

**THE INFLUENCES OF SUBJECTIVE KNOWLEDGE IN
CINDERELLA'S THE MAIN CHARACTER IN THE FILM
CINDERELLA (1950)**

A FINAL PROJECT

Presented as Partial Fulfillment of the Requirements to obtain the Sarjana Sastra
Degree in English Literature



**FINANDI APIK AENI
30802100048**

**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LANGUAGE, LITERATURE AND CULTURE
SULTAN AGUNG ISLAMIC UNIVERSITY
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Prepared and Presented by:

FINANDI APIK AENI

30802100048

Has been approved by the advisor and to be examined by the Board of
Examiners.

Semarang, May 23th 2025

Dr. Didik Murwantono, M. Hum

Advisor

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Prepared and Presented by:

FINANDI APIK AENI

30802100048

Defended before the Board of

Examiners on May 28th, 2025

And Declared Acceptable

Board of Examiners

Chairman : Dr. Didik Murwantono, M. Hum

Secretary : Diah Fitri Wulandari, S. S., M. Hum

Member : Afina Murtiningrum, S. S., M. A

Semarang, June 4th 2025

College of Language, Literature and

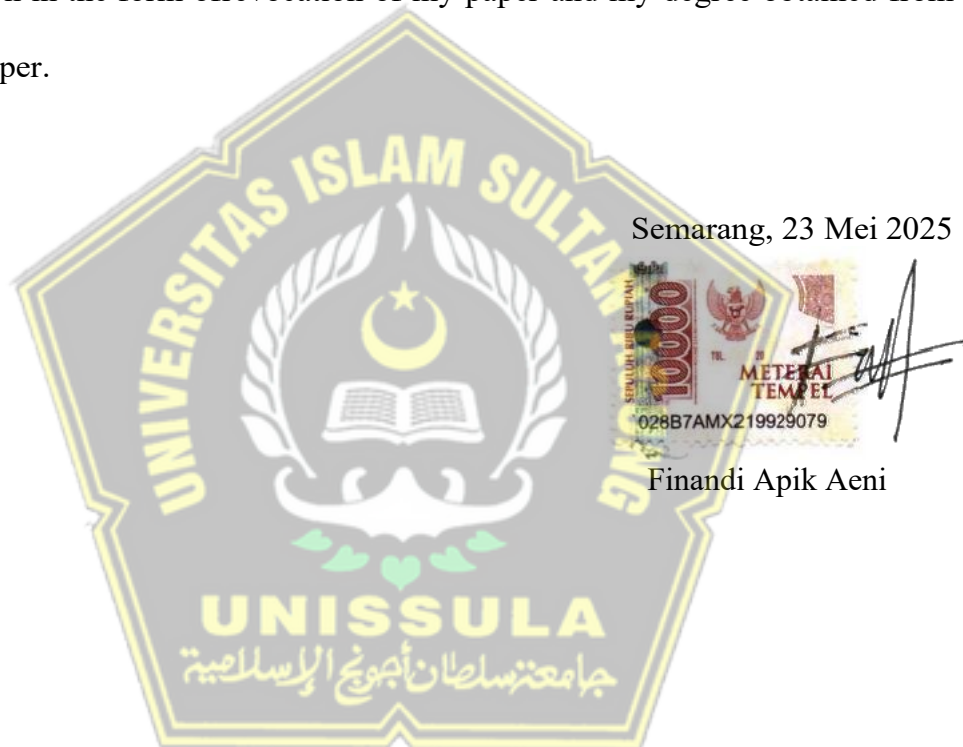
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Destary Praptawati, S. S., M. Hum

STATEMENT OF WORK ORIGINALY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works of part of the work of other people, except those which were cited in the quotations and the references, as a scientific paper should, if my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.



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Finandi Apik Aeni

MOTTO

MOTTO

“Don’t limit your challenges. Challenge your limits”

“Set a goal so big that you can’t achieve it until you grow into the person who can.”

“Believe in yourself and all that you are.
Know that there is something inside you that
is greater than any obstacle.”

Christian D. Larson

“The way to get started is to quit talking and
begin doing”

Walt Disney

“Parents, siblings and people who love you at home are waiting for you to come home with proud result, carve the most beautiful smile on their faces, don’t let them down. Just keep your complaints, because tiredness and tears are not comparable to their struggle to support you. There are parents who wake up every night and raise their hands to pray your success. Change those tears into happy tears on your graduation day.”

DEDICATION

I dedicate this thesis to my beloved parents, siblings and friends who have supported me during my education and to all parties who have always given me love, attention, support, and trust. I also dedicate this thesis to academics out there who want to study and deepen the material discussed.

ABSTRACT

Aeni, Finandi Apik. 30802100048. The Influences of Subjective Knowledge In Cinderella's The Main Character in the Film *Cinderella* (1950). A Final Project for the English Literature Study Program. Faculty of Language, Literature and Culture. Sultan Agung Islamic University Semarang. Advisor: Dr. Didik Murwantono, M. Hum.

Cinderella (1950) is an animated film produced by Walt Disney and released theatrically by Buena Vista Pictures on February 14, 1950. This film tells the story of a girl who lives with her evil stepmother and two cruel stepsisters but she always dreams that one day her life will change for the better. This study aimed to describe the subjective knowledge values and the influence of subjective knowledge as seen from the main character in the film *Cinderella* (1950).

The theory used in this study was Rene Descartes' Subjective Knowledge theory. This study used a qualitative descriptive methodology. This study used two different types of data, namely primary data and secondary data. The primary data used in this study were taken from the film *Cinderella* (1950) which includes dialogue, prologue, and monologue. Then, secondary data for this study originate from relevant articles, books, journals, and previous research projects. Data were collected using various techniques, such as watching films, reading film scripts, identifying data, classifying data, and reducing data.

The study found five subjective knowledge values in the main characters in the film *Cinderella* (1950), namely, (1) Rationalism, (2) Self-Awareness, (3) Individualism, (4) Doubt and Inquiry, and (5) Mind-Body dualism. In addition, three influences of subjective knowledge the life journey of the main character *Cinderella* (1950) also found, namely, (1) Identity Formation (2) Emotional Intelligence (3) Resilience.

Keyword: *subjective knowledge, subjective knowledge values, and the influence of subjective knowledge*

INTISARI

Aeni, Finandi Apik. 30802100048. Pengaruh Pengetahuan Subjektif dalam Karakter Utama Cinderella di Film *Cinderella* (1950). Skripsi Program Studi Sastra Inggris. Fakultas Bahasa, Sastra dan Budaya. Universitas Islam Sultan Agung Semarang. Dosen Pembimbing: Didik Murwantono, M.Hum.

Film *Cinderella* (1950) merupakan film animasi yang diproduksi oleh Walt Disney dan dirilis secara teatrical oleh Buena Vista Pictures pada tanggal 14 Februari 1950. Film ini menceritakan tentang seorang gadis yang tinggal bersama ibu tirinya yang jahat dan dua saudara tiri yang kejam namun ia selalu bermimpi suatu saat kehidupannya akan berubah menjadi lebih baik lagi. Penelitian ini bertujuan untuk mendeskripsikan nilai-nilai subjektif knowledge dan pengaruh Pengetahuan Subjektif yang dilihat dari tokoh utama dalam film *Cinderella* (1950).

Teori yang digunakan dalam penelitian ini adalah teori Pengetahuan Subjektif Rene Descartes. Penelitian ini menggunakan metodologi deskriptif kualitatif. Penelitian ini menggunakan dua jenis data yang berbeda, yaitu data primer dan data sekunder. Data primer yang digunakan dalam penelitian ini diambil dari naskah film *Cinderella* (1950) yang meliputi dialog, prolog, dan monolog. Data sekunder untuk penelitian ini berasal dari artikel, buku, jurnal, dan proyek penelitian sebelumnya yang relevan. Data dikumpulkan dengan menggunakan berbagai teknik, seperti menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasi data, dan mereduksi data.

Hasil penelitian menemukan lima nilai Pengetahuan Subjektif pada tokoh utama dalam film *Cinderella* (1950) yaitu, (1) Rasionalis, (2) Kesadaran diri, (3) Individualisme, (4) Keraguan dan Penyelidikan, dan (5) Dualisme Jiwa - Tubuh. Selain itu juga ditemukan tiga pengaruh Pengetahuan Subjektif yaitu, (1) Pembentukan Identitas (2) Kesadaran Emosional (3) Ketahanan.

Kata kunci: *pengetahuan subjektif, nilai pengetahuan subjektif, pengaruh pengetahuan subjektif.*

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In the name of Allah, the creator, lord, and ruler of the universe, who has bestowed upon me patience, constancy, ability, and blessings. Greetings and peace to the loyal Muslims, our wonderful prophet Muhammad SAW, and his companions. I might not be able to finish this thesis, "The Influences of Subjective Knowledge in Cinderella's The Main Character in the Film *Cinderella (1950)*" without Allah's direction and assistance.

This final project could not have been completed without the help of numerous people who provided encouragement, advancements, support, and advice. I want to offer my heartfelt gratitude to the persons below:

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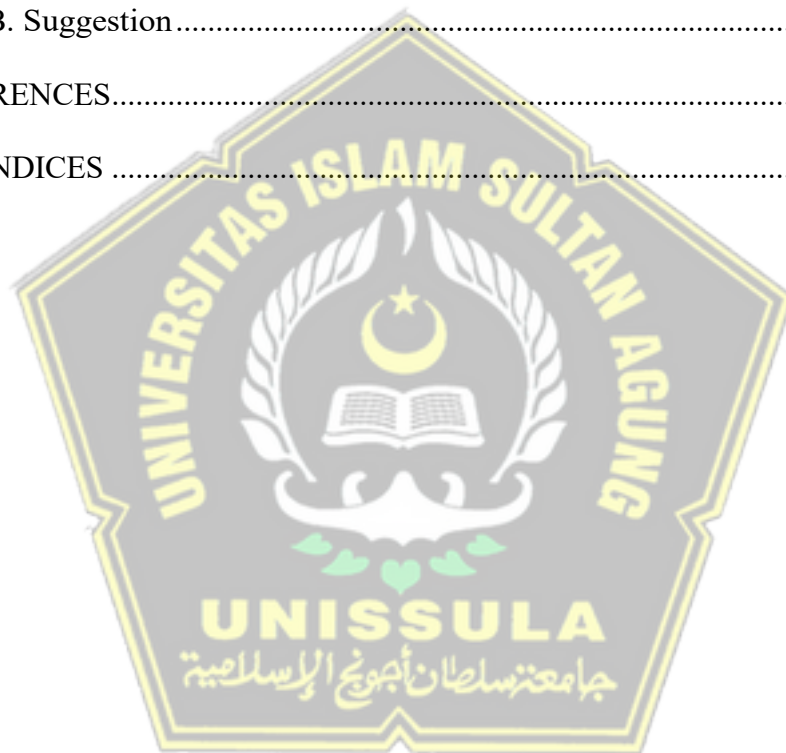
I realize that this thesis is not perfect, I hope that it will be useful to the readers and make a significant addition to the field of English literature. Hopefully, the readers will be able to benefit from this information. Nothing in this world is perfect, and this thesis still need readers feedback and criticism in order to be considered complete.

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CHAPTER I

INTRODUCTION

This chapter discusses the background of the topic to be researched. It is presented in six part. They are Background of Study, Problem Formulation, Limitation of Study, Objectives of The Study, Significance of Study, Organization of The Study.

A. Background of the Study

Literary works are forms of entertainment that have life's significance and values. Literary works are inventive works of art that reflect life and humanity through the use of language and human objects. Many original stories or facts from society are also included into literary works and then further processed to produce compositions with reader-friendly language and narratives. According to Wellek and Warren's book *Literary Theory*, "Literature is a creative activity in a work of art" (15). Literary work refers to a written or oral composition that utilizes aesthetic and symbolic language to convey meaning, evoke emotions, and explore the human experience (Abrams 12). Thus, literature serves as a vehicle for presenting notions or ideas that have been thought about and experienced, and then articulated in engaging language. Literary works examine aspects of human existence, including emotions, relationships, and societal issues (Booth 15).

Human life is depicted in literature mostly via emotional depictions of human existence and societal realities. It offers alternative perspectives on human disputes or concerns. Humans package literature as a method of

transmitting thoughts, feelings, experiences, and human issues by using language to produce literary works. Literature may take any form and is not restricted to textual forms (Marcus and Color 161).

Sumardjo and Saini (3-4) states that writing could be a human individual expression within the frame of encounters, considerations, sentiments, thoughts, eagerness, and conviction in a shape of concrete pictures that bring out charm with dialect apparatuses.

Writing can be classified as fiction and non-fiction. Novel, brief story, drama (also known as film or motion picture), and stories are included within the fiction works. On the opposite, the nonfiction works are papers. history, personal history, and journal. In this communication media that capacities to Diversion thesis show (moreover known as film or motion picture) is utilized as dialog fabric. where the show itself has a place to scholarly works.

Film as a form of literature can be a very entertaining media. Films containing moral values are produced in an interesting genre, use animation and are easy to obtain.

Films are not just art; they are social artifacts that reflect the values, convictions, and issues of the social orders they delineate. Through stories, characters, and settings, movies give understanding into how diverse societies explore life, celebrate their legacy, and stand up to challenges. According to Pierre Bourdieu: "Film reflects social structures" (Bourdieu 25). This makes it possible for the characters in the film to fight for their social class.

Cinderella (1950) was an animated film produced by Walt Disney and

released theatrically by Buena Vista Pictures on February 14, 1950. The film was directed by Clyde Geronimi, Hamilton Luske, and Wilfred Jackson. The story was based on Charles Perrault's folk tale, Cinderella. The film told the story of a young girl who lived with her evil stepmother and two cruel stepsisters. The king held a ball to find a wife for his son, the prince, and Cinderella wanted to attend, but her stepmother forbade her. With the fairy godmother's help, Cinderella attended the ball and met the prince. However, she had to leave before midnight when the fairy godmother's magic expired.

Subjective knowledge is an essential aspect of understanding individual behavior and decision-making. In philosophical perspectives, subjective knowledge is viewed as a unique personal experience that cannot be objectively measured (Descartes 24). Meanwhile, in psychological perspectives, subjective knowledge is viewed as the result of complex cognitive and affective processes (Kahneman 12).

This study aimed to explain the values adopted by the main character to obtain identity and examine the impact of subjective knowledge he has on the formation of himself. The author found that Rene Descartes identified five values of subjective knowledge, namely: 1. Rationalism 2. Self-Awareness 3. Individualism 4. Doubt and Inquiry 5. Mind-Body Dualism. The theory of subjective knowledge states that knowledge comes from the experience and thoughts of individuals (Descartes 23). This study aimed to describe the subjective knowledge values held by the main character, which significantly influenced Cinderella's persona. According to Rene Descartes, the character's

subjective knowledge influence identity formation, emotional intelligence, and resilience.

This study drew on previous research, specifically 'The Influence of Subjective Knowledge on Decision-Making: A study of Cinderella's Choices in the 1950 film' by S. Brown (2020) and 'The Effect of Country Image and Subjective Knowledge on Attitudes and Intentions to Consume South Korean Food and Visit South Korea' by Rian Isdianto (2017)

Based on the explanation above, there are strong reasons that encourage researchers to choose the title "*The Influences of Subjective Knowledge in Cinderella's The Main Character in The Film Cinderella (1950)*" for further research. The reason the author chose this title for the research was that a study on the influence of subjective knowledge in the film Cinderella could help develop theories and concepts about subjective knowledge and its impact on human behavior and decision-making.

B. Problem Formulation

Based on the phenomena elaborated in the background of the study, the statement of problems of this study are formulated as follow:

1. What are the values of subjective knowledge in the main character Cinderella in the film *Cinderella* (1950)?
2. What does subjective knowledge influence the life journey of the main character in the film *Cinderella* (1950)?

C. Limitation of the Study

There must be limitations that exist to complete this study and make the

researcher easier. In this study, the discussion is about the subjective knowledge values experienced by Cinderella in the film *Cinderella* (1950) by using Rene Descartes *subjective knowledge*. Subjective knowledge values can be seen from the storyline, attitudes, and actions taken by the main character. This study was limited to finding the influence subjective knowledge of the main character. This limitation is necessary to prevent the scope from expanding to cover unrelated topics and research.

D. Objectives of the Study

Each discussion has a specific purpose. The objectives of this study:

1. To Identify the subjective knowledge values depicted in the main character Cinderella in the film *Cinderella* (1950).
2. To Explain the influences of subjective knowledge to the main character Cinderella in the film *Cinderella* (1950).

E. Significance of The Study

The results of this study are expected to provide the following benefits:

Theoretically, readers were expected to gain a better understanding of how the values of subjective knowledge of the main character and the influence of subjective knowledge on the main character Cinderella in the film *Cinderella* (1950) were revealed through this study.

In terms of application, this study was expected to be a reference for researchers who researched subjective knowledge, subjective knowledge

values, and their influence in various aspects, including literary works.

F. Organization of the study

This final project is structured systematically into five chapters. Each chapter contains different things to discuss. The first chapter contains an introduction consisting of background of the study, problem formulation, limitation of the study, objective of the study, significance of the study and organization of the study. The second chapter contains a review of related literature consisting of the film *Cinderella* (1950) script itself and several theories related to the research. The third chapter contains research methods consisting of types of research, data organization and data analysis. Organizing data uses data collection methods consisting of reading scripts, watching movie, identifying data, classifying data, and reducing data. The final part of chapter three is analyzing the data. Chapter four contains findings and discussions that discuss the results of research related to the subjective knowledge values and influences subjective knowledge of the main character in the film *Cinderella* (1950). Chapter five contains conclusions and suggestions based on the analysis in chapter four.

CHAPTER II

REVIEWS OF RELATED LITERATURE

This chapter discusses theoretical studies and literature review. It was presented in four part. Includes Synopsis, Review of related literature, Subjective Knowledge Values, and The Influences of Subjective Knowledge.

A. Synopsis of the Film *Cinderella* (1950)

Cinderella is the name of wealthy widower's daughter. He remarries to Lady Tremaine, who has two children of her own, Anastasia and Drizella, believing she will adore Cinderella as a mother. However, Cinderella's father dies, and the stepmother, jealous of Cinderella's grace and beauty, transforms her into a maid while pampering Anastasia and Drizella. Cinderella's stepsisters, Anastasia and Drizella, likewise take advantage of her weakness, ridiculing her and increasing her labor. Despite this, Cinderella maintains a loving heart, diligently completing her tasks while caring for the mice and birds who reside in the chateau, making friends with them, particularly two mice named Jaq and Gus. She also prevents them from being devoured by her stepmother's cat Lucifer, who makes her tasks even harder in retaliation.

The King is old and wants to visit his grandchildren before he dies. However, the Prince does not like anybody. So, he prepares a ball and invites all suitable maidens from his kingdom. Cinderella understands, but her stepmother says she can only go if she does the housekeeping and finds something to wear. But Cinderella is preoccupied with housekeeping, so the mice decide to stitch her a dress. They adapt her mother's bridal gown with

Drizella's embellishments and Anastasia's pearl. Cinderella is overjoyed and thanks the mice. However, when she gets at the carriage, Drizella and Anastasia rip her dress apart to recover their trimmings and pearls.

Cinderella, upset, goes out to the garden and kneels on a stone seat. She is greeted by her Fairy Godmother, who has come to assist. She converts Jaq, Gus, and two other mice into four white horses, a pumpkin into a carriage, Cinderella's old horse Major into a coachman, and her bloodhound Bruno into a footman. Cinderella is also given a dazzling ball gown and glass shoes by the fairy godmother, who warns her that the magic will expire at midnight. Cinderella comes to the ball and is not recognized by her stepsisters, but her stepmother notices something familiar about her. The prince has eyes only for her.

They fall in love. However, when Cinderella hears the clock strike midnight, she flees before she and the prince may exchange identities. Despite the Grand Duke's attempts, Cinderella escapes the palace, leaving one of her slippers on the stairs. The royal guards chase, but when the spell wears off at the stroke of twelve, Cinderella and the animals revert to their original forms and flee into the woods. Cinderella realizes that the second glass slipper is still on her foot and takes it home. The prince vows that he will marry the one who fits the shoe and sends The Grand Duke on a journey to discover the damsel.

The Grand Duke eventually arrives at Cinderella's house, but her stepmother has locked her in her chamber after understanding she is the girl from the ball who has charmed the prince. While the stepsisters try

unsuccessfully on the slipper, Jaq and Gus take Lady Tremaine's key back. As they steal Cinderella's key, Lucifer attempts to stop them by catching Gus and fighting the other mice. The birds fetch Bruno, who chases Lucifer away from the house, and Cinderella, now free, rushes to meet the Grand Duke. Cinderella eventually comes just as the Grand Duke is about to leave.

He orders the messenger to deliver the glass slipper, but the stepmother, in a last-ditch effort to save her stepdaughter from greater things, gets the messenger to misstep, shattering the fragile shoe. However, the haughty woman had not gambled on Cinderella creating the other glass slipper, which fits exactly on Cinderella's foot. Wedding bells soon ring, and Cinderella marries her prince they live happily ever after.

B. Review of Related Literature

B.1 Literary Philosophy Approach

Subjective knowledge is a complex and multifaceted concept that has been explored by philosophers and literary writers. According to contemporary philosophical theory, subjective knowledge can be understood as a social construct shaped by individual experiences and perceptions (Berger and Luckman 24). However, this approach has been critiqued by philosophers like Jean-Paul Sartre, who argue that subjective knowledge cannot be separated from individual freedom and responsibility (Sartre 45).

In literature, subjective knowledge is often depicted as a process of self-discovery and understanding of the world. For example, in Junot

Díaz's novel "The Brief Wondrous Life of Oscar Wao," the protagonist Oscar experiences a journey of self-discovery and understanding of the world through his subjective experiences (Díaz 123). Similarly, in Claudia Rankine's poetry collection "Citizen: An American Lyric," subjective knowledge is depicted as a process of reflection and critique of the social structures that shape individual experiences (Rankine 56).

Recent studies have further explored the concept of subjective knowledge in literature. For instance, Rita Felski's work on "Uses of Literature" highlights the importance of subjective experience in understanding literary texts (Felski 12). Additionally, Timothy Bewes' book "The Event of Postmodernism" examines the relationship between subjective knowledge and postmodernism (Bewes 78).

By using a literary philosophical approach, we can gain a deeper understanding of how subjective knowledge is depicted and explored in literature, and how this concept relates to philosophical theories of subjectivism, existentialism, and postmodernism.

B.2 Rene Descartes's *Subjective Knowledge*

Subjective knowledge is a philosophical concept emphasizing the significance of personal experience and subjectivity in acquiring knowledge. Developed by philosophers like René Descartes, Immanuel Kant, and Jean-Paul Sartre, subjective knowledge has substantial strengths and weaknesses across various fields, including philosophy, science, and daily life. Subjective knowledge is defined as knowledge

obtained through individual experiences, thoughts, and emotions (Descartes, 1996).

Concept of Subjective Knowledge According to Descartes, subjective knowledge is acquired through individual experiences, thoughts, and emotions. Its characteristics include: 1. Subjectivity: Knowledge obtained through personal experiences. 2. Uniqueness: Knowledge with a personal and distinctive nature. 3. Experiential Dependence: Knowledge derived from experiences. 4. Limitations: Knowledge unable to be empirically proven. Descartes' thoughts on subjective knowledge highlight the importance of personal experience and subjectivity in knowledge acquisition. This concept has far-reaching implications in philosophy, science, and everyday life.

René Descartes' philosophical framework emphasizes the role of subjective knowledge in understanding reality. According to Descartes, subjective knowledge is rooted in the individual's own thoughts, experiences, and perceptions (Descartes 24).

In his *Meditations on First Philosophy*, Descartes employs a method of doubt, questioning everything he can, including his own senses and knowledge. Through this process, he arrives at the famous conclusion "I think, therefore I am" (*Cogito, ergo sum*), which establishes the existence of the thinking self as the foundation of subjective knowledge (Descartes 18).

Descartes' concept of subjective knowledge highlights the

importance of individual reasoning and introspection in understanding reality. He argues that knowledge begins with the individual's own subjective experience and that it is through reason that we can arrive at certain knowledge (Descartes 30)

According to Kant, subjective knowledge refers to the way in which the human mind organizes and structures experience (Kant 75). Kant argues that subjective knowledge is not solely derived from empirical experience, but is also shaped by the mental structures and categories that are inherent to human cognition. These categories, such as space, time, and causality, are universal and necessary conditions for understanding the world (Kant 120). In his Critique of Pure Reason, Kant distinguishes between analytic and synthetic knowledge. Analytic knowledge is derived from the analysis of concepts, while synthetic knowledge is derived from experience and observation (Kant 45).

Kant's concept of subjective knowledge emphasizes the active role of the mind in shaping our understanding of reality. He argues that the mind is not a passive recipient of sensory data, but rather an active organizer of experience (Kant 150).

According to Sartre, subjective knowledge refers to the individual's own awareness and understanding of their experiences, choices, and actions (Sartre 45). In his work "Being and Nothingness," Sartre argues that human beings are "condemned to be free," meaning that we have the freedom to choose and create our own meaning in life (Sartre 27). This

freedom brings a sense of responsibility and anxiety, as individuals must take ownership of their choices and actions.

Recent scholars have further explored Sartre's concept of subjective knowledge, highlighting its relevance to contemporary debates in philosophy and beyond. For example, Andrew Greetherlands' work on Sartre's ethics emphasizes the importance of individual responsibility and agency in shaping our understanding of the world (Greetherlands 123).

C. Subjective Knowledge Values

The Subjective Knowledge Values (SKV) Theory is a philosophical framework that emphasizes the importance of subjective knowledge and personal values in understanding human knowledge and experience. This theory focuses on the subjective aspects of knowledge, including individual experiences, perspectives, and biases.

Core Principles of SKV Theory: 1. Subjective Knowledge: Knowledge is constructed through individual experiences and perceptions, emphasizing the role of subjective interpretation in understanding reality. 2. Personal Values: Personal values play a crucial role in shaping individual knowledge and experience, influencing how we perceive and interpret information. 3. Contextuality: Subjective knowledge is influenced by social, cultural, and historical contexts, highlighting the importance of considering the broader environment in which knowledge is constructed.

Key Proponents of SKV Theory: 1. René Descartes: Descartes' philosophical framework emphasizes the role of subjective knowledge in

understanding reality, as evident in his famous conclusion "I think, therefore I am" (Cogito, ergo sum). 2. Immanuel Kant: Kant's Critique of Pure Reason highlights the importance of subjective interpretation in shaping our understanding of reality. 3. Michael Polanyi: Polanyi's concept of tacit knowledge emphasizes the personal and subjective aspects of knowledge, arguing that knowledge is rooted in individual experience.

Implications of SKV Theory: 1. Educational Development: SKV Theory can inform the development of more effective and personalized educational approaches, recognizing the importance of subjective experience in learning. 2. Decision-Making: SKV Theory can help understand how individuals make decisions based on subjective knowledge, highlighting the role of personal values and biases. 3. Critical Thinking: SKV Theory emphasizes the importance of critical thinking and reflection in evaluating knowledge claims, encouraging individuals to consider multiple perspectives and evaluate evidence.

The Subjective Knowledge Values (SKV) Theory offered a valuable framework for understanding the complex and multifaceted nature of human knowledge and experience. By recognizing the importance of subjective interpretation and personal values, readers could gain insights into the ways in which individuals constructed knowledge and made decisions.

C.1 Rationalism

Rationalism is the philosophy that knowledge comes from logic and a certain kind of intuition—when we immediately know

something to be true without deduction, such as “I am conscious.” Rationalists hold that the best way to arrive at certain knowledge is using the mind’s rational abilities. The opposite of rationalism is empiricism, or the view that knowledge comes from observing the outside world. However, in practice almost all philosophers and scientists use a combination of empiricism and rationalism. Rationalism is an idea about where knowledge comes from, and is therefore part of the philosophical sub-field of epistemology. (Philosophy Terms, 2025).

Rationalism was the belief that reason, rather than sensory experience, was the primary source of knowledge. Rationalists argued that the mind had inherent capabilities that allowed them to grasp truths about the world through logical and deductive thinking, independent of sensory experiences. They believed that knowledge could be obtained through reason alone and that truths discovered through reason were universal, necessary, and self-evident. (Philosophy institute, 2025)

Rationalism, as defined by Descartes, is a concept emphasizing the importance of rationality and values in acquiring knowledge (Descartes, 1996). This concept is part of modern philosophy developed by Descartes. He sought certain and undeniable truth through rationality (Descartes, 1637). Descartes' Value Rationalism defines an approach utilizing rationality to attain accurate and fair knowledge (Descartes,

1996).

C.2 Self Awareness

Self-awareness is a complex and multifaceted concept that has been studied extensively in various fields, including psychology, philosophy, and neuroscience. It refers to the ability to have a conscious understanding of one's own thoughts, feelings, and behaviors.

According to Carden et al. (2022), self-awareness involves understanding and knowledge about oneself, developed through self-evaluation and reflection. It's the ability to identify and understand one's properties, characteristics, emotions, feelings, thoughts, and ways of adapting to the environment. Goleman (1996) defines self-awareness as the ability to know and understand one's strengths, weaknesses, values, and impact on others. It involves continuous attention to one's inner state, observing and exploring experiences, reflection, and understanding emotions.

There are several theories of self-awareness, including Social Theory of Self-Awareness this theory states that self-awareness is related to recognition and validation from others (Honneth, 2019). Phenomenological Theory of Self-Awareness (Zahavi, 2018) this theory states that self-awareness is a subjective experience related to consciousness of oneself and experience. Hermeneutic Theory of Self-Awareness, this theory states that self-awareness is a process of interpretation and understanding of oneself through experience and

reflection (Ricoeur, 2019).

Self-awareness has been linked to several benefits, including improved mental health, better relationships, and increased personal growth (Sutton, 2016). Individuals with high self-awareness are able to recognize their strengths and weaknesses, and make informed decisions about their lives. They are also better able to manage their emotions and behaviors, leading to improved relationships and overall well-being.

C.3 Individualism

Individualism according to Descartes is a concept emphasizing the importance of individuals in acquiring knowledge and truth through personal experience, rational thinking, and self-awareness (Descartes, 1996). "Individualism is a system that allows individuals to achieve their own goals and develop themselves without government interference." (Spencer 212) and according to Immanuel Kant, "Individualism is a moral principle that emphasizes the importance of individual dignity and autonomy." (Kant 43)

C.4 Doubt and Inquiry

Doubt and inquiry were two interconnected concepts that were crucial in the pursuit of knowledge and deeper understanding. Doubt allowed us to question existing assumptions and beliefs, while inquiry enabled us to seek answers and understand phenomena better.

Doubt was a method of inquiry that was effectively utilized in the history of philosophy. Ancient skepticism, as practiced by Pyrrho,

Arcesilaus, and Carneades, emphasized the importance of doubt in achieving tranquility and a deeper understanding of existence (Descartes, 1996). Existing knowledge and beliefs were incorporated to understand the limitations and weaknesses.

C.5 Mind-body dualism

Mind-Body Dualism was a philosophical concept that posited the mind and body as two separate and distinct entities. This concept had been a topic of heated debate among philosophers and scientists for centuries. The concept could be traced back to ancient Greek philosophers such as Plato and Aristotle. However, modern mind-body dualism was heavily influenced by the thoughts of René Descartes, who argued that the mind and body were two distinct substances (Descartes, 1996).

René Descartes, in "Cogito, Ergo Sum," stated that thought was the only certainty, separating the mind (*res cogitans*) from the body (*res extensa*) (Descartes, 1996). According to Descartes, human beings consisted of two quite unlike substances which could not exist in unity. Mind was unextended, an immaterial but thinking substance and body was an extended, material but unthinking substance. The body was subject to mechanical laws; however, the mind was not (Descartes, 1952). described by Ryle (1949), "A person...lives through two collateral histories, one comprising of what happens in and to the body, the other consisting of what happens in and to his mind... The events in the first

history are events in the physical world, those in the second are events in the mental world” (p11-12).

D. The Influences of Subjective Knowledge

Subjective knowledge refers to an individual's understanding or beliefs that are influenced by their personal experiences, perceptions, and background (Smith 12). The influence of subjective knowledge can shape how someone views the world, makes decisions, and interacts with others (Smith 15). The influence of subjective knowledge was significant in various aspects of life (Johnson 8). This could be seen from several influences of subjective knowledge, including:

D.1 Identity Formation

Descartes' concept of identity formation remains relevant to this day. Concept "Cogito, Ergo Sum" Descartes posits that identity emerges from the process of thinking. He argues that the only certainty is one's existence as a thinking being (Descartes, 1996, p. 17). This concept is famously known as "Cogito, Ergo Sum" or "I think, therefore I am."

According to Descartes, identity formation involves: Self-awareness: recognizing one's existence. Thinking: the cognitive process enabling self-recognition. Experience: life experiences shaping identity.

D.2 Emotional Intelligence

According to Daniel Goleman (1995), Emotional Intelligence is "the ability to recognize and understand one's own emotions and those of others, and the ability to manage those emotions to achieve goals"

(Goleman, 1995, p. 34). As argued by Peter Salovey and John D. Mayer (1990), Emotional Intelligence is "the ability to monitor and understand one's own emotions and those of others, and the ability to use emotional information to guide thought and behavior" (Salovey & Mayer, 1990, p. 189).

Descartes' philosophical perspective underscores the significance of emotional control in achieving wisdom, highlighting the interplay between emotional awareness, self-regulation, and interpersonal effectiveness.

D.3 Resilience

Resilience refers to an individual's ability to effectively cope with adversity. According to the English-Indonesian Dictionary (2020), resilience is the capacity to withstand or rapidly recover from challenging situations. The American Psychological Association (2020) defines it as the ability to rebound or recover from significant stress, trauma, or adversity. Broadly, Southwick et al. (2014) describe resilience as the process of adapting well amidst adversity, trauma, tragedy, or significant stress. These definitions emphasize adaptation, resilience and emotional regulation in facing challenges.

CHAPTER III

RESEARCH METHOD

The research methodology utilized to gather and examine data in order to address the formulation problem is covered in Chapter 3. This chapter presents three points: Types of Research, Data Organizing, and Analyzing the Data.

A. Type of Research

This research employed a descriptive qualitative approach to understand social or humanistic phenomena. Research methodology is a systematic process for collecting and analyzing data (Walliman 3). Its purpose was to obtain accurate and relevant information for decision-making. One benefit of descriptive research is understanding subjective perspectives and experiences (Walliman 10).

In this research, the author analyzed a literary work in the form of a film that focuses on the actions, words and feelings of the main character in the film *Cinderella* (1950). The results of this study, the author found the values of subjective knowledge possessed by the main character and the influence of subjective knowledge on Cinderella as the main character in the film.

B. Data Organizing

B.1 Data Collecting Method

The procedures used for data collecting include:

B.1.1 Watching the Film

Data collection began with watching the film *Cinderella* (1950),

which lasted approximately one hour and fourteen minutes. The primary purpose of this initial viewing was to gain a general understanding of character identification, theme, conflict, and plot. After briefly watching the movie, the next step involved watching it with pleasure, allowing the author to experience emotions and identify intriguing aspects. Subsequent viewings required attentive watching, enabling critical analysis and identification of relevant scenes that supported the research topic. This meticulous approach facilitated effective data collection and analysis.

B.1.2 Reading the Film Scripts

The second step involved reading the film *Cinderella* (1950) script, which served as primary data. The researcher carefully examined the material, verifying accuracy in wording and spelling. This meticulous process allowed for in-depth analysis of textual elements, monologues, dialogues and character descriptions, providing valuable insights relevant to the study's focus areas.

B.1.3 Identifying the Data

After watching and reading the movie script several times, the next step involved finding more specific data in the film *Cinderella* (1950). The primary objective was to collect crucial information relevant to the research topic. This information was derived from all dialogues, monologues and prologues within the film. Subsequent analysis and consultation of these key findings

were then conducted. By highlighting and identifying the pertinent data, the author successfully compiled the required information.

B.1.4 Classifying the Data

The next step involved classifying the data. The classification process entailed organizing the data according to the problem formulation. In this study, two types of problem formulations were discussed, and data tables were analyzed. The tables, which included movie scenario quotes, time, type of analysis, data type, comments, and references, were referred to as appendices.

B.1.5 Reducing the Data

The final step involved data reduction. Data reduction entailed extracting the most relevant information from scenarios for analysis. The goal of this step was to eliminate redundant or inaccurate data, thereby improving and simplifying the data. Crucial and useful information addressing the problem was compiled during this phase. Relevant secondary data was applied, and the final data facilitating problem formulation was compiled.

B.2 Type of Data

This study used two different kinds of data: primary data and secondary data. The following is the data's explanation:

1. The primary data

Primary data is original data collected directly from the source by the researcher. The data source comes from the film

Cinderella (1950). The film, was directed by Clyde, Geronimi, Hamilton Luske and Wilfred Jackson, lasting approximately one hour and fourteen minutes. The Film's dialogue, prologue and monologue constituted the research evidence.

2. The secondary data

Secondary data referred to information collected from existing sources, such as literature, documents, and databases, that were relevant to the research topic. This type of data was gathered from previous studies, reports, and publications, providing a foundation for new research and analysis. Secondary data for this research theory was collected from several datasources, including journals, articles, theses, and e-books.

C. Analyzing Data

This chapter analysis of the data was the last section. The primary objective of the analysis was to provide clear and concise information. This research employed descriptive analysis, where data was categorized and examined. The approach involved describing, assessing, and comprehending available data by selecting relevant scripts aligned with the research theme. The researcher analyzed the data, supported by Rene Descartes' Subjective Knowledge framework. While chapter four presented the study's findings.

CHAPTER IV

FINDINGS AND DISCUSSION

The findings and discussion chapter is divided into two sub-chapters, namely subjective knowledge values and the influence of subjective knowledge on the life journey of the main character in the film *Cinderella* (1950). The researcher presents the results of the research findings and examines the information obtained from watching the main character of the film, Cinderella. The subjective knowledge values of the main character are presented by the researcher. Then the researcher continues the discussion about the influence of subjective knowledge experienced by the main character at certain moments in the film.

A. Subjective Knowledge Values

Subjective knowledge values were examined through the philosophical approach of scientist Rene Descartes, the author discovered five subjective knowledge namely (1) rationalism, (2) self-awareness, (3) individualism, (4) doubt and inquiry (5) mind-body dualism.

A.1 Rationalism

Rationalism, as defined by Descartes, is a concept emphasizing the importance of rationality and values in acquiring knowledge (Descartes, 1996). This concept is part of modern philosophy developed by Descartes. He sought certain and undeniable truth through rationality (Descartes, 1637). Descartes' Value Rationalism defines an approach utilizing rationality to attain accurate and fair knowledge (Descartes, 1996).

Rationalism in film *Cinderella* 1950: Cinderella's problem-solving skills reflect Descartes' emphasis on reason (Descartes 1637, 19).

The first value of rationalism that Cinderella experienced was when she was going to a party but she realized that she could not go to the party with a damaged dress, so she asked for help from the fairy godmother, which can be seen through Cinderella's dialogue with the fairy godmother in the forest,

(The fairy godmother told Cinderella not to waste time and to go to the ball in the carriage that had been prepared, but Cinderella said that she needed a more appropriate dress to wear.)

Cinderella : "Oh, I wasn't-- I mean... I do, but... but you thing my dress"

Fairy God Mother: "Yes, it's lovely, dear. Lov—Good heavens, child! You can't go in that. Now, uh.. lets see, dear. Your size... and the shade of your eyes... Uh-hmm. Something simple, but daring too.

Oh, just leave it to me! What a gown this will be."

(46:36 – 47:00)

The quote above shows that Cinderella's rationalist knowledge makes her think that to go to the ball, she must wear decent, neat, and clean clothes. On the other hand, Cinderella's life when her parents were still around, she always got a decent and happy life, she came

from a noble family, of course it affected how she dressed. However, when her parents died, Cinderella's life changed, she was treated like a servant by her stepmother and stepsisters. Cinderella's dress was damaged by her two stepsisters. Cinderella was sad and ran into the forest to pour out her sadness, in the forest Cinderella met the kind Fairy Godmother, who provided a carriage, coachman, and extraordinary servants. After that Cinderella realized that she could not attend the ball with her tattered dress. She asked for further help from the Fairy Godmother, who immediately changed Cinderella's appearance with a stunning dress.

The second value rationalism can be seen from Cinderella and Prince at the ball,

(Cinderella who was singing and dancing with the prince, was surprised to hear the sound of the clock chime).

Cinderella : “Oh! Oh, my goodness!”

Prince : “What's the matter?”

Cinderella : “It's midnight.”

Prince : “Yes, so it is, but ”

Cinderella : “Goodbye.”

Prince : “No, no, wait. You can't go now.”

Cinderella : “It's only Oh, I must, please. Please, I must.”

(54:24-54:46)

The snippet of conversation in the film illustrates that Cinderella had to leave the prince immediately.

Cinderella said goodbye to the prince, showing rational consideration and awareness of the consequences that would occur. Remembering the fairy godmother's message, Cinderella could only enjoy all the fairy godmother's gifts until midnight, after that the fairy godmother's magic would be destroyed, Cinderella would return to her original state. Although Cinderella really wanted to have more time with the prince, Cinderella thought rationally that this magic would end soon and her appearance would change.

A.2 Self-Awareness

Self-awareness involves understanding and knowledge about oneself, developed through self-evaluation and reflection. It's the ability to identify and understand one's properties, characteristics, emotions, feelings, thoughts, and ways of adapting to the environment. (Carden, at all. 2022)

Several theory Self-awareness include Social Theory of Self-Awareness this theory states that self-awareness is related to recognition and validation from others (Honneth, 2019).

The first Self-Awareness value is seen when the clock strikes, as a sign that Cinderella must start her work in the morning:

(Cinderella was woken up by her friends, then she told about her beautiful dream, suddenly the wall clock rang, Cinderella immediately got up from her bed to live her life).

Cinderella : “Oh, that clock! Old killjoy! I hear you.”

“Come on, get up!” you say. Time to start another

day.”

“Even he orders me around.”

“Well, there's one thing. They can't order me to stop dreaming. And perhaps someday...”

“The dreams that I wish will come truth”

(5:31- 6:04)

Cinderella's strength amidst adversity is driven by her big dreams and her determination to improve her life. Despite being treated like a servant by her stepmother and stepsisters, Cinderella's unwavering optimism and faith drive her to pursue a brighter future, undeterred by her current circumstances.

The second self-awareness can be seen from the conversation between Cinderella and her stepmother;

(Cinderella met her stepmother and her two stepsisters who were practicing music, she then handed over an invitation from the king's guard to her stepmother, then her stepmother read the invitation which turned out to contain an invitation to a dance party in honor of the prince, and it was written that every qualified girl could attend the party.)

Cinderella : “Why, that means I can go too!”

Well, why not?

After all, I'm still a member of the family. And it says, "By royal command... every eligible maiden is to attend."

Stepmother : “Well, I see no reason why you can't go... if you get all your work done.”

Cinderella : “Oh, I will! I promise.”

Stepmother : “And if you can find something... suitable to wear.

Cinderella : “I'm sure I can! Oh, thank you, Stepmother.”
(29:11-29:55)

Based on the conversation, Cinderella reflects her awareness of her legitimate position, which confirms her right to attend the ball. Because the invitation is given to all eligible girls, Cinderella confirms her status as a member of the family.

A.3 Individualism

Individualism according to Descartes is a concept emphasizing the importance of individuals in acquiring knowledge and truth through personal experience, rational thinking, and self-awareness (Descartes, 1996).

"Individualism is a system that allows individuals to achieve their own goals and develop themselves without government interference." (Spencer 212)

According to Immanuel Kant, "Individualism is a moral principle that emphasizes the importance of individual dignity and autonomy." (Kant 43).

Cinderella's individualism can be seen through the data below.

Cinderella : “Old-fashioned, but... oh, I will fix that.”

Mice : “H-H-How you do that, huh?”

Cinderella : “Wait a minute. There ought to be... some good ideas in here.”

“Uh-huh. This one.”

Mice 1 : “Oh, very nice-nice.”

Mice 2 : “Like it!”

Mice 3 : “We can do it. It will be easy”

Cinderella : “I'll have to shorten the sleeves... I'll need a sash... a ruffle... and something for a collar.”

(30:24 – 30:51)

In the data, Cinderella exemplifies independence by taking the initiative to perfect her dress, seeking innovative ideas to enhance its elegance, reflecting her desire for transformative change. Cinderella did not give up and give up just like that with the makeshift dress. She opened a book containing examples of how to make a beautiful dress, then studied it.

The second value of individualism can be seen from the following song lyrics.

So this is love

So this is love

So this is what makes life

Worthwhile I'm all aglow

And now I know

And now I know

The key to our heaven is mine

My heart has wings

And I can fly I'll touch every star

In the sky

So this is the miracle

That I've been dreaming of

So this is love

(53:03 – 54:19)

These are the lyrics of the song sung by Cinderella and the prince which describe happiness and emotional freedom, about true love.

A.4 Doubt and Inquiry

Doubt and inquiry are crucial concepts in philosophy, particularly in rationalism and skepticism. Doubt enables us to question truth and expand knowledge, while inquiry facilitates seeking answers to doubts.

René Descartes popularized methodological doubt in "Meditations on First Philosophy" (1996), arguing that doubt can lead to certain truth.

"I must doubt everything that can be doubted" (Descartes, 1637, Discourse on the Method, Part IV).

Doubt and Inquiry in film Cinderella 1950: Cinderella's questioning of her circumstances illustrates Descartes' methodological doubt (Descartes 1637, 25).

Doubt and Inquiry are shown in the data below;

Cinderella : "I can't believe, not anymore."

Fairy Godmother: "Nothing. Nothing, my dear? Oh, now you don't really mean that. "

Cinderella : "Oh, but I do!"

Fairy Godmother: "Nonsense, child! If you'd lost all your faith, I couldn't be here, and here I am! Oh, come now. Dry those tears."

(42:52 – 43:18)

From the conversation, it can be seen that Cinderella feels devastated, losing faith in her dreams. 'I can't believe anymore,' she says, convinced that there is nothing to rely on, and that dreaming is

useless. Then, her fairy godmother appears. At first skeptical, Cinderella doubts her existence. However, the fairy reassures her, "If you had lost all your faith, I wouldn't be here."

A.5 Mind Body Dualism

Mind-Body Dualism posits that mind and body are separate entities with distinct properties and functions. René Descartes, in "Cogito, Ergo Sum," stated that thought was the only certainty, separating the mind (*res cogitans*) from the body (*res extensa*) (Descartes, 1996). According to him, human beings consisted of two quite unlike substances which could not exist in unity. Mind was unextended, an immaterial but thinking substance and body was an extended, material but unthinking substance. The body was subject to mechanical laws; however, the mind was not (Descartes, 1952).

The first mind-body dualism can be seen through the Narrator's words when the story begins.

Narrator : (as time went by, the chateau fell into disrepair, for the family fortunes were squandered...

upon the vain and selfish stepsisters, **while Cinderella was abused, humiliated, and finally forced to become a servant in her own house.** And yet, through it all, **Cinderella remained ever gentle and kind)**

(2:46 - 3:06)

The narrator recounts Cinderella's origins from a blissful family living in a grand estate. However, her stepmother and stepsisters

squandered the family's wealth, reducing the estate to chaos. Through this narrative, Cinderella's inner beauty shines, showcasing her kind soul and pure heart, starkly contrasting with her impoverished circumstances and cruel treatment by her relatives. Cinderella had strong thoughts and feelings, such as her dream to meet the prince and have a better life. However, her body was trapped in a situation of slavery and oppression by her stepmother. This reflects the dualism between the free mind and the bound body.

The second can be seen from the following Cinderella's underwent a physical transformation:

Fairy Godmother : Yes, it's lovely, dear.

-Good heavens, child

You can't go in that!

Now, let's see, dear.

-Your size and the shade of your eyes.

-Something simple, but daring, too.

-Oh, just leave it to me.

What a gown this will be.

-Bibbidi-bobbidi.

Bibbidi-bobbidi.

-Bibbidi-bobbidi-boo.

(The ugly dress was turn into a beautiful dress)

Cinderella : Oh, it's a beautiful dress.

-Did you ever see

such a beautiful dress?

-And, look, glass slippers.

-Why, it's like a dream.

-A wonderful dream come true.

Fairy godmother : Yes, my child.

-But, like all dreams,

-well, I'm afraid this can't last forever.

-You'll have only till midnight, and then...

Cinderella : Midnight? Thank you.

(46:48 - 47:37)

Cinderella's physical transformation reflected a change in her social status and role. However, Cinderella's thoughts remained the same, she wanted to escape poverty. This showed that her identity was not only determined by her body, but also by her mind.

B. The influence of subjective knowledge the life journey of the main character in the Film *Cinderella* (1950)

According to René Descartes, subjective knowledge has three influences: 1. Identity Formation 2. Emotional Intelligence 3. Resilience.

B.1 Identity Formation

Descartes' concept of identity formation remains relevant to this day. Concept "Cogito, Ergo Sum" Descartes posits that identity emerges from the process of thinking. He argues that the only certainty is one's existence as a thinking being (Descartes, 1996, p. 17).

Cinderella's life experiences, including the loss of her mother, mistreatment by her stepmother, and encounter with the prince, shape her identity. Cinderella's identity formation process involves accepting her circumstances and embracing reality. Through experiences and interactions with others, she forms a strong and independent identity.

Identity formation is the process of forming one's identity, involving exploration and experimentation with various roles and identities to achieve a stable and consistent self-awareness. (Erikson.1968)

Cinderella's subjective experiences shape her reality, aligning with Husserl's phenomenological theory (Husserl 123).

The first identity formation can be seen through the narrator's words at the beginning of the story.

Narrator : Once upon a time... in a faraway land, there was a tiny kingdom... peaceful, prosperous, and rich in romance and tradition. Here, in a stately chateau, there lived a widowed gentleman... and his little daughter, Cinderella. Although he was a kind and devoted father, and gave his beloved child every luxury and comfort, still he felt she needed a mother's care.

(1:35 – 2:09)

Cinderella's life begins happily with her parents until her mother dies. This early stage ties her identity to happiness and closeness with her loved ones. The drastic change in family dynamics has a major impact on her subjectivity. Initially, Cinderella grew up happily in a loving environment with loving parents, feeling appreciated, safe, and cherished. However, the death of her mother disrupts this happiness, leaving Cinderella without the loved ones and sense of security she once felt, especially after her father died, Cinderella now lives with her stepmother and her two evil stepsisters.

The second can be seen from the following dialogue Cinderella with stepmother.

Cinderella : “Good morning, Stepmother.”

Stepmother : “Pick up the laundry and get on with your duties.”

Cinderella : “Yes Stepmother ”

Stepmother : “And don't forget...the garden... then scrub the terrace... sweep the halls...and the stairs... clean the chimneys. And of course, there's the mending, and the sewing, and the laundry. Oh, yes, and one more thing. See that Lucifer gets his bath.”

(2:47 – 23:30)

Following her mother's passing, Cinderella endured oppression and unfair treatment from her stepmother and stepsisters. Her journey of self-discovery faced significant challenges amidst their cruelty. The unjust treatment hindered Cinderella's pursuit of dreams and goals. Meanwhile, her internal conflict intensified as she weighed accepting her fate or seeking escape from hardship. This marked a turning point where Cinderella questioned her right to happiness and autonomy.

The third can be seen from the following song lyrics.

And now I know

The key to our heaven is mine

My heart has wings

And I can fly I'll touch every star

In the sky

So this is the miracle

That I've been dreaming of

So this is love

Cinderella's subjective actualization reaches its apex when she attends the royal ball and shares a transformative dance with the prince. This experience embodies freedom, happiness, and authentic validation, culminating in an intensified understanding of her life purpose and genuine subjectivity.

Her personal experiences, including losing her mother, mistreatment by her stepmother, and encountering Prince Charming, form her perceptions of self and environment.

B.2 Emotion Intelligent

According to Daniel Goleman (1995), Emotional Intelligence is "the ability to recognize and understand one's own emotions and those of others, and the ability to manage those emotions to achieve goals" (Goleman, 1995, p. 34). As argued by Peter Salovey and John D. Mayer (1990), Emotional Intelligence is "the ability to monitor and understand one's own emotions and those of others, and the ability to use emotional information to guide thought and behavior" (Salovey & Mayer, 1990, p. 189).

The First Emotion Intelligence Cinderella can be seen when she hears the sound of the clock chime.

Cinderella : Oh, that clock! Old killjoy! I hear you. "Come on, get up!" you say. "Time to start another day." Even he orders me around. Well, there's one thing. They can't order me to stop dreaming. And perhaps someday... The dreams that I wish Will come true.

(5:30-6:05)

Cinderella's emotions when she heard the sound of the sound of the clock from her stepmother meant that she had to quickly get up from sleep and do her usual chores, which included preparing breakfast and continuing with her daily activities. Cinderella managed her emotions well, as despite her stepmother's constant orders, she woke up with renewed enthusiasm, and she always believed that someday her dreams would come true.

The second, the conversation between Cinderella and her stepmother in her bedroom shows emotional intelligence.

Stepmother : "Close the door, Cinderella. Come here."

Cinderella : "Oh, please, you don't think.."

Stepmother : "Hold your tongue! Now... It seems we had time on our hands."

Cinderella : "But I was only trying to.."

Stepmother : "Silence!"

(22:26-22:38)

From the conversation above it can be seen that Cinderella is trying

to she had not intended to harm her stepsister by placing a small mouse in her teacup, her stepmother consistently interrupted her and refused to listen to any excuses. Instead, she punished Cinderella with various household chores that had to be completed immediately. Cinderella remained silent and complied with her stepmother's orders, choosing to understand her stepmother's dislike for her without harboring any resentment. This demonstrated empathy and emotional control.

The third emotion intelligent Cinderella can be seen

Cinderella : Why, that means I can go too!

After all, I'm still a member of the family. And it says, "By royal command... every eligible maiden is to attend."

Yes... So it does.

(29:19-29:39)

Cinderella was aware of her own worthiness to attend the ball, and her emotional awareness of her hopes led her to be resolute and mindful of her life's purpose.

B.3 Resilience

Resilience refers to an individual's ability to effectively cope with adversity. According to the English-Indonesian Dictionary (2020), resilience is the capacity to withstand or rapidly recover from challenging situations. The American Psychological Association (2020) defines it was the ability to rebound or recover from significant stress, trauma, or adversity. Broadly, Southwick et al. (2014)

Cinderella's resilience can be seen through the data below.

Cinderella : “Oh, well. What's a royal ball? After all, I suppose it would be... frightfully dull... and... and boring... and... and completely... completely wonderful.. Oh, why... it's my...”

Cinderella's friend : “Surprise!”

Cinderella : “Wait! Please... wait for me!”

(39:33 – 43:25)

Cinderella was saddened because she couldn't finish her gown, as she was preoccupied with household chores ordered by her stepmother and stepsisters. She couldn't attend the ball because she didn't have a dress to wear. However, a surprise arrived when her friends, the mice and birds, brought her a gown they had designed themselves. Cinderella's spirits lifted, and she became enthusiastic about attending the ball again. Cinderella looked stunning in the gown prepared by her friends.

Drizella : “Why you little thief! They are my beads! Give them here!”

Cinderella : “Oh no!”

Anastasia : “Oh... and look, that's my sash! Wearing my sash! She can't!”

Cinderella : “Oh, don't! Please, stop!”

Anastasia : “My ribbon!”

Drizella : “Why, you thief! Kitchen wench! You ungrateful little”

(41:15 – 41:25)

Drizella and Anastasia were envious of Cinderella's beauty, which surpassed theirs. Eventually, they altered Cinderella's appearance,

snatched her necklace, and tore her dress, leaving Cinderella looking disheveled. Cinderella became sad once more, ran into the forest, and wept.

(In dreams you will lose your heartaches Whatever you wish for you keep Oh, no.)

Cinderella : "No, it isn't true."

(Have faith in your dreams and someday It's just no use. Your rainbow will come smiling through)

Cinderella : "No use at all"

(No matter how your heart is grieving If you keep on believing)

Cinderella : "I can't believe, not anymore."

(The dreams that you wish...)

Cinderella : "There's nothing left to believe in. Nothing."

(42:30 – 42:59)

She had lost faith in her dreams, and attending the ball seemed impossible. However, the Fairy Godmother's arrival revitalized Cinderella's spirits. The Fairy Godmother assured Cinderella that she hadn't entirely lost her dreams, as her faith had made the Fairy Godmother's presence possible, and she would help Cinderella.

Fairy Godmother : "Nothing, my dear? Oh, now you don't really mean that."

Cinderella : "Oh, but I do"

Fairy Godmother : "Nonsense, child! If you'd lost all your faith, I couldn't be here, and here I am! Oh, come now. Dry those tears. You can't go to the ball looking like that."

Cinderella : "The ball? Oh, but I'm not"

Fairy Godmother : "Of course you are."

(43:10 – 43:25)

Upon hearing this statement, Cinderella wiped away her tears and regained her enthusiasm, eager to fulfill her dreams with the Fairy Godmother's assistance.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of research conclusions and suggestions. The findings of the analysis and discussion in Chapter IV are related to the conclusion. In addition, the researcher offers recommendations to readers of this research summary as well as future researchers who want to explore the same hypothesis or the film *Cinderella* (1950)

A. Conclusion

Based on the data findings and discussion in the film *Cinderella* (1950), the conclusions that could be drawn were as follows. The values of subjective knowledge in the film *Cinderella* (1950) showed that the main character Cinderella demonstrated several values of subjective knowledge as seen from the perspective of philosopher Rene Descartes. According to Rene Descartes, there were several values of subjective knowledge in the film *Cinderella* (1950), namely Rationalism, Self Awareness, Individualism, Doubt and Inquiry, and Mind-Body Dualism.

The subjective knowledge values according to Rene Descartes included: First, Rationalism. Cinderella showed rational thinking when she realized that her dress was damaged and she could not attend the royal ball. She then asked for help from the Fairy Godmother, who granted her request and changed her appearance to be very beautiful with a beautiful dress through her magic. This rational decision-making was seen in Cinderella's conversation with the Fairy

Godmother in the forest. Cinderella's rational considerations could also be seen when she decided to leave the prince because it was midnight. Cinderella was aware of the consequences that would occur.

Second, Self Awareness, even in the midst of her life's difficulties, she continued to live her life and believed in miracles that would happen. Cinderella also emphasized her status as a member of her stepmother's family and demanded her rights.

Third, individualism was seen from Cinderella's attitude by taking steps to perfect her own dress, looking for new ideas to make it more elegant, which showed her desire to make big changes in herself. Cinderella also showed emotional freedom by believing in true love and feeling happiness.

Fourth, doubt and inquiry were seen when Cinderella was almost desperate, she was very disappointed that her friends' efforts to prepare a dress for her were in vain. Cinderella cried, but fortunately, Cinderella met the good Fairy Godmother, and Cinderella could finally go to the party with a beautiful dress thanks to the good fairy godmother.

The last value, Mind Body Dualism, was seen from the contrast between Cinderella's inner beauty and her real life, which was very concerning in a song that she always sang, also describing a different situation, in her subconscious (dream) with the real state of Cinderella's life. The concept of dualism between mind and body was reflected in the magic of the good fairy who could change objects, showing how the spiritual realm affected reality.

Based on the results of research on the subjective knowledge of the main

character in the film (*Cinderella* 1950), it can be said that the subjective knowledge values possessed by Cinderella are interrelated, and form an identity within herself, influencing her emotions and resilience in facing life's conflicts.

B. Suggestion

Based on the description above, the researcher provided some recommendations to anyone who wanted to write a thesis that discussed the concept, theory, or even analysis of the same object from a different perspective. The researcher would have greatly appreciated if anyone could have developed this thesis (analysis of ideas or objects) and learned more about subjective knowledge.

The researcher hoped that readers would be able to understand the significant subjective knowledge aspects of the main character's personality, both positive and negative, in the film *Cinderella* (1950). In addition, readers were expected to be able to imitate good behavior and interpret the bad actions of the characters they had learned about as life lessons and warnings not to follow in their footsteps.

This study was expected to help readers better understand the values of subjective knowledge displayed by the main character in the film *Cinderella* (1950), and it was also expected to increase understanding of how the influence of subjective knowledge was depicted and analyzed in film.

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