



## CROSS CULTURAL DIDACTICISM: MORAL LESSON IN KOREAN KONG JWI PAT JWI AND INDONESIAN BAWANG MERAH PUTIH

Zahra Adinda Nismara<sup>1\*</sup>, Yulianeta<sup>2</sup>, Didin Samsudin<sup>3</sup>

<sup>1,2,3</sup>, Korea Language Education, Education of Language and Literature Faculty, Universitas  
Pendidikan Indonesia

<sup>1</sup>[zahraadindan@upi.edu](mailto:zahraadindan@upi.edu), <sup>2</sup>[yaneta@upi.edu](mailto:yaneta@upi.edu), <sup>3</sup>[didinsamsudin@upi.edu](mailto:didinsamsudin@upi.edu)

### ABSTRACT

This research aims to identify and compare didactic values contained in Bawang Merah and Bawang Putih, folklore from Indonesia, and Kong Jwi Pat Jwi from Korea through literary comparison. The study uses the qualitative descriptive method. Indonesian folklore was obtained through the 100-folklore book, and the origin of Korean folklore was obtained through the classic Korean folktale collection book. The results show that these two folk tales have similarities in that the main character lives in a family where one of the parents has died and has a half-sister. Another similarity is in the role of the daughter in helping with housework in the family. Altogether, however, the text of these two folklores is different. The differences are found in the structure of the text, such as characters, setting, and plot, and the didactic values contained there, such as the value of loyalty, the value of honesty, and the value of danger misdeeds. Apart from that, the conflicts contained in the two folk tales are different. In the story of Bawang Merah and Bawang Putih, the conflict is about looking for clothes belonging to her stepmother, while in the story of Kong Jwi Pat Jwi, she fills the barrel with a hole until it is complete. This second folktale can be used to educate moral and ethical values for readers from various cultural backgrounds. Many folk tales contain universal values, such as honesty, hard work, and compassion. By telling these stories, educators can emphasize that despite different cultural backgrounds, many of the same values can be found and appreciated by all people.

**Keywords:** Folklore, didactic values, educational, moral values, comparative literature

### ABSTRAK

Penelitian ini bertujuan untuk mengidentifikasi dan membandingkan nilai-nilai didaktis yang terkandung dalam cerita rakyat Bawang Merah and Bawang Putih dari Indonesia dan Kong Jwi Pat Jwi dari Korea melalui pendekatan sastra bandingan. Penelitian ini menggunakan metode deskriptif kualitatif komparatif. Sumber cerita rakyat Indonesia didapatkan melalui buku 100 Cerita Rakyat Nusantara dan sumber cerita rakyat Korea didapatkan melalui buku Kumpulan Cerita Klasik Korea. Hasil penelitian menunjukkan bahwa kedua cerita rakyat ini memiliki kemiripan yaitu, tokoh utama hidup di dalam keluarga yang salah satu orang tuanya meninggal dunia dan memiliki saudara tiri. Kemiripan lainnya yaitu terdapat pada peran anak perempuan dalam membantu pekerjaan rumah di keluarga. Akan tetapi, secara keseluruhan teks dua cerita rakyat ini berbeda. Perbedaan itu terdapat pada struktur teks seperti tokoh, latar, alur dan nilai didaktis yang terkandung di dalamnya seperti nilai kesetiaan, nilai kejujuran dan nilai bahaya kejelekan. Selain itu, konflik yang terdapat dalam dua cerita rakyat berbeda. Dalam cerita Bawang Merah and Bawang Putih konfliknya mencari kain milik ibu tirinya, sedangkan dalam cerita Kong Jwi Pat Jwi mengisi gentong yang berlubang sampai penuh. Kedua cerita rakyat ini dapat digunakan sebagai sarana Pendidikan nilai-nilai moral dan etika bagi pembaca dari berbagai latar belakang budaya. Banyak cerita rakyat mengandung nilai-nilai universal, seperti kejujuran, kerja keras, dan kasih sayang. Dengan menceritakan kisah-kisah ini, pendidik dapat menekankan bahwa meskipun latar belakang budaya berbeda, banyak nilai yang sama dapat ditemukan dan dihargai oleh semua orang.

**Kata Kunci:** Cerita rakyat, nilai didaktis, nilai-nilai moral, sastra bandingan

Received: 06 October 2024

Revised: 27 October 2024

Accepted: 02 November 2024

This is an open-access article under



*How to cite:* Nismara, Z.A. (2024). *Cross Cultural Didacticism: Moral Lesson in Korean Kong Jwi Pat Jwi and Indonesian Bawang Merah Bawang Putih*. ELITE: English and Literature Journal, 10(1). 127-147.

## INTRODUCTION

Folklore has an important role in developing cultural and educational values. Among the various stories circulating in society, *Kong Jwi Pat Jwi* from Korea and *Bawang Merah Bawang Putih* from Indonesia are two interesting examples to analyze. These two stories not only present interesting plots but also have profound moral lessons and educational values. This research examines the didactic value of the two stories through a comparative literary approach. By comparing the themes, characters, and conflicts, it is hoped that it can be revealed how each story reflects the values held by Korean and Indonesian society. In addition, this analysis will also highlight the differences and similarities in how these two cultures convey moral messages to the younger generation. Through this research, it is hoped that readers can identify the didactic values in the tale *Kong Jwi Pat Jwi* and *Bawang Merah Bawang Putih*, can understand the comparison of didactic values contained in the story *Kong Jwi Pat Jwi* and *Bawang Merah Bawang Putih* and understand the benefits of the didactic value of folk tales for society. Thus, it is hoped that the results of this study can contribute to the development of literary studies and increase appreciation of cultural heritage in both countries.

Literary works reflect human lives by reflecting the author's creativity in observing and expressing the surrounding conditions through beauty. They are also the byproducts of the author's information-receiving and transforming processes. One common type of literature is folklore, in which stories are known by the people and inherited through culture. Novega (2017) stated that folklore can be interpreted as expressing a community's culture through spoken language directly related to various aspects of society's culture and social structure. Hendrayana (2017) argued that literature expresses specific situations in a certain period through the author's understanding and point of view. Literature can also be seen as a means of recording for certain social communities to be read, studied, and used as a reference to shape society's character in the future. Literary works are also seen as expressions of human personal emotions in the form of experiences, thoughts, feelings, ideas, passions, and beliefs, which can be aroused linguistically and described in writing (Lafamane, 2020). In line with Lafamane's argument, Wuryani (2013) stated that literary works do not arise from a cultural vacuum; they are not merely fiction. On the other hand, Nan (2017) stated that meanings are the selling points of literature.

Danandjaja (2002) stated that fairy tales are considered folklore, part of a collective culture spread and passed down to generations in different versions, either in oral form or examples accompanied by gestures or other reminder aids. Endraswara (2011) added that folklore is passed down to generations in a particular society. Hence, oral traditions can be considered as oral folklore. Andrew Lang, Mac Culloh, and Hartland (in Gusal, 2015) argued that folklore depicts life's struggles and the experiences of the older generations. Gusal (2015) stated that folklore is

related neither to space nor time, meaning story setting can occur anywhere and anytime without accountability. Dundes (in (Bronner, 2007) conveyed his view that the meaning of folklore requires more than textual reading; it requires contextualization of expression in behavioral and social conditions. Based on the explanation above, folklore consists of stories without authors passed down over generations. Folklore is also nonfactual, meaning it is developed in a particular society to convey oral messages to society to educate and entertain (Amandangi & Mulyati, 2020).

Folktales are essential in strengthening and passing down cultural values over generations. They not only entertain but convey moral messages, teach ethics, and provide insights into social and individual life. The folktale of *Bawang Merah and Bawang Putih* is a well-known and loved folktale in Indonesia. The story highlights the relationship between two half-siblings with clashing personalities and teaches kindness, justice, and sacrifice in the context of family and society. Meanwhile, *Kong Jwi Pat Jwi* is a popular folktale in Korea. The story revolves around the story of love and struggle of a stepdaughter facing various obstacles and life trials. *Kong Jwi Pat Jwi* not only shows values such as patience, fortitude, and true love but also emphasizes the concept of courage and determination. This research compares the two stories using a comparative literature approach. Endraswara (2011) explained that comparative literature studies cross-cultural texts. This study is an interdisciplinary effort, namely, paying more attention to the relationship of literature according to aspects of time and place while having the stories in different places and periods.

Comparative literature studies have been documented numerously. Among relevant studies, (Jo Minyi, 2016) analyzed one Indonesian and one South Korean folktale using a comparative literature perspective. The stories used are *Bunga Kemuning (Orange Jessamine)* from Indonesia and *바리 공주 (Princess Bari)* from South Korea. The aims of this research are (1) To describe the structure of the *Bunga Kemuning (Orange Jessamine)* from Indonesia and the folk tale *바리 공주 (Princess Bari)* from South Korea; (2) Describe the similarities and differences in the *Bunga Kemuning (Orange Jessamine)* from Indonesia and the folk tale *바리 공주 (Princess Bari)* from South Korea; and (3) Describe cultural value of the *Bunga Kemuning* folklore from Indonesia and the *바리 공주 (Princess Bari)* from South Korea. Based on the research results on the cultural values of two folk tales, this can be seen in the family's treatment of the youngest child. This is influenced by a habit that has developed in society where the youngest child is usually the child, the most important thing in a family. Apart from that, other cultural values are the obligation to be filial and respect parents.

Naufalia (2020) also comparatively analyzed the didactic values of *Malin Kundang* and *Sim Cheong, a Filial Child from South Korea*. Next, (Tiffany Kellytania Swany, 2023) conducted research entitled *Komparasi Struktur Cerita Dongeng Korea Namukkun Gwa Seonnyeo dan Dongeng Indonesia Jaka Tarub dalam Perspektif Naratologi. Using comparative literature analysis*, the study analyzed a famous Indonesian folktale, *Jaka Tarub*, and a South Korean story, *Namukkun Gwa Seonnyeo*.

Based on the above background, this research analyzed what didactic values are found in the story *Bawang Merah Bawang Putih* and *Kong Jwi Pat Jwi*, how the didactic values compare in the two stories, and what are the benefits of the didactic value of folklore for society. Moreover, the analysis was focused on the similarities between the two stories. The stories used are *Bawang Merah and Bawang Putih (The Shallot and the Garlic)* and *Kong Jwi Pat Jwi*. Both stories have alternate versions. In *Bawang Merah and Bawang Putih*, one version has a fish that helps Bawang Putih fetch her stepmother's clothes. In the second version, an older woman asks Bawang Putih to carry a basket with a pumpkin inside. Likewise, *Kong Jwi Pat Jwi* has two versions. In one version, Kong Jwi marries the prince and lives happily ever after. Meanwhile, in the other version, Kong Jwi marries the prince only to have him harmed by Pat Jwi. However, thanks to a miracle, the prince returns to life, while Pat Jwi receives a severe punishment. This study uses only one version that shares many similarities from the beginning to the end. Hence, this decision would benefit the identification process by allowing the identification of similarities, differences, and other elements in a story to be easily identified.

## **LITERATURE REVIEW**

### **A. Folklore**

Folklore consists of stories delivered orally and passed down horizontally (same generation) and vertically (intergenerational). In a particular society, no individual claims the story's authorship because the story is seen as belonging to the collective. According to Bascom (in Danandjaja, 2002), folklore is divided into three categories, namely: (1) myths, (2) legends, and (3) fairy tales.

According to Bascom (in Danandjaja, 2002), a myth is a story believed to be confirmed by a particular society, even if the story is considered sacred. The characters in the story are usually gods or demigods, and the setting is usually heaven a long time ago. For example, one Sundanese community has a myth about Pohaci Sanghyang Asri or Dewi Sri. Because the story is considered sacred, the community has a peculiar way of treating rice, which is said to descend from the body of Dewi Sri. As such, sitting on a pile of rice or not finishing a plate is taboo, which is done as a form of respect for Dewi Sri. Another example is the *Ngalaksa* ceremony from Sumedang, Indonesia, which is held during harvest seasons.

Myths in South Korea also share similar characteristics. For one, most myths in South Korea are based on divinity related to the creation or origin of something (Im, 2005). One stellar example of a South Korean myth is *Danggun*. According to Kim (2014), *Danggun* is the name of the first king of Gojoseon (the first Korean kingdom) and was a descendant of the sky god. Danggun founded the kingdom of Gojoseon and became a symbol of the beginning of civilization that instilled cultural order in an uneducated society. As a result, *Danggun* is considered a symbol of independence and a nation for the Korean people.

In contrast, legends and fairy tales are not considered sacred. However, legends are said to be true, meaning the events took place and the characters did exist. Characters in legends are usually extraordinary people, namely demigods or magical creatures. Legends are generally

believed to have taken place in real-world places, with the time being in the distant past. However, compared to legends, myths are said to have occurred even further in the distant past.

On the other hand, unlike legends, fairy tales are considered to be mere fiction. Some Sundanese beliefs also feel the word '*dongeng*' an acronym for *ngabobodo nu cengeng*, which translates to 'to fool crybabies.' Therefore, fairy tales are often used to convey information through spoken or written texts that contain moral, cultural, and advisable values that have been carried out for a long time. According to (Ramadhani et al., 2021), fairy tales are taken from fictional thoughts with events that did not occur. They mostly contain moral messages to be spread. Fairy tales are told and passed down by any society, considering no authorship regarding the tales. As a result, fairy tales tend to have alternate versions, meaning the characters may be anyone or anything, and the settings of the time and place may be anytime and anywhere.

In addition, since fairy tales mostly contain didactic moral values, they are generally used to entertain and educate children (Fauziyyah, Sumiyadi, 2020). It is said that didactic literary works are educational and can provide direct teaching to their readers. The moral messages conveyed in fairy tales reflect the many aspects of society, namely way of life, habits, culture, and perspectives, considering they are formed from the creative imagination of the community, which contains social criticism and educational messages.

Myths, legends, and fairy tales are categorized as folklore because they are considered the collective property of a community's culture. Thus, folklore represents the collective perspectives and ways of life. As quoted from Amandangi et al. (in Syamsiah, 2018), folklore from various regions uniquely depicts and represents the local community where it was spread. It is through folklore that it is spread and inherited. Claude Lévi-Strauss, the French anthropologist, argues that folklore is a part of a universal human thought structure. Lévi-Strauss developed the theory of structuralism and identified mythological patterns in various cultures as manifestations of similar human thought patterns. Max Lüthi, a German-Swiss folklorist, views folklore as a means of understanding society's collective imagination and psychology. Lüthi further emphasizes integral elements such as motifs, themes, and narrative styles in understanding folklore. Stith Thompson, an American folklorist, devised a classification system for folklore known as the "Aarne-Thompson-Uther Index", which categorized different folktales based on basic motifs and plots.

## **B. Didactic values**

Mustar et al., (2020) stated that humanities do not suffer from stagnation since humans, as cultural beings, keep renewing old values or adding existing ones with new things. Today's creativity can potentially deconstruct positive cultural values and improve existing ones. Elly and Kama (2013) consider cultural values beneficial for humans physically and spiritually. Meanwhile, Soekanto (1983) stated that values are abstractions of an individual's personal experiences of the world. Positive values are used as general guidelines by a particular society for a long time to direct its members' behaviors and satisfactions in everyday life. In addition, positive values can be viewed as priceless and valuable for humans.

The word didactic is derived from the Greek word *didaktie*, which means to teach (Endeh, 2017). Meanwhile, *didaktie* in Latin is called didactic. In Kamus Besar Bahasa Indonesia (2024), the definition of didactic is educational. The definition of didactic/educational value, according to KBBI (2024), relates to changing the attitudes and behavior of a person or group of people to mature humans through teaching and training efforts. Semi (1990) argues that didactics is education with teaching that can direct readers to certain angles. From several opinions above, it can be concluded that the definition of didactic is teaching that aims to educate people. Furthermore, (Tchoshanov, 2016) stated that 'didactics' comes from Greek, namely *didaskein*, which means to teach or know how to teach. Meanwhile, Bogнар & Matijević (2014) stated that didactics studies instruction as a social phenomenon and a specific didactic process in the historical, theoretical, and practical-dialectical scope. Didactics is included in the disciplines that study the education of young people and adults. Tchoshanov (2016) added that didactics is often interpreted as teaching and learning theory. Didactics raises issues related to the main objectives and guides the principles of learning, teaching, curriculum, content, teaching methods, and assessment. Thus, didactics is developed as a scientific discipline and a theory of teaching and learning.

Abrams and Harpham (2015) suggest that the adjective 'didactic', meaning "intended to provide instruction," is applied to literary works designed to elaborate a branch of knowledge or to achieve other goals in the form of imaginative or fictional, moral, religious, doctrinal, or philosophical themes. (Hasanuddin, 2013), on the other hand, defines didactic writings as writings that contain helpful advice or moral lessons to guide their readers. In English, didacticism is known for using literary works as a teaching tool or for moral, religious, and ethical development. In the English Thesaurus dictionary (2018), didactic is defined as an adjective: (1) intended for instruction; educative; didactic poetry; (2) tending to teach or lecture others; (3) teaching or intending to teach moral lessons; (4) didactic (used with a singular verb) the art or science of teaching.

As discussed above, several experts view literature as a premium source for teaching didactic or educational values. Suwondo (2015) stated that the contents of educational values in literary works can be traced through the meaning of the relationship between humans and God, nature, society, other humans, and themselves. Literary didacticism can be expressed through various literary genres such as poetry, novels, dramas, and short stories.

Elmubarok (2019) stated that the didactic values contained in stories and tales include the values of helping others, empathy, honesty, sharing, loyalty, authenticity, wisdom (valuable lessons), persistence and tenacity, usefulness, tolerance, respecting others, patience, repaying evil deeds with good deeds, prioritizing good deeds over evil, the dangers of misdeeds, and quality of good deeds. These didactic values are described as follows.

1. **The value of helping others** is helping each other as fellow human beings. Helping selflessly and helping without expecting anything in return are the creeds since humans are social beings.

2. **The value of empathy** can be interpreted as an individual's ability and tendency to understand what other people think and feel in certain situations.
3. **The value of honesty** is interpreted as being honest and genuine, meaning one cannot cheat or lie. Honesty can be seen whether what is being said and done comes from one's intention or conscience. Honesty then relates to making oneself a person who can always be trusted in one's words, actions, and work.
4. **The value of sharing** is sharing what humans have, whether life problems and their solutions, fortune, or knowledge. The act of sharing must be done sincerely and solely to obtain the blessings of Allah SWT.
5. **The value of loyalty** is sincerity, not breaking promises or betraying, struggle and grace, maintaining love, and keeping mutual promises.
6. **The value of authenticity** is about a person's condition to carry out duties as best as possible.
7. **The value of wisdom** (valuable lessons) refers to a person's ability to evaluate the valuable lessons gained from certain life events.
8. **The value of persistence** and tenacity is the ability to hold or maintain a position. Tenacious means not being easily discouraged and having a strong will to achieve goals and ideals.
9. **The value of usefulness** can be interpreted as being helpful to others.
10. **The value of tolerance** is an attitude and action that respects differences in religion, tribe, ethnicity, opinions, attitudes, and actions of others who are different from themselves.
11. **The value of respect** is respecting fellow human beings by not hurting each other, not forcing each other, and so on.
12. **The value of patience** is having a calm heart when facing trials sincerely and not quickly pointing fingers.
13. **The value of responding to evil with kindness** means that if someone does something evil, one must respond with kindness.
14. **The value of prioritizing good over bad deeds** means putting good deeds to oneself over bad ones.
15. **The value of the danger of misdeeds** means the consequences of bad actions that will lead to accidents, disasters, misery, losses, et cetera.
16. **The value of good deeds** is how someone does something of quality sincerely and with a strong foundation of intention and sincerity.

### **C. Comparative Literature**

According to Darma (in Zaidan et al., 2003), comparative literature is historically derived from comparative studies of science, theology, and others. An anthology entitled *Cours de Litterature Comparee* was published in 1816 in France. In 1848, Matthew Arnold introduced it in England, followed by Moriz Carriere in Germany in 1854 (Bassnett, 1993). Today, *Cours de Litterature Comparee* is considered the progenitor of comparative literature. The term “comparative literature” emerged alongside the spirit of nationalism among colonized countries seeking independence (Bassnett, 1993). This emergence raised the awareness of literary plurality, helping people understand that literary works have similarities and differences. They also learn that these similarities and differences arise for specific reasons. Fernand Baldensperger, Jean Marie Carre, Paul Van Tieghem, and Marius Francois Guyar pioneered comparative literature in France, with the school of thought comparing literary works from different countries. Unlike France, American comparative literature emphasizes comparing literary works and other types of art, such as painting and other sciences. The various approaches then created two distinct schools of thought, the French and American schools of comparative literature. Comparative literature also does not produce its own theory since it involves other fields in representing life. In addition to comparing the contents of literary works, comparative literature also shows how one literary work influences another.

Hutomo (1993) argues that comparative literature is comprised of three things: 1) comparative study of manuscripts (philology); 2) comparative study of oral literature (folklore); and 3) comparative study of modern/contemporary literature. Hutomo explains that comparative literature can be based on three aspects, namely affinity, tradition, and influence. Affinity refers to the existence of a form of connection between intrinsic elements of literary works, such as structure, style, theme, and atmosphere that become the material for writing literary works. Tradition refers to things closely related to the process of creating literary works. Meanwhile, influence is the existence of other literary works that shape or influence others, which is not the same as plagiarism or other terms with negative connotations.

Damono (2005) argues that comparing similar folktales from various countries is crucial, considering it reveals how they originated and influenced one another. Doing so reveals the relationship between the differences and similarities among folktales from different regions. This study compared one Indonesian and one South Korean folktale with several similarities and differences, so the question is whether the two share similar didactic values.

Therefore, a comparative literature approach is carried out by identifying both stories' themes, writing styles, and motifs. These elements will be detailed using the actant scheme. The scheme will be applied to reveal the elements of motifs and narrative styles of *Kong Jwi Pat Jwi* and *Bawang Merah and Bawang Putih*. Revealing the themes in fairy tales enables the researchers to raise the problems told in the content and the hidden educational values contained within. In Levi Strauss's view, folklore (fairy tales) represents the structure of human thinking, which will be identified through the actant scheme.



The actant scheme used is the Greimas model, which is connected with the paradigm Levi Strauss once put forward (Yulianeta et al., 2023). Greimas' actant scheme was initially used to analyze plays, but in its development, it can be used to investigate the narrative structure of other literary works. In the actant scheme, the part of the character that drives the story, the *destinaeur* (sender), is detailed. After the actant scheme is made, an identification is also made in the form of a functional model to see the story's movement from beginning to end.

Tzvetan Todorov, in his work on literary theory, discusses the interplay between narrative and cultural context, emphasizing how cultural frameworks shape narrative forms and themes. In "Orientalism," Edward Said examines how Western literature often represents Eastern cultures through a biased lens, shaping cultural perceptions and highlighting power dynamics. Homi K. Bhabha's ideas on hybridity and cultural identity in postcolonial contexts emphasize how literature reflects the complexities of cultural interactions and identities. Stuart Hall's work on representation and identity underscores how cultural contexts inform how narratives are constructed and understood, particularly in media and literature.

## METHODS

Creswell (2007) states that qualitative researchers use an emerging qualitative approach to inquiry, collecting data in natural settings that are sensitive to the people and places under study. Additionally, data analysis is inductive and aims to establish patterns or themes. Sukmadinata (2016) states that the main objectives of this method are to describe and explore, and the second is to describe and explain. The data collected in this study went through meticulous processes, namely literature studies, text analysis, and interviews with literary and cultural experts. As mentioned, the data used in this study are two fairy tales, *Bawang Merah and Bawang Putih* from Indonesia and *Kong Jwi Pat Jwi* from South Korea. The two are selected based on the relevance of the stories and the possibility of didactic values in them. The versions of the two fairy tales are taken from two books, as depicted in Figures 1 and 2 below.



Figure 1. *100 Cerita Rakyat Nusantara* book by Dian K



Figure 2. *Kumpulan Cerita Klasik Korea* by Hendri Yulius

## **FINDINGS AND DISCUSSION**

### **A. *Bawang Merah and Bawang Putih* synopsis**

*Bawang Merah and Bawang Putih* tells the story of two girls, Bawang Merah and Bawang Putih, who live with their parents. The older girl is named Bawang Merah, while her younger sister is named Bawang Putih. Although physically similar, the two have clashing personalities and traits. Bawang Merah is an arrogant and selfish girl. True to her nature, Bawang Merah constantly picks on Bawang Putih. On the contrary, Bawang Putih is a gentle, kind girl who is diligent in helping others.

It is revealed that Bawang Merah and Bawang Putih are not related. In the beginning, Bawang Merah and her mother treat Bawang Putih kindly. However, over time, their true nature begins to show. They often scold Bawang Putih and give her hard work when her father leaves to work as a merchant. Unbeknownst to her father, Bawang Putih has to do all the housework while Bawang Merah and her mother sit around. One day, Bawang Putih's father fell ill and then died. Since then, Bawang Merah and her mother have become more powerful and meaner towards Bawang Putih.

The conflict begins when Bawang Putih accidentally loses her stepmother's clothes in the river while doing laundry. Since Bawang Putih fears her mother will be furious, she dares to go down the river to find the washed-away clothes. When it gets dark, she sees an older woman walking. The older woman asks Bawang Putih if the clothes she found are her stepmother's, and she says yes. The older woman accepts the return of the clothes, with the condition that she help carry her basket home. Because Bawang Putih manages to help the older woman, she is given the choice to choose a pumpkin and take it home. After seeing the pumpkin, Bawang Merah feels jealous and does the same thing as Bawang Putih, but because she helps the older woman carelessly, she gets a reward in kind.

### **1. Characters**

- 1) Bawang Putih is the protagonist of the story. She is described as a hard worker with a kind and helpful nature. Physically, Bawang Putih is described as beautiful.

*"Bawang Putih is willing to help the Grandmother carry the basket to the house. Even though the basket is quite heavy, Bawang Putih does not complain at all."* (page 204)

- 2) Bawang Merah is the antagonist in this story. She is described as lazy, arrogant, and selfish. Bawang Merah's purpose in the story is to create problems in Bawang Putih's life. Even though they are now family, Bawang Merah does not consider Bawang Putih to be her sibling and refuses to treat her like one.

The following is evidence of quotations contained in the folklore text.

*"Bawang Merah continues to complain while carrying the grandmother's basket. She even refuses to go on even though it's still far away."* (page 206)

- 3) The Stepmother is also an antagonist in this story. Similar to Bawang Merah, she has a cruel and unfair nature. It gets prominently worse after Bawang Putih's father passes away since she now reigns over the household without contest. As a result, she feels powerful and dictates that all chores must be done by Bawang Putih alone.

*"Over time, the Stepmother's nature changes since Bawang Putih's father passes away; she now treats Bawang Putih harshly."* (page 202)

- 4) The Grandmother is the tritagonist of the story. Being benevolent but fair, she is willing to help Bawang Putih when her stepmother's clothes are washed away in the river for a favor. The following is evidence of quotations found in the folklore text.

*"You can have it back under one condition: you must help me to carry my basket. My shoulders are not strong enough to carry it for a long time," complained the grandmother.* (page 204)

## **2. Kong Jwi Pat Jwi Synopsis**

*Kong Jwi Pat Jwi* tells the story of an orphaned girl named Kong Jwi. At first, she lives with her father, stepmother, and evil stepsister, Pat Jwi, in a village in Korea. As the story progresses, her father succumbs to an epidemic. After his death, her stepmother and stepsister treat her unfairly, which leads to Kong Jwi's sadness. One day, the Stepmother commands Kong Jwi to till the field using a hoe with a fragile wooden handle. The hoe is so fragile that it breaks in one swing. Confused and terrified of being scolded by her stepmother, Kong Jwi cries. Not long after, a cow appears and helps her to till the ground with its feet. Also, the cow gives her a basket of apples to take home. The next day, the stepmother orders Kong Jwi to fetch water from the river with a bucket. However, Kong Jwi does not realize there is a hole in the bottom of the bucket. Therefore, the bucket could never be filled. Suddenly, a turtle appears and offers to help Kong Jwi plug the hole so that Kong Jwi can fill the bucket.

One day, the royal family organized a big party held in the village. All the girls are invited, including Kong Jwi, who desires to attend the party. However, her stepmother and Pat Jwi prevent Kong Jwi from going. Suddenly, a fairy appears to help Kong Jwi. The fairy gives Kong Jwi a beautiful dress and magical wooden shoes and tells her to go to the party. The happy Kong Jwi goes to the party and amazes all the guests, including the handsome prince. However, she cannot stay for long and must leave before because her magical dress and shoes only last until midnight. Kong Jwi leaves, leaving the shoes as her footprints. The prince then finds Kong Jwi. They marry

and live happily ever after since the prince decides that Kong Jwi is the right partner for him. In many ways, the story also shares many similarities with *Cinderella* and is considered the South Korean version.

## **1. Characters**

- 1) Kong Jwi is the protagonist of the story. She is known as a kind, forgiving, and diligent girl. She loses her mother at the age of fourteen. Then, she loses her father as the story progresses.

The following is evidence of quotations contained in folklore texts.

*"Kong Jwi does whatever her stepmother orders her to. If not, her stepmother will beat her and lock her in the shed for several days without water or food."* (pp.53-54)

- 2) Pat Jwi is the main antagonist in this story. She is a spoiled and lazy girl. Unlike Kong Jwi, she does not care about other people. Based on the story, Pat Jwi is Kong Jwi's step-sister. The following is evidence of quotations contained in folklore texts.

*"One night, Pat Jwi kidnaps Kongji and drowns her in the river until her death."* (p.58)

- 3) The father is a supporting character in the story. His character is not highlighted since his appearance is limited. However, Kong Jwi's father is described as a loving figure in the story's description.

The following is evidence of quotations contained in the folklore text.

*"Her father, who works as a merchant, feels so sad and very lost."* (p. 53)

- 4) The stepmother is another antagonist in this story. She is described as cruel and unfair. The following is evidence of quotations contained in the folklore text.

*"The stepmother spoils Pat Jwi while she treats Kong Jwi harshly."* (2017, pp. 53-55)

- 5) The cow is another supporting character in this story. Physically, the cow is described as strong and mighty.

The following is evidence of quotations contained in the folklore text.

*"The cow helps Kong Jwi hoe the ground with its sturdy legs."* (2p. 55)

- 6) The turtle is another supporting character in this story.

The following is evidence of quotations contained in the story text.

*"The Turtle helps Kong Jwi cover the hole at the bottom of the bucket so that she can carry the water intact."* (p. 55)

- 7) The fairy is another supporting character in this story. She is described as a beautiful and kind fairy.

The following is evidence of quotations contained in the story text.

*"The fairy helps Kong Jwi to attend the party by giving her proper shoes and dresses."* (p. 56)

- 8) The prince is another supporting character in this story. He is described as handsome and persistent, never giving up on his search for Kong Jwi.

- 9) The prince takes Kong Jwi's shoes that were left at the party and orders the guards to look for the girl who owns the shoes all over the city. (2017, p. 57)

### Actant Schme

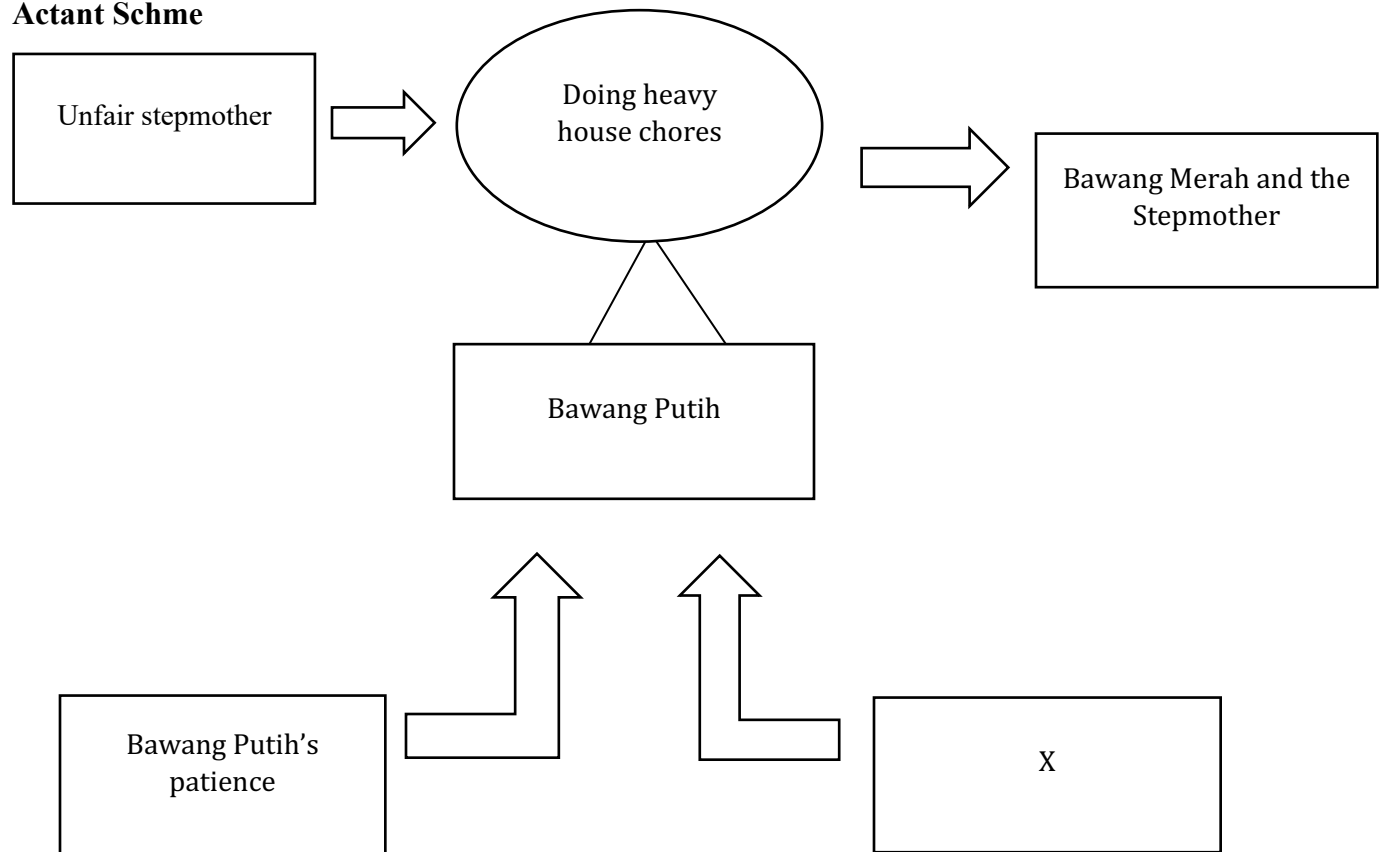


Figure 3. Actant Scheme

The stepmother's unfair treatment in *Bawang Merah and Bawang Putih* (sender) causes Bawang Putih to do heavy house chores (object). In doing so, Bawang Putih is strengthened by her patience (helper) but is not hindered by anyone. Bawang Putih's compliance makes the Stepmother and Bawang Merah feel happy to be lazy.

Table 3. Functional Chart

Prior Condition	Transformation Process			Final Condition
	Proficiency Test	Main Stage	Glory Stage	
The story begins with the Stepmother who orders Bawang Putih around.	Bawang Putih washes her stepmother's clothes in the river, but they washed away in the river. Bawang Putih	Bawang Putih finds her stepmother's clothes with the help of an older woman.	In the main stage, the subject reaches the object. Bawang Putih finds the washed-away clothes far from the initial	The final part of the actant is Bawang Merah lazying around while Bawang Putih finds herself in a difficult situation.

	does not complain and is patient while searching for them.		location. There is nothing to tell because in this act there is no opponent.	
--	--	--	--	--

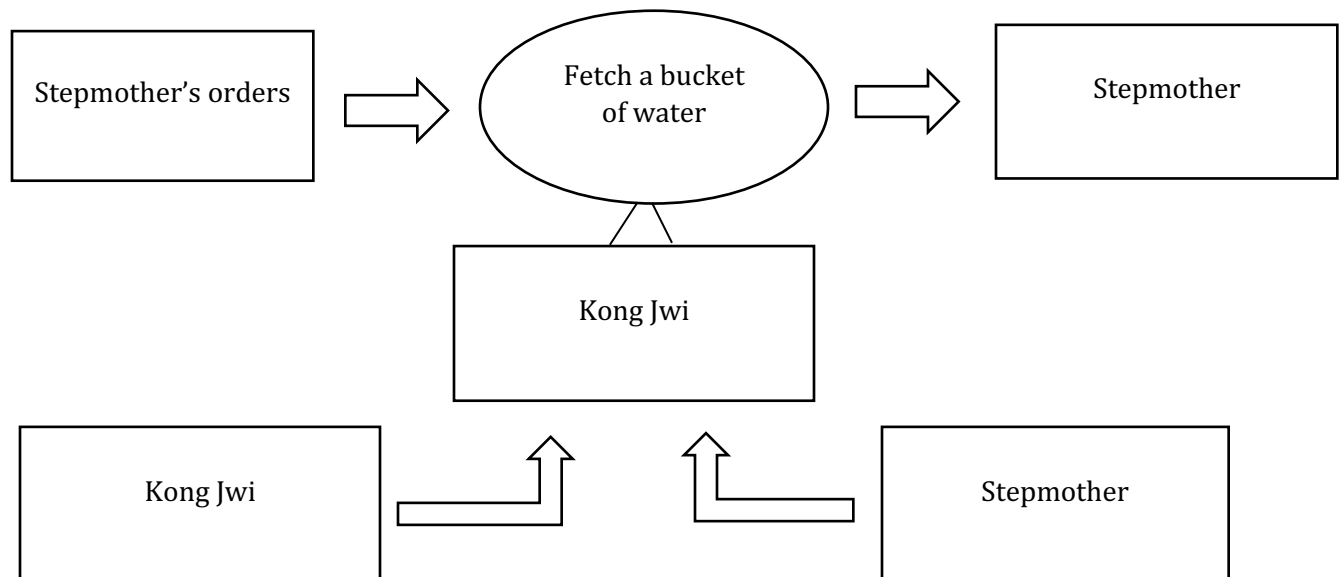


Figure 4. Actual Scheme

The Stepmother's order (sender) causes Kong Jwi (subject) to fill the bucket with water (object). When filling the bucket, Kong Jwi is helped by the Turtle (helper). However, the stepmother sabotaged her by handing her a bucket with a hole. This can be seen in the following quote.

Table 4. Functional chart

Prior Condition	Transformation Process			Final Condition
	Proficiency Test	Main Stage	Glory Stage	
The Stepmother orders Kong Jwi to fetch a bucket of water.	Kong Jwi tries to do her chores enthusiastically but cannot fill the bucket because of the hole. She finishes her chore thanks to the Turtle's help.	Kong Jwi finishes her chores. She fills the hole in the bucket.	Stepmother and Pat Jwi feel angry because she completes her chores.	Kong Jwi returns with a bucket of water.

### 3. Didactic Values Analysis

#### 1) Devotion and Responsibility

In the story of *Bawang Merah and Bawang Putih*, Bawang Putih shows her devotion and responsibility. Despite the unfair and harsh treatment, Bawang Putih still chooses to be devoted/respectful because she still considers her stepmother as family. Bawang Putih also continues to do the chores because she feels responsible as a child in the family. The values of devotion and responsibility are reflected in the following text excerpt.

“You can take them back, under one condition: you have to help me carry my basket. My shoulders are not strong enough to carry it for a long time,” the grandmother complains. Bawang Putih agrees. She feels sorry for the grandmother’s condition. Although the basket was quite heavy, Bawang Putih does not complain at all. Upon arriving at the grandmother’s house, Bawang Putih bids her goodbye. As promised, the grandmother returns her stepmother’s clothes. She also presents Bawang Putih a pumpkin.” (2014, pp. 203-204).

On the other hand, *Kong Jwi Pat Jwi* also has responsibility for their themes. This can be seen in the character of Kong Jwi in the following excerpt.

“One day, the Stepmother orders Kong Jwi to till the field using a hoe with a fragile wooden handle. In one swing, the hoe splits in two. Confused and terrified of her Stepmother’s anger, Kong Jwi cried. The sky seems to listen to Kong Jwi’s sadness. Suddenly, a cow appears behind her. The cow helped her till the ground with his strong legs.” (2017, pp. 55).

Devotion and Responsibility	
<i>Bawang Merah and Bawang Putih</i>	<i>Kong Jwi Pat Jwi</i>
Bawang Putih shows the value of devotion and responsibility to her family despite the unfair and harsh treatment she receives from her stepmother and Bawang Merah. Meanwhile, devotion is seen in Bawang Putih, who respects her stepmother's position as a mother and Bawang Merah's sister. Bawang Putih also does not disobey or hate them.	Kong Jwi shows the values of devotion and responsibility to her family despite facing various difficult situations to illustrate her sense of responsibility. The cow that appears to help Kong Jwi reflects a positive response to her responsibility to help out a child. Kong Jwi also shows her devotion because she does not argue with or hate Patji and her stepmother.

The values of devotion and responsibility shown in *Bawang Merah and Bawang Putih* are not only demonstrated through dedication to household chores. However, they are also reflected in high moral values in the family context. Bawang Putih's willingness to help others even though she has to face difficulties confirms her commitment to devotion and responsibility. This devotion and responsibility are important values that show moral character and integrity, ultimately bringing positive results for Bawang Putih.

Meanwhile, in the story of Kong Jwi Pat Jwi, devotion, and responsibility are reflected in performing the duties and moral principles. The cow's positive reaction also depicts responsibility in helping those who are in need. This reflects the idea that positive values such as responsibility will always get support from a greater power, even in an unexpected form.

## 2) Honesty

In *Bawang Merah and Bawang Putih*, Bawang Putih is shown to show her honesty throughout the story. Bawang Putih is seen, to be honest with her family, as evidenced below.

“Choose. Do you want the bigger or the smaller one?” she asks.

Since she does not want to be greedy, Bawang Putih picks the small pumpkin.

“There are only three of us; this pumpkin will be enough. There’s no need for a big pumpkin.

Bawang Putih goes home with a happy heart. She tells everything she faces as soon as she returns home. (2014, pp. 204-205)

In *Kong Jwi Pat Jwi*, honesty can be seen in the character Kong Jwi in the following text excerpt.

When a man goes fishing in the river, he meets the spirit of Kongji. Kongji tells him everything that happened to her. (2017, p. 58)

Honesty	
<i>Bawang Merah and Bawang Putih</i>	<i>Kong Jwi Pat Jwi</i>
Bawang Putih shows the value of honesty through her actions when choosing a pumpkin. She chooses the smaller pumpkin because it is enough for her family. This shows that she does things based on the truth.	Pat Jwi shows the value of honesty through her action of explaining all of Pat Jwi's crimes. She realizes that Patji cannot walk free with a such a heinous crime in her hands.



As seen in the two fairy tales, it can be concluded that both *Bawang Merah and Bawang Putih* and *Kong Jwi Pat Jwi* put honesty as an important moral value. Bawang Putih and Kong Jwi display their honesty through their actions, which reflect integrity and selflessness in challenging situations. The difference lies in how the honesty is presented. In Bawang Putih's case, it is simpler, and the action can be considered an everyday occurrence. Meanwhile, Kong Jwi's case seems to be more complex since it involves Tinjustice, which underlines the resilience of moral values amidst adversity (even though she suffers as a spirit, she must still punish Patji).

### 3) The Dangers of Misdeeds

In the story of *Bawang Merah and Bawang Putih*, Bawang Merah's actions present the dangers of misdeeds. As depicted, this character prefers to complain and perform deeds when rewards are present. This is reflected in the following text.

Bawang Merah pretends to lose the clothes like Bawang Putih did...

"Just carry it yourself; I want to go home. But, before I go home, I want a pumpkin!" she says rudely. The grandmother sighs and takes a pumpkin out of her basket.

"Here. Which one do you choose? The bigger or the smaller one?"

Without answering, Bawang Merah immediately sweeps the big pumpkin and runs home. Upon arriving home, Bawang Merah and her stepmother cut the pumpkin open. As they cut open the pumpkin, they find scorpions and snakes. (2014, p. 205-206)

In *Kong Jwi and Pat Jwi*, Pat Jwi is seen to have terrible traits. Firstly, Pat Jwi is said to be lazy and unbothered; she also treats Kong Jwi badly by bossing her around. It can be seen below.

One day, the stepmother and Pat Jwi plotted to prevent Kong Jwi from attending the party in which every girl are invited... During the night of the party, the stepmother orders Pat Jwi to move the sacks of rice so she cannot attend... However, Pat Jwi becomes jealous of Kong Jwi. She decides to kidnap Kong Jwi and drowns her in the river. Pat Jwi then disguises herself as Kong Jwi to marry the prince. One day, a man goes fishing in the river. He sees Kong Jwi's spirit. She tells the man everything. Feeling sorry, the man reports what happened to Kong Jwi to the prince. In the river, the prince finds a golden lotus. Upon kissing the lotus, it transforms into Kong Jwi. Pat Jwi then receives severe punishment for her crimes. (2017, p. 56-57)

The Dangers of Misdeeds	
<i>Bawang Merah and Bawang Putih</i>	<i>Kong Jwi Pat Jwi</i>
Bawang Merah shows the danger of misdeeds by insincerely helping the grandmother to get a reward, the big pumpkin. Being greedy and not thinking about the consequences, she gets snakes and scorpions inside the pumpkin.	Pat Jwi shows the danger of misdeeds by mistreating Kong Jwi. She even does the unthinkable by kidnapping and drowning Kong Jwi in the river out of jealousy. She then assumes Kong Jwi's identity and marries the prince. However, in the end, she is punished when Kong Jwi returns as a spirit and reveals her crimes.

The display of the dangers of misdeeds in *Bawang Merah and Bawang Putih* and *Kong Jwi Pat Jwi* has several similarities and differences. Firstly, they both show that greed and evil actions will receive the proper punishment. Both stories emphasize the concept of justice by giving appropriate punishments for bad actions. This teaches that wickedness and insincerity will have serious consequences.

Meanwhile, the difference is in the level of wickedness. For one, *Bawang Merah* focuses on simpler greed and manipulative actions, while *Pat Jwi* commits more extreme and cruel actions such as kidnapping and murder. *Bawang Merah* faces her punishment by finding a dangerous creature as a reward, while *Patji* faces severe punishment after committing murder.

### **Benefits of Didactics for Society**

Based on the Greimas actant scheme identification results, it can be concluded that *Bawang Merah and Bawang Putih* and *Kong Jwi Pat Jwi* share the same didactic values, albeit differing in how they are presented. Therefore, the origins of the fairy tales tend to influence how the story unfolds. Since *Bawang Merah and Bawang Putih* come from Indonesia, the story can be interpreted as a representation of the thinking structure of Indonesian society. Similarly, *Kong Jwi Pat Jwi* may represent the thinking structure and culture of South Korean society.

Moreover, both fairy tales are used as entertainment media for children that contain educational values about the way of life of Indonesian and South Korean people. Even so, both have different versions of telling a story since Indonesians and South Koreans do not have the same habits, culture, or perspectives in dealing with a phenomenon. In *Bawang Merah and Bawang Putih*, it is shown that *Bawang Putih* lived happily because she got the small pumpkin filled with gold and gems. Meanwhile, in *Kong Jwi Pat Jwi*, *Kong Jwi* dies because she was killed by *Pat Jwi*. In the end, however, *Kong Jwi* finally comes back to life after previously transforming into a lotus leaf in the river and married to the prince.

Although children or other readers can interpret both fairy tales freely, the moral message contained in the two stories is still the same: good deeds will reward the doers in kind, while misdeeds will lead to suffering and punishment. The moral message is taught to children through fairy tales orally (storytelling) or through writing, namely children's story books, so that the didactic values contained in the fairy tales can be conveyed.

The values of devotion and responsibility shown in *Bawang Merah and Bawang Putih* are not only demonstrated through dedication to household chores. However, they are also reflected in high moral values in the family context. *Bawang Putih*'s willingness to help others even though she has to face difficulties confirms her commitment to devotion and responsibility. This devotion and responsibility are important values that show moral character and integrity, ultimately bringing positive results for *Bawang Putih*. Meanwhile, in the story of *Kong Jwi Pat Jwi*, devotion, and

responsibility are reflected in performing the duties and moral principles. The positive reaction of the cow also depicts responsibility in helping those in need. This reflects the idea that positive values such as responsibility will always get support from a greater power, even in an unexpected form.

As seen in the two fairy tales, it can be concluded that both *Bawang Merah and Bawang Putih* and *Kong Jwi Pat Jwi* put honesty as an important moral value. Bawang Putih and Kong Jwi display their honesty through their actions, which reflect integrity and selflessness in challenging situations. The difference lies in how the honesty is presented. In Bawang Putih's case, it is simpler, and the action can be considered an everyday occurrence. Meanwhile, Kong Jwi's case seems to be more complex since it involves Tinjustice, which underlines the resilience of moral values amidst adversity (even though she suffers as a spirit, she must still punish Patji).

The display of the dangers of misdeeds in *Bawang Merah and Bawang Putih* and *Kong Jwi Pat Jwi* has several similarities and differences. Firstly, they both show that greed and evil actions will receive the proper punishment. Both stories emphasize the concept of justice by giving appropriate punishments for bad actions. This teaches that wickedness and insincerity will have serious consequences. Meanwhile, the difference is in the level of wickedness. For one, Bawang Merah focuses on simpler greed and manipulative actions, while Pat Jwi commits more extreme and cruel actions such as kidnapping and murder. Bawang Merah faces her punishment by finding a dangerous creature as a reward, while Patji faces severe punishment after committing murder.

## CONCLUSION

Using a comparative literature approach, this study successfully identified and compared the didactic values of *Bawang Merah and Bawang Putih* from Indonesia and *Kong Jwi Pat Jwi* from Korea. The analysis found that although the two stories have different cultural contexts and focus, both still convey profound and relevant moral messages for readers from various backgrounds. The didactic values in the stories are loyalty, honesty, and the dangers of misdeeds. It can be concluded that both stories share similar didactic values and teach readers to be honest and loyal when facing difficulties. They also teach the dangers of misdeeds, meaning they convey that doing misdeeds or resorting to wickedness is not the answer in serious challenges. Doing so would land the doers in misery and punishment. Therefore, it can be stated that didactic values may help to increase insight and knowledge from various cultural backgrounds and to be able to take wisdom from folklore.

Educators can effectively use *Kong Jwi Pat Jwi* and *Bawang Merah Bawang Putih*, two well-known folktales, to promote values among students from different cultural backgrounds. Here's how they can do this: Cultural Appreciation and Understanding from Storytelling Sessions Educators can share these folktales in a storytelling format, highlighting their origins and cultural significance. This approach helps students appreciate diverse cultures and traditions. The educators can make discussion circles after reading; students can engage in discussions about the cultural elements in the stories, allowing them to share their perspectives and learn about each other's backgrounds. Moral and Ethical Lessons Identify Core Values Both tales convey important

morals—like the virtues of kindness and honesty and the consequences of jealousy and greed. Educators can guide students in identifying these values and discussing their relevance in contemporary life. The educators can make a role-playing activity so the students can enact scenes from the stories, exploring characters' motivations and decisions. This hands-on approach helps reinforce the moral lessons in a relatable way.

Through comparative analysis, educators can encourage students to compare these stories with similar folktales from their own cultures. This fosters critical thinking and appreciation for narrative diversity while promoting discussions on universal values. The educators must tell the students to maintain journals to reflect on what they learned from the stories and how these lessons apply to their lives. This practice nurtures personal growth and self-awareness. Promoting Empathy and inclusivity from diverse perspectives, educators have to encourage students to discuss how the characters' actions affect others and consider each character's perspectives. This can help build empathy and understanding across cultural lines. The educators can make a collaborative project so students from different backgrounds can work together on projects related to the themes of the stories, such as creating artwork or presentations. This teamwork fosters inclusivity and builds relationships. Celebrating diversity through cultural festivals, schools can host events where students showcase folktales from their own cultures alongside *Kong Jwi Pat Jwi* and *Bawang Merah Bawang Putih*. This celebration of diversity encourages pride in one's heritage and mutual respect. Multicultural literature units integrating these folktales into broader literature units can highlight various cultural narratives, showing students the richness of diverse literary traditions.

## REFERENCES

- Abrams, M. H., & Harpham, G. (2015). *A Glossary of Literary Terms*. Stamford, USA: Cengage Learning.
- Amandangi, D. P., Mulyati, Y., & Yulianeta. (2020). Cerita Rakyat sebagai Bahan Pengayaan Literasi Budaya bagi Pemelajar BIPA Tingkat Menengah [Folklore as a teaching material for cultural literacy enrichment for Intermediate Level BIPA Students]. *Jurnal Pendidikan Bahasa Dan Sastra*, 20(2), 157–166.
- Bassnett, S. (1993). *Comparative Literature: A Critical Introduction*. Blackwell.
- Bognar, L., & Matijević, M. (2014). Twenty years of the course book didactics: How we created the course book didactics. *Život I Škola: Časopis Za Teoriju I Praksu Odgoja I Obrazovanja*, LX(31), 15–28.
- Bronner, S. J. (2007). *The Meaning of Folklore: The Analytical Essays of Alan Dundes*. Utah State University Press Logan, Utah (Vol. 47). <https://doi.org/10.1093/em/caz028>
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among ve approaches* (2nd ed.). Thousand Oaks, CA: Sage., 2nd edition(1).
- Damono, S. D. (2005). *Pegangan Penelitian Sastra Bandingan* [Comparative Literature Research Handbook]. Pusat Bahasa Departemen Pendidikan Nasional.
- Danandjaja, J. (2002). *Folklor Indonesia: Ilmu Gosip, Dongeng dan lain-lain* [Indonesian Folklore: Gossip, Fairy Tales and Others]. Jakarta: Pustaka Utama Grafiti, (112).
- Elly, M., Setiadi, & Kama A, R. E. (2013). *Ilmu Sosial Budaya Dasar* [Basic Social and Cultural Sciences]. (Kencana, Ed.), Kencana.

- Elmubarak, Z. (2019). *Membumikan Pendidikan Nilai*. [Grounding Values Education]. Alfabeta.
- Endeh, E. (2017). Nilai Didaktis dalam Novel Hujan Karya Tere Liye [Didactic Values in the Novel *Hujan* by Tere Liye]. *Diksatrasia: Jurnal Ilmiah Pendidikan Bahasa Dan Sastra Indonesia*, 1(2), 164. <https://doi.org/10.25157/diksatrasia.v1i2.595>
- Endraswara, S. (2011). Metodologi Penelitian Sastra [Literature Research Methodology]. *Book*, (112).
- Gusal, L. O. (2015). Nilai-Nilai Pendidikan dalam Cerita Rakyat Sulawesi Tenggara Karya La Ode Sidu [Educational Values in Southeast Sulawesi Folk Tales by La Ode Sidu]. *Jurnal Humanika*, 3(15), 1–18. <http://ojs.uho.ac.id/index.php/HUMANIKA/article/view/611>
- Hasanuddin, W. (2013). *Ensiklopedi Bahasa Indonesia* [Indonesian Language Encyclopedia]. Titian ilmu.
- Hendrayana, D. (2017). Memelihara Riak Sastra Sunda [Preserving the Ripples of Sundanese Literature]. *Paramasastra*, 4(2). <https://doi.org/10.26740/parama.v4i2.1527>
- Hutomo, S. . (1993). *Merambah Matahari: Sastra dalam Perbandingan* [Exploring the Sun: Literature in Comparison]. Gaya Masa.
- Im, M. Y. (임명연). (2005). 한국 민담에 나타난 아동관 분석. Concept of Children analysis in Korean Folktales. Seoul: Sukmyeong University 서울: 숙명여자대학교.
- Kim, S. (2014). The Modern Korean Nation, Tan'gun, and Historical Memory in Late Nineteenth to Early Twentieth Century Korea. *International Journal of Korean History*, 19(2), 213–240. <https://doi.org/10.22372/ijkh.2014.19.2.213>
- Mustar, Deddy W. P, Made N. S., Yessy K., Eko S., Juliana, Syamsul B., Agung N. C. S., Marto S., & Andi F. T. (2020). *Ilmu Sosial Budaya Dasar. P* [Basic Social and Cultural Sciences. Publisher Yayasan Kita Menulis]. Penerbit Yayasan Kita Menulis.
- Nan, G. (2017). The Relational Attributes of the Meaning of Literary Works. *Social Sciences in China*. <https://doi.org/10.1080/02529203.2017.1376980>
- Naufalia, A. (2020). Character Education in Malin Kundang and Shim Cheong, a Filial Child: A comparative literary study. *Icollite, Atlantic Press*, 424(Icollite 2019), 102–106. <https://doi.org/10.2991/assehr.k.200325.062>
- Novega, T. K. (2017). *Perbandingan Cerita Rakyat Jepang Ama No Hagoromo Dan Cerita Rakyat Indonesia* [Comparison of Japanese Folk Tale Ama No Hagoromo and Indonesian Folk Tales]. Undergraduate Thesis.
- Semi, M. A. (1990). *Metode Penelitian Sastra* [Literary Research Methods]. Angkasa. Angkasa.
- Soekanto, S. (1983). *Faktor-faktor yang Mempengaruhi Penegakan Hukum*. Jakarta: Rajawali.
- Sukmadinata, S. N. (2016). *Metode Penelitian Pendidikan* [Educational Research Methods]. PT Remaja Rosdakarya.
- Suwondo, T. (2015). *Pragmatisme PascaKolonial* [Postcolonial Pragmatism]. Pustaka Pelajar.
- Tchoshanov, M. (2016). Engineering of Learning: Conceptualizing e. Didactics. *UNESCO Institute*, 3(6), 15. <https://doi.org/10.29057/ess.v3i6.356>
- Wuryani, W. (2013). Pesona Karya Sastra dalam Pembelajaran Bahasa dan Budaya Indonesia [The Charm of Literary Works in Learning Indonesian Language and Culture]. *Semantik*, 2, 87–101.
- Yulianeta, Yostiani, & Samsudin, D. (2023). *Cerita Rakyat Indonesia dan Korea: Motif, Struktur, dan Perbandingan* [Indonesian and Korean Folktales: Motifs, Structures, and Comparisons]. Universitas Pendidikan Indonesia.
- Zaidan, Abdul, R., & Sugono, D. (2003). Adakah Bangsa dalam Sastra [Is There a Nation in Literature?]. *Pusat Bahasa, Departemen Pendidikan Nasional, Jakarta*, (112)