

CHAPTER I

INTRODUCTION

1.1 Research Background

Folklore, a living tradition of storytelling and cultural expression, continues to evolve and play a significant role in shaping national identity, particularly regarding moral development. The term "folklore" itself is derived from English, with "folk" denoting a distinct social group identified by shared physical characteristics, social customs, and cultural practices. "Lore" refers to cultural heritage transmitted orally or through gestures and mnemonic tools. In Ben-Amos (1971) defines folklore as a combination of cultural elements, incorporating jokes, myths, body language, legends, attire, and music that collectively create a repository of knowledge through literary expression.

Folklore, characterized by its oral transmission and inclusion within fictional literary works, constitutes a significant genre of narrative expression. According to Aminuddin (2000) defines fiction as a narrative featuring specific actors with defined characters, settings, and plot sequences, constructed through the author's imagination.

Further Djamaris (1993) emphasizes the oral nature of folklore, traditionally conveyed by storytellers who memorize the narrative. This characteristic earns folklore the designation of "oral literature." Stories are shared by these storytellers in communal settings, captivating audiences of both children and adults.

Inside folklore literature, as a distinct genre, often features problems arising from the complex interaction between its intrinsic and extrinsic elements. Intrinsic elements, forming the internal building blocks of the literary work, encompass a range of components. These include the central theme, the narrative structure (plot), the setting (time and space), the development and portrayal of characters (characterization), the author's stylistic choices (language style), the perspective from which the story is told (point of view), and the underlying message or lesson conveyed (mandate).

In contrast, extrinsic elements are external factors that exert significant influence on the content and meaning of the folklore work. These encompassing factors include biographical insights into the author's life and historical context, psychological perspectives on the motivations and behaviors of characters, and broader societal and cultural influences that shape the narrative and its themes.

Rahman (2013) defines folklore as a combination of folk songs and legends that encapsulate core values, traditions, thought patterns, and behavioral norms of a particular community. These narratives delve into human experiences and serve as a primary mode of learning and understanding for many individuals. Folklore offers insights into cultural identity and provides frameworks for interpreting the world around us. Their research therefore encompasses a diverse spectrum of human experience and artistic expression.

Folklore, characterized by its brevity and enduring popularity, transcends generations as engaging narratives, continues to be utilized in some countries as engaging stories imbued with ethical lessons. These moral values are embodied through the actions of the characters, both positive and negative, serving as potent influences on the attitudes and minds of children. Recognizing this, it is crucial to provide young audiences with experiences that foster moral development.

According to Johnson (1991) delves into the concept of morality, defining it as an attitude intrinsically linked to the fundamental principles of good and evil, right and wrong. This definition emphasizes the dynamic nature of morality, highlighting its evolution and adaptation over time. Furthermore, the impact of surrounding cultural values on the development of moral frameworks is acknowledged.

Nurgiyantoro (2005) argues that morality can be categorized into several types of relationships based on the various connections that human beings form throughout their lives. From this perspective, morality can be classified into four main categories: 1) the relationship between humans and themselves, 2) the relationship between humans and others, 3) the relationship between humans and the natural environment, and 4) the relationship between humans and God. Based

on these four relationships, morality can be further divided into specific types, which can be seen as variations, and can be concretely found in a relatively large number of stories. In this context, morality is interpreted based on the attitudes and behaviors of the characters.

Two countries that have folklore with almost the same storyline are the United Kingdom and Indonesia. For example, *Jack and The Beanstalk* with *Lutung kasarung*, *Robin Hood* with *Si Pitung*, *Little Red Riding Hood* with *Malin Kundang*, and many others. The existence of similarities in folklore from different countries is interesting to research more deeply using comparative studies. Among the examples of folklore above, the researcher is interested in examining the *Little Red Riding Hood* with *Malin Kundang*.

Little Red Riding Hood and *Malin Kundang* are two folklores that come from different countries but have almost the same intrinsic elements. Both also tell stories about children who don't listen to their mothers. However, even though it is said to have many similarities, there will also be fundamental differences in the two stories that are interesting to compare.

Briefly, *Little Red Riding Hood* tells the story about a young girl who is sent by her mother to visit her grandmother and bring her some food. The girl, called Little Red Riding Hood because of the red cloak she wears, ventures through the forest to her grandmother's house. Along the way, she encounters a cunning wolf that learns where she is headed. The wolf reaches the grandmother's house first, eats the grandmother, and disguises himself in her clothing. When Little Red Riding Hood arrives, she notices something strange about her "grandmother," but doesn't immediately realize the danger. At this point, the wolf reveals himself and tries to eat Little Red Riding Hood. Then, a passing hunter hears her cries for help, rushes in, and kills the wolf, rescuing both the grandmother and Little Red Riding Hood, who are unharmed inside the wolf's stomach.

On the other hand, the *Malin Kundang* tells the story of a child who lives with his mother. The boy's name is Malin Kundang. Malin Kundang is a kind-hearted child and works diligently. One day, Malin Kundang went abroad to look for

work. He promised to return and build a house for his mother. Malin Kundang worked hard in the overseas land. He became wealthy but forgot his promise to his mother. He married a beautiful girl and lived happily. One day, Malin Kundang returned home with his wife. His mother was very happy to see Malin Kundang back. However, Malin Kundang did not recognize his mother. He even refused to acknowledge his mother. Hearing Malin Kundang's words, his mother was very sad and disappointed. She cursed Malin Kundang to become a stone. Immediately, Malin Kundang's body turned into stone.

Judging from the brief description of the two folklores above, in *Little Red Riding Hood* and the *Malin Kundang* there are story similarities. Therefore, the researcher is interested in examining more deeply by conducting a comparative analysis of the two folklores.

After several readings of two folklores from different cultural backgrounds, similar aspects beyond the narrative elements were revealed. This research specifically focuses on the convergence of values embedded within the stories, particularly those guiding the characters' lives. Notably, these folklores originate from vastly different cultures, characterized by contrasting values and norms. This intriguing disparity serves as the primary catalyst for this research, which delves into the intricate interplay of similar and divergent values present within the two folklores. Therefore, this paper, entitled "Character Dynamics in *Little Red Riding Hood* and *Malin Kundang*," aims to enlighten the underlying values and their impact on character development across diverse cultural contexts.

1.2 Research Questions

This research burrows into a comparative analysis of character developments and moral values embedded within *Little Red Riding Hood* and the *Malin Kundang* folklore. The research aims to address the following questions:

1. How is the character development found in the *Little Red Riding Hood* and *Malin Kundang* folklores?
2. What are the moral values reflected in the character in *Little Red Riding Hood* and *Malin Kundang* folklores?

The research questions are formulated based on the identified research problem, serving as the focal point of the research.

1.3 Research Objective

Based on the statement of the problem above, the researcher has several aims to be reached, the aims of this research are:

1. Describe the character development contained in the *Little Red Riding Hood* and *Malin Kundang* folklores.
2. Describe the moral values reflected in the character in the *Little Red Riding Hood* and *Malin Kundang* folklores.

The research objectives are essentially linked to the formulation of research questions. It outlines the desired outcomes and serves as a declarative statement affirming the specific objectives to be achieved through the study.

1.4 Research Significance

This research aims to contribute to the existing body of knowledge by conducting a comparative literary study of folklores. By identifying similarities between folklores from different cultures, this study seeks to expand readers' understanding of the shared narratives and cultural elements that transcend geographical boundaries. The writing of this research has the significance that is expected to be conveyed properly, the purpose of writing this research includes:

1. Theoretically, this research is expected to be able to provide knowledge, especially for English Literature students in understanding comparative literary studies regarding the character development and moral values contained in *Little Red Riding Hood* and the *Malin Kundang* folklore.
2. Practically, this research is expected to be used as a consideration for further research. As well as enriching readers' insights if there are similarities in the content of stories in several folklores from different countries.

1.5 Defenition of Key Terms

- I. Folklore: Folklore constitutes a vital component of literary tradition, encompassing both oral and written forms. Initially transmitted through oral storytelling, folklore has evolved to encompass written texts as well. As a cultural artifact, folklore encapsulates a society's values, beliefs, and customs, transmitted across generations through oral and other media (Danandjaja in Firdaus et al., 2018).
- II. Character: In dramatic and narrative works, characters are the individuals who populate the fictional world and drive the story forward. Authors imbue these characters with specific dispositional (personality) and moral traits, which are revealed to the reader through the characters' dialogue (what they say) and actions (what they do) (Abrams, 1981).
- III. Character Development: In narrative and dramatic works, character development is the transformative process by which a character's personality traits and behaviors undergo significant change or growth. This process occurs to define and illuminate specific characteristics, contributing to the characters overall complexity and arc within the story (Utami, 2018).
- IV. Comparative Literary: Generally, Susan Bassnett emphasizes the importance of comparing literary works from diverse cultures. This process of intercultural comparison serves as a valuable tool for understanding both the similarities and dissimilarities in how different cultures express themselves through literature (Manneke, 2005).

1.6 Previous Research

To support this research, the researcher reviewed previous studies on similar topics. These studies helped to strengthen the underlying theory and improve the research methods. By examining existing research, the researcher was able to identify areas that needed further investigation and assess how previous studies had addressed the same issue. Additionally, the researcher gained a deeper understanding of the relevant concepts and was able to formulate clear research

questions. By building on previous work, the researcher was able to position this research as a logical next step in the research process.

The first research from Ramadhani, A. K., Rachmawati, E., & Siagian (2021) in their research which entitled, “Comparative Analysis of Cultural Elements in the Fairy Tales of Timun Mas and Momotaro”, they analyzing the cultural elements in Timun Mas and Momotaro employ Koentjaraningrat's theory of cultural elements alongside a comparative literature approach. The research identifies five areas of cultural similarity between the stories: religious systems and ceremonies, social systems and organizations, knowledge systems, livelihood systems, and technology and equipment systems. Conversely, the analysis also reveals differences in the elements of language and art employed within the two folklores.

Then a research was conducted by Hindrawan & Ngurah Sulibra (2021), in their research entitled “Comparative Analysis of Motives on Geguritan Rajapala and Jaka Tarub in Babad Tanah Jawi Story”. This research employs a comparative literary approach to analyze two folklores from distinct regions, Geguritan Rajapala and the Jaka Tarub story. The analysis focuses on intrinsic elements, utilizing structural theory to identify and compare the motives driving the narratives. This comparative approach allows the researchers to identify both similarities and differences in the motivational structures of the two stories. Ultimately, the research demonstrates the viability of motives as a subject of analysis within comparative literary studies

The next research relevant to this research is entitled “Comparative Literature in Indonesian Folktale’s Timun Mas and Disney’s Beauty and the Beast” which was conducted by Masofa Ima & Sumarsono (2021). This article utilizes a comparative literary approach, drawing on Sussan Bassnett's theory, to analyze the Indonesian folktale Timun Mas and the European folktale Beauty and the Beast. The analysis reveals similarities in the characters' encounters with monstrous figures, highlighting differences in their depiction and the resolution of the narratives. Specifically, the research identifies thematic parallels while

pinpointing divergences in the concluding elements of the storylines. Ultimately, this research reinforces the validity of comparative literature in examining literary works from diverse cultural backgrounds.

Furthermore, a research entitled “Comparative Analysis of Themes in Novels Hong Gaoliang Jiazou by Mo Yan and Putri Melayu by Aminuddin Noor”, conducted by Iswandari (2017), Employing a comparative literary approach informed by Sussan Bassnett's theory, this research utilizes qualitative descriptive methods to analyze two novels, Hong Gaoliang and Putri Melayu, which hail from distinct cultural backgrounds. The analysis identifies two recurring themes: war and romance. Notably, the researcher delves into the intrinsic elements of both novels while exploring these thematic parallels. This research underscores the legitimacy of comparative literature in examining works from diverse cultural contexts, further demonstrating the value of thematic analysis within this field.

