



Construction of Moral Value and Depiction of Indonesian-Chinese Folktale in Keong Mas Story

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Article info

Article history:
Received: 02-08-2023
Revised : 11-02-2024
Accepted: 16-02-2024

Keywords:
Chinese and
Indonesian version
folklore;
Keong Mas;
moral values

Kata kunci:
cerita rakyat versi Cina
dan Indonesia;
Keong Mas;
nilai moral

A B S T R A C T

One way to construct moral values in children is through stories. The purpose of this study is to find the construction of moral values with different cultural backgrounds in the Indonesian and Chinese versions of the Keong Mas story. The method used in this research is a qualitative descriptive approach using literature and documentation studies. The data source is the Indonesian-Chinese version of the Keong Mas story. The results showed that the structural analysis in the two Keong Mas stories has a high degree of similarity. This similarity can be seen in the themes, characters and characterizations, plot, and mandate. The Indonesian and Chinese versions of the Keong Mas story construct moral values through themes which are fortitude and the mandate that a person must always do good things and strive so that his desires can be achieved

Konstruksi Nilai Moral dan Penggambaran Cerita Rakyat Indonesia-Tionghoa dalam Cerita Keong Mas

Salah satu cara untuk mengonstruksi nilai moral pada anak adalah melalui cerita. Tujuan penelitian ini adalah untuk menemukan konstruksi nilai moral yang berbeda latar belakang budaya dalam cerita Keong Mas versi Indonesia dan Tionghoa. Metode yang digunakan dalam penelitian ini adalah pendekatan deskriptif kualitatif dengan menggunakan studi literatur dan dokumentasi. Sumber datanya adalah cerita Keong Mas versi Indonesia-Tionghoa. Hasil penelitian menunjukkan bahwa analisis struktural pada kedua cerita Keong Mas mempunyai tingkat kemiripan yang tinggi. Kemiripan tersebut terlihat pada tema, tokoh dan penokohan, alur, serta amanat. Cerita Keong Mas versi Indonesia dan Tionghoa mengonstruksi nilai-nilai moral melalui tema-tema yang bersifat ketabahan dan amanah bahwa seseorang harus selalu berbuat baik dan berusaha agar keinginannya dapat tercapai.

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INTRODUCTION

Fairy tales are defined as folklore that is not considered to be true, especially for entertainment and depicting moral truths and even innuendo. Fairy tales usually have cliché opening lines. Folk stories are also known as legends and fairy tales that play a role in constructing values and morality for children. Indonesian folk stories, such as Malin Kundang, Sangkuriang, and the like contain messages that define good and bad behavior according to local communities. In any cultural context, local traditional stories are often used by parents and teachers as a means of social control (Meyer & Bogdan, 1999; Yanzi, 2018).

In folklore, there are several special elements, namely the introduction that introduces the character, time, or place of the story and the conflict or problem at



hand. In the introduction, it starts with ... “at one time” or “back to a time when the beast could speak / ancient times.” The location is also fixed on the example, the road, bridge, or inside. After the introduction, the story develops into action that runs regularly until it reaches a climax, where the problem or conflict is resolved. The ending usually ends with a sentence, and they are happy forever. One very particular element of this folklore is the importance of the plot and the superficiality of the characters and settings. The distribution of stories to children is published in an educational context to tell things that are considered deviant. Storytelling is a way to explain something to a child verbally. It is an oral tradition of passing stories and histories among the Indonesian people (Turan & Ulutas, 2016).

The relationship between structural theory and intrinsic elements is closely related because literary works are a world in words that have an intrinsic roundness of meaning which we can only understand optimally by exploring the structure of the work itself. The relationship between the plot and other story elements is that in a story the elements do not stand apart. In story development, there is always an interaction between the elements of the story. In the case of characters and plot, for example, it is difficult to say with certainty which came first: character or plot. The means of binding events have alluded to the relationship between the plot and the characters and the plot with a theme (Taum, 1997; Sudjiman, 1991).

The relationship between characters and other elements of the story is that to make convincing characters, the author must equip himself with a broad and deep knowledge of the nature of human nature, as well as the habits of acting and speaking in the community that he wants to use as a background. Character and setting are two elements of a story that are closely related and supportive (Bahri et al., 2021; Sudjiman, 1991). Character and plot and related themes. Character and setting are two elements of a fictional story that are closely related and supportive. Characterization as one of the constructors of fiction can be studied and analyzed for its interconnection with other building blocks. In relation to other intrinsic elements characterization is an important element. It is one of the facts of the story, but its presence must be together with other elements and form a totality. If the fiction in question is a successful work, the characterizations must run harmoniously and complement various other elements, for example, plot and theme elements, or background elements, points of view, style, mandate, and others (Muhandra et al., 2023; Nurgiyantoro, 2007).

The relationship between the background and other story elements is that the setting as a dynamic story element helps the development of other elements. The relationship with other elements may be in harmony, it may also be contrasting. The relationship between the theme and other elements of the story is that the theme is the final unit for the whole story. That is, the author creates and forms a plot, both consciously, explicitly, and implicitly, which is basically his responsive behavior towards the chosen theme and moves it (Sayuti, 1988). Themes are the main ideas, ideas, or thoughts that underlie a literary work. In addition, a theme is also the meaning contained in a story. The plot or plot is a series of stories that emphasize causality. Contains a sequence of causal events, where one event is caused or causes another event (Altheide, 1987).

One of the legends that developed in Indonesian society is the Legend of Keong Mas (Putra & Widyastuti, 2021). Keong Mas folktales are included in individual legends that developed in Central and East Java. Likewise in China, the



story of the Snail Girl developed. The story was told orally and passed down from generation to generation among its traditional supporters. In the process of spreading, this story was told by one person and heard by another. The other person repeats and recounts it to another person as long as he can remember the order of the contents, with or without additions made by the new speaker. Not only in Indonesia, the legend of Keong Mas has become an inspiration for many people. But in China, the story of the snail Mas is well known by the Chinese people because the contents of the story of Keong Mas are full of values of kindness and sincerity that will return happiness. Based on this background, this study aims to find the construction of moral values in the legend of the Keong Mas that developed in Indonesia compared to the story of Snail Girl that developed in mainland China.

In terms of the movement and distribution of population in the world, the Chinese people have had quite a long trade relationship with the Indonesian people (Helmisyah & Rosyad, 2021; Pratiwi & Rahayu, 2022). First, the Chinese who came to Indonesia were traders. Over time, they spread Chinese culture to Indonesia and acculturated with local culture. In the literary area, there is a Sampek Engtai story that originated in China. In Bali, Indonesia, the story about the love story between I Sampik and Ingtai has been adapted into various art forms, from pupuh (Balinese poetry), Arja dance drama stories, and Drama Gong, to the theme of today's popular Balinese songs. In Bali, folklore is also found which is quite famous from the marriage of the Balinese King Sri Raja Jayapangus with a Chinese daughter named Kang Cing Wei in the 12th century or a cross-cultural couple which ended in the existence of Pura Balingkang in Kintamani.

According to Engliana et al. (2016); Turan & Ulutas (2016) the usefulness of stories for promoting character education. Stories stimulate children's feelings that justice and goodness will be rewarded and crime will be punished accordingly. The rhythm and repetition of some stories can amaze children. Usually, the stories are short and the conclusions are clear. This story reminds us of the literary form most liked by children. Folklorists who study forms to understand who, what, where, when, and why from folklore agree on only one thing, folklore has become the glue of society. In children aged 5—6 years, with cognitive and language abilities that have been achieved, it is hoped that children can understand symbols, and pictures and be able to develop the imagination of the characters found in storybooks. Children can understand the contents of the story well and can reflect on it by retelling and relating it to real life. Thus, children also learn to express opinions and express their desires through questions and answers.

Children can distinguish fantasy from reality that must be faced in real life and predict what will happen as a result of an action (consequence) taken and gain experience and knowledge about right and wrong. The moral development of 5—6 years old, according to Kohl Berg, referring to Piaget's cognitive development is at a pre-conventional stage, namely the punishment and obedience orientation and instrumental relativist orientation. Children at this level think concretely and egocentrically and are motivated to follow rules and behave either to avoid punishment and/or to get rewards or praise. In other words, if you do something right, you are not punished and if you do something wrong, you will be punished (McLeod, 2013; Papalia & Martorell, 2014).

Morals can be a tool that helps children through the challenges and pressures that will face throughout life (Borba, 2001; Helwig & Turiel, 2002). It is important



for children that they can develop an understanding of right and wrong and can use it in the face of any outside influence. This is not only shown in the way of thinking, and strong belief, but also behavior. Children who have morals will have the ability to understand the suffering of others, listen to other people's opinions before giving judgments, accept and respect differences, delay desires, be careful and respectful towards others, and stop someone from attitudes based on unintended intentions.

In early childhood, the notion of moral behavior only reflects limited cognitive capacities and experiences regarding reactions to others such as doing good because they are afraid of not having friends or because other people have acted like them (Althof & Berkowitz, 2006). Early childhood acts based on obedience to parents and then develops based on adherence to the provisions of social standards. Children who are successful in social interactions no longer obey the rules just to get rewards or avoid punishment, but to be able to adapt, cooperate, and behave according to prevailing social standards (Papalia & Martorell, 2014).

Moral development is related to the ability to distinguish good from bad and the belief that a person can behave correctly and ethically. Hammersley & Traianou (2017) might also be described as a specific degree that is classified as correct or wrong. At an early age, children's understanding of moral behavior only reflects a limited cognitive capacity and experience regarding reactions to others. Kindness behavior performed by children will be influenced by the stages of their moral development. Therefore, to explain kindness, the theory of moral theory will first be discussed. Borba (2001) states that morals can be a tool that helps children through the challenges and pressures that will be faced throughout life. It is important for children that they can develop an understanding of right and wrong and can use it in the face of any outside influence. This is not only shown in the way of thinking, and strong belief, but also behavior.

Miller & Church (2016); Melinda & Izzati (2021) said that children aged 3—4 years are starting to realize the importance of interacting with other children of the same age. Some children may already understand examples of good behavior, but cannot communicate them properly in the form of words or behavior. The egocentric nature of this age explains why children often ignore the feelings of others and respond less well to the needs of others. Meanwhile, at the age of 5—6 years, children begin to care more about themselves and others (Mahfira et al., 2022). This age is a transitional period, at one time children can understand other people's feelings and want to help them, but at other times they are still very egocentric and only selfish. Children's reactions to new situations are sometimes unpredictable. When they feel they have everything they need, they can be kind, and loving, but if they feel they don't need them, they tend to focus on themselves.

Aged 5—6 years old, may already have an understanding of kindness but do not know how to do it (Melinda & Izzati, 2021; Sulaiman et al., 2019). Children of this age understand kindness in the form of physical action or emotional support for others, for example by helping when a friend falls, comforting a sad friend, apologizing for guilt, giving thanks, or sharing. Children are more aware when receiving kindness from others, but are not able to express or express gratitude well. They tend to focus on themselves. Aged 5—6 years old, may already have an understanding of kindness but do not know how to do it. Children of this age understand kindness in the form of physical action or emotional support for others, for example by helping when a friend falls, comforting a sad friend, apologizing for



guilt, giving thanks, or sharing. For example by helping when a friend falls, comforting a sad friend, apologizing when guilty, thanking, or by sharing. Children are more aware when receiving kindness from others, but are not able to express or express gratitude well (Miller & Church, 2016).

This research will try to find out whether a similar picture is also found in the folklore under study. The theme will be seen in general, namely how the story describes moral values, the identity of good and bad characters, and the identity of the characters through the intrinsic elements in the story. The relationship between the emerging themes will then be discussed and analyzed reflexively, by looking at the relationship or similarity with other relevant cultural expressions in the wider community.

METHOD

This study seeks to understand in detail the construction of moral values in the story of Keong Mas from two different nations, namely Indonesia and China. For this reason, this study will use a qualitative approach, a structural approach, with folktale as the main subject to be investigated (Yusanto, 2019; Rochmansyah et al., 2023). This approach was chosen to find the construction of moral values in a story. Researchers need to understand the context of the story, both the context of an action in the whole story and the context of the story in a particular society. By understanding that folklore is a world full of meaning, the nuances of human culture, including the emotions shown by the characters and the frames used by the narrator to shape the story, will be appreciated and become important data.

A descriptive qualitative method was used for this study (Astuti & Bewe, 2020; Muhyidin, 2021). This approach is used to identify the fundamental components of the fairy tales Keong Mas and Snail Girl (Indonesia-Chinese version). The researcher works with the reduction of data, analysis of the data display, and interpretation of the study's findings (Miles & Huberman, 1984; Saddhono et al., 2016; Fatimah & Sulisty, 2017). In this research, the researcher analyzes the content of a document, which is the text of the fairy tales Keong Mas and Snail Girl (Indonesian-Chinese version). The key instrument is the researcher himself. The documentation method is a way of collecting data by analyzing the contents of the document related to the problem that has been studied (Nilamsari, 2014). Documents are records of events that have passed. Documents can be in the form of writings, pictures, or someone's monumental works (Sugiyono, 2015; Shodiq & Marhamah, 2021). First, the things that will be analyzed are: 1) Depiction of good characters, 2) Depictions of bad characters, 3) Forms of response to actions that are considered 'evil' and reactions to these bad characters. The description of the depiction of bad and good characters will be carried out by exploring the motives and the formation of the identity of the character. Afterward, the themes that emerge will be reflexively analyzed to better understand the relationships between the images of the characters in the story.

RESULT AND DISCUSSION

Synopsis of Indonesia folktale (The Keong Mas)

Once upon a time, there lived a king named Kertamarta. King Kertamarta had two beautiful daughters named Dewi Galuh and Chandra Kirana. Besides being beautiful, Chandra Kirana has a good character, soft feelings, and a soft heart.



Therefore, he was made a companion to the crown prince of the Kahuripan Kingdom, the wise Raden Inu Kertapati. Dewi Galuh who feels jealous and jealous and doesn't like Candra Kirana will be made the life companion of Prince Inu Kertapati. Dewi Galuh came to be an evil witch. The witch Candra Kirana then turned into a golden snail. Because the princess was kind, she was helped and brought to a safe place. Then the golden snail was taken and placed with the fish she caught. Grandma took her to a small hut. The grandmother then put the golden snail near the water jug in her house. He saw the golden snail transformed into a beautiful and beautiful princess. Prince Inu Kertapati and Princess Candra Kirana finally met face to face with the prince who was disguised as an ordinary citizen. That day the prince invited Princess Candra Kirana to return to the palace. Candra Kirana was willing to go home on the condition that they bring Grandma Dadapan along. When princes Inu Kertapati and Candra Kirana arrived at the Daha kingdom, Dewi Galuh was shocked. He hurriedly met the witch. The witch said that her magic would disappear, so Candra Kirana met Prince Inu. Then Dewi Galuh fled to the forest. He was afraid that the whole kingdom would know what he had done.

Synopsis of Chinese folktale The Snail Girl

Once upon a time, there was an 18-year-old young man who was orphaned and lived raised by his neighbor, He was named 谢端 xiè duān. He is an independent child, hardworking, and patient. Every day he left early in the morning and spent all day in the fields until night fell. One day on his way home he found a large snail by the side of the road. 谢端 xiè duān brought the snail home. One day 谢端 xiè duān found that the snail he found was the incarnation of a beautiful princess who had been cooking and cleaning the young man's house when the young man went to the rice fields without his knowledge. End of the story the young man 谢端 xiè duān marries the beautiful princess 田螺姑娘 tiánluó gūniáng. They live happily until the end of their lives.

Structural Analysis

From the Indonesian version, the Keong Mas fairy tale has a theme or a core story about someone's courage and kindness being rewarded with kindness as well. The persistence of Pangeran Inu Kertapati who changed his name to Joko Lelono in search of his missing wife. This can be seen in the following quote:

This can be seen in the following quote: "Seeing Galuh Candra Kirana, Joko Lelono hugged the princess tightly because she was the one he had been looking for. Prince Inu Kertapati was not actually the widow's biological child. He is Prince Inu Kertapati who lives with a widow on his way to find Princess Galuh Candra Kirana".

Meanwhile, the theme contained in the fairy tale "The Snail Girl" (Chinese version) is the patience and toughness of an orphaned young man in living his life alone. This can be seen in the quote:

"Everyone regarded him as a great hard-working, decent, and loyal neighbor and friend, perfect as a future husband - perfect, except he had no money and, hence, no wife."

The main characters in the story "Keong Emas" are Pangeran Inu Kertapati and Galuh Candra Kirana. The supporting character in the fairy tale is Joko Lelono's



(widow) mother. Joko Lelono's character in the fairy tale “Keong Emas” is patience and obedience to his mother. This is evidenced by the following quote:

“One day, Joko Lelono went fishing in the river. Until a full day, not a single fish would touch the hook”.

Ah ... poor my fate today. Almost evening, but I didn't get any fish, said Joko Lelono to himself. I better go home rather than later on the road too late. Poor mother, definitely waiting at home, thought Joko Lelono.

The character of Galuh Candra Kirana in the tale of Golden Snail is diligent, kind, and helpful. This is evidenced by the following quote: “What an amazing event. From the crock where the golden snail lived appeared a very beautiful princess. He got down from the jar. The princess then started cleaning the house and cooking”. Meanwhile, the characters in the Chinese version of the Keong Mas story are The main characters in the fairy tale "The Snail Girl" are:

谢端 xiè duān: Young man

田螺姑娘 tiánluó gūniáng: The snail girl

The characterization of 谢端 xiè duān in the story is: He is a young man who is patient, steadfast and diligent in living life. This is evident in the quote:

“There lived a young farmer named 谢端 xiè duān whose parents had died years before. Although everyone regarded him as a great hard-working, decent, and loyal neighbor and friend, xiè duān was all alone by himself, since he had no money and, hence, no wife. ” And on the quote:

“The girl told him she was the snail he saved. She found him to be a kind-hearted man and wanted to do a favor for him to thank him. ”

Characteristics of 田螺姑娘 tiánluó gūniáng: The snail girl in the story is: sincere, kind, diligent and happy to help. This is contained in the quote:

“One afternoon, xiè duān came back home especially early. Crouching down, he peered into the window, and to his great astonishment, he saw a pretty girl cooking at the stove. ”

The plot in the tale "Keong Emas" is a progressive flow because it is explained in sequence from the introductory stage to the completion stage. The introductory stage in the "Keong Emas" fairy tale is when the writer introduces the characters and settings contained in a fairy tale. The evidence for the sentence is as follows:

“In a village located on the edge of a forest lived a widow and her son. The widow's daily job is to collect firewood in the forest to sell at the market in the village. His son, Joko Lelono, works daily to find fish in the river that flows not far from his house ”.

The conflict arose when the widow and Joko Lelono were surprised by the delicious dishes that were served on the dining table. This is evidenced by the quote below:

“The next day, the mother and child returned to their daily work. The mother went to look for firewood, while Joko Lelono looked for fish in the river. When they return home in the evening, they are surprised by the delicious dishes that have been served on the dining table ”.

The completion stage in the "Keong Emas" fairy tale is when the truth about Joko Lelono who is actually named Panji Asmara Bangun is revealed. It turned out that the golden snail was Galuh Candra Kirana, the wife who had been looking for by Panji Asmara Bangun. This can be seen in the following quote:



“Seeing Galuh Candra Kirana, Joko Lelono hugged the princess tightly because she was the one he had been looking for. Joko Lelono is not actually the widow's biological child. He is Panji Asmara Bangun who lives with a widow on his way to find Princess Candra Kirana”.

The story line of the Chinese version of Keong Mas is the plot in the fairy tale "The Snail Girl" is a progressive plot because the story is explained sequentially from the introduction stage to the completion stage.

Introductory stage

The introductory stage is seen at the beginning of the story, the writer introduces the main character and background to the story. The story excerpt is as follows;

“Once upon a time, there lived a young farmer named xiè duān whose parents had died years before. Although everyone regarded him as a great hard-working, decent, and loyal neighbor and friend, xiè duān was all alone by himself, since he had no money and, hence, no wife. ”

Troubleshooting

The stage where the problem arose began when the young man 谢端 xiè duān saw a large golden snail on the side of the road on his way home and then the snail was taken and brought home. This is evidenced in the following quote ;

“One evening, on his way back from the rice paddy, he spied a particularly big river snail lying on the side of the road. He picked up the snail and took it home, and put it into a vat with water. ”

And in another quote as follows:

"The very next night, when xiè duān came back home, he discovered his little house had been cleanly swept and that a very fine, still hot meal was awaiting him on his table!"

Tension

The tension in the fairy tale "The Snail Girl" occurs when the young man accidentally returns home so quickly not as usual because he is curious about what happens at his house when he leaves the house all day. This can be proven in the story excerpt:

“One afternoon, xiè duān came back home especially early. Crouching down, he peered into the window, and to his great astonishment, he saw a pretty girl cooking at the stove. He rushed to the var and found hat the giant snail was missing; only an empty shell remained.”

Settlement

The finishing stage in the fairy tale "The Snail Girl" is when the truth is revealed that the golden snail found on the road by the young man is the incarnation of a beautiful girl and that girl has been cleaning the house and cooking food every day when the young man is not home. This can be seen in the following quote:

" Who are you? " He asked. "Why are you caring for my house?"

The girl told him she was the snail he saved. She found him to be a kind-hearted man and wanted to do a favor for him to thank him.

“Soon xiè duān and the girl got married. They both loved each other deeply, and they lived happily ever after.”



The setting or setting is also known as the fulcrum which suggests the meaning of the place, the relationship of time, and the social environment in which the events are told. In simple terms, it can be said that the setting is all information, instructions, and references related to time, space, and the atmosphere of an event in a literary work. The story setting in the "Keong Emas" fairy tale consists of the setting of the place, the time setting, and the setting of the atmosphere. The setting of the place in the fairy tale is in a village, on the edge of a forest, in a house, on a river, and in a kingdom. The time setting in the "Golden Snail" fairy tale consists of one day, evening, tomorrow, evening, and night. The setting in the fairy tale "Keong Emas" is joyful. The setting for the fairy tale "The Snail Girl" consists of the setting of the place, the time setting, and the setting of the atmosphere.

- a. setting: in a village, on the side of the road around the rice fields, at home
- b. background time: morning, afternoon, and evening
- c. setting: surprising and happy

The point of view contained in the fairy tale "The Snail Girl" is a knowledgeable third-person point of view. The author knows everything that happens and is experienced by the characters in the fairy tale "The Snail Girl". The mandate contained in the "Golden Snail" fairy tale is: a) Do good to all living things. b) Patience and great effort will surely bring satisfactory results. The mandate contained in the fairy tale "The Snail Girl" are: (1) we must do good to all living things on this earth, (2) all the good we do will never be in vain, (3) patience and hard work will pay off

The construction of moral values

The story Indonesian version of Keong Mas contains a moral message, namely that good people will get happiness, while jealousy and revenge will bring harm to themselves. Such despicable qualities will be self-injurious. As for goodness and truth, it will lead to happiness and glory. In real life, envy, greed, and deceptive behavior always exist in society. The values of goodness contained in the Keong Emas story can reinforce the belief that the truth will surely be revealed and dishonorable traits will bring destruction.

The Chinese version of the Snail Girl story tells the story of a king's daughter who wants to be married by a prince but because of the trickery and crime of the princess's brother who is jealous of her brother, finally, the beautiful princess is a witch crafted into a golden snail and is thrown into the sea. The prince then persisted and was willing to leave the palace to find and find the king's daughter whom he would marry. Long story short, the Prince got lost in the forest and finally he was met with the king's daughter who is now the incarnation of the golden snail. After the meeting, the magic power disappeared and the prince finally brought the princess back to the palace. The crime of the king's daughter was revealed, and finally, because she was afraid of being punished, she fled to the forest. At the end of the story, the princess and the prince decide to get married. They live happily.

The moral message in this story is (1) as smart as we can to cover up evil, one day it will be exposed, (2) envy is a dangerous heart disease. Away from jealousy and jealousy, you will be safe in living life, (3) do good to others. Table 1 explains the differences in the structural analysis in the Indonesian-Chinese version of the Keong Mas story.



Table 1. Differences in the Indonesian-Chinese Version of the Snail Mas story

No.	Indonesian version		Chinese version	
	Structural analysis	Analysis	Structural analysis	Analysis
1	Theme	endurance	Theme	Heart hard
2	Figure	- Joko Lelono (Panji Asmara) is patient and obedient to his mother - Putri Candra Kirana) has a good character, is diligent and helpful.	Figure	谢端 xiè duān 田螺姑娘 tiánluó gūniáng
3	Plot	Chronological plot	Plot	Chronological plot
4	Setting	forest, village, river, house, kingdom	Setting	Villages, roads, rice fields, houses
	Viewpoint	third person pronoun.		Third person pronoun
5	Mandate	do good to all living beings and be patient in doing something that will eventually get what you want	Mandate	Be kind to your fellow beings, for all good that is done will never be in vain

Discussion

Folklore is a genre that is involved in shaping the meaning of deviations and responses to them. Like traditional stories in other countries, such as “fairy tales” in Europe or America, Indonesian folklore also depicts values or morality that are valued in a particular culture through narrative. Traditionally, this story plays a major role in the cultural construction of deviations from past and present societies that have not been involved with the intervention of modern institutions such as education or the media (Meyer & Bogdan, 1999).

Indonesian folklore is also known by the name of fairy tales and legends in the wider community (Nurislaminingsih & Rochwulaningsih, 2022; Kanzunnudin, 2023). Oral tradition is considered the initial form of stories that are now beginning to be preserved, generally in the form of storybooks for children. Each ethnicity, tribe and region has a unique story and tells its unique cultural values and myths that are believed in the area where the community lives. In Indonesia, this story occupies a unique position in public consciousness, due to government support for this type of media, particularly in educational institutions. The practice of using folklore (folktales) is generally supported as an effort to teach morality (Pratiwi & Rahayu, 2022; Rahim & Rahiem, 2013).

A children's story made by a certain writer is influenced by the ideology of that individual, folklore is unique in its moral value construction that has been maintained since time immemorial, carries the ideology of certain groups of people and has not been influenced by the ideologies that have developed at this time. Folklore storytelling, as an activity, is generally considered a good thing because it will preserve the cultural uniqueness and cultural history of the people (Asma & Aulia, 2021; Nurislaminingsih & Rochwulaningsih, 2022). As an effort to establish identity, folklore, along with other local cultures is considered a cultural heritage that needs to be preserved in the era of globalization. As a country that prides itself on forming a collective identity by focusing on the uniqueness of its multicultural culture, efforts to popularize and place it in education received positive support from both the community and academics (Rahim & Rahiem, 2013). This position



makes children's stories deemed to teach good moral messages according to Indonesian values, Asian values, and Eastern values.

It is important to realize that Indonesia is a very multicultural country, with various ethnic, racial, and religious groups. As a result, Indonesian folklore is also very diverse, supporting different and even conflicting values. With the assumption that this story generally teaches good moral values, previous studies have discussed the positive moral values contained in folklore (Al-Pansori & Wijaya, 2014; Illahi, 2023) and the effectiveness of teaching using this story (Martha, 2012).

In the structural analysis of the Keong Mas story, characters and characterizations, themes, plot, setting, and mandate are found. The character is one of the main elements in the story. Based on the function of the characters in the story, a central character and a subordinate character can be distinguished. The character who plays a good role is the protagonist. In the Keong Mas story, the good characters or protagonists in the Indonesian version are Galuh and Pangeran Inu Kertapati and the evil or antagonists are the witches and the Goddess Galuh, while the Chinese versions of the good characters are 谢端 xiè duān and 田螺姑娘 tián luó gū niang.

Feelings of love sometimes make someone act stupid. This also happened to a woman named Dewi Galuh who really loved the mighty prince of the Jenggala palace. His great desire to have Raden Panji Inu Kertapati made him commit cruelty. Without thinking, he ordered an evil witch to curse Candra Kirana. Candra Kirana is a soft-hearted princess who makes her a golden snail and is then thrown into the middle of the sea. Themes are quite an important part of a story. If you read a story, of course, there is a message contained in the story. Broadly speaking, the four stories have the same theme, namely the theme of moral education. Through these four stories, it can be seen that compassion, deliberation, and attitudes that must always be maintained in order to obtain salvation are the core of moral education which is described in four stories. Besides that, it can also be seen that evil can be defeated by good. In this case, evil is represented, while good is represented by other figures, especially the main character the character of a witch.

The text of the Keong Mas story is a story that carries the theme of morals and education. The moral theme is implemented through the characteristics of the Galuh character in the story. The moral teaching raised as the theme is that everything good will end well while everything bad will have bad consequences and this is conveyed through the defeat of the witch character in the story of Keong Mas. This incident illustrates that the characteristics possessed by each character are the basis that becomes the core of the story so that later it can become the main theme of the story. Through these elements, a complete unity of the story will be obtained. In addition, it can also be seen that the elements in the story are a way to support the appearance of the image of the witch. Broadly speaking, the image of the witch that is obtained through the analysis of the elements of the story is that the character of the witch has a bad image. Moral messages that can be taken from the story of Keong Mas include realizing personal desires, not hurting others, and feelings of love and strong determination. without giving up will result in success. or negative.

Cultivating moral values through folklore is part of an effort to build good personalities for children. Through fairy tales, children can distinguish between good and bad behavior. When they choose good behavior they will get rewards, but



when they do bad behavior they will get punishment. How children understand a story through plot, imagination, language, and good and bad values of a fairy tale is the most important part of the purpose of creating a fairy tale. At first, the child will identify himself and his environment in a story. From a fairy tale, children will imitate what they hear and imagine to be applied to daily activities (Lestari et al., 2023). Therefore, values and reasoning in a fairy tale need to be considered with the level of moral development in children. This means that a fairy tale must be made according to the level of development of children's reasoning. In fact, a fairy tale in which there is a moral value is built not only about good and bad things. But in Kohlberg's terms, such a matter concerns how the structure of good and bad values is built which will give birth to a reasoning in children called moral reasoning.

CONCLUSION

Based on the results and analysis of the research, it can be concluded that the Keong Mas story contains a complete structural analysis starting from the characters, plot, setting, themes, and messages. These elements build the story into a unified whole. So a story does not only contain literary elements but also elements of moral values that can be explored. Apart from this structural analysis, the story of Keong Mas also has a very deep meaning. This is related to human behavior in maintaining a balance of life. In addition, it is also about human behavior in controlling greed. Thus, the story of Keong Mas shows that literature is a medium of entertainment, knowledge, and expression that can teach moral values to children. The moral values displayed in the character Candra Kirana are diligent, helpful, and humble. These qualities are exemplary, while jealousy, resentment, and dislike of seeing other people happy in the character Dewi Galuh are traits that must be avoided because they will have bad consequences for yourself and others. Moral character is a part of values, namely values that handle the good or bad behavior of children. Therefore, in compiling a children's story, the narrator needs to pay attention to the moral messages that will be conveyed in a story, namely by paying attention to the children's level of understanding. This Keong Mas story contains messages and values that are by the child's development. A fairy tale for a child must be by the child's development, be entertaining,

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