

CHARACTERIZATION VARIATIONS OF "CINDERELLA" IN THE ANIME ADAPTATION GURIMU KUMIKYOKU

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ABSTRACT

This study aims to examine the variations in the characterization of Cinderella in the anime Gurimu Kumikyoku (2024) compared to the English translation Selected Tales of the Brothers Grimm (2013), using Orson Scott Card's theory of characterization. The research adopts a descriptive qualitative method. The objects of the study include the Cinderella tale by the Brothers Grimm and the anime Gurimu Kumikyoku. The findings reveal diverse changes in Cinderella's characterization in the anime as an adaptation of the original work, transforming Cinderella from a passive, patient, and magic-dependent figure in the classic version into an active, manipulative, and strategic character in anime version.

Keywords: Cinderella, Brothers Grimm, Gurimu Kumikyoku, Adaptation, Characterization

INTRODUCTION

Fairy tales have long been valued as a means of moral education, cultural preservation, and imaginative exploration, captivating audiences of all ages with their timeless appeal (Divya, et al., 2024). One of the most well-known fairy tales is Cinderella, a classic story with universal charm that has undergone numerous adaptations over time. This tale has evolved through various forms of adaptation, including the first episode of the anime Gurimu Kumikyoku (2024), titled Cinderella, where the characterization of the character Kiyoko serves as a reinterpretation of Cinderella, showcasing variations in characterization during the adaptation process.

Adaptations are often characterized by changes in narrative, characterization, and structural elements to fit new cultural contexts and mediums (Sanders, 2015; Prasetyo, et al., 2025). The anime adaptation of Cinderella aligns with the perspective of (Hutcheon, 2006; Nisak, 2021), which states that adaptation involves reimagining a work with variations rather than mere replication, emphasizing the act of arranging, modifying, and making it relevant. This is evident in Gurimu Kumikyoku (2024), which not only alters the setting and visual elements to suit the anime medium but also presents a variation in characterization through Kiyoko, who is portrayed with more complexity compared to the classic version. Additionally, research by (Ayrım, 2024) highlights that The Grimm Variations no longer depicts Cinderella as a passive victim but instead presents her as a more complex and strategic character.

Several studies are related to this research, including A. J. Divya's Educational Enchantment: Comparing Disney and Grimm Fairy Tales (2024), Oğuzhan Ayrım's Anti-Tales in Question: A Study on "Cinderella" of The Grimm Variations (2024), Melvin Alfatur Farhan and Fenny Febrianty's Karakterisasi Tokoh Kusunoki dalam Novel Mikkakan no Kōfuku Karya Miaki Sugaru (2022), Lukluun Nisak's Ekransasi Novel KKN di Desa Penari Karya Simpleman ke Bentuk Film Karya Sutradara Awi Suryadi (2023), and Ratna Sri Hayati and M. Suyanto's Analisis Perbandingan Karakter Doraemon dan Karakter Spongebob Dengan Metode Orson Scott Card (2016).

This study employs a qualitative descriptive method. Qualitative research aims to understand phenomena experienced by research subjects, such as behavior, perception, motivation, and actions, holistically and descriptively in the form of words and language within a specific natural context (Moleong, 2016). The study is categorized as qualitative descriptive research because it describes the analyzed data in the form of the characterization of Cinderella in the Grimm Brothers' novel and Kiyoko in the anime *Gurimu Kumikyoku* as an interpretation of the original Cinderella character. In this study, the researcher will analyze the characterization of the characters in both the novel and its anime adaptation and compare them by linking characterization elements based on Orson Scott Card's theory.

The concept of characterization proposed by (Card, 2010; Farhan, et al., 2022) emphasizes that past experiences and motives are two crucial factors in developing strong and convincing characterizations. Characters in fictional stories reflect human behavior in real life. Life itself is a reality, even though the author's imaginative elements cannot be overlooked (Febrianty, 2016). Based on this concept, this research aims to analyze the variations in the characterization of the character Cinderella in the anime adaptation *Gurimu Kumikyoku*. This study is expected to contribute to the examination of character characterization in fairy tale adaptations into anime, as well as enhance the understanding of how character portrayals can undergo variations in the cross-media adaptation process.

LITERATURE REVIEW

Cinderella is one of the classic fairy tales that has undergone various adaptations across different media, ranging from literature to anime. Since its first introduction in literature by Charles Perrault in 1697, the story has evolved through multiple interpretations, including the Grimm Brothers' version in 1812. One of the latest adaptations of this tale appears in the anime *Gurimu Kumikyoku* (2024), where the character Kiyoko serves as a reinterpretation of Cinderella within a more modern context. Examining characterization across these adaptations is essential to understanding how changes in the adaptation process can create different character portrayals.

The adaptation of a work into another medium often results in modifications to the narrative, characterization, and other structural elements to align with the new medium and cultural context. (Sanders, 2006; Prasetyo, et al., 2025) assert that adaptation is a dynamic process involving the translation, reworking, and repurposing of elements from one text into a new form. In adaptation studies, these changes are not merely technical modifications but also a reconstruction of values and characters to suit a new audience. This concept is reflected in the study *Adaptasi Elemen Sejarah Jepang pada Karakter dan Cerita Negara Inazuma dalam Gim Genshin Impact* (Prasetyo, et al., 2025), which explores how Japanese historical elements are adapted into a fictional world with certain modifications to fit the characteristics of the game and global audience preferences. A similar transformation occurs in *Gurimu Kumikyoku*'s adaptation of Cinderella, where Kiyoko's characterization is reshaped to reflect values more relevant to modern anime narratives and culture.

(Nisak, 2023), in *Ekranisasi Novel KKN di Desa Penari*, discusses how the adaptation of a novel into a film leads to structural and character changes to suit a different medium. This approach is relevant in understanding how Cinderella's characterization is transformed within the context of Japanese anime in *Gurimu Kumikyoku*. (Divya, et al., 2024), in *Educational Enchantment: Comparing Disney and Grimm Fairy Tales, compares the Cinderella versions of Disney and Grimm*, demonstrating how cultural values influence character representation. Meanwhile, (Ayrım, 2024), in *Anti-Tales in Question: A Study on "Cinderella" of The Grimm Variations*, highlights how adaptations shift Cinderella's role from a passive victim to a more active and strategic character within the anti-tale framework. These studies provide insights into how modern adaptations can subvert classic narratives, but they do not specifically address the in-depth construction of Cinderella or Kiyoko's characterization.

Unlike these previous studies, this research focuses on Cinderella's characterization in *Gurimu Kumikyoku* using Orson Scott Card's theory of characterization. By analyzing aspects such as motives, past experiences, reputation, habits, and social connections, this study offers a more comprehensive understanding of how Cinderella's characterization varies within its anime adaptation. In literary characterization studies, (Farhan, et al., 2022), in

Karakterisasi Tokoh Kusunoki dalam Novel Mikkakan no Kōfuku Karya Miaki Sugaru, demonstrates how a narrative approach can be used to understand character development. Similarly, (Hayati, et al., 2016), in *Analisis Perbandingan Karakter Doraemon dan Karakter SpongeBob dengan Metode Orson Scott Card*, compares the characterization of characters from two different media, illustrating how Orson Scott Card's characterization theory can be applied in different contexts.

Although various studies have examined characterization in fairy tales and their adaptations into different media, there remains a gap in research specifically analyzing the adaptation of Cinderella into Japanese anime. Most prior studies focus on adaptations in films or Western media, while studies on characterization within anime adaptations remain limited. Furthermore, the analytical approach used in this research—Orson Scott Card's characterization theory—has not been widely applied in the study of anime adaptations of classic fairy tales. Therefore, this research contributes by exploring how Cinderella's characterization is reconstructed in *Gurimu Kumikyoku* and how these character elements transform within the anime medium.

METHODOLOGY

This research employs a qualitative descriptive method to analyze the characterization of Cinderella in two different media: the novel *Selected Tales of the Brothers Grimm* (2013) and the first episode of the anime *Gurimu Kumikyoku* (2024). According to (Moleong, 2016), qualitative research aims to understand phenomena experienced by research subjects, such as behavior, perception, motivation, and actions, in a holistic manner through descriptive explanations using words and language within a specific natural context. This approach is well-suited for analyzing characterizations in literary works and anime adaptations. This method was chosen as the study seeks to deeply understand and describe the variations in Cinderella's characterization in both versions without relying on quantitative or experimental approaches.

For data analysis, the study applies Orson Scott Card's characterization theory. This method examines characters from the perspectives of characterization and narrative techniques to create compelling and believable fictional figures. According to (Card, 2010; Farhan, et al., 2022), there are nine key variables in constructing and analyzing characters to make them engaging and credible to the audience: past experiences, motives, reputation, stereotypes, social connections, habits and patterns, talents and abilities, personal tastes, and physical attributes.

Regarding the research objects, the study utilizes two primary sources. The first is *Selected Tales of the Brothers Grimm*, English Version (2013) by Jacob and Wilhelm Grimm, a collection of classic Grimm Brothers' fairy tales translated by Peter Wortsman. The second is the anime *Gurimu Kumikyoku* or *Grimm Variations* (2024), specifically the first episode titled *Cinderella*, directed by Yoko Kanamori and streamed on Netflix.

DISCUSSION

This section outlines the variations in the characterization of Cinderella in the anime *Gurimu Kumikyoku* (2024) compared to the English-translated version of *Selected Tales of the Brothers Grimm* (2013). The differences in Cinderella's characterization, analyzed based on Orson Scott Card's theory, are presented in Table 1 below:

Tabel 1. Comparison of Cinderella and Kiyoko Based on Orson Scott Card's Theory.

Orson Scott Card's Theory	Cinderella (Brothers Grimm)	Kiyoko (Gurimu Kumikyoku)
Motive	Survives while remaining faithful to her mother's moral values.	Manipulates others by fabricating a false narrative of suffering to gain sympathy.
Past	Lived a happy life before her mother passed away.	Deliberately encouraged her father to remarry as part of her personal scheme

Orson Scott Card's Theory	Cinderella (Brothers Grimm)	Kiyoko (Gurimu Kumikyoku)
Reputation	Viewed as a servant by her stepmother and stepsisters.	Perceived as a helpless girl oppressed by those around her.
Stereotype	A kind-hearted, patient, and hardworking woman despite being treated unfairly.	Appears as a poor, helpless girl but is actually pretending to be weak to achieve her goals.
Social Connections	Has a close bond with birds and a magical tree that help her.	Only befriends a doll as an escape from reality.
Habits and Patterns	Regularly prays at her mother's grave and does household chores.	Pretends to be weak and systematically eliminates or even kills anyone who stands in her way.
Talents and Abilities	Possesses emotional intelligence and resilience in adversity.	Exceptionally talented in acting, able to fake tears and evoke sympathy.
Tastes and Preferences	Appreciates simplicity and things with sentimental value.	Prefers the color red as a symbol of celebration and ambition.
Physical Appearance	Always covered in dust and dirt but transforms into an elegant figure when wearing a magical dress.	Can appear either modest or striking depending on the role she plays.

Source: Author's work.

1. Motive

Cinderella (Brothers Grimm)

According to (Card, 2010), motive is a crucial aspect in shaping a fictional character, as it provides moral value to the character's actions. In *Selected Tales of the Brothers Grimm*, Cinderella's motive revolves around survival and remaining faithful to her late mother's teachings. She firmly believes that patience and kindness will eventually lead to happiness. Her desire to attend the ball is not an act of rebellion but rather a small attempt to experience freedom from her suffering, as quoted in the following section:

"Dear child, stay pious and good. God will always stand by you, and I will peer down from heaven and look after you." Whereupon the woman closed her eyes and died. Every day the girl went to her mother's grave and wept, and she remained pious and good.

(Grimm & Grimm, 2013, p. 159)

Cinderella did as she was told but wept in silence, for she too wanted to go along to the ball, and so she asked her stepmother's permission.

(Grimm & Grimm, 2013, p. 160)

Kiyoko (Gurimu Kumikyoku)

In contrast, Kiyoko in Gurimu Kumikyoku has a manipulative motive. While Cinderella endures hardship with patience, Kiyoko fabricates a false sense of suffering to gain sympathy and control those around her. In the ballroom scene (32:35–34:15), she presents herself as a delicate and gentle girl while dancing with Count Masataka. A flashback then reveals her deceptive nature—she tricks her stepsister, Makiko, by pretending to lose her hairpin, leading others to see Makiko in a negative light. She also fakes a fall down the stairs and falsely accuses her stepsister of pushing her. Moreover, Kiyoko even tampers with her father’s car brakes, resulting in a fatal accident, and poisons her stepmother. (see Figure 1).



Figure 1. Illustration of Kiyoko dancing with Count Masataka.

Source: Gurimu Kumikyoku, Episode 1 (2024)

2. Past

Cinderella (Brothers Grimm)

According to (Card, 2010), a character’s past plays a crucial role in shaping their development. Revealing a character’s background allows readers to gain a deeper understanding of their experiences. In Selected Tales of the Brothers Grimm, Cinderella undergoes a drastic change after losing her mother, making her strongly reliant on the moral values her mother instilled in her. She continuously visits her mother’s grave, demonstrating a deep emotional attachment and unwavering loyalty to her past. Her life takes a significant turn when her father remarries, as quoted in the following section:

When winter came, the snow draped a little white shroud over the grave, and come spring, when the sun pulled it off again, the man took another wife.

(Grimm & Grimm, 2013, p. 160)

Kiyoko (Gurimu Kumikyoku)

Figure 2 in contrast, Kiyoko in *Gurimu Kumikyoku* exhibits manipulative tendencies from an early age. Unlike Cinderella, who passively accepts change, Kiyoko actively seeks to control her circumstances. In the scene at (02:55–03:02), Viscount Otawara (Kiyoko's father) converses with Tsuruko (his future wife), revealing that his decision to remarry was actually influenced by Kiyoko herself. Meanwhile, Kiyoko secretly eavesdrops on their conversation from behind a door, highlighting her strategic nature in manipulating the decisions of those around her.



Figure 2: Illustration of Kiyoko's father speaking with Tsuruko.

Source: *Gurimu Kumikyoku*, Episode 1 (2024)

3. Reputation

Cinderella (Brothers Grimm)

Reputation, as explained by (Card, 2010), allows readers to feel as though they "know" a character without truly understanding them. In *Selected Tales of the Brothers Grimm*, Cinderella is perceived as worthless by her stepmother and stepsisters. Her stepmother even dismisses the idea that she deserves to attend the royal ball, reinforcing her status as someone deemed unworthy and unfit to associate with nobility, as quoted in the following section:

As soon as the two stepsisters received their invitations, they got all giddy, called for Cinderella, and said, "Comb our hair, polish our shoes, and fasten our clasps – we're off to the king's castle to make a royal match."

(Grimm & Grimm, 2013, p. 160)

"You, Cinderella," she said, "dusty and dirty as you are, you want to go to the ball? You have no clothes or shoes, yet you want to dance?"

(Grimm & Grimm, 2013, p. 160)

Kiyoko (Gurimu Kumikyoku)

Figure 3 show Conversely, Kiyoko in Gurimu Kumikyoku successfully crafts a reputation as a victim, despite being the mastermind behind the misfortunes that befall her family. To the servants and Count Masataka, Kiyoko appears to be a helpless girl suffering under the cruelty of her stepsister, mirroring Cinderella's image in classic fairy tales. However, this reputation is merely a product of her manipulation to gain sympathy and advantages. In the scene at (37:27–37:40), Sawako, her stepsister, loses her temper and pushes Kiyoko. This incident occurs in front of Count Masataka, who, unaware of the truth, immediately defends Kiyoko, further solidifying her image as an innocent victim.



Figure 3. Illustration of Masataka defending Kiyoko.

Source: Gurimu Kumikyoku, Episode 1 (2024)

4. Stereotype

Cinderella (Brothers Grimm)

A character who exhibits traits commonly associated with a particular group may lead readers to unconsciously identify them with that group (Card, 2010). In the Grimm version, Cinderella embodies the classic stereotype of a kind-hearted, hardworking woman who endures suffering before ultimately achieving happiness. As seen in many traditional fairy tales, female protagonists are often portrayed as enduring hardships before receiving their happy ending, as illustrated in the following passage:

And in the evening, when she was weary from working, they gave her no bed to sleep in but made her lie down beside the oven in the cinder and ash.

(Grimm & Grimm, 2013, p. 159)

Kiyoko (Gurimu Kumikyoku)

In contrast, Kiyoko in Gurimu Kumikyoku exploits the stereotype of the oppressed, unfortunate girl as a tool for manipulation. She deliberately crafts false narratives of suffering to deceive those around her. While Cinderella is a true victim of her circumstances, Kiyoko merely plays the role of a weak and helpless girl when, in reality, she is calculating and dangerous. In the scene at (25:10–25:20), Kiyoko is seen eavesdropping on her stepsisters' conversation from behind a door, smirking with satisfaction as they unknowingly fall into the trap she has set.



Figure 4. Illustration of Kiyoko eavesdropping behind the door.

Source: Gurimu Kumikyoku, Episode 1 (2024)

5. Social Connections

Cinderella (Brothers Grimm)

A character's development is influenced by their social interactions and relationships. The social connections between characters serve as a variable in shaping their personality traits (Card, 2010). In the Brothers Grimm version, despite being isolated and mistreated by her stepmother and stepsisters, Cinderella forms a unique bond with birds and a magical tree. The birds act as her allies, assisting her by providing a dress and shoes so she can attend the ball, as quoted in the following section:

Then the birds threw down a gown of silver and gold and a pair of silk slippers embroidered with silver thread. She hastened to slip into the dress and rushed to the ball.

(Grimm & Grimm, 2013, p. 162)

Kiyoko (Gurimu Kumikyoku)

In contrast, Kiyoko does not form relationships based on affection or trust. Instead, she manipulates her surroundings to fit her desires, reflecting her obsession with control and treating those around her like puppets. One representation of this tendency is her attachment to a red-haired doll, which she treats as if it were a friend or even a family member. In the scene at (07:50–08:10), Kiyoko is seen speaking to the doll as though it were alive.



Figure 5. Illustration of Kiyoko's doll.

Source: Gurimu Kumikyoku, Episode 1 (2024).

6. Habits and Patterns

Cinderella (Brothers Grimm)

Habits not only make a character feel more realistic but also provide opportunities for character-driven storytelling. Changes in habitual patterns can significantly influence character development (Card, 2010). Cinderella works tirelessly despite being mistreated by her stepmother and stepsisters. Rather than resisting directly, she endures through patience and perseverance. Her routine of visiting her mother's grave three times a day reflects her deep emotional attachment and reliance on memories of the past, as quoted in the following section:

Three times a day Cinderella went to huddle beneath it, where she wept and prayed, and every time a little white bird flew by and landed on a branch, and every time the girl whispered a wish, the little bird let fall what she'd wished for.

(Grimm & Grimm, 2013, p. 160)

They taunted her, laughed, and led her to the kitchen. She had to do hard work from morning until night, rise before sunrise, go fetch water from the well, light the fire, cook and wash for them. On top of which her stepsisters did her any nasty turns that came to mind, poked fun at her, poured peas and lentils into the ashes and made her pick them out.

(Grimm & Grimm, 2013, p. 159)

Kiyoko (Gurimu Kumikyoku)

In contrast, Kiyoko in Gurimu Kumikyoku follows a recurring pattern of manipulation and systematically eliminating those around her. One striking example is her act of sabotaging her father's car brakes in response to his decision to send her stepsister abroad. The scene at (32:54–33:14) reveals Kiyoko's calculated approach to removing anyone she perceives as an obstacle.



Figure 6. Illustration of Kiyoko tampering with her father's car brakes.

Source: Gurimu Kumikyoku, Episode 1 (2024)

7. Talents and Abilities

Cinderella (Brothers Grimm)

A character's talents and abilities can serve as key indicators of their personality (Card, 2010). In the Brothers Grimm version of Cinderella, she demonstrates exceptional emotional intelligence by remaining patient and refraining from retaliating against her stepmother and stepsisters' mistreatment. One notable aspect of her intelligence is her ability to seek help from birds and the magical tree. Her capacity to remain level-headed in challenging situations reflects her strong adaptability, as quoted in the following section:

Whereupon she turned around and hurried off to the ball with her two proud daughters. Left all alone, Cinderella went to her mother's grave, stood under the tree, and called: "Dear little tree, quiver and quaver, Be my lifesaver."

(Grimm & Grimm, 2013, p. 161)

The prince waited until her father came, and he told him that the strange girl had leapt into the dovecote. The old man thought, could it be Cinderella? And he called for an ax and a pick to break the dovecote in two – but there was no one in it. And when they entered the house, Cinderella lay there in the cinders in her filthy clothes, and a dim little oil lamp burned in the chimney.

(Grimm & Grimm, 2013, p. 162)

Kiyoko (Gurimu Kumikyoku)

In contrast, Kiyoko in Gurimu Kumikyoku showcases a talent centered around social manipulation. One example of this is when she pretends to beg for forgiveness from her stepsister, Makiko, during a party. At (29:40–30:08), Kiyoko kneels before the guests, crying and portraying herself as a helpless victim. Her convincing performance successfully gains sympathy, shifting blame and resentment onto Makiko while reinforcing Kiyoko's image as the oppressed party.



Figure 7. Illustration of Kiyoko kneeling at the party.

Source: Gurimu Kumikyoku, Episode 1 (2024)

8. Tastes and Preferences

Cinderella (Brothers Grimm)

Every individual has their own preferences, and the same applies to fictional characters in a story. By understanding a character's tastes, the author can lead readers to anticipate the direction of the character's journey (Card, 2010). Unlike her stepsisters, who desire luxurious clothing and jewelry, Cinderella chooses something much simpler. When her father asks what she wants, she requests the first twig that brushes against his hat on his way home. This choice suggests that Cinderella values sentimental meaning over material wealth, as quoted in the following section:

"And you, Cinderella, what would you like?"

"Father," she said, "I'd like the first stalk that strikes your hat on your way home. Break it off and bring it to me."

(Grimm & Grimm, 2013, p. 160)

Kiyoko (Gurimu Kumikyoku)

Conversely, Kiyoko's preferences in Gurimu Kumikyoku offer deeper insight into her manipulative nature. A significant example appears at (19:27–19:55) during her father's funeral, where she wears a red kimono—an unusual

color for mourning. This deliberate choice indicates that Kiyoko is not genuinely grieving but rather perceives her father's death as a step toward achieving her own objectives.



Figure 8. Illustration of Kiyoko's red kimono.

Source: Gurimu Kumikyoku, Episode 1 (2024)

9. Physical Appearance

Cinderella (Brothers Grimm)

A character's physical appearance can serve as a reflection of their personality (Card, 2010). In the Brothers Grimm version of Cinderella, she is constantly covered in dust and dirt due to her relentless work near the fireplace. However, when she dons the magical gown gifted by the birds, the stark contrast in her appearance signifies more than just physical beauty—it symbolizes a shift in her status and the social recognition she ultimately attains. Additionally, her body, particularly her feet, serves as proof of her true identity. The golden slipper that fits only her foot confirms that she is the mysterious girl from the ballroom, reinforcing the idea that physical characterization is not merely visual but also plays a crucial role in the storyline, as quoted in the following section:

And since she was always dusty and dirty, they called her "Cinderella."

(Grimm & Grimm, 2013, p. 160)

Whereupon the birds tossed down a gown more glamorous and glittering than any garment anyone had ever worn and slippers woven of gold. And when she arrived at the ball draped in this gown she looked so lovely everyone was speechless.

(Grimm & Grimm, 2013, p. 163)

When they passed the tree beside her mother's grave, the two white doves called out: "Coo, caroo, coo, No blood in the shoe: The shoe is not too small, she's your true bride you met at the ball."

(Grimm & Grimm, 2013, p. 165)

Kiyoko (Gurimu Kumikyoku)

In contrast, Kiyoko's body and appearance in Gurimu Kumikyoku are not merely visual aspects but tools she deliberately utilizes to construct her self-image. She intentionally dresses modestly to appear as an oppressed victim, reinforcing the narrative that she has been deprived of her rights and status within her family—even though, in reality, she is merely executing a carefully crafted scheme. In the scene at (23:40–23:50), she is seen serving tea to her stepmother while dressed in simple clothing, enhancing the impression that she has lost her social standing. Later, in the scene at (30:53–31:00), she appears in a striking red gown, signaling a transformation in her image as an elegant woman who commands attention, illustrating how her changing appearance symbolizes her growing power in the story.



Figure 9. Illustration of Kiyoko's attire at home.

Source: Gurimu Kumikyoku, Episode 1 (2024)



Figure 10. Illustration of Kiyoko's gown at the party.

Source: Gurimu Kumikyoku, Episode 1 (2024)

By used characterization theory (Card, 2010) as a foundation, this study identifies variations in characterization across aspects such as past experiences, motives, reputation, stereotypes, social networks, habits and patterns, talents and abilities, personal preferences, and physical appearance.

In the Brothers Grimm version of Cinderella, the protagonist is portrayed as a patient individual with the ability to adapt to difficult circumstances. Her troubled past shapes her into a resilient and hopeful character. Her motivation to endure hardships and remain faithful to the moral values instilled by her mother, as well as her effort to attend the royal ball, is not an act of defiance but rather a symbol of her hope for a better life. In the eyes of her stepfamily, she is merely a servant, constantly subjected to unfair treatment. The stereotype of Cinderella as a kind-hearted woman who remains patient in the face of adversity is strongly emphasized in this story. Her social circle is also unique, as she does not form connections with other humans but instead befriends birds and a magical tree that assist her. Her recurring habits, such as visiting her mother's grave and performing household chores, reinforce her characterization as someone who endures suffering. She also displays emotional intelligence by facing her hardships with perseverance. Her modest tastes reflect her humble nature, as she values emotional significance over material possessions. Physically, she is described as constantly covered in dirt and ashes, but she undergoes a drastic transformation when wearing the magical gown, symbolizing her shift in social status.

In contrast, Kiyoko in Gurimu Kumikyoku is depicted as a cunning and manipulative character. Her past, which reveals her desire to control situations, shapes her into a deceitful individual who exploits circumstances to her advantage. Her primary motive is to fabricate suffering in order to gain sympathy and manipulate those around her. While she is perceived by others as a helpless and oppressed girl, in reality, she is the mastermind behind numerous tragic events. The stereotype she adopts is that of a victim, yet she harbors hidden intentions. Unlike the classic Cinderella, Kiyoko lacks genuine social connections, instead forming an attachment to dolls, which she considers her true companions. Her recurring behavioral pattern revolves around orchestrating schemes to eliminate those who stand in her way, demonstrating remarkable strategic intelligence. Her talent for acting allows her to manipulate situations flawlessly, making her the center of attention in various circumstances. Her preferences also reflect her personality; for instance, her choice to wear red at her father's funeral signifies her perception of tragedy as an opportunity for personal gain. In terms of physical appearance, Kiyoko does not rely solely on changes in attire to alter her image but actively adjusts her appearance to suit the roles she plays—shifting from a humble servant, like girl at home to a sophisticated and alluring woman at social gatherings.

CONCLUSION AND RECOMMENDATION

This study highlights the variations in the characterization of Cinderella in Selected Tales of the Brothers Grimm and Kiyoko in Gurimu Kumikyoku based on Orson Scott Card's theory. In the Grimm version, Cinderella is portrayed as a patient and resilient figure who relies on magic and external assistance to overcome her suffering. She upholds the moral values taught by her mother and does not attempt to resist the mistreatment from her family. In contrast, Kiyoko in Gurimu Kumikyoku undergoes a significant transformation, emerging as an active, manipulative, and strategic character who takes control of her surroundings. While Cinderella endures hardships with patience and passively accepts the fortune that comes her way, Kiyoko actively forges her own path toward her goals through cunning and calculated actions. This variation demonstrates how adaptations can reshape characterization to align with cultural contexts and narrative perspectives. While the Grimm version emphasizes patience and faith in miracles, the Japanese adaptation presents a darker interpretation, featuring a protagonist who dominates the storyline through intelligence and manipulation. These findings contribute to literary adaptation studies by illustrating how a character originating from the same source can undergo variations to fit the intended themes and cultural values of different retellings. Future research is recommended to further explore the impact of these

characterization variations on audience reception, particularly in the context of anime adaptations of classic tales.

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