

# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

It was amazing and amusing when in my childhood listen the fable story of *Sang Kancil and its series* (the mouse deer) as the most popular children stories in my childhood. This story firstly was undocumented and it was told orally from the parents to their children. Such the traditional story shows the traditional setting of culture, custom, and nature as well. The jungle, the river and the farm field characterizes the setting of story. While the crocodile, snail, tiger, elephant, farmer, and the mouse deer itself became the characters in the story. It firmly depicts the influence of culture and nature to the traditional children stories. Being *Sang Kancil* (the mouse deer) is the well - known story for children, mostly it was told every day before the children were slept by the parents. Consequently, the following day, the children discussion in the school will talk of the abundance of this story, discussing the smartness of the mouse deer, laughing at the elephant's silliness, crocodile's confusion, and tiger stupidity, chatting how could the mouse deer cheat them and so forth. The simple discussion of the children dealing with the story is always about the amusement, funny, and entertaining simple topics.

Attending the children to listen the stories will emerge two kinds of possibilities, first they will be laughing and happy and perhaps secondly, they will yawn as the reaction of their boredom. It is the natural response and honest expression from the children from the entire world in acquainted with the interesting and uninteresting of the stories that they have heard. Certainly, it will come to the same idea that all children like the challenging and amazing stories. The term "challenging and amazing" here are definitely in the context of the children milieu, thus the stories for the children should be make them happy or it is the joyful stories. The aim of children story firstly is how to make an enjoyment for them. It is very important notion in the children literature, because the children world must be pleasure and taken away from the pressure. Since its aim is an enjoyment, the children stories should consider the appropriate themes in line with the childhood life. The choosing of the themes is the substance way in children stories due to its consideration in socio – cultural, identity and

pedagogy. Thus, the stories do not only rely on its exciting theme and plot but also it should be containing the education and reflecting the identity as a result of the socio cultural process for the children.

Meanwhile, in relation with the theme, the children story must consider the development of the children age. Referred to the definition of children literature, Lynch – Brown and Tomlinson (1999) are defined children literature as good – quality trade books for children from birth to adolescence, covering topics of relevance, and interest to children of those ages, through prose and poetry, fiction and non – fiction (p.2). Many children stories are scattered around and it can be easily found today, but not all of such children stories are suitable for the children mental development. In this case, the theme including the content of the stories should be becoming the salient consideration to choose the best stories according to the level of an age. For example the theme, it is truly essential problem in the way of choosing the stories for children. The themes in the children stories usually are the childhood world and problem such as telling their new toys and pets, talking the scary things like the ghost, their excitement of the new friends and school, and so forth. Or, the themes can also be the common themes that are loved by the children, like the imaginative themes about big dragon, giant lizard, and dinosaur till the super hero. The sentimental problems and other rough themes are inappropriate for the children, because such themes are not engaging with their world and ages, like the suicide, love stories, and so forth. Further, Hunt (2005) gives the more detailed definition of the children stories and book, Children’s books are different from adults’ books: They are written for a different audience, with different skills, different needs, and different ways of reading: Equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex. (p. 3)

The educated theme and the cultural identity content of children stories usually are the reflection of custom, culture, and belief from one society. In consequences, even though the social values standard is universal but their way to accomplish their idea will be different each other. The cultural history of the society will affect to the children stories a lot. For instances, the society with its history of the royal family life will dominate the children stories from one generation to the next generation, thus in the next phase, the children stories

will tell about the noble life of the king, queen, prince, and princess as well as their characters. The theme will deliver the ideas of the royal family problem such as the good princess, the wise king, the cruel queen, the brave prince, and so forth. On the other hand, the children stories that are not rooted from the royal society environment, they will take away from the noble, kingdom, and palace themes. The ordinary people in this case will be the hero and heroine in the children stories. The hard worked farmer, the tough young man, the smart boy and girl, the diligent woman, the patient lady and so on usually will become the favorite themes for the children stories sourced from the common society. Then, related with the educated themes, the children stories have to teach the young generation with kindnesses such as giving motivation, teaching and sharing knowledge, learning the world, giving experiences, and teaching the kindness.

During the content of the children stories must educate the society because of its lodge of the local wisdom, thus it is important to consider these children stories as the resource packs to bring up and shape the characteristics of the children through the role model of the good characters in the stories. The children tend to learn from their social environment and try to look for their role model to behave. The children also learn a lot from their experiences. Ironically, today many TV programs and children story books gives their bad effects to the children, because they tend to their business oriented than the education. As a result, the TV programs are not selective for their program for children. To anticipate such problem, the selective children stories can be given as the alternative for shaping the children character. Besides, as the means of character building, the children literature, such as fairy tales, legend, and myth are also can be used to introduce the literature for the beginner.

Meanwhile teaching Literature in non-English speaking country or as a second language is the complex problems. Moreover, it has quite different in its culture. Such problem will make the learning process more complicated, due to its different cultural view. The problem will increase while it is found that the students do not have excellent English competences, because mostly they learn English intensively while they come and choose English department in the university. Perhaps some students have good ability in English, but mostly they do not have it. Thus, the students will struggle to master their basic skills in

English in their beginning of learning process in the university. Usually like in Indonesia curriculum it needs till 2 or 3 semesters to sharpen their English basic skills. Then, starting in 4th semester, they will begin to learn or to introduce the reading related with literature, such as: short story and poem.

Unlike teaching literature for the L1 students, teaching literature for L2 has many constrains, because it has different context. Surely, the students need to have a deeper understanding to engage with the literary works. To start with that vocabulary, grammatical structures, and syntax in literary texts make it difficult for L2 students to understand the content of literary texts (Chen, 2006; Lazar, 1994). The students have more challenge when they attempt to figure out such as metaphorical sentences, figurative language, theme, message, background of the writer, diction, and the context of culture as the point of view that cannot be separated from the literary notion. Like the diction, it really needs cross culture understanding to comprehend some of the dictions in the contemporary poems because some of the words used are quite unfamiliar especially for the “eastern person” (Harits, 2012). Therefore, one of an effective way to learn literature for L2 students is to bring and to engage “western context” to the local context and try to assimilate and adapt according to similar experiences of the learners. Further, one of the possible uses of literature in L2 learning is the use of literature as a way to introduce the students to the social practices and norms of the L2 culture (Allington & Swann, 2009; Hall, 2005; Kim 2004).

The first phase in teaching literature is an Introduction to literature. This subject is the compulsory subject for almost all of English literature departments in Indonesia. It contains of the literature appreciation for the basics. The materials are in English, because it has two functions, first it is to enhance their L2 competence and the second is to make the students recognizing how to appreciate and criticize the literary works. Due to the beginning or the basics of literature, the chosen of materials is an essential consideration. The stories, the poems, and the dramas can be selected as source in an Introduction to Literature class, but the level of difficulty should be considered. Because the literature is the new subject for them, being in the previous semester or level they focus on language skills only, such as listening, speaking, intensive reading, and writing. Hereby, the resource packs of children literary works will attract the students if there are appropriate for them. One of materials that should

be given to them as the basic appreciation in children literature is folktales like fairy tales, myth, legend, and fable.

Being folktales and fairy tales are originated from the local genius, consequently they will reflect the characteristics of one traditional culture and the construction of the social life from the native society where these folktales are invented and developed. Folktales as well as fairy tales are used as the vehicle of didacticism, they can deliver and convey the values of one society, like social, historical, religious and moral values. They are the effective instruments to keep and maintain the tradition from one generation to the next generation. Because mostly folktales are the oral tradition, so that the parents can tell about these stories to their children before sleeping or in other leisure time. Thus, the future generation can be understood the root of tradition as the product of the local genius due to its unique that make it differ from other society. Folktales as the great heritage of one culture should be conveyed to defend the characteristics of the society.

Oral literature such as folktale usually have the simple themes. In line with this notion, the important things in the study of folktale is the use of folktales as media to convey the cultural heritage and moral message to the next generation of one society. Thus, the folktales mostly tell about moral teachings which are sourced from their own local genius or local wisdom and according to their cultural values as the reflection of their way of life. Based on Lyncn – Brown and Tomlison (1999) there are three general themes in folktales, merely: good versus evil, the power of perseverance, and the exploration for the ways of the world. Such themes are the global themes and all of them are focusing on the moral education and teaching. From the themes above, it can be seen that the folktales prior to teach the kindness to the next generation of their society rather than prior to the elements of literature, such as conflict, chracterization, and plot.

Various folktales in the world today have been translated in English with the nice packs and more exciting story. Especially for the European folktales, since the era of Brother Grimm, the European folktales are started to document and rewrite. The writer observes to the village and the native areas to explore their own tradition. Then, according their research the writer remake and rewrite the folktales with some modification, thus it will be resulted the more challenging stories. It is extremely important, because the old stories like folktales

usually are identically with old fashioned tradition, dull, and primitive. This way of modification is called as the adaptation (Zipes, 2004). The aim of the adaptation of the story is to create the exciting story without it leaves the tradition, custom, and culture as its characteristics. Such adaptation for instance can be happened with the conflict in the stories and also by adding some characters to the story. Because mostly, the conflicts in the folktales are unclear, thus the writer should design several conflicts to make the story more challenging for the students. The teaching of folktales thus in the literature class is closed to the students' life, because in Europe and in Indonesia as well during their childhood their parents introduce them with the folktales. Engaging with the folktales in the childhood is the vicarious experiences that will help the student's understanding of the story.

At the very beginning the folktales and the fairy tales as well according to Jack Zipes (2012) intertwine the culture, tradition and social values. It makes the role of oral tradition such as folktales/fairy tales important as the social identification. Folktales/fairy tales is the fruit of the cultural process and experiences of one society. That is why the oral tradition is strongly believed and told from one generation to the next generation. Brother Grimm tales as an example was published firstly in 1812 as the literary fairy tales, but eventually the oral tradition has been existed hundreds years in Germany and Europe before. The oral tradition process is also connected with the universality context or in Jack Zipes term called cultural transmission. The folktale/fairy tale is interconnected with other stories from the whole parts of the world. There is the dialogic process among of them. Such as *Yeh Hsien* or well known as Chinese Cinderella was found in 618 – 907 AD during the Tang Dynasty in China, and transform it into literary tradition in 9<sup>th</sup> century by You Yang. In Europe this literary tradition found it in Charles Perrault tales published in 1697 or around 8 centuries after the Chinese Cinderella. It was such a long dialog and process in cultural adaptation and transmission.

The adaptation and the transformation from the oral tradition to literary tradition is a kind of effort to bring the oral tradition into the pedagogic context besides it also is very useful to preserve the richness and the diversities of the culture. Some of famous transformations into the literary tradition were the Brother Grimm fairy tales written by Jacob and Wilhelm Grimm from Germany, Mother Goose tales from Perrault (French), fairy tales from Andersen (Denmark), Nemcova (Czech), and Kavcic (Slovenia). Mostly the

literary folktales/fairy tales were adapted from the oral tradition that has been existed in Europe for hundreds years ago. Some of the writers also employed the additional elements in the story as the process of adaptation and dialog among the stories. Such as in Nemcova stories, her fairy tales has been through the long process of adaptation and dialogic with other stories, not only from Europe but also from other parts of the world. Nemcova fairy tales are also much more interesting because as the literary tradition she created the conflicts among the characters and designed the characterization by her own. While in Indonesia particularly in Madura Island, eventually it is rich with the oral tradition because of its strong tradition and its long history from Pagan, Hindu and Muslim cultural combination. Unfortunately, during this time it is only one literary folktale was found written by D. Zawawi Imron entitled *Cerita Rakyat Madura*. This book is not for the children either due to its content was only the compilation of some popular folktales from Madura Island and mostly it does not precise for the children and out of pedagogical context. Also, the book has no illustrations and consequently it is not really interesting for the children to read.

## **1.2 Engaging the Comparative Tales: Czech, Madura, and Slovenia**

The notion of folktales in Czech cannot separate with the name of Bozena Nemcova 1820 - 1862, the woman writer from Bohemia era depicts her stories about the life of prince, princess, and the governor and their relation with an ordinary people. Nemcova tales much explores the rural life as the portrait of Bohemia and Moravia villagers' life and tradition and acquainted with her own life which is possibly noble. In Traditional stories written by Nemcova, the fairy and magical power as the heritage of Pagan life are also founded as one of its element. Such as in *the Black Princess*, *The Clever Princess*, *The Golden Hill*, and *The Devil and Kate*, all these stories account for some magical power as the setting, and also as the weapon of the main characters to accomplish her aims. In Czech stories written by Nemcova, the character usually is the ordinary people, and they get the magical power due to their hard work, effort, and struggle. The relation among the characters are unique, it usually shows the relation between the nobility and the common life.

Even though the main characters are an ordinary people but the other main characters are from the noble family, and there is shown that the ordinary people and the noble people in the story are equal. There is no barrier for the ordinary people to marry with the princess as well as here is no barrier for the ordinary people become the high rank officer and enter to the royal life. For instances, in *Black Princess* and *the Golden stories*, the main characters are the ordinary people who get their nobility through their magical power and hard struggle. Another uniqueness of Czech stories is the theme within the story accomplished. Because the center of theme is not the noble life or royal life, such as the king and queen life with their luxurious and glamour circumstances, but it much more emphasize on the ordinary people life and their effort and fate to reach the success. Such theme make them differ from other traditional stories from other parts of Europe, like England, French, and Dutch that are told more about the life in the palace and the beauty of kingdom.

Besides, Nemcova, other outstanding fairy tales writers from Czech is Karel Jaromir Erben . He is the writer in the mid of 19<sup>th</sup> century. Like Nemcova, he also tries to promote the Bohemian triumphant and tradition in his fairy tales. His story entitled *Three Spinners* and *Fire Bird and Red Fox* are full of moral messages and as the mirror of Bohemian tradition and culture in the past time. In Czech It also can be found many legends dealt with the life of the noble life in Prague. Such the story like St. Wenceslas and Charles IV and other legends was accompanying some places like the castles and chapels in Prague and its surroundings. For example is the Legend of Lorena chapel in Prague. This is acquainted with the catholic religion and belief in the 15<sup>th</sup> century in Bohemia. This chapel is as the replica of Santa Casa house, the Virgin Mary place in Catholic religion.

Furthermore, Madura is the island with thousands of folktales as its historical and cultural heritage. The folktales including myth and legend are created the characteristics of Madura people. They are parts of long history which cannot be separated from the society, because folktales are the local genius, a kind of way of thought. Barthes (1973) argues that the very principle of myth, in this sense, is that 'it transforms history into nature' (p. 129). Madura with its all uniqueness transforms its values through the its local genius, like folktales from one generation to the next generation. Surely, inside of the folktales it can be



found the moral and religious elements as its standard of philosophy for its people.

Otherwise, for Madura tales, mostly nobility is the center of the theme and also the characters, although it can be found the traditional tales with the hard relation between the noble and an ordinary people such as *Ke'lesap* and *Arya Menak*. The primordial custom and tradition in whole Indonesia areas including Madura, makes the traditional folktales are dominated with the noble themes. *Joko Tole*, *Pottre Koneng*, *Bangsadcara* and *Ragapadmi*, *The Origin of Madura* and *Rato Ebu* are the folktales that cannot separate with the history of Madura kingdom in the past time. Firstly, Madura is the Hindu kingdom, reigned by Arya Wiraraja in Sumenep but Madura was never becoming an independent kingdom, it was a part of Majapahit empire then as a part of Islamic Mataram kingdom. But the demarcation line between royal family and an ordinary people is hold tightly and strictly. The royal family lived in their own circle and take away from the ordinary people life. The caste system as the heritage of Hinduism gives the strong effects to the relationship between the Nobel class and the ordinary people, thus the marriage between the royal family member and the ordinary people is suggested as taboo. Though, the tradition is changed from Hindu to Islam, but this is not easy to change the belief and the Hindu tradition that is come to Indonesia since the 3<sup>rd</sup> Century. Hinduism had become the tradition for 10<sup>th</sup> century before Islam came to Indonesia in around 14<sup>th</sup> century. Consequently, it affects to the culture, tradition, and custom in Indonesia, like it has been reflected in Madura folktales. The characters in Madura folktales are the prince, princess, queen, and the king, angel, and few of an ordinary people as the hero. While the morality, religious, and toughness will be the center of themes in Madura folktales. The king, the queen, the prince and the princess are described as the holy people with their sincere attitude and behavior. Such as in *Rato Ebu*, the queen is the holy queen with her life deserving only to God and taking away from her life in the world.

The next, flying to Mediterranean, Slovenia is the small country near the Adriatic sea, but it is rich of tradition either, culture with its uniqueness of its folktales. The Dragon as the symbol and icon of city, Ljubljana is the real proof of their strong tradition and culture. Many legends and myth in Slovenia tell the dragon as its character, including the legend of Ljubljana itself. The statue of the dragon in this city is suggested and symbolized as the

protector of the city. This winged dragon is in the Ljubljana castle and some of them are decorated in the Ljubljana Bridge and this icon is closely related with the legend of Ljubljana and its involvement with the Greek legend, Jason and the Argonauts. The Legend of *Kresnik* in Slovenia, the supernatural being of the sun and fire is also connected with the dragon too.

According to this following story about Kresnik, it shows how the dragon is much dominant in Slovenian legend “...Kresnik owned many cows and other riches. One day, a dragon stole his wealth and locked it in a crag. Kresnik found his cattle with the help of his four-eyed dog or a magic plant that could open cliff s; then he conquered the dragon, and reclaimed his wealth (Kropej, p.172). The winged dragon seems becoming one of the characteristics in Slovenia folktales because this character is rarely to find in other European stories. Like in Czech and also other fairy tales in Slavic culture, Slovenia folktales also have the water spirit or the water man or in Czech, the name is *Vodnik*, *Vodianoj* in Russia, *Povodni moz* in Slovenia or the water goblin or in German folktales called *wasserman* . Although the physical appearance is different each others because it depends on their own tradition and culture, but the water spirit has similarities among one and other countries in European folktales. The similarities are firstly laid on their inhabitant in the water area such as pond, marsh, lake, river, and sea and secondly it deals with the belief that they will steal the human soul and drown it to the base of water if the human are not beware of them.

### **1.3 Objective of the Study**

#### **1.3.1 General Objective**

Generally, the aim of this research is to find out and get an understanding on how the socio – cultural and historical context of the fairy tales/folk tales integrate with the world adaptation among the stories across nation (particularly Czech, Slovenia, and Madura) and to reconstruct prior knowledge or schemata, social and cultural history, and experience of the teacher and learners as the elements of constructivism to assimilate Czech, Madura, and Slovenia folktales/fairy tales as the media of teaching and learning of reading and creative writing teaching in the domain of children literature relating their significant roles to identify the identity, and convey social values from multicultural perspectives.

### **1.3.2 Specific Objective:**

Specifically, the aims of this research are described below:

1. To what extent are socio – cultural and historical context in folktales/fairy tales integrate the universal adaptation and motifs across nation (Czech, Slovenia, Madura and other relevant world stories)
2. To demonstrate how to assimilate constructivism elements of Czech, Madura, and Slovenia Folktales in the Children Literature class by identifying the social history, cultural history, and literary biography
3. To teach and to learn the uniqueness of Czech, Madura, and Slovenia Folktales/fairy tales as the fundamental concept in tales' adaptation (writing and rewriting)

### **1.4 Limitation and Delimitation**

This thesis has constrained of the materials, language, respondents, time limit, and territories. Since this thesis studies the adaptation of the folktales/fairy tales across nation, it needs myriad of materials should be used and observed. The folktales/fairy tales spread out in the world, such as in Europe with its own tradition like Romanic, Germanic, and Slavic. Also, it is happened for Madura folktales that scattered across the island with the huge number of oral tradition. The researcher thus must choose some of the stories according some of the recommendations and short observation. It is not really enough but at least it could give the general overview to the process of adaptation. The other constraint is the language as the media of communication in the ethnography research. Not many of Slavic folktales/fairy tales (Czech and Slovenia) translates into English, It hereby makes the limitation of the study due to the researcher only focuses on the English translation folktales/fairy tales. In Czech, the translation folktales/fairy tales one of them is the works from Bozena Nemcova and Karel Jaromir Erben and in Slovenia the works from Vladimir Kavcic and Monika Kropelj.

On the other hand, it is definitely hard finding the English version of these tales since the native language is not English. The observation of folktales/fairy tales across nation is also limited by the various of territories moreover it must be compared between some areas in Europe (Czech and Slovenia) and in Indonesia (Madura Island that consisted of four municipal governments). The different respondent competence is the difficulties for carrying

out the research. Though they are from the literature class but they have various competences and it implies the research variables. At last, the time is an important limitation either particularly because it is involved three countries and other tales from other part of the world such as the Grimm tales, Perrault, Andersen, and other tales. The adaptation and the dialogic process of adaptation bring it to the story analysis in the children literature class and it needs more research in the future.

Meanwhile, the folktales/fairy tales are bounded in South Slavic tradition (Slovenia) and West Slavic tradition (Czech) because both of countries are much profoundly influenced for hundreds years under Hapsburg Empire power. Consequently, they have the similarities in their many tales with their own uniqueness. The chosen of Czech and Slovenia is also due to their cultural similarities and mostly their tales are adapted from Grimm tales tradition. However in some parts of Slovenian folktales/fairy tales are closed to the Romanic and Christianity tradition because Slovenia has the direct border with Italy. Further, Nemcova, Erben, and Kavcic works are used as the main sources due to its popularity and their position as the outstanding literary folktales authors. Then, the researcher chooses some popular Madura Folktales represented from the south part to the north part of Madura Island. During there are thousands of folktales, the selection of popular folktales is the optional way.

The notion of folktales/ fairy tales adaptation, its social interaction, its cultural process, the historical background and the searching of motifs are the complex and complicated matter for the non - literature students. The literature students hereby are the respondents of the research, because at least they have the competence and the basic knowledge in understanding of the literature devices. The constructivism or student centered learning is the learning method that used to reconstruct the student prior knowledge to support them comprehending the motifs and types of the folktales/fairy tales. The motifs in this research are based on the ATU (Aarne Thompson Uther) index, because these motifs represent the social and historical adaptation and dialogic process among the tales.

## **CHAPTER II**

## METHOD OF RESEARCH

This chapter discusses about the research design and approach, subject of the study, the source of data, the research instrument, the procedure of data collection, and the procedure of data analysis.

### 2.1 The Research Design and Approach

The aim of this study generally is to find out and get an understanding on the uniqueness of Czech, Madura, and Slovenia folktales and how they give the basic understanding and assimilate the schemata or prior knowledge, experiences, and social and cultural history to the students in literature class as media to contextualize and internalize the identity as well as to convey moral values from multicultural perspectives of literature. Then, this research has the descriptive and explanatory characteristics. Because it demonstrates how those three elements (schemata, experiences, and environment) are applied in Czech, Slovenia folktales in the descriptive survey and in the constructivism perspective. Therefore, the method of research use the qualitative method, because it method is descriptive, holistic, and subjective. As stated by Reichardt and Cook in Nunan (1993:3) that qualitative assumes that all knowledge is relative, that there is a subjective element to all knowledge and research, and that holistic, ungeneralisable studies are justifiable.

In teaching children literature as a second language, qualitative research pays attention to important contextual features, such as cultural background of learners, writers, and their life background to recognize and explore the detailed information about literary works. Thus, this research will use the ethnography approach. It has several characteristics, there are: contextual, unobtrusive or by investigation, longitudinal or long – term, collaborative or interaction the researcher and the stakeholders, interpretive of data, and organic or the aim and the data collection must be matched. In other words, the researcher in ethnography should use the participant – observation. The ethnography approach usage in teaching comparative children literature searches the textual analysis (close reading) informed by contextual knowledge, such as social history, literary history, and literary biography. Then, Educational ethnographies according to Tellez and Waxman (2006), in

particular, have allowed researchers to explore nuances of learners and learning environments and explain their work in “thick descriptions,” allowing their readers to gain an appreciation for the complexity of language learning under varied conditions and contexts. In line with the overview of Czech, Madura, and Slovenia fairy tales/folktales from its multicultural perspectives, it should relate with how is the uniqueness of the folktales/fairy tales engage and assimilate with the identity and moral values that are constructed in Czech, Madura, and Slovenia folktales. So that Ethnography that use to analyze the language’s problems is the Ethnography of communication. Hymes in Saville – Troike (1993:3) defines it as a socially situated cultural form, while recognizing the necessity to analyze the code itself and the cognitive process of its speakers and hearers. While, Bernard (2004) defines doing ethnography as the collection of data that describe a culture (p. 16). Then, the data collection uses the participant – observation method to record the data and to obtain the adequate information. The use of the ethic perspective enables to observe the multi – cultural views from the different context (Czech, Slovenia, and Madura Island) because ethic perspective is associated with the comparison of differing cultures and populations enables researchers to develop broader cross cultural themes and concepts (Morris et als., 1999)

Then, the constructivism is used to analyze the teaching children literature context in L2. Because constructivism identifies the schemata or the prior knowledge of L2 students (their previous experiences in reading, watching, and hearing the folktales/fairy tales) and it also arranges the experiences to construct the new understanding and help them in analyzing Czech, Madura, and Slovenia folktales. It is extremely useful in teaching children literature especially for L2 students due to their competence to recall and comprehend their knowledge to solve the problems.

## **2.2 Subject of The Study**

The subjects of the study are Czech, Madura, Slovenia folktales and other relevance tales. The different folktales are chosen because they have close relationship with multicultural perspectives and unique due to its different background of culture among Czech, Madura, Slovenia and other world. The folktales comprise the uniqueness of the cultural background and the tradition in Czech, Madura, and Slovenia in the form of fairy tales, myth, and legend.

While the sample based on the stratified random sampling (see Mahsun, 2005: 211), it means that the researcher take it randomly based on the stratification. The populations are chosen by the researcher randomly, but, the researcher makes the limitation for folktales/fairy tales on account of thousands of folktales which are scattered in three countries.

This research held for about 1 year from May 2015 until April 2016. It observed, probed and investigated the construction of Czech, Madura, Slovenia, other relevance folktales as well as to identify the identity and moral problems and its acquaintance with the adaptation of folktales/fairy tales across the nation in the teaching children literature class from constructivism perspective and also to enhance the students competence in literary criticism.

### **2.3 The Source of Data**

To analyze the construction of the folktales/fairy tales that are emerged, it needs to observe the several data that are found in the field research, primarily are Czech, Madura, and Slovenia folktales/fairy tales and their relevance with other tales in the world. The other data can use the field notes, recording, transcription, and environmental language. In this research, it also uses the real interview or online/virtual interview in order to give the actual data in the field.

### **2.4 The Research Instrument**

The researcher is as the instrument to collect the data. As the instrument, the researcher has several advantages when collect the data like adapting with the facts (social interaction) in the field by making relation with the respondent for the research' sake. Therefore, in the research the researcher is involved in the community activity. The researcher observes and investigates all of the facts of figurative language (i.e. metaphors, symbol) in folktales/fairy tales, the socio – cultural influences of the folktales/fairy tales, the adaptation and dialogic process of folktales/fairy tales across nation. This way calls the participant- observation.

### **2.5**

## **2.6 The procedure of data Collection**

Saville – Troike in Jaworsky and Coupland (1989:133) uses term participant – observation to clarify the researcher involvement. The researcher spends time with the research participants interacting with them and participating, as much as possible, in the activities that are of interest. A complex data collection method, participant observation involves taking field notes or other recordings, and unstructured interviews. Therefore, the researcher undergoes the research formally. It means that the researcher applies the thesis proposal before he enters to the field of research (society). In line with participant – observation, the procedure taps the variants of figurative languages, adaptation and dialogic process and the informants. The informants here are the people who know the folktales/fairy tales including its historical background of literary works, writers, and culture. To understand the informant, at least the researcher should have the knowledge about possible cultural differences of them. It is just to make the research easier, and the subjects do not have the prejudice toward the observer. The second is interview that is used through the conversation between the observer and the speaker as the informant. The interviewees are called key informant. They are the people who know well or expert in Czech, Madura, and Slovenia folktales/fairy tales and the historical background dealing with the society and culture.

In line with the interview techniques in ethnography research, Saville- Troike in Jaworsky and Coupland (1997: 136) gives several steps that should be done. There are: Selecting reliable informants, formulating culturally appropriate questions, developing sensitivity to signs of acceptance, discomfort, resentment, or sarcasm, and finally, procedures for data transcription, arrangement, and analysis.

The third method is by survey. This method held by using the distribution of the questionnaire to the informants who represented the population of research. The characteristics of survey are descriptive and explanatory. The descriptive means that the research tries to describe the population who are observed and the explanatory means that it will explain the relationship that has met in the descriptive survey.

## **2.7 The Procedure of Data Analysis**

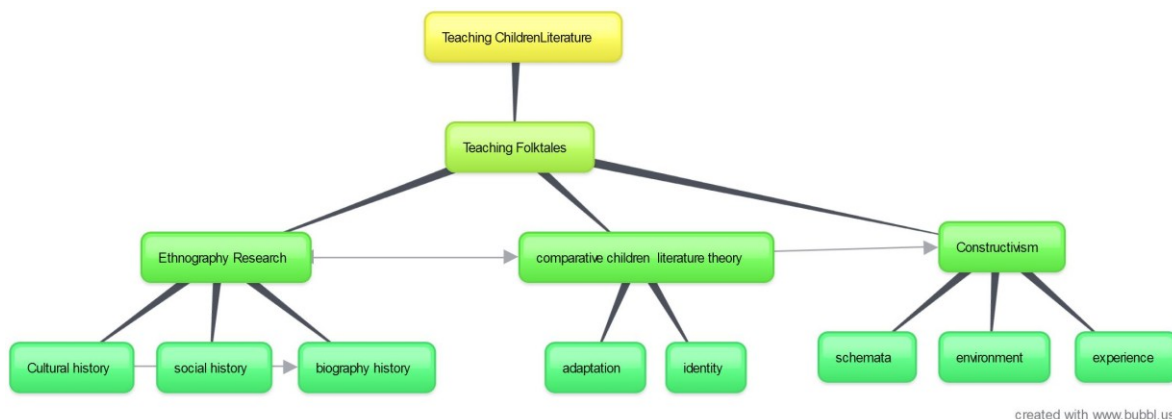
After the researcher obtain data in the field, such data should be classified and



distinguished according the aim of the research. The Classification of data can be focused on qualitative data. It means the data must be linked with the knowledge of the histories of the society that produced the folktales/fairy tales (social history), of the aesthetic ideas and cultural forms that the folktales/fairy tales employ (cultural history), and of the writers themselves (literary biography).

The method to analyze data in this research is used constant comparative method (Mahsun, 2005: 234). This method unifies the construction of Czech, Madura, and Slovenia folktales/fairy tales and constructivism method in teaching children literature. Then, to apply this method, the researcher uses several techniques below:

1. To compare every phenomena or events that can apply in every category. In this step the researcher uses the coding. He notes the important event and then he gives the comment to it.
2. To unify categories and their characteristics.
3. To limit the theory. In this step the researcher scrutinizes and converses continually to phenomena, which is as his focus of observation.
4. To write the new concept of teaching children literature



**Figure 1 : The concept of teaching children literature**

## **CHAPTER III**

### **THEORETICAL FRAMEWORK**

#### **3.1 Social and Psychological Aspects of Learning**

##### **3.1.1 Behaviorism**

Discussing teaching L2, it cannot be separated with the concept of behaviorism and cognitivism as the very basic learning theory in the modern era. It is salient to discuss both of these classical concepts, because both of them take an important role in the human mind process and psychological development for the learners. B. F. Skinner and Ivan Pavlov are the pioneers in behaviorism theory. Pavlov was suggested as the first classical behaviorism with his theory of stimuli and response. He made the association of learning process of stimuli and response according his experiment of salivation of the dog. Further the next behaviorist revises his theory, he is B.F. Skinner. Skinner theory (1953) is based upon the idea that learning is a function of change in overt behavior. His concept of behaviorism such as stimulus and response has been contributed in human learning process. Based on Skinner, the response is controlled by their consequences. When a particular Stimulus-Response (S-R) pattern is reinforced (rewarded), the individual is conditioned to respond. Thus, Skinner found that a behavior is repeated when followed by a positive consequence and behavior is not repeated when followed by a neutral or negative consequence. Skinner's essential elements are reinforcement, it refers to anything that follows a behavior and increases the likelihood of that behavior. The reinforcement divides into two types, positive and negative reinforcement. The purpose of a positive reinforcer is the hope that the behavior will happen again. The examples of the positive reinforcements are verbal praise, prizes, special activities, and allowance. Meanwhile the negative reinforcement occurs when an aversive experience suddenly stops to increase the frequency of certain desired behaviors. That is removing a negative event (the undesired behavior) with the hopes that a desired behavior will increase for example you are in a conversation with someone at a party who is boring you to tears. Your eyes glaze over and you yawn. The other person stops talking and moves on, which reinforces your glazed eyes and yawning, which are more likely to occur

again in a similar context.

Applying the behaviorism in L2 teaching and learning, at least it focuses on the spoken language learning through environment conditioning and imitation and the establishment of habits as a result of reinforcement and reward. For the behaviorist, the primary priority in language learning is spoken or communication competence. It must be coming first before the students learn reading and writing competence. Learning took place when learners have the opportunity to practice making the correct response to a given stimulus. Learners imitated models of correct language (i.e. stimulus) and received positive reinforcement if they were correct and negative reinforcement if they were incorrect. In line with the establishment of habits, the association between stimulus and response is reinforced.

Then, the positive reinforcement will be awarded reward, and the negative reinforcement will be got the punishment. In the learning process, the setting of learning environment is the salient element to give the stimuli for the students. Thus, the teachers should design their class using English social milieu. For example, the classroom's rule, motto, proverb, and subject's timetable write in English and also the picture in the class too supports the bilingual education in the school. Moreover, an interesting program in line with the bilingual teaching, like an "English Day" must be prepared. In this program the learners must speak English in a whole school's activities in one day. If the learners speak in the other language, the teacher will give them the punishment. So that, this way can motivate learners to speak in English with their friends in every domain or place in the school's environment. Such program is a kind of stimulus and response association from the teachers program, surely, the reinforcement can be both of positive and negative.

In relation to the folktales/fairy tales as practiced in the classroom it is salient exploring the learner's curiosity of what is the content, how is its historical background, what kinds of the literature aspects etc. According to the principles of constructivism that is applied in teaching folktales/children stories, Ausubel (1968) proposes the mental scaffolding to obtain the new information. Vigotsky then develop the cooperative learning to engage some of supporting elements in teaching aspects. The Vigotsky concept of scaffolding is developed by Donna Ogle with the K-W-L technique. It is the way of the teacher exploring the learner's prior knowledge. It is suitable with the principle of

scaffolding, putting it all together. Ogle (1986,2008) remarks K-W-L (Ogle, 1986) is a process in which the teacher models and guides active engagement with informational texts. Such principles make up three factors, called KWL method. K is what you KNOW, W is what you WANT to know, and L is what you Learned. Below is the example of the table.

K What you KNOW	W What you WANT to know	L What you LEARNED

**Figure 2: Ogle’s Scaffolding chart**

The K - W – L chart can be used to observe and reconstruct the learner’s prior knowledge, especially their knowledge dealt with the folktales/ children stories that they have read in the previous time. This table also gives the guideline both for the teacher and learner’s to engage during the process of teaching and learning folktales/fairy tales in the class. This chart is functioned to discuss the topic, theme, and in the end of learning it is used to determine the learning outcomes. The K-W principles give at the beginning of the process to explore the learner’s prior knowledge, experiences, and competences of the stories (folktales/fairy tales) and the process of comprehending the stories. During the process the learner’s attempt to recall and reconstruct their knowledge, experiences and coincidentally the learners mind map their new idea about the stories. In the second step, the W process, the learners try to brainstorm and make some of inquiry questions knowing more detailed aspects and acquiring the deep message and the structure of the folktales. In such step, the teacher could ask the learners to collaborate and discuss with their partners and groups. The principle of collaborative learning was advocated by Vigotsky, one of the proponents in the constructivism. At last, the L step is the final phase of this exploring stories process. This process is the final result of their observation and investigation of the stories. The learners actively explore the meaning and importance of their learning process. The next, the teacher gives some of the feedback to the learners discussion result.

### 3.1.2 Cognitive Development Theory

Cognitive psychology learning was born as the response to the behaviorism theory which is judged only focusing on behavior and neglected the mental process of the learners. Cognitive Psychology focuses on the study of how people think, understand, and know. They emphasizes on learning how people comprehend and represent the outside world within themselves and how our ways of thinking about the world influence our behavior. For cognitivist, the students are not only “*tabula rasa*”, or empty glass who getting their knowledge from their parents and teachers, but they also actively construct their own knowledge. The process of construction is affected by their engagement with the environment and their own experiences, although its construction will be different according to their age. The salient factors in producing the cognitive development are nature and nurture. The nature relates with the maturation of brain and body, and the nature will affect to the ability to perceive, learn, act, and motivation. On the other hand, nurture divides into two type, organization and adaptation. An organization refers to Children integrate particular observations into a body of coherent knowledge. Then, in adaptation, the children respond to the demands of the environment in ways that meet their own goals.

Jean Piaget is cognitivist who observes the development of the children mental development and its phase of their intellectual ability. He describes the children competences from all different ages. He divides his finding into 4 stages of cognitive development, these are sensory motor stage, preoperational stage, concrete operational stage, and formal operational stage. The first stage, **sensorimotor**, begins at birth and lasts until 18 months-2 years of age. This stage involves the use of motor activity without the use of symbols. Knowledge is limited in this stage, because it is based on physical interactions and experiences. Infants cannot predict reaction, and therefore must constantly experiment and learn through trial and error. Such exploration might include shaking a rattle or putting objects in the mouth. As they become more mobile, infants' ability to develop cognitively increases. Early language development begins during this stage. Object permanence occurs at 7-9 months, demonstrating that memory is developing. Infants realize that an object exists after it can no longer be seen.

The second stage is **preoperational** stage, it usually occurs during the period between toddlerhood (18-24months) and early childhood (7 years). During this stage children begin to use language; memory and imagination also develop. In the preoperational stage, children engage in make believe and can understand and express relationships between the past and the future. More complex concepts, such as cause and effect relationships, have not been learned. Intelligence is egocentric and intuitive, not logical. The **concrete operational** stage typically develops between the ages of 7-11 years. Intellectual development in this stage is demonstrated through the use of logical and systematic manipulation of symbols, which are related to concrete objects. Thinking becomes less egocentric with increased awareness of external events, and involves concrete references. The period from adolescence through adulthood is the **formal operational** stage. Adolescents and adults use symbols related to abstract concepts. Adolescents can think about multiple variables in systematic ways, can formulate hypotheses, and think about abstract relationships and concepts.

The contribution of cognitive development theory in L2 is quite significant. Such as about nature and nurture as an important factor in developing the cognitive for the human, as a nurture the human acquires their language through several process which is related with their environment. Thus, in this case, the humans are much affected by the external factor, like by teaching, learning and internalizing. This environmental exposure will contribute to the human when they acquire the second language, because the language acquisition is universal. It means that every people have the same process in their language learning.

By contrast, a nature ignores the external factor, like environmental exposure, and it focuses on human's mind properties. In other words, every people have the properties in their mind since they were born or it is an innate property. Of course, every people have it and can use to shape the language learning. This property calls universal grammar or sometimes LAD (Language Acquisition Device). While, the stage development from Piaget offers the teachers to design L2 teaching based on their ability on their stages. The teacher can choose the appropriate materials in L2 (English) for each student from the different age and the different level. The teacher's role is to facilitate learning by providing a variety of experiences. "Discovery learning" provides opportunities for learners to explore and

experiment, thereby encouraging new understandings. Opportunities that allow students of differing cognitive levels to work together often encourage less mature students to advance to a more mature understanding. One further implication for instruction is the use of concrete "hands on" experiences to help children learn.

### **3.1.3 Social/Observational Learning Theory**

This theory tries to combine between behaviorism, cognitive development theory, and its environmental influences. Based on this theory, the people basically observe other people behavior, and they store it in their mind, then they will perform the new behavior. This theory is happened in the social context, the people learn another, by modeling and imitation. This is also called observational theory, because in modeling and imitating, there is happened the process of observation from one to another. Bandura is the proponent of this theory, according to Bandura (1977) learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their own actions to inform them what to do. Fortunately, most human behavior is learned observationally through modeling: from observing others one forms an idea of how new behaviors are performed, and on later occasions this coded information serves as a guide for action. Social learning theory explains human behavior in terms of continuous reciprocal interaction between cognitive, behavioral, an environmental influences. There are four components in line with the process of underlying observational learning namely: Attention, Retention, Motor Reproduction and Motivation.

Firstly is an attention, it suggests that observers cannot learn unless they pay attention to what's happening around them. This process is influenced by characteristics of the model, such as how much one likes or identifies with the model, and by characteristics of the observer, such as the observer's expectations or level of emotional arousal. Furthermore is retention, it defines that observers must not only recognize the observed behavior but also remember it at some later time. This process depends on the observer's ability to code or structure the information in an easily remembered form or to mentally or physically rehearse the model's actions. The next is production in this case, observers must be physically and/intellectually capable of producing the act. In many cases the observer possesses the

necessary responses. But sometimes reproducing the model's actions may involve skills the observer has not yet acquired. It is one thing to carefully watch a circus juggler, but it is quite another to go home and repeat those acts. At last is motivation it is generally observers will perform the act only if they have some motivation or reason to do so. The presence of reinforcement or punishment, either to the model or directly to the observer, becomes most important in this process.

In L2 acquisition, the social learning theory has a great and large implication. The students could simply speak in some vocabularies, sentences, and telling story in L2/English with an appropriate pronunciation by observing other people, such as their teacher and the native speaker on TV, movie and CDs. Further, the modeling can make the learning process effective and efficient in sharpening the new behavior. The students must be given the role model in language learning, and the teacher is the best role model for the students. Using the modeling the students can get an input to construct the new style in their language learning according to their own characteristics. Others teaching method in learning it could be applied by using some of group works, game, and the role play. They are the classroom activities that involve the social learning theory. The students interact with others to gain the aim of learning process in L2.

### **3.2 Assimilating Students Experiences through Constructivism**

Introducing the students with the children literature source packs especially the folktales/fairy tales engages with their reading experiences and other experiences (history, social, culture) such as their prior knowledge about the literary works like the stories. The students who have the prior knowledge and experiences dealt with some stories will be much easier to comprehend the story and could give much deeper analysis and criticism to the folktales/fairy tales. It is because the folktales/fairy tales from many different countries in Asia to Europe actually have the universal similarities. Perhaps some stories have their own uniqueness according to their own tradition, but the themes are similar, giving the moral messages to their posterity. In the process of teaching and learning in the children literature class, the engagement of some aspects like prior knowledge or schemata, experiences, and



social environment as the basic of the social and historical background are needed to accomplish the aim of children literature learning. Thus, such all aspects are used to reconstruct the students' knowledge to gain the success of children literature appreciation. This theory is best known as the constructivism theory.

The constructivism is an extensive approach that includes the theories developed from the cognitive tradition and the socially – psychologically – interactionistic point of view (Vermeersch in Dostal, 2005,p.48). This theory is connected with the social experiences and human behavior and focusing the active role of the subject to cognize the world. For the constructivist the learning perspective is the changing of meaning according to pupil's experiences. Then the learners will create the new ideas in learning based on the previous knowledge. The constructivism, which uses the learner's environment which influences him/her is one way to solve such problem in children literature class. This term is suggested by Piaget (1926, Anderson 1977) then it spread out as the main theory in learning. Piaget advocates the child development and learning in the process of constructivism, he is eventually not the social constructivist, but his idea has given much inspiration to the social constructivism in the following era. The next constructivism after Piaget is much more emphasizing in the social context and culture or called social constructivism. The constructivist such as Vigotsky, Bruner, and Bandura employed the social context as the main idea in their theory.

Bruner's concept of constructivism obviously is based on the cognitive development theory from Piaget. He hereby suggests the framework of instruction with the cognition based. On the other hand, Bruner advocates the usage of the current and past knowledge to contract the new idea of learning, this is hopefully could make the learners are more active in the process of instruction. Bruner (1966) defines constructivism as an active process in which learners construct new ideas or concepts based upon their current/past knowledge. Further Bruner addresses four major aspects of instruction: (1) predisposition towards learning, (2) the ways in which a body of knowledge can be structured so that it can be most readily grasped by the learner, (3) the most effective sequences in which to present material, and (4) the nature and pacing of rewards and punishments. Meanwhile Social constructivist theory

emphasizes the importance of culture and context in understanding what is experienced in the wider community and in constructing knowledge built on this understanding (Derry, 1999;McMahon, 1997 in Pritchard and Woollard, 2010,p.7). There is two types of social context in constructivism, first it is from learners point of view, it is his/her own particular culture and the second is according to the interaction among the learners.

In constructivist point of view, learners' environment will be the focus in the learning process together with their experiences, and knowledge. "...an activity and development of a learner gets into the center of attention (Juvova, Chudy, Neumeister, Plischke, Kvintova, p.2). Constructivism itself can be defined as learner conceptions of knowledge are derived from a meaning-making search in which learners engage in a process of constructing individual interpretations of their experiences (Applefield, Huber, Moallem, p.6). Then, Desforges looks the constructivism from the different point of view because he probes the constructivism from the process of mental in human's mind or it is called cognitive constructivism (Piaget). He suggests that constructivist should identifying learner's existing schemata and then arranging experiences that challenge those schemata and that provoke the construction of more advanced intellectual structures (p.71). Its intellectual structure relates with the students schemata or their prior knowledge for one topic of discussion and develop the new knowledge on it. Thus, the use of prior knowledge (schemata) will support the students while they attempt to solve the problem in learning process. The teacher can help his/her students to recall their prior knowledge to comprehend one topic in the classroom. According to Byrness (1996) "Schemata serve several functions in learning: categorizing, remembering, comprehending and problem solving." First, schemata or prior knowledge links categorize our experiences more efficiently for processing. This categorization of information facilitates the processes of remembrance (recall), and comprehension (understanding), all of which make problem solving more productive"

According to the definition of constructivism above, there are two main stream of constructivism principles, (1) knowledge is not passively received but actively built up by the cognizing subject; (2) the function of cognition is adaptive and serves the organization of the experiential world, not the discovery of ontological reality (Husen, Postlethweite, P.114). For

the first principle, it needs the mutual interrelation between the learner and the teacher. Both of them must be active in the learning process, and the teacher is as the facilitator to trigger and explore to optimize learners' competence. Here, the learners do not only react to experience, but they reflect on it, and theorize it, developing mental structures or schemata for understanding it (Desforges, p.69). While, the second principle, in learning process it requires the contextual experience and social environment that support the learning process to get the aim of learning.

Based on the constructivist theory of learning, the following three basic concepts can be distinguished (Siebert, 1999):

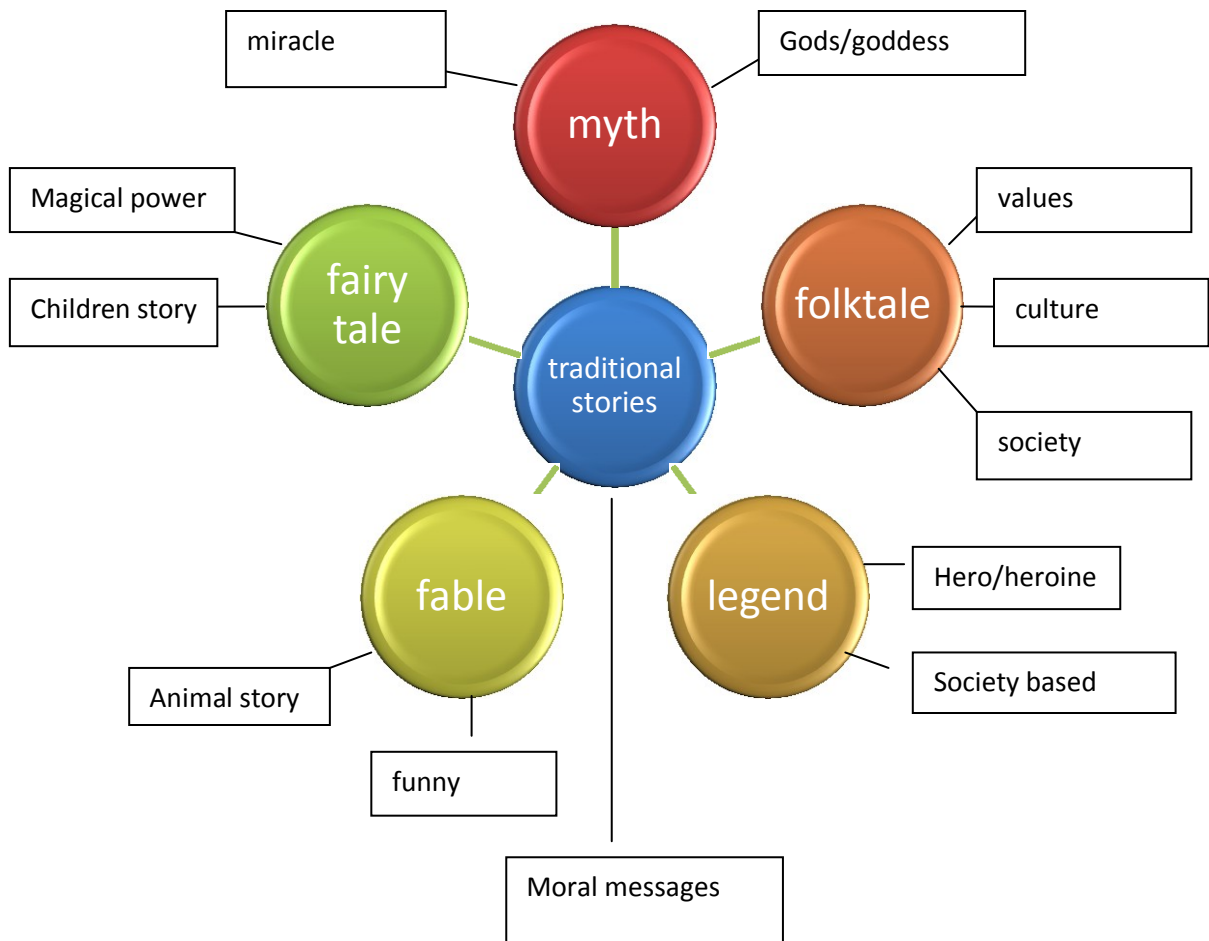
1. Learning is the reflection of teaching – constructivism does not admit the fact that the self-realization can be determined, instructed, and informed from the surrounding environment.
2. Learning is an adoption of reality – the learner's own activity is emphasized, however it attributes cognitive openness to reality and is based on a single representative model.
3. Learning is an autonomously controlled cognitive system, which interacts with its own conditions, this differentiates and modifies the independence of its own structure. This is a radically constructivist thesis.

Constructivism is definitely relevant with the teaching children literature in the classroom. This method empowers the learners' real world experiences and social as well as cultural context of content. This method hereby appreciates the different perspective from the learners. These principles enable the learners' giving their opinions from the different point of views according to their experiences and their prior knowledge (schemata). It fits with the children literature teaching principles. During literary works could analyze and criticize using the different perspectives and theories, both intrinsically and extrinsically, the use of constructivism as the learning strategy will support the learners' understanding of the whole content of literary works and gives the different way in literary criticism.

Practicing constructivism in the teaching process in the class must apply the active and meaningful learning process. It must be student- centered, while the teacher as the facilitator during the learning process. The learners use their prior knowledge to link with the new ideas. It is according to Ausubel (1968) "To learn meaningfully, students must relate new

knowledge (concepts and propositions) to what they already know.” The prior knowledge linkages or schemata are very important aspect in constructivism based learning. Because the schemata affect the process of acquiring the new information of the learners. Leinhardt (1992 in Tan et. al. 2003) states it is also true that prior knowledge can inhibit or interfere with our acquisition of new information. Schemata is growth from time to time, it is not stagnant things. While the information is received thus moment by moment the schemata will be developed.

Schemata are very effective instrument to comprehending the topic of learning. Using schemata, it could effectively obtain the new perception of the knowledge. Further, in the process of acquiring the new knowledge, schemata select the incoming information then it is organized in the human mind. While the learner needs to engage and interpret the new idea of knowledge, he/she just makes a recall. The schemata is a kind of mental process where it there is a lot of incoming information, it will be enrich and enable the learners to recall the knowledge when they attempt to integrating and assimilating with the new materials. The diagram below shows how the schemata are working.



**Figure 3: Traditional Stories Schema diagram**

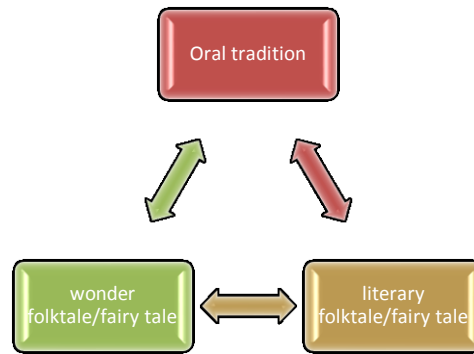
### **3.3 The Historical, Cultural evolution, and Adaptation**

Telling the history of tales is something vague, because the tales cannot trace back when it was begun. The history of tales probably is the same as the history of human life itself. But, clearly when the speech was recognized, automatically the tales culture was accomplished. The social life needs the relation and an interaction among others, consequently the people will have the communication. They need to figure out and convince their idea, experience, and knowledge to others. Hence, their way of transforming their idea, experience, and knowledge generally could be called telling the story. They tell an informative story to their friends, neighbors, colleagues, and other relatives. They somehow

attempt to narrate their stories to attract other people due to some of them not. Perhaps some of them can express story in hilarious way, using some of emotional expressions to ensure others to believe to their stories, such a very basic of the tales, though in the next phase the tales will represent of their way of thought and culture and become the oral tradition in the society.

Mostly the tales are based on the religious and patriotism context. It is the transformation of the system of belief and religious code as well. In this occasion the tales transform the world and embrace the human trying to adapt with it. During this process, the human create the protagonist characters in the stories with its magical and powerful figures. This creation is aimed to make the environment becoming peacefully and contently. The tales, such as the fairy tales always begin with the conflict because it is very nature in human life. The human cannot avoid the conflict thus they must embrace with it and try to look for the solution. Zipes (2012) argues we are all misfit for the world, and somehow we must fit in, fit in with other people, and thus we must invent or find the means through communication to satisfy as well as resolve conflicting desires and instincts (p.2).

The origin of the folktale itself is from the oral tradition in the society, telling from one people to other people then it transforms from one generation to the next generation. Folklorist divides the folktales/fairy tales into two types, namely the wonder folktale/fairy tales and the literary folktale/fairy tales. The wonder folktale is the oral tradition that is still exist till today, it does not document and transform to the written and other media yet. On the other hand, the literary folktale has been emanated into the printed version in the form of manuscript or perhaps into the digital media. The example of the complete folktales/fairy tales compilation and catalogue had been made by Antii Aarne and Stith Thompson (*The Types of Folktales*, 1928) and has been revised by Hans – Jorg Uther (2004) well – known as ATU index. This index has given the description of the tales motifs according to the history and social process as well as the dialogic process among the folktales/fairy tales in the world. The usage of number in ATU index makes the researcher easier to trace the history and the combination among the folktales/fairy tales from the different nation.



**Figure 4: the distinction of the folktale/fairy tale**

According to Zipes (2000) in line with the historical approach in the folktales/fairy tales, there are two particular types of historical approach. Firstly it is associated with the social and cultural purposes such narratives served within the particular communities from which they emerged (p.19). This approach observes the tales based on the motifs back to the ritual and belief, customs, habits, and laws of the pre – capitalist societies. Hereby this approach analyzes the folktales/fairy tales as the reflection of the social order in the society together with its historical epoch. Whereas the second approach emphasizes on the historical relativity of meaning: textual variants of tales reflect the particular cultural and historical contexts in which they are produced. The Brother Grimm by Jacob and Wilhelm Grimm and the Czech Fairy Tales by Bozena Nemcova and Karel Jaromir Erben could be suggested as the examples. The Grimm tales reflects the social constructions of gender in Germany in the 19<sup>th</sup> century. While the Czech Fairy Tales by Karel Jaromir Erben and Bozena Nemcova is the mirror of the Czech national revival during the 19<sup>th</sup> century when Czech Republic was under the Hapsburg Empire. Czech the fairy tales are not merely the reflection of the culture and belief, but they have been rewritten and modified by both of the writers as purpose to re identify the nation as Czech people. This approach investigates some aspects of the tales not only literary but also the social and historical aspects in order to elaborate the place and function of the fairy tales within literary and social history.

The way and the concept of the transformation and the changing from the first version in the folktales/fairy tales based on Zipes is called adaptation. The term of adaptation usually refers to the new variants of folktales/fairy tales. It is definitely through the process of

transmission such as cultural transmission. Hasse (2008) argues that adaptation can occur when text or tale type is retold orally or rewritten and when it is transferred into a different generic form (for example, into novel) or into a different medium (such as, orality to print, print to orality, print to film, and so on) (p.2). Further, Zipes (2000) distinguished the adaptation into two types there are duplication and revision. The duplication is defined as the copy of originals, which tends to perpetuate canonical tales in spite of changes brought about by adaptation. For instances, there are a lot of versions of Grimm and Perrault stories till today including in the Walt Disney version, but the ideology are still the same as the first version. The changing is only happened in its new cultural environment and reflect specific custom (Hasse,2008). Furthermore Hasse convinced that revision is a process of critical adaptation in which the new version implicitly questions, challenges, or subverts the story on which it is based by incorporating new values and perspectives (p.2). Hereby the revision turns the basic stories into the new concern and tastes such as in the first version of *Little Red Riding Hood* (Perrault) depicted the sexuality of the main character (striptease), so that it had been revised for education purposes.

Occasionally one folktale/fairy tales links to another folktale/fairy tales, thus it is found in some folktales/fairy tales across nation have the same theme and motifs. It is associated with the dialectical process for many years among the folktales/fairy tales in the world. The trade and the people journey around the world were also contributing to the dialectical process of the folktales/fairy tales. The folktale/fairy tale is as the result of the dialog among one and another folktale/fairy tale, people experiences, and societies (Frank in Zipes,2012). This process of socio – narratology (the dialogic aspects among folktale/fairy tale) come from the idea of Mikhail Bakhtin in his work of dialogic philosophy principles elaboration. According to this principle, the language usage is the outcome of the social conflict, and it makes people feeling a particular situation that need to reinterpret it. Hence, Frank in Zipes (2012) figures out some premises about the dialogic process of the language and how it forms the narrative is.

1. Stories do not belong to storytellers and story listeners because all stories are “reassemblies of fragments on loan” and “depend on shared narrative sources.

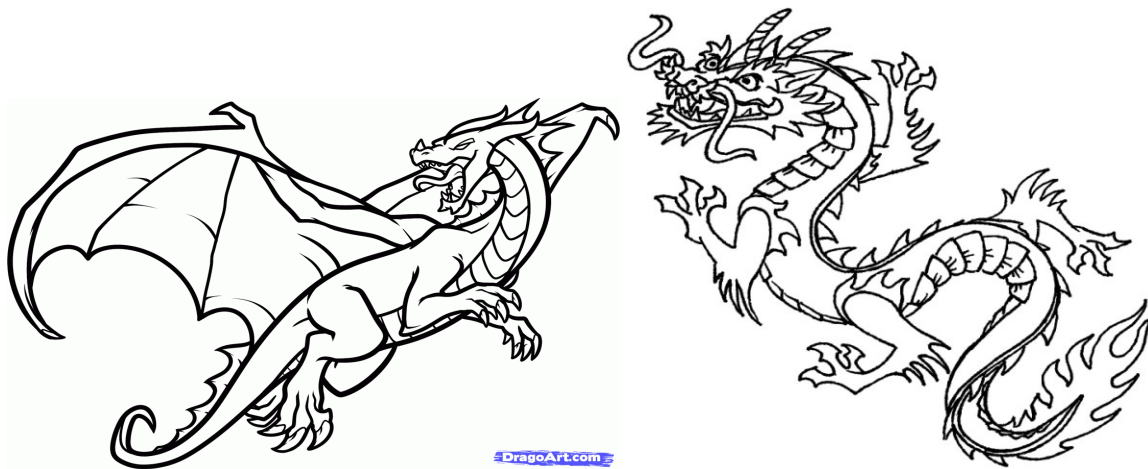


2. Stories not only contribute to the making of our narrative selves but also weave the threads of social relationships and make life social.
3. Stories have certain distinct capacities that enable them to do what they do best and can be understood as narrative types or genres. Though distinct, genres of stories depend on one another, for there is no such thing as a pure genre, and all tale types have a symbiotic relationship to one another.
4. Socio - narratology encourages a dialogic mode of interpretation so that all voices can be heard, and open up a story for various interpretations and possible uses.
5. “Socio-narratology, although always relational in recognizing that all parties act, pays most attention to stories acting. It analyzes how stories breathe as they animate, assemble, entertain, and enlighten, and also deceive and divide people.
6. Analysis demands that we learn from storytellers. “The primary lesson from storytellers is that they learn to work with stories that are not *theirs* but *there*, as realities. Master storytellers know that stories breathe.

The dialogic process among the tales closely links with the function of the language as the social practices. The people share their experiences and try to manipulate the way of communication to attract others’ attention in the social relationship as well as to control others with their speech. Also for the children, the learning activity such as language is dialectical, they will learn from imitating, collaborating, and instructing, hereby the tales as the oral tradition transfer of moral values are salient aspect of communication since the pagan era. Although there was no manuscripts and other artifacts mentioned when the tales begun was at the first time. But, the substance is the interaction between the tales and the society, because such interaction leads the tales into the tradition. Burkert (2012) suggested a tale becomes traditional not by virtue of being created, but by being retold and accepted; transmission means interaction, and this process is not explained by isolating just one side (p.7).

Among the folktales/fairy tales in the world hereby are dialogic and interactive. It means that they mostly have the similar ideas in the themes and motifs. All of the folktales/fairy tales from all over the world as an example they have the ogre as one of the characters such as giant, dragon, and other monsters with cannibalistic characters. By

contrast, they also have the protagonist with the same quest to fight and combat with the ogre and other evil characters. The quest of the protagonist is fighting of the voracious appetite for retaining the humanity. Zipes (2012) argued different cultures throughout the world employed many of the same sequences of events or patterns in the communication of stories, but the application of the verbalization that included specific references to specific realities, customs, rituals, and beliefs led to various tale types, variants, and differences (p.8). The concept and the shape of dragon for example, in China and other Asian countries differ from the European. If in European folktales/fairy tales, the dragon is the symbol of energetic evil on the other hand in China the dragon is the positive symbol, it represent the mighty power. The ancient Chinese worshipped the dragon because the dragon is the natural symbol of power and forces of nature. The Chinese dragon symbolizes power and excellence, valiancy and boldness, heroism and perseverance, nobility and divinity. A dragon overcomes obstacles to achieve success. He is energetic, decisive, optimistic, intelligent and ambitious ([http://www.chinaculture.org/gb/en\\_chinaway/2004-02/25/content\\_45896.htm](http://www.chinaculture.org/gb/en_chinaway/2004-02/25/content_45896.htm)). It also signifies the goodness, greatness, and blessings. Thus, the dynasties in China such as Han till Shang dynasty used the dragon as their emblem and symbol of their power. Because its sacred role, the emperor thereby in the ancient china was proclaimed as the son of dragon.



**Figure 5: two different dragon images**

The form and the deep background of stories or tales of these two dragons are different. It is because the custom and belief take a role in this occasion. The European dragon with its fire and wing symbolizes an evil spirit, many of folktales/fairy tales in Europe such as in Slovenia folktales/fairy tales depicts the dragon as the antagonist character that have to be killed by the hero. While in Chinese dragon it represents the natural forces. The dragon in China represents seven animals as their philosophical belief. The deer's antler for longevity, ox's ears as the success of the imperial task, the tiger's eyes is a sign the power, an eagle's claws for the bravery, fish' tail as the flexibility, teeth' horse for the diligent, and the snake's body for the eternity. Hence it is the contrast symbol between two of them. In China the dragon symbol believes as a good luck or a good fortune. Thus, the people will be proud when they were born in dragon year. One more it is a benevolence of belief and custom. The tales that are derived from the myth adhere to the tradition and culture as well. That makes the differences among the characters of tales in the world although they have the same moral universalities.

### **3.4 Children Literature: Literary Theory**

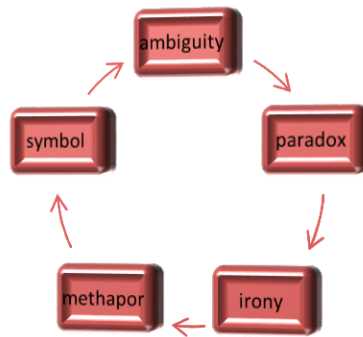
As it has been discussed previously, the notion of children literature deals with some essential social and cultural constructions. The children literature was originated from the local wisdom or the local genius of the society. The consequences, the children literature are contained the culture, moral education, values, and the social life of the society. Reynolds (2004) argues children's literature's long association with education, acculturation and approved behavior also marks it as a body antithetical to much of what youth culture stands for. While today not many of parents have a plenty of time telling some of children stories to their sons also the development of technology and the needs of children have been changed. Thus, the oral tradition mostly moves to the reading tradition even the digital tradition. The strengths of the reading text tradition are caused of these several phenomena:

1. In text/ reading tradition, the story usually comes together with the illustration, surely it will attract and entertain the children to read
2. Not all of parents knowing the traditional stories, but it is not their barrier because they can read for their children

3. Parents can select the suitable stories for their children
4. Text usually is more interesting because it has been modified by the author

The children literature which is transferred in book for instances folktales including fairy tales, myth, and legend. The term tale is originated from an old English word “*tal*” that has the meaning speech. It is because the tales are told from one to another, from the older generation to the younger generation, and it is usually anonymous and short. A tale depicts something wonderful, astonish, and metaphysics, thus the development of characters is not a salient notion like in the text story such as short story and novel. Kennedy and Gioia (2010) states that “*tales*” is pretty much synonymous with “*yarn*”, for it implies a story in which the goal is revelation of the marvelous rather than revelation of character (p.11). Tales are much more charming and entertaining with the moral teaching content.

Then the literary approach of the folktales/fairy tales examines the stylistics features and the thematic significance of the tale of genre and its historical development. Adopting from the new criticism theory, Max Luthi suggested examining the form and the structure of the folktales/fairy tales as the unity. Luthi in Zipes (2000) argued fairy tales contain essential underlying meanings which, in so far as form and meaning are thought of as integral, are manifest in the basic style of the fairy tale (p.18). Luthi examines the tales’ motif and the story elements for instance plot, character, characteristics, setting, figurative languages, theme etc. and ignores the social and cultural context of the story. Like the principles of the new criticism, Luthi approach of the folktale/fairy tale ranges from the specific features to the general. The analyzing of the particular elements points to the general meaning and the understanding of the stories’ genre. Further Luthi in Zipes (2000) stated specific features are discussed in so far as they are typical of the genre and can be used to assert abstract general ideas (p.18). This approach begins with the textual close reading then it will interpret and observe its form and literary elements. Hence, the folktales/fairy tales here are not from the oral tradition but literary tradition.



**Figure 6: the cycle of literature analysis**

Further Gould (2003) states that a well – developed story should have character, setting, plot, complication ( tension, problems, conflict), crisis, and resolution. All of these elements must be integrated in one story, because such elements will attract the reader or the audience while they read or listen the story. The folklores should pay attention to such elements too, because if it only focuses on the content, although it is full of moral message, it will not attract the young generation to read or listen the story. Therefore, the writer and the story teller must develop and express their imagination maximally to create and modify the story, so that it become the interesting story. In line with this phenomenon Lavid (2008) states that story is created from the imagination of a writer, who in turn must translate it onto a page of symbols so that another person can read, absorb, and experience the story in a similar fashion. Then, Kincaid in Fitzpatrick (2005) gives a definition about a good narration, he tells that a good narration are pleasure to read because they have a sequence of events to follow, descriptive details, and characters whose feelings we can appreciate.

The writer and story teller should attend to the structure story in developing the story, they should overcome and develop their competence in creative writing. The skills in relation with the creative writing while they retell or rewrite the story are intuitive thought, creative and imaginative feeling, and controlled emotion. In addition Lavid (2008) gives her opinion about the qualifications and competences in writing fiction, she tells that fiction demands a working knowledge of many points of craft. And while mastering craft can be daunting, each one of us has skills to meet the challenge. If you have an analytical mind, cause and effect will be solid. If you are intuitive, your story will take imaginative twists. If you are

emotional, you will have a true internal compass to tell a riveting story. If you are a global thinker, you will see the whole. If you are a detail person, your story will be tight. If you are a visual, auditory, or tactile person, your story will be vivid. If you are curious, writing will never bore you. If you are empathic, your characters will be believable. If you're old, you'll bring a wide array of experience into the process. If you're young, your story will be fresh. If you're stubborn and relentless, your story, at last, will be finished. Due to every competences and talent are being appreciated, as a result the creative writing problems, especially to write and retell a story, both of prose and folklore are not the complicated problem anymore. It means that everyone can undergo to write the story. Thus, the way of creative writing including prose and folklore can be taught and learnt.

The next, to write or rewrite a story (like prose and folklore) the writer should support with these following elements ( Fitzpatrick, 2005).

1. Recognizing adequate development. In this phase, the reader will look for two kinds of development. First, background information, it is related with "when" and "where" the story took place. Second, supporting details, this is in line with sensory details that support the writer's main point.
2. Unity. It is about the supporting information which is clearly related with the main point.
3. Dialogue. It uses to develop the narrative paragraph. Dialogue helps readers understand the characters in the story and can guide them to a better understanding of the writer's main point

Moreover, In line with the development of the story, Lavin ( 2008) considers the following elements of the story:

- 1) Action
- 2) Interior thought
- 3) Emotional content
- 4) Description
- 5) Dialogue
- 6) Exposition

### **1)Action**

Action occurs when a character is doing something. It's what you'd see if the scene were on stage or at the movies. Action is external. Snippets of action, like the one above, orient the reader by anchoring the character in a place, time, and situation. Longer stretches of action, called dramatic action, heighten the tension.

### **2)Interior Thought.**

Interior thought is what your POV (Point Of View) character thinks. Thoughts can be expressed in incomplete sentences, questions, or long paragraphs. Interior thought is the one element that is unique to written fiction. Thoughts play a critical role in the cause and effect sequence. Besides being used in sequel, thoughts are utilized throughout the narrative in linking all the other elements. Effective thoughts precipitate change.

### **3)Emotional Content**

As I stated earlier, a character's feelings should be known at all times so that you can play them with wild abandon. This goes for all the characters in the scene. When illustrating emotional content think of an approaching train. Begin with a distant rumbling that then builds as the scene continues. Emotional content can be shown by what a character does, says, senses or thinks. In this example it's tucked inside a character's action.

### **4) Description**

Description is what is sensed (i.e., seen, smelled, touched, heard, tasted). Sensory detail brings vividness into the reader's mind. And the more specific the detail, the better. Again, when writing description, consider the emotional state of your characters. Then, description of place is called setting. When writing about a place try to go there. What are the sounds, smells? How does the light change? When choosing detail, make it unique.

### **5) Dialogue**

Written dialogue is different from spoken dialogue. Normal communication is mundane, roundabout. Story dialogue is clipped and gets to the heart of the matter. Dialogue is the main vehicle used for expressing conflict. Some basic Do's:

- Do use contractions and sentence fragments.
- Do use punctuation instead of a tag. “Get out of here!”
- Do consider who's talking, i.e., a child should not sound like a university professor.
- Do use tags other than *said* sparingly, e.g., he demanded, she cooed.
- Do follow cause and effect:

## **6) Exposition**

In fiction, exposition is background information that addresses underlying reasons for current actions, feelings, and thoughts. It's a form of telling that stops forward movement. In commercial fiction, it's best presented in snippets. If an event in a character's history is crucial to the story, consider starting the story from that particular event then move forward in time. Exposition can be paragraphed or woven into dialogue, description or interior thought. Exposition must have a purpose. If it's filler information – where your character was born –leave it out.

Utilizing these elements will keep the narrative moving along. When you're stuck, read your last written sentence then ask, in response what is the character doing (action), thinking (internal thought), feeling (emotional content), sensing (description), saying (dialogue)? And why (exposition)? When you think of writing this way, you will automatically do what writing books expound upon: showing, telling and following cause with effect.

There are two other concepts that will help make a scene interesting and seamless:

*Pacing and Transitions.*

**Pacing.** Part of the magic with a good book is how the book is paced. Pacing, like many other aspects, occurs throughout the story in varying forms and levels. Alternating the main plot with a subplot can give an ebb and flow to the narrative. But there are other pacing tools. Scene speeds pace, sequel slows it down. Stretches of exposition, description, and interior thought decelerate the scene, but dialogue and dramatic summary revs it to breakneck speed.



Short staccato sentences are fast. Long sentences are slow. Also, to prevent the rhythm from becoming stilted, rearrange the placement of the subject, verb and object, and sandwich short sentences between longer ones.

**Transitions.** Sequels provide a transition from one scene to another, but there are times when you simply need to move along the story continuum without having a sequel. You'll often see a double drop space to denote a change of time or place, but seamless transitions can be applied by using *Emotion, Weather, Dialogue, Name, Time*.

### **3.5 Comparative Children Literature**

#### **3.5.1 Post Colonial Context**

The growth of the language and literature research has brought the notion of folktales/fairy tales and other types of children literature into the new context. It has been spread out across the nation and not again the Eurocentric perspectives. The comparison of the folktales/fairy tales in the world today grounds in the fertile land due to its interdisciplinary subjects. The post colonial study really contributes to open up the transnational notion departed from the Eurocentric context and enrich the discourse of comparative folktales/fairy tales research. The trend of post colonial has brought the literature analysis from the individual perspectives such as author, genre, and period of their each national literature into the transcultural, transnational, and interdisciplinary children literature context.

The space of comparison today involves comparisons between artistic productions usually studied by different disciplines; between various cultural constructions of those disciplines; between Western cultural traditions, both high and popular, and those of non-Western cultures; between the pre- and post contact cultural productions of colonized peoples; between gender constructions defined as feminine and those defined as masculine, or between sexual orientations defined as straight and those defined as gay; between racial and ethnic modes of signifying; between hermeneutic articulations of meaning and materialist analysis of its modes of production and circulation; and much more (Bernheimer et.als in O'Sullivan 1995;2005)

The colonization in one country usually affects socially and culturally, moreover this imperialism carries out for long time. The influences of the imperialist could be made myriad

of social and cultural life such as norms, values, beliefs, and language changing. The huge problem of identity will be emerged when the imperialist left this colonized country. The notion of discussing the format of their country and how to regain the identity becomes the updating topic for many countries after colonization era. It is not easy for them because of its influences and also their diversities in tribes, cultures, and languages. This country needs to compromise the old values and new values with all of the people and should dig their history, social and cultural heritage. By exploring them, it can be used as the foundation of their nationality. Traditional values from some of the different tribes usually will be shown as the characteristics of one country after the colonization era. Every country has the different reaction to the imperialist heritages. Some of them try to erase all of their heritages and try to build up their own and new values, on the other hand some of them try to compromise the imperialist heritages with their own and new values. This process somehow leads the social conflict and cultural acculturation. Fanon (1961) argued that the first step for colonized people in finding a voice and an identity is to reclaim their own past. Such as in Indonesia, after long period of Dutch colonization, Indonesia chooses not to compromise with Dutch heritages but it tries to reclaim their past values in the victorious era of Majapahit Empire. The works of literature hereby represented the motivation to regain the new identity as the nation. This is also happened in Czech when there was the movement of National revival, Czech also tried to regain their new identity, after for hundreds year under Hapsburg Empire and the people were forbidden using Czech language.

Further the effect of postcolonial will penetrate the culture and society directly. It also relates the reidentification with the nation state, race, class, economics, and gender. The cultural negotiation is happened to look for the cultural identity between the native culture and the influence of imperialism. It is hard to erase the influence of western culture due to its long imperialism. Thus, the best way is to negotiate the west and east culture as the new cultural identity after the colonialization. The relationship between east and west is the main issue in post colonial, it is used as the main point of Edward Said theory of Orientalism. He says “Orientalism, a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience.” (Said, 2003:1). In addition, Ashcroft et als.

(1989) states We use the term post-colonial to cover all the cultures affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of pre-occupations through out the historical process initiated by European imperial aggrsssion (p.3). Most of countries in Asia and Africa are tried to look for their new identity. Such as in the social life, after their independence day, they redefine the gender relationship as the influence of western cultural values. The social position of the women in Africa and Asia countries will be changed before and after the colonialization. While, in line with the nation state and race, it is little complicated because the imperialism has splitted one region that has the similar characteristics and culture into many pieces of the small countries. Its splitted mostly is according to the colonializer. Like in Indonesia, Malaysia, Brunei, Singapore, and Timor Leste, all of these countries have similar race and culture but because of imperialism, they are separated each others. Then after the colonialization era, each contries tries to develop their own identity according to their process of negotiation between their own values and the western values.

In relation with the literature, there are a lot of literary works as a result of post colonial process in every countries. Most of these literary works are depicted the searching of national identity, hegemony, race and cultural conflict, and the dispute of west and east values. On the other hand, the literary works in post colonial era is more literature written in english rather than english literature. Ashcroft (1989) defines post colonial literature as a set of theories in philosophy and various approaches to literary analysis that are concerned with literature written in English in countries that were or still are colonies of other countries. Furthermore, he explains

postcolonial studies excludes literature that represents either British or American viewpoints and concentrates on writings from colonized or formerly colonized cultures in Australia, New Zealand, Africa, South America, and other places that were once dominated by, but remained outside of, the white, male, European cultural, political, and philosophical tradition.

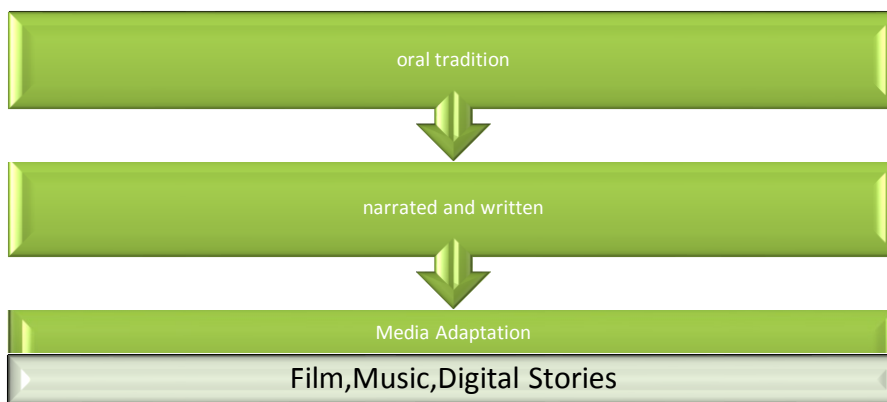
The next, the main problem in postcolonial criticism is not all of European countries are imperialist countries. Even some of them were under colonization too. Further, the term of post colonial is developed not only merely about commonwealth literature, but it covers all of the notion related with post colonial discourses, such as the searching of identity, diaspora, and cultural negotiation. In relation with the subject of post colonial, Ashcroft et als. Explain that the field of post colonial is seeking to develop adequate and appropriate approaches to material that is itself diverse, hybrid, diasporic. Its terminology, then, functions in a highly charged and contestatory atmosphere of intellectual exchange and cultural negotiation (p.1). The Post colonial discourse is continually developed and discussed in many fields including the literature and children literature. In children literature, including folktales, fairy tales, and myth, post colonial studies take a role to observe and identify the regaining of identity, values, and culture after the colonization era. Thus, by investigating the children literature, it can be identified its nation identity because in children literature contains the local genius/wisdom as the basic of culture and values of the society.

### **3.5.2 Mimetic and Cultural Evolution**

Folktales/fairy tales among the nations intertwine and integrate their culture, tradition, habit, values, and memes. Particularly the folktales are rooted from the cultural experiences from each society then they narrate into the oral tradition forms. Legend, myth, fable and others are as the result of the social and cultural dialog, hence there will create the acculturation among the children around the world. During the process of the acculturation, the folktales/fairy tales are connected with the universal memes, Zipes (2006) called it as cultural transmission. Such as the Grimm tales have been transmitted in around the world with a lot of variants. Snow White and Seven Dwarfs, one of the Grimm tales has transformed in different perspective for example in Italy, entitled *The Crystal Casket* then in Celtic entitled *Gold-tree and Silver – tree*, and in Sicily entitled *Maria, the Wicked Stepmother and Seven Robbers*. If Zipes called the transmission, Barthes (1975) called as the “transhistorical” and “transcultural”. It refers that the fairy tales transcend the historical and cultural boundaries.

The universal themes like it have been shown in the snow white could reconcile with

the other specific culture in other nation. The theme are universal, there are recurring themes of beauty, vanity, conflicts of family, life and death, jealousy, to name but a few. These “representations of human plight” can be stated to be universal – indeed it would be hard to imagine a time or a culture where humans have not had to deal with such aspects of life. Although they are many folktales/fairy tales in the world but not all of them can survive till today. Only the folktales/fairy tales that can adapt with the universal and individual level can survive and retain its memes. The way to survive can be through many ways, like narrating, writing the tales, rewriting, and probably using the media adaptation such as the animation and movie. The process of transformation from oral tradition into written version, picture book till media adaptation is the process of cultural evolution. The variants cannot be avoided, but these variants make the enrichment of the folktales’ notion today. Some of the variants have been changed and modified or it is called revision (Zipes, Hasse, 2008).



**Figure 7: the cultural evolution of the folktales**

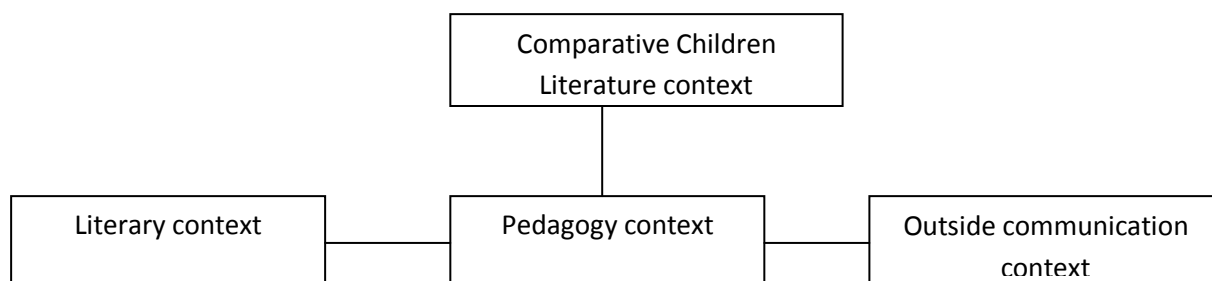
The folktales/fairy tales in the broad context of human nature particularly share the idea of good and bad things only or in the popular terms, the folktales/fairy tales teaches the morality. Blazic (2006) remarked fairy tales teach us to distinguish good from bad and take sides with the good, righteous and honest (p.45). Otherwise its simple problem in the folktales/fairy tales but the folktales/fairy tales tells the humans a lot about life, history, culture, human habit, values and custom. This is today also for the contemporary folktales the media adaptation has brought the folktales and the fairy tales into the new perspectives. For

example the adaptation of the Cinderella Story into the film in 1998 entitled *Ever After*. Being the wave of post feminism, this story has the subversive film remake. The main character, Cinderella, is not yet victimized, but she is depicted as the much more independent and powerful girl. This film genre is romantic – comedy was emanated as one of the successful of Cinderella story in the film adaptation in the modern perspective. The Magical power was still exist, but it was reduced such as when Danielle (Cinderella) wanted attending to the ball party (masquerade), she did not use the carriage that pulled by horses, but she wears the wings that are created by Leonardo de Vinci. Meanwhile, the newest movie of Cinderella (2015) tries to return back to the original version on the other hand it also modifies some part of the story according to the context of feminism today. Ella (her real name) has engaged with her father longer than previous Cinderella’s stories/movie. Because the previous version there was almost depicting the absence of Cinderella’s father. The characteristics is also different with *Ever After* movie, where Danielle was a little bit rough, but Ella is still a kind girl, but she has the bravery like one of his remark “be kind and brave”, these two words are her mother messages before she passed away.

### **3.6 Areas of Comparative Children Literature**

Particularly the notion of the children literature theory has different context with the literary theory in general way. In children literature is not merely discussing the literary devices and its connection with interdisciplinary elements, but the theory of comparative children literature has two considerations when it is applied. Firstly, the comparative children literature emanates the theory to examine the literary and pedagogy as well. The comparative children literature embraces the social, cultural, historical, and the pedagogical aspects in the children literature. Stephens in Sullivan (1992) argued Children’s fiction belongs firmly within the domain of cultural practices which exist for the purpose of socializing their target audience (p.38). Hence, in the comparative children literature the content must be considered through the education or pedagogical standards together with its contribution. For example many of the folktales and fairy tales have been remade and rewritten because the original version is too subversive. The first version of Snow White mentioned that the wicked mother was not step mother but the real mother. The first Snow White version also depicted the little

girl who was dancing the striptease in front of the wolf. Then, the next edition it had been changed because it must consider the pedagogical aspects for the children, the mother could not be so cruel and the striptease is out of pedagogical values.



**Figure 8: the context of comparative children literature**

Secondly, the comparative children literature characteristic is fundamentally asymmetrical communication (Sullivan, 1992). This context deals with the communication at the outside of the text. The adults behave on the behalf of children for every turn. They write for the children, publish for them, and also select and recommend the appropriate one for them. The adults employ observing the children literature and emanate some themes and linguistic aspects such as they somehow select the appropriate translation versions too for the children. The adult (as the author) also considers the level or stage of their ages. Thus, the pedagogical context and the psychological aspect of learning are the salient subjects in the outside communication besides the literary context itself. Further, Sullivan (1992) stated a general theory of children's literature which considers the consequences of the asymmetrical communication – forms of thematic, linguistic and literary accommodation employed by authors to bridge the distance and difference between adult and child, for instance - are central to a general theory of children's literature which forms the basis of CCLS (Comparative Children Literature Studies) (p.38).

The unequal of communication between the adult as the author and the children as the reader absolutely comes from their gap of world experiences and their social position.

Children literature hereby should consider the reader requirements and capabilities. It is not a simple problem to know the reader requirements because the author must examine the thematic features and its subject- matter. The linguistic element is also one of the main considerations in children literature notion. Today the children literature is dominated by the picture book, it is the trend based on the readers' requirement. In the connection with the reader capabilities, the author cannot neglect the stage of children development skills. This psychological aspect will determine the complexity of the stories content. The stories for the children under 5 years are fully illustrated with a little bit sentences but above 5 years it could put more sentences on them. The adaptation and the transfer in children literature become the essential notion. It is a kind of the bridge to link the communicatory problem between the author and the reader. Kirsten Boie (1995), the German author formulated the question as the author to the reader:

What *can* I expect of children whose understanding of language is not yet nearly as well developed as my own adult linguistic skills, without asking too much of them? What *ought* I to expect of children without contravening educational, psychological, moral and aesthetic requirements, particularly since it is not always easy to bring those four into line with each other? And the third question, unfortunately, is: what does the market allow me, want me or forbid me to do in a rapidly developing media society? (p. 4f)

### **3.7 Contact, Transfer, and Reception**

The discourses of comparative children literature somehow could not separate with the social and cultural interrelationship across the nations. A lot of children literature works since in the past time were engaging with the different cultures. In Karel Jaromir Erben works, Czech author for instance the intercultural aspects could be found it in the setting of the stories like in the Black Sea. Otherwise the setting of tales basically was in Bohemia, the landlocked area in Europe, but Erben added the setting of the Black Sea in some of his written tales. Also, the character was affected too through the chosen of fisherman as the main character as well. Or in Nemcoza another Czech author and Vladimir Kavcic, Slovenian author include the characters of the black people in the story and Christianity elements such as the raising up of St. Peter and the role of Lucifer and other demons in some of the stories.



The interrelation of one and other folktales/fairy tales across nation are connected with the contact of the author, publisher, translator, and among literary works themselves. The adaptation will carry out during the translation, correspondence among the authors, the trip to other countries, and also through the other contacts.

The history of the multilateral influences in the field of children's literature has not yet been written. Except for a few single attempts to give a survey of the adaptations and translations the one or other literary work has gone through, nobody has ever tried to make a comprehensive analysis from the very beginning portraying not only the factual exchange between two national children's literatures, but giving also the documentation on how the translations have been accepted, how readers, critics, book selectors evaluated them—and how the function of the texts were [sic] changed by adaptation and translation tendencies, how their reading and their influence have been reflected in memoirs and biographies (Scherf in Sullivan, 1976, 62)

Mostly the authors of children literature are also the translator hereby they translate myriads of stories from other different multicultural countries into their languages. These processes of translation at the same time will affect to the style and also the cultural adaptation to their stories that they wrote. Or they include some of the cultural, setting, characters from other multicultural stories into their own works. For example in the Snow White story from Brother Grimm version, it was found the multicultural elements like ebony tree. It used to describe the window of the palace and snow white hair, "her hair was as black as ebony". Particularly ebony tree is only found in tropical rainforest in some countries, such as in India, Ceylon, Indonesia and Gabon. But, how is the ebony tree came to European fairy tales? The answer definitely will be associated with the contact and transfer of culture among the countries. While in Walt Disney version, the story of Snow White has different color of hair, because the color in Walt Disney version was not as black as ebony but it was a little bit change by combining with grey, because it was unnatural and harsh. Therefore from the color of hair Snow White also has the differences from one to another version.

### **3.8 ATU (Aarne Thompson Uther) Index**

Many of scholars tried to analyze some aspects of folktales/fairy tales from its structural elements. Their study focused to trace the origin of Indo – European folktales/fairy tales to probe some of the historical background of the tradition and adaptation as a result of the

dialogic process among the stories in the world. The culmination of the study was the finding of indexing tales type by Antti Aarne. This index aimed to classify and organize the folktales according their motifs and structure with the numbering. Firstly it was arranged by Antti Aarne from Finnish or historical – geographic school in 1910 and revised in 1928. Then Stith Thompson in 1961 developed and enlarged the tale type. Then in 2003 the new folktales index is initiated by Hans Jorg-Uther. He revised the Aarne and Thompson index. His works are to make it complete during the previous index were unevenly. Despite its Eurocentric narrative tradition, the AT index was not cover all of European folktales such as the folktales from Russia and Denmark. It also did not provide the sufficient information and annotation from the southern and Eastern part of Europe. AT index mostly was structural based and focused on the traditional tales only. Uther then revised it by enlarging his research and observation with the inclusion of the range of European folktales, Asia, Africa, and America. His classification then is not only the structural based but also historical – comparative orientation. Also Uther covered the popular tradition for example the literary folktales/fairy tales written by some authors today in his new index. Then he advocated the new notion of folktales index called ATU index standing for Aarne Thompson and Uther index. Uther classification hereby is based on the specific culture across nation. Below the list of ATU index,

**1. ANIMAL TALES 1-299**

- Wild Animals 1-99
  - The Clever Fox (Other Animal) 1-69
  - Other Wild Animals 70-99
- Wild Animals and Domestic Animals 100-149
- Wild Animals and Humans 150-199
- Domestic Animals 200-219
- Other Animals and Objects 220-299

**2. TALES OF MAGIC 300-749**

- Supernatural Adversaries 300-399
- Supernatural or Enchanted Wife (Husband) or Other Relative 400-459
  - Wife 400-424
  - Husband 425-449
  - Brother or Sister 450-459
- Supernatural Tasks 460-499
- Supernatural Helpers 500-559
- Magic Objects 560-649

- Supernatural Power or Knowledge 650-699
- Other Tales of the Supernatural 700-749
- 3. RELIGIOUS TALES 750-849**
  - God Rewards and Punishes 750-779
  - The Truth Comes to Light 780-799
  - Heaven 800-809
  - The Devil 810-826
  - Other Religious Tales 827-849
- 4. REALISTIC TALES 850-999**
  - The Man Marries the Princess 850-869
  - The Woman Marries the Prince 870-879
  - Proofs of Fidelity and Innocence 880-899
  - The Obstinate Wife Learns to Obey 900-909
  - Good Precepts 910-919
  - Clever Acts and Words 920-929
  - Tales of Fate 930-949
  - Robbers and Murderers 950-969
  - Other Realistic Tales 970-999
- 5. TALES OF THE STUPID OGRE (GIANT, DEVIL) 1000-1199**
  - Labor Contract 1000-1029
  - Partnership between Man and Ogre 1030-1059
  - Contest between Man and Ogre 1060-1114
  - Man Kills (Injures) Ogre 1115-1144
  - Ogre Frightened by Man 1145-1154
  - Man Outwits the Devil 1155-1169
  - Souls Saved from the Devil 1170-1199
- 6. ANECDOTES AND JOKES 1200-1999**
  - Stories about a Fool 1200-1349
  - Stories about Married Couples 1350-1439
    - The Foolish Wife and Her Husband 1380-1404
    - The Foolish Husband and His Wife 1405-1429
    - The Foolish Couple 1430-1439
  - Stories about a Woman 1440-1524
    - Looking for a Wife 1450-1474
    - Jokes about Old Maids 1475-1499
    - Other Stories about Women 1500-1524
  - Stories about a Man 1525-1724
    - The Clever Man 1525-1639
    - Lucky Accidents 1640-1674
    - The Stupid Man 1675-1724
  - Jokes about Clergymen and Religious Figures 1725-1849
    - The Clergyman is Tricked 1725-1774
    - Clergyman and Sexton 1775-1799
    - Other Jokes about Religious Figures 1800-1849
  - Anecdotes about Other Groups of People 1850-1874

- Tall Tales 1875-1999
- 7. **FORMULA TALES 2000-2399**
  - Cumulative Tales 2000-2100
    - Chains Based on Numbers, Objects, Animals, or Names 2000-2020
    - Chains Involving Death 2021-2024
    - Chains Involving Eating 2025-2028
    - Chains Involving Other Events 2029-2075
  - Catch Tales 2200-2299
  - Other Formula Tales 2300-2399



created with [www.bubbl.us](http://www.bubbl.us)

**Figure 9: The formula theories of teaching and learning children literature**

### 3.9 Previous Works

The discourse of the fairy tales and the folktales in the sphere of socio cultural and historical context and its connection with the adaptation of the motifs in the context of story for learning is the brand new idea of the research. It is combined two perspectives, namely the concept of fairy tales and the folktales morphology and structure using the socio –

cultural and historical approach, the second perspective is embracing and engaging the literature concept into the pedagogical aspects. Here some of the thesis from bachelor to doctoral program that has the relationship with the topic as the considerations.

First it is the thesis from Marie Stodolová from Department of English Language and Literature, Faculty of Education, Masaryk University Brno, 2011. The title is Using Multicultural Children's Literature in TEFL. This thesis depicts the introduction of multicultural children's literature into Teaching English as a Foreign Language and its implementation into the Czech educational system. Further it is mentioned that multicultural literature is a suitable way of promoting multicultural education and an effective method of preparing young people for living in a diverse society. Meanwhile the doctoral thesis from Jui-Fang Yu Chang, Doctor of Philosophy at the University of Waikato telling about The Role of Children's Literature in the Teaching of English to Young Learners in Taiwan. This thesis focuses on the teaching English for young learners and the use of the children literature as its media of learning particularly among those who recommend its use in the teaching of English to young learners in Taiwan. It also examines what types of teaching materials and resources teachers of English to young learners in Taiwan claim to use and to value, and what types of teaching materials and resources they actually use, and how they use them. The way how a sample of textbooks, guided readers and popular children's literature commonly used by teachers of young learners in Taiwan rate when considered in relation to a range of criteria derived from a critical review of writing on children's literature and, in particular, 'good' children's literature is also discussed.

The comparative study of the literature is existed in the thesis written by Lucy Marie Cuthew entitled *Fantasy, Morality and Ideology: A Comparative Study of C. S. Lewis' The Chronicles of Narnia and Phillip Pullman's His Dark Materials* from The University of Birmingham. This Master thesis observes the children books and its connection with the history in order to contextualize the texts. It then looks closely at the complicated issue of ideology, specifically with regards to children's literature as a concept at the centre of any discussion of books for children. The discussion then investigates the nature of fantasy writing and the ways

in which alternative worlds are used in *The Chronicles of Narnia* and *His Dark Materials*. Another comparative study is the thesis from Yoo Kyung Sung in 2009 from The University of Arizona entitled *A Post-Colonial Critique of The (mis) representation of Korean-Americans in Children's Picture Books*. This study explores how imagined communities based on U.S. mainstream values and social attitudes are embedded in multicultural children's literature through a critical content analysis of cultural representations in 24 Korean-American picture books. Korean-American culture is often defined through other Asian cultures in picture books and the collective interpretations of Asian culture perpetuate otherness and marginality of Korean-American culture. Otherness can be viewed through post colonialism as a way to rethink and reconstruct the ways in which racial, ethnic, and cultural others have been repressed, misrepresented, omitted, and stereotyped by colonial mentality. The findings of this study indicate that the "cultural diversity" celebrated by U.S. multiculturalism has actually contributed to reinforcing the image of Korean-Americans as one of the Orientals by focusing too strongly on difference. The use of multicultural children's literature in classrooms needs to include a focus on difference as a tool used by readers to understand, not stereotype, a particular cultural group and should be combined with a focus on human connection and commonality.

Then the thesis from Irina Chukhray, 2010 from San Diego State University entitled *Analysis of Children's Literary Criticism: How Scholar Examine Gender, Race/Ethnicity, and Sexuality in Picture Books* examines how scholars evaluate gender bias, representations of race/ethnicity, and sexuality in children's picture books. This also analyzes the picture books by focusing on studies published in the United States between 1970 and 2009. The exploration of the variables that scholars examine in picture books (e.g. appearance, personality characteristics, language, occupations, cultural representations). Basing the thesis on feminist theoretical framework by Kimberle Crenshaw and Deborah King, it investigates whether scholars evaluate picture books from a monist perspective (focusing only on one theme such as gender) or from an intersectional perspective (focusing on multiple themes such as gender, race/ethnicity, and sexuality). It also discusses the differences in how scholars evaluate picture books now compared to earlier studies in the 1970s. The next, the dissertation from Cari Jo Keebaugh from University of Florida entitled

Into The Woods”: Intertextuality in Children’s and Young Adult Fantasy Texts explores intertextuality in children’s and young adult texts from 1805 to the present. It employs the term “crossover intertext” to describe those texts which incorporate pre-existing characters into a new narrative. Crossover intertextuality both promotes and subverts the discourses from which it borrows and in which it resides. This dichotomous function renders it a potent tool, but also one that is double - edged and, at times, unpredictable. It explores these texts “influence on the canon, how they alter expectations of cultural literacy, how they critique contemporary culture, and how they teach children to understand the way narratives work on the most fundamental level.” At last the thesis from Charlotte Berry from University of Edinburgh (2013) entitled Nordic children’s literature in the United Kingdom, 1950-2000 investigates an overview of limited past research in this area, focusing on publishing and book history and Translation Studies (particularly PolysystemTheory). It also considers bibliographical research already undertaken in Children’s Literature Translation Studies and is followed by a detailed study of the *British National Bibliography* (1950-2000). This thesis aims to make a significant and unique scholarly contribution to the hitherto neglected study of the translation of children’s literature into British English, offering a methodological framework (bibliographical and archival) which has potential for use with other language systems and with adult literature in translation.

## **CHAPTER IV**

### **RESULT AND DISCUSSION**



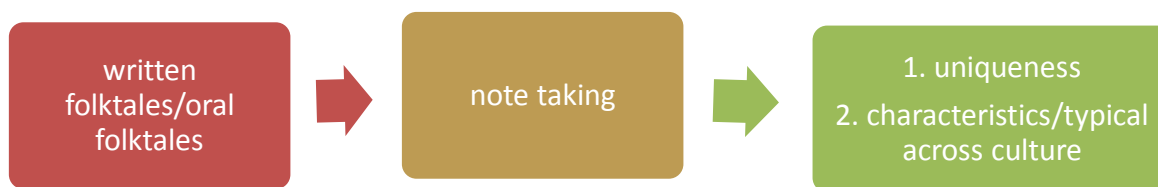
This chapter discusses the result of observation, investigation, and exploration of some traditional stories across culture (Czech, Madura Island, and Slovenia) in association with the socio – cultural and historical aspects as well as the motifs as the foundation of the constructivism learning folktales/fairy tales in the classroom. However the traditional stories/folktales somehow have the similar themes, but their locality gives profound influences to every folktale/fairy tales from these areas. In addition, folktales/fairy tales are the means of cultural heritage that can link the people with their ancestors' history. In folktales/fairy tales were found the custom and values as a result of pure creation from our ancestors due to all folktales/fairy tales derivation from the oral tradition that grow up in the society for instance the moral values that reflected in the daily life like cooperation, appreciation, struggle, kindness, patience, sacrifice and so on. Furthermore, today it is very important bringing folktales/fairy tales from an oral tradition in the society to literary tales as learning materials in the formal and informal education. Folktales/fairy tales are not only using for entertaining, but learning folktales/fairy tales are also learning culture, moral messages, and literature. Using traditional stories for learning as if inviting students' date back to their childhood when they got such stories from their parents, although not all of students have such experiences. Within its dreadful stir at the beginning of the story and the joyful end, the fairy tales and folktales give much excitement for the children to learn. Though folktales/fairy tales are full of imagination but these notions close to our life, it is very personal sphere for the children by telling how the way out from the forest while we got lost for instance. Tatar (2012) remarked that Fairy tales take us into a reality that is familiar in the double sense of the term—deeply personal and at the same time centered on the family and its conflicts rather than on what is at stake in the world at large (p.xii).

Unluckily, not all of parents aware the vital role of the folktales/fairy tales as the media to educate their children's moral and attitude and even the teacher in the classroom, they rarely use the folktales/fairy tales as the media of their teaching such as teaching moral and ethics. The oral tradition has been declined, and the literary tradition with myriad of publications emerged but the learning awareness somehow embraces the difficulties. This situation simply imparts of possibilities bringing the socio – cultural and historical aspects as well as pedagogical aspects to practicing in the formal learning process by comparing the

motifs from the folktales/fairy tales. Hence, the school must take over this role to keep the folktales/fairy tales and recapture them to the student. Another benefit by bringing the traditional stories is the cultural preservation due to its long history and social process or adaptation. The stage of adaptation is salient notion due to its consideration of the updating situation of the society and pedagogy. For example, the first version of *Little Red Riding Hood* depicted the girl flirting the wolf with the striptease dance to make the wolf released her. This part then was erased for the pedagogical purpose. Or in the first version of *Snow White*, based on the first version, the wicked mother is not step mother but she was her real mother. The adaptation hereby is very important to give the different perspectives and the fresh look. In spite of education not merely in the institution, but the inclusion of the fairy tales/folktales to the classroom as a part of curriculum is unavoidable because the teacher systematically conducts in the classroom during the learning process. The objective of learning as well as methods and strategies are well arranged before the process of learning begins. Also, the materials database can be stored well.

In addition, the typical and characteristics of folktales across culture should be displayed to impart the uniqueness, the differences, and the similarities among folktales/fairy tales. The finding results of the typical and characteristics of folktales across culture can be drawn from the note taking process during the research both field and library research. These results are as the turning point to search and observe the socio – cultural and historical aspects in the folktales/fairy tales across nation and classify them using ATU index. The further step is the implementation of constructivism learning process particularly in practicing learning folktales in the formal education. Practicing the notion of folktales/fairy tales in the formal education with the socio – cultural and historical approach is uneasy way. Somehow not all the learners know the folktales/fairy tales across culture previously on the other hand some of them also do not know their own native folktales. Hence it is not fair if the learners directly learn the folktales/fairy tales in the class without giving them the basic knowledge and experiences. By imparting them with the folktales/fairy tales across culture, it enables learners to recall their previous knowledge and experiences (schemata) and engage them with the new knowledge to create the new understanding. Secondly, the display results of the folktales/fairy tales research together with the socio – cultural and historical approach

and its uniqueness also give the different perspectives in reading experiences because for the next phase the learners inquire with some questions/curiosity then it inspires them to read . After their reading process, however they have discussed and collaborated. The different ideas among them rise up for viewing the perspectives of to the folktales/fairy tales across nation. Such differences are caused by their different range of experiences and responses when they read the content of folktales/fairy tales as well as according to their social life experiences. The learners who in their childhood engaged and experienced the traditional stories such as fairy tales, myth, and legend before sleeping with their parents have the different ideas and perspectives than who have never. It makes sense because they have been involved with the traditional stories since in the past time.



**Figure 10: process of folktales research**

At last, the process of note taking is the salient way to analyze and figure out the socio cultural and historical characteristics of the folktales/fairy tales across culture. It is the basic phase of the folktales/fairy tales research to lead the further steps. The note taking is not only getting through the reading process but also through an interview to validate our data. The questionnaires give to the informants to obtain the general view of the Socio – cultural and historical characteristics in the compared folktales/fairy tales. Then, the dept observation undergoes such as through the Scaffolding Chart such as K- W-L chart that are given to the participants of the research. The next step, the interview carries out with an expert, historian, folklorist, and academician. It can carry out formally and informally to validate the data according the participant – observation research.

#### **4.1 Cultural and Custom in Traditional Stories**

To embrace with the characteristics and uniqueness of the folktales, it cannot be denied to engage with the socio – cultural history across nation. The socio – cultural history

is the fundamental basic in the folktales research because the social values, culture, history of the society are always reflected in the folktales. Such as from the very basic things like the names of character, in Czech fairy tales Bohemian names Liduska, Libuse, Radek found easily as well as Rato Ebu, Joko Tole, Potre Koneng as the characters in Madura folktales. Hence, the background of the socio cultural history is the gate to lead into the folktales/fairy tales research. The ethic principles by comparing two different cultures and more enable to investigate the dept aspects of the socio – cultural history that affect the folktales/fairy tales from each social and cultural background.

The traditional stories are rooted and originated from the values of the society. It is a kind of long tradition in line with their custom, belief, nature, moral, and culture. Certainly, the traditional stories are profoundly affected by their cultural, natural, and custom setting where these stories are originated. The difference of the cultural, natural, and custom background or setting also gives an influence to the style, character, uniqueness, and the themes of the stories. For example, the setting such as the tropical jungle/rainforest, the character such as the elephant, tiger are almost impossible to find in European based traditional stories, on contrary, the setting such as snow, pines forest, the wolf, the bear, the vixen, and castle as the characters are not known in the traditional stories in Asia, such as the traditional stories in Madura Island, Indonesia. Then, the themes are also the unique things when these two distinctive traditional stories are compared. The choice of the themes is dealt with the socio – cultural history of each society. The comparison of two different backgrounds of societies, Czech and Slovenia (Slavic) as well as Madura island consequently lead the better understanding of two different characteristics in the traditional stories from both of societies (Europe and Indonesia)

The history of Czech cannot separate from the history of Bohemia and Moravia. Its history began from the Great Moravia in 9<sup>th</sup> century then the flourishing of Bohemia state in 10<sup>th</sup> century. There were two main dynasties in Bohemia and Moravia, first is the dynasty house of Premyslovec and the second is the dynasty of house of Luxembourg. The first dynasty started when the sovereign of Bohemia tribe, princess Libuse married with Premysl, then their son, Prince Borivoj became the ruler of Bohemia in the 9<sup>th</sup> Century and he built Prague as the center of Bohemia power. He is the grand father of Prince Wenceslas, the

patron saint in Czech history. In 1212 under the ruler of Prince Premysl Otakar I, Bohemia became the kingdom. Then, when King Premysl Otakar II reigned as the king in 13<sup>th</sup> Century, Bohemia was the great kingdom. Its area was stretched from Silesia to Adriatic coast. The dynasty of Premyslovec was declined when there is no male line then it was replaced by another dynasty when Eliska the sister of the last Premyslovec ruler married with John of Luxembourg. It was the beginning of Luxembourg dynasty. The flourishing moment for this dynasty was happened in 14<sup>th</sup> Century when Charles IV became the King of Bohemia in 1346. In his ruling era, he founded the University, today known as Charles University, developed Prague Castle and new town in Prague, he also erected the bridge across Vltava River, now days it is popular as the Charles Bridge and becoming the icon in Prague. After the Moravia and Bohemia influence was doomed, Czech and Slovak territory was controlled by Hapsburg Empire, since 1620 under Rudolf II as a part of this empire state for centuries. During the Hapsburg empire Czech people lost their identity because the empire forbade them using Czech language, they had to use German. Finally, in 1918, Bohemia and Moravia proclaimed and became an independent state and Slovakia also joined in the federation called Czechoslovakia.

In line with the tradition in the ancient period, although Paganism is the origin belief, Czech culture is much influenced by the Christianity that came around 845, when fourteen Czech princes were christened in Regensburg. Then, in 863 till 864, Rotislav the ruler of Moravia invited Cyril or Constantine and Methodius, two Byzantine monks to Moravia. Both of them wrote the religious books and ritual texts in Old Slavonic language. They were also translated many texts of the Christianity from Greek to Old Slavonic language as the Christianity guidance. At the late of the 9<sup>th</sup> century, in 1092, Paganism almost disappeared in Czech when Bratislav II of Bohemia issued the decree ordering the felling of groves and trees sacred to Pagan ritual. Certainly, since the late of 9<sup>th</sup> century, Czech culture is dominated by Christianity and the paganism is only a small part in the Czech history. Otherwise the folktales/ fairy tales in Czech got the influences from both traditions, Paganism and Christianity.

Further in Madura Island, Harits (2014) figures out that Madura is much influenced by Hinduism and Islam during the prosperity of two empires from the different period,

Majapahit Empire and Mataram Kingdom. Both religions have contributed to form Madura society and culture. Such acculturation gives the different perspective in Madura, for an instance, Madura society holds Islamic ceremony tightly, like the birth of Prophet Muhammad SAW. They celebrate it, but the celebration is much influenced by Hindu tradition such as the way of their ritual by giving the gods/goddess offerings. It likes in Hindu tradition but it uses the Islamic's prayer. It is something normal, because in the past period, Madura Island was a part of Majapahit Empire, the center of Hindu empire in Indonesia. Arya Wiraraja, the first king in Madura was the ambassador from Majapahit. He got Madura as the gift from RadenWijaya (Majapahit founder) because he helped RadenWijaya to beat his enemies and got his throne. After Hinduism era, it changed to Islamic era, and Madura was under control of Islamic Mataram Kingdom, then Mataram Kingdom was appointed Cakraningrat as the little king or the governor in Madura during this era. Surely, the influence and acculturation was happened and consequently, it affected to other aspects of life, like culture, tradition and the literature as well.

Mostly literary works in Madura try to show their religious values or at least it will use the religious values as their basic themes. Madura society is the unique community that is tightly preserved the social and tradition system. Discussing about Madura as the ethnic group, it does not only refer to Madurese who live in Madura island, but also Madura people who live in entire areas in Indonesia. Madurese who live in Madura island is only 30 % from the whole of Madurese in Indonesia. Although, they do not live in Madura, they keep living with their own old tradition as the heritage from their predecessor. Usually they live with their communal and they bring their own identity as Madurese in their new places. In special day, for an instances, the birth of Prophet Muhammad SAW, The Ascending of Prophet Muhammad SAW, *Eid Adha* and *Eid Mubarak*, they will return to Madura island to visit their family and relatives in there. They call their celebration as "*toron*" (down), this term refers to the tradition of Madura people while they back to their homeland. In this event almost all of Madura society that scattered in the whole of Indonesia will return back to Madura Island for visiting their ancestor.

#### **4.2 The Idea of Czech Folktales/Fairy Tales**

Karel Jaromír Erben (1811 – 1870) was the ethnographer who was devoted and deserved his life to compile, collect then rewrite the folk narratives using Czech language based on Czech tradition. His spirit of nationalism brings him to explore the heritage of Glorious Bohemia Tradition. He was both of the scientist and the artist as well, due to his investigation and research of the classic tradition in Great Moravia and Bohemia Empire era. According to his research of the tradition, culture, and social life then he wrote the collection of folktales and poems based on the folk ballads. His famous work was *Kytice*, a bouquet of national legends, published in 1853. His fairy tales sound exactly the same as he collected them because they are written mostly in informal and colloquial language which means in the way people told them to him. Thus we classify him as a supporter of the Mythological Theory about the origin of traditional tales. His collection of the Czech tales mostly tells the moral ideas with the combination of aesthetic and poetic metaphors and language. Moreover he gives much influenced and inspired Božena Němcová in her work because he appreciated her authorial contribution to oral tradition and he also involves the national movement like Nemcova, the movement to regain the identity as the Czech people after the long period of Austro – Hungarian and German (Hasburg) occupation. It is quite unexpected that the folktales/fairy tales of both Czech authors written almost in the same period of time and coming from the same basis are almost totally dissimilar. The under tone is completely different due to Němcová's ideas of depicting death and bad events whereas no such pattern is recognized while reading Erben's works.

Another outstanding author for folktale in Czech is Božena Nemcova 1820 – 1862. She was suggested as the first woman writer in Czech. Even, Kundera, Czech author called her as “the mother of Czech prose”. Like Erben she was also involved with national revival movement in Czech and she paid much attention to the native life. Her works mostly depict her stories about the life of prince, princess, and the governor and their relation with an ordinary people in Bohemia era. Nemcova tales much explores the rural life as the portrait of Bohemia and Moravia villagers' life and tradition and acquainted with her own life which is possibly noble such as her depiction in her popular novel, *Babicka*. In Traditional stories written by Nemcova, the fairy and magical power as the heritage of Pagan life are also

founded as one of its element. Such as in *the Black Princess*, *The Clever Princess*, *The Golden Hill*, and *The Devil and Kate*, all these stories account for some magical power as the setting, and also as the weapon of the main characters to accomplish their aims. Nemcova works of folktales/ fairy tales gave myriad inspirations for the folktales/ fairy tales that are written today. She was also suggested as the outstanding author of children literature like Brother Grimm in Germany, Perrault in French, and Andersen in Denmark.

### **4.3 Cultural Background of the Traditional Stories**

In Czech stories written by Nemcova, the character usually is the ordinary people, and they get the magical power due to their hard work, effort, and struggle. The relation among the characters are unique, it usually shows the relation between the nobility and the common life. Even though the main characters are an ordinary people but the other main characters are from the noble family, and there is shown that the ordinary people and the noble people in the story are equal. There is no barrier for the ordinary people to marry with the princess as well as here is no barrier for the ordinary people become the high rank officer and enter to the royal life. For instances, in *Black Princess* and *the Golden stories*, the main characters are the ordinary people who get their nobility through their magical power and hard struggle. Another uniqueness of Czech stories are the theme. Because the center of theme is not the noble life or royal life, such as the king and queen life with their luxurious and glamour circumstances, but it much more emphasize on the ordinary people life and their effort and fate to reach the success. Such theme make them differ from other traditional stories from other parts of Europe, like England, French, and Dutch that are told more about the life in the palace and the beauty of kingdom.

Otherwise, for Madura tales, Mostly nobility is the center of the theme and also the characters, although it can be found the traditional tales with the hard relation between the noble and an ordinary people such as *Ke'lesap* and *Arya Menak*. The primordial custom and tradition in whole Indonesia areas including Madura, makes the traditional folktales are dominated with the noble themes. *Joko Tole*, *Pottre Koneng*, *Bangsadcara* and *Ragapadmi*, *The Origin of Madura* and *Rato Ebu* are the folktales that cannot separate with the history of



Madura kingdom in the past time. Firstly, Madura is the Hindu kingdom, reigned by Arya Wiraraja in Sumenep but Madura was never becoming an independent kingdom, it was a part of Majapahit Empire then as a part of Islamic Mataram kingdom. But the demarcation line between royal family and an ordinary people is hold tightly and strictly. The royal family lived in their own circle and take away from the ordinary people life. The caste system as the heritage of Hinduism gives the strong effects to the relationship between the Nobel class and the ordinary people, thus the marriage between the royal family member and the ordinary people is suggested as taboo. Though, the tradition is changed from Hindu to Islam, but this is not easy to change the belief and the Hindu tradition that is come to Indonesia since the 3<sup>rd</sup> Century. Hinduism had become the tradition for 10<sup>th</sup> Centuries before Islam came to Indonesia in around 14<sup>th</sup> century.

Consequently, it affects to the culture, tradition, and custom in Indonesia, like it has been reflected in Madura folktales. The characters in Madura folktales are the prince, princess, queen, and the king, angel, and few of an ordinary people as the hero. While, the morality, religious, and toughness will be the center of themes in Madura folktales. The king, the queen, the prince and the princess are described as the holy people with their sincere attitude and behavior. Such as in *Rato Ebu*, the queen is the holy queen with her life devoting only to God and take away from her life in the world.

#### **4.4 The Typical and Uniqueness of Czech Folktales**

##### **4.4.1 Searching for Identity**

Czech fairy tales written by Bozena Nemcova, are dealing with the flourishing of the nationalism in Czech in around 17<sup>th</sup> century. It is because after the decline of Luxembourg dynasty, Bohemia and Moravia are occupied by the other country as a part of Austro – Hungarian Empire since 15<sup>th</sup> century. Czech people and also Slovak could not use their own language and they were dominated by the different culture, because Austria and Hungary Empire are very strong in East and Central Europe at this period. The awareness of Czech identity comes and the movement of nationalism begins. Nemcova and her husband involve with this movement, attempting to give an political awareness to the Czech women to join

with the nationalist movement like her work in *Zenam Ceskym* her first published poetry. The awareness of independent from Vienna has much inspired Nemcova to collect and write the folktales including the fairy tales. She went around the villages in Czech and Slovak to compile and explore the origin culture, custom, and stories. She intends to promote the native culture in Czech and Slovak to all of Czech and Slovak tribes as their basic identity as the nation and to give an awareness of the importance to own their identity separated from Austro – Hungary empire.

Her works of fairy tales has some uniqueness and characteristics due to her exploration of Czech and Slovak tradition and it makes them has the “Czech Taste”. Though German tales from the Brother Grimm compilation gave some influences. First, almost all of hero and heroines are the ordinary people. Secondly, the Devil and the Witch are not evil and at last is the stepping to accomplish the aim such as the hero/heroine must pass the test with the different level of difficulties. Her way delivering the values of the native tradition is really different and it also reflects the rural area life. It is raised the optimistic in acquainted with the nation pride, because mostly it tells the success of the ordinary people gaining their aims. For example, in *Black Princess*, the main hero is the poor fisherman son, Radovid who married with the Black Princess in the underground golden palace. Radovid is only an ordinary people and his marriage with the black princess is his power of love through long steps of overwhelming struggling. After his mistake breaking his promise to the princess, he is got the punishment. Then he starts his bloody trip to accomplish his aim getting his happy life with the princess. He makes a trip to return to the Golden palace where the black Princess is lived. At least four steps he must pass through to find the palace. The ferry man, the giant in the island, the giant in the mountain, and the king of bird are all the characters he must be met in his journey before he comes to the palace. It shows how are the difficulties is the trial to reach the happiness. While the Black man and the dwarf characters in this fairy tale, represent the devil spirit as well as the trickster in this story. Both of them are one, but he can change into many forms. He is not totally evil character due to he promises to release his spell to the Black Princess if somebody falls in love in her. The dwarf also searches and persuades Radovid to come and recognize the Black Princess. In the end, when Radovid keeps his

promise gives his love only to the Black Princess, the dwarf or the Witch also keep his promise to release her from her spell, and he also wants send back both of them on the earth, even though both of them are rejected and choose to live in the underground palace.

The same motive of Nemcova fairy tales also can be shown in *the Golden Hill*, *The Devil and Kate*, and *The Clever Princess*. In *the Golden Hill*, Libor is the main character of the story and he is only the gardener and the son of the poor old widow. As the ordinary people, he also must undergo and struggle the bloody and tiring trip to accomplish his aim to marry with the swan princess that he loved so much, Cekanka. His inquiry process to three housekeeper siblings sends him to arrive in the Golden Hill. Here Cekanka mother as the witch is depicted as the evil character. She is not devil, but she is the evil witch who tries to kill Libor. But, Cekanka saves Libor and she married him. Meanwhile, in *The Devil and Kate*, the steps of accomplishing the aim is not the long trip, but it refers to the effort of the shepherd to save the two governors and the prince from the devil and the effort of the devil to release himself from Kate, an ugly girl who hold in the devil's back sticky. The characteristics of the devil is unique, he is not the evil creature due to his helping to the Shepherd. The devil helps the shepherd to get the wealth. Through his trick to cheat the governors, he can help the shepherd. He does such things, because he wants revenge the shepherd kindness releasing him from Kate. The reason of devil to take the governors and the prince to the hell is also caused by the bad behavior and attitude of the governors and the prince who steal the people money for their own happiness. By the end, the prince has changed his bad manner and made the shepherd as his Prime Minister. The ordinary people become the high rank officer.

The next, in *the Clever Princess*, the hero is the Craftsman, Jirik who want married with the beautiful princess in the palace. He commits an approval with the devil for twenty years. He will get the wealth and can marry with his imagined princess, but after the twenty years is passed, the devil will come and bring him to the hell. The steps of accomplishment are carried out by Jirik wife, the clever princess to save his husband life and to keep their happiness. The devil as it has been mentioned before is not fully evil creature in Czech fairy tales. He offers three tasks to Jirik, and if he cannot do one of the tasks, he will let Jirik lives with his family happily. The Clever Princess or the queen finally is able to trick the devil by

giving the unsolved task to the devil. She asks to the devil to lengthen her three pieces of hair and he cannot afford it. Finally, he gives them the letter and let them enjoying their happy life.

#### **4.4.2 Erben Tales' Narrative Style**

Erben characteristics of the fairies and other Czech writers probably are a bit difference with mostly of fairy tales in European compilation in *Brother Grimm*. When the fairy in Brother Grimm is depicted somehow as the beautiful and pretty girl with her magical cane, she is the best witches who can give the miracle by changing anything, but in Erben and other Czech fairy tales are different. The fairy can be formed as the old lady like in the three spinners, the fox like in the Fire Bird and Red Fox, even in Nemcova the miracles is coming even from the devil. Erben even though much influenced by Grimm's tales but he tried hard to combined with the typical of Czech tradition and culture. His tales thus are the combination between German tales and the native tradition and culture in Czech during the glorious Bohemia and Moravia.

##### **4.4.2.1 The Honesty and Keeping Promise**

Further the story entitled *Three Spinners*. This fairy tales, telling about Liduska , very pretty and well- mannered girl who live with her mother, the poor widow. But, Liduska has one weakness, she is uncommonly lazy, thus whenever her mother asks her to spin, she starts to cry and do nothing. Actually she does not like to spin from her bottom of the heart, but because her mother job is only spinning, therefore she must help her mother. Until one day, when her mother forces her to spin and beat her, she cries loudly and attracts the queen to stop in front of her house. The queen invites her coming to the palace and promises her to marry her with her son, the crown prince. But the queen asks her to spin all of the flax which fulfilled in the three rooms with the best quality result. If she can carry out and complete it, Liduska will marry with the crown prince and later she will be the queen of the kingdom, by contrast, Liduska cannot fulfill the queen request, Liduska will send to the tower that full of frogs, snakes, lizards, till she is died as the punishment. It is very stressful situation due to her hatred to spinning. She cries bitterly while she remembers her consequences if she cannot

spin the whole flax.

Luckily the miracle comes over her. The miracles as the media to help the hero and heroine like in other fairy tales is carried out by the spinners. The three spinners, old weird ladies are the fairy in this stories, and their duties are to help Liduska to achieve her aim. These three old women are ugly, the first woman has large and hang down lower lip, the second old woman has the broad thumb on her right hand, the third one, her right foot is flat. They offer to help Liduska, if Liduska could fulfill their requests. They require Liduska to invite them in her wedding party with the crown prince, they must sit the next of Liduska, and Liduska must not ashamed of them. She agrees with all of the three spinners requests and she promises to them to keep all of their agreement. They tells to Liduska to start spinning the flax in every evening, thus no one will know their coming.

Briefly, three old spinners can complete to spin the whole flax and produce the most beautiful yarn in this kingdom. The queen is showering with the joyfulness knowing the beautiful yarn. She admires Liduska, because she has spun all of the flax and changed into the beautiful yarn. Then the queen fulfilled her consent to marry her with her son, the crown prince. Before their wedding party, the prince and the queen offer Liduska to ask for anything she wants and she requires inviting her three aunts at home. These three aunts here, surely are the three old spinners who have helped her. She wants keep her promise to them. The King, the queen, and the prince give their consent to Liduska. Then, in their wedding party the three old ugly spinners come with their old fashioned costumes. Liduska greets them, welcome them, and pleases them to sit in the next of her and the prince. The King, the queen, the guests, and even the prince are stunned to The three old ladies but they have given their consent to Liduska to ask what she wants and she has invited the three spinners whom called her aunties. In the dinner party, Liduska serves the three spinners very well, she is not embarrassed caused of them. The Prince encourages to ask the three spinners dealing with their physical condition. He asks to the three old ladies, why they have the large and hang down lower lip, the the broad thumb on her right hand and the right foot is flat. They figure out that all of their physical condition due to their spinning habit. Then, three of them are disappeared. The prince begs his wife not to spin anymore, because he does not want his wife

is suffered the bad things like the three old ladies.

From the story of the three Spinners, the honesty is as the focal point of the story. It is much taught the moral lesson how always to keep the promise. Liduska, the main character, the heroine of the story shows to the readers how to keep her promises to the three spinners. She never forgets her promises to them, although she has achieved her aim, because she is aware that she cannot accomplish her duties from the queen without the three spinners' help. The other moral lesson is the kindnesses from some of the characters in the story. First kindness is from the queen who has given the chance to Liduska, the pretty girl from an ordinary even poor family becoming her daughter in law and the princess. The second kindness is from the prince by giving his consent to Liduska inviting the three spinners to come in their wedding party. The Third of course is the Three Spinners who give her helps as well as save Liduska's life. At last is the kindnesses of Liduska for keeping promise, serving the three spinners well, and devoting her life for her husband as the most obedience wife. While the miracle factor, as the characteristics in the fairy tales, it is carried out by the three spinners. They are the media of spirit who help the hero or heroine to achieve the aims.. The three spinners are the fairies who help the heroine, Liduska, but they do not use their magical power like to change the flax into the yarn instantly. They work hard and cooperate each others to complete their works. They need three nights to do anything, to spin all flax and change it becoming the best and the most beautiful yarn. It is one the power and interesting point that distinguish Czech tales from others.

#### **4.4.2.2 Good vs Bad Attitude**

Actually there are many aspects related with the theme in this story, but the most general notion is the the representative of the kindness and the threatening of the evil characteristics. While the story setting such as place, time, and situation mainly is the kingdom with its noble life. However in several of the scenes the setting is also in the forest. The use of setting particularly place is used to commemorate the glorious of Bohemia Empire. The king, the prince, the princess are the characters that can be found in this fairy tales. During the setting is the kingdom, thus this story focuses on the adventure of three

princes. It is started when the king losses his golden apples from his miracle apple tree in his garden. The apple tree blossoms in the morning it grows the bud in the afternoon, and it is ripe in the night, and the apple fruit is gold. It produces the gold every day, but for days the golden apples are disappeared, and it makes the king is sad. Then, he calls his three sons and gives them the competition, whoever can catch the thief of the apples, he will be rewarded with the half of the kingdom by the king. Thus, the oldest prince gets his first turn to catch the thief, he fails in his duty, the next turn is the second oldest son but he also fails to catch the thief. Then the youngest gets his last turn, he prepare the crossbow and arrows as well as the hedgehog's skin and scatter it on his lap.

The youngest prince is not totally failed, because he can fire the thief, the golden bird, and save the golden apple. Even though the golden bird can escape, but one of its golden feathers falls down. The King who knows it asks to their three sons to bring him the golden bird. He promises to give a half of his kingdom and award the prince as his successor. The king really wants to possess the golden bird very much and listen the bird singing till he is sick. Then three of the princes go and start their adventure to get the golden bird. Till they meet the three branch road. The youngest prince let his two brothers choose the roads they liked, and the rest is his own. They plant the twig as the sign, and whoever can catch the golden bird, the twig will sprout of leaves. Further, they spread and look for the golden bird.

In the middle of their adventure to look for the golden bird, three of them are tested by the red fox. This red fox is the fairy in this story. The red fox comes to them while they are eating, and the red fox asks for the food to them. The red fox gets the different responses, the red fox is chased away by the two older princes, and even they fire the red fox with their arrows. But, the youngest prince pleases the red fox and invites him to share the food. The red fox is very happy and promises to the youngest prince to serve him. Hence, the red fox assists the youngest prince to get the golden bird. They start their adventure to get the golden bird. The way to get the golden bird is not easy, while the youngest prince make the mistake by putting the fire bird in the golden cage and not in the wooden cage. This first mistake makes him to continue his journey to gain the horse with the golden manes, and the princess with her golden hair, Goldilocks. Briefly, through the miracles and assisting from the Red Fox, he

could get three of them, the fire bird, the golden mane horse, the golden hair princess. The next, they intend to return to the kingdom, but in the middle of their journey, in the three branch road, they see the youngest prince twig has been sprouted the leaves and two other twigs are dry and they stop it and kill their youngest while he is asleep. The two older princes come to the kingdom and give the fire bird, the horse, and Goldilocks to the King, their father.

Unfortunately, the bird cannot sing, the horse doesn't eat anything, the princess loses her motivation and appetite. The king is still sad because he loses his youngest son and all of things he has are useless. In another place, the fox finds the death body of the youngest prince. He asks the crow help to make the youngest prince living again. With the magical water the youngest prince returns to live, and he goes back to the kingdom immediately, but he disguises himself as the stable hand and comes to the palace. He can recover the sick golden mane horse, the singing fire bird, and finally he can cure the sadness of Goldilocks. He uncovers his identity to the king and tells what has been happened with him. The king executes two older princes and appoints the youngest prince as his successor.

#### **4.4.3 Other Slavic Tales: Grasp of Slovenian Stories**

##### **4.4.3.1 Slovenia History at Glance**

The history of Slovenia is tightly associated with the trace of the civilization of the Romanic city, called Emona. The history dates back when the Roman emperor, Augustus conquered the Balkans. Further, the soldier built the wooden huts in the Ljubljana river bank in the 1<sup>st</sup> century. Afterward, the northern Italy settled and made the colony, Julia Emona in the valley of Ljubljana River. Emona then flourished under Roman Empire between 1<sup>st</sup> till 5<sup>th</sup> century with its high civilization, well – drainage, street and other buildings that was fortified by the wall in its surrounding. As a part of Roman Empire, Emona was also had the particular administrative, political, economic, and social system. In the late of 4<sup>th</sup> century Emona was begun christened and became the seat of bishopric till 6<sup>th</sup> century. It was proved by the traces of Christian architecture in Emona. The decline of Roman Empire finally affected Emona as a part of Roman Empire administrative area. Emona civilization fell apart and it was worsened by the incursion from Avars and Slavs.



During the period of 8<sup>th</sup> century the area of Slovenia today was ruled by the vassal duchy from the Bavarians. Then the Christianity began spread out in the three main territories Styria, Carniola, and Carinthia. For some centuries German controlled the territories till the arrival of Hapsburg Empire in 14<sup>th</sup> century. This dynasty took the control of the whole Slovenia territories for long time till the end of World War 1. The Hapsburg Empire reign was 600 years occupied the territory of Slovenia. Though the Hapsburg Empire took a control in the Slovenian territory, but some it did not tightly strong bond because in 16<sup>th</sup> century the incursion from the Ottoman Empire came to Slovenian territory during the middle age. The dissatisfaction then was outbreak during this time because of the tax policy for the peasants, hereby there was the peasant revolt was against the policy in 16<sup>th</sup> century.

In the late of 17<sup>th</sup> century Slovenia began searching their identity. Primoz Trubar was the important figure for the effort of National identity finding by introducing and promoting Slovenian language during that time. He was the protestant reformer who bringing the concept of Slovenia language into the literary language. As a result the national identity was marked by the writing of historical book and literary works in Slovenia language. Later on, during the Napoleon conquest, Slovenia language starts to introduce in the school and Ljubljana was chosen as the capital city of Slovenia. Slovenian language kept grow up, when France Preseren, the prominent Slovenian poet asserted of Slovenia language in his works.

At the beginning of 20<sup>th</sup> century, after the defeating of Austro – Hungarian Empire, in 1918 Slovenia was together with Croatia and Serbia proclaimed their independence. They unified three territories and it named the Kingdom of Yugoslavia in 1929. But the Kingdom of Yugoslavia was not retained for long period due to the disintegration during the Second World War. After the World War II, in 1943 once Slovenia united again with Croatia and Serbia as the Federation of Yugoslavia. For many years Slovenia was under control of Federation of Yugoslavia till Slovenia got its independence as the sovereign country in 1991. The fell of Communism in Soviet Union gave a lot inspiration for Slovenia as the independence country.

#### **4.4.3.2 Argonauts Myth**

The myth of Dragon is inseparable associate with the legend of Ljubljana story during the Pagan era. The history of Slovenia, particularly Ljubljana dates back in the past time B.C. in the Greek myth when Jason and the Argonauts voyages started his mission finding the Golden Fleece. Jason, the Prince of Thessaly was demanded by his uncle to search the Golden Fleece as the prerequisite for his throne. His uncle, Pelias had taken the throne from his brother Aeson, Jason's father. Pelias sent Aeson to the jail, later on Jason came to ask his right as the crown heir. Hence, Pelias gave some hard requests to obtain it. Jason must fulfill the quest of the Fleece to Colchis, the land of King Aeetes accompanied 50's heroes. They designed, built, and constructed the ship called Argo. The term Argo itself according Irena Zmug (2014) symbolized a swift Greek triera and represents the tool for achieving the objective (p.42).

His followers called Argonauts and it derived from the word Argo their ship name that will bring all of them embracing the adventurous trip. After they passed many dangers and highly risky adventures, the fleet of Argonauts came to Land of Aeetes, Colchis. King Aeetes did not give the Golden Fleece easily to Jason, he ordered to undergo some of impossible tasks to get it. The most difficult task was when Jason must take the Golden Fleece guarded by the Dragon. Luckily, Medea helped Jason with her magical power. She is Aeetes' daughter and she fell in love to Jason. At last, Jason could beat and kill the dragon, took the Golden Fleece and brought Medea together with him back to Greece with his Argonauts expedition. The dragon was killed in the area called Ljubljansko Barja wetland. Today the land of Aeetes where the dragon was killed by Jason the Argonauts was believed as Ljubljana, Slovenia. Their expedition passed through the Ljubljanica River and aimed to the Adriatic Sea. Thus, in Ljubljana built the Dragon Bridge or the original name was Jubilee Bridge to commemorate Jason and his Argonauts expedition to get the Golden Fleece. Here the map of Jason and Argonauts expedition to convince his uncle fulfillment for the Golden Fleece.



**Figure 11: Map of Jason and Argonauts voyage**

The myth clearly symbolizes and reflects the basic values of the society. It is as a means of moral education transfer from one generation to the next generation. Symbolism usually does not easy to impart for the children, thus it will be much more effective when the story is chosen as the way to educate the moral and culture for the children. They need something real, amazing, challenging, and hilarious. Also, Jason and Argonauts myth is full of the symbolic, it is a metaphor of the hard, heroic and bloody expedition. Here some symbol in Jason and Argonauts myth:

1. The Golden Fleece is representing of truth and spiritual purity
2. Medea is the allegorical figure represents the trickery, contempt, and ignorance.
3. Dragon is symbolized evil

Therefore, Jason and Argonauts expedition was aimed to reach their aim (Argo) and looked for the truth and spiritual purity. In their Journey they met a lot of hard problems and many impossible tasks. They must embrace and fight with a lot of evil (dragon), but they could handle it. For some uneasy cases, Jason used the strategies and tricks (Medea) to beat his enemies. Not always something positive but sometimes a lot of trickeries.

#### **4.5 The Motifs and Adaptation among Tales**

##### **4.5.1 The Adaptation of Jason and Argonauts and Other Stories (ATU 460 combined ATU 513A, 513B)**

The myth of Jason and Argonauts had impelled some other stories in European and in United States as well. The dialogic process among the folktales/fairy tales in the world and also the process of cultural adaptation have brought some of elements into the different parts of the world with the different variants. For instance in American well – known children story, The Jack tales, entitled *Hardy Hardhead*, depicted the three brothers, Tom, Will, and Jack tried to free the bewitched princess in the castle from the wicked wizard. Tom and Will were failed, but Jack was succeeding to claim the princess and beat the wicked wizard. Previously, He met the old man who gave him the gold and the ship that can voyage both on land and on the water. This ship clearly adapted from the Argo (name of ship) from the myth Jason and Argonauts. The ship was also the media in the story to accomplish their aim and tasks. This adaptation is as the result of the dialogic process of the culture and also the translation from the older tales to the new one. Another adaptation is the hard tasks to obtain. Jason and his Argonauts definitely voyaged around the world to undergo all of his tasks for reclaiming his position as the king from his uncle and Jason also met Medea the princess who helped him got the Golden Fleece. In *Hardy Hardhead*, Jack also undergone his hard tasks to free the bewitched princess and married her.

While in European fairy tales, there are myriads of the stories are adapted from the legend, Jason and Argonauts, such as *The Boat on land and water* (ATU 513) retold by Italo Calvino from Italy. It is one of the examples of the adaptation of Jason and Argonauts myth. The different versions are also in Czech fairy tales rewritten by Karel Jaromir Erben entitled *Long, Broad and Sharp Eyes*. This is exactly the adaptation of ATU 513 A, *Six Go through the Whole World*. This tale was about the prince as the only son and heir of the old king. The only expectation of the old king was attending his lovely son married. He hereby asked him to marry with the princess and gave him the golden key to climb up the palace tower. He there saw some of the living portraits of the twelve beautiful maidens. He noticed them one by one but finally he was curious with the covered portrait. He uncovered and saw the prettiest maiden ever. He was stunned although the maiden looked pale and enchanted. He told to his father, but his father was in shocked for wondering the danger life that will be faced by his son otherwise the prince should finish his binding.

He rode and galloped his horse searching for his bride. Till him then lost in the middle of forest. Somebody approached him and told he could bring him out of the forest if the prince brought him in his journey. The prince asked him what he could do for helping him, thus he showed his ability to stretch his body till it is very long even longer than the oak tree. In the middle of their journey Mr. Long met his two other friends, the Broad and the Sharp eyes. The Broad had an ability to widen his body and the Sharp eyes could see the long distance even he could destroy the stone with his eyes power. The prince brought them together in his journey. They arrived in the iron castle, everything was gloomy and abandoned. When the evening came the sorcerer entered the chamber together with the beautiful princess in the tower portrait. She was the enchanted princess. The sorcerer asked the prince to guard her for three nights if he wanted his bride, on contrary if he could guard her the sorcerer would bewitch him into the stone like others.

The enchanted princess was left with him in the chamber, the prince and his three servants guarded her. Unluckily they were asleep and the princess was gone. The Sharp eyes were looking at her in the a hundred mile away and in the form of acorn. With the help of the Long, the Sharp eyes took acorn and put it on the floor, at a moment the acorn changed into the princess before the dawn was cracked. The same things was happed at the second night, the harder they tried they were fell asleep again and the princess was missed. Again, the Sharp eyes was noticing and finding her in the form of the precious stone above the mountain in two hundred miles away. The long stretched his body sending the sharp eyes taking the precious stone. Once, it changed into the princes before it was dawn. The sorcerer groaned in fury and he once gave the princess to guard in the last day. Like the previous days, four of them fell asleep and the princess was disappeared. It was much further and difficult task than before. The princess was laid down in the seabed inside of the shell in the form of the golden ring. It was three hundred miles away in the Black Sea. Since it was definitely hardest task, the Long sent two of his friends together. The Broad was widened his body as broad as he could then he drank the sea water as much as he could. When the sea water almost empty the Sharp eyes took the shell and opened it. The Broad was too heavy because of the sea water he thereby went down in the valley. The sun was raising and the sorcerer was happy when he entered to the room and could not see the

princess. The Long threw the ring through the window and fell down in front of the sorcerer. The golden ring changed into the prince, the sorcerer lost and changed into the raven then flew away from the castle. The spell was gone away and the castle was as beautiful as before. The prince returned back to his palace together with his bride and three servants who had given their deeds and service. The prince married, but the three of his service said good bye and continued their journey due to the idle life was not fit for three of them.

From Madura Island, *Joko Tole* contributes in this adaptation of ATU 460 and 513 B. The hero journey (*Joko Tole*) could be categorized as the journey to the God and Fortune. His impossible tasks and his fortune (God's reward) obviously show this folktales engaged with its adaptation. He is one of the knights from Majapahit Kingdom. He is awarded by the king because of his service to erect the gate of Majapahit. It is the giant and magical gate and nobody could claim the task from the king except, *Joko Tole*. He is also the most loyal knight in Majapahit. Then, to proof his loyalty, the king of Majapahit asks to *Joko Tole* to marry with his daughter. Unfortunately, though his daughter is beautiful but she is blind. It could be categorized as the second hard task in his life. Because he is the loyal soldier, *Joko Tole* accepts the marriage. She loves his wife very much and takes care of her a lot. After his marriage then he wants to bring his wife to Madura, he will introduce her to his mother, *Potre Koneng*. In the middle of their journey, they stop for a while because they are tired and thirsty. The next, they find the lake and the, princess, *Joko Tole's* wife wash her face using that water. Suddenly, the miracle is happened, the princess can see, she is not blind anymore. It is the reward and the fortune from the God because of his kindnesses.

According to the story above, it can be seen that *Joko Tole* as the man he has the great loyalty, patience, and toughness. He believes the kindness will be the winner. He has proved, while the king tries to prove his loyalty. He accepts the marriage, he also takes care his blind wife well and patiently. With his patience and toughness he tries to cure his wife. Finally, he gets the miracle, when in the middle of his trip, he finds the fresh water in the lake, and he asks his wife to wash her face. The miracle is given by the gods because he has graduated from the test. He is proud and never underestimated to his wife, although his wife is blind. He

is tough man and husband, while he accepts the marriage and never thought his wife weakness.

Eventually ATU 513 A, B and ATU 460 were combined each other and both are in the nutshell of the notion of the supernatural task. The use of the ship and other vehicles particularly symbolized the media to transforming their intention and bring them into the success. For the children stories, the media of transformation is used to transforming their experience, dream and imagination. Thus the Argo in Jason myth, the ship in the Jack Tales and Italian tales, the horse in Czech and Slovenia fairy tales are the metaphorical aspects of the struggle of the main characters in striving to accomplish the aim. Further, the reward and fortune from the God as the gift for the hero after they accomplish the tasks also unify all kinds of such stories across nation above, it is broader the perspectives of the folktales/fairy tales universality.

#### **4.5.2 Cinderella - like: Adaptation of *the Princess with The Golden Star on Her Forehead* (ATU 510A), *Slovenian Cinderella* (ATU 510B) and Other Stories**

Cinderella story firstly was recognized from the China tale that recorded A.D. 850 entitled Yeh – Hsien. She was the humble girl and got the humiliating treatments from her step mother and step sister. She also had the tiny golden slippers and her life salvation was the fish with its ten – foot – long. Yeh – Hsien’s step mother made her the very hard chores till finally there was the festival. She came and when her step mother recognized her, she flew and left one of her golden slipper. The King found it and asked to his soldier to look for the owner. Shortly, Yeh – Hsien became the king bride. Her step mother and step sister were died because of the flying stone. Yeh – Hsien is believed as the first Cinderella story in the world before Cendrillon in Perrault version, Aschenputtel in Grimm version, Ella Enchanted, Ever After (movie version/Drew Barrymore), Cinderella (Walt Disney movie 2015) and Cinderella story from Slovenia and other Cinderella stories including Walt Disney animation version.

Among the Cinderella stories, they have the same theme, plot, and many similarities in the development of conflicts, but for some occasions the differences are risen up. For example, in Walt Disney version, its story is closer to Perrault than to Grimm version. The

glass slippers for instance were recognized in Perrault's Cendrillon and also the helper was fairy mother. In Grimm version the story was more subversive, when the step sister cut her heels to make her fit with the slipper. The bleeding feet were recognized by the doves. The ending of story in Grimm, the step sister was terribly suffering when the birds pecked out the eyes during the royal wedding. Then, the helper in Grimm's Cinderella was not the fairy mother but the enchanted and magic tree that was grown up from Cinderella mother's grave. Grimm Cinderella wore the golden slippers the same as in Yeh Hsien and not the glass slippers. Also, the absence of father in Perrault and Grimm is different, in Perrault the father was dead, but in Grimm the father was still alive but he was nuisance and travel around. Cendrillon by Charles Perrault came first before Grimm, thus the adaptation by Grimm brothers was combined with German oral tradition.

Cinderella story ATU 501 A usually has the combination with ATU 501 B as its variant. It was Donkey Skin, the folktale/fairy tale from Charles Perrault telling about the princess who fled from her palace because her father will marry her. Her father, the king will marry her foster/adopted daughter (in some version is real daughter) because of her wife request before she was dead. She asked her husband to remarry with the woman as beautiful as she. The quest of the whole kingdom was failed, but the only one who is as beautiful as her late wife is her foster daughter. She accepted with certain conditions, her father could make her the most beautiful dress like blue sky, beaming like the moon, and shining like the sun. Nevertheless, the king was overjoyed for fulfilling all of her daughter conditions. Later on, by the helps from the godmother, the princess asked the last request, the donkey skin. The ass was the king lovely pet, but because he would marry her daughter, he ordered to slaughter the ass and make it into the cloth.

Then Godmother asked to the princess to wear it and go away from the kingdom. She wore the dirty and disgusted donkey skin cloth and put the black ash into her face, thus no body was recognized her as the princess. The Godmother suggested her to hide three of her beautiful dresses till she needed in the future. Shortly, she worked as the maid in the kitchen and helped the chef in the kingdom. She worked very hard and disguised herself into her donkey skin and dirty face. Some day she took a shower in the lake, cleaned her skin and returned to her room and wore her blue sky dress. She looked really awesome and



beautiful. Unintentionally, the prince inspected the kitchen then he peeped through the keyhole and he astonished with the most beautiful lady inside. He came to the maid asked them who was lived in that room. The maids was laughing at him for explaining that she was the donkey skin who nobody wanted staying closer with her due to her disgusting otherwise the prince does not believe with the maids, he was really curious.

His curiosity brought him into the severe illness. He did not want eat and made worry her father and mother. Even his father would give him anything he wanted including the throne. But he was longing for the beautiful girl who he was peeped through the key hole. The prince hereby asked his mother to eat the cake but it must be made by the donkey skin. The King ordered donkey skin made the pastry for his son. She then made it and inserted her ring inside the cake. The prince surprisingly healed from his illness and he asked to marry donkey skin. The king and queen did not want look his son returning to his sickness again thus they agreed his son request to marry donkey skin. In the ball, the wedding started donkey skin was changed by the godmother into the most beautiful lady with the shinny dress. The invitations for wedding party were distributed and all of nobleman came including her father who had remarried with the widow.

In Czech fairy tales, Donkey Skin story from Perrault *Peau de' Anne* (ATU 510 B) has been adapted by Bozena Nemcova entitled *The Princess with The Golden Star on her Forehead*. This story has the same motifs and characteristics otherwise Nemcova added and modified some of the parts and elements in the story. First, in Nemcova fairy tale the helper was not godmother, but her own mother who was died. She came to Lada (the princess name) in her dream whenever she needed helps. Secondly the main character, Lada, the princess was the king own daughter and not his adopted daughter. In Perrault version, the princess is the king's foster daughter. Nemcova changed the position of the princess from adopted daughter to real daughter probably to emphasize the social and moral message that the incest was really taboo and could damage the social construction. Further, Lada was not only "as beautiful as" her mother but she also has the golden star on her forehead like her mother. The golden star was symbolized as the special and the chosen lady due to it is only Lada and her mother who had it.

The next in the Donkey Skin, the dress to disguise was donkey skin like its title, but in Nemcova story it was mouse skin. Eventually both of them have the same idea of disgusting clothes. It was the easiest way to give the disgusting description for the type of the clothes, mouse and donkey skin. Also other dresses almost similar, such as the dress with the blue color like sky, shinning like the sun, and the dress made of gold crests' wing. In some parts of the plot, Nemcova combine with Cinderella plot (ATU 510 A) mainly when the King held the birthday party and she met Hostovit, the prince. The ball party is the medium for the prince and the Donkey Skin to meet and lead the story to come its happy end. Their meeting in the ball party was the giving of the awesome impression of the prince to the princess (Cinderella effect) in Nemcova tale.

Particularly the adaptation of Cinderella story was also coming from the first Cinderella motif in European folktale entitled Cinder Maid. Later on, this story would inspired other Cinderella stories with some combination (ATU 501A and ATU 501B). Cinder Maid story was between Cinderella and Donkey Skin motif. The elements of ATU 501A was represented by Cinder Maid who live in the scullery in miserable condition close to the cinder in the kitchen with ashes in her face. The presenting of wicked mother and two step sisters were truly supported the Cinderella story construction. The helper here was similar with Grimm Cinderella version, namely the magical hazel tree that was risen up from her mother grave. Then the slippers were also the strongest story motif that determined the story plot and ending. Here Cinder Maid wore three different slippers, first was made of copper, the next was silver and the end was the golden slippers. Further the subversive element also was similar with Grimm version, when the step sisters attempted cutting her heels to fit with the golden slippers. Cinder Maid father was still alive but he was powerless and obeyed his wife (step mother) wished. It could be said he was presented but he was absence in Cinder Maid life.

While the elements of ATU 501B were represented by the three different awesome dresses and the trumpet for herald. Her first dress to the ball party was the silk blue dress embroidered with the stars. This type of dress was also proved the universality adaptation, because the silk was identical with the story from China due to the originality of the silk. The second dress was golden brown dress with flower and at last was silk green dress. This

changing of the dress was only happened in the fairy tales with ATU 501B, there were three times of dress changing. Cinder Maid came to the ball party three times wore the three different dresses and three different shoes. The changing of the different dresses was not found in ATU 501A motif both in Perrault and Grimm Cinderella version but it would be found it in ATU 501B motif in the story of Donkey Skin, the princess in the cat skin (Ireland), Wooden Maria, Tatter coats, and The Princess with The Golden Star on her Forehead (Nemcova/Czech).

#### **4.5.3 The Adaptation of the Golden Bird, Water of Life Story (ATU 550 and the combination of ATU 551) and Other Stories**

The next story that has a lot of variants is the Golden Bird (ATU 550). This Grimm tale has adapted by Karel Jaromir Erben entitled Fire Bird and Red Fox as one of her legacy in Czech fairy tales and also in Slovenian fairy tales rewritten by Vladimir Kavcic with the same title, Golden Bird. There are almost no difference motifs among Grimm tale, Erben's, and Slovenian tale. The golden bird, the golden mane/horse, and the princess/goldilocks are the major motifs in this story with the youngest son as the hero and two brothers are the trickster. Hereby there are profoundly similar tales and elements though some of plot developments have the variants. For example in Grimm version, the first and the second son were trapped in the big inn and had a lot of pleasure thus they forget their main mission looking for the golden bird. They were trapped in there due to their stubborn not to hear the fox advises for not stopping in such inn. While in Kavcic (Slovenian Golden bird) the first and the second son were captured by the robber for long time. Then, in Erben (Fire Bird and Red Fox/Czech Fairy Tale) there was no clear fate during the searching of the golden bird. Because of their wicked, they were lost in the woods and only went around for nothing.

The helper was also different for instance in Grimm version and Czech tale, the helper was the fox, but in Slovenian tale was the bear. The fox with his magic power gave helps to the youngest prince in Grimm and Czech tale and in Slovenian tale was the bear with its magic wand (hazel twig). The role of the helper (fox and bear) in the Golden Bird/Fire bird story was significant on account of its helps accomplishing the main

character/youngest prince aims getting the golden bird, the golden mane, and the princess. The fox and the bear were also save the youngest prince life. In Czech and Slovenia Tale, both the fox and the bear resurrected the youngest prince from his death after two of his wicked brothers murdered him on the way home. The fox or the bear used the water of life to resurrect him that was why this tale eventually combined with ATU 551, The Water of Life story. In Grimm version the youngest prince was not died though two of his brothers attempted killing him. He was fallen down into the well, but luckily, the base of the well was the thick and soft moss. The fox helped him coming out from the well and disguised coming to the palace. In the end of the story the fox begged to the youngest prince killing him and chopping his head and feet. After the fox was killed, he changed into the prince and he is the princess' elder brother who was bewitched. Otherwise in Czech and Slovenia tale it was a little bit different with The Grimm Version, because after the fox/the bear helped and resurrected the prince, they were disappeared. No body knew anymore about them. They were the real fairy or helper because they suddenly came out and came away. Also the use of water of life elements in Czech and Slovenia tales were proved the tales was being christened.

The setting in Czech version/Erben had three grades of palaces the first was the copper palace for the golden bird, the next was the silver palace for the golden mane, and at last the golden palace for the goldilocks or the princess. In Slovenia version and in Grimm version there was no specific setting palace likewise in Erben's tale. In Erben's the golden palace was mentioned, it was located in the Black Sea. Czech tale Fire bird was also had another character that could not be found in two other versions, it was the raven or the crow. This bird helped the fox looking for the water of life to resurrect the youngest prince. The setting of where the water of life and water of death located was also in the Black Sea. The use of Black Sea as the setting in Czech tale version supposedly was the closely connection with Moravia and Bohemia history. The great Moravia and Bohemia history had its territory till Balkans where the Black Sea was located. The Morava River (where Moravia name derived from) was also directed to the Black sea too. Hence the Black Sea was tightly related with the Czech history in the past though Czech territory today is landlocked area.

ATU 551 gives more perspective dealing with the water of life element in the story. Grimm tales entitled Water of Life had almost the same motifs with the Golden Bird and Fire Bird (ATU 550) nevertheless the water of life is as the center of the story when the King (three prices father) was ill and the only one of remedy was water of life. The first and the second son went to look for it and met the dwarf in their journey. They were bewitched and trapped in the two mountains and went nowhere. The third or the youngest went to get it and due to his kind heart, the dwarf gave him the iron wand and two loaves of bread. He came to the enchanted castle and met the beautiful maiden then took the water of life successfully. The different with ATU 550, the youngest prince here did not take the princess coming together with him but they he promised coming in the future.

After he brought a cup of water of life he begged the dwarf to release his two brothers. On their way home they met some of the kings and have the conflicts, and with the sword that he was found in the castle and the never end bread he made all of those kingdoms lived peacefully again. Then they voyaged on the sea and when the youngest one asleep they change the water of life with the sea water. This slander was success, the King healed otherwise he was angry to the youngest son. He ordered the huntsman to shoot his son silently when he was in the jungle. The huntsman could not do it and let the youngest prince live. By the end the King was conscious of her mistake when suddenly there was some of carriages brought the gift for the youngest prince. The huntsman told anything about him and explained that the prince was still alive. The prince rose up when there was the herald to marry the princess and he successfully married her like his promise when he came to the castle before.

ATU 550 and 551 figures out the most important and substantial themes in European Fairy tales and folktale there is from zero to hero. The youngest prince both in the golden Bird and water of life at the first was the victim of their two brothers slender. In Golden Bird (including Erben's Fire Bird) the youngest prince was murdered (Czech and Slovenia) and resurrected using the water of life by their helper. While in the Water of Life, the youngest prince was slender and ordered to kill by his own father. By the end, the youngest son returned back and got all his wealth and victory. The two wicked brothers

were punished. The prince who was at the beginning as the loser but in the end he was the winner. This theme could be found in many of European tales.

#### **4.5.4 The Adaptation of the Golden Hill, Aryo Menak (ATU 400) and Other Stories**

The stories of ATU number 400 was The Man on a Quest for His Lost wife and it had myriads of variants all over the world. One of the most popular was the Swan Maiden. This folktale had many different titles but they have the similar motifs. The Swan Maiden in European version by Joseph Jacob (ed.) had the seven Swans and the hunter as the trickster. The hunter took the youngest and the smallest swan's robe and hid it while they bath on the lake. Six of the swans could change the form from the maidens into the swans but not for the youngest one. Then she married with the hunter and lived together till they had two children, one boy and one girl. Though she lived happily but she was longing for her home, then one day when she played hide and seek with her children, she unintentionally found her robe. She told her children if their father really loved her she must look for her in the land east o' the sun and the west o' the moon. He came home and surprised, then he went for his journey searching his wife.

This version of the story has three helpers, mainly the old man who was eventually the king of Beast. The other was the old man brothers, the king of birds and the king of fish. By helping from the dolphin, the hunter had finally known the place where his wife lived and it was in the castle on the top of the crystal mountain. In the middle of journey he met two people arguing and fighting for the magic cap and shoes as the legacy from their parents. The hunter cheated them and took it as his magical flight to carry him on the top of the crystal mountain. The use of two magic objects (the cap and the shoes) mostly emerged in this variant hereby this variants was combined with ATU number 313 about the magical flight. The use of magical objects also risen up in German tale the Three Swan and Czech tale by Nemcova, the Golden Hill. At last, the hunter could accomplish on the top of the crystal mountain and asked to the king for his wife. The king gave the condition to the hunter, he would hand his daughter but he must recognize her only in one chance. Luckily, he could recognize her by noticing her mark of her right forefinger because of her little

wound of the needle when she was sewing her children clothes in the past time. They returned to the hunter's house and lived happily.

The Three Swans retold by Ernst Meier had three swans as the maidens otherwise the trickster was also the hunter. The magic helper was also the old man but only one old man, but he solved every the hunter problem. The status of the maiden in this story was as the hunter second wife, because his first wife had been died. He was longing for his first wife and he fully deserved in his life to marry with the woman same as his first wife. The maiden here was the youngest maiden either. With the old man help, he could get the maiden as his wife and had several children and lived for fifteen years together before her wife was leaving him after she found her robe. Like another version, he also searched his wife and the old man gave him direction. Then, he got three tasks to fulfill if he wanted to redeem his wife. The three days tasks were fighting with the three dragons. He successfully passed the tasks and redeemed his wife. This version has different combination, because there was no magical object but it has other combination with ATU number 401A for the tasks and ATU number 302 due to his successful for the tasks and his wife redeeming.

The complete one of ATU number combination from this tale is the Golden Hill, Czech fairy tales rewritten by Bozena Nemcova. The Main motif (ATU number 400) is the same as the other stories with the basic adaptation of the Swan Maiden. Otherwise Nemcova combines it with some of the variants and motifs to make it much more interesting. The trickster is also different with the majority of European Fairy tales because here the trickster name is Libor, the gardener who lived with his old widow mother. Like the Swan Maiden and the three swans Libor was pulled out one of the swan veil when three of them were swum in the pond. The most beautiful maiden was the youngest or the last either, named Cekanka. As the other stories, Cekanka found her veil only in one day thereby they did not marry yet but they fell in love each other. She returned to her castle and leaved Libor after she persuaded Libor old mother showing her veil. The motif of the magical helper looks a like the Swan Maiden, three brothers, here they were the gamekeeper who belongs the competence calling the crows asking the information. The characteristics of Nemcova tales were shown in this part there was the level of difficulties or the steps of conflict such as the first gamekeeper called a hundred crows, the second one

called two hundred and the last one called three hundred crows. Libor was achieved the solution in the last gamekeeper with the lymph crow (ATU 222 about war between birds or insects with quadruped).

The Golden Hill has the dominant magical flight in some parts of the story (ATU 313). The first magical object is the corn using to grow up the oak tree from the ocean when the crow carrying Libor to the Golden Hill. This giant oak tree is used to rest for three times. Secondly, the magical object is the saddle that is used to reach the golden hill. Libor got it by cheating two fighting giants. This fairy tale combines with ATU 465A when Libor has come to the castle and ask for Cekanka. Later on, Cekanka's mother, the wicked witch gives him the impossible tasks (ATU 465A: The man persecuted because of his beautiful wife). The first task he must collect a hundred fathoms of wood using his wooden axe only in one night, the second is he must collect all water in the pond and put it on the top of the hill with two pails only in one night, and the last task is he must pasture three hundred hares in the meadow and if he losses one of them then the witch will kill him.

Libor was success to fulfill his impossible tasks with Cekanka helps otherwise the witch hardly try preventing Libor to bring her daughter (ATU 310: The Maiden in the Tower). Cekanka hereby deceive her mother by covering her head and Libor's with her veil. Further, they flee from the castle (ATU 313). The witch pursues them and for three times they deceive her. First Cekanka transform herself as the chapel and Libor as the pulpit on it. The next, Cekanka changes into the flower and Libor into the bush. By the end, Cekanka transforms into the swan and Libor into the pond. The witch knows them then she changes herself into the cow and drinks all of the water in the pond. The water is too much drinking the water thus she is blasting. The water returns back into the pond. The witch dies and the remained thing is only the cow carcass. Both lovers become the human again and they go home to marry and they live happily (ATU 401a: The Soldier in the Enchanted Castle).

On the other hand, Madura folktale, Aryo Menak is one of Indonesia tale with ATU 400, the similar title is Jaka Tarub from Java island. This story is combined with ATU number 413, the Stolen Clothing and also ATU number 313, The Magic Flight. Aryo Menak was the young farmer who want married but he could not find any girl who he



loved. Till some day in his journey he heard the splashed water and closed it to have a look. He found seven angels bathed in the lake. He took the youngest one shawl and hid it. The six of angels could return back to the paradise but the youngest one. He pretended helping her, brought her to his house, and married her. This couple had son and lived for long time till one day Aryo Menak broke his wife rule. She reminded him not to stalking when she was cooking in the kitchen. Because using her magic power, she could cook one seed of rice became one pan of rice. Otherwise Aryo Menak was curious and stalking. His wife lost her magical power and she took the rice from the barn till she found her shawl in there. She took her shawl and returned back her husband and son on the earth.

These Story motifs are less completed comparing with Nemcova story. The combination with ATU number 413 is tightly connected but not really strongly connected with ATU 313 but at the beginning part when the seven angels came to the world and bathed in the lake. Another different motif is the ending of this story. The ending is definitely different with others in ATU number 400. Mostly the similar stories have the combination with ATU number 302, 310, 402a when the main character successfully accomplishes the tasks and married with the princess or the angel. Or, it is probably with ATU 313 when the main character uses the magical flight to flee his princess from the wicked witch. The ending in Aryo Menak is sad ending when the angel is left him and his son on the earth and returned to the paradise.

#### **4.5.5 The Adaptation of the Enchanted Castle (ATU 425) combined with The Black Princess (ATU 400) and Other Stories**

The story with motif ATU number 425 has myriads of variants either across the nation otherwise some of the titles are different. The famous one was Beauty and The Beast from Madame de Villeneuve. This original version was a little bit different with the story today mainly the version from Walt Disney. The merchant had six sons and six daughters and one day he lost all of his wealth because his luxury and cozy house was burnt and his business was run out. He then made the journey to the city because he heard that one of his ships full of his property anchored. He supposedly wanted to fetch it and it suddenly rose up the hope of all of his sons and daughters becoming the rich again. The begged their

father bringing the jewels and fairly dresses. Only the youngest daughter, called beauty did not ask any. But her father insisted on her, at last she asked only the beautiful rose. The merchant journey resulted for nothing, but in the middle of his trip he stayed a night in the castle in the forest. He kindly served and the following day he went home. He picked up one of the beautiful rose before his departure. He was in surprised when the Beast suddenly groaned at him in furious. The beast could forgive him in one condition, if he could bring his daughter to his castle and stayed with him.

Arriving at home he told his story to all of his sons and daughters, some of them blamed beauty for this occasion. After a month according their agreement, beauty who feels responsible for this misfortune of his father coming to the castle together with his father. The next day her father went home and the beast gave the gift two lodges full of jewels and other precious gifts. At the beginning, Beauty felt lonely for the beast only came in the evening for serving her supper and begged her to marry him. But she changed her mind while she found a lot of joyful things inside of the castle such as the library, the dressing room, the singing and talking birds. Further, at night she dreamed meeting with the handsome prince ever. This dream was repeatedly coming to her and she was finding the same prince in the portrait hanging in the room in the castle. It was the clue and the guide for her to look for her true love. But she did not aware about it yet. Till one day she longed his father and asked to The Beast for going home. The beast allowed her for two months and must be returned to the castle as soon as the two months passed. She came home and met with her family. She told her father her experiences and her father interpreted her dream and he supposed that the prince should be the beast. Beauty almost forgot her promise when in her dream suddenly she saw the beast was dying.

She hereby said good bye to her family and returned to the castle. She found the best lied down in the garden dying. She took the water and sprinkled on the beast face and she said how much she loved him. Its word made the beast better. The next morning the beast changed into his natural form, the handsome prince ever like in her dream. They married and live happily ever after. This above version from Villeneuve is the oldest and the original version of Beauty and the Beast and there is no antagonist character likewise in Walt Disney version though the theme and the plot have many similarities, about the

enchanted prince into the beast. This version also has the similarities with Grimm Story the summer and the Winter Garden. Beauty in the Grimm version was also the merchant's daughter but she only had two sisters and surely she was the youngest daughter.

When the merchant went for his trip, his three daughters had the request, the first daughter asked for the beautiful dress, the second for the pairs of shoes, and the youngest one asked for the rose. Otherwise it was almost impossible task getting the rose in the middle of summer when all of the trees were faded off. The merchant did not give up for his dearest daughter request. He hence came to the castle where there was the garden of the middle of summer and the middle of winter. Picking up one rose, he tried returning back to his house, but the black beast stopped him. The beast let him going in one condition that he will be claimed the merchant's youngest daughter within eight days. This part is little bit different with Beauty and the beast (Villeneuve's version) when Beauty was felt guilty to her father and responsible for her mistake caused her father's misfortune. She voluntarily came to the Beast castle accompanied by her father. In The Summer and Winter Garden, the Beast fetched Beauty at her home and forced her coming to his castle. The way when the beast took beauty from her house (Grimm Version) was the kidnap due to the absence of her father. After arriving at home her father was shocked and fell sick. On the other hand, in the castle Beauty was treated well and she enjoyed her life much for the Beast gently manners. Till one day she felt uncomfortable and worried of her father. She begged to the Beast to let her visiting her father and sisters. The beast heavily allowed her for eight days. She came home and her father rejoiced either, but his sadness caused his illness for long time. In few days he died. The dead father also gives the different with Villeneuve's version due to the only sickness father and healing after Beauty's coming. Beauty and her sister grieved but the eight days will be passed by and she remembered her promise. She hurriedly rushed to the castle and found the Beast died. She run and fetched the water and poured on his body without stopping. After for moment, he jumped up and changed into the handsome prince. They hereby married and lived happily ever after. From the description of the story, The Grimm version also showed the absence of the antagonist character. Thus the antagonist character eventually was the additional character from the Walt Disney to make the story much more commercial.

As the country that has the territory in the intersection of some cultures (Romanic, Germanic, and Greek), Slovenia also has Beauty and the Beast story version, entitled Enchanted Castle. The tale was retold by Kavcic and it looked like the combination of the motif from Villeneuve and Grimm. Beauty father was the merchant as well and made the journey with three requests from his three daughters either. The first asked for the fashionable dress, the second asked for the jewel, and the youngest one asked for three shooters of the singing tree. He easily bought the fashionable dress and precious jewel but it was not for the shooters of the singing tree in the castle that was fortified by the wall and guarded by the big bear. On account of his big love to his youngest daughter he insisted on his way getting the shooters from the singing tree. The Big Bear woke up and roared, the merchant was not afraid of him but he begged to the Big Bear for his youngest daughter's gift. The Big Bear allowed with one condition that he will be fetched the merchant's youngest daughter as his wife in the next three years. The merchant was shocked but he could not refuse the proposal.

After getting the gifts, the two sisters was delight but the youngest was definitely full of joy for her shooters of the singing tree. By the end of the winter season, the shooters were grown up and it started singing. A lot of people were coming to see them. The three years passed by and there was the golden coach stopping in front of the merchant house, it was the time when the big bear fetched his bride. The merchant tried to send the other daughter, from the oldest one and the second daughter but the big Bear refused for he had already recognized the youngest one. This part is the typical of ATU 425 a when the father send another girl for the animal bridegroom. But the whole of the story was referred ATU 425 c the love story between Beauty and the Beast. Like the most of ATU 425, later on the youngest one voluntarily came inside the golden coach and accepted the marriage proposal from the Big Bear. For a moment the Big Bear changed into the finest and handsome prince and he said after the tasks, they will live happily ever after. The youngest daughter could release the enchanted castle and the prince after she found the charmed book and read how to release it. They married and lived happily ever after. This story from Slovenia shows some of different motifs, such as the shooters of singing tree instead of the rose, the use of

specific animal, the bear and the helper is the magical book nevertheless the whole of the theme and part of the story is ATU number 425.

The different perspective of the tale is existed in Czech tale, the Black Princess. It is the opposite of ATU 425 with the theme of the quest of the wife, in Czech fairy tale written by Bozena Nemcova is the quest of the husband. The enchanted one is the princess and not the prince. It is definitely ATU number 400 but it strongly has variant with ATU 425 and 313. This tale was telling about the fisherman who asked to get a lot of qualified fish for the king feast. He only had one day to get it and if he was failed he will be killed. This was an impossible task for him but the black man (the devil) helped him to accomplish his task but with one condition he would claimed her son after the fisherman's son age was 14 years (ATU 313). He got a lot of fresh and qualified fish and could avoid the punishment from the king. Otherwise he was worried because the devil would be claimed his unborn baby (ATU 537). Her wife was rejoiced with his coming, but he was not. The time passed by, the devil took the fisherman's son, named Radovid. They were absolutely sad.

Radovid found himself in the underground castle and met with the Black princess. At the beginning he was really sad because he left his parents, but the black princess entertained him and gave much attention to Radovid. All of her manners had made Radovid fell in love to the Black Princess. He stated that he could not live without her and they married. But he some day he was longing of his parents on the earth and begged to the Black Princess visited them for a while, he then promised to return and marry with the Black Princess. She allowed him and gave him trumpet (The magical object) for calling the dwarf guiding to Radovit parents and returning back to the princess. In other story with the same ATU index (400) uses the ring for calling the guidance to his wife and visit his parents. Radovid came to his parents' house, it had been the big house and his parents had been the rich man in the city. They had the foster daughter and she was definitely beautiful. His parents rejoiced, they invited all their neighbors to have a party. Radovid drank much wine and he expressed his love feeling to his step sister. He broke the taboo and he broke his promise to the Black Princess. He lost his magic object (the trumpet) and he must return back to the underground golden castle by his own to find his happiness.

He hardly tried his own journey to quest of his wife (ATU 400) and met the ferry man. From the ferry man, Radovid got the clue to meet the giant asking for the underground golden castle. The Giant did not know the place but he gave another clue to visit his brother the king of bird. The king of bird called the birds and the swallow could give Radovid the direction where the golden castle was. After his long and hard journey, Radovid came to the castle then he met, loved, and married with the Black Princess. She was really happy for finding her true love and the dwarf disenchanted her and she became her natural form, the white and beautiful princess. The dwarf was the devil who was spelling on the princess because he also loved her but the princess was rejected him. The tale from Bozena Nemcova strongly has some variants motif and it is very unique because she combined three till four variants into one of the story.

#### **4.6 The Slavic Unification Myth of Water Sprite**

The myth of the water goblin unifies the cultural background in Slavic Countries from East Slavic (Russia), South Slavic (Slovenia) till the west Slavic (Czech/Bohemia and Poland). The name of water goblin is just a little bit different otherwise the same substance such as Vodyanoy or Vodnyanik in Russia, Vodnik in Bohemia or Czech, Povodni Moz in Slovenia, and Topielec in Poland. The name of Vodnik/Povodni Moz derives from the word “voda” it means water. This creature lives in the water area like in the marsh, pond, river, lake. The basic description of Vodnik/ Voden Moz is a bald-headed old man with fat belly and puffy cheeks, a high cap of reeds on his head, and a belt of rushes round his waist. But its appearance can be different among the culture for example in Czech the vodnik always brings the pipe for smoking. The water goblin took the control and powerful under the water but it was an inactive spirit, meaning the goblin did not always attack the people, sometimes the goblin helped the people to obtain the objectives. For example, for the fisherman, they often cut the cattle like the horse and put it in the water as their sacrifice. They hoped the water goblin will give them reward by giving a lot of fish.

In some occasions, the water goblin was also on the land to herd his cattle, like cows , bulls, horses and lambs. He will leave the water fingers along his tracks. On the land, the water goblin wore the costume like the peasant in the village as his disguised. He rode the

cow from the lake or the river to the pasture in the midst afternoon. Usually the water goblin comes out at night, claps his hands, and combs his hair while he sits in the stone and mill – wheels. He can transform in many ways, like it has been mentioned before such as be the peasant and also as the ordinary people. Sometimes he goes to the market buying the corn otherwise he leaves water track. In the village myth it is believed that when he bought the corn with the dear price the harvest will be lower down and may fail on the other hands he bought the cheaper price the harvest will be increased.



Figure 12: Vodnik/ Povodni moz in the different illustration

Vodnik/Vodni moz has coined characteristics both evil and good sides. He will drown the girl who was cursed by their parents, damage the dam and mill – wheels, and frighten the fish thus the fisherman is hard to get them. If it is happened, the fisherman sacrifices the head of the horse and butter to make the water goblin calm down and happy. If he is happy, the water goblin drives the fish for the fisherman. There was also the belief when the lake and the river overflow the bank, he had the wedding party and drunk, hence the water was overflowed.

#### 4.6.1 The Adaptation of Water Goblin and Nix Pond (Vodnik, Povodni Moz, Vodianoj) into The Literary Folktales in Slovenia and Czech (ATU 1161, ATU 934, ATU 316)

European folktale tradition has many variants of water man story from the Water Goblin, Water Ogre, Water Sprite, Nix Pond, Water Nymph, Melusina till the story of the Mermaid. Also in Slavic tradition as well (west and south) is obviously existed such of the

legend. For example in Slovenian folktales and fairy tales, some of these stories are emerged. The Water Sprite and the River Nymph story are easily found in the compilation of Slovenian Folk Narratives myths and Legend. The Water Sprite in Slovenia connected with the Ljubljana River as one of the icons in Ljubljana. The river that crossed Ljubljana is the life symbol and life spirit of Slovenian people from the past time till today and the history of Slovenia including the story of Jason and Argonauts in his expedition for the Golden Fleece could not take away from the existence of Ljubljana River itself.

The legend of Water Sprite (Povodni Moz) in Slovenia tale was dating back in 1547 on Sunday of July when there was the party and dance from the society near Ljubljana River. She was Urska Sefar, the recklessness girl who suddenly danced the weird fair fashioned man. He appeared from nowhere and asked Urska dancing together. Though he had a good manners but his hand was as cold as an ice, no body thereby wanted to dance with him but Urska. They danced attractively and no one saw such an attractive and beautiful dance like it before. They spun and unconsciously put them together away from the Linden tree, the first center point. They rushed passed along the tree road till the Sticna Manor, at last both of them were jumping into the river and they were disappeared. The young man in the cold hand was trusted as the Water Sprite and he came on the earth to get his couple. Some of the boatmen and fishermen believed looking at them for some time at night. This legend motif is ATU number 934 about the time of death and the origin of death.

Another story dealt with the water sprite in Slovenia is River Nymphs (Vodne Deklice). It is the female water sprite and it is believed living in the river and in the sea. In Slovenia folktale, the river nymph lived in Ljubljana River and it was in the green form. The dress was green with the green shoes, green eyes, and the green hair either. She was lived in the clear deep water and when she lured the young man coming into her place, the young man would be affected her magical power, he remained young eternally like her. Otherwise someone teased her when she combed her hair then she will be angry and tickled him to death. She came out on the earth at the whole of night till the dawn cracked in the morning. At night she went around riding her favorite vehicle, the white bird. She flied to the green mountain meeting with the white sprite and she would back to her kingdom in early morning



when the sheep pastured.

Another story connected with the water creature is ATU 316 It is dealt with the existence of nix pond. It lived in the base of the pond and sometimes drew the people also in her palace in the bottom of the pond and lake. One of these stories is from the compilation of Brother Grimm, The Nixie in The Pond. This folktale is about the miller who lost his fortune and felt depressed. He someday went to the bank of millpond and suddenly the Nix pond was coming. He would run but while the Nix Pond talked in her soft and friendly voice, he denied running from her. She told him to return back his fortune even much greater than before but in one condition, he must give what was born in his house. He was shocked when he arrived at home and he found her wife and had given of birth his beautiful son. He was so sad and when his son grew up he forbid him to go near the water. The miller son became the skillful huntsman and married with the beautiful maiden. As the huntsman, he had the trip in the forest and shot the deer. His hand was dirty of the deer's blood. Later on, he went to the millpond and washed his face and hand. Suddenly, the nix pond came and drew the huntsman to the dept pond water. His wife tried hard to release him and the old woman as the helper gave her three suggestions. The first she must comb her hair with the golden comb, she did it and her husband's head came out from the river for a while then it was disappeared. The next day the old woman gave her the golden flute and the huntsman's wife played beautifully. The half of her husband body emerged. At last the old woman gave her the golden spinning wheel. She thus spun the flax in the bank of millpond and the whole of her husband body was emerged, then he jumped up and hugged his wife.

Kavcic, the Slovenian author was also adapted the myth and folktale about the water sprite entitled the Water Ogre. This story has the religious motifs ATU 769 a child returns from the death with the combination of ATU 327 the child deceives the ogre and ATU 1178 the soul releases from the devil. Like some other fairy tales and folktales in Slovenia, Kavcic tries to Christianize some of the story, and one of them is the Water Ogre. This story tells the boy who swam in the river when there was a heavy rain. His parents forbade him because it was really dangerous. Otherwise he insisted going to the river and swimming. Later on, the water ogre drawn him into the deep river and he fainted. Water Ogre did not kill the child

because he liked him so much and he thought to make the child staying with him as water ogre's foster child. Water ogre hereby was so kind to the child for hopping the child will accompany him in his watery palace. When the child woke up, he asked the water ogre where he is and he understood his condition. He was captured by water ogre in his palace but the water ogre was so kind on him. Otherwise the child was longing for his parents.

Further water ogre persuaded the child, he brought the child to the finest room it was the glass room with the glass bed, glass decorations, and glass toys. Nevertheless the child cried loudly, water ogre closed him and asked what was happened. The child answered that he was longing for his own house. Again, Water Ogre asked him, was his house is better than his glass room and the child described that his house was the best house ever. Water Ogre did not give up persuading the child, he moved him to the silver room. Everything made of the silver including many silver toys for him. He only played shortly, for the following time he cried and the water ogre came to him and asked him, he answered he was longing to his brother and sister. Water Ogre never gave up for moving to the other room, the next the child was in the golden room with everything made of gold. He cried loud anymore, Water Ogre came as a usual and asked him, he answered he wanted his parents, his father and mother. Water Ogre asked him, were his parents dearer than all gold around him, and the child definitely said yes to water ogre. At last water ogre offered and persuaded the child with all of the jewels and other precious and finest stones further the child was silent for a while, but as a result he kept his will to return back to his family on the earth. Water Ogre did not another option but he returned him to the earth and gave him the precious and luxurious jewels and stones. He was conscious and he headed on his house. Finally he met his family who did not believe he was still alive.

The combination motifs ATU 327 were represented when the child was crying for several times and asking water ogre to release him. He was the clever child who loved his family so much so that he could pass the tasks by rejecting the whole of water ogre temptations. It was not an easy choice when the child was lured with the luxurious place and toys like in the heaven otherwise he could pass his tasks. Meanwhile the motifs of ATU 1178 combination happened in the child returned back to the earth and could meet with his family

anymore. The water ogre released him (his soul) due to his cleverness and toughness of all of properties given by water ogre. Even though water ogre loved him so much but he could not forbid him returning for his family when all of his wealth could not make the child happy. The water ogre who did not have the parents was aware of it, and he started crying after the child was back on the earth. When there was the big wave on the river it was believed that water ogre was crying to look for his parents.

The Moravian (Czech) tale that has the connection with the water sprite is also found due to its relationship with other German tales like wasser man, the title is also water man or vodnik. This tale is ATU number 1161 telling about the Bear trainer and the Bear. Although in some of the versions are not always the bear but it could be the cat or other animals. In other stories occasionally the goblin is replaced by the ghost, devil, goblin, troll, and other wicked creatures. This story was about the miller who was really annoyed with the water man behavior to his customers. The water man came every night and pranked on them till the customers could not stand again and they did not want to come to the mill house anymore. Till in one occasion there was the bear trainer and his bear passed by and visited the miller house. Because there was no other inn and house in close to the miller house, the miller asked them to stay a night. Otherwise he told to the bear trainer that there was the water man came every night and disturbed them. The bear trainer did not think that was a big problem and he agreed to stay a night in the grinding room. They started sleeping till at the 12.00 A.M. there was the noisy sound in the room, it made the bear trainer waking up. He saw the bear fought with the water man, he thus helped the bear and caught the water man. They set the water man on the millstone and ground a half of his behind. The water man cried then they released him. They returned to the grinding room and continued sleeping tightly till the morning. The miller was curious with what had happened last night and asked the story. The trainer told his story and experiences and the miller laughed hard. He thanked to the bear trainer and offered to stay for the future. The following day the water man came and asked to the miller that he still had the big cat or not in his house. The Miller answered he still had the huge cat inside of his house and this made the water man was afraid. He said good bye to the miller and promised not to come again to his house.

#### 4.7 The Uniqueness and Characteristics of Madura Tales

Unlike in Czech and other Slavic tales that are dominated by the fairy tales, the folktales in Madura are dominated by the myth and legend. The myth is much recounted and explained the origin of the world and the phenomena of the nature while the legend is based on either real or supposedly real individual and their marveleous deeds (Lynch and Tomlison, p.99). According to the observation, there is only one fairy tales in Madura, Aryo Menak and the rest of them are the myth and legend. The examples of myth in Madura are *The Origin of Madura* and *The Origin of Tajungan* whereas for the legend are *Rato Ebu*, *Bangsadcara* and *Ragapadme* and *Joko Tole*. During the form of folktales are myth and legend and coincidently they are the reflection of the society custom and tradition, Madura folktales are much more referred to the cultural values such as moral and religious values. Thus, the image of the hero and heroine are always suggested as the holy people together with all their kindnesses, sincere attitude and behavior, and their great deeds for their society. Some of the folktales are the legacy from Hindu period and others are the legacy from the Islamic period, otherwise all of them emphasizing on the religion and moral teaching.

It is almost impossible to find the hero and the heroine in Madura folktales cheating to anybody else and tricking to reach their aims. Or other characters (trickster) used their wit to cheat other characters. For an instance is the legend of *Rato Ebu* or *Syarifah Ambami*. She is depicted as the woman who devoting her life to pray and serving for God. She loves her husband, family, and people around her very much, so that she sacrifices her life for all of people. The other examples is *Joko Tole*, The Prince of Madura and the knight of Majapahit Empire, he is depicted as the man who has the great loyalty, patience, and toughness. He believes the kindness will be the winner. He has proved, while the king tries to prove his loyalty. He accepts the marriage, he also takes care his blind wife well and patiently. With his patience and toughness he tries to cure his wife. Finally, he gets the miracle, when on the way of his trip, he finds the fresh water in the lake, and he asks his wife to wash her face. The miracle is given by the gods because he has been passed from the test from the Gods. It is his pride to his blind wife. He is tough man and husband, while he accepts the marriage and never thought his wife weakness.

The only one different folktale in Madura is Aryo Menak due to the only one fairy tales in Madura and has the similarities with Java fairy tales entitled *Jaka Tarub*. The character, Aryo Menak, is the farmer, he is an ordinary people who married with an angel from the paradise. He also undergoes the trick and cheated by stealing the angel's shawl while she was taken a bath in the lake. Due to her missing of shawl, she cannot return to the paradise together with other angels, and married with Aryo Menak. Like other fairy tales in the world, the angel is also described to have the magical power. Otherwise, the stages of accomplishment are not told clearly because the ending of story is not totally happy ending due to the returning of the angel to the paradise. At last, Aryo Menak lived with his son on the earth, and his society was bathing with the wealth from the angel or his wife from the paradise. This story has the sad ending then the moral is retained stronger than the aspect of the entertaining and amusing to the readers.

Further in Madura tradition, culture, and society, the woman becomes the central figure in the stories. This notion is dealing with the Islamized of the folktales in some Madura stories. The woman trusted as the most important person who brings up the children at home. Every body should give the highest respect to the mother. Every attitude against the mother will be punished by God. The woman particularly mother must be appreciated. Some of the folktales in Madura use the mother/woman as their main character/heroine. It is the symbol of Madura culture and society if the woman is holy creature. Every of her prayer to God will come true. It is the strong belief in Madura society. In Madura folktales there are two main stories in line with the role of the woman, the first is Rato Ebu and the second is Bendoro Gung in the story of The Origin of Madura. Grenby (2008) argues that some critics have argued that moral tales often present a feminist programme (p.68). It indicates that a lot of folktales telling the theme about woman struggle or at least, woman characters are as the heroine/ the main character in the story. The women usually are depicted as an “angel” who has a kind heart, good attitude and behavior, and self – sacrifice for other people interest. As the heroine, the woman will oppose “the evil” and overcome the problem as the central of the story. Sometimes, they will be described as the tough women who can face the difficulties in their life. The following two folktales try to give the general understanding related with the

woman characteristics in Madura. Because the Madura folktales mostly are recently documented, there have to adapt in the literary folktales and it is not easy to look for its ATU index, its connection with other folktales in the world. Some of them such as Aryo Menak and Joko Tole have been dealing with some stories across nation (it has been discussed above), but the rest of the folktales need the profound analysis and further research.

#### **4.7.1 Rato Ebu (The Queen, ATU 888: Faithful Wife)**

The main character in this story is Syarifah Ambami or well – known as Rato Ebu (the queen). She is Cakraningrat's lady of consort. Cakraningrat is the king in Bangkalan and in the past time, Bangkalan is a part of Mataramin Sultan Agung sultanate. Cakraningrat is the great king and has a divine power, thus Sultan Agung likes him very much and asks for him to come to Mataram. In Mataram, Sultan Agung is married off Cakraningrat with his daughter. In Bangkalan, Syarifah Ambami, as the lady of consort lives alone without her husband who live in Mataram. She is very sad when she knows that her lovely husband marry with Mataram princess. But, she continues her life, as the wife and as the lady consort.

Being Cakraningrat is rarely come to Bangkalan kingdom, RatoEbu (SyarifahAmbami) must take care of her people and kingdom. She has the duties to keep her kingdom and the wealth of her people, and as the wife she must keep her honor, and her children. She must guide her children alone without her husband. It is really hard for her. Moreover, her husband wants their sons becoming the king in Bangkalan. To satisfy her husband, she prays to God begging to make her seven descents becoming the king in Bangkalan. One day her husband, Cakraningrat goes home to Bangkalan. He asks about his wife's praying. Unfortunately, he is angry and very disappointed with Syarifah's praying, because he wants all of his descents becoming the king not seven descents, then he leaves his wife and backs to Mataram.

Syarifah is very sad, but she does not want her people know that she is sad. Then, she gives her authority to her son, and she goes to Arosbaya hill. In there, she prays every day and night for her people wealth, the prosperity of her kingdom, successful of her sons, and the triumph of her husband. She prays till she tears every day, she sacrifices her life for the glorious of others until she is passed away. Therefore, her attitude and behavior as the wife,

the lady consort, and mother is the reflection of morality that is sourced from local wisdom and the traditional values. Her patience faces her husband reflects her high level of morality. She thinks the greater and bigger interest and does not think her personal interest. If she asks to divorce to her husband, what's happened with her sons? her kingdom? her people? Thus, she keeps her relationship with her husband, because she wants the triumphant for her kingdom and the wealth of her people.

Her morality is also the guidance of Madurese women, or at least it can use as the reference how to response while there is a problem in their life. Syarifah in her loneliness attempts to defend her family honor, she is really the kind mother, the tough wife, and the wise lady consort. When she involves the family conflict with her husband, she is not revenge her husband attitude, but she avoids the conflict and alienates herself to Arosbaya hill. Her alienation in Arosbaya hill is the proof that she respects her husband. In her belief, the wife must respect her husband, and she wants her husband aware about it. She spends her life in Arosbaya hill becomes *sufism*, devoting her life to pray and serving for God. She loves her husband, family, and people very much, so that she sacrifices her life for all of people around her. To commemorate her services, after she is passed away, she is buried in the top of the Arosbaya hill. The position of her tomb in the top of the hill indicates and symbolizes her achievement in her morality and religiousness. She has got the highest level in line with moral and religious standardization.

#### **4.7.2 The Origin of Madura (ATU 570 A)**

This folktale has the different perspective with Aer Mata Ebu, although it uses mother as the central figure of the story. But, it also has several similarities with the previous story above. In this story, the figure “mother” is depicted as the woman without husband, she never marries with anyone, but because of the gods’ miracle, she can be pregnant. She is princess Bendoro Gung, because of her pregnancy, her father, the king of Medang Kingdom, Sang Hyang Tunggal, is very ashamed. Then, he expels her daughter from the kingdom. Not only chasing away her from the kingdom but also her father sending vice regent (*patih*), Pranggulang kills her while she is in the jungle. But, there is a great wonder due to no weapon can touch her. Pranggulang or Kyai Poleng (vice regent’s other name) tries to kill for many

times, but he cannot kill her. The next, he is aware that the princess really protected by the gods. Then, he decides to bring her in mount Geger and stay in there till she sends her baby. She gives name her baby, Raden Sagoro. Briefly, Sagoro becomes the great warrior, with his high skill in the battle.

When Raden Sagoro grows as the teenager, Medang's soldiers come to Raden Sagoro's place, and asks for help because Meedang kingdom is attacked by another kingdom and got lost. Raden Sagoro asks the permission to his mother to go, Bendoro Gung who know Medang Kingdom is under controlled her father is allowed her son to go and help Medang's kingdom. In the Battle, Raden Sagoro can beat all of his enemies and get the triumpht. Thus, the king awards him as Minister, but he refuses and tells that he wants back to her mother place and live with her. Finally, The king asks him who is her mother, and the secret is disclosed. The King, Sang Hyang Tunggal cries and begs to apology to sagoro and her mother. Sagoro forgives him, but he doses not want to live in the kingdom. He backs to the wide and dry land where he lives with his mother, Bendoro Gung and his uncle, Kyai Poleng. The wide and dry land, called oro – oro, in the future it becomes Medhuro, or Madura island.

This story is performed, Bendoro Gung as the single parent with her firmness try to keep her only son, Raden Sagoro, after she is expelled from her father kingdom, Medang. She is the great mother due to her patience and toughness she makes her son, Raden Sagoro growing to be the great warrior. As the woman and mother she must faces a lot of difficulties such as the place where they live, it is only dry land and lack of water, many wild animals, and they are isolated because there is no other people except them. She is the kind woman and daughter while she allows her son, Raden Sagoro leaves home to help her father, King of Medang. Although she can forbide her son to go. She reminds her father's attitude who will kill her because of her pregnancy, but she does not want to revenge her father's behavior. On the other hand, she even replies her father bad attitude in the past with her kindness. Bendoro Gung as the central figure in this story is also the pride woman. She forgives her father, Sang Hyang Tunggal. She still appreciates her father however he tries to kill her in the past time. she refuses to back to the palace. She wants to live in "dry land" with her son and she wants develop this land becoming the wealth land in the future.



*The Origin of Madura* with its character, Bendoro Gung could be categorized in ATU number 570 A. It has the similar motif with European folktale entitled *The Princess and The magic Fish – skin*. This folktale also depicted the princess who was expelled by his father (the king) because she was giving the birth a baby as the result of her relationship with the fisherman. She gave herself to the fisherman because of her exchange with gold producing fish skin. She went out from the palace and lived in the solitude area. She brought up her baby alone and she built up the luxury palace made of the golden. By the end of the story, her father (the king) regretted his attitude banishing her daughter from the palace, he asked her returned back to the palace, but the princess rejected it. The cultural perspectives between both of the stories are quite strong, such as in Madura, the sexual relationship is taboo and forbidden, and as the princess it was also breaking the social's rule if she had the relationship with an ordinary people. Therefore Bendoro Gung was depicted pregnant because of the Gods' sake or her fate. Otherwise in European tale, the sexual relationship is more shown up to be discussed. For example is when the princess gave her to the fisherman as the exchange.

#### **4.8 The Patriarchal Side in Madura Folktales**

(Le Guin in Hourihan, 1993,2005:8) Heroes are traditionally male and the hero myth inscribes male dominance and the primacy of male enterprises. Such statement shows how the man usually takes a role as the main character in the story and the man character is dominating the center of the figure in the folktales. The phenomena are happened when the man becomes the hero is created by the culture and society. It is because the man culturally is the central figure in the patriarchal society. It is also happened in Madura folktales too. When there are several main characters as the focus of the story or main character, for instance, *Joko Tole* and *Bangsadcara*. Both of stories above use the man as the figure, the men who are depicted as the strong, powerful, kind, and tough figure.

#### **4.7.3 Bangsadcara and Ragapadme (ATU 881: Oft Proved Fidelity)**

Ragapadme is the lady consort of the King in Sampang kingdom. She is well known trusts him very much. Thus it raises the curiosity for the other soldiers. One day, there is the disaster in Sampang Kingdom, mumps disaster. Because of such disaster, Ragapadme, the lady consort is contagious of the mumps. She misses her beauty, then, the king rejects her and

chases away her from the palace. Bangsadcara is ordered taking care Ragapadme. Therefore, he brings Ragapadme to his mother's house. He together with his mother gently take care Ragapadme till Ragapadme healing from her sickness, she gains her beauty anymore. Unfortunately, she refuses to back to the palace, because she has fallen in love to Bangsadcara.

When the king hears the news that Ragapadme has fallen in love to Bangsadcara, he is very angry and he plans to kill both of them. They leave the kingdom and invite Bangsadcara to hunt together in the jungle. They goes to the jungle, and in the middle of the jungle, kill Bangsadcara and force Ragapadme to follow them returning to the palace, Ragapadme refuses and runs to Bangsadcara death body, she takes the dagger and gets suicide. Both of are killed, and they bury in that place. Until now the society still keep the tomb. It is the proof of their true love. Bangsadcara as the hero has the lion heart and the toughness, he patiently takes care Ragapadme the lady consort till she heals from her illness. It reflects his good morality, his kindness, and his level of religious.

#### **4.8 Pedagogical Context in Teaching Children Literature**

The connection between the children literature and education is like two edges of the sword, it tightly connected and both of them have an important function. The children literature obviously is used as the media in teaching and conveyed the moral, cultural and historical values to the readers. Children literature notion studies many aspects of art as its substantial element in literature such as motif, metaphor, symbol and illustration as well as its socio – cultural and historical background that accompany the children literature. Learning children literature employs two consequences first it is as the mirror, where the readers reflect themselves in the story and through the characters in the folktales/fairy tales. Or, it is as the window, it means that the children literature uses as the gate for exploring the world and searching their own experiences in acquaintance with the social, cultural and tradition. Nikolajeva remarked ( 2014 ) It is trivial to state that children literature's has throughout history been employed as an educational vehicle (p.2).Not only in the didactic but also in the education domain in general, the children literature has given myriad contribution for educational values such as searching of national identity, cultural awareness, and moral.

On the other hand, in children literature, we also learn other aspects connected with education such as psychology of education based on the characters of the story and its conflicts. The vicarious experiences as the effect of psychology are one of the concerns in education. While the focus of the literary folktales/fairy tales somehow is different with education otherwise it could be unified. The literary folktales/fairy tales emphasizes on the text research and the education purpose definitely stresses on the readers. Then, should the didactic and text split? Surely it is silly idea to split both because each of them supports each other in the way of education, while the readers analyze and probe some important points they have to investigate some literary aspect in children literature.

The communication in children literature is imbalance if it refers to the author context and its relationship with the readers. This notion has some implications connected with the educational dimension in children literature. For example one of the Perrault fairy tales, *Little Red Riding Hood*, it has been adapted in some versions because of the readers consideration. It is too subversive for the children and show up the sexuality. In one parts of this fairy tale, the girl was asked to have the striptease dance by the wolf. It is inappropriate part that in the forthcoming issue was modified. In line with the relationship between the author and the reader in children literature Nikolajeva (2003) stated that one of the essential characteristics of children's literature is the cognitive gap between the adult and the child reader pinpointed through the widely accepted concepts of single, double, and dual address (p.6). The children literature hereby pops up the reflexive question, what is being told? and how is told? These two questions indicate two different points. First it focuses the reader context, the author has to consider the age and level of reader's cognitive ability. The cognitive theory from Piaget could be used as the consideration while the works are written. Then, the second question stresses on the narrative aspects such as characterization, symbol, and metaphor as well as the socio – cultural background and history of folktales/fairy tales.

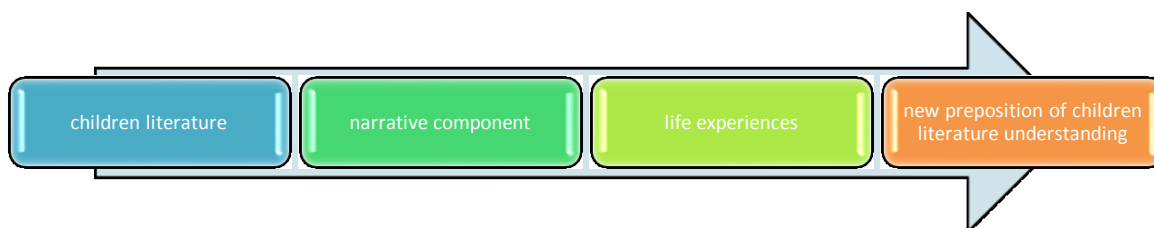
Further Nikolajeva (2014) suggested the concept of the engagement in the teaching and learning of children literature. Her concept is closely linked with the cognitive and emotional aspects of the children literature readers, it is not merely what they understood from the story but it has the connection with an aesthetic pleasure that the readers got from the children literature texts. The engagement itself carries out within two types, the

comprehension and the response. This is originated from the Cognitive theory from Skinner about the interconnection of stimulus-response- reinforcement. The comprehension according to Nikolajeva (2014) involves the ability to make meaning of texts on the level of contents. While the response refers to readers' reaction toward the provoked or unintentional encounter with the text; a signal that the reader has received the message (p.2). The cognitive theory thus emphasizes on the interaction between the readers and works of children literature as well as the text construction. The interconnection between the cognitive (intellectual) and the emotional is also suggested by Dianne M. Barone (2004). The particular book somehow could lead the reader exploring more of knowledge and not only reading activity. The readers could learn beyond the reading activity such as trying to analyze the figurative language, symbol, and probably the illustration of the texts. In line with this notion, Barone advocates the literary engagement, it is the intertwining of emotion and intellect are, in essence, what drive literary engagement (p.3). The process of learning children thus strongly associated with psychological process of learning and the social process in another side.

The cognitive criticism theory from Nikolajeva is derived from the social constructivist theory in which the works of children literature construct the human cognition through some of the phenomena. The vicarious experiences are the essential point in this cognitive theory. The perception, attention, empathy, memory, reasoning, decision – making, language and learning are some phenomena that have to be observed and examined in cognitive theory. Shortly the cognitive criticism is a way of thinking about literature (Stockwell, 2002, Nikolajeva, 2014). Being the cognitive criticism closely related with the social constructivism, the use of the factual experiences (schemata) and knowledge as well to reconstruct or engage the works of children literature are needed. The social knowledge and experiences of the readers are the key element to comprehend the texts. Such as in some of folktales/ fairy tales from Czech and Slovenia, there were almost all of them show the relationship between the ordinary people (gardener, fisherman, farmer, merchant) married with the noble man (King, Prince, Queen, princess). This story background could be understood through the social knowledge and experiences of the readers. It is interconnected with their history of the country. Czech and Slovenia were under Hapsburg Empire for

hundreds year and it has implications to their folktales/ fairy tales. They do not have the long royal tradition because both countries were only part of the huge empire in Europe.

Furthermore the notion of children literature and its activity for analyzing are the process of collaborative learning. Analyzing and discussing of children literature is the syntactical of literature and readers. Wolf (2004) depicted the relationship between children literature and readers as an interaction with literary language implies lifting the words off the page to new levels of creativity, connections, and criticism in collaboration with others (p.285). The notion of children literature hereby the combination process in learning associates with the entire of narrative elements in children literature for an instance plot, theme, symbol, character, characterization, metaphor and other figurative language with the author life. Exploring the author life background involved the social, cultural, and historical point of view. The next, Wolf (2004) argues children learn about authors and close readings, investigating the intersection of the narrative components (genre, theme, character, setting, plot, point of view, style, and tone) and the life of the author behind it (p.285). The readers therefore construct their personal life experiences during the process of children literature learning. The readers try engaging their past experiences and their current experiences to construct the new understanding of children literature texts.



**Figure 13: the process of children literature using constructivism**

Life experiences contributes a lot for learners to understand the different texts of children literature particularly folktales/fairy tales. The readers internalize some of their experiences, such as their impression within the text with their life experiences and environment. The next phase the readers attempt to apply their life experiences when they have the other texts when they are reading. On contrary, without a sufficient life experiences folktales/fairy tales is not easy to understand. For example, such the metaphor in *Snow White* depicted her hair as black as ebony it is really hard for the readers who do not know what the

ebony is. The ebony tree is the special tree that is only found out in Celebes Island (Indonesia) and in India. This tree could not find in Europe. Or, like the birth of *Snow White* depicted as white as snow. It takes time and could be wrong to understood and interpreted by the readers in Asia and Africa who do not have an experience with snow during the entire of their life. In this process of learning, the teacher could take the role to give the learning support for the learners. The teacher has to facilitate the learners by designing some of the questions, charts, and other learning equipments to help the learners solving their problem. The teacher supports during the learning process to trigger the learners exploring their life experiences called scaffolding method.

#### **4.8.1 Inquiring and Engaging the Folktales/Fairy Tales through Scaffolding**

Scaffolding as one of an effective way to exploring the learners' life experience within the folktales/ fairy tales, because in this method Vigotsky suggested the cooperative learning or the collaboration among the learners. It enables them sharing their experiences. The scaffolding is a kind of help and support enabling the learners acquiring the knowledge and developing understanding. Pritchard and Woolard (2010) distinguish the approach of scaffolding into two types, first planned intervention, in this type the teacher provides some of materials and instruction for guiding the learners. The teacher designs some of instructions before the class to support the learners during the process of learning. For example in understanding the folktales/ fairy tales, the teacher could provide some of charts to digging the further knowledge of the learners. The sample of chart is K-W-L chart (it will discuss later). The second approach is "ad hoc" intervention. This approach is according to the learner's need and situation. The teacher can take the role to provide some of information associated with the learner's need. Also, the teachers can give some other problem solving from the different viewpoint. Both of the approaches need the deep identification within the problem of the learners during the process of learning. The main purpose of the scaffolding is to achieve the higher level of development through the different approaches. Then in the end of learning process, the teacher gives some of meaningful feed back to the learners.

K-W-L chart is one of the appropriate and overwhelming strategies to inquiry, to explore, and to engage the understanding and comprehending of the learners within the text.

The first phase of K or what they Know is the process of brainstorming. The teacher encourages the learners to suggest and explore their opinion of the targeted topic. In the case of folktales/fairy tales comprehending, the teacher could extend the questions in associated with the deeper aspects such as what do you know about the social life? What do you know about the historical context of the tales? What do you know about the authors? During the process of brainstorming, the learners could work independently because the teacher wants to know their real understanding and viewpoint within Czech, Slovenia, and compared with Madura tales. Their own preposition is definitely important as the inquiry process for the basic understanding. The table below show the process of the brainstorming (K) for the learners of children literature in the children literature class at University of Trunojoyo, Indonesia. They try elaborating their knowledge and engage their prior knowledge and experiences to answer it. They try to internalize the 1-2 stories from European (Czech and Slovenia) folktales/fairy tales as their limited viewpoint of European folktales/fairy tales especially from Czech and Slovenia. The hand in hand solution hereby focuses on the chance for reading the folktales/ fairy tales previously (1/2 stories).

What you <b>KNOW</b>
<p>Please figure out what you have already known about European tales and also Madura traditional tales</p> <p>(please answer by your own)</p> <p>1. Traditional tales in both cultural concepts have driven me into things I may know after do comprehensive reading and consider particular conclusion of divergences. I will proceed to break down the divergences into three stages.</p> <p>The first stage is night time—European is known as working people as well as American. Activities depicted in the folktales which are principally night work hours, take ball dance in fairy tales for instances. However, this climate is not fashionable due to Madura culture, they work at afternoon and head back home at night to get some sleep.</p> <p>Second stage is what truly bad is not always that bad. The devil depiction of European tales prefer not always be evil; they are indeed recto verso—two sides—like it can be either kind or hostile. In contrast, this traditional trait may have prevailed, or even preserved in Madura tales. Devil and Satan are always combination of traditional creature which thrust human to do anything worse.</p> <p>The final stage is adoration of religion. The previous stage displays why Satan is always bad in most Madura folktales, it is because indeed their believe concept still remains forever. Madura tales make a really deep cut in religion section. Stating in their religion that Satan and things are bringing negative vibes and so they should abnegation. Therefore, their religion truly affects the way folktales created whilst European folktales indifference the ideas of specific religion or believe; even occasionally there are few of tales constantly put</p>

religion exposure depend on aim of author and genre.

2. As I know European tales is told about the historical place, the story that happen in the past time but we can accept the story using our logic, the plot is not simple like in Indonesian folklore. European tales usually include devil on the story, but sometimes the devil was not an evil.

Madura traditional tales is tales many of magic that cannot to be logically. Madura tales also include religious value of Madurese.

3. Honestly, I don't really know about Madura traditional tales because I come from Ponorogo so my family never told me about Madura tales. My family often told me about Javanese tales or the popular tales like "Asal-usul Reog Ponorogo", "Malin Kundang", "Bawang Merah, Bawang Putih", "Tangkuban Perahu", "Asal-usul nama Banyuwangi", and many more. But, after I asked my friend who come from Madura and I do searching on Internet then I know some Madura traditional tales like "Legenda Asal-Usul Nama Madura", "Legenda Joko Tole", "Pak Molla", and many more. Some of Madura folktales are talking about the struggle of people who want to be a king in a palace. But if we take a look on European traditional tales, some of the story use fairy as their power of the story. European people, believes on fairy. Because that in their traditional tales, they use the fairy power there.

4. According to me, Most of European tales are used to inserting some magical aspects like fairy tale or heaven. Sometimes, I do find materials aspect and femininity in them, especially for the old European tales. The tales are made up full of problems and adventures, which catch more attention from the readers. For example, when I read two of Czech tales by the title *Kate and the Devil* and *The Golden Hills* I couldn't stop to read until they end. Because in my experience, I never found the interesting stories like them before. The way the authors describe and insert new ideas must be given such praise.

While Madura tales are full of moral value about God, parents, and religion. Some magical agent such as *Dukun* also inserted, like the Javanese tales. Besides that, the origin of place is the most of theme of their story.

5. European Tales full of imaginations with many unexpected plot and characters. The culture in the story of European tales is difficult to found. Sometimes the culture seems like global culture since the influence of western to the other country. Madura Tales Rich of the influence of Javanese culture and Islam. Kingdom centric.

**Table 1: the K list inquiring learners' knowledge of European and Madura Folktales/Fairy tales**

The table 1 shows the list of the learners' preposition after they read 1-2 folktales/fairy tales from Czech and Slovenia independently and randomly. The learners much emphasize on the characters, plot, and tradition in their brainstorming. From the K activity, the learners mostly try to engage their new experiences reading European folktales/fairy tales with their prior knowledge and current knowledge of their own folktales/fairy tales, some of them Madura and Java such as the legend from both of the islands. In Madura according to the respondents' opinion (Madura leaners) the majority of folktales/fairy tales is the legend, it is the ordinary human who have the power like gods or goddess. Lynch – Brown and Tomlison (1999) remarked legend is based on either real or supposedly real individual and their marveleous deeds (p.99). The learners almost could not find the fairy tales in Madura, they do not discover the fairy characters during their process of



reading. Otherwise the characters in the Madura folktales are the powerful man or woman such as in *Joko Tole* and *Ke'lesap* stories.

Meanwhile the characters in European tales (Czech and Slovenia) have more variants, somehow it could be the man who has the magical power like the legend in Madura (Jason and Argonauts) and it could be the fairy even the devil. The devil character is something new for the respondents and it makes them in surprise. They make notes that the devil in Czech and Slovenia folktales/fairy tales context are totally different with the Madura tales context that put the devil always the wicked characters. The hero has to struggle very hard to defeat the devil, and it is the core in Madura tales. The respondents also compare the plot in both of the tales. The long tradition in literary folktales/fairy tales in Europe makes the respondents much more interesting to the way of the author's conveying the conflicts in the folktales/fairy tales. The adaptation of the folktales/fairy tales in Europe has brought to the better version of the tales and it makes the stories have the literature values. It differs from Madura folktales/fairy tales that mostly are the wonder folktales/fairy tales. The plot and conflicts in the wonder folktales/fairy tales is not really important because the purpose stress on the delivering the moral messages. In Madura Island there are thousands of folktales/fairy tales unluckily not a lot of them are rewritten and only few of them are documented.

Besides the characters and plot, the respondents also try engaging the tradition and the social life between Europe (Czech and Slovenia) and Madura Island tradition. They do not know too much about Czech and Slovenia but at least they try to use their brainstorming as the starting point of the further activities. Based on the respondents' brainstorming, the Madura Island folktales/fairy tales tradition is kingdom – centric because the stories always involves the noble family like the marriage between prince and princess, the conflict between one king and another, the queen sacrifice, and the banished princess. Furthermore in European folktales/fairy tales particularly Czech and Slovenia, the respondents remark that there are some of feminism values in the story. They discover some woman characters as the heroine in the stories, some of them also taking the important role in the stories. It is definitely different with Madura folktales that almost the hero is man then the woman is only object and media of conflict in the story.

The religion and belief takes an essential role in folktales/fairy tales brainstorming in tradition based. All of Madura folktales and fairy tales closely associated with the Islam and Hindu tradition, it affects to the social stratification or kingdom centric (Hindu). While in Czech and Slovenia some of them are got the Christianity influence such as the concept of from zero to hero (the third/ youngest will be the winner). An interesting viewpoint is the opinion through their analysis of the social life comparison between Europe and Madura. The working hour affects the plot and setting of the story. The setting of the ball for an instance, it reflects the night scene in European folktales/fairy tales. The night scene is really nice when the people go for the party, make some of the social interaction with others and even some of the love contact like the falling in love between two characters usually are happened at night during the party. The night life in European tales is glamorous, exciting, and luxurious. It is in acquaintance with the habit of the society where they work till the evening then the night is the time for relaxation and social interaction. On the other hand, in Madura the working hour is from morning to afternoon and generally they work as the farmer and fisherman. In the evening thus is time for sleeping, therefore there is not a lot activities at night only taking a rest together with their family. This social habit particularly affect to the Madura folktales/fairy tales. It could not be found the tradition of the ball at night in Madura tales. No folktales/fairy tales in Madura has the night setting mostly it is in the morning and at noon. Night party is not the tradition in Madura even though it is party for the wedding as well. The social background brainstorming analysis is interesting, and it is logic according to the short observation through the 2-3 Czech and Slovenia folktales/ fairy tales though the learners do not come to Europe yet. It proves that the folktales/fairy tales represents the culture and tradition. By reading the folktales/fairy tales and engage with the illustration that accompany inside, the learners can grasp the cultural understanding across nation. Such analysis is very meaningful to extend their comprehending of the tales. The connection between the setting and the social background of the story support the better engagement of the learners with the story because Madura Island and Europe definitely have different social and cultural background.

The next step is K-W-L chart is W or What you want to KNOW? In this phase the teacher attempts to explore the learners' hopes from the process of learning folktales/fairy

tales. After the brainstorming they have already known briefly about the uniqueness from both of different tales across nation. The teacher can ask them to make some of the questions according to their short observation to extend the understanding between the comparative study between Czech/Slovenia and Madura Island folktales/fairy tales. They could incorporate with their friend, elaborate the problem and list the questions together. Although they discuss it before, but the learners have their own curiousness as a result they have the variant of question that make it differs from one and others.

### **What you want to KNOW**

Please specify what you want to know about European particularly Czech and Slovenia tales and Madura Tales (inquiry/ as many as you can)

(you can collaborate with your friend)

#### **First respondent**

1. Do European folktales involve animal in the plot? I mean it's about animal, like animal story.
2. Do they have myth folktales, especially in Slavic folktales, completely telling prophecies and witch?
3. I wonder, what's the most interesting part of animal folktales regardless value that sinks in the tales itself? (European, Slavic, Madura)
4. Is there any folktales emphasis on races, black and white people for instance? If so, what is the title to be honest?
5. Since Madura most folktales fashionable in people always relate to origin of someplace or something, do European tales have such a merit tales?
6. Do European folktales embrace season (S/S/F/W) much in their folktales or even as an essential item in their folktales?
7. Most of folktales are anonymous, what about Slavic tales, are all them have no authors?
8. Do European and Slavic folktales set in real place and nature?
9. Is there any contemporary folktales created in European which are contextually adapted from the tales with no author?
10. In three folktales you offer me to, do they have any folktales to encourage adolescence (not children) to preserve traditional attitude in their value?

#### **Second respondent**

I want to know, why they believe in fairy? And why they often use fairy power on their story?

Although the story is about the struggle of someone to get a position in some palace or place, to make them strong and can get the position, they often use fairy power in it.

And then, I want to know why European traditional tales more interesting than Indonesian traditional tales?

As well as we know that "The Golden Hill" story is mostly same with "Jaka Tarub" story from Indonesia. But why, when I read it, "The Golden Hill" story more interesting than "Jaka Tarub" itself?

#### **Third respondent**

I want to know about the extrinsic element (culture, habit, socio-economic, politics) in European particularly Czech which I influenced the plot.

Then in Madura tales, I want to know about the other story except Jokotole and Putri Kuning.

#### **Fourth respondent**

The uniqueness of culture in Czech.

- Mythological creatures in Czech.

- Are there some similarities in between Czech tales and Madura tales.
- The interesting conflicts and fights.
- The moral value.
- A good quotation about life.
- Interesting illustration pictures.

Madura Tales:

- The historical of some kingdoms and places in Madura.
- The legend characters.
- The correlation between the tales and the setting of place in the reality.
- The moral value.
- A good quotation about life.
- Interesting illustration pictures.

**Fifth respondent**

Actually I want to read more Czech tales like two of stories ever be known in my class by Mr. Imron, because I think of other funny and interesting stories like them. I want to know about the methods and symbols used by the authors. Why always about fairy, heaven, and also tales will consist of Narratology by Vladimir Propp? Perhaps it relates to their culture, but I'm sure culture isn't the only reason. Why they never discuss about the origin of place like in Indonesia? Actually what that make they have different point of view about their theme? So does Madura tales, why always about origin of place, religion, and moral value like usual. If this is about culture, why they are different with European tales in the way of story, but same in the way of inserting about Narratology.

**Table 2: the W step**

Curiousness to the folktales/fairy tales across nation has brought the learners into the dept exploration and the myriads of questions rising up in their mind. The east and west comparison in culture, tradition, habit, social life and politics come and engage into the learners' mind and it needs to be analyzed more. The close reading activity for the learners lead them into some of the deep understanding and it is a trigger to enter the next level of analysis. It is not merely about the topic and theme anymore but they want to know the historical, cultural, and political background that accompanying the folktales/fairy tales across nation. The uniqueness of the characters also becomes the focus of their further exploration of tales. During this step the teacher compile as many as can the questions from the learners. It is definitely the substance activity because their questions are as the gateway to come into the further analysis and activities for the next level of discussion and material. This activity also could measure the learner's understanding and prior knowledge. The learners who could make many interconnected questions have the broader prior knowledge

and better understanding of folktales/fairy tales. By contrast when they could not give many interconnected questions they have the low level of understanding and knowledge. This case because the process of elaboration and engagement obviously depends on such as the learners reading experiences, engagement with the different culture, and the close reading process in the classroom.

The uniqueness of the folktales/fairy tales across nation particularly is the way out to continue learners' interest to the cultural, social, political and historical background. For example the question about the animal characters in Czech and Slovenia folktales/fairy tales, in *Fire Bird* (Czech) and *the Golden Bird* (Slovenia) the animal as one of the main characters in the story. The vixen (Fire Bird) and The Bear (The Golden Bird) is the helper of the hero. Both of them have functioned as the fairy mother like in *Cinderella* story, seven dwarfs in *Snow White*, and the huntsman in *Little red Riding Hood*. These animals as the helper probably only found out in the Slavic tradition stories (Czech, Slovenia). This uniqueness hereby attracts the learners to analyze and lead them to look for other uniqueness.

The social background makes the learners interesting to continue their folktales/fairy tales observation. The diversities and race issues are the salient viewpoint in the notion of the social background of the folktales/fairy tales. The curiousness to some of the different characters from the different ethnic groups emerges in the process of inquiry. In respondents' mind that Europe does not the diversity, they thus try to the further observation in association with the different races of the characters in the story. The characters such as the black people (referring to Africa ethnic group) obviously could be found in some of Slavic stories (Czech and Slovenia). In Slovenia such character (the black people) can find out in the famous folksong and folktale, entitled *Lepa Vida* or *Beautiful Vida*. This folktale represents the woman's dream about her wealthy life and she was kidnapping by unidentified people (The character is black people) who brought her to Africa. Its story has two kinds of ending, one of them is tragic because she was leaving home and never coming back and the second version is happy ending. In this story, Vida obtained her hopes and she could back home gathering with her family again. This story proves that there also found the diversity and different race in Slavic story, the black people who kidnapping Vida and bring her to Africa. In Czech tales also could be found the different race character, it is in Nemcova's tale entitled, *The Black*

*Princess*. This story was also depicted the black princess as the main character in the story who lived in the underground palace. The young man, Radovid, hereby married her and ignoring whether she is black or white. Thus the questions from the W phase are really deep inquiry because all of questions lead to the detailed observation of the folktales/fairy tales across nation such as the setting of the folktales/fairy tales. The setting of the Slavic tales refers to the life experiences and the literary history when the folktales/fairy tales found and written. The setting of the Black Sea sometimes is within the Czech tales though there is no sea in current Czech country. The Black Sea is located in Eastern Europe and it has the border with Russia and Turkey. The setting of the Black Sea possibly comes to Czech tales during the Hapsburg Empire.

The respondents are curious to the fairies character in the Slavic folktales/fairy tales either. The diversities and uniqueness of the fairies in the tales trigger the learners to probe some of weird characters and they compare it with Madura's tales. The animal as the helper (vixen, bear), mother's spirit, dream, the real fairy and even it is Lucifer as well. While in Madura tales the helper is himself/herself, it is the man/woman who has the magical and magnificent power. The power is the given from God, Gods and Goddess. The differences in fairies are caused by the different process of acculturation and adaptation of the tales. Madura's tales basically are Hinduism and Islam tradition (religion based). Also, in Madura tales mostly the folktales/fairy tales are not rewritten yet, it strongly affects to its variants including the variants of characters such as the fairy as the helper. On the other hand, the Slavic tales (Czech/Slovenia) have some engagements with the different culture and religion. It also has been through the process of adaptation. For example, Czech and Slovenia was under the Hapsburg empire for hundreds years. The process of germanization in Czech and Slovenia contributes to the changing of culture and tradition although they have their own tradition. The Brother Grimm tales gave much influence toward Czech and Slovenia tales including the fairies characters.

The next is the session as the background and point of view in the Slavic story. The respondents are really interested in this notion because the session background giving the dramatization effects to the story. It somehow determines the flowing of plot in the tales and the ending at the same time. The story from Karel Jaromir Erben , *the Snow Maiden*, this

setting is during the winter till the end of winter and change into the spring. The plot and the ending of the story totally depend on the session. When the spring came, the sun rose, then the Snow Maiden was melted. Another tale, such as *Enchanted Castle* written by Kavcic, impliedly tell the session when the main character, youngest daughter of the merchant asking for three shoots of the singing tree. The singing tree that she planted then it can sing beautifully by the end of the year (it is probably in the winter session). Its trees hereby is as the media in the story that changing the life of the youngest daughter. The ending shows that the youngest girl married with the handsome prince and she could release the castle from the enchantment.

Finally the last phase of learners' activity is L, or What you Learn. This step is the outcome of their learning process, their engagement, their exploration, and their scaffolding process. When the teacher lets them discussing and cooperating with their friends and group in the classroom, therefore the final result compiled and summarized in this step. This is the last process after the learners attempt to brainstorm their idea of folktales/fairy tales, continue to the next level by inquiring using some questions. The teacher supports them by providing some materials they needed and the meaningful information connected with the folktales/fairy tales from Europe particularly Slavic (Czech, Slovenia). The information can be in the form of the historical, social, and cultural background as well as the author biography and its literary history. The student can obtain the information by their own such as through the internet, magazine, and other media. The teacher then asks the learners comparing with Madura folktales. In this case some of the folktales are provided, but about the social, cultural, and historical background, the learners look for it by their own. It is not really hard for the respondents, because almost all of them are from Madura ethnic. They have already lived in Madura, mostly since their childhood, therefore they have engaged with Madura social life, culture, and tradition for many years. The table below shows their L activity compilation.

<b>L = what you Learn</b>
---------------------------

**Question : Please write your opinion and observation after all of you have already read the Madura stories and Czech Stories briefly**

**First respondent**

I divide what I learned into subtopics involving: geographically, culturally, and socially. These elements matter to compare between the two epic folktales of Madura and Czech. Firstly, we know that Madura represents Indonesia as tropical island and Czech represents Europe as subtropical climates, in details, it means that the way land is constructed is totally different in both continents. Further, in Madura, it overemphasizes on what the land looks like, which has been conventionally perpetuated as harsh, drought, and lacks of ponds or lakes exist. Therefore, the author brings up the issue as always as the characteristic of Madura island. Whilst Madura bombardier the readers with geography situation, not much European folktales -- especially Czech -- flaunt their geological location as main background of the folktales. Secondly, serve ourselves culture aspect in folktales is an obligation to counterbalance its plot. Most Madura folktales often prevail occult and prophecy into story, and make the details in serious package rather than humorous way whilst in Europe folktales such a thing is displayed in different ways, it could be satire, or humorous. Next is working hours, as we know that Madurese culturally work in the morning until dusk, however, European give different watershed on working hours, they intercept theirs from morning to night. Lastly, social condition can be assumed as a reflection of literature, we cannot assail this fundamental claim. Point one, an old single woman is always interesting as protagonist, they even set in wealth and or poverty. Point two, ancient kingdoms are set as background of the story. Point three, an ending of a story frequently conveys the reader to take lessons on how to bring everyone piece, welfare and blessing. However, in Czech folktales, such strong lesson and social condition as Madura folktales prevail barely to be discovered. While European reflects a condition of social in which they often provided wealthy.

**Second respondent**

After I read the story above, I think that Madura stories is full with magic. Magic that I mean here is they use the power of fairy or someone who has another power more than anyone else. The story also still about kingdom and struggle to get the throne or some position in it. I think, the end of Madura stories will be use as the name of a place in Madura or as the story about any place in Madura also. This is really different with Czech stories. Even some of Czech stories is use a power of fairy, but some of them feel like something that cannot imagine by our mind. For example like *Kate and The Devil* stories, how can the devil is afraid with Kate? We know that here, Kate is just a human and devil is a devil who have an evil power there. So I think this is a unique story, anyway. I can conclude that both of Madura stories and Czech stories are very interesting to read. Both of them has a uniqueness and something that can entertain us as the reader. It also can increase our knowledge about the story of Madura and Czech. As well as we know that in this era, so many people that do not know about stories like that. They more interests to reading stuff like a romance novel or romance stories even they know if that is not really increase their knowledge.

**Third Respondent**

According to me, as I have ever stated before that Madura stories are full of moral education. Most of them, as well as Javanese stories tell about kindness and relationship to the God. Sometimes, the magic power comes from dukun\_\_the magical agent in the form of old man or woman. So far, many Madura stories I've read are about the origin of places and kingdom.

For Czech Stories, honestly it made me interest in the first time when Mr. Imron shared the stories in my class. I was admiring of the stories that made more complicated with exciting ending that can't be supposed before. I think, they also never tell about the origin of place (Or my hypothesis is wrong because I really never meet the Europe stories by the form of Legend a place). Again, just like *Kate and the Devil* story, the author involves Lucifer and some devils from hell. As well as *The Golden Hill* story which involves an angel as the character, means that here is the different between Madura and Czech stories about the way they deliver their belief in magic power.

The length between those stories also different, Czech automatically is longer than Madura stories, because we know that the problems also made more complicated and unusual. I think, Madura stories also can be made longer by adding some complicated problem in order the story can flow well and enjoyable. But it also depends on the culture and respond of people who read the stories, furthermore In my opinion, for the kind of story like folktales or fairytales the story which more complicated and ended unusual is more interesting. But, I enjoy both



Madura and Czech stories. I've ever thought that I am going to lose folktales or fairytales after I read novel and short stories. But, after I read the Czech story, honestly I began to interest again to read folktales.

**Fourth Respondent**

According to my observation of Madura Stories and Czech Stories, I think there such differences between the two stories. Madura Stories focus on morality, value, and religious. The prominent figure in the three Madura stories is a woman who has problem with a man for example Syarifah Ambami with her husband, Bendoro Gung with her father, and the angel with her husband. Their patience face their problem reflects their high morality. Meanwhile Czech stories as I know it focus on entertaining with the genre romance and comedy.

**Fifth respondent**

Czech Tales is unexpected and more complicated than Madura Tales. As we know that Indonesian tales, especially Madura tales has no official printed book. If we compare both of them, we could find that both ideas of the story are great. Yet, the way of how the writer explores the idea is quite different. Czech tales is more interesting through the complicated development of the plot. The structure of the sentences and vocabularies is sample and it made the readers quite easy to understand the story. On the other hand, Madura tales is quite boring with the straight language and simple plot and conflict

**Table 3: the L step of scaffolding method**

The learners in L phase elaborate their outcome of the close reading process into one to two paragraphs of summary. They compare the Slavs tales (Czech, Slovenia) and the Madura Island tales from many perspectives. Not entirely of their prepositions are true because they have a limited time for reading, but it could be used as the basic method for the folktales/fairy tales analysis. The learners also give some suggestions how to build up the story and make it more interesting, particularly for Madura Folktales/fairy tales. The suggestions are given after they engage with Slavic Tales that according to the learners are more complicated in its plot. The engagement with the literature context in comparing the tales across nation contributes to the process of reading and writing literary works especially reading and writing folktales/fairy tales as well as teaching children literature. This becoming very meaningful for the learners and authors when they want to write and rewrite the undocumented tales. The respondents engage and assimilate all of their prior knowledge and reading experiences in this L step. They engage with their current experiences during the learning process of the folktales/fairy tales. The level of the prior knowledge and experiences surely determine the process of engagement and the outcome of the last process of the scaffolding method. The learners with the more prior experiences could figure out the L step deeper and more detailed. For an instance, the first and the third respondent who give the

holistic analysis toward the comparative study of the folktales/fairy tales between Slavic and Madura. Both of them view the folktales/fairy tales across nation from some different viewpoints. The literature aspects, sociological, religion, and educational views are the milestone of their outcome in this L step. Their opinion are not only focus on the development of the plot, conflict, and the figurative languages but also stress on the cultural, historical, and religion background that make the folktales/fairy tales across nation different. Meanwhile other respondents view the comparative study of folktales/fairy tales across nation only from one or two viewpoints. The rest of them look from the educational aspects such as the historical, sociological, or cultural viewpoint and others view them from the literature aspects only.

#### **4.9 New Perspectives in Stories for Learning**

Practicing the K-W-L chart coincidentally the learners practice the children literature criticism. Wolf (20..) divides the children literature criticism into five types: genetic, formal, text to text, transactional, and socio – cultural criticism. The genetic criticism refers to the influence of the author, such as the author’s life background. Then the formal criticism stresses on the analysis of text itself, for an instance the theme, characters and the figurative languages like metaphor, simile, ambiguity, and irony. Further is text to text criticism obviously it is comparing the text with other texts it could be between the children literature and other children works or the children text with other text such as the summary and comment in the magazine or news. While the transactional criticism concentrates to the interaction between the text and the reader. Or, in other words the engagement of learners’ prior knowledge and the text/ story. At last, the socio – cultural criticism has the broader perspectives associated with the culture, social, political and historical background that accompanying the children literature texts.

In the activity through the analysis of K- W- L chart learners actually practice it all of the criticisms above. When the teacher asks them to have the close reading, the learners examine, observe, and probe some aspects of intrinsic elements in children literature such as characters. The finding of some helpers in Czech and Slovenia folktales/fairy tales like the vixen, the bear, the devil, and the real fairy has proved the learners practice the formal

criticism. The learners analyze the plot either as the part of the formal criticism and it could extend their understanding to the entirely contents of the folktales/fairy tales. While they have found the theme, plot development, character and characterization of the text, furthermore the learners try investigating who is the author? Such this question can be looked at the W step. Their curiousness of the author life background and the reason of author wrote the story it leads them practicing the genetic criticism. The learners attempt to discover about Nemcova, Erben, and Kavcic as the classical folktales/fairy tales authors in Slavic countries (Czech, Slovenia). To enhance their knowledge in children literature and to show the universality of the folktales/ fairy tales the teacher instructs the learners to compare some of the folktales/fairy tales from the different countries with their native folktales/fairy tales. The learners have undergone the comparative study of the Czech, Slovenia, and Madura Island folktales/fairy tales and it is a kind of text to text criticism in children literature. The learners compare the similarities and the differences of many aspects among the folktales/fairy tales across nation. The next, the learners analyze the deeper elements in children literature. They probe the sociological, historical, religious, political and cultural aspects in Slavic and Madura folktales/ fairy tales.

Such as some of Madura folktales/fairy tales depicted the grasping of power and showed the civil war, the different religion background of Slavic tales and Madura Island between the Christianity and Islam, Hindu tradition. The text to text criticism leads the further research such as the social constructivism. In Madura tales, like it has been discussed before, mostly are sad ending. This could raise the curiousness exploring more Madura social and cultural construction. Till there is the important finding in the Madura tales analysis that the sad ending in Madura tales has the social function in the past time. By using the sad ending the folktales/fairy tales invited the society into the togetherness, the same feeling to feel the sadness and use it for contemplation in their life. Today if the folktales/fairy tales uses as the resource pack in the learning particularly for the children, the ending is not relevance and suitable for them. Therefore it likes the European tales (Slavic tales), Madura tales should be adapted according to the updating situation and age with some of the meaningful changing.

The transactional criticism in Slavic (Czech, Slovenia) tales needs the stepping process. The engagement with Madura tales is not really complicated problem for the learners due to their ethnics and setting of life. The respondents mostly have been engaged with Madura island and life background, they hereby could reconstruct their prior knowledge and experiences to comprehending the development of the stories from Madura Island. It is definitely different with their interaction with European Slavic tales. Some of the findings show that the learners have faced the hard and sophisticated perceptions when they read the Slavic tales. Some of characters like the devil, ogre and Lucifer are really out of their imagination. Such as the story about *Kate and the Devil* (Czech), *Lucifer's Wedding* (Slovenia) does not have the contact and interconnection with the learners' mind. They are astonished when the devil is not always wicked and evil creature, they are in surprised when the devil even Lucifer as the king of the devil could be cheated. To overcome such of the problem as well as to give the learners current experiences in line with the European-Slavic tales the teacher could figure out some of these things, (1) the use of ATU index to know the social and historical context of the folktales/fairy tales, (2) giving the learners some of the folktales/ fairy tales annotation, (3) Instructing them to read various stories from Slavic. The three of procedures above support the learners to gain the better understanding of the folktales/fairy tales from Europe. ATU index could be used by the teacher as the provision of materials in facilitating the learners during the practicing of the scaffolding method to analyze the stories. The scaffolding method in children literature analysis thereby has become the holistic method in comprehending the comparative study of the folktales/fairy tales across nation. Because during the scaffolding process the learners also practice five kinds of the children literature criticism at the same time exploring the deeper comprehending of the stories.

The criticism to the Madura folktales/fairy tales by comparing with the European tales (Slavic) hopefully could improve the Madura tales when they are rewritten. According to the learners after they have already read six tales from Madura, they remarks that the Madura tales mostly are sad ending and too serious. It therefore needs some of adjustment when the tales will distribute to the society as the reading materials for the children. Some of the adaptations are needed to make the stories are suitable for the children. The children

world is strongly connected with something fun, entertaining, no violence, and optimistic. Such psychological aspects of learning have to use as the consideration in writing and rewriting the children stories. The ending in the folktales can be changed from the sad/tragic ending to the happy ending. Folktales/fairy tales particularly in Madura Island has the sad/tragic ending. It is not suitable with the children literature viewpoint. The author thus should give the new perspective in the folktales/fairy tales by giving the happy ending. Consequently the author must modify some of the plot of the stories and it is not really easy, because of the cultural blocked. It means that the authors should observe the social and cultural situation before the stories are rewritten. In Madura its society tightly hold the tradition, culture, and religion till today. It could be experienced the cultural blocked if the authors could not practice the cultural approaches. The informal leaders for example in Madura have the important role in the social life. It is one of the uniqueness in Madura Island that the informal leaders have the higher position than the formal leader, the author thus has to come to them, discuss it, and beg permission to them before the authors try changing some parts in the story.

Practicing adaptation such as writing from wonder folktales/fairy tales into literary folktales/fairy tales as well as rewriting the folktales/fairy tales from the different point of view and by changing some part of the stories closely associated with the close reading process. The process of reading other tales from the different countries and various kinds of culture could inspire the author when they want to adapt the wonder folktales/ fairy tales into the literary tales and rewrite some of the existing folktales/fairy tales with the new perspectives especially with the educational purposes. The good author is automatically the good reader as well, because through the reading process the author gets the inspiration to write and the reading is the process of the critical analysis of the problem before the author starts writing. Wolf (2004) remarked and the best place to look for writing is in reading. Indeed, just about any well-known writer will tell you that they are readers first and foremost (p.202). The authors write many important things and all of things sourced from their life experiences and the creative imagination process during their life. For example, the author such as Bozena Nemcova could write some of the folktales/fairy tales with the castle life based very well, because he has experienced living in the castle in her childhood and some of

folktales that are rewritten by Monika Kropelj in Slovenia that are depicted the author life experiences engaging with the pagan stories about the myth of water sprite, *kresnik*, and *zlatorog*. Writing particularly creative writing is truly process of human and his feeling of his environment and society. Like British author, Ben Johnson stated when he gave his comment to his own work, *Timber of Belief*, how we ought to judge rightly of others, and what we ought to imitate specially in ourselves’.

During the process of the writing the author crafts their expression, feeling, and intuition to sharp the composition becomes much more interesting to read. Thus the intrinsic elements in literature should be employed during the process of adaptation of the wonder folktales/fairy tales into the literary folktales/fairy tales and in the rewriting process of the folktales/fairy tales as well. It is very important in writing fiction because the craft of the children literature needs compiling some strategies to make the stories are eligible enough for the reading resource pack for the children. It is not a simple job in adapting and rewriting the folktales/fairy tales, because our prior knowledge and experiences determine the quality of our creative writing outcome. Moley (2007) suggested Reading lends you knowledge; knowledge offers you power; but self knowledge helps you understand the shaping and fledging of your abilities (p.37).

Like writing the fiction generally, writing the children literature is something verisimilitude of the stories. The use of narrative structure is really important because by attending to the character, plot, and imagery the children literature become the interesting literary works. The author could not neglect the narrative structure to express the imagination. Plot for an instance it is a kind of series events that should be attended. In the plot there find out the conflicts that make the stories much interesting. Madura folktales/fairy tales have the potential and awesome basic idea of conflicts. The author could process it by adding some conflicts in the story. Further Madura tales also less of the adventurous events, they are much more focused on the moral teaching and the relationship between the human and God. To make it amusement for the readers, the author could change some parts of the story by giving some attracting events for the readers. The Czech and Slovenia folktales/fairy tales could be used as the references due to many adventurous events in their plot. In some of

the stories it depicted how the main character has to carry out the journey in the seven days, seven nights, and passing seven mounts. In every step the author add the conflicts as well as the helpers. For the readers the series of events with some of conflicts and adventure are valuable to send them coming to their imaginative world. With the plot the author could create and determine the series of the story and the ending such as overcoming the ogre/monster/ other wicked creatures, the quest, rags to riches, voyage and return, comedy, and rebirth. Thus the variation and the combination in the story are the essential factor to attract readers enjoying the stories with the new perspectives.

To give other new perspectives the author has to consider the characters in the story either. The characters in the story are like the engine in the motorbike or it is as the heart in the human body. The character has the very substantial role to build up the story from the prolog till to the epilog. In writing and rewriting the folktales, such as according to Madura folktales/ fairy tales, there was clearly the protagonist/ the main character/hero/heroine and the antagonist in the different side. In the notion of the writing/rewriting of the tales it prefers using the term the hero/heroine for the main character. The weakness in Madura folktales/ fairy tales in acquaintance with the character is the missing of the trickster. The existence of the trickster vividly makes the stories living and exciting. The author could create the trickster for the Madura folktales/fairy tales through some considerations such as the religion and its social effects. The trickster usually does not find in Indonesia folktales/fairy tales particularly in Madura, but mostly the readers like the role of the tricksters in the story a lot. The trickster must not the powerful character, because the most important things from the trickster, it must be wit and cunning. In Indonesia folktales/fairy tales there is only one famous fable with its trickster *Sang Kancil* (legend of the mouse deer). This fable has been adapted from wonder tales to the literary tales and from the literary tales to the animation (now this famous animation has been produced by Malaysia entitled *Pada Suatu Hari* or *Once upon a time*). By giving the trickster thus the Madura folktales/fairy tales will be much more profoundly interesting for the readers.

It somehow the hero/heroine is trapped in the difficult situation. They face the hard problem in the story and need the help and support to look for the way out. It is situation called the crisis. This predicament invites the tension of the readers to feel the same feeling as

the hero/heroine's feel in the story. Such as in the *Fire Bird* tale, the youngest prince has been killed and the two elder brothers grasp all of he owns like the goldilocks princess, the white horse, and the fire bird. This is the crisis that is undergone by the hero. The flaws of the hero/heroine contribute to the crisis and it is an important part of the story. It leads to the climax of the story and determine the ending as well whether it is sad or happy end. Further, the author has to attend to the setting also. The setting represents of the culture, history, and the tradition of the folktales/ fairy tales creation itself. The notion of setting refers to the place, time, and also the weather including the session. The setting depicts the mood of the story, thus it is really connected with the psychological effects of the readers. The setting should be obvious and engage with the readers though they have the different life background. Morley (2004) argues the setting as a recognisable cityscape is something a reader understands; gaining their trust, they move towards your story (p.174). The setting closely interacted with the history of the folktales/ fairy tales.

The choosing of the Black sea for example in some of Czech and Slovenia folktales/ fairy tales is not arbitrary but it is through some of the considerations. The Black Sea is the mysterious and full of myths during the ancient time. In the Greek era it is called *Euxine*. The use of the Black Sea as the setting reflects the historical background of the folktales/fairy tales in Slavic tradition that cannot be separated with the Greek myths. This also connected with the Austro – Hungarian empire that have the are array from German to Greek, the main and important river in Austro – Hungarian Empire, Danube river sources from Germany and flows till the Black Sea. It thus the reason the Black Sea as the setting of some Slavic Stories is not only merely about the location but also it reflects the historical context. In Madura tales, all settings (place and time) reflect the history and tradition in Madura Island. *Rato Ebu* for example, it is used the real setting even the tombstone of *Rato Ebu* (the queen) is on the same place till today. Unfortunately, in Madura Tales usually use only one setting of location and time, except the *Legend of Sagoro* (the Origin of Madura) and *Joko Tole*. The setting of both stories is in Madura Island and in Java Island as well. It is because both the island has historical relationship during Hindu and Islam era such as Madura during the Hindu era was under Majapahit Empire while in Islam era it was under Mataram Kingdom. Thereby the two Islands are historically connected. In the notion of adaptation the Madura tales the author has



to recreate the different situation (setting) of place. It is better the setting are various and it is not only one, two, but it could be more than threes. It gives the psychological effects to the readers because they will not get bored when they read the stories. The setting of place can be combined with the setting of time and weather. The art of combining the setting (place, time, weather) makes the folktales more colorful.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1 Conclusion

The comparative study of the folktales/ fairy tales across nation involves and engages with some aspects dealing with the literary aspects and educational perspectives at the same time. To comprehend the folktales/ fairy tales across nation, the profound understanding are needed particularly the social, cultural, and historical background and its engagement with the literary elements such as the symbol, figurative language, theme, character, setting, plot, and other literature devices. The folktales/fairy tales mostly could not separate with the historical, cultural, and social background when the works written and the author life background as well. It becomes the ideology of the literary folktales/fairy tales. The process of adaptation from the wonder folktales/fairy tales to the literary folktales/fairy tales somehow closely dealt with its historical context. Brother Grimm in Germany reflects the social construction of the gender issue in 19<sup>th</sup> century while Czech fairy tales (Nemcova, Erben) are connected with the searching of identity as the basic idea of the national revival in Czech and Slovakia during the Hapsburg Empire. The folktales/fairy tales have the function mainly articulating the identity of the nation because the folktales/fairy tales are the notion of tradition and culture reflection.

Due to its cultural and tradition based, the folktales/fairy tales across nation is the dialectical process among them. It is not only among the story from one region such Slavic, Romanic, and Scandinavian, but also their dialogic process with other folktales/fairy tales all around the world. The setting of the Black Sea in the Czech and Slovenia tales, the ebony tree depiction in Snow White, The Black People in Czech and Slovenia Tales, and the journey from Madura to Java in Madura Folktales are proved such a process. The Black Sea is not in Czech and Slovenia territory, but the Black Sea is the mystical and mysterious place that closely dealing with the Greek myth. Then, almost all of European tales including Slavic (West and South) are affected by the Greek myth. Further, the ebony tree that was arrived in Europe from Asia particularly from India and Indonesia, it is supposed as the result of communication among the culture through the trade and colonization. Also, it happened to the story from Slovenia, *Lepa Vida* or *Beautiful Vida*. The person who kidnapped Vida and

brought her to Egypt probably was an African. The kidnapper described as the Black People and in the story Vida was also went to Africa continent. All of the proofs above are as a result of the cultural interaction in the folktales/fairy tales, Jack zips called cultural transmission.

Tracing the cultural transmission and adaptation leads to the profound understanding of folktales/fairy tales across nation. The use of ATU index could figure out the interconnection between one and other folktales/fairy tales across the world. The starting points to trace the interconnection, the research focus on the folktales/fairy tales from the three different countries, Czech, Slovenia, and Madura Island (Indonesia). Then from the folktales/ fairy tales from the three countries, the notion extends to the folktales/fairy tales across nation particularly the folktales/fairy tales that closely connected or have the similar motifs. ATU index is the revision of the previous index from Anti Aarne and Stith Thompson (AT) with the social, cultural and historical based. Thus by using the ATU index some of the similar stories in the world could be traced. For example the Cinderella stories with its myriad of versions in the world and also its variants. Tracing Cinderella story the time set back to China in the 1<sup>st</sup> century with Yeh Hsien, Cendrillon in the 15<sup>th</sup> century, Aschenputtel in the 17<sup>th</sup> century, Black Cinderella in the Harlem Renaissance period (1960's) till the Walt Disney animations and movies today.

The ATU index also could use giving the index for the new finding of folktales/fairy tales or the new variants of folktales/fairy tales in the world. For example, there are some of Madura folktales/fairy tales undocumented yet. These stories mostly are wonder folktales that have been told from one generation to the next generation with the religious and moral based. These all stories have a lot of uniqueness and as a result of the acculturation between Hindu and Islam. The prosperity of Majapahit Empire and Mataram Kingdom contributes a lot to the historical context of these wonder folktales in Madura Island. The folktales/fairy tales from Madura are genuine otherwise by using the ATU index it could be traced its connection with the stories from other world. Joko Tole, Jason and Argonauts and Hardy Harhead are the stories with the same motifs and index. Therefore it could be concluded that the culture in the world has its own way to have the dialog and communication each others.

The next substance and salient notion in fairy tales/folktales is the readers. In the case when it is brought to the readers context automatically it discusses the folktales/fairy tales

from the education perspectives. The interconnection between folktales/fairy tales particularly the literary folktales/fairy tales and education are tightly associated with the process of the extensive reading and the creative writing process. The role of education is the bridge and the gate to invite the folktales/fairy tales in the formal education such as it should be introduced in the learning process and it is specifically learnt by the student. The formalization of folktales/fairy tales in the education domain (classroom) supports the preservation of the culture and tradition as well as the development of the folktales/fairy tales into the notion of the children literature. The extensive reading through the close reading method leads the learners profoundly understood the deeper aspects in the children literature. The learners do not only learn the intrinsic elements but also observe the extrinsic elements of the children literature. Then the next phase in the children literature context, after they have the close reading activities, they have to continue to the creative writing activities.

During the process of children literature observation and examining the learners practiced the scaffolding method. This method matches with the idea from Nikolajeva and Barone about the engagement. The learners have to engage their intellectual and emotional connection to find out and explore the narrative domain such as plot, characters, figurative language, and setting then they have to engage it with the historical, social, and cultural background of the children literature to get the better understanding. The scaffolding method is a part of the constructivism approach that is used in this research. Therefore getting the literary engagement (final result of children literature comprehending) the learners begins with the brainstorming process. They make notes what they know about the folktales/fairy tales, they reconstruct their prior knowledge and experiences using brainstorming strategy. They recall their past and current knowledge. The next the learners practice the inquiry with writing some of the related questions. After the teacher provides some materials and instructs them to read, the last phase is the exploring and engaging their capacity to construct their idea of the children literature across nation.

At last, the process of creative writing as a result of the learners' close reading and observation could start according to the learner's experiences and understanding of the folktales and fairy tales across nation. The good reader produces the better writing result, because the good reader always analyzes the deeper aspects of children literature. Writing

children literature the author has to pay attention some of literature structures such as the characters, plot, conflict and crisis, setting, and ending. The construction of the characters it is usually called hero/heroine for example determines the whole of the stories content and ending. The characters play the important role and could affect the emotional and psychological of the readers. The setting also is very important to describe the tradition and culture. Then the illustration as well it is essential element in the children literature. All aspects could not neglect when the author tries to make the children literature adaptation.

## **5.2 Suggestion**

The research outcomes definitely are meaningful for the further discussion of the children literature. The new perspectives of story for learning have been designed during the process of the research. This research has the limitation in time, hereby the further research is needed to dig and explore the deeper aspects of the children literature. Otherwise this research could give some of the suggestions dealing with the folktales/fairy tales research as well as the children literature learning process particularly the close reading and creative writing by using the constructivism as the underlying approach in the teaching children literature. First, the folktales/ fairy tales could not separate with the culture, history, social life, and the author, thus the research of the folktales/fairy tales should be compared with the other folktales/fairy tales from the different countries to look for the dialogic process among the folktales/ fairy tales across nation as well as their universality. The next, the comparative study of the folktales/ fairy tales enrich the motifs and could trigger the cultural communication to rewrite the different versions of the folktales/fairy tales in every country. For example in Madura folktales the author can add some of the idea of the trickster to make the stories more interesting and amusing for the readers.

The third the ATU index is the effective medium to trace the comparative folktales/fairy tales in the world. The similar motifs could be traced using this motif index effectively and the cultural transmission could be shown among of them. The fourth, the constructivism approach is one the best approach to convey the children literature in the classroom. This approach maximizes the learners' potency to reconstruct the new idea for the deeper and better understanding of the folktales/fairy tales. Also, the constructivism explores

the holistic aspects in learning, particularly children literature learning. Furthermore, in the case of Madura folktales/fairy tales, they have to adapt from the wonder folktales/fairy tales to the literary tales. In the process of adaptation the author should attend the literary elements such as the characters, plot, complication and crisis and ending to make it interesting. At last, bringing the folktales/fairy tales in the formal education (literature class, children literature class) gives many positive effects one of them is the preservation of the culture, tradition, and history. The folktales/ fairy tales are also embedded with the identity of the learners across nation.

## Bibliography

- Applefield, James M. Richard Huber ,Mahnaz Moallem. *Constructivism in Theory and Practice: Toward a Better Understanding*. retrieved from: [www.people.uncw.edu](http://www.people.uncw.edu)
- Blachowicz, Camille, Donna Ogle. (2008). *Reading Comprehension: Strategies for Independent Learners*. New York: Guilford Press
- Barone, Diane M. (2011). *Children's Literature in The Classroom*. New York: Guilford Press
- Barry, Peter.1995. *Beginning Theory*.Menchester: Menchester University Press
- Bernard,H.R.(2004).*Research Method in Anthropology*. Thousand Oaks: Sage Publishing
- Berthens, Hans. (2001). *Literary Theory: The Basics*. New York: Routledge
- Calvino, Italo. (1988).*Six Memos for the Next Millennium*. Harvard: Harvard University Press
- Desforges, Charles in Bob Moon eta als.(ed).2000. *Routledge International Companion to Education*. London: Routledge
- Dixon – Kennedy, Mike. (1998).*Encyclopedia of Russia and Slavic: Myth and Legend*. California: ABC- CLIO Inc.
- Dostal,Jiri.(2015). *Inquiry –Based Instruction*. Olomouc: Univerzita Palakheho
- Erben, Karel Jaromir, Bozena Nemcova.2014. *Czech Fairy Tales*. European Union: Vitalis
- Gray, Louis Herbert. (1918). *The Mythology of All Races*. Boston: Marshall John Company
- Grenby, M. 2004. *Children Literature*. Edinburg: Edinburg University Press.
- Grilli, Giorgia.1997.*Myth, Symbol, and Meaning*. New York: Routledge.
- Hakemulder, Jameljan.2000.*The Moral Laboratory*. Amsterdam:John Benyamin Publishing
- Harits, Imron Wakhid.” *The Social Position and Typology of Madurese Women in Madura Folktales*”. Atavisme.Vol.14.Desember 2011. Page 194 – 202
- \_\_\_\_\_ . “ *Enhanching Writing Competence through Madura Folktales: A Case Study at Trunojoyo University Madura*”. Nobel. Vol.02. September 2011. Page 23 – 37
- \_\_\_\_\_ . “*Vicarious Experience by Modeling and Comparing Children Stories from Czech and Madura Island: Behavior and Moral Perspectives.*”Creative Writing

Journal. Vol.6.2015. <http://www.scirp.org/journal/ce>

<http://dx.doi.org/10.4236/ce.2015.67069>

Hasse, Donald. (2008). *The Greenwood Encyclopedia of Folktales and Fairy Tales volume 1-3*. London: Greenwood Press

Horihan, Margery. 1997. *Deconstructing the Hero*. London: Routledge.

Hunt, Peter (ed.). 2003. *Literature for Children*. London: Routledge

Husen T., Postlethweite T.N.1989. *The International Encyclopedia of Education Vol.1*. New York: Pergamon Press

Juvova, Alena, Stefan Chudy, Pavel Neumeister, Jitka Plischke, Jana Kvintova. Reflection of constructivist theories in current educational practice. Paper. P.1-8

Luthi, Max.1982. *European Folktale: Form and Nature*. Bloomington: Indiana University Press

Lynch-brown, Carol , Carl M. Tomlinson.1999. *Essential of Children Literature*. Boston: Allyn and Bacon.

Marczyk, Geoffrey, David de Matteo, David Festinger.2005. *Essential of Research Design and Methodology*. New Jersey: John Wiley and Sons inc.

Meautia, Cut Intan. "Pengabaian Pengajaran Local Wisdom dalam Pembelajaran Bahasa".  
Proceeding of 1<sup>st</sup> National Seminar Universitas Trunojoyo Madura. June 2009

Mahsun.2005. *Metode Penelitian Bahasa*. Jakarta : Raja Grafindo Persada

Moleong, Lexy J.2000. *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya

Morley, David (2007). *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press

Morris, Michael W.; Leung, Kwok; Ames, Daniel & Lickel, Brian (1999). Views from inside and outside: Integrating emic and etic insights about culture and justice judgment. *Academy of Management Review*, 24(4), 781-796

Nikolajeva, Maria. (2014). *Reading for Learning*. Amsterdam: John Benjamin Publishing



company

- Nikolajeva, Maria. Beyond The Grammar of Story, or How Can Children Literature Criticism Benefit from Narrative Theory? *Children's Literature Association Quarterly*, Volume 28, Number 1, Spring 2003, pp. 5-16. DOI: 10.1353/chq.0.1702
- Nunan, David. 1993. *Research Methods in Language Learning*. New York : Cambridge University Press
- O'Sullivan, Emer. (2005). *Comparative Children Literature*. London: Routledge
- Pressley, Michael, Christine B. McCormick.(1997). *Advanced Educational Psychology*. New York: Harper Collins
- Pritchard, Allen, John Woollard. (2010). *Psychology in The Classroom: Constructivism and Social Learning*. New York: Routledge
- Reeves, Scott, Ayelet Kuper, Bryan David Hodges. 2008. *Qualitative Research Methodologies: Ethnography*. Retrieved from [www.bmj.com](http://www.bmj.com)
- Reynolds, Kimberly. A Review of Youth Culture: Text, Images, Identities. 2004. P.60-62
- Siebert, A. (1999) *How resilient are you*. New York: Guilford Press.
- Sherman, Joshepa.(2008). *Story telling: an Encyclopedia of Mythology and Folklore*. New York: Sharpe Reference
- Tinkova, Daniela, Ivana Pechackova.2012. Two Legends of the Loreta. Prague: Meander Asia e Learning. Learning Theories – Cognitive Learning Theories
- Uther, Hans – Jorg.2004. *The Types of International Folktales*. Helsinki: Academia Scientiarum Fennica
- Vermeersch, Jens. *Zacneme s ODL*. Apeldoorn: Garant,2005.128 p.ISBN 90-441-1902-8
- Wolf, Shelby A. (2004). *Interpreting Literature with Children*. London: Lawrence Erlbaum Associates
- Zipes, Jack (1987) Fairy Tales as A Myth.*Children Literature Association Quarterly*. Pp.107-110. Proceeding

Zipes, Jack (2006). *Why Fairy Tales Stick*. New York: Routledge

\_\_\_\_\_ (2004). *Speaking Out*. New York: Routledge

\_\_\_\_\_ (2006). *Fairy Tales and The Art of Subversion*. New York: Routledge

\_\_\_\_\_ (2000). *The Oxford Companion to Fairy Tales*. New York: Oxford University Press

Zmug, Irena. Argonautica. City Museum of Ljubljana catalogue. Retrieved from [www.mgml.si/media/emona.mit.resnicnost\\_katalog.pdf](http://www.mgml.si/media/emona.mit.resnicnost_katalog.pdf)

Zgodovina, Mita. History of Myth. City Museum of Ljubljana catalogue. Retrieved from [www.mgml.si/media/emona.mit.resnicnost\\_katalog.pdf](http://www.mgml.si/media/emona.mit.resnicnost_katalog.pdf)

### **Online Bibliography**

<https://olliuci.files.wordpress.com/.../journey-withgreekheroes-jason.pdf>. Jason, Medea, and Argonauts saga

[http://www.chinaculture.org/gb/en\\_chinaway/2004-02/25/content\\_45896.htm](http://www.chinaculture.org/gb/en_chinaway/2004-02/25/content_45896.htm)

[http://www.hoover.org/sites/default/files/uploads/documents/0817944915\\_3.pdf](http://www.hoover.org/sites/default/files/uploads/documents/0817944915_3.pdf)

[www.traveliana.com](http://www.traveliana.com)

[www.encyclopedia.com](http://www.encyclopedia.com)

[www.livingprague.com](http://www.livingprague.com)

[www.britskelisty.com](http://www.britskelisty.com)

<http://www.pitt.edu/~dash/type0425c.html#garden>

[www.mftd.org/index.php?action](http://www.mftd.org/index.php?action)

<http://thefineartdiner.blogspot.cz/2012/03/walt-disney-brothers-grimm-comparative.html>

[www.surlalunefairytales.com/](http://www.surlalunefairytales.com/)

<https://books.google.cz/books?isbn=1443804282>