find other motive or conclusion about the adaptation of *Sleeping Beauty in the Wood* fairy tale by Charles Perrault into two Disney's films: *Sleeping Beauty* and *Maleficent*.



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