

Classification and Function of Motifs in “5 Dongeng Anak Dunia” Based on Thompson's Theory

 Aura Zahra Amin¹, Afni Apriliyanti Devita²
^{1,2} Universitas Sebelas April, Indonesia

¹aurazahraamin@gmail.com; ²afni.a.d@unsap.ac.id

*Aura Zahra Amin

ARTICLE INFO

Article history

Received:
22-01-2026
Revised:
27-01-2026
Accepted:
03-02-2026

Keywords

Fabel;
Intrinsik;
Motif;
Sastra Anak

ABSTRACT

Children's literature plays an important role in shaping meaningful reading experiences through simple stories. One of the intrinsic elements that plays a role in building story continuity and conveying meaning is motif. Motif is a narrative element that appears repeatedly in a story and serves to strengthen the structure and meaning of the story. This study aims to identify the motifs found in the book *5 Dongeng Anak Dunia* by Dedik Dwi Prihatmoko and analyse the role of these motifs in constructing the plot and meaning of the stories. This study uses a descriptive qualitative approach with Stith Thompson's motif theory as the main theory. The research data consists of words, phrases, and events in five fairy tales that indicate the emergence of motifs. Data collection techniques were carried out through intensive reading and data recording, while data analysis was carried out by classifying motifs based on Thompson's motif categories and examining their functions in the story structure. The results show that motifs such as honesty, sacrifice, kindness, and courage appear repeatedly and function as plot drivers as well as a means of conveying moral values. These motifs help build the unity of the story and reinforce the meaning conveyed to child readers. Thus, this study confirms that motifs play an important role in creating a complete and meaningful reading experience in children's literature.

ABSTRAK

Sastra anak memainkan peran penting. Salah dalam membentuk pengalaman membaca yang bermakna melalui cerita-cerita sederhana. satu unsur intrinsik yang berperan dalam membangun kesinambungan cerita dan menyampaikan makna adalah motif. Motif adalah unsur naratif yang muncul berulang kali dalam sebuah cerita dan berfungsi untuk memperkuat struktur dan makna cerita. Penelitian ini bertujuan untuk mengidentifikasi motif-motif yang terdapat dalam buku *5 Dongeng Anak Dunia* karya Dedik Dwi Prihatmoko dan menganalisis peran motif-motif tersebut dalam membangun alur cerita dan makna cerita. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan teori motif Stith Thompson sebagai teori utama. Data penelitian terdiri dari kata-kata, frasa, dan peristiwa dalam lima dongeng yang menunjukkan kemunculan motif. Teknik pengumpulan data dilakukan melalui pembacaan intensif dan pencatatan data, sementara analisis data dilakukan dengan mengklasifikasikan motif berdasarkan kategori motif Thompson dan menganalisis fungsinya dalam struktur cerita. Hasil penelitian menunjukkan bahwa motif-motif seperti kejujuran, pengorbanan, kebaikan, dan keberanian muncul berulang kali dan berfungsi sebagai penggerak alur cerita serta sarana penyampaian pesan moral. Motif-motif ini membantu membangun kesatuan cerita dan memperkuat makna yang disampaikan kepada pembaca anak-anak. Dengan demikian, penelitian ini menegaskan bahwa motif memainkan peran penting dalam menciptakan pengalaman membaca yang lengkap dan bermakna dalam sastra anak-anak.

Kata Kunci: *Fabel; Intrinsik; Motif; Sastra Anak*

This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



Introduction

In recent years, concerns have arisen regarding the decline in moral awareness and social behavior in children, which is influenced by rapid technological developments and increased exposure to digital media. The widespread use of screen-based entertainment has significantly influenced children's interaction patterns and the way they internalize values, potentially limiting the development of empathy and moral reasoning (Globokar, 2018). Moreover, the dominance of digital media has contributed to changes in children's reading habits, as children are now exposed to more digital texts while engaging less with printed materials. This shift indicates a transformation in literacy practices, where traditional reading activities become less frequent due to the increasing use of electronic devices (Siok & Luke, 2020). In addition, exposure to digital content may create inconsistencies in the values received by children, which can weaken their moral awareness if not supported by proper guidance (Silawati, 2024; Jaya, 2026).

In this context, children's literature can be an effective medium for character building because it contains moral and social values that are beneficial for children's development (Astuti et.al, 2024). Children's literature plays a role in shaping imagination and moral values; it not only serves as entertainment, but also helps shape children's imagination, moral values, and language skills from an early age (Rindayanti, 2025). In this case, children's literature plays a role in character building by presenting values in a way that is easy to understand and meaningful to young readers.

However, in today's digital era, children's interest in reading is declining due to the dominance of visual media and internet-based entertainment. This change has affected the quality of children's reading experience, as stories are often consumed as light entertainment without deeper engagement with their narrative structure and values. As a result, many children are less familiar with stories that contain cultural values and life lessons, as were once present in fairy tales and folklore. In this context, strengthening children's engagement with meaningful narratives requires not only encouraging reading habits but also understanding how stories are structurally constructed to sustain attention and convey values.

Despite this condition, children's literature remains a potential medium for shaping children's understanding of values and narratives when its structural elements are effectively constructed. One such structural element is motif, which functions as a recurring narrative pattern that helps organize the storyline and reinforce meaning. In children's stories, motifs allow values to be repeated naturally and gradually, helping young readers follow the plot and comprehend moral messages without it being conveyed directly.

In the context of Indonesian children's literature, fables are stories that are quite well known among children. One of the most well-known fables is the tale of *Si Kancil*, the clever mouse deer that has become part of children's cultural imagination. However, Indonesian children's literature actually offers many other fable-based narratives that are rich in values and creative storytelling. One of them is a book titled *5 Dongeng Anak Dunia*, written by Dedik Dwi Prihatmoko and published in 2019. This book contains five different fables, featuring animal characters and moral lessons commonly found in traditional folklore.

To analyze the narrative patterns in this book, this research employs Stith Thompson's theory of motifs as the main theory. According to Thompson (2005), motif is the smallest element in a tale having the power to persist in tradition. Motifs are an important element in literary works because they serve to convey moral and ethical teachings, often within a story (Wahyuningtyas & Pramudiyanto, 2021). In this study, Thompson's theory is used to identify and classify the motifs that appear in each story and to examine how these recurring elements contribute to the coherence and meaning of the narratives in the story. Furthermore, to analyze how these motifs play a role in constructing the plot and unity of the story, this study also uses the structural approach of Wellek and Warren (1962). The structural approach emphasizes the interrelationship between intrinsic elements in literary works. In the context of this study,

motifs are understood not as independent elements, but as structural devices that influence the development of conflict, climax, and resolution of the story.

Several studies have explored narrative motifs and intrinsic elements in literary works, although not all focus specifically on children's literature. Astuty et al. (2024) compared the motifs found in the Indonesian folk tales *Putri Pinang Masak* and *Roro Jonggrang* based on Thompson's motif index, identifying similarities and differences between the texts. Sugiarti et al. (2023) identified recurring motifs such as "disobedient child" and transformation motifs in Nusantara folk tales, demonstrating how motifs convey moral and cultural values. Sari (2022) analyzed the functions and motifs of character actions in the folk story *Aji Saka*, employing a structural narrative approach to reveal patterns like power, deception, and loyalty. Another study by Rohmah (2025) discussed psychosocial motifs in the children's story *Bocah Ilang* through a psychological literary analysis, suggesting that motifs reflect social and emotional needs of child characters. While, Ismanto (2024) analyzed *5 Dongeng Anak Dunia* by Dedik Dwi Prihatmoko through a literary psychology approach, demonstrating how emotional conditions and educational values are represented in the characters.

Although previous research has shown that motifs have been extensively studied in folklore and literary works to reveal moral values, cultural meanings, character motivations, and psychological aspects in stories. However, most of these studies still focus on traditional folklore or psychological and thematic approaches, while studies of motifs as structural elements in contemporary children's literature are still relatively limited. Although Dedik Dwi Prihatmoko's *5 Dongeng Anak Dunia* has been studied using a literary psychology approach, no research has specifically discussed how recurring motifs function structurally in building the coherence and meaning of a story. Therefore, this study presents a novelty by applying Stith Thompson's motif theory to analyse motifs in contemporary Indonesian children's literature. The results of this study are expected to enrich the structural study of children's literature and provide an understanding of the role of motifs in creating a meaningful reading experience for child readers.

Understanding how motifs function in children's stories is crucial, as these recurring narrative elements help young readers recognize values, interpret meaning, and develop narrative comprehension. Therefore, this study aims to analyze the motifs found in *5 Dongeng Anak* by Dedik Dwi Prihatmoko. Specifically, it seeks to answer the following research questions: (1) What motifs appear in *5 Children's Fairy Tales* by Dedik Dwi Prihatmoko? (2) How do the motifs found play a role in building the plot and meaning of the story in each fairy tale?

Method

This study uses a qualitative approach because it aims to analyze the meaning and narrative patterns in literary texts, specifically motifs that appear in children's stories. A qualitative approach was chosen because the research data consists of texts that are analyzed interpretively to understand the function and role of motifs in the story structure. The data source for this study is the book *5 Dongeng Anak Dunia* by Dedik Dwi Prihatmoko, published in 2019. The book consists of five fable-style fairy tales intended for children. The research data consists of words, phrases, sentences, and narrative events within the stories that indicate the emergence of motifs.

The data collection technique was carried out through intensive reading (close reading) of the entire fairy tale text. The researcher read the text repeatedly to identify sections that demonstrate patterns of repetition of character actions, events, or specific situations that indicate the presence of motifs. These sections were then recorded and grouped according to the research focus. The researcher served as the primary instrument, playing a role in determining the research focus, collecting data, classifying motifs, and interpreting the analysis results. Furthermore, a data recording sheet was used to record the types of motifs, the context in which they appeared, and their function in the stories.

The data analysis in this study employed Miles and Huberman's (2014) qualitative data analysis model, which involves three stages. First, data reduction, which is the process of selecting, focusing, and grouping data related to the appearance of motifs in the story. Second, data presentation, which is the arrangement of motif data in the form of tables or systematic descriptions so that the relationship between motifs, plot, and meaning of the story can be clearly seen. Third, conclusion drawing and verification, which is the process of interpreting the function of motifs in building story cohesion and conveying values and meaning to child readers. To maintain data validity, this study employed diligent observation through repeated readings and consistent analysis based on the theoretical framework of motifs used. Thus, the research results are expected to provide an accurate description of the role of motifs as structural elements in children's literature.

Results and Discussion

The findings are used to answer the following research questions: (1) What motifs appear in *5 Dongeng Anak Dunia* by Dedik Dwi Prihatmoko? (2) How do the motifs found play a role in building the plot and meaning of the story in each fairy tale?

1. Motifs in 5 Dongeng Anak Dunia

No.	Fairy Tale Title	Motif Identified	Thompson Category	Role in Plot	Role in Meaning
1.	<i>Tuah : Tupai si Pantang Menyerah</i>	Presistence despite repeated failure	W – Traits of Character	Drives rising action until climax	Teaches presistence over limitation
		Breaking gender limitation	P – Society	Creates central conflict	Conveys a message of equality
2.	<i>Leu : Lebah yang Bersatu</i>	Unity is a strength	P – Society	Resolves sibling conflict	Teaches the value of cooperation and solidarity
3.	<i>Tresalong : Trenggiling sang Penolong</i>	Animal tricks predator	K – Deception	Become the main conflict resolution strategy	Shows that cleverness can overcome physical strength
4.	<i>Kebati : Kelelawar yang baik hati</i>	Helping others in distress	W – Traits of Character	Triggers a series of major events	Affirming the value of kindness
		Kindness rewarded	Q – Reward and Punishment	Concludes the story	Shows that good deeds bring positive return
5.	<i>Pashol : Panda Anak Sholeh</i>	Parental moral instruction	V – Religion	Triggers the character's realization of his mistake	Teaches religious obedience and

					discipline
		Repentance after wrongdoing	W - Traits of Character	Marks the character's internal change	Shows that admitting mistakes leads to growth

2. The Role of Motifs in Constructing Plot and Meaning

The motifs identified in the story in each fairy tale function not only as recurring narrative elements, but also as structural devices that shape the development of the plot and reinforce thematic meaning. Each dominant motif contributes directly to narrative development, conflict resolution, and moral interpretation. The functions of these motifs can be explained as follows:

a. *Tuah: Tupai si Pemberani*

In the story "Tuah: The Unyielding Squirrel", there are two main motifs are found, namely persistence despite repeated failure, which falls under the category W - Traits of Character, and breaking gender limitations, which falls under the category P - Society based on Stith Thompson's classification.

1) Motif of Persistence Despite Repeated Failure

This motif serves as the main driver of the plot. The repetition of failure creates a gradual rising action. Each failure reinforces the character's internal conflict and prolongs the narrative tension. This is proven in several sentences in the story, one of these sentences is.

"Sepekan sudah lamanya Tuah berlatih. Ia berusaha keras untuk menjadi peloncat seperti tupai jantan, tetapi belum ada tanda-tanda keberhasilan." (hlm. 6)

"Tuah had been practicing for a week. He tried hard to jump like a male squirrel, but there were no signs of success yet." (P. 6)

Thus, the motif of perseverance not only functions as a pattern of repetition in the story, but also as a structural mechanism that keeps the plot development dynamic. The depiction of continuous effort despite not yet bearing fruit reinforces the characters' internal conflicts while gradually building tension towards the climax. Failure in this story is not positioned as the end, but as part of a process that must be gone through. Through this structure, this motif plays an important role in clarifying character development while building the meaning that perseverance is the key to achieving change and success.

In terms of meaning, the repetition of these actions not only conveys the message of "never give up," but also builds a deeper understanding that abilities are formed through process, practice, and perseverance, not determined by initial failure. This motif also serves as a model for character building that instills the values of perseverance, the courage to try again, and self-confidence in young readers.

2) Motif of Breaking Gender Limitation

This motif serves as the primary source of conflict. Doubts about Tuah's abilities create social tension within the story. The conflict is not merely about physical ability, but about socially constructed limitations. This is proven in several sentences in the story, one of these sentences is.

"Kamu perempuan, sudahlah tidak perlu kamu susah payah berlatih loncat padaku" (hlm. 6).

"You're a girl, never mind, you don't have to bother practicing jumping with me." (P. 6).

Therefore, the motif of breaking gender limitations not only introduces the initial conflict in the story, but also creates a social tension that forms the basis for the plot's development. Statements questioning Tuah's abilities on the basis of gender demonstrate that the obstacles faced by the character are not merely physical issues, but rather restrictive social constructs. Through this conflict, the story affirms that limitations arising from stereotypes can be questioned and challenged.

In constructing the story's meaning, the motif of breaking gender limitations plays a key role in shaping the message the story seeks to convey. Through the doubts cast on Tuah's abilities on the basis of his gender, the story highlights the existence of social stereotypes that limit an individual's potential. As the plot unfolds, Tuah's struggle to prove his abilities conveys the understanding that a person's capabilities are not determined by gender, but by the effort and perseverance they demonstrate. Thus, this motif helps to build a thematic meaning regarding equality and the importance of valuing individual abilities without being bound by stereotypical social constraints.

b. Leu: Lebah yang Bersatu

In the story "Leu : United Bees", one primary motif is identified, namely unity is strength, which falls under the category T – Tests based on Stith Thompson's classification. This motif is represented through a testing situation involving the bundle of sticks, which becomes the central structural and thematic device in the story.

"Inilah yang kakak ingin bilang, hiduplah seperti ranting kayu yang terikat menjadi satu. Semakin kita rukun, maka semakin kuat kemampuan kita. Begitupun sebaliknya, ketika kita sering bertengkar maka kerapuhan yang akan kita dapati." (hlm. 11)

"This is what I want to say, live like twigs tied together. The more harmonious we are, the stronger we are. Vice versa, when we often fight, we will become weak." (P. 11).

This motif plays a key role in shaping the narrative. The scene in which each younger sibling attempts to break the bond of the wooden branch and fails is a pivotal moment that determines the direction of the story. Their repeated failures demonstrate that they are not strong enough when doing something alone. This event serves as a turning point that leads the story towards realisation and resolution. Kak Leu's explanation of the meaning of the wooden branch then becomes the concluding element that reunites the characters. Thus, this motif shapes the narrative arc from a state of discord, through a trial, to the eventual achievement of unity.

In constructing the story's meaning, the unity is strength motif emphasises that togetherness makes a person stronger. The bound twigs serve as a simple, easily understood symbol that, when we are together, our strength is greater. Conversely, when we frequently argue, relationships become fragile. Through these events, the story conveys the message that cooperation and harmony are vital in everyday life. This motif helps readers, particularly children, to understand the value of unity in a simple yet

meaningful way.

c. Tresalong: Trenggiling sang Baik Hati

In the story about Tresalong, one primary motif is identified, namely animal tricks predator, which falls under the category K – Deception based on Stith Thompson's classification. This motif appears through Tresalong's strategy in deceiving the tiger in order to save his friends. This can be seen in several sentences in the story.

"Harimau, dagingku sangat lezat. Aku akan memberikan dagingku kepadamu asalkan kamu mau membiarkan kedua temanku pergi dari sini..." (hlm. 14).

"Tiger, my flesh is very tasty. I'll give you my flesh as long as you let my two friends leave here..." (P. 14).

This section shows the beginning of the deception. Tresalong pretends to be willing to be eaten in order to convince the tiger.

"Aku rela asalkan dua temanku diizinkan pulang menyampaikan kematianku kepada orang tuaku..." (hlm. 15).

"I'm willing to do it, as long as my two friends are allowed to go home and tell my parents I've died..." (P. 15).

This sentence highlights the deceptive nature of the situation, as Tresalong had no real intention of dying. He was simply trying to convince the tiger.

"Namun seketika itu Tresalong menggulingkan tubuhnya. Harimau tidak sadar bahwa Tresalong dapat menggulingkan tubuhnya dengan balutan sisik yang keras, dan membuat harimau kesusahan untuk memakannya." (hlm. 15)

"But just then, Tresalong rolled onto its side. The tiger hadn't realised that Tresalong could roll onto its side, its body covered in hard scales, making it difficult for the tiger to eat it." (P. 15)

This is the most obvious part of the K – Deception motif. The tiger was deceived because it was unaware of Tresalong's abilities.

Thus, the motif of 'animal tricks predator' forms the core of the plot's development. The conflict begins when a tiger arrives and threatens the characters' safety. This situation creates the main tension in the story. Tresalong then offers himself as a substitute, which intensifies the conflict and heightens the tension. However, the plot shifts when Tresalong rolls onto his side and makes use of his hard scales. This action becomes the turning point in the story. From the position of a seemingly resigned victim, Tresalong instead becomes the character who controls the situation through his cleverness. Without this motif of deception, the story would end tragically. Thus, the motif serves as a mechanism for resolving the conflict and as a driving force towards a resolution.

In constructing the story's meaning, this motif emphasises that cunning can overcome physical strength. The tiger is portrayed as a symbol of strength and menace, whilst Tresalong represents intelligence and courage. The meaning that emerges is not merely about deceit, but about using strategy to protect others. The trickery in this story is not negative in nature, but rather a form of cunning employed for a good cause. For young

readers, this message shows that when faced with a problem, thinking smartly can be an effective solution.

d. Kebati: Kelelawar yang Baik Hati

In the story about Kebati, two main motifs are identified: helping others in distress, which falls under the category W – Traits of Character, and kindness rewarded, which falls under the category Q – Reward and Punishment based on Stith Thompson's classification. These motifs shape both the development of the plot and the overall meaning of the story.

1) Motif Helping others in distress

This motif serves as the primary driver of the plot. The conflict begins when the parrot asks for help because her child is sick. This situation creates a problem that must be resolved immediately. Kebati, as a kind-hearted character, chooses to help despite the pitch-black night and the dangerous journey. This can be seen in one of the sentences in the story.

"Obat yang dibutuhkan bisa diambil di mana? Biar aku yang mengambilnya" (hlm. 19)

"Where can I get the medicine? I'll go get it." (p. 19)

This statement marks the turning point of the story, as Kebati's decision to take responsibility moves the narrative from a situation of helplessness to active problem-solving. Her initiative transforms the initial tension into a journey-based rising action, where the night setting and the long distance to the forest border intensify the suspense. Without this decision, the plot would remain static, and the conflict would not progress toward resolution. Thus, Kebati's willingness to help functions as the central mechanism that drives the story forward and leads to the eventual healing of the parrot's child.

In constructing the story's meaning, this motif emphasises that caring for others is an important value in social life. Kebati is portrayed as a character who not only possesses the ability (echolocation) but also the willingness to help. The story emphasises that helping others, especially when they are in difficulty, is a noble act.

2) Motif Kindness Rewarded

This motif serves as the conclusion or climax of the plot. Once the conflict has been resolved and the baby bird has recovered, there is a scene in which Kebati is presented with a gift of fresh fruit. This event serves to round off the story's resolution. This can be seen in one of the sentences in the end of the story.

"Pagi harinya, Bibi kakak tua berkunjung ke rumah Kebati. Bibi mengucapkan terimakasih dan memberikan bermacam-macam buah segar yang baru dipetikya..." (hlm. 19).

"The next morning, the parrot's aunt came to Kebati's house. She expressed her gratitude and gave her a variety of fresh fruits that she had just picked..." (p. 19).

The reward is not the central conflict, but it reinforces the idea that good deeds have positive consequences. This motif strengthens the narrative structure by providing a harmonious ending. In constructing the story's meaning this motif

emphasises that kindness is not in vain. Although Kebati helps others without expecting anything in return, she still receives recognition and gratitude from those around her. Thematically, this story instils the understanding that good deeds will have a positive impact, whether in the form of material rewards or social recognition. This message is relevant to children's character development, as it demonstrates the connection between actions and their consequences.

e. Pashol: Panda Anak Sholeh

In the story about Pashol, two main motifs are identified: parental moral instruction, which falls under the category V – Religion, and repentance after wrongdoing, which falls under the category W – Traits of Character based on Stith Thompson's classification. These motifs shape the moral development of the character and structure the progression of the narrative.

1) Motif of Parental Moral Instruction

This motif forms the centre of the story's development. A conflict arises when Pashol feels guilty for oversleeping and failing to perform the dawn prayer. However, the conflict does not lead to punishment, but rather becomes a moment of moral education.

"Sholat itu ibarat balas budi. Kita bebas menghirup udara, melihat indahnya dunia, itu semua pemberian Allah SWT semata. Maka, sudah sepantasnya kita bersyukur atas karunia-Nya dengan menjalankan perintah-perintah-Nya dan menjauhi larangan-larangan-Nya." (hlm. 23).

"Salah is like a way of repaying a debt of gratitude. We are free to breathe the air and behold the beauty of the world; all of this is a gift from Allah SWT alone. It is therefore only right that we show our gratitude for His blessings by carrying out His commands and avoiding His prohibitions." (p. 23).

The mother's advice here marks a turning point in the story. From a sense of guilt, the story moves towards understanding and self-improvement. Without this religious advice, the plot would not have progressed towards a moral resolution.

This motif conveys the idea that religious obligations are not merely rules, but a form of gratitude towards God. The story emphasises that religious education within the family plays a vital role in shaping a child's character.

2) Motif of Repentance After Wrongdoing

This motif of repentance serves as the concluding element that brings the resolution to a satisfying conclusion. Having received the advice, Pashol does not merely dwell on his guilt, but demonstrates a change in attitude. The act of performing wudu and praying marks the resolution of his inner conflict. This is evident in one of the sentences in the story.

"Terimakasih ibu untuk nasihatnya. Pashol berjanji akan memperbaiki sholat Pashol. Pashol juga janji, tidak akan tidur terlalu malam lagi agar bisa bangun lebih awal..." (hlm. 23).

“Thank you mother, for your advice. I promise to improve my salah. I also promise not to stay up too late anymore so I can wake up earlier...” (p. 23)

Without this repentance, the story would have ended with the advice alone and would not have achieved a complete resolution. In constructing the story's meaning, this motif of repentance emphasises that mistakes are part of the learning process, but moral maturity is determined by a willingness to acknowledge and rectify them. Pashol not only feels guilty, but demonstrates a change in attitude through concrete actions. This illustrates that the values of responsibility and self-awareness lie at the heart of character development. This story also emphasises that moral education delivered with compassion is more effective in fostering awareness than punishment. Thus, the thematic meaning that emerges is that character growth stems from reflection, understanding, and a commitment to becoming a better person.

Conclusion

Based on the results of the analysis, this study concludes that the five stories in 5 *Dongeng Anak Dunia* contain dominant motifs that can be identified and classified according to Stith Thompson's Motif-Index. The motifs identified include perseverance in the face of failure, breaking gender boundaries, unity as a source of strength, the cleverness of animals in outwitting predators, helping others in times of trouble, kindness being rewarded, parental moral advice, and repentance after making a mistake. These motifs fall under the categories W – Traits of Character, P – Society, K – Deception, Q – Reward and Punishment, and V – Religion.

In response to the first research question, this study successfully identified and classified the motifs that appear in each folktale. Furthermore, in response to the second research question, the results of the analysis show that motifs function not only as elements of repetition within the story, but also as structural devices that build the plot and reinforce thematic meaning. Structurally, motifs play a role in creating conflict, driving plot development, forming turning points, and ultimately bringing the story to a satisfying resolution. Thematically, these motifs convey moral values such as perseverance, equality, unity, ingenuity, compassion, gratitude, responsibility, and religious devotion.

Overall, this study highlights that motifs serve not only as structural elements in children's fairy tales but also play a significant role in conveying values and supporting character development in young readers.

Bibliography

- Astuti, N. P. E., Putrayasa, I. B., I Nyoman Suidiana, Pande, & Ni Kadek Anggreni. (2024). SASTRA ANAK, MEDIA PEMBENTUKAN KARAKTER PADA ANAK USIA SEKOLAH DASAR. Autentik: Jurnal Pengembangan Pendidikan Dasar, 8(1), 42–52. <https://doi.org/10.36379/autentik.v8i1.470>
- Astuty, A., Dewi, L. S., & Fitriyani, C. R. (2024). Motif Cerita Rakyat Putri Pinang Masak dan Roro Jonggrang: Kajian Sastra Bandingan Model Stith Thompson. KABASTRA: Kajian Bahasa Dan Sastra, 3(2), 359–372. <https://doi.org/10.31002/kabastra.v3i2.1175>
- Globokar, R. (2018). Impact of digital media on emotional, social and moral development of children. Nova Prisutnost, XVI(3), 560–560. <https://doi.org/10.31192/np.16.3.8>
- Ismanto, I. (2024). Analisis Kejiwaan Tokoh Dan Nilai Pendidikan Karakter Dalam 5 Dongeng Anak Dunia Karya Dedik Dwi Prihatmoko. Atmosfer Jurnal Pendidikan Bahasa Sastra Seni Budaya Dan Sosial Humaniora, 2(1), 235–251. <https://doi.org/10.59024/atmosfer.v2i1.685>
- Jaya, N. F., Fitriya, H., Rois, N., Ubaidillah, Y. N., & Sukarman, S. (2026). Islamic Education Management in the Formation of Children's Morals in Elementary Madrasahs: The

- Influence of Digital Media on Character Education. *Academia Open*, 11(1).
<https://doi.org/10.21070/acopen.11.2026.12983>
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis : a methods sourcebook*. Sage Publications, Inc.
- Prihatmoko, D. D. (2019). 5 DONGENG ANAK DUNIA . In *Fliphtml5.com*.
<https://online.fliphtml5.com/wuwth/wzbb/#p=1>
- Rindayanti, Hamzah, R. A., & Nurfadilah, F. (2025). Sejarah dan Karakteristik Sastra Anak. *Jurnal Bima : Pusat Publikasi Ilmu Pendidikan Bahasa Dan Sastra*, 3(2), 248–265.
<https://doi.org/10.61132/bima.v3i2.1740>
- Rohmah, N., & Hasan, L. N. (2025). Motif Psikososial Anak Dalam Cerita Anak Bahasa Jawa “Bocah Ilang” Karya Albertus Rusputranto P.A.: Kajian Psikologi David McClelland. *Argopuro: Jurnal Ilmu Bahasa*, 11(3), 141–150.
<https://cibangsa.com/index.php/argopurojournal/article/view/6890>
- Sari, R. H. (2022). Analisis Fungsi Dan Motif Tindakan Pelaku dalam Cerita Rakyat Aji Saka. *Jurnal Bastra (Bahasa Dan Sastra)*, 7(3), 481–486.
<https://doi.org/10.36709/bastra.v7i3.10>
- Silawati, E., & Rahman, A. (2024). Character Building of Young Children in Digital Era through Media Literacy Education. *Procedia of Social Sciences and Humanities*, 6, 364–382.
<https://doi.org/10.21070/pssh.v6i.578>
- Siok, W. T., & Luke, K. K. (2020). Editorial: Reading in the Digital Age: The Impact of Using Digital Devices on Children’s Reading, Writing and Thinking Skills. *Frontiers in Psychology*, 11. <https://doi.org/10.3389/fpsyg.2020.586118>
- Sugiarti, S., Andalas, E. F., & Putra, D. (2023). Motif Durhaka dalam Cerita Rakyat Nusantara. *Satwika : Kajian Ilmu Budaya Dan Perubahan Sosial*, 7(2), 593–605.
<https://doi.org/10.22219/satwika.v7i2.31388>
- Thompson, S. (2005). *Motif-index of folk-literature : a classification of narrative elements in folktales, ballads, myths, fables, mediaeval romances, exempla, fabliaux, jestbooks, and local legends*. Indiana University.
<https://babel.hathitrust.org/cgi/pt?id=inu.32000003465988&seq=13>
- Wahyuningtyas, K., & Pramudiyanto, A. (2021). Perbandingan Motif Cerita Jaka Tarub dan Nawang Wulan dengan Cerita Niúláng Zhinü. *Perbandingan Motif Cerita Jaka Tarub Dan Nawang Wulan Dengan Cerita Niúláng Zhinü*, 1(1).
<https://jurnal.stkipgriponorogo.ac.id/index.php/DIWANGKARA/article/view/105>
- Wellek, R., & Warren, A. (1962). *Theory of Literature [by] René Wellek and Austin Warren*. Harcourt, Brace & World.