

Moral Value Comparison in Indonesian and British Folklores in Children Literature

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Abstract

Folklore is a story created by the community whose existence is intended to entertain children through stories containing moral values to have an essential role for children. It usually based on the culture of those who created them, making folklores from different areas unique in their ways, including the morals they teach. This article is qualitatively aimed to analyse and compare folklores from both Indonesia and Britain, finding similarities and differences in the moral values they teach. This research is directed to compare folklore originating from Indonesia and England because they both have different cultural backgrounds and analyse how each culture can differentiate between two similar stories. The new criticism theory is applied during the comparison process, divided into first analysing the story, ending with the morals that the story attempts to teach. The result of this study shows that, despite the difference in culture between the two cultures, their folklores can teach the same morals, as shown by "Saudagar yang Kikir" dan "The Old Witch". On the other hand, 'Legenda Batu Menangis' and 'Cap O' Rushes' contain different moral values and are more difficult to compare, despite both having familial themes..

Keywords: Children Literature, Indonesian and British Folklores, Literature Study

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INTRODUCTION

Children literature has a very significant impact on child development. Familiarizing young children to read various literary works can increase knowledge, enrich skills, and teach character through moral values (Crippen, 2012; Lee, D., & McLanahan, 2015). The term 'moral' relates to the good or bad beliefs while values is the idea to determine if something is right or wrong, and how to act in many situations (*Cambridge Online Dictionary*, n.d.). In other words, Moral values are principles taught to others and contain teachings about the values of good or wrong life in human life, either individually or in groups. (Adisusilo, 1990; Batubara et al, 2021)

Throughout human history, various media have been used to teach and learn moral values, whether through storytelling from family members, library books, or even school lessons. Folklore is one of the children's works of literature that primarily teach moral values to the children (Agbenyega, J. S., Tamakloe, D. E., & Klibthong, S. 2017). In other words, folklore is a story made and came from local people that the content is closely related to local culture. In the past, folklore contained teachings about moral values and was used to teach children. The story itself functions to keep the children's attention,

which allows the moral values to be taught to them (Anindyarini et al., 2017; Gultom et al, 2020).

Folklore and children literature is often used in pedagogical learning. In learning, teachers and parents use storytelling that comes from folklore in the teaching process. Storytelling provides imaginative insights on moral education through reading and understanding the stories that encourage the students to learn more values from their teacher (Anindyarini et al., 2017; Hidayati, 2019). Stories effectively promote and contribute to moral education through characters and series of events told in the stories that provide new ideas for children to learn from (Rahim & Rahiem, 2013). These studies further imply that children could gain moral values and apply them effectively from folklores in their daily activities. Folklore is a story created by the community whose existence is intended to entertain children through stories containing moral values to have an essential role for children. (Nanda et al., 2021; Nadeak et al., 2020). Folklore is a form of human creativity conveyed from generation to generation through oral tradition (Nadeak et al., 2020) and through literary works, which are commonly known as children literature. Folklores are usually based on the culture of those who created them, making folklores from different areas unique in their ways, including the morals they teach. Moral values in folklore can be interpreted as representing the values that existed by society (Sipahutar et al., 2021).

Every culture places emphasis on moral values conveyed through folklore. This difference is undoubtedly related to the fundamental cultural values that each culture has. By relying on these assumptions, this research is directed to analyze and compare the moral values of each culture inherited through folklore. The researchers assume that the moral values of Indonesian and British folklores are entirely different since they are two countries with different cultures and education systems. This research is conducted to analyze, compare and examine the moral values of Indonesian folklore represented by the *Legenda Batu Menangis* 'Legend of the Crying Stone' and *Saudagar Kikir* 'The Miserly Merchant' with *Cap o'Rushes* and *The Old Witch* (British folklore). The research also is made to see how moral values are affected by the different stories. This research is directed to answer the following two questions. The objectives of this present study are as follows: To compare the selected Indonesian folklores with the selected British folklores, to examine the moral values that are depicted in the selected folklores, and to determine the relation, similarities and differences of moral values found in Indonesian folklore and British folklore

Literature Review

Literary criticism is an activity or action of analyzing and criticizing literary work (Bressler, 1998). It is intended to see literary works from a different perspective to reveal their meaning. The analysis carried out in this study falls into the category of New Criticism. New criticism is a theory of literary work analysis that focuses only on the literary work itself without any concern for its historical background. The analysis idea of new criticism is close reading the literary works within the literary work (*New Criticism*, n.d.)

The word 'literature' is taken from the Latin root, 'littera', which means letter (Klarer, 2004) and has various definitions. 'Literature' is also defined as a form of expression or ideas of general interest that the author wants to express and convey (*Merriam Webster Online Dictionary*, n.d.). Literature is also defined as writing with artistic value characterized by imaginative or creative impressions (*The American Heritage Online Dictionary*, n.d.). To simplify, literature can be considered creative and expressive writing. Literature is varied according to its origin, types, and genres. Literature can be divided into oral literature - also known as folklore - and written literature (Finnegan, R. 2018; Carpenter, 2021; Paliwal et al., 2018). Folk narrative, folk song or folk poetry, and

other subclasses are included as folklore (Paliwal et al., 2018; Miller, 2020; Horálek, K. 2019). Moreover, the Folk narrative is subcategorized as myths, legends, folk tales, proverbs, riddles, etc. As mentioned before, folklore, especially folktales, functioned to educate readers of any age, from adults to children. It can be influential, especially to children, to teach moral values, culture, and ethnicity when the elder tells folktales purposely for children. However, those lessons are slightly different based on the origin of the folktale due to different cultures.

In this paper, the researchers only focus on folktales for children that originally come from Indonesia and Britain. Children's folktales that originate from Indonesia can be considered one of Indonesian literature, whereas children's folktales that originate from Britain can be considered one of British literature.

Intrinsic elements

Intrinsic element is one of the other elements that compose the literary work in literature other than extrinsic elements. The intrinsic element is the internal elements that compose the text (*Dictionary of Archives Terminology*, n.d.). Intrinsic elements might be different depends on the literary work. However, the researcher will only briefly explain four intrinsic elements of literature, which will be used to analyze the folklore – theme, setting, characterization, and plot.

The theme is a general idea conveyed within the literary work (Mays, 2017). Although the theme might seem similar to the moral, the theme is different from moral. The theme is a general idea of the text, which is usually in the form of phrases. In comparison, morals are the general message which the author wanted to convey in the literary work. Theme can be determined by identifying the text's general concept, the plot's development, and the main character.

The setting is the location or time in which the story of literary work take place (Rosaria, 2004). Settings of the story can vary depending on the author's choices and changes throughout the story's plot. With the dynamic changes of the plot, settings help the characters build their characteristic uniquely within the story. Therefore, it plays a significant role to create the development of the plot, characters.

Characterization is the description of the characters. It shows how the characters deliver or communicate the information about their own characteristic to the readers (Putri, 2017). Characterization affects the actions taken by each character so that it can indirectly affect the plot.

Plot is important to build and identify the characteristic of the character. Plot is structured action used to indicate actions found in the story (Wardani, 2017; Kent, M. L. (2015). Generally, plot is a series of structured action in the story. Plot can be divided into five part, such as exposition, rising action, climax, falling action and resolution (Mays, 2017).

- The exposition is similar to the introduction of the story. In this part, the characters, and their situation, usually a time or place, is introduced. The basic information which the readers will need to understand the plot will be mentioned in this part.
- The rising action is where the new conflict is introduced or intensified within the events in this part.
- The climax is the turning point which shows the moment of the greatest emotional intensity. The climax involves the discovery of insight or epiphany or a sudden revelation of truth which might seem trivial. Hence, it plays a major role in the development of the characters.

- The falling action is a phase in which the problem slowly diminishes and the tension generated in the conflict slowly dissipates. In this phase, the story goes toward resolution.
- The resolution is the epilogue of the entire story and answers the most important question of all issues. It is the part where the conflict or conflicts have been resolved. The situation of the setting in resolution would at least be stable and give a sense of closure. Also, the result of the character is developing throughout the plot is shown in the resolution.

Moral Values in Literary Analysis

The moral is the basic principle or belief held in a community used to determine whether someone's behavior is acceptable or not among the community. In literacy, this principle is a moral value that authors communicated in their literary works. Moral values and themes are slightly different, and it seems tricky to differentiate moral values from the theme in literature works (Court & Rosental, 2007 ; Sofa, 2019; Mays, 2017). Moral value can be identified by looking for what is being revealed in the story. The topic of the moral value is various, those usually related to behavior, manners, or attitude (Mays, 2017).

METHODS

This study is a qualitative study with the aim of comparing folklore originating from different cultural context. The primary data of this research is Indonesian folklore sourced from dongengceritarakyat.com and English from worldoftales.com. The researcher used these websites due to various versions of folklore told or retold in spoken or written. The researcher looked for the data by sorting out the folklores from credible websites. Then, the researchers read the folklores to find out its synopsis and moral values. Each folklore analyzed must meet the following criteria:

- They must be folklore from Indonesia or Britain.
- They must have ever been told orally or written.
- They must have at least one moral value to be taught, such as greed, cowardice, and so on
- They must have the theme of family or social behavior consist in the story.

The folklores that meet the criteria are chosen to be used for the research. The researchers selected two Indonesian and Britain folklores, each being compared to one another. Therefore, the selected folklores are:

1. *Legenda Batu Menangis* 'The Legend of Crying Stone' (*Legenda Batu Menangis, Kisah Putri Yang Durhaka Pada Ibunya*, 2021), a story about a beautiful daughter and a mother, with the daughter being abusive and ungrateful, while the mother tirelessly works to provide for their livelihoods. The data is retrieved from <https://dongengceritarakyat.com/cerita-pendek-legenda-batu-menangis/>
2. "Saudagar yang Kikir" (*Cerita Rakyat Dunia : Saudagar Yang Kikir*, n.d.), a story about a wealthy merchant who is stingy and refuses to help others without himself benefitting from it. The data is retrieved from <https://dongengceritarakyat.com/cerita-rakyat-dunia-saudagar-yang-kikir/>
3. "Cap o'Rushes " (*World of Tales: Cap-O- Rushes*, n.d.), a story about a daughter who was disowned due to her father thinking she didn't love him. The data is retrieved from https://www.worldoftales.com/European_folktales/English_folktale_11.html#gsc.tab=0
4. "The Old Witch" (*World of Tales: The Old Witch*, n.d.), a story about two girls with a jobless father who wants to seek their fortune. The data is retrieved from

https://www.worldoftales.com/European_folktales/English_folktale_64.html#gsc.tab=0

The data collection process starts with the researchers reading the stories multiple times to identify what moral lesson each story is trying to teach. After each story's moral lesson has been discovered, a comparison between the stories (specifically, between an Indonesian and British one) that has similar moral lessons and themes in order to analyze the similarities and differences between the two folklores which may be caused by the difference in the culture of the story's respective country of origin.

RESULT AND DISCUSSION

The researchers use the theory of new criticism to identify and compare the moral value of the four selected folklores. Those folklores consist of two folklores that originated from Indonesia, while the other two originated from Britain. The result of the study will be elaborated in two parts. The first section consists of the analysis of intrinsic elements within the folklores. From those elements, the researchers will determine the moral value hidden in each folklore. The second section consists of the comparison of the moral value determined in the first section. Moral value analysis

Legenda Batu Menangis 'The Legend of Crying Stone'

The first folklore entitled 'Legenda Batu Menangis.' is originated from Indonesia with a family-themed plot. The story's plot took place in a village where the two main characters, the mother and the daughter, live. The plot is started with the exposition when the narrator introduces the characters and settings. The rising action is depicted when the mother asks her daughter to accompany her to buy food. While they were in the market, many people asked who the mother was, and the daughter said she was her servant. As she kept saying that she was her servant, the plot reached the climax and continued to the falling action, where the daughter was cursed into a stone. She asked for forgiveness, but it was fruitless. As the resolution, the stone remains up until now, and local people call the stone "Batu Menangis" because there is water flowing like tears between the higher stone.

In the folklore, the mother is pictured as a diligent and patient character, while the daughter is pictured as an arrogant, lazy, and selfish character. In the story, the mother has to work in the field and do house chores alone. Though the daughter knows that they are poor, causing her mother had to works hard all day, she unwillingly helps her mother. The daughter even misbehaves towards her mother by stating that her mother is her servant. Their characters are shown in some lines of the narration and characters dialogue in the table below.

Table 1. Characterization in *Legenda Batu Menangis*

The Mother	The Daughter
<p>Humble <i>... membantu ibunya bekerja di ladang [...]sang ibu meminta gadis itu untuk menemaninya pergi ke pasar untuk membeli makanan [...] ada seorang wanita tua dengan gaun sederhana."</i></p> <p>'...helping his mother work in the fields [...] the mother asked the girl to accompany her to the market to buy food [...] there is an old woman in a simple dress.'</p>	<p>Arrogant <i>Dia (the mother) adalah pelayanku,' jawab gadis itu. [...] Dia selalu mengatakan bahwa ibunya adalah pelayannya setiap kali mereka bertemu orang.</i></p> <p>'She (the mother) is my servant,' answered the girl. [...] She always said that her mother was her servant whenever they met people.'</p>

<p>Patient</p> <p><i>Awalnya gadis itu menolak, tetapi ibunya membujuknya [...]. Meski ibunya sangat sedih, dia setuju untuk berjalan di belakang putrinya [...] Ibunya sangat sedih, tapi dia tidak mengatakan apapun. Gadis itu dan ibunya bertemu orang lain.</i></p> <p>'At first, the girl refused, but her mother persuaded her [...]. Although her mother was very sad, she agreed to walk behind her daughter [...]. Her mother was very sad, but she did not say anything. The girl and her mother met someone else.'</p>	<p>Lazy</p> <p><i>... Dia tidak suka membantu ibunya bekerja di ladang. Gadis itu sangat malas..</i></p> <p>'... He did not like helping his mother work in the fields. That girl is so lazy...'</p> <p>Selfish</p> <p><i>... Gadis itu akhirnya setuju. Tapi dia meminta ibunya untuk berjalan di belakangnya. Dia tidak ingin berjalan berdampingan dengan ibunya.</i></p> <p>'... The girl finally agreed. Nevertheless, he asked his mother to walk behind him. He did not want to walk side by side with his mother.'</p>
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From the intrinsic analysis, it is clear that the moral value of this folklore is to teach children to be polite and respectful to parents. Characterization displayed has an impact on the actions performed by each character. In the description above, it can be seen that the daughter's character is contrary to the character of the mother. The child in the description above is associated with bad and negative behaviour, which is symbolized through the words arrogant, lazy, and selfish. Meanwhile, mothers are associated with positive qualities, such as being humble and patient.

The characters influence the characters' actions and ultimately have a social impact on each character. The negative characteristics associated with the daughter contradicts the values embodied in the culture of West Kalimantan that underlies this folklore. This clash of cultural values led to the emergence of a cultural label called *durhaka* 'insubordinate' or 'perfidious'. Therefore, polite and respectful behavior towards parents is absolute for every child who does not want to be labelled *durhaka*. The children must not be rude or disobedient to their parents as there will be punishment that the children will face if they are ill-behaved.

Saudagar yang Kikir 'The Miserly Merchant'

The second folklore is social behaviour themed folklore from Indonesia called "Saudagar yang Kikir". The plot began by introducing the characters, the tradesman, and the setting, a village. Then the story continues until there is a villager who wants to borrow some money from the tradesman in the rising action part. At first, the tradesman did not allow the villager to borrow his money. Because of evil thought and motivation, the tradesman finally lent him the money but with high interest. The plot reaches the climax at the time the tradesman's house is robbed. Because he loves money so much, he ran and cried for help.

Nonetheless, no one was willing to help him, which led him to reflect and contemplate his deed in the past towards other villagers. At this point, it marks a falling action. The plot ended with the resolution when he realized that he had done something terrible; he started and tried to fix them.

From the plot, it is clear that the tradesman is characterized as stingy and heartless. It is noticeable in the plot that he loved money so much. He also loved himself, which led him reluctantly and refused to help others. His character can be seen clearly from the quotation in the table below.

Table 2. Characterization in *Saudagar yang Kikir*

The Trademan
<p>Stingy <i>... Dengan apa kau akan membayar utangmu?’ tanya saudagar[...] Muncullah pikiran jahat di benak saudagar kaya. Ia bisa memanfaatkan penduduk desa itu untuk membayar utang dengan bunga yang besar [...] Ia tidak mau berbagi apa yang ia miliki....</i></p> <p>‘... With what will you pay your debt?’ asked the merchant[...]. An evil thought appeared in the mind of the rich merchant. He can use the villagers to pay off debts at great interest [...] He does not want to share what he has....’</p> <p>Heartless <i>... Saudagar kaya itu memang sangat kejam. Banyak penduduk yang merasa tersiksa karena bunga-bunga utang darinya yang besar. Semua penduduk pun membenci saudagar kaya itu [...]. Aku tak akan membantumu’ ucap saudagar itu dengan sombong, saat penduduk itu datang meminta bantuannya ...</i></p> <p>‘... The rich merchant was indeed very cruel. Many residents feel tormented because of the large debt interest from him. All the residents hated the rich merchant [...]. I will not help you told the merchant arrogantly when the resident came asking for his help...’</p>

The character possessed by the merchant affects the interaction between the characters in folklore, specifically the interaction between the merchant as the protagonist and the people around him. The negative character implied by the words stingy and heartless caused people's hatred for the merchants. This trait impacts the community's refusal to help the merchant at the time of the robbery. The researcher concluded that the moral value to be taught from this folklore is to help other as a fellow of human beings. Humans are social creature that needs help from others and vice versa. It is impossible for a man to live alone without any help from others. Therefore, the children are taught to lend a hand to others who need it so the children can get a help from others as well.

Cap o'Rushes

The next folklore is originated from Britain with the family theme, known as 'Cap o'Rushes '. This story has a unique plot that has two rising actions and conflicts. In the exposition, the story presented a family which consist of a father and his three daughters. It is told that the father asked his daughters how much they love him. They told him how much they loved him. Nonetheless, the father was angry and sent his daughter away because of her answer. The youngest daughter disguises herself and works as a maid in a great house to survive living alone without family.

Until there is a ball, marked as the rising action, where the maids are allowed to come and see the nobles, the maids invited Cap o'Rushes to join them to the ball. However, she refused and lied that she was too tired to join the ball. After the maids had gone to the ball, she uncovered her disguise and joined the ball secretly. She met and danced with the son of her master, who fell in love with Cap o'Rushes. Then, she returned and pretended to sleep before other maids went back. Because of her beauty, the maids recounted last night event and invited her to join the ball. However, again, she refused and lied to them. Those sequences are repeated until on the last ball, he gave her a ring.

Next, the conflict arises when the master's son fell sick. Soon, Cap o'Rushes heard the news from the cook making a porridge for the master's son. Cap o'Rushes volunteered to make it. She slipped a ring - a gift from the master's son in it. Without realizing it, the

cook brought it to the master's son. He ate and found the ring in the gruel. Due to his curiosity, he asked who cooked the gruel. At first, the cook lied that it was her, but then she told the truth. Shortly, the master's son knew the truth and planned to marry capo-rushes when he was recovered.

Other rising actions began when Cap o'Rushes invited her father to her grand wedding. She asked the cook to make dishes with no salt the night before. The plot reaches the other climax on the wedding day when the master's son and Cap o'Rushes are married. They invited the companions to join the banquet where the tasteless dishes were served. After Cap o'Rushes' father and the companions tasted the dishes, they couldn't eat it except the father. He cried. The master's son asked him why he cried and Cap o'Rushes' father told his regrets. As she listening to her father's regret, Cap o'Rushes replied and told him that she was his youngest daughter. Lastly, the story ended happily - Cap o'Rushes united with his father and married master's son. This part serves as the falling action and the resolution of the plot.

They are many characters presented in the story. However, three major characters often appear in the plot story: the father, the youngest daughter – capo-rushes, and the master's son. Since the beginning of the story, the father's characterisation is already revealed as a short-tempered father. He easily got angry hearing the answer of her youngest daughter. He did not ask for any explanation for the answer, but instead, he drove her daughter away. Cap o'Rushes is a forgiving and wily daughter. Although she was treated unfairly, the youngest daughter still wanted to forgive his father. She is quite smart in how she disguised herself as a maid and arranged a plan to give her father a lesson at her wedding. The other character is the master's son, who is portrayed as a dramatic but smart man. As explained in the plot implicitly, he dramatically said he chose to die if he never met Cap o'Rushes again. He is clever enough when he gives a ring to Cap o'Rushes to help him find and identify her. Also, he can easily recognize the ring and find the truth of her existence. In the table, some direct quotations show the characteristic of the characters.

Table 3. Characterization in Cap o'Rushes

The Father	The Daughter	The Master's Son
<p>Short-tempered</p> <p><i>"...he was that angry. 'You don't love me at all,' says he, 'and in my house you stay no more.' So he drove her out there and then, and shut the door in her face..."</i></p> <p><i>"... I had a daughter. And I asked her how much she loved me. And she said, 'As much as fresh meat loves salt.' And I turned her from my door, for I thought she didn't love me. And now I see she loved me best of all. And she may be dead for aught I know ..."</i></p>	<p>Wily</p> <p><i>"... she gathered a lot of rushes and made them into a kind of a sort of a cloak with a hood, to cover her from head to foot, and to hide her fine clothes..."</i></p> <p><i>"... when she had made it, she slipped the ring into it on the sly before the cook took it upstairs..."</i></p> <p><i>"... But before the wedding she went to the cook and says she: 'I want you to dress every dish without a mite o' salt.' ..."</i></p> <p>Forgiving</p> <p><i>"... 'No, father, here she is!' says Cap o' Rushes. And she goes up to him and puts her arms round him ..."</i></p>	<p>Dramatic</p> <p><i>"... if he didn't see her again, he should die ..."</i></p> <p>Clever</p> <p><i>".. When she wouldn't tell him her name, nor where she came from, he gave her a ring and told her ..."</i></p> <p><i>"... The young man he drank it and then he saw the ring at the bottom ..."</i></p> <p><i>"...And he looked at her, 'No, you didn't," says he. "Say who did it, and you shan't be harmed.' ..."</i></p>

After analyzing this story, the researchers determine that folklore teaches children to face any hard time with ingenuity and sincerity. Children cannot just give up; They must try to win against the hardships with their intelligence. They also should have sincerely help and forgive those who do something bad to them, especially their parents. Moral values are oriented to how a person has a noble character so that it can be ascertained that the social role as a supervisory mechanism is not visible in this folklore.

The Old Witch

Another folklore comes from Britain with social behaviour theme, namely 'The Old Witch'. Similar to the 'Cap o'Rushes ' folktale,' The Old Witch' has two rising actions and conflict. At the beginning of the story, marked by the exposition, a family, consists of a father, a mother, and two daughters, are delivered in the narration. As well as their condition in the story. According to the plot, one of the daughters wanted to support her family's economy by working for someone. The girl went to town after her mother suggested her, but no one wanted to hire her. So, she went further to looked for a job.

The first rising action appeared when the first daughter met the oven and the bread along the way. The bread asked for her help, and she helped the bread. She continued her journey and met a cow. The cow also asked for her help, and she helped the cow. Then, the first daughter continued her journey and met an apple tree along the way. Again, the apple tree asked for her help, and she helped the apple tree as well. After that, the first daughter continued her journey and found the old witch's house. The witch hired the first daughter as her servant after learning that the first daughter was looking for a job. The witch took the first daughter to her house and told her to clean and tidy up her house. The witch also warned the first daughter not to look into the chimney. So, the first daughter promised.

One morning, the first climax is reached when the first daughter forgets about the warning and looks at the chimney. Suddenly, bags of money fell to her lap one by one. She got an idea to take it to her house. So, she went to the apple tree and asked for help. The tree helped by hiding her. Soon, the old witch, who was looking for the first daughter, came and asked whether the apple tree saw the first daughter or not. However, the tree said that it did not see the first daughter. Then, the first daughter went and asked for help from a cow. The cow lied to the old witch who came later. The first daughter went again to the oven and the baker for help. They helped her as well. Finally, the first daughter reached her home with some bags of money. Soon, she married a rich man and lived happily.

Thinking that she might be rich like her sister, the second daughter went to the old witch house in the same way as her sister. This part is marked as the second rising action. She met the oven and the bread. The bread asked for help, but she did not help it and continued her journey. She also met the cow and the apple tree, asking for help from the second daughter. Nonetheless, she did not help them and went on her journey. She finally got to the old witch's house and was hired as a servant.

Continued to the second climax, when the old witch went out, the second daughter looked at the chimney and bags of money fell to her lap. So, she thought to escape immediately. She went and asked for help with the apple tree, but it did not help her. Soon the old witch came and asked whether the apple tree saw the second daughter or not. So, the tree told the witch where the second daughter led to. The falling action starts when the old witch can catch the second daughter; she takes the stolen money and beat the second daughter. So, the story resolves that the old witch sent her away to her home. The daughter went home with an empty hand.

Although many characters took part in the story plot, only two characters are considered to play important roles in the story, such as the first and the second daughter. The first daughter is an optimistic and helpful girl in the plot, while the second daughter is characterized as an inconsiderate and naive girl. The first daughter kept looking for a job

and wanted to help others even though she faced difficulty finding a job. On the contrary, the second daughter only imitated her sister to be rich without learning something from her sister. She also did not want to help others. The characteristics of the first and second daughters are shown in the quoted line in the table.

Table 4. Characterization in the Old Witch

The First Daughter	The Second Daughter
<p>Optimistic <i>"...she went all about the town, but no one wanted a girl like her. So she went on farther into the country, ..."</i></p> <p>Helpful <i>".. the bread said, 'Little girl, little girl, take us out, take us out. We have been baking seven years, and no one has come to take us out.' So the girl took out the bread, laid it on the ground, and went on her way ..."</i></p> <p><i>"... the cow said, 'Little girl, little girl, milk me, milk me! Seven years have I been waiting, and no one has come to milk me.' The girl milked the cow into the pails that stood by. As she was thirsty, she drank some, and left the rest..."</i></p> <p><i>"... the tree said, 'Little girl, little girl, help me shake my fruit. My branches are breaking, it is so heavy.' And the girl said, 'Of course I will, you poor tree.' So she shook the fruit all off, propped up the branches, and left the fruit on the ground under the tree ..."</i></p>	<p>Inconsiderate <i>"... the bread said, 'Little girl, little girl, take us out. Seven years have we been baking, and no one has come to take us out,' the girl said, 'No, I don't want to burn my fingers.' ..."</i></p> <p><i>"... the cow said, 'Little girl, little girl, milk me, milk me, do. Seven years have I been waiting, and no one has come to milk me.' But the girl said, 'No, I can't milk you, I'm in a hurry,' and went on faster ..."</i></p> <p><i>"... the apple-tree asked her to help shake the fruit. 'No, I can't; another day p'raps I may,' and went on ..."</i></p> <p>Naive <i>"... the other sister then thought she would go and do the same. And she went the same way"</i></p>

The researchers draw a conclusion that the moral value hidden inside the folklore is teaching children to help other in any circumstances. Whether they are facing good or bad times, they must help others who need help because human and any other creature would need help from others. If they like to help, help will come when they need it.

DISCUSSION

Moral Value Comparison

In this section, the researchers will compare the moral values in each folklore according to the theme. The researcher will start comparing the moral value of the folklores entitled 'Legenda Batu Menagis' and 'Cap O' Rushes'. Those folklores are family-themed. As mentioned in the first section, it is clear that those folklores have different moral values. To put it simply, 'Legenda Batu Menagis' teach children to be respectful and behave to their parents while 'Cap O' Rushes' teach children to forgive their parents when

they make some mistakes. Those differences show different cultures between Indonesian and Britain on how they react or behave to their parents. In 'Legenda Batu Menagis' folklore, it can be seen that Indonesian tend to teach their children to obey their parents strictly. They are not allowed to argue with their parents. Among society, any argumentation is considered unforgivable and should be punished. However, in 'Cap O' Rushes' folklore, it presents the culture of the British which any people can make some mistake and cause a clash, include the parents. Still, children should have forgiven their parents if the parents made some mistakes to them.

The other two folklores to be compared are 'Saudagar yang kikir' and 'The old witch'. Those folklores are themed with social behaviour themes. According to the analysis in the first section, those folklores have similar moral values to be taught, which is to help others. From the folklore, we can see that Indonesian and British culture have a similarity on how they behave toward other. Since Indonesian and British are both humans, it also means that they are social beings who will need help from other no matter what.

Character Building and the Role of the Community as a Monitoring Mechanism

Folklore is directed as a medium to build good character for children. So that even though it is presented in an interesting form, cognitively, children are taught the values of good and appropriate life. In the family context, as in the folklore 'The Legend of the Crying Stone' and 'Cap O'Rushes', it can be seen that a good character and by moral norms is a character who respects parents. Parents should value pride when they make mistakes. The only striking difference between the two lies in the community as a supervisory mechanism. The bad attitude towards the construction of Indonesian culture, which is represented in the culture of West Kalimantan, does not impact the relationship between children and parents but also between children and society and even only between children and God. It can be understood that the aspect of religiosity has a big role in developing these moral values. Disobedience, cursing, and other negative impacts are part of what people who treat their parents inappropriately will have.

The role of the community as a supervisory mechanism can also be seen in the 'Saudagar yang Kikir' and 'The Old Witch'. Negative traits associated with a person are valued by society and interpreted in various ways. Both of these stories refer to the same perception of the relationship between humans and society. The assumption that is built is that the more positive a person's behavior towards the surrounding community, the better the response that will be received by that person, and vice versa all negative actions will have an impact on replies and bad characteristics of the community.

Indonesian and English folklore emphasizes character building and is oriented towards building a positive character by cultural values. The difference is that Indonesian folklore provides a greater role for society in the context of family relations. Social values and religiosity have a role in determining whether a person's character is following moral values. Meanwhile, English folklore emphasizes how an individual is aware of good values and morals and how individuals carry out these positive values.

The main finding in this study shows that cultural background has a big role in forming cultural products. In the context of this research, we can see that folklore is a cultural product that is used to build knowledge and provide teaching to the next generation. Indonesian culture, which is always associated with a high context culture, interprets the importance of the role of society in building various aspects of life. This is certainly different from western culture, represented by British culture, oriented towards developing individual character in each teaching process, oriented towards pedagogical learning. Other studies mention that on moral values is oriented towards analyzing folklore values without comparing them with other folklore (Sukmawan, S., & Setyowati, L. (2017; Waluyo, et al., 2019). In addition, the cultural background is not the focus of analysis (Moufakkir, O., & Alnajem, M. N. 2017; Yin, et al., 2019). This is certainly different

from this research which is oriented to comparing folklore originating from different cultural backgrounds. This is done to show the significant role of culture in influencing literary works and other cultural products.

The research provides insights on moral values comparison between Indonesian and British children literature for teachers and parent consideration in giving folklores as a medium of teaching moral education for children. The findings above emphasize the importance of understanding the cultural setting in learning. In learning language and culture, specifically through pedagogical learning, students need to understand the cultural values behind a communication process. This understanding will certainly affect the ability of learners to recognize the mentality of culture. So that at the end of the lesson, it will be effective because it is oriented towards holistic understanding. In communication, this certainly encourages critical thinking and prevents miscommunication when communicating in real-time conditions.

There are few limitations the researchers have to face, the first the choice of folklores to be the data since not many folklores have the criteria that the researchers have established, and the choice of analysis method is limited to only intrinsic elements. Thus, to address the limitations of conducting this research, the researchers would suggest other researchers have particular criteria for the selection of the story and combine other different theories alongside whichever story elements is preferred since it allows researchers to analyze the data more straightforwardly and there might be chances that there could be discoveries.

CONCLUSION

This study shows that folklore originating from Indonesia has similarities with English folklore, both with the familial theme (Legend of Batu Menangis and 'Cap O' Rushes) and social relations and behaviour (Saudagar yang Kikir and The Old Witch). Moral values are fully seen from the characterization of the characters, which in the four folklores are represented by the main characters. In family-themed folklore, differences in character in the family are represented through conflicting attitudes and behaviours that are presented through conflicting good and bad attitudes in the relationship between children and parents. Meanwhile, in folklore which emphasizes social relationships and behaviour, the individual traits possessed by a person are interpreted by society and harm the individual. Accordingly, the researchers found that the moral values that can be learned are: Inequity towards parents will bring calamity, love and sincerity cannot be materialized, and help others so that the other will help you. While 'Legenda Batu Menangis' and 'Cap O' Rushes' have different moral values, 'Saudagar yang Kikir' and 'The Old Witch' seems to have similar moral values. This article clearly shows that the Indonesian cultural context plays a large role in society to monitor attitudes and behaviour. In contrast to this, British culture emphasizes how an individual carries out noble values by focusing on the steps taken by the individual.

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This paper is part of a class project. Many thanks to the second author (RJ), the third author (HC), and the fourth author (CC), who made this paper possible. RS, as the first writer, helped to choose the theme to be analyzed and written. The writing process was carried out collaboratively, involving all authors (RS, RJ, HC, and CC). HC and CC carried out the data selection process. Meanwhile, RS, together with RJ, determined the data to be analyzed and choose according to the provisions and criteria that have been

selected at the beginning. The analysis process involves all authors under the guidance of RS. RS is the corresponding author in this publication.

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