



**THE REPRESENTATION OF BEAUTY IN THREE FAIRY TALES
*LITTLE SNOW WHITE, CINDERELLA, AND RAPUNZEL PRESENTED
IN ENCHANTED***

THESIS

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**ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2016**



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IN *ENCHANTED***

THESIS

A thesis presented to the English Department,
Faculty of Letters, Jember University,
as one of the requirements to get the
award of Sarjana Sastra Degree
in English Studies

Written by:

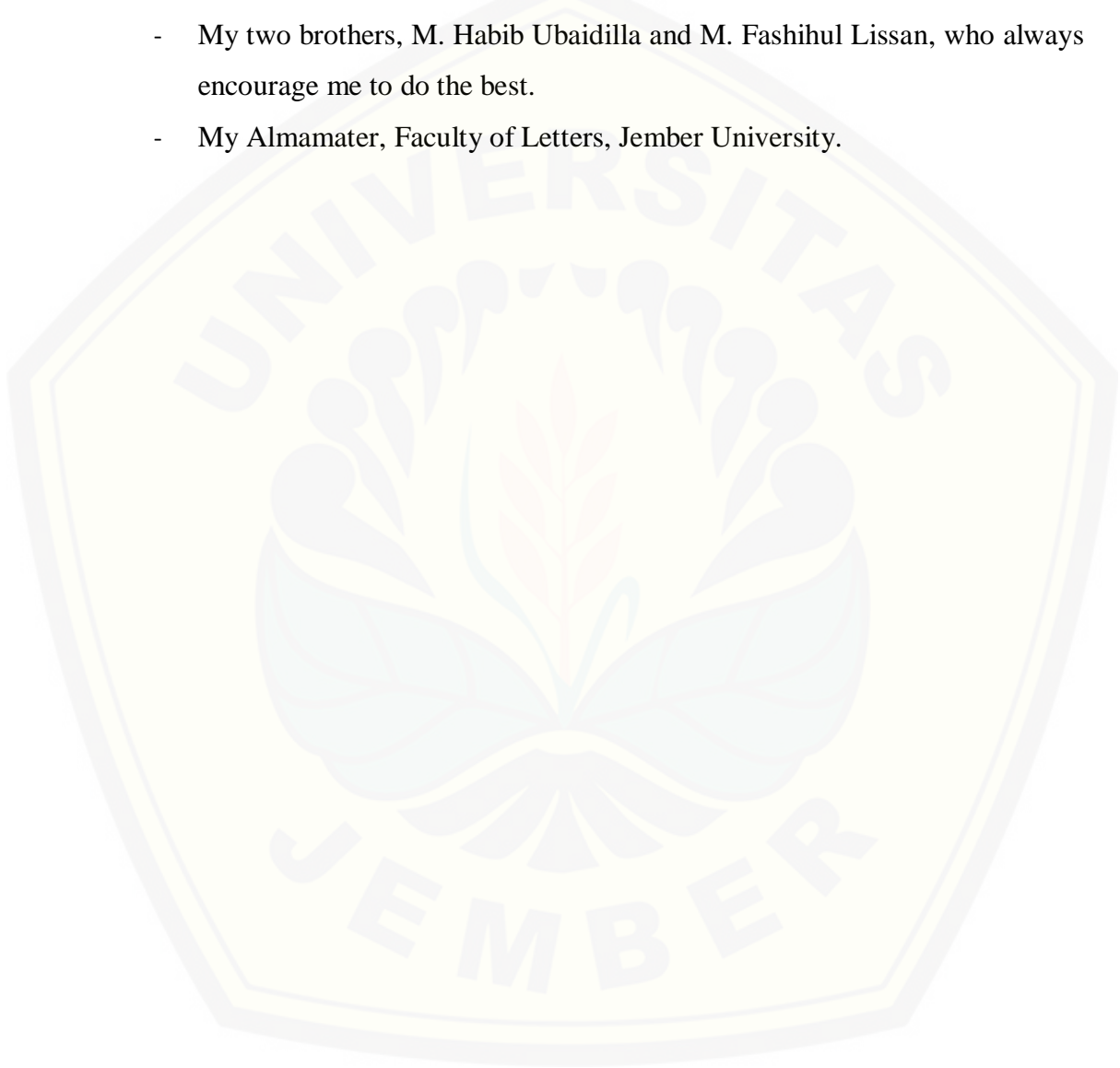
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2016**

DEDICATION

This thesis is dedicated to:

- My beloved parents, Ahmad Muhammad and Sa'diyah, for never ending prayers, affection, support, sacrifice, patience and becoming role models.
- My two brothers, M. Habib Ubaidilla and M. Fashihul Lissan, who always encourage me to do the best.
- My Almamater, Faculty of Letters, Jember University.



MOTTO

**Everything will be okay in the end. If it's not okay, then it's not
the end.**

(John Lennon)



DECLARATION

I hereby declare that the thesis entitled “**The Representation of Beauty in Three Fairy Tales *Little Snow White, Cinderella, and Rapunzel Presented in Enchanted***” is an original work, except the quotation. I certify that the analysis and research described in this thesis have never been submitted for any other degree or any publication. I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged. I do make this statement truly, and there are no pressures from other people or groups.

Jember, June 2016

The Writer,

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APPROVAL SHEET

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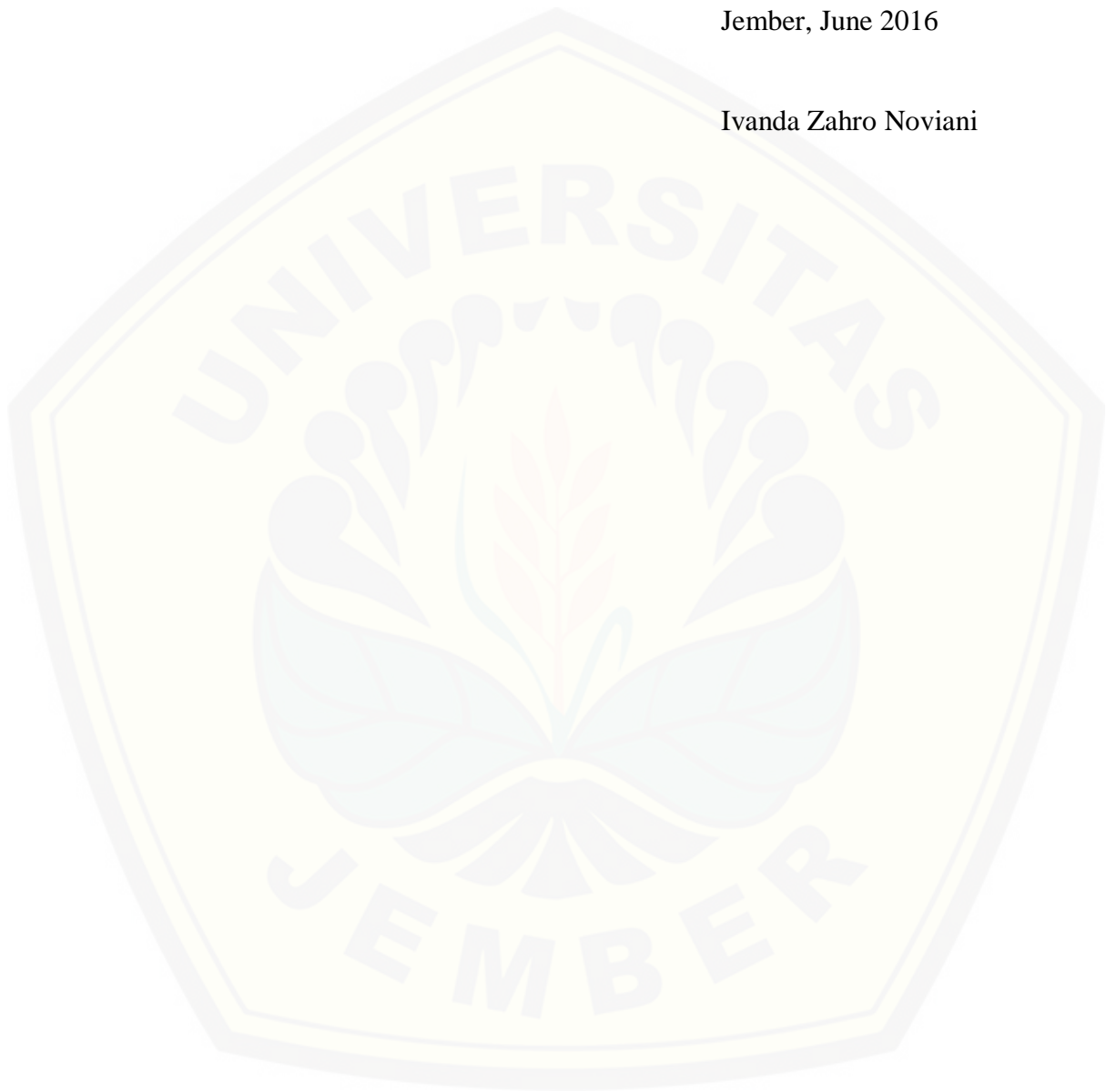
First and foremost, I would like to thank Allah SWT, the Lord of the universe and the Almighty for the mercy and blessing so I am able to finish my study and this thesis well. This thesis is regarded as a scientific report and intended to be the final compulsory report of English Study as well as the requirement of achieving Sarjana Sastra Degree in Faculty of Letters, Jember University. Thus, I also wish to express my deepest gratitude to all people who help me in writing the thesis. Thus, I would love to say thanks to:

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Ivanda Zahro Noviani



SUMMARY

The Representation of Beauty in Three Fairy Tales *Little Snow White, Cinderella, and Rapunzel* Presented in *Enchanted*; Ivanda Zahro Noviani; 110110101036; 2016; English Department, Faculty of Letters; Jember University; 77 pages.

This research analyzes how the trace of beauty in previous fairy tales which are *Little Snow White, Cinderella, and Rapunzel* is represented in *Enchanted*. In the previous fairy tales, the representation of beauty is shown from the physical beauty and ability of the princesses. Moreover, this representation still exists in *Enchanted* which is categorized as a modern tale. This research is divided in two problems of discussion. The first problem is the trace of beauty in previous fairy tales that is presented in *Enchanted*. The second problem is ideology beyond the representation of beauty.

Furthermore, this thesis uses theory of representation about encoding process by Stuart Hall. This theory is used as a frame to analyze the problems of discussion. Moreover, this research uses Roland Barthes' semiotic model as a method to map the representation of beauty in each tales. This mapping is used to find the journey of beauty representation in the tales. In addition, through this semiotic approach, the ideology beyond the representation of beauty in the tales is revealed.

This research uses a qualitative research. As a qualitative research, the data are divided into two kinds of data. The first is primary data, which are collected from narrative and descriptive dialogues that shows the beauty representation in the fairy tales. The second is secondary data which are taken from literature journals, essays, articles, relevant books and e-sources about beauty representaiton in the tales.

The result of this research shows that the trace of beauty happens because of the concept of beauty in previous tales and *Enchanted* is not totally changed. All the tales show that beauty is used as women's way to get love, protection, and happiness from men's figure. Women who use beauty to get love, protection, and happiness are rewarded by happy life ever after. In addition, women who are powerful and do not need men to reach their happiness are always portrait as evil and defeated characters. This representation leads to the patriarchal ideology. This ideology believes that men are the dominant figures who become the source of women's happiness. It means that behind the representation of beauty, women are portrayed as the subordinate character who always dependent on men.

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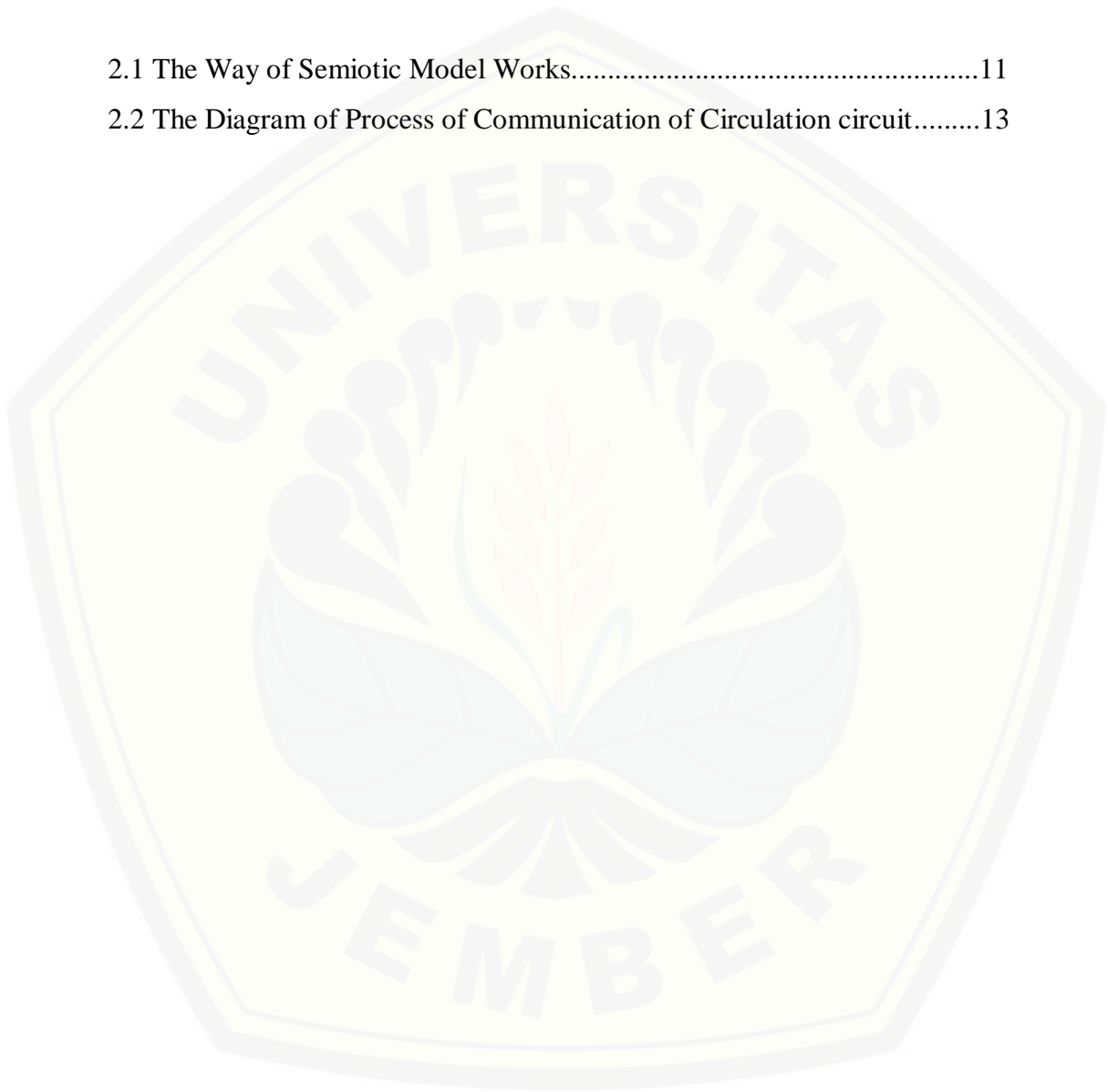
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CHAPTER I. INTRODUCTION

1.1 The Background of Study

Folktale is a general term for numerous varieties of traditional narrative which is created by a community over many generations (Taylor, 2015). Folktale can be divided into some genre, they are fables, fairy tales, legends, myths, nursery rhymes, proverbs, superstitions, and tall tales. One of the famous genres of folktale is fairy tale. Fairy tales are the traditional folktales which are adapted and written for entertainment of children, usually tell about marvellous events and characters, such as princesses, talking animals, ogres, and witches (source: Oxford Reference Online). As a long time ago, fairy tale has inherited from one generation to another generation. Therefore, fairy tale becomes popular story in society. The stories are attractive and full of imagination.

Fairy tales that contains full of imagination are collected and retold by some collectors such as Brothers Grimm, Charles Perrault, and Hans Christian Andersen. The collectors of fairy tales collect the stories from their own country. They retold the stories then published them. One of the famous collectors of fairy tales are Jacob and Wilhelm Grimm or known as Brothers Grimm. They are German academics who are famous in collecting and publishing folklores and fairy tales during 19 century. *Little Snow White, Rapunzel, Hansel and Gretel, Cinderella*, etc are the popular stories that they have been collected and published. Even though there are a lot of famous collectors of fairy tales which collect them from various countries, the stories have the same or similar stories. Sharna Olfman (2009: 36) argues that most of the fairy tales from the hundreds of years are passed on through generations for amusement and education. Since fairy tales are inherited from generation, fairy tales contain the similar themes.

Cinderella, Snow White, and Rapunzel are the examples of fairy tales that have similar theme. The stories tell about beautiful young girls who get bad

treatment from the evil stepmothers, but finally a prince comes into their life. The prince protects the princesses for their terrible life conditions and they live happily ever after. Furthermore, the stories of those fairy tales also contain of some wondrous elements (Zipes, 2000). According to Vladimir Propp (1968: 67), the wondrous element means something supernatural which brings about transformation in a character's life. In *Little Snow White*, the home of the seven dwarfs in the forest is the wondrous elements. The seven dwarfs' home in the jungle is a miracle for Snow White. This home saves and protects Snow White from her evil stepmother who tries to kill her. Then, in *Cinderella* there is a magic tree which helps her to go to the ball. The magic tree gives Cinderella the beautiful dress that makes Cinderella looks wonderful at the ball. Therefore, the wondrous element in *Cinderella* is represented by the magic tree. Furthermore, the interesting stories and content of imagination also cause fairy tales become popular in children.

Now days, the popularity of fairy tale is not only enjoyed by children but also teenagers and adults. According to Tatar (2012) fairy tales are always rewritten and retold in unlimited ways. The technological sophistication causes fairy tales change from an oral tradition stories into books and movies without removing the original form of the stories. Therefore, the stories of fairy tales are not only popular among children but also among adult. Walt Disney production as one of big animated pictures production has adopted and rewritten the stories from the previous fairy tales. Disney production produces them into movies and storybooks which can make the stories more alive. One of Disney's works is *Enchanted* which is produced in 2007. This movie is adopted into a novel written by Jasmine Jones in the same year. The story combines the stories from previous fairy tales such as *Little Snow White*, *Cinderella*, and *Rapunzel*.

Enchanted and the previous fairy tales such as *Little Snow White*, *Cinderella*, and *Rapunzel* have the similar representation of beauty that is represented in the stories. Since a long time ago, women are always required to look beautiful. The standards of beauty have changed over time based on the development of era. Usually, the famous actress or models are used as the

barometer of beauty standards from each decade (Thorpe, 2015). In 1920s, Clara Bow is an actress that is used as the role model of beautiful woman. She is the first girl of flapper phenomena in 1920s USA. Her body is thin with flat breasts, small hips, and masculine figure. She has round face, bold lips, and bob haircut. This beauty standard is also represented by Twiggy, a famous model in 1960s and Kate Moss in 1990s. In that era, the society believes that thin bodies with small hips are the ideal body of beautiful woman. On the other hand, the standard of beauty in 1930s is a woman who has tall and voluptuous body. Jena Harlow is the role model of beauty standard in this era (Thorpe, 2015). Through the icons of beauty standards, the ideal of feminine beauty constantly changes and repeats itself (Alma, 2015). The beauty standards seem that it has a circle shape when it turns back in the previous period. This phenomena does not only happen in the real society but also in literary works. The representation of beauty in *Little Snow White*, *Cinderella*, *Rapunzel* is portrayed by the characters of princesses in the stories. The princesses are always represented as beautiful young girls who have perfect beauty. They have white skin, red lips, beautiful long hair, and sweet voice when they are singing. This representation is also described by Giselle in *Enchanted*. She has beautiful long hair and sweet voice. She also always enchanted all who knows her. The similarity of beauty concept in *Little Snow White*, *Cinderella*, *Rapunzel* that appears in *Enchanted* shows as if there were the trace of beauty from the previous fairy tales in the new ones.

From this case, this thesis will discuss about representation of beauty in three fairy tales from Brothers Grimm collection *Little Snow White*, *Cinderella*, *Rapunzel* that appears in a novel *Enchanted*. From this discussion, the main problem that arises is why the traces of beauty in previous fairy tales are still represented in the new fairy tale. The fairy tales such as *Little Snow White*, *Cinderella*, *Rapunzel* are collected and first published in 1812 by Brothers Grimm (https://en.wikipedia.org/wiki/Brothers_Grimm). On the other hand, *Enchanted* is a film produced by Walt Disney Pictures in 2007. The success of *Enchanted* as the new fairy tale makes this tale adopted into a novel, which is categorized as a teen novel. This novel is written by Jasmine Jones in 2007. Through the

publication of those fairy tales, it can be clearly seen that *Little Snow White*, *Cinderella*, *Rapunzel*, and *Enchanted* have different long period. However, this difference does not make the traces of beauty from previous fairy tales disappear when the new fairy tale is created. Therefore, this thesis wants to discuss about the traces of beauty in previous fairy tales such as *Little Snow White*, *Cinderella*, and *Rapunzel* that represented in *Enchanted* as a new fairy tale. Furthermore, in answering the main problem, this thesis will apply the theory of representation about encoding/decoding from Stuart Hall focusing on encoding process. Then, it applies semiotic approach from Roland Barthes as the method.

1.2 Problems to Discuss

The first problem that is discussed in this thesis is the representation of beauty in fairy tales. Women are always required to look pretty. This fact is not only happened in the real society but also in literary works such as fairy tales. In fairy tales such as *Little Snow White*, *Cinderella*, and *Rapunzel*, the representation of beauty is shown by the characters of the stories. The characters of the princesses in the stories are always portrayed as beautiful young girls. They have red lips, long hair, sweet voice, white skin, etc. This representation indicates that there is the standardization of beauty. In fact, the concept of beauty cannot be measured by anything. Moreover, this representation does not only appear in classic fairy tales but also in the new version. In *Enchanted* which is categorized as new fairy tale, Giselle as the main character also portrays the representation of beauty through the story. This condition shows that there is the trace of beauty in previous fairy tale that is represented in the new fairy tale. From this case, the main problem that arises is why the traces of beauty in previous fairy tales such as *Little Snow White*, *Cinderella*, and *Rapunzel* are represented in *Enchanted* as the new fairy tale.

Another problem of this thesis is the ideology of beauty beyond the text of those fairy tales and *Enchanted*. Brothers Grimm and Jasmine Jones as the writers of those stories have the ideology in defining the concept of beauty. The concept

of beauty cannot be separated with the physical appearance of the princess. The main characters of the stories are always portrayed as a young girl who has white skin, beautiful long hair, red lips, and etc. This condition shows that there is an ideology about beauty which is constructed by the authors of those stories. Therefore, it becomes the second problems that will be discussed in this thesis.

From those problems, this research is formulated in two questions:

- a. How is the trace of beauty in *Little Snow White*, *Cinderella*, and *Rapunzel* represented in *Enchanted*?
- b. What is ideology beyond the representation of beauty in these fairy tales (*Little Snow White*, *Cinderella*, and *Rapunzel*) and *Enchanted* novel?

1.3 The Goals of The Study

There are some goals in analyzing this research. First, this research is aimed to analyze the representation of beauty which is represented in three fairy tales *Little Snow White*, *Cinderella*, and *Rapunzel*. The second goal is to know the trace of beauty in *Little Snow White*, *Cinderella*, and *Rapunzel* that represented in *Enchanted*. The third goal is to show the ideologies of beauty which is created by Brothers Grimm as the author of three previous fairy tales and also Jasmine Jones as the author of *Enchanted*. And the last, this thesis is hoped to give some information for the study of English literature about beauty discourse in fairy tales, it also will be a reference for the study of the related topic.

CHAPTER 2. LITERATURE REVIEW

There are two discussions in this literature review. First, this chapter discusses the previous research. Second, this chapter discusses the theoretical framework that is used as the frame in answering the problems to discuss. This part will explain theory of representation by Stuart Hall then discussing about encoding/decoding.

2.1 Previous Researches

Literature review is used as a guide to do the research. The researchers will get the information that related to their study through the previous study. Robinson and Redd (1998: 58) argue that literature review is a semantic search of published work to find out what is already known about the intended research topic. Therefore, in writing the research, the researcher must use the literature review as a foundation and as support for the study that the researcher contributes. From literature review, the researcher can get the inspiration to create new argument in her or his research. They will find the relevant topic or theory in reading previous study. Then, the researcher can write the better research than before. This thesis will develop a new idea that has not been described in detail by previous research. Therefore, it is used some literature reviews to create or write new opinion about this topic.

First, this research will take literature review based on a journal "*Enchanted*": *Representation of Collaboration and Transformation of Women in Fairy Tales; "Cinderella and Snow White"* by Hat Pujiati published in March 2010. This text discusses about a transformation of women's stereotypes and roles from fairy tales in *Cinderella* and *Snow White*, to women's stereotypes in a novel entitled *Enchanted*. In this journal, she uses postmodernist paradigm to analyze

the problems. The result of this journal shows that the representation of women's stereotypes and roles relates to the development of world economics system as the modes of production change in the society. On the other hand, the transformation of women's stereotypes and roles in *Cinderella* and *Snow White* to women's representation in *Enchanted* is not a kind shifting from the old to the new representations but it is a collaborative between them which are represented in the novel.

This journal is used as one of the previous researches in this thesis because it uses the same fairy tales in doing the research. This journal uses *Snow White*, *Cinderella*, and *Enchanted* as the primary data which gives this research more information and knowledge about the way in analysing the fairy tales. However, this thesis and the journal have different topic to discuss. The topic of this thesis focuses on the representation of beauty in the previous fairy tales which still exists in *Enchanted*.

Second, this research is inspired from a thesis *The Construction of Women in "Snow White" Fairy Tale (A Discourse Analysis of Feminism)* written by Meike Lusye Karolus from university of Hasanuddin in 2013. There are two purposes of this study, first to construct the position of women in the fairy tale of *Snow White*, second, to describe the messages in the *Snow White*. This study uses two versions of *Snow White* fairy tale from Brothers Grimm and Disney production. In analysing this study, Meike uses discourse analysis model from Sara Mills who focuses on the position of women in the text. The result of this study shows that women constructions in *Snow White* in both versions are created based on physical, character or nature, and gender role. Based on the intrinsic elements, the messages shared by the author of the tale are the idea of good and evil, the doctrine of the Church to repress certain groups, and gender division between men and women in society at the time.

This thesis is used as one of the previous researches because it also uses the same fairy tale, *Snow White*, which becomes one of the primary data in this research. From the thesis, this research gets some references and information in

analysing *Snow White*. It helps this research to know the representation of beauty in *Snow White*, especially *Snow White* in Brothers Grimm version.

The third is thesis entitled *The Representation of Beauty Discourse by Media Text in Tony Morrosin's "The Bluest Eye"*. This thesis is written by Viyantini Rakita Sari from English Department, Faculty of Letters Jember University. This thesis focuses on beauty discourse that leads to the Afro-American women's oppression in *The Bluest Eye*. Viyantini uses theory of representation by Stuart Hall. She uses this theory as a frame before discussing about encoding/decoding. Furthermore, Gramsci's hegemony and Althusser's ideology are used to support her analysis. The result of this thesis shows that beauty discourse which is constructed through media text is the main cause of Afro-American women's oppression in the novel. She finds that beauty discourse has set the ideal standard of beauty for American women and also American black women.

This thesis uses the same theory that will be applied in this research. It uses theory of representation by Stuart Hall about encoding/decoding process. Therefore, it gives more knowledge and information about how to apply Stuart Hall's theory to analyze the different data, *Little Snow White*, *Cinderella*, *Rapunzel*, and *Enchanted*. However, this thesis uses different method in answering the problems, it uses discursive approach as a method while this research uses semiotic approach. Then, this research also focuses on applying encoding process.

2.2 Theoretical Framework

2.2.1 Theory of Representation

Theory of representation is seen as the appropriate theory to analyze this study. This theory becomes the tool to analyze the traces of beauty in *Little Snow White*, *Cinderella*, and *Rapunzel* that represented in *Enchanted* as new fairy tale. Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture (Hall, 1997:15). Language, signs,

and images are used as the media for the process of production and exchange meaning. This concept means that representation links meaning, culture, and language. Therefore, through representation, the society can produce and exchange meaning of a text by using language as the media which can represent the meaning of the text.

According to Hall (1997: 17), representation works through system of representation. There are two systems of representation, a set of concept or mental representation and language. These two systems are related to each other. Meaning depends on the relationship between things in the world and our conceptual system. We cannot understand the meaning of a thing when the system of concept does not appear in our thought. Then, we have built that concept in our mind to know what the meaning is. However, meaning cannot communicate without a language. Therefore, we need 'language' as the second system of representation to represent or communicate that concept (1997: 18). It means that the meaning of a thing can be understood when we have the concept of that thing in our mind then share it into language to others.

The process of constructing the meaning of a thing may not be same in different culture or in a group of people. People have their own thought or concept to interpret the particular objects, people, and events. Therefore, in order to produce and exchange the meaning, people should have the same understanding background toward the cultural codes. Stuart Hall (1997: 20) states that the member of the same culture must share concept, image, and ideas which enable them to represent the world in the similar ways. Then, the meaning can be understood and shared by the member of same cultural codes.

Stuart Hall tries to complete the representation theory with the three approaches of representation. Those three approaches gives a depiction how representation of meaning through language works (1997: 24). They are *the reflective, the intentional, and constructionist*. The first approach is *reflective* approach, in this approach language functions like a mirror. It means that language reflects or imitates the truth that already exists in the real society. According to Stuart Hall (1997: 24), the condition where language works by

reflecting the true meaning of a thing (objects, people, events, etc) called as 'mimetic'. In the theory of representation, there is a relation between 'mimetic' a thing and language. Language used system uses sign to represent the meaning of a thing. However, we should remember that there are a lot of words, sounds, and images which appear in the world. Therefore, we need the code which can help us to link the concept of particular words or images with its language. In the similar word, in *reflective* approach, there is a direct and transparent relationship of imitation between words (language, signs, and codes) and the thing itself. The second approach is *intentional* approach. This approach argues that language expresses the author or speaker's personal intended meaning who imposes his or her unique meaning on the world through language (1997: 25). The speaker or author is not the only source who creates the unique meaning in language. Language is a social system through and through. It means that the private thoughts of the author or speaker must be negotiated by other meanings which exist in language used system. Therefore, in *intentional* approach, the meaning can be shared and understood when the personal meaning of the author can negotiate into the rules, codes, and conventions of language. The last approach is *constructionist* approach, where meaning is constructed in and through language. This approach believes that material world does not convey meaning. The meaning depends on the language system or other system that we use to represent our concepts (1997: 25). It means that *constructionist* approach relates the meaning of a thing with the language and concept in our thought.

Based on the explanation of those approaches, the third approach, *constructionist* is closest approach in analysing the literary works. The objects of this thesis are three fairy tales *Little Snow White*, *Cinderella*, and *Rapunzel* from Brothers Grimm and the new fairy tale by Jasmine Jones' *Enchanted*. Those fairy tales are constructed by the text within text consists of language. Therefore, *constructionist* approach is chosen to analyze the research problems in the object. Through constructionist approach, where meaning is constructed and produced by the result of signifying practice, the trace of beauty that is represented by the characters in the fairy tales will be known.

Furthermore, Stuart Hall states that there are two major variants or models of the constructionist approach. They are the semiotic approach that proposed by Swiss Linguist, Ferdinand de Saussure and the discursive approach proposed by French philosopher and historian, Michael Foucault (1997: 15). Then, this research focuses to use the semiotic approach in answering the research problems. This approach believes that the production of meaning depends on language which is a system of signs (1997: 31). Saussure analyzes sign into two elements, they are signifier and signified. Signifier is the form which can be in the form of word, images, or sounds. Meanwhile, signified is the concept in our minds about those forms. Then, the combination between signifier and signified create a sign (1997: 38).

Saussure's concept about signifier and signified is widely continued by Roland Barthes. Barthes brings semiotic approach in a wider cultural level with wider concepts of meaning (1997: 36). He emphasizes this approach in the interaction between texts and its cultural and personal experience or interaction between conventions in text and conventions in personal experience. In his concept, Barthes makes a systematic model in analysing the meaning from the signs. Through the signs, we not only know how the content of message is delivered but also how the message is created. In simplify the understanding of Barthes' model, we can see the table how semiotic model works.

	1. Signifier	2. Signified
{	Sign	
	I SIGNIFIER	II SIGNIFIED
{	III SIGN	

Figure 2.1 The Way of Semiotic Model works

From that table, it can be seen that there are two stages in analysing the signs (1997: 68). Sign is the combination between signifier and signified. In the first stage, the sign is seen as the meaning that is assimilated by most people. It means that the signifier and signified is only analyzed on its language. Then, in

the second stage, the sign from the first stage is related to the wider signified such as cultural context or historical context of the sign. Therefore, in this stage the extended meaning appears. This extended meaning will create myth of the sign. This myth becomes the goal of this concept. Through Barthes's semiotic concept, the process of creating the meaning is obtained by the sign, symbol, and cultural and historical object. Therefore, it does not only know the message of the sign but also the myth beyond that signs.

From that explanation, this thesis uses theory of representation as the main theory to analyze the trace of beauty in previous fairy tales that is presented in *Enchanted*. However, the method that is used to find this trace of beauty applies the semiotic approach by Roland Barthes. Through Roland Barthes' semiotic approach, the representation of beauty in each fairy tales is mapped. This mapping is used to show the trace of beauty in *Encahnted*. It also uses to find the ideology beyond the representation of beauty.

2.2.2 Encoding/Decoding

Mass media has the power to shape and build the way of people thinking to receive the messages that they create. The message or ideology that they create is not given to us as the explicit message. They deliver their message using the simple and subtle way through their works. Then, unconsciously the implicit meanings that they create are delivered and accepted by society. Therefore Stuart Hall called media as the best way to share the ideology of our thoughts to others.

Media have the function to deliver the message from the sender to the receiver. In this case, sender is the people who transfer the code to create particular message. The process of transferring the code to create particular messages is called as encoding. Then, receiver is the people who respond or solve the code from the message that they received from the sender. This process called as decoding.

Stuart Hall (2005: 117) argues that in process of communication there is a relation between sender, message, and receiver. Through the model of linier

communication it can be seen that the first component will influence the next component. Therefore, a message which is produced by media will be accepted by viewer/reader. The message from sender is not received by them as passive. People know how to interpret the messages that they get. According to Hall (2005: 117), consumption act of media produces the meaning. People do not receive the meaning as passive, they create their own meaning while consuming the media such as TV, advertisement, and fiction. Therefore, without meaning there is no consumption. The activity of creating meaning by the producer and the activity of consuming the media by receiver is the series of specific moments created by Stuart Hall. Then, these series of moments are developed by Hall through this following diagram.

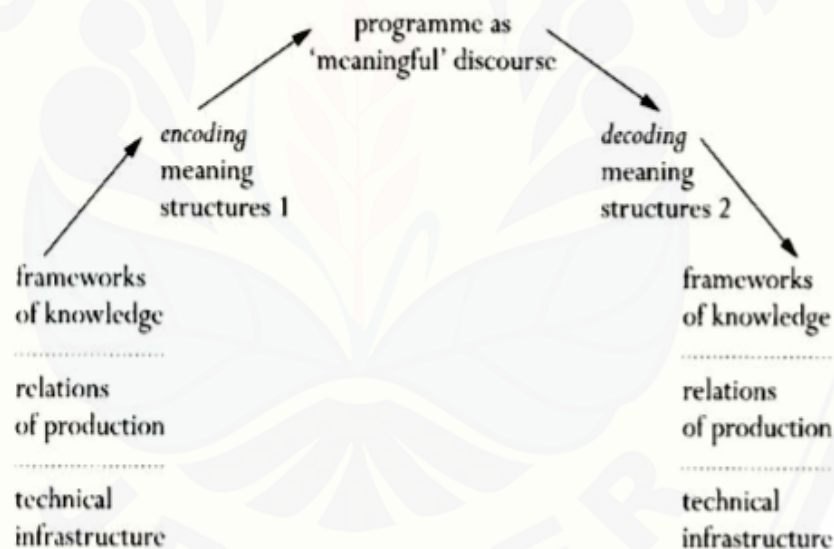


Figure 2.2 The Diagram of Process of Communication of Circulation circuit

From that diagram, it can be seen how meaning is produced and how meaning is received by viewer/ reader. According to Stuart Hall (2005: 118), the process of communication passes three different moments. Hall explains the application of these three moments in the process of producing a program. In producing a programme, the producer needs to prepare the right technical infrastructure. Then, through these moments, the production constructs the

meaning. Therefore, the circuit begins here. The production process is framed by meanings and ideas taken from the social phenomena of society. Therefore, the whole meanings and ideas (such as the knowledge used in the routines of production, technical skills gained from historical knowledge, professional ideologies, institutional knowledge, definition and assumptions) are used to frame the series moments of programme. From this production process, the producers draw topics, treatments, agendas, events, images of the audience, and its link with the other text in the wider socio-cultural and political structure.

From that picture, *meaning structure 1* represents the process of constructing meanings performed by encoder. Then, the resulting product from this process is called as *meaningful discourse* which will be given to the society. In this process, Hall argues that the encoders must recognize that the society has the role as the receiver of the message. Meanings and messages of text media are not only produced by encoder as the sender but also the reader/listener/audience as the receiver. The sender and receiver have the same position in interpreting the message and meaning. The receivers give feedback on the message that they receive from the sender. Therefore, *meaning structure 2* is the process of interpreting meanings by receivers after getting the *meaningful discourse* from encoders.

However, this thesis only applies the encoding process. This thesis does not use the receiver or readers response to decode the code. The main problems that arises in this thesis is why the traces of beauty in previous fairy tales *Little Snow White*, *Cinderella*, and *Rapunzel* are represented in *Enchanted* as new fairy tale. Therefore, this thesis only uses the half of that scheme to know the the representation of beauty in *Enchanted* which has the trace of beauty from the previous fairy tales. The three moments in the scheme (technical infrastructure, relation of production, and frameworks of knowledge), will produce a meaning that is used as the code to create the representation of beauty in *Enchanted*.

CHAPTER 5. CONCLUSION

The representation of beauty in *Enchanted* shows that there is a trace of beauty from the previous fairy tales, *Little Snow White*, *Cinderella*, and *Rapunzel* that still exists in this tale. Through Roland Barthes's semiotic approach, this trace of beauty happened because all the tales show the similar concept of beauty. This trace of beauty indicates that beauty is created for some purposes. Both in previous fairy tales and modern ones, beauty is constructed to entertain and attract men. As a modern tale which is produced in 2007, *Enchanted* does not completely change the representation of beauty.

As the literary works which is produced in post-modern era, *Enchanted* shows the fragments of previous fairy tales in the story. In this tale, beauty is still presented as the main factor to get happiness, love, and protection from men. However, *Enchanted* creates the different portrait of beautiful women. Even though the main characters are still portrayed as the perfect beautiful women, but beauty is not only the main focus in the tale. They are not only beautiful women who just weak and passive characters, but they have spirit to courage their dreams and become independent figure with their ability. However, this condition it is not a kind of deconstruction but it is just an innovation. In *Enchanted*, the main protagonist characters still expect man's love in getting a happy life ever after. It means that man's love still becomes the goal of women's life. This depiction is the heritage of the journey of beauty construction from the previous fairy tales. This case indicates that beauty concept in late modernism is quite difficult to be removed.

Since beauty is created for entertaining and attracting men, this trace of beauty shows the ideology beyond this representation. By knowing the map of representation of beauty in each tales, it can be known that patriarchal ideology holds the power in controlling beauty. Beauty on women is only constructed to

show how powerful men are. This ideology proves that men are the main power holder in determining women's happiness. In the tales, women are portrayed as having a happy ending since they have got love and protection. It seems that the source of women's happiness comes from men's figure.

Patriarchal ideology behind this beauty discourse shows that patriarchy still becomes a source of oppression for women. Even though the era develops and women have got a proper right, but women are hard to get out from beauty myth that is created for women. This beauty myth shows that men's power and role in oppressing women are never away from women's life. It seems that women are always faced the beauty myth that is presented by patriarchy. Moreover, this beauty myth causes women imprisoned in the representation of beauty.

From this research, it proves that fairy tales are not just traditional stories, but it produces a production of meaning about the beauty representation that has never disappeared by the era. Even though fairy tales have been constructed the beauty myth, but basically all women are beautiful creatures. Women's beauty is not only portrait from her physical beauty, but it also comes from her independence, confidence, and ability that they have. In addition, beauty is a relative thing. It means that there is no standard or criteria of being beautiful woman. People have their own opinion in defining the concept of beauty itself. However, fairy tales as one of the genres of mass media tries to construct their ideology about beauty through the stories. This case implicitly affects people's mind about the beauty myth that they share.

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