# **Chapter II**

# **Literature Review**

## **Children’s Literature**

The term "children's literature" does not have a definite definition. Broadly, it can be interpreted as a collection of literary works created accompanied by illustrations to educate or entertain children. This genre includes a variety of works, such as well-known classical literature from around the world, picture books and special children's stories that are easy to read, fairy tales, lullabies, fables, folk songs, and other material that is primarily passed down orally, or rather, fiction, nonfiction, poetry, or drama intended for and used by children and teens (Hunt, 2004).

Literary genre refers to a distinct category of written works characterized by specific techniques, tones, content, or lengths. In the realm of children's literature, Anderson identifies six main categories, each with various subgenres (Williams & Bauer, 2006), these include:

1. Picture books, include concept books that teach the alphabet or counting for example, pattern books, and wordless books;
2. Traditional literature is used to transmit the myths, traditions, superstitions, and beliefs of people from earlier civilizations. This can be further subdivided into myths, fables, legends, and fairy tales;
3. Fiction, which include fantasy, realistic fiction, mystery, science fiction, and historical fiction;
4. Non-fiction, which might comprise true story non-fiction narratives;
5. Biographies and Autobiographies; and
6. Poetry and poetry which can contain novels written wholly in poetry.

*The Twelve Dancing Princesses* itself is a fairy tale, which means that according to what Anderson said above, fairy tales which are included in traditional literature are a genre of children's literature.

## **Folklore**

When used in an anthropological context, folklore is a wide range of spoken word-based artistic expressions, including myths, legends, folktales, proverbs, riddles, and poetry (Bascom, 2019). Folklore is a branch of knowledge that delves into and discusses culture. The term "folklore" consists of two syllables: "folk" and "lore." In the explanation provided by Alan Dundes (Gipson, 2011), "folk" refers to a group of people with similar physical, cultural, and social characteristics that distinguish them from other groups. Physical identification features mentioned may include language, livelihood, skin color, language or dialect, and beliefs.

As vital as the form, folklore also includes the means by which these objects are passed down from one area to another or from one generation to the next. Folklore is not something that is usually acquired through a formal education or study of the fine arts; rather, these customs are passed down informally from one person to another, either orally or through example (Schlinkert, 2007).

## **Fairy Tales**

A fairy tale, also known as fairy story, magic tale, or wonder tale, is a brief narrative belonging to the folklore genre. These narratives typically showcase elements of magic, enchantment, and mythical or imaginative creatures (Jorgensen, 2022). Fairy tales are a form of traditional storytelling. There are other forms of traditional stories such as fables, folk tales, myths, legends and folk epics (Lukens, 1998). Across various cultures, the distinction between myth, folktales, and fairy tales is often blurred, collectively constituting the literary tradition of preliterate societies (Bettelheim, 2010). Fairy tales can be identified by their differences from other folk narratives, such as legends (which usually involve a belief in the truth of depicted events) and explicit moral stories, which may include beast fables (Garry & El-Shamy, 2017). Common elements found in fairy tales encompass dwarfs, dragons, elves, fairies, giants, gnomes, goblins, griffins, mermaids, talking animals, trolls, unicorns, monsters, witches, wizards, magic, and enchantments.

Fairy tales are an integral part of literature, particularly in the realm of children's literature, which encompasses various genres such as poetry, fiction, nonfiction, fantasy, realism, and traditional literature. From a prevalent perspective, fairy tales are rooted in the flow of traditional literature, often conveyed through oral methods and passed down through generations. These tales are often linked to specific cultural communities, forming a part of their folklore.

1. Cross-cultural transmission in fairy tales

Two theories regarding the origins of fairy tales aim to elucidate the shared elements found across continents. The first posits that each tale originated from a single source, spreading over time and geography. In contrast, the second theory suggests that these fairy tales arise from universal human experiences, allowing similar themes to independently emerge in diverse cultural contexts (Orenstein & Catherine, 2002). The essence of fairy tales often reflects the cultural context in which they originate, as seen in the choice of motifs, storytelling style, and depiction of local characters and detail (Calvino & Martin, 1980).

There are fairy tales from various civilizations that have very similar plots, characters and themes. Many academics believe that this phenomenon is caused by people spreading stories they heard from faraway places. However, because these stories were passed down orally, it is difficult to determine their exact path and relies more on deduction than concrete evidence (Zipes, 2001).

Folklorists attempt to determine the origins of stories by examining internal evidence, although this is not always easy. Joseph Jacobs, in his analysis of the Scottish tale *The Ridere of Riddles* and its comparison with the Brothers Grimm's version, *The Riddle,* observed that the former tale features a hero with many marriages, possibly indicating the existence of an ancient custom. However, Jacobs notes that the latter, with its simpler puzzle, may indicate a more ancient era (Jacobs & Dunlap, 1895).

Folklorists of the "Finnish" or historical-geographical school aimed to find out the origins of the tale, but their efforts produced inconclusive results (Calvino & Martin, 1980). In some cases, the influence is more visible, particularly in certain regions and time periods, such as the impact of Perrault's stories on the stories collected by the Brothers Grimm. For example, *Little Briar-Rose* appears to be influenced by Perrault's *The Sleeping Beaut*y, considering that Grimm's version appears to be the only independent German variant. Additionally, the striking similarities in the beginning of Grimm's *Little Red Riding Hood* tale and Perrault's tale suggest influence, although Grimm's version has a different ending, perhaps inspired by *The Wolf and the Seven Young Kids* (de Veltheym Velten, 1927).

This is in accordance with this research where one of the fairy tales from Germany entitled *The Twelve Dancing Princesses* written by The Grimm Brother has other versions from other countries with cultural elements from each country.

1. Morphology in Fairy Tales

Any comparison of fairy tales quickly reveals that many fairy tales share characteristics with each other. One of the most influential classifications is Vladimir Propp's Morphology of Folktales. Although Vladimir Propp focused on studying collections of Russian fairy tales, his work proved useful for fairy tales from other countries as well. Propp used the character’s role or the narrative action as the foundation for his text structure study. Here, narrative consists of a sequence of events that are discussed in the discourse and are connected by a variety of relationships.

He analyzed fairy tales to find out the function each character and action fulfills and concluded that a fairy tale consists of thirty-one elements (functions) and seven characters or fields of action. Although these elements are not all necessary in all stories, when they appear, they appear in an invariant order – except that each element can be negated twice, so it will appear three times. Propp's function is also divided into six 'stages' (preparation, complication, transfer, struggle, return, introduction), and a stage may also be repeated, which can influence the sequence of perceived elements (Propp, 1968).

Propp's analysis is an example that comes from Saussure's thinking, namely the syntagmatic approach. Hawkes (1977) states that the syntagmatic approach is a horizontal structure approach: it is a discussion of the surface structure of the story (Rimmon-Kenan, 1983). Propp bases his analysis on the function of the perpetrator. According to him, a function is understood as a character's action which is limited by its meaning for the sake of the action. Propp illustrates this with the following example.

* + - 1. A king gave an eagle to a hero. The eagle took the hero to fly to another kingdom.
      2. An old man gave Sucenko a horse. The horse took Sucenko to another kingdom.
      3. A sorcerer gave Ivan a small boat. The boat took Ivan to another Kingdom.
      4. A princess gives Ivan a ring. Some young man appeared the ring and took Ivan to another Kingdom

From the examples above, it can be seen that the elements are fixed and the elements that change. The name of the perpetrator changes, while the function and treatment do not change. Propp further states that the functions of the characters act as more stable and constant elements in the story, independent of how and by whom these functions are fulfilled. Propp places function as the smallest unit that cannot be divided further. Propp's conclusions are (1) the character’s functions are fixed, constant elements in the story regardless of how and by whom these functions are fulfilled: (2) The number of known functions in the story is fixed (the number is limited); (3) the sequence of functions of the character is always the same; (4) a fairy tale has similarities when viewed from its structure.

Propp, within the framework of his folklore morphology, presents the sequence of functions and the assignment of each function in detail. Each function is given a summary of its contents, a concise definition in one word, and a conventional symbol. The thirty-one functions are as follows (Trisari, 2021).

**Table 2.1**

**Narrative Function**

|  |  |  |  |
| --- | --- | --- | --- |
| **No.** | **Function** | **Description** | **Symbol** |
|  | Initial Situation | Members of family introduced or hero introduced | α |
| 1. | Absentation | A member of a family leaves home (the hero is introduced) | β |
| 2. | Interdiction | An interdiction is addressed to the hero (’don’t go there’, ‘go to this place’) | γ |
| 3. | Violation | The interdiction is violated (villain enters the tale) | δ |
| 4. | Reconnaissance | The Villain makes an attempt at reconnaissance. | ε |
| 5. | Delivery | The villain gains information about the victim. | ξ |
| 6. | Trickery | The villain attempts to deceive the victim to take possession of victim or victim’s belongings (trickery; villain disguised, tries to win confidence of victim) | η |
| 7. | Complicity | Victim taken in by deception, unwittingly helping the enemy | θ |
| 8. | Villainy | Villain causes harm/injury to family member (by abduction, theft of magical agent, spoiling crops, plunders in other forms, causes a disappearance, expels someone, casts spell on someone, substitutes child etc, commits murder, imprisons/detains someone, threatens forced marriage, provides nightly torments) | A |
| 9. | Lack | Alternatively, a member of family lacks something or desires something (magical potion etc) | a |
| Mediation | Misfortune or lack is made known, (hero is dispatched, hears call for help etc/ alternative is that victimized hero is sent away, freed from imprisonment) | B |
| 10. | Counter-action | Seeker agrees to, or decides upon counter-action. | C |
| 11. | Departure | Hero leaves home. | ↑ |
| 12. | 1st donor function | Hero is tested, interrogated, attacked etc, preparing the way for his/her receiving magical agent or helper. | D |
| 13. | Hero’s reaction | Hero reacts to actions of future donor (withstands/fails the test, frees captive, reconciles disputants, performs service, uses adversary’s powers against them) | E |
| 14. | Receipt of a magical agent | Hero acquires use of a magical agent (directly transferred, located, purchased, prepared, spontaneously appears, eaten/drunk, help offered by other characters) | F |
| 15. | Guidance | Hero is transferred, delivered or led to whereabouts of an object of the search | G |
| 16. | Struggle | Hero and villain join in direct combat | H |
| 17. | Branding | Hero is branded (wounded/marked, receives ring or scarf) | I |
| 18. | Victory | Villain is defeated (killed in combat, defeated in contest, killed while asleep, banished) | J |
| 19. | Liquidation | Initial misfortune or lack is resolved (object of search distributed, spell broken, slain person revived, captive freed) | K |
| 20. | Return | Hero returns | ↓ |
| 21. | Pursuit, Chase | Hero is pursued (pursuer tries to kill, eat, undermine the hero) | Pr |
| 22. | Rescue | Hero is rescued from pursuit (obstacles delay pursuer, hero hides or is hidden, hero transforms unrecognizably, hero saved from attempt on his/her life); | Rs |
| 23. | Unrecognized arrival | Hero unrecognized, arrives home or in another country. | O |
| 24. | Unfounded claims | False hero presents unfounded claims | L |
| 25. | Difficult task | Difficult task proposed to the hero (trial by ordeal, riddles, test of strength/endurance, other tasks) | M |
| 26. | Solution | Task is resolved | N |
| 27. | Recognition | Hero is recognized (by mark, brand, or thing given to him/her) | R |
| 28. | Exposure | False hero or villain is exposed | Ex |
| 29. | Transfiguration | Hero is given a new appearance (is made whole, handsome, new garments etc) | T |
| 30. | Punishment | Villain is punished | U |
| 31. | Wedding | Hero marries and ascends the throne (is rewarded/promoted). | W |

A fairy tale typically starts with an initial situation. Although it is not a function, the starting state is a crucial component. This is due to the fact that the initial situation consist of the following element: (1) figuring out the location of a place “in ancient times in a country”; (2) family composition; (3) lack of children; (4,5) request for a child; (6) peak pregnancy; (7) extraordinary form of birth; (8) forecast; (9) prosperity prior or hardship; (10-15); potential hero (16-20) potential false hero; and (21-23) fight with brothers over priorities.

The initial situation may paint an overly optimistic picture of tremendous wealth. This prosperity serve as the setting against which the impending disaster will unfold. There are two types of initial situation: (1) one in which the seeker and his family are involved; and (2) one in which a criminal victim is involved with a family (Trisari, 2021).

Propp also formulates seven dramatic personae in a narrative. The most fundamental is how the many characters and events in the narrative serve one another. He starts by limiting the number of distinct character roles to a maximum of eight. These are not distinct characters because, in Propp's words, a single character can play multiple roles or "spheres of action," and multiple characters can play the same role. Every character type has its own way of showing up and uses certain techniques to bring a character into the action (Aulia & Nurjanah, 2023), they are:

**Table 2.2**

**Spheres of Action**

|  |  |  |
| --- | --- | --- |
| **No.** | **Spheres of Action** | **Description** |
| 1. | The Villain | A character who harms the hero or perpetrates crimes. There are two instances of the villain in the action. First he makes an abrupt appearance from the outside, flying into the scene and approaching someone from behind, before vanishing. In the tale, he makes a second appearance as someone who is sought after, typically due guidance. |
| 2. | The Donor (Provider) | The donor demonstrate the processes of preparing magical agents for transmission and equipping heroes with them. Most frequently the donor is found by accident in a hut in the forest, but they can also be found in a field, on a road, or in a street. The magical helper is presented as a gift. |
| 3. | The Helper | Someone who goes with the hero and eliminates need or tragedy is called ally. The job of a helper is to protect others dorm harm and provide assistance with challenging jobs. |
| 4. | The Princess (rr Sought-For Person) and Her Father | The princess makes two appearances in the tale. She is presented as personage who has been sought out the second time. In this instance, the seeker may converse with the princess while the dragon is away, or they may see her first and then the villain. It is impossible to distinguish the princess and her father apart precisely based on their respective roles. Due to his animosity for the suitor, the father is typically the one to offer challenging assignments. Additionally, he regularly penalizes-or command-the false hero. |
| 5. | The Dispatcher | The dispatcher is a character who sent the hero to a mission, also the one who introduces to the initial situation. |
| 6. | The Hero Or Victim | In fairy tale, the hero is the one who either decides to end another person’s sorrow or lack, or who actually suffer from the villain’s action (the one who perceives some form of lack). The person who receives a magical agent throughout the course of the action and use it or is served by it is the hero. |
| 7. | The False Hero | Sometimes, the false hero is not identified as one of the dramatis personae in the initial situation, and it is revealed later that he reside at the house or at court. |

Based on Vladimir's narrative and character function theory, the researcher analyzed each version to find out whether these 31 functions exist in the story *The Twelve Dancing Princesses* and how many functions are there in each version of the fairy tale as well as the character function.

## **Comparative Literature**

Comparative literature is the examination of the connections between two or more important literary works. It entails analyzing the resemblances and disparities in themes, modes, conventions, and the utilization of folk tales and myths across diverse literary traditions. Beyond being a field that explores the intersection of distant national cultures and languages, comparative literature serves as a tool to investigate the dynamics of cultural exchange and the evolution of literary forms across various periods and geographical locations (Bassnett, 1993).

There are two perspectives in the field of comparative literature: the French school and the American school. The French school emphasizes the comparison of literary works between two or more cultures, while the American school focuses on integrating comparative literary studies with various scientific disciplines such as psychology, sociology, art, music, philosophy, politics, and many more (Bassnett, 1993). This research employed a French school approach, following the perspective outlined by Bassnet in comparative literature. Researcher conducted a comparative analysis of the fairy tale *The Twelve Dancing Princesses* across five countries characterized by diverse cultural elements.

According to Wellek and Warren, comparative literature is the study of literature from many languages and nations in order to determine and examine the similarities and differences between the works as well as their influences. This view highlights that in order for comparative literary research to be conducted, the participating countries’ language must differ (Endraswara, 2022). Wellek and Warren explain that comparative literature transcends geographic and environmental boundaries. This also comes from the study of oral literature in a community, especially those that examine the themes and directions of evolution in storytelling as an academic endeavor that has literary meaning (Bassnett, 1993).

This is in line with Damono's view. He states that comparative literature is a discipline that compare literary works from various cultures and languages to identify similarities and differences among them. Its aim is to understand how literary works influence and enrich one another, as well as how they reflect different cultural, social, and historical context. Damono further explained that the concept of fairy tales includes various narratives which are categorized as Khayangan (heaven), mythology, and fables in Western terminology (Damono, 2005).

Comparative literature offers a variety of approaches, each providing distinctive viewpoints and techniques for analyzing literary works from other languages, cultures, and historical periods. One of them is The Theory of Cross-Cultural Variation of Comparative Literature, also known as the Theory of Variation, represents a new perspective and methodology for the examination of comparative literature. This highlights the differences between various civilizations and supports dialogue and exchange between them. According to Cao (2014), comparative literature can encompass the following areas of study such as cross-country studies, cross-language studies, cross-disciplinary studies, and cross-culture studies. Cao asserts that the exploration of literary variation introduces new viewpoints, new methods, and new theories into the realm of comparative literature. This theory places great emphasis on heterogeneity and seeks to reveal the differences between literary works originating from various cultures, languages and historical periods. It provides an effective framework for studying and facilitating communication between different narratives, individuals, and cultures.

Cao (2014) also explains that there are four types of variations that fall under the purview of comparative literature in relation to the problem of variations in literature. These four types of variations includes linguistic variations, imagologies or variations in the study of a nation or country, literary variations and textual variations, which can include theatology, genealogy, similarity, and affinity, and the study of cultural variations or cultural system and patterns. Cultural filtering is one of the phenomena covered in this field of study. Cultural filtering is a literary dialogue and communication process in which the recipient sort, rejects, and recreates literary signals from the source within the framework of its heritage and culture (Nugraha, 2021).

Variation Theory is versatile and can be applied to many aspects of comparative literature, including the study of influence, analogy/parallelism, linguistic translation variation, exotic imagery variation, and more. By concentrating on cross-cultural dynamics and heterogeneity, Theory of Variation marks an important advance in the evolution of comparative theory. This book is a valuable addition to the field of comparative literature, offering fresh perspectives, methodologies, and theories for the analysis of literary works from diverse cultures and civilizations (Cao, 2014). This variation theory aligns with this research, where the researcher compared fairy tales from different countries, examining both similarities and differences in their cultural elements and content.

## **The Twelve Dancing Princesses**

The Twelve Dancing Princesses is known to have more than 20 different versions across various countries, each with distinct storylines and genres. Besides being written in diverse renditions by several nations, this fairy tale has also been adapted into an animated Barbie film under the same title, transformed into a TV series, anime, serialized novels with modernized plots, and much more. In this research, the researcher compared the original story version of The Twelve Dancing Princesses by The Grimm Brothers with four other versions.

1. The Twelve Dancing Princesses by The Grimm Brothers (German)

*The Twelve Dancing Princesses* (*Die zertanzten Schuhe*) is a German fairy tale first published by The Grimm Brothers (Jacob Grimm and Wilhelm Grimm) in the 19th century, precisely in 1812, in their collection of tales known as *Grimm's Fairy Tales* or also called *Children's and Household Tales* (*Kinder- und Hausmärchen*). The Grimm Brothers learned this story from their friends, the Haxthausen family, who had heard it in Münster. *Grimm's Fairy Tales* itself is recognized as a collection of stories characterized by dark elements, violence, and sexuality. Many tales from this book are still widely known today, such as *Rapunzel*, *Hansel and Gretel*, *Snow White*, and, *The Twelve Dancing Princesses*. These tales have been rewritten in various versions and adapted into films or theatrical dramas.

The original version of The Twelve Dancing Princesses tells the story of eleven princesses and a youngest princess who reside with their father, the king. Every night, despite their bedroom doors being securely locked, their shoes were found worn out and in tatters. Perplexed by this occurrence, the king was unable to unravel the mystery and promises a great reward to anyone who can uncover the secret.

Various knights and princes attempted to solve the mystery, but none succeeded. Eventually, a poor soldier encountered an old witch who gave him advice on how to uncover the secret. She provided him with a magical loaf of bread, informing him that it would make him fall asleep. As he slept, he seemed to awaken in a beautiful palace and witnessed the princesses preparing to go dancing adorned in magnificent attire.

As the princesses went dancing at night, they passed through a secret path leading to the underworld where they could dance freely without disturbance. The soldier clandestinely observed them and later revealed the secret to the king. As a reward, the king gave one of his daughters to be married to the soldier and bestowed upon him great wealth.

1. Kate Crackernuts by Andrew Lang (Scotland)

This story originated from Scotland and was collected by Andrew Lang in the Orkney Islands. Initially published in Longman's Magazine in 1889, Lang included it in his collection of stories titled *The Blue Fairy Book*. Joseph Jacobs later edited and republished the story in English in his collection of fairy tales called *Fairy Tales* in 1890. The story tells of a princess who saves her beautiful sister from an evil enchantment, as well as a prince from an affliction caused by dancing every night with fairies. This tale has been adapted into children's novels and stage dramas.

1. Lez Douze Princesses Dansates by Charles Deulin (France)

*Les Douze Princesses Dansantes* is a story written by Charles Deulin, a French author who recompiled various folktales and published them in a collection of books titled *Contes du Roi Cambrinus* in 1874. This story is one of several tales adapted by Deulin from German folklore. Deulin added a French touch to the story, making it slightly different from its original version.

In Deulin's version of *Les Douze Princesses Dansantes*, the story revolves around a king who has twelve daughters secretly dancing at a fairy palace every night. The king desired to know where they disappeared to and announces a great reward for anyone who can uncover the secret.

A poor soldier decided to unravel this mystery and was given guidance by a wise old man. He received assistance from fairies who provide him with magical attire and instruct him on how to reveal the secret. Ultimately, the soldier successfully discovered the location of the fairy palace and exposed the secret to the king.

1. The Seven Iron Slippers by Consiglien Pedro de Queiroz (Portugal)

*The Seven Iron Slippers* is a Portuguese folktale collected by Consiglieri Pedro de Queiroz in his book *Portuguese Folk-Tales*, published in 1882. The story centers on a king and a queen with their daughter who always wore out seven pairs of iron slippers every night. The king issued a decree that whosoever should be able to find out how the princess managed to wear out seven slippers made of iron in the short space of time between morning and evening, he would give the princess in marriage Then a soldier went to the palace and tried to uncover the princess’s secret.

1. The Midnight Dance by Alexander Afanasyev (Russia)

*The Midnight Dance* is a Russian folktale collected by Alexander Afanasyev was published in his collection of Russian folktales, which was first published in 1864. It tells the story of a king who had twelve daughters, each fairer than the others. Every night, the princesses would go out and dance, wearing out a new pair of shoes. The king wanted to know where they went and what they did, so he summoned all the kings and boyars and offered a reward to anyone who could solve the mystery. A poor nobleman volunteered to watch over the princesses and discovered that they went to the home of the Accursed Tsar, where they danced until their shoes were worn thin. The nobleman took a single goblet from under his nose as proof and was rewarded by the king.

## **Previous Research**

Previous research aims to find comparisons and subsequently to discover new inspiration for future studies. Additionally, previous studies help in positioning the research and demonstrating. Therefore, the researcher includes the results of previous researches.

The first previous research that serves as the basis for this research is titled *A Comparative Study: The Folktale of Jaka Tarub (Indonesia) and Tanabata (Japan)* written by Ratu Wardarita and Guruh Puspo Negoro (2017). This study uses three approaches in analyzing it, namely the Greimas narrative structuralism approach to analyze the story structure, the cultural approach to analyze cultural elements, and the comparative literature approach. The results of this research indicate that there are similarities between them and differences in story structure and cultural elements. However, both Jaka Tarub and Tanabata do not influence each other because they represent their respective characteristics that describe the societies from which they originated. Similarly, this research aims to understand the similarities and differences in the story structure and cultural elements of both folktales.

Secondly, there is also a study titled *Babandingan Dongéng Sang Raja Putri Sareng Sadérékna Duawelas Karya Lasminingrat, The Twelve Brothers,* jeung *Dua Belas Bersaudara KARYA Jacob Grimm (Ulikan Struktural jeung Sastra Bandingan)* written by Santiah (2021). The aim of this research is to compare the story structure of three fairy tales, namely *Sang Raja Putri sareng Sadérékna Duawelas* by Lasminingrat, *The Twelve Brothers* translated by Jack Zipes, and *Dua Belas Bersaudara* translated by Kuncoro and Audrey. The theory used to compare story structures is the theory of Stanton and Endraswara, and to find motifs using Thompson's classification of motifs. This research uses a qualitative approach with descriptive methods. Data collection was carried out through literature study, while data processing used analytical techniques.

The results of the research show that the three fairy tales have similarities in the storyline from the first part to the fourth part. However, the difference lies in the details of the story, where the fairy tale *Sang Raja Putri Sareng Sadérékna Duawelas* has a more detailed story in each part and adds one additional story part, and each part of the story ends with a happy ending. On the other hand, *The Twelve Brothers* emphasizes elements of sadness in its story, while *The Twelve Brothers* has a simpler story.

The two fairy tales *The Twelve Brothers* and *Dua Belas Bersaudara* have many similarities in theme, plot, setting, atmosphere, society, characters and titles. On the other hand, between the fairy tales *The King and Princess Sadérékna Duawelas* and *The Twelve Brothers*, there are many similarities in the time setting of the stories. In conclusion, the stories in *The Twelve Brothers* and *Dua Belas Bersaundara* are more similar to each other. The motif that is often found in the three fairy tales is the motif of transformation.

The third is a study entitled *A Comparative Literature Study: The Indonesian Folkore of Ande-Ande Lumut and The French Folktale of Cinderella* (2023) by Novia Dwi Amalia and Risa Triassanti. This study aims to identify the intrinsic elements and cultural elements of the story *Ande-Ande Lumut* from Indonesia and *Cinderella* from France. This study uses a comparative descriptive method. The result of this study show that both stories have several similarities but differ in plot and conflicts. Both two literary works also have strong cultural elements, including religion, livelihoods, technological systems and social organization. These stories teach us to always do good and not to retaliate against others’ wrongdoing.

The fourth is a research paper by Riska Stefani and Wisma Kurniawati entitled *Analysis of the Narrative Function of Vladimir Propp in the Collection of Fairy Tales by Brüder Grimm* (2021) The research aims to analyze the narrative function in the fairy tales of *Frau Holle*, *Rotkӓppchen* and *Brüderchen und Schwesterchen* by Brüder Grimm using Vladimir Propp's theory of narrative structure. The method used in this study is qualitative descriptive. The result of this study show that the narrative function that appears in the fairy tales *Frau Holle*, *Rotkӓppchen* and *Brüderchen und Schwesterchen*, include absentation, interdiction, violation, reconnaissance, delivery, complicity, villainy, departure, the first function of the donor, victory, return, transfiguration, punishment, and wedding.

The fifth is a study by Vutri Mandasari entitled *An Analysis of "Schneewittchen and Die Kluge Bauerntochter" In The Brother Grimm's Fairy Tales Based (A Structurally Narrative Analysis By Vladimir Propp)* (2017). This study aims to describe the functions, structural schemes, and spheres of action present in the fairy tales of *Schneewittchen* and *Die Kluge Bauerntochter*. The research method used is qualitative descriptive utilizing Vladimir Propp’s theory of function. The results of this study show that there are 16 functions present in the tale of *Schneewittchen* and 12 functions in Die Kluge Bauerntochter. The structural scheme in the *Schneewittchen* and *Die Kluge Bauerntochter* fairy tales is divided into three parts: the beginning, the middle and the end. The functions in *Schneewittchen'*s fairy tale are distributed into five spheres of action. The functions in the fairy tale *Die Kluge Bauerntochter* are also distributed into five spheres of action.