

ANALYSIS OF ELLA'S BRAVE PERSONALITY IN THE MOVIE ENTITLED CINDERELLA BY DISNEY (2015) : A PSYCHOLOGICAL APPROACH

Sefilla Michel; Titis Setyabudi

English Language Education Study Program, Faculty of Teacher Training and Education,
Universitas Muhammadiyah Surakarta
a320210233@student.ums.ac.id

Abstrak

Penelitian ini bertujuan menganalisis kepribadian berani Ella sebagai tokoh utama dalam film Cinderella (2015) dengan pendekatan psikologis. Fokus penelitian mencakup tiga aspek, yaitu jenis keberanian yang ditunjukkan Ella, cara keberanian tersebut direpresentasikan melalui unsur naratif film, dan pengaruh keberanian terhadap perkembangan karakter Ella. Penelitian menggunakan metode deskriptif kualitatif. Data primer berupa dialog, tindakan, ekspresi, dan adegan yang melibatkan Ella, sedangkan data sekunder berupa buku dan artikel yang relevan dengan psikologi sastra, kepribadian, keberanian, film, serta perkembangan karakter. Data dikumpulkan melalui dokumentasi dan pencatatan, kemudian dianalisis melalui kondensasi data, penyajian data, dan penarikan kesimpulan. Analisis keberanian mengacu pada klasifikasi keberanian fisik, moral, dan psikologis, sedangkan dampaknya terhadap pembentukan karakter dibaca melalui persistence, integrity, dan vitality. Hasil penelitian menunjukkan bahwa ketiga jenis keberanian hadir dalam diri Ella, tetapi keberanian moral dan psikologis lebih menonjol daripada keberanian fisik. Keberanian tersebut dibangun melalui karakterisasi, latar, konflik, tema, alur, sudut pandang, dan nilai moral. Temuan ini menegaskan bahwa keberanian tidak selalu diwujudkan melalui konfrontasi fisik; keberanian juga dapat berbentuk keteguhan mempertahankan nilai, menghadapi duka dan tekanan emosional, serta tetap berbuat baik dalam situasi yang tidak menguntungkan.

Kata kunci: keberanian, kepribadian, perkembangan karakter, pendekatan psikologis, film.

Abstract

This study analyzes Ella's brave personality as the main character in Disney's Cinderella (2015) through a psychological approach. It addresses three interrelated aspects: the types of courage demonstrated by Ella, the ways in which courage is represented through the film's narrative elements, and the effects of courage on Ella's character development. The study employs a descriptive qualitative method. Primary data consist of dialogue, actions, expressions, and scenes involving Ella, while secondary data are drawn from books and scholarly articles related to literary psychology, personality, courage, film, and character development. Data were collected through documentation and note-taking and analyzed through data condensation, data display, and conclusion drawing. The analysis classifies courage into physical, moral, and psychological courage and interprets its contribution to character formation through persistence, integrity, and vitality. The findings show that all three forms of courage are present in Ella, although moral and psychological courage are more prominent than physical courage. Her courage is constructed through characterization, setting, conflict, theme, plot, point of view, and moral values. The study therefore argues that courage in the film is not limited to physical confrontation; it also appears as the capacity to preserve values, face grief and emotional pressure, speak against injustice, and continue acting with kindness in unfavorable circumstances.

Keywords: brave personality, character development, courage, film, psychological approach.

1. INTRODUCTION

Courage is commonly associated with visible acts of resistance, risk-taking, or physical confrontation. In everyday experience, however, difficult situations also demand forms of courage that are less spectacular: enduring grief, maintaining principles under pressure, admitting vulnerability, speaking truthfully when silence would be easier, or refusing to answer cruelty with cruelty. These less visible forms of courage are particularly important in discussions of personality because they concern the way individuals organize values, emotions, and responses across repeated situations. A person may appear gentle, patient, or restrained and yet demonstrate considerable courage when those traits are maintained deliberately in the face of fear, social rejection, or emotional pain. This broader understanding of courage provides an appropriate point of departure for analyzing fictional characters whose strength is expressed through moral consistency and psychological endurance rather than through heroic physical action.

Disney's *Cinderella* (2015) provides a productive object for this kind of analysis because the film presents its central character, Ella, as a person whose strength is repeatedly tested by bereavement, changing family relationships, social humiliation, isolation, and unequal power. After the death of her mother, Ella holds on to the message that she should have courage and be kind. She later loses her father and becomes increasingly controlled by Lady Tremaine and her stepsisters. Her social position in her own household declines until she is treated as a servant. The narrative therefore places Ella in a sequence of circumstances in which courage cannot be understood simply as the ability to fight back physically. Instead, the film repeatedly asks whether she can continue to act according to her values while experiencing grief, insult, fear, and powerlessness.

The phrase associated with Ella's mother, 'have courage and be kind,' functions as an organizing moral principle in the film and in this study. The significance of the phrase lies in the combination of two qualities that are sometimes assumed to be opposites. Courage may be imagined as forceful resistance, while kindness may be imagined as softness or submission. Ella's characterization complicates that opposition. Her kindness is repeatedly tested, and at several points she must choose whether maintaining kindness means remaining silent, speaking up, forgiving, or asserting her identity. This makes it possible to distinguish passive endurance from intentional moral self-control. The study therefore treats courage not as a single behavior but as a psychological pattern that can be manifested physically, morally, and psychologically.

Personality theory provides an additional foundation for interpreting that pattern. Allport (1961) views personality as an organized and dynamic system rather than as a collection of unrelated actions. Traits are relatively consistent tendencies that help explain why a person responds in recognizable ways across different situations. In the thesis from which this article is developed, bravery is treated as a central trait in Ella because it repeatedly shapes how she responds to loss, oppression, uncertainty, interpersonal conflict, and moral choice. Her courage is connected with other recurring qualities such as

patience, kindness, honesty, and optimism. Importantly, the analysis does not assume that every calm response is automatically courageous. A response is interpreted as courage when it occurs in a context involving fear, pressure, risk, or emotional difficulty and when Ella nevertheless acts in a way consistent with a meaningful goal or value.

The main conceptual classification used in the study is drawn from Putman's discussion of courage, cited in Zen (2016). Courage is divided into physical, moral, and psychological forms. Physical courage concerns the ability to act in the presence of physical danger, risk, or uncertainty. Moral courage concerns the ability to uphold values, principles, truth, or goodness despite the possibility of rejection, social loss, or pressure from others. Psychological courage concerns the ability to confront internal fear, trauma, emotional pain, weakness, or psychological conflict. These categories are analytically useful because they prevent the study from reducing courage to physical risk. They also make it possible to explain why apparently quiet behaviors, such as admitting fear or refusing revenge, may represent significant psychological or moral strength.

The film's narrative form is also important because courage is not communicated by dialogue alone. Joseph and Dennis (2012) explain that film meaning is constructed through elements such as characterization, setting, conflict, plot, point of view, and theme, while moral values can be communicated through characters' behavior and decisions. Casebier and Monaco (1977) similarly emphasize the way film organizes visual and auditory elements to produce meaning. In *Cinderella* (2015), places such as the forest, the attic, the household, and the royal ball create different levels of risk and pressure. Conflicts with Lady Tremaine, experiences of bereavement, and interactions with Prince Kit provide circumstances through which courage becomes visible. The plot also traces changes in Ella's situation from a protected childhood to isolation and finally to self-revelation and social recognition.

Previous studies demonstrate that *Cinderella* has been approached from diverse perspectives, but they also reveal a gap concerning courage as a multidimensional psychological trait. Mentari and Wennyta (2019) analyzed the main character in *Cinderella* (2015) through the Big Five personality traits and identified openness, conscientiousness, extraversion, and agreeableness. Their work is important because it establishes that the character can be examined systematically through personality theory. However, a broad trait inventory does not specifically explain the forms, contexts, and consequences of courage. The present study narrows the focus by asking how particular scenes can be classified as physical, moral, or psychological courage and how those forms contribute to character development.

The effect of courage on character development is addressed in this study through three qualities drawn from the framework used in the thesis: persistence, integrity, and vitality. Rate et al. (2007) show that common understandings of courage involve intentional action, meaningful goals, and risk. Within the present analysis, persistence refers to Ella's ability to continue functioning and preserving hope under prolonged difficulty; integrity refers to her consistency with principles such as honesty, kindness, and forgiveness; and vitality refers to the psychological energy and initiative that enable her to act in

unfamiliar or demanding situations. These categories provide a bridge between identifying courageous acts and explaining why those acts matter for the development of the protagonist.

Based on this background, the study addresses three research questions: (1) What types of brave personality are portrayed by Ella in *Cinderella* (2015)? (2) How is Ella's brave personality portrayed through the film's narrative elements? and (3) What effects does brave personality have on Ella's character development? Correspondingly, the objectives are to identify and interpret the physical, moral, and psychological forms of Ella's courage; to explain how the film represents those forms through narrative construction; and to analyze how courage contributes to persistence, integrity, and vitality in her developing character. By focusing on these interconnected dimensions, the article seeks to preserve the central argument of the original thesis while presenting it in a more concentrated publication format.

2. METHOD

This research employs a descriptive qualitative design because its purpose is to interpret the meaning of behaviors, dialogue, actions, expressions, and narrative situations rather than to test hypotheses statistically. The object of the study is Ella's brave personality in *Cinderella* (2015). The material object is the film itself, whereas the formal object is the representation of courage in the main character and the contribution of courage to her character development. This distinction is important because the study does not attempt to analyze every aspect of the film. Scenes are selected insofar as they provide evidence relevant to physical courage, moral courage, psychological courage, narrative portrayal, or the formation of persistence, integrity, and vitality.

The primary data consist of verbal and visual evidence from the film, including dialogue, actions, expressions, reactions to conflict, and scenes involving Ella. The original thesis documents the data with timestamps and screenshots. For the publication article, the complete collection is condensed into selected representative samples while the broader pattern identified in the thesis is retained. Secondary data consist of books and scholarly articles used to construct the theoretical and comparative framework, including works on psychological approaches to literature, personality, courage, film narrative, character formation, and previous studies of *Cinderella* and related Disney characters.

Data collection was conducted through documentation and note-taking. The researcher watched *Cinderella* (2015) repeatedly to understand the overall storyline and the context of individual scenes. The film was then rewatched in detail to identify moments related to courage. Relevant dialogue, actions, and scenes were recorded with timestamps. Screenshots were collected as visual documentation, and the data were organized according to the theoretical categories employed in the study. The publication version retains selected screenshots from the original thesis so that the analysis remains connected to authentic visual evidence rather than relying only on paraphrased description.

The analysis follows the interactive logic of qualitative data analysis described by Miles, Huberman, and Saldaña (2014): data condensation, data display, and conclusion drawing. During data condensation, the researcher selected information directly related to the research questions and excluded scenes that did not contribute to the analysis. The selected evidence was classified according to Putman's three forms of courage - physical, moral, and psychological - as cited in Zen (2016). During data display, the evidence was organized into tables and analytical descriptions. Particular attention was given to the relationship between what Ella does or says and the narrative circumstances in which the act occurs. In conclusion drawing, recurring patterns were identified and connected with narrative elements and the three dimensions of character formation used in the study.

3. FINDINGS AND DISCUSSION

The findings are organized according to the three research questions. First, the study identifies the types of courage displayed by Ella. Second, it explains how those forms of courage are constructed through the film's narrative elements. Third, it analyzes the contribution of courage to Ella's character development. The original thesis contains five detailed data tables. To keep the publication article readable while preserving its evidentiary basis, the following sections present selected authentic samples from those tables together with representative screenshots and interpretive discussion. The selections are not intended to replace the complete dataset; they function as examples of the larger patterns established in the thesis.

3.1 Types of Brave Personality

The analysis identifies physical, moral, and psychological courage in Ella's behavior. The three categories do not appear with equal emphasis. Physical courage is present, especially when Ella enters uncertain spaces or acts independently in situations that involve physical or social risk. Moral courage appears when she defends principles, speaks against what she considers wrong, refuses manipulation, remains honest, and chooses forgiveness. Psychological courage appears across the largest number of emotionally demanding situations, particularly bereavement, humiliation, loneliness, loss of confidence, and prolonged mistreatment. Taken together, the data show that moral and psychological courage are more central to Ella's characterization than physically heroic action.

3.1.1 Physical Courage

Physical courage in the study refers to the ability to face physical danger, uncertain environments, or situations in which the character cannot fully control what may happen. Putman's classification, as cited in Zen (2016), emphasizes that physical courage is not equivalent to recklessness. The courageous individual is aware that a situation contains risk but chooses to act because the goal is meaningful. In Ella's case, the film rarely places her in combat or in scenes of spectacular danger. Consequently, physical courage is expressed through independent movement, composure in unfamiliar settings, and willingness to proceed despite uncertainty.

One of the clearest examples occurs in the forest. At approximately 00:27:58, Prince Kit asks whether Ella is all right and tells her that she should not be so deep in the forest alone. Ella answers that she is all right and then lightly responds that she is not alone because she is with him. The scene is significant because the prince's warning explicitly marks the location as potentially unsafe. Ella is also speaking with a man she has only just met. Yet her response is calm rather than panicked. The thesis interprets this composure as evidence that she is able to manage uncertainty without losing control of herself.

The visual evidence strengthens that interpretation. Ella is shown in the forest on horseback, occupying the space actively rather than appearing trapped within it. The sequence allows the audience to see that her courage is embodied in movement and self-possession. She does not need to prove strength through aggression; her physical competence and emotional composure allow her to remain present in a setting that the prince himself describes as too deep for someone to enter alone.



Figure 1. Ella responds calmly to Prince Kit in the forest (00:27:58). Source: screenshot documented in the thesis.

Other examples classified as physical courage include Ella's decision to ride into the forest after leaving the emotional pressure of home, her arrival at the royal ball without family support, and her departure from the palace late at night as the magic disappears. These scenes contain different degrees of physical risk, but they share a common pattern: Ella acts independently in unfamiliar or uncertain circumstances. The physical dimension of courage is therefore present, although it is not the defining feature of her personality. It functions mainly as an external manifestation of a deeper confidence that becomes more clearly visible in the moral and psychological categories.

Table 1. Selected authentic data representing the three types of courage

Type	Time	Authentic data	Interpretive focus
Physical courage	00:27:58	Prince: "You shouldn't be this deep in the forest alone." Ella: "I'm not alone. I'm with you, Mister."	Composure and independence in an uncertain environment.
Moral courage	01:23:54-01:24:06	Ella: "Why are you so cruel? ... no one deserves to be treated as you treated me."	Speaking truthfully against prolonged injustice without abandoning self-control.
Moral courage	01:37:13	Ella: "I forgive you."	Maintaining the chosen value of kindness despite having reason to retaliate.

Type	Time	Authentic data	Interpretive focus
Psychological courage	00:05:26-00:06:18	Ella's Mother: "Have courage and be kind, my darling." Ella: "I promise."	Facing the impending loss of her mother and internalizing a guiding principle.
Psychological courage	00:43:26	Ella: "I'm sorry, Mother. I said I'd have courage, but I don't."	Acknowledging emotional collapse rather than pretending that fear and despair do not exist.
Moral + psychological courage	01:34:30	Ella: "I am Cinderella. I'm no princess. I have no carriage, no parents, and no dowry."	Self-acceptance and honesty despite the risk of rejection.

3.1.2 Moral Courage

Moral courage is especially important to the interpretation of Ella because it explains why kindness in the film should not automatically be read as weakness. Moral courage concerns the capacity to maintain values or principles despite social pressure, disadvantage, or the possibility of rejection. The major source of risk is not necessarily bodily harm but the cost of refusing to conform, remaining truthful, or acting according to conscience. Ella repeatedly encounters situations in which she has less power than the people around her. The analysis therefore asks whether her choices preserve a moral principle in spite of that imbalance.

The hunting scene provides an early and concise example. When Ella encounters Kit and the royal hunters, she asks him not to let them hurt the stag. Kit explains that hunting is simply what is done. Ella responds that the fact that something is done does not mean that it should be done. This statement is morally significant because Ella challenges an accepted practice in front of a stranger associated with social authority. She does not know that Kit is the prince, but she can see that he belongs to the hunting party and that her position is weaker. Nevertheless, she articulates a distinction between convention and moral rightness. Her courage lies in expressing that judgment rather than remaining silent for social convenience.

A second form of moral courage develops in the domestic conflict with Lady Tremaine. For much of the film, Ella attempts to survive without direct confrontation. At approximately 01:23:54-01:24:06, however, she explicitly questions her stepmother's cruelty. She states that she has tried to be kind and that no one deserves to be treated as she has been treated. This scene is important because it shows that kindness and assertiveness are not mutually exclusive. Ella does not abandon her moral language when she finally speaks back. Instead, the principle of kindness gives her a standard from which she can name cruelty as wrong.



Figure 2. Ella confronts Lady Tremaine and names the cruelty she has endured (01:23:54-01:24:06). Source: screenshot documented in the thesis.

Forgiveness at 01:37:13 becomes the most concentrated moral statement in the conclusion of the film. Ella tells Lady Tremaine, 'I forgive you.' In the context of the narrative, the statement follows repeated humiliation, forced labor, manipulation, and confinement. The decision is therefore not meaningful because forgiveness is easy; it is meaningful because retaliation would be understandable. The thesis interprets this moment as moral courage because Ella refuses to allow the stepmother's conduct to determine the kind of person she becomes. She preserves the value of kindness at the moment when she finally has the social freedom to abandon it.



Figure 3. Ella's statement "I forgive you" as evidence of moral courage (01:37:13). Source: screenshot documented in the thesis.

Moral courage also appears in the scene of self-revelation near the end of the film. When Prince Kit asks who she is, Ella says that she is Cinderella, not a princess, and that she has no carriage, parents, or dowry. The importance of the answer is not merely factual accuracy. Ella has already experienced the temporary social transformation made possible by the Fairy Godmother, and she knows that the prince's acceptance may depend on who he believes her to be. By revealing her actual social position, she chooses honesty over the safer option of preserving an idealized image. This act combines moral

courage with psychological courage because it requires both commitment to truth and willingness to face possible rejection.

3.1.3 Psychological Courage

Psychological courage is the most sustained form of courage across Ella's life because the narrative repeatedly places her in situations involving grief, loneliness, shame, emotional exhaustion, and internal conflict. Putman's category, as cited in Zen (2016), concerns the willingness to face difficult internal experiences rather than escaping through denial or self-deception. This form of courage does not imply that the character remains emotionally invulnerable. On the contrary, the ability to acknowledge fear, pain, or weakness can itself be part of psychological courage because it allows the individual to continue acting after confronting those experiences.

The earliest major example occurs at Ella's mother's deathbed. Her mother tells her to have courage and be kind, and Ella promises. The moment establishes the principle that later organizes her responses, but it also begins a pattern of loss. Ella is required to accept the death of the person who has given her emotional security and moral guidance. The thesis interprets her promise not as proof that she does not feel fear, but as the beginning of a psychological commitment that she repeatedly struggles to maintain.

The visual documentation shows the emotional difficulty of that promise. Ella is not represented as detached from grief. Her face and posture communicate sadness, and the scene places the verbal message about courage inside an experience of impending bereavement. This is important for the study's definition of courage: courage is not the elimination of painful emotion. It is the capacity to carry a value forward through that emotion.



Figure 4. Ella's mother gives the guiding message "Have courage and be kind" (00:05:26-00:06:18). Source: screenshot documented in the thesis.

The death of Ella's father deepens this psychological challenge. Farmer John informs her that her father has passed away, leaving Ella without the parent who might have protected her position in the household. The event changes both her emotional life and her social vulnerability. The thesis classifies her continued effort to function after this second loss as psychological courage and later connects it with persistence. The importance of the scene lies in the cumulative nature of adversity: Ella's courage is not

demonstrated by overcoming one isolated problem but by continuing to reconstruct her life after repeated losses.

An especially revealing scene occurs at approximately 00:43:26 after Lady Tremaine and the stepsisters destroy the dress associated with Ella's mother. Ella cries and says, 'I'm sorry, Mother. I said I'd have courage, but I don't.' At first glance, the statement might appear to contradict the claim that she is courageous. The study interprets it differently. Psychological courage is not the performance of constant strength. Ella acknowledges that she feels defeated. She names the gap between the ideal she promised to follow and her current emotional capacity. Because the narrative later shows her returning to action, the admission becomes part of resilience rather than evidence of permanent collapse.



Figure 5. Ella openly admits that she feels unable to be courageous (00:43:26). Source: screenshot documented in the thesis.

The overall distribution of the data therefore supports a multidimensional interpretation. Physical courage demonstrates that Ella can enter uncertain external situations; moral courage demonstrates that she can maintain principles under unequal social pressure; and psychological courage demonstrates that she can face internal suffering and continue reconstructing hope. Moral and psychological courage become dominant because they recur at the film's major emotional and ethical turning points. The protagonist is brave not because she never experiences fear or weakness, but because fear, grief, and disadvantage do not entirely determine her choices.

3.2 Portrayal of Brave Personality through Narrative Elements

The second research question moves from classification to representation. Courage in Cinderella (2015) is not produced by isolated acts alone. It is constructed through the interaction of characterization, setting, theme, conflict, plot, point of view, and moral value. This section condenses the larger table in the thesis by selecting representative examples from each narrative element and explaining how the elements work together to make courage intelligible to the audience.

Characterization provides the most continuous basis for the portrayal. Ella is consistently presented as kind, patient, affectionate, optimistic, and capable of self-control. Those qualities become psychologically meaningful because the film repeatedly places them under pressure. Her forgiveness of

Lady Tremaine, for example, does not introduce kindness for the first time; it confirms that the trait has survived a sequence of experiences that could reasonably have produced resentment. In another key scene at 01:23:38-01:23:43, Ella states that although she could not protect her father, she will protect the prince and the kingdom regardless of what happens to her. The declaration links courage with responsibility beyond the self and shows that her quiet disposition does not prevent decisive resistance when she believes others are threatened.

Setting differentiates the kinds of courage that the film makes visible. The forest supports physical courage because it is an open, uncertain environment in which Ella is alone and encounters strangers. The attic supports psychological courage because it represents confinement, isolation, and the attempt to remove Ella from social visibility. The royal ball creates a different kind of uncertainty: Ella enters an elite social environment without the support of a family group, confronts class difference, and must manage anxiety while interacting with the prince and the court. The domestic household, meanwhile, is the primary setting of sustained oppression and therefore becomes the space in which persistence and moral self-control are most repeatedly tested.

Theme unifies these representations. The thesis formulates the theme as the idea that a courageous personality is reflected in the ability to persevere in difficult situations and continue to show kindness even when treated unfairly. This formulation is supported by the repeated connection between courage and kindness in the dialogue and in Ella's decisions. The theme does not suggest that kindness requires endless silence. Instead, the narrative gradually shows different expressions of kindness: patience, protection of an animal, truthful confrontation, honesty about identity, and forgiveness. Courage gives these acts their force because they occur under conditions in which easier or safer alternatives are available.

Conflict is especially important because courage cannot be identified without some form of threat, pressure, or difficulty. Internal conflict appears after the deaths of Ella's parents and in moments when she doubts her own ability to continue. External conflict develops through Lady Tremaine's control, the stepsisters' insults, forced domestic labor, and confinement. Social conflict appears at the royal ball, where class difference creates the possibility that Ella's lack of status will make her unacceptable. Moral conflict appears when she must choose between resentment and forgiveness or between convenient silence and speaking what she believes is right. Each conflict creates a different arena in which one or more types of courage can be observed.

The plot gives those conflicts developmental order. In the exposition, Ella is introduced as a child who sees possibilities and receives a moral framework from her parents. The deaths of her mother and father alter the stability of that world. The rising action intensifies pressure as Lady Tremaine's household becomes increasingly oppressive. The royal ball creates a temporary opening through which Ella can act on hope, while the later confinement in the attic becomes a climax of powerlessness. The resolution requires Ella to appear without the protective image produced by magic. The plot therefore

moves from inherited values to tested values and finally to owned values: what begins as her mother's advice becomes Ella's own chosen identity.

Moral values provide the strongest link between narrative construction and psychological interpretation. Forgiveness, honesty, kindness, self-acceptance, and concern for others recur in the selected data. The hunting scene represents honesty and moral judgment. The confrontation with Lady Tremaine represents truth-telling. The final statement of forgiveness represents the refusal of revenge. The self-revelation to Prince Kit represents honesty and self-acceptance. These moral values do not sit outside the character's psychology; they constitute the principles that organize her courageous choices.

Table 2. Selected narrative elements used to portray Ella's brave personality

Narrative element	Selected scene/time	Type of courage	Meaning in the portrayal
Characterization	01:37:13 - Ella forgives Lady Tremaine.	Moral	Kindness and self-control are represented as chosen strength rather than mere passivity.
Setting	00:26:54 - forest.	Physical	The uncertain environment makes Ella's independent movement and composure visible.
Setting	01:24:25 - attic.	Psychological	Confinement and isolation intensify the psychological pressure she must face.
Theme	00:25:05-00:25:32 - insult and unfair treatment.	Moral + psychological	Courage is connected with perseverance and maintenance of values under pressure.
Conflict	00:06:20 and 00:22:01 - bereavement and loneliness.	Psychological	Internal conflict reveals grief as a central arena of courage.
Plot	01:31:11-01:35:46 - movement toward resolution.	Psychological/physical	The plot transforms persistence into renewed agency.
Point of view	Opening and closing narration.	Psychological	Hope is framed as a stable way of seeing possible futures.
Moral value	01:34:30 - revelation of true identity.	Moral + psychological	Honesty and self-acceptance are maintained despite the risk of rejection.

3.3 Effects of Courage on Ella's Character Development

The third research question concerns the effects of courage on character formation. The thesis organizes this dimension through persistence, integrity, and vitality. These qualities should not be understood as outcomes that appear only at the end of the film. They develop through repeated acts in which Ella confronts adversity, chooses how to respond, and gradually converts inherited values into a stable sense of self. Courage is therefore both a trait and a process: it shapes immediate decisions and, through those decisions, contributes to the kind of character Ella becomes.

Persistence is most clearly visible in Ella's response to prolonged difficulty. She loses both parents, becomes socially marginalized within her own home, performs demanding household work, and experiences repeated humiliation. The key pattern is continuity. Ella does not remain emotionally unaffected; the film shows grief, exhaustion, and moments of despair. Nevertheless, she continues to function and continues to orient herself toward a future beyond her present circumstances. The thesis therefore links psychological courage with persistence: courage enables her to face painful emotion without allowing it to terminate her capacity for action.

Integrity refers to consistency with moral values and with an accepted sense of self. Ella's mother's message initially comes from an external authority, but the film gradually shows Ella making those values her own. She protects the stag because she believes unnecessary harm is wrong. She tells Lady Tremaine that no one deserves such treatment because kindness provides a standard by which cruelty can be judged. She forgives without pretending that the harm did not occur. Most importantly, she tells Prince Kit the truth about who she is. These decisions show that integrity is not simply obedience to a childhood lesson; it becomes self-authored commitment.

The self-revelation scene at 01:34:30 is particularly strong evidence of integrity. Ella has the opportunity to be known through the transformed identity associated with the royal ball, but she chooses to present herself without social embellishment. She says that she is Cinderella, that she is not a princess, and that she has no carriage, parents, or dowry. The potential cost is rejection. Her willingness to accept that cost demonstrates the relationship between courage and integrity: a stable identity becomes possible because she is willing to be known truthfully rather than accepted conditionally.



Figure 6. Ella identifies herself truthfully as “Cinderella” (01:34:30). Source: screenshot documented in the thesis.

Vitality refers to the psychological energy, initiative, and confidence that enable a person to move toward meaningful action. In Ella's case, vitality is visible when she rides into the forest, converses confidently with Kit, decides to attend the royal ball, manages the unfamiliar social environment of the palace, and returns home on her own. These actions are important because they counterbalance the domestic scenes in which she is controlled by others. Courage does not only help Ella endure; it also enables movement. Vitality marks the transition from surviving pressure to actively pursuing possibility.

The relationship among persistence, integrity, and vitality is therefore complementary. Persistence keeps Ella psychologically present through prolonged adversity. Integrity ensures that survival does not require abandoning the moral values that organize her identity. Vitality enables her to act when opportunities for change appear. Without persistence, she might be overwhelmed before those opportunities occur; without integrity, change might require becoming someone she does not wish to be; without vitality, endurance could remain passive. Courage connects the three by allowing her to face risk, emotional pain, and social uncertainty in ways that preserve both continuity and agency.

In this sense, the effect of brave personality is not that Ella becomes a fundamentally different person by the end of the film. Instead, traits that were initially supported by family protection are tested, internalized, and made independent of that protection. Kindness taught by her mother becomes kindness chosen in the presence of cruelty. Courage encouraged by her parents becomes courage exercised without them. Hope associated with childhood security becomes hope maintained in isolation. Character development is therefore visible as the increasing ownership of values under more difficult conditions.

Table 3. Selected evidence of the effect of courage on character formation

Courage/data	Time	Character effect	Analytical explanation
Calm interaction in the forest	00:27:58	Vitality	Ella manages uncertainty and engages confidently with an unfamiliar person.
Enduring repeated domestic mistreatment	00:22:42; 00:22:47; 00:25:05	Persistence	She continues functioning under prolonged pressure without allowing bitterness to define her identity.
“Have courage and be kind” / “I promise.”	00:05:26-00:06:18	Integrity	A parental message becomes a principle that guides later choices.
Attending the royal ball alone	00:56:14-00:58:18	Vitality	She transforms hope into action despite fear, lack of confidence, and prohibition.
“I forgive you.”	01:37:13	Integrity	Forgiveness confirms consistency with the moral identity maintained throughout the conflict.
Truthful self-identification to Prince Kit	01:34:30	Integrity	She accepts herself and risks rejection rather than depending on a false social identity.

3.4 Discussion in Relation to Previous Studies

The findings extend previous research by offering a more focused interpretation of behaviors that have sometimes been described through general personality categories. Mentari and Wennyta (2019) identify several Big Five traits in the 2015 Cinderella, including agreeableness and conscientiousness. Those categories help explain Ella's interpersonal manner, but they do not by themselves resolve whether her patience represents weakness, temperament, or deliberate moral strength. The present study adds a courage framework and argues that, in contexts of clear pressure or injustice, some behaviors associated with agreeableness can also function as moral or psychological courage. The distinction depends on context, risk, and purpose.

The comparison with Lestari and Jayantini's (2022) analysis of Cinderella (2021) is also revealing. The 2021 heroine is often discussed in terms of expressive independence, ambition, and visible resistance to gender expectations. Ella in the 2015 film represents a less overt mode of independence. Her agency is largely internal and relational: she preserves moral judgment, protects a vulnerable animal, challenges cruelty verbally, refuses manipulation, attends the ball despite prohibition, and eventually names herself truthfully. The present study therefore does not claim that the 2015 film offers the same model of female emancipation as later adaptations. Instead, it identifies a form of agency grounded in resilience, integrity, and moral self-definition.

The results also connect with Febiyani et al. (2022), who identify bravery among the moral values in Cinderella (2015). The present study moves beyond listing bravery as one value by differentiating physical, moral, and psychological forms and tracing their narrative evidence. Forgiveness, honesty, self-control, compassion, and justice are not treated as separate moral labels only; they are analyzed as possible expressions or consequences of courage when they are enacted under risk or pressure. This provides a more integrated explanation of how moral values become psychologically meaningful within characterization.

Within those limits, the study's core finding remains clear. Ella's brave personality is best understood as a pattern in which moral and psychological courage organize the meaning of her gentleness. Physical courage is present but secondary. The film repeatedly transforms potentially passive qualities into active moral choices by placing them under risk. Patience becomes persistence, kindness becomes integrity, hope becomes vitality, and vulnerability becomes part of psychological courage. This interpretation preserves the central insight of the thesis while clarifying how the three research questions connect: the types of courage identify what is present, narrative analysis explains how it is portrayed, and character-formation analysis explains why it matters.

4. CONCLUSION

This study concludes that Ella's brave personality in Disney's Cinderella (2015) is constructed through physical, moral, and psychological courage. Physical courage is evident when Ella acts independently in uncertain environments, such as riding into the forest, interacting calmly with an unfamiliar man, attending the royal ball, and leaving the palace at night. Moral courage is visible when she defends what she believes is right, names the cruelty of her treatment, remains honest about her identity, and chooses forgiveness rather than revenge. Psychological courage is visible in her response to the deaths of her parents, prolonged emotional pressure, humiliation, isolation, moments of despair, and the continuing effort to preserve hope. Across the dataset, moral and psychological courage are more prominent than physical courage.

The film portrays these forms of courage through interconnected narrative elements. Characterization establishes Ella as gentle, patient, compassionate, and hopeful, while settings such as the forest, household, attic, and royal ball create different forms of risk. Internal, external, social, and moral conflicts test her values. The plot moves from values received in childhood to values tested under adversity and finally to values owned by the adult character. Third-person narration frames hope as a stable orientation, while moral values such as honesty, forgiveness, self-acceptance, and compassion give content to courageous action. Courage is therefore not contained in isolated dialogue but produced by the relationship between action and narrative context.

Courage also contributes to Ella's character development through persistence, integrity, and vitality. Persistence enables her to continue through repeated losses and mistreatment without allowing despair to

become permanent. Integrity allows her to maintain and eventually own the values that guide her behavior, especially kindness, honesty, and forgiveness. Vitality allows her to move beyond endurance and take initiative when possibilities for change emerge. In this way, the film represents character development not as the replacement of Ella's original personality but as the strengthening and internalization of values under increasingly difficult circumstances.

The findings challenge a narrow assumption that courage must be loud, physically aggressive, or openly rebellious. Ella demonstrates that courage can also take the form of emotional endurance, truthful self-disclosure, moral judgment, self-control, and forgiveness. For literary and film studies, this interpretation shows the usefulness of combining psychological categories with narrative analysis. For educational contexts, the film may be used critically to discuss courage, moral decision-making, resilience, identity, and the difference between kindness and passive acceptance. Future research may compare Ella's form of courage with other Disney heroines, examine how different Cinderella adaptations redefine female agency, or apply alternative psychological and feminist frameworks to the same scenes.

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