

FROM GOLD-TREE, HASE-HIME, BALNA, TO BAWANG PUTIH: FAIRY TALES AS A VEHICLE TO BUILD YOUNG LEARNERS' INTERCULTURAL UNDERSTANDING

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Abstrak. Currently the importance of Intercultural understanding has no doubted. People can not resist the existence of world Englishes or English as international language which require not only the ability to use English language but also to use English language respectfully across culture. To achieve those goals, the intercultural understanding is highly needed. One of the ways that can be done to gain intercultural understanding is through reading fairy tales. The aim of this study is to investigate and analyze the possibility to use fairy tales for fostering young learners' intercultural understanding. It employed qualitative descriptive method and comparative literature to analyze the data. The data used Celtic, Japanese, Indian, and Indonesian fairy tales that have the same theme then it compared to pointing out the cultural aspects. The finding revealed that despite the similarities in the plots, the fairy tales from various countries depicted the differences in cultural aspect. Thus, can be inferred that the fairy tales can be an option as a vehicle to build young learners' intercultural understanding.

Keywords: comparative, fairy tales, intercultural

INTRODUCTION

The global expansion of English language already been a current and one of global trends. Renandya and Widodo mentioned the need of new English varieties as an extent to the notion of Kachru's three circle of English (Renandya & Widodo, 2016). Inner circle is the countries that use English as the native language (e.g. UK, USA), outer circle is the countries that use English language as an impact of colonialism (e.g. India, South Africa), expanding circle is the countries that use English language as a matter of international communication not caused by colonialism (e.g. Japan, China) (Ishikawa, 2016). This concept leads us to an understanding that in order to achieve an effective English communication around the world we have to be aware of these circles and its varieties.

Further Marlina and Giri (2014) argue that Kachru's three circles concept is no longer appropriate for nowadays post modern globalisation era. As the global expansion which means the people from expanding circle lived in outer circle, people from inner circle lived in expanding circle and so on. Thus, Marlina and Giri mention about English as International Language (EIL) as paradigm. EIL paradigm sees

english language as plural language and not single variety, and english language is language of international and intercultural communication (Marlina & Giri, 2014). That notion lead us to an understanding that the goals of learning english language is no only about communication, but also cummunication in respectful way by understanding the cultures.

According to Abdallah-Preteille, intercultural understanding of individuals is changing over time, context, and space it also encounters with cultural differences (McCandless, Fox, Moss, & Chandir, 2020). So, in order to develop intercultural understanding, the individuals must develop their knowledge, and it need everyday process. However, the intercultural understanding requires the acquaintance of cultural similarities and differences in order to establish those individual interaction with others (McCandless, Fox, Moss, & Chandir, 2020). It can be inferred that in order to create an intercultural communication or interaction, the intercultural understanding is needed.

Rogers and Steinfatt define intercultural communication as the exchange of information between individuals who are unlike culturally (Paulson, Kiesling, & Rangel, 2012). Not only the information exchange, further Gudykunst and Kim define intercultural communication as a transactional, symbolic process involving the attribution of meaning between people of different cultures (Paulson, Kiesling, & Rangel, 2012). As we know that in communication, the process of transmitting information often use symbols, attributes that influence by culture. Moreover, in communicating somehow every individual use their own 'self-identity' as part of certain cultures. Thus, that we can inferred is that without intercultural understanding the possibility of misunderstanding and misinterpreting is happen highly.

Another supporting arguments came from Kitao and Kitao, they believe that in order to achieve effective intercultural communication, it is required not only mastering foreign languages. Moreover, they stated that contrasting cultural values and nonverbal patterns of communication also important for intercultural communication (Jackson, 2012). Comprehension on target language is important for successful communication, but beyond that thing the comprehension of cross cultural values is also needed. But, in fact recent studies shows that teachers are often uncertain about the way to integrate intercultural understanding into classroom (McCandless, Fox, Moss, & Chandir, 2020), whereas build intercultural understanding is important for young learners.

There are numerous ways in achieving intercultural understanding, it can be through telecollaboration which use technology as a medium in multicultural online class, through the intercultural training, or through intercultural festivals. However, we realize that such ways cannot conduct in regular class or events. However, few people realize the alternative way in acquire intercultural understanding is through fairy tales. Fairy tales is the part of folklore which reflect cultures. Paul argued that fairy tales has a role as cultural barometers (Lee, 2020) which means that it represented people with their culture.

Folklore is very important and we cannot separate it from culture and life. It exists in big cities, suburbs and rural villages, in families, work groups and dormitories. Folklore is present in many kinds of informal communication, whether verbal (oral and written texts), customary (behaviors, rituals) or material (physical objects). James (2019) argued that folklore is the key aspect of human culture, legends, myths, fables are key to learn gut truths about human, fairy tales as

projections of human's fears and desires (Golding, 2021). It can be inferred that folklore indeed contains a fruitful information of cultures, values, tradition, and beliefs.

There are numbers of researchers who done a comparative literature between two or more different countries, one of them is Setyorini (2020) who compared Chinese and Indonesian tales. She stated that even though the two literatures have similarities but they have differences as well. The differences is caused by cultures and customs that depict in the story (Setyorini, 2020). Another researcher is Rachmawati (2020) who compared Ramayana in Javanese and Thailand version. She find out that many versions of Ramayana that written in different countries will affect the content of the literary works, as it is influence by social culture, beliefs and geographic condition (Rachmawati, 2020).

According to above theories and previous studies, this research tends to investigate and analyze the cultural aspect that depicted in the fairy tales by comparing them in order to prove that there is a possibility in obtaining intercultural understanding through reading literature.

METHOD

This research is conducted by using qualitative approach, as qualitative approach is appropriate for cultural research. It is because qualitative researches are focused on the meaning of people bound with the things that exist in their lives. It requires the researchers to understand the pattern in the data rather than only gathered it. It is also viewed people, settings, group as a whole thing. The qualitative approach concern with how people think and act in their everyday life (Taylor, Bogdan, & DeVault, 2016). This research using qualitative approach to figure out the cultural exposure that exist in the texts. It also used comparative literature to pointing out the plot similarities and cultural differences.

In qualitative research, written documents are potentially important source of data (Taylor, Bogdan, & DeVault, 2016). The source of data in this study are taken from four fairy tales which are from different countries but have the same theme. The story of Gold-Tree and Silver-Tree from Celtic and Punchkin from India are two fairy tales that are selected and collected by Australian Folklorist Joseph Jacob. While The Story of Princess Hase from Japan is compiled by Yei Theodora Ozaki, the translator of Japanese fairy tales. The last story of Bawang Merah and Bawang Putih from Indonesia has a lot of versions, but this study used Riau version which is written by Melyani Novintia.

The data is collected by focusing on the characters utterances and narrator's elaboration. in collecting the data, this study employed several steps which are close reading, identifying, and classifying. Then in analysing the data this study used comparative literature as Javed stated that scholars of comparative literature begin with reading and ended up with comparison to pointing out the similarities and dissimilarities (Javed, 2020). Comparison focused on plot similarities and cultural differences.

RESULTS AND DISCUSSION

A. The Identic Patterns of The Story

a. The Happy Family and Dead Mother

The first similarities that is found among the texts is about a happy family of Father, mother and daughter/s. The stories turn out to be dreadful when the mother died and the

father remarried with other woman. This similarity can be found in Princess Hase, Punchkin, and Bawang Merah and Bawang Putih,

Many, many years ago there lived in Nara, the ancient capital of Japan, a wise state minister, by name Price Toyonari Fujiwara. His wife was a noble, good, and beautiful woman called Princess Murasaki (Violet)....A daughter was born at last to the Princess Murasaki and great was the joy of her heart. On presenting the child to her husband they both decided to call her Hase-Hime, or the Princess of Hase (Ozaki, 1903, pp. 74-75)

Not long after the death of his first wife, Prince Toyonari married again, a lady of noble birth named Princess Terute. Very different in character, alas! To the good and wise Princess Murasaki, this woman had a cruel, bad heart. She did not love her step-daughter at all, and was often very unkind to the little motherless girl (Ozaki, 1903, p. 76).

The same thing happens in Punchkin story

Once upon a time there was a Raja who had seven beautiful daughters. They were all good girls.... The Raja's wife died when they were quite little children, so these seven poor Princesses were left with no mother to take care of them (Jacobs, Indian Fairy Tales, 1892, p. 21).

... and she spoke so cleverly, and pleased him so well with her cunning words, that instead of punishing her, the Raja married her, and made her his Ranee, and she and her daughter come to live in the palace (Jacobs, Indian Fairy Tales, 1892, p. 23)

In Bawang Merah and Bawang Putih story, the plot is quite the same. There once lived a rich merchant, he lived happily with his kind hearted wife and daughter. But then suddenly his wife is terribly ill and die. After the death of her mother, Bawang Putih's Father remarried with widow that has a daughter namely Bawang Merah. Unfortunately, the step-mother and step-sister are cruel and unkind to Bawang Putih. They are pretend to be kind and care to Bawang Putih in front of the Father, but doing the opposite way in the absence of the Father. The conditions are getting worse when the Father also died.

b. The Jealousy

The main character in the four texts experienced the jealousy from their mother. The jealousy is caused by the wealthiness, skillfulness and beautifulness. As what happen in Gold-Tree and Silver-Tree story

"Troutie, bpnny little fellow, am not I the most beautiful queen in the world?"

"Oh! Indeed you are not"

"Who then?"

"Why, Gold-Tree, your daughter"

Silver-tree went home, blind with rage. She lay down on the bed, and vowed she never be well until she could get the heart and the liver of Gold-tree, her daughter, to eat (Jacobs, 1854, p. 97)

In the above utterances, it can be seen that the Silver-tree is jealous with her own daughter Gold-tree because the Silver-tree is obsessed to be the most beautiful woman on earth, whereas depend on the magic trout the most beautiful one is Gold-tree. The jealousy also happens in Princess Hase story.

...and she was furiously jealous to think that she had failed where her step daughter succeeded... and there was also now another reason why Princess Terute hated her step-daughter, for she had had the good fortune to have a son born to her.. (Ozaki, 1903, pp. 77-78)

It can be seen that the step-mother of Princess Hase jealous with her when she could play the koto (Japanese harp) very well in front of the Emperor and the Emperor send many beautiful gifts to her as well. Besides that, the step-mother want her son to get all the love and care from her husband. "If only Hase-Hime were not here, my son would have all the love of his father" (Ozaki, 1903, p. 78). That condition also can be found in Punchkin story

Now that the new Renee hated the seven poor Princesses, and wanted to get them, if possible, out of the way, in order that her daughter might have all their riches, and live in the palace as Princess in the place (Jacobs, 1892, p. 23).

It is explicitly said that the step-mother is jealous with the Princesses wealthiness and she want to take their fortunes. The same thing also happens in Bawang Putih, her step-mother and step-sister want to take her fortunes.

c. The Malicious Ways

The jealousy that happens in the four short stories lead the mother/step-mother to do wicked thing in order to get or take what they wanted. In Gold-tree Silver-tree story, the mother manipulated his husband to help her kill the daughter

"If I get the heart and the liver of Gold-tree, my daughter, to eat, I shall be well" (Jacobs, 1854, p. 98)

"Will you not to put out," said Silver-tree, "your little finger through the key-hole, so that your own mother may give a kiss to it?". She put out the little finger, and Silver-tree went and put a poisoned stab in it, and Golden-tree fell dead (Jacobs, 1854, p. 99)

Silver-tree came ashore, "Come down, Gold-tree, love," she, "for your own mother has come to you with a precious drink" (Jacobs, 1854, p. 101)

the three wicked ways that are done by Silver-tree is that manipulating her husband, stab Gold-tree's finger with poisonous needle, and the last one is by bring her a poisonous drink. The same things also happen in Princess Hase story

So one day she secretly ordered some poison and poisoned some sweet wine. This poisoned wine she put into a bottle. In another similar bottle she poured some good wine (Ozaki, 1903, p. 78)

At last the step-mother, seizing the opportunity of her husband's absence, ordered one of her old servants to take the innocent girl to Hibari Mountains, the wildest part of the country, and to kill her there (Ozaki, 1903, p. 82)

The wicked way that is done by Hase-Hime's stepmother is poisoning the drink and ordering someone to kill Hase-Hime. In the Punchkin story the seven princesses also experience the bad thing from their step-mother

She gave them nothing but bread to eat, and very little of that, and very little water to drink; (Jacobs, 1892, p. 23)

"To save my life, you must kill the seven daughters of your first wife, and put some of their blood on my forehead and on the palms of my hands, and their death will be my life" (Jacobs, 1892, pp. 26-27)

The step-mother also manipulating her husband to kill his own children for the mother is willing to possess the wealth of the seven daughters. The bad thing also done by step-mother of Bawang Putih. She is treated as a servant and done all the housework. Also, when Bawang Putih received a gift from unknown old woman because of her kindness, the step-mother and step-sister take her fortunes.

d. Avoid from Danger

As explained and proved that all the main characters in the four texts experiencing the bad things, even at the worst the assassination attempt from their mother/step-mother, uniquely all of them can survive in unexpected way. Gold-tree was saved by her prince and his second wife. Hase-Hime was saved by the servant of his father that cannot do the wicked order from the step-mother. Balna and her sisters in Punchkin was saved by the spirit of her mother and the prince. Bawang Putih was saved by her own kindness and honesty so the universe prevents the bad thing happen to her.

e. The Happy Ending

The traditional pattern of fairy tales' stories is that the "goodness" of the main characters at the end will save them from sinister forces and wicked thing through magical means or we can say in many unexpected ways (Zipes, 2000). The good characters are paid by the goodness, the bad characters are paid with the worst. Also, the ending as we can see and expected is mostly happy ending with the joyfulness of the main characters' marriage, reunion with their family or parents, having the lovely children and so on. Those traditional patterns occur in the four short stories. The evil mother/step-mother/step-sister got the karma of what they did and the main characters will live happily ever after.

Table 1 similarities pattern in four texts

TABLE OF SIMILARITIES				
	Gold-tree and Silver-tree [Celtic]	Princess Hase [Japan]	Punchkin [India]	Bawang Merah and Bawang Putih [Indonesia]
Happy Family and dead mother	N/A	Dead mother, father remarried	Dead mother, father remarried	Dead mother, father remarried. Eventually father died as well
The cause of jealousy	Beauty	Skillful gift Love of the father	Fortunes	Fortunes
The malicious ways	Manipulating, stabbing, poisoning	Poisoning, assassination	Manipulating, assassination	Treated as maid-servant
Avoid from danger	Saved by prince and his wife	Saved by loyal servant	Saved by princes and son	Saved by old woman
The happy ending	Happy ending	Happy ending	Happy ending	Happy ending

B. Cultural Differences

As we have already discussed above that the four texts have the identical patterns, in this section we discuss about the differences that exist in the text. Not just merely differences, but cultural differences.

a. Celtic – Gold-tree and Silver-tree

The cultural aspect that is depicted in the short story is the characters of the King and the Queen. Celts itself is collection of tribes that shares similar features such as language, social tradition, cultures and religion. Their origin homeland is comprised southern Germany and part of Bohemia, they were inhabit spread in Europe from the upper Danube in Eastern part of Europe to France and Spain in the west (Book, 1998). Therefore, it is reflected on the characters of King and Queen as the representation of certain Celtic tribal leader.

As mentioned above that Celtic tribes spread all over Europe, it is also mentioned in the story when Gold-tree was married with the prince from abroad. *“Now it happened about this time that the son of a great king had come from abroad to ask Gold-tree for marrying”* (Jacobs, 1854, p. 98). Certain Celtic tribes somehow marriage other tribes and as reflected above that the groom went to another kingdom or tribe to find his bride.

Celtic also known as a warrior society ruled by kings and queens. Somehow their enemies illustrated as a superb horseman and fierce, volatile fighters. They spent their days with hunting and fighting (Book, 1998). It is also reflected in the text as follow *The king then went and sent his lads to the hunting-hill for a he-goat* (Jacobs, 1854, p. 98)...*The prince was out hunting on the hills* (Jacobs, 1854, p. 98). The prince or the husband of Gold-tree always went to hunting even though he knew that his wife is in danger. It can be inferred that the hunting habit is essential in Celtic tribes.

The warrior soul is lies not only in male but also female character. In the story the Silver-tree as the queen itself second times lead the abroad journey to seek her daughter and kill her. *“It was Silver-tree herself that was at helm, and she steered the ship so well that they were not long at all before they arrive”* (Jacobs, 1854, p. 98)

Thus, the Silver-tree as the queen was portrayed has a warrior soul. She able to steered the long-ship by herself. It is unique and deconstruct the queen and female stereotype as weak creature.

b. Japanese – Princess Hase

The first culture reflection from the *Princess Hase* story is that the children is very important in Japan family. The Prince and Princess already lived happily in their marriage, but they still feel sad because they have no a child yet.

“...for they both longed to see a child of their own who would grow up to gladden their old age, carry on the family name, and keep up the ancestral rites when they were dead” (Ozaki, 1903, p. 74)

It can be inferred that the children in Japanese culture is important because they are young generation that is hoped to preserve their ancient cultures and beliefs. If there is no regeneration their cultures will be vanished.

Religion and belief of Japanese people also reflected in the story

“ The Prince and his lovely wife, after long consultation and much thought, determined to make a pilgrimage to the temple of Hase-no-Kwannon (Goddess of Mercy at Hase), for they believed, according to the beautiful tradition of their religion ,that Mother of Mercy, Kwannon,

comes to answer the prayers of mortals in the form that they need the most” (Ozaki, 1903, p. 74).

The Hase-no-Kwannon is one of Goddesses in Buddhism. This religion first introduced to Japan through Korean kingdom of Paekche on 552 C (Varley, 1973). This temple was built around 729-749 C and the Japanese people believe that the Goddess of Mercy Kwannon will grant their prayers if they do pilgrimage in this temple.

One of Japanese old proverb that is depicted in the story as follow *“As the soul is at three so it is at one hundred”* (Ozaki, 1903, p. 76). The proverb means that the characters of young age [three] will remain in the old age [hundred]. So, it can be inferred that the character education is very important for Japanese people because what is taught to children, will remain until they are becoming adult. It is also depicted in the story. Just before Hase-Hime’s mother die, she gave moral advice to her daughter.

The Emperor position in Japan is depicted briefly in the story.

“The Emperor sat on a raised dais, before which was hung a curtain of finely-sliced bamboo and purple tassels, so that His Majesty see all and not be seen, for no ordinary subject was allowed to look upon his sacred face” (Ozaki, 1903, p. 77)

The Japanese people is very honored their emperor as they believe that the imperial dynasty is a descendent of the Sun Goddess and found around 660 B.C (Varley, 1973). So, that is the reason why not all people could see the Emperor, indeed the writer stated that Emperor face is sacred.

Japan has been known for their famous alcohol-drinks sake. In the story, there is a scene that show the step-mother gave Hase-Hime a sweet wine. Somehow the sweet wine in the story is not the alcoholic wine. In the contrary it is the mixing of rice and koji, usually called amazake. That is why that “sweet-wine” is allowed for children.

Another cultural reflection from the story is that Hase-Hime was given a title poetess of some merit as quoted below

“When Hase-Hime was thirteen years of age, she had already become mentioned as a poetess of some merit. This was an accomplishment very much cultivated by the woman of old Japan and one held in high esteem” (Ozaki, 1903, p. 79)

The poem is one of important art since ancient Japan. The historicist argue that the first great blossoming Japanese poetry is when Tempyo period, also during Heian period [794-1185 C] the poetry become exclusive property of the courtier class (Varley, 1973). That is why Hase-Hime get such a title, beside that there also a scene when the Emperor order her to make a poem as a prayer. It can be inferred that poetry play important role in Japan culture. Beside poetry other cultures that depict in the story are about Koto [Japanese harp], Cherry Blossom Festival, and Boy’s Festival.

c. Indian – Punchkin

The first culture that is reflected in the story is about the characters. The king character in the *Punchkin* story was called as Raja. Raja here has the same role as king or chief who led certain places. *“Once upon a time there was a Raja who had....”* (Jacobs, 1892, p. 21). Raja originated from Sanskrit language means king or ruler. It is mentioned in the story that Raja was deliberating with minister, it means that the Raja in the story is have a role in monarchy. The word Raja also indirectly reflects the religion, as such title is commonly used in Hindu religion.

Besides the character of Raja there is another character which reflect Indian culture who is Fakir. Actually, fakir originated from Arabic language but is has come to be applied in India. It is the holy person who lives on only by begging. "... *their widows cannot be interrupted by your begging.*" But he said, "*I am a holy man, you must let me in*" (Jacobs, 1892, p. 29). The fakir lives nomadic and they dedicate their life to the God. Interestingly, the word fakir in Hindi also means the magician.

The family culture in India also depicted in the story. Raja has the seven daughters and they are married with seven young sons of neighboring Raja. The number of children that Rajas have is quite different with other fairy tales, most tales usually about king with his only daughter or son, but in Indian fairy tales, both the two Raja have a lot of children. It can be inferred it is usual thing that certain family in India have plenty children. Besides, that, the Indian family known about the 'joint family' where the big family lived together in one roof. It also reflects in the story. "*you cannot go into the palace-the Raja's sons have all gone away; we think that they must be dead, and their widows cannot be interrupted by your begging*" (Jacobs, 1892, p. 29). As we can see, after Raja's seven daughter marrying seven sons of neighboring Raja they lived in the same palace. It is quite different with other story that we may acquaintance. Mostly after marriage each of the married couple will built their own palace or kingdom.

Besides the characters and family culture, the food culture also depicted in the story. In the scene there was Raja's daughters who were cooking curry for dinner. The curry itself is a favorite meal in India, it is a rice dish with a spicy gravy (Nelson, 2002). The eating rituals also implicitly stated in the story. "*So, when he found the mud mixed up with his dinner, he thought it must arise from their carelessness*" (Jacobs, 1892, p. 22). The father of the house is important in eating rituals, he eat the meals first before everyone else (Nelson, 2002). That is why in the story Raja is the first person who find out the mud in the food.

d. Indonesia - Bawang Merah and Bawang Putih

This Indonesian fairy tales is originated from Riau which has a setting of Melayu culture. The cultural aspect that exists in the story is that the father of Bawang Putih who were worked as a merchant. Since the old times Indonesia are familiar with international trading as some of trade-ports were located in Indonesia. In the west coast of Malay Peninsula, the main port-towns were Junk Ceylon, Kedah, Penang, Perak, Selangor, Melaka and Riau. They have a close trading with ports under European control (Hussin, 2021). So, it is not surprised that people who lived in that area is merchant like depicted in Bawang Merah and Bawang Putih.

Another traditional habit that is depicted in the story is when Bawang Putih doing a laundry in the river. The river is essential in Indonesia, because traditional Indonesian people mostly use the river in their daily activity such as laundry, washing dishes, take a shower, etc. Rural people usually bathe in in the people (Forshee, 2006).

The traditional attribute of Indonesia also mentioned in the story. There is scene when Bawang Putih lost her step-mother's *selendang* when doing laundry in the river. Thus *selendang* is a common dress attribute in Indonesia which is shawl-like. Women usually wearing *batik kain* and matched it with *selendang*-a shawl draped over one shoulder (Forshee, 2006). Moreover, the existence of *selendang* often occur in another tales such as *Joko Tarub* and *Mambang Linau*. This attribute currently still uses and play an important role in traditional dance.

Table 2. cultural differences in four texts

TABLE OF DIFFERENCES – CULTURE				
	Gold-tree and Silver-tree [Celtic]	Princess Hase [Japan]	Punchkin [India]	Bawang Merah and Bawang Putih [Indonesia]
Characters	- King and queen as tribal leader - Woman as strong creatures	- The Emperors	- Raja - Fakir	- The father's job as merchant
Family life	N/A	Children is very important	- Having big family - Joint family culture	N/A
Religion	N/A	Buddhism, pilgrimage and prayers tradition	Hindu [depicted implicitly]	N/A
Foods and Beverage	N/A	Sweet sake	Curry Pomelo	Pumpkin
Proverb	N/A	<i>"As the soul is at three so it is at one hundred"</i>	N/A	N/A
Clothes/attribute	N/A	N/A	Ring	<i>Selendang</i>
Activities	Hunting, fighting	- Writing - Playing Koto [music] - Festivals	N/A	N/A
Geographical conditions	Separated with sea between other country	Mountains	Deep forest	River
Animals and Creatures	Goat	N/A	Eagles,	N/A

It can be seen in table 1 and table 2 that despite the four tales have the similarities in the term of the plots since they have the same theme, they also have differences in the cultural reflection. Each of the fairy tales depicts the cultural aspects of their countries. It is in line with earlier research that have been done by Lwin, she found out that using comparative analysis in some sample of folktales from different countries would improve learners' cross-cultural awareness (Lwin, 2016). Taylor in Lwin stated that the use of folktales in classroom could bridge the common ground between cultures and spell out the differences between them in the same time (Lwin, 2016). Thus, can be understood that the use of fairy tales in classroom can foster young learner's intercultural understanding.

Danilewitz in Lewin argued that parents and educators use fairy tales for teaching young learners because it is soothing and stimulating young children (Lewin, 2020). Besides it soothing and pleasuring, young learners get broader knowledge about culture from various countries. After reading the *Gold-tree and Silver-tree* stories, young learners are not surprised that in certain culture like Celtic, the women have a power and

important role as men. It is because they are shaped by their culture. After reading *Princess Hase*, they got an understanding that Japanese people is strongly hold their culture, religion and beliefs. Till nowadays, we still found numerous people going to the temple or going to certain statue that have a meaning, values and history behind it. In *Punchkin* story young learners got an understanding that typical Indian family has a lot of members and somehow, the joint big family lives under the same roof. The *Bawang Merah and Bawang Putih* gave them insight about traditional villagers' life that still can be found in several place in Indonesia.

CONCLUSION

After doing the research the researchers conclude that even though fairy tales are originated from various countries, if they have the same theme, they will have the same plots. The main theme of the *Gold-tree and Silver-tree*, *Princess Hase*, *Punchkin*, and *Bawang Merah and Bawang Putih* are the jealousy of mother. All the main characters have to experience harm and wicked things from their mother and step-mother. But then, in the end of the story all of them are saved. Despite the plot similarities, the differences cannot be denied as every fairy tales represent the culture of its own countries.

The cultural differences that depicted in the *Gold-tree and Silver-tree*, *Princess Hase*, *Punchkin*, and *Bawang Merah and Bawang Putih* are varied. The characters representation, the setting of the place, the foods, characters' appearance and attributes, religions, and family life are reflected the cultural aspects of its own. This can be proof that the fairy tales from various countries could be one of vehicle in building young learners' intercultural understanding, since there are a lot of cultural aspects that are depicted in the fairy tales. Thus, cultural depiction in the fairy tales can increase the cognitive aspects or the knowledge of language learner. That knowledge become the basis of learning international language across culture or intercultural communication. Besides that, the fairy tales could be read as enjoyment so that the learners will not see that as a burden. At last, the researchers suggest the further research will implement to use fairy tales as teaching media.

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