

ABSTRACT

Farah Khairunnisa. 2026. **The Narrative Construction of Gender Performativity in *Cinderella* (2015) And *Cinderella* (2021)**. English Literature Study Program, Faculty of Adab and Humanities, Sunan Gunung Djati State Islamic University Bandung.

The construction of gender identities stands as the focus of this study, which investigates two live-action adaptations of *Cinderella*: Branagh's *Cinderella* (2015), released theatrically by Walt Disney Studios Motion Pictures, and Cannon's *Cinderella* (2021), distributed globally through Amazon Prime Video. The analytical framework integrates Butler's theory of gender performativity, Bassnett's comparative literature framework, Chatman's and Bal's narratological approaches, and the concept of Cinderella-ity developed in this study. The method employed is descriptive qualitative research with a comparative approach which facilitates systematic analysis of thematic patterns across both adaptations. The results of the analysis demonstrate that *Cinderella* (2015) maintains a traditional construction of femininity through the repetition of values including patience, tenderness, and obedience, thereby fully reinforcing the Cinderella-ity model. In contrast, Cannon's *Cinderella* (2021) reworks rather than removes the Cinderella-ity model by presenting a protagonist who possesses professional ambitions and self-autonomy, although it retains traditional elements such as romance and kindness which remain compatible with familiar audience expectations. The study concludes that *Cinderella* (2021) does not remove Cinderella-ity but rather renegotiates its model according to contemporary gender values, while the concept of Cinderella-ity has proven effective as an analytical instrument for tracing how popular narratives construct, maintain, and challenge gender representation.

Key words: gender, performativity, Cinderella-ity, adaptation, *Cinderella* (2015), *Cinderella* (2021)

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Konstruksi identitas gender menjadi fokus penelitian ini, yang menyelidiki dua adaptasi live-action *Cinderella*, yaitu *Cinderella* (2015) karya Kenneth Branagh yang dirilis secara teatrikal oleh Walt Disney Studios Motion Pictures dan *Cinderella* (2021) karya Kay Cannon yang didistribusikan secara global melalui Amazon Prime Video. Kerangka analitis penelitian ini mengintegrasikan teori performativitas gender Judith Butler, pendekatan sastra bandingan Susan Bassnett, pendekatan naratologi Chatman dan Bal, serta konsep Cinderella-ity yang dikembangkan dalam penelitian ini. Metode yang digunakan adalah penelitian kualitatif deskriptif dengan pendekatan komparatif yang memfasilitasi analisis sistematis pola tematik di kedua adaptasi. Hasil analisis menunjukkan bahwa *Cinderella* (2015) mempertahankan konstruksi tradisional feminitas melalui pengulangan nilai-nilai termasuk kesabaran dan kelembutan dan kepatuhan, sehingga sepenuhnya memperkuat model Cinderella-ity. Sebaliknya, *Cinderella* (2021) merekonstruksi pola ini dengan menghadirkan protagonis yang memiliki ambisi profesional dan otonomi diri, meskipun mempertahankan elemen tradisional seperti romansa dan kebaikan yang menarik harapan populer. Studi ini menyimpulkan bahwa *Cinderella* (2021) tidak menghilangkan Cinderella-ity melainkan menegosiasikan ulang modelnya sesuai dengan nilai-nilai gender kontemporer, sementara konsep Cinderella-ity telah terbukti efektif sebagai instrumen analitis untuk melacak bagaimana narasi populer membangun dan mempertahankan serta menantang representasi gender.

Kata kunci: *gender, performativity, Cinderella-ity, adaptasi, Cinderella (2015), Cinderella (2021)*

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