

The Revival of Local Fairy Tales for Children Education

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Abstract—This study explored the function of fairy tales as a means of entertainment and education for children. Fairy tales in children's literature have gradually shifted from an oral storytelling tradition to a mass media product. The role of the mother as the first and foremost teacher of her children is increasingly challenged in modern education. From pre-school age up to junior high school level, a child needs special attention from his or her parents, especially the mother. From the age of three until a child enters primary school, the parents, especially the mother, play a strategic role in fostering various aspects of development language, psychology and character. One way in which this takes place is through storytelling, however unfortunately children's literature in the form of local fairy tales often no longer has a place in the home or the kindergarten. This case study in South Sulawesi, Indonesia explored the causes behind this change. Data were gathered through interviews and questionnaires. A simple statistical method was used to analyse the data. The results show that telling fairy tales to children is still relevant and can help to instil character values in young children.

Index Terms—fairy tales, children's literature, cyber literature, moral value

I. INTRODUCTION

Modern children's literature includes short stories, picture books, comics, magazines, cartoons, and poetry that can potentially be enjoyed by most children. Children's literature is growing rapidly in line with the need to provide reading matter and entertainment for children. In recent years, modern children's literature has been classified from two different perspectives: by 'specific genre' or based on the age of the target listeners/readers. The target age of readers in this research was up to 15 years old (until entry into senior high school).

Children's literature is literature created specifically for children, although the readers are not always children, as many adults also love reading children's literature. Originally, children's literature was founded on old tales and folk-songs/folklore, as part of a wider oral tradition that adults shared with children before printing was invented. Thus, it stands to reason that children's literature was born before people became familiar with the written language.

Some oral traditions are still maintained within modern society in South Sulawesi, such as ritual speeches, annual traditional celebrations including the 'maulid' ceremony and traditional festivals. Although a writing system was developed many centuries ago, the oral tradition has been the main media for societal and cultural communication. The practice of oral traditions has long been a convention, and that convention is a cultural absolute.

The development of children's literature is an expected norm within human civilization. Long before printing was invented, mankind created stories; and the stories told by their ancestors have survived in many cultures because they formed a part of the oral tradition within that society. In fact, it is often difficult to trace the source and origination of a story from the language in which it is currently told and the characters involved. Multiple versions of a story can mean that the origin of a story becomes even more blurred.

Fairy tales are one cultural heritage originating in oral traditions, and in general they are enjoyed by children. One reason for this is that fairy tales were often intended to be an entertainment for children, told by parents. When parents want share certain experiences with children, fairy tales are often used as a medium. In this way, parents can make strategic use of parables to convey their true intent in a mutually pleasurable manner. Fairy tales have sometimes been distinguished from other folklore and narrative story media, such as myths and legends which generally involve world views, traditions, and belief in the veracity of the events mentioned. Nevertheless the definition of a fairy tale remains vague. A fairy tale can be considered to belong to a kind of storytelling that typically features fabled fantasy characters and explicitly moral tales. In South Sulawesi, the term is mainly used for tales or stories with origins in the traditions of the Bugis, Makassar, Tator and Mandar ethnic groups. The names of the characters are often associated with recognizable traits or values in the cultural environment in which the children are immersed.

Technically, the term fairy tale is generally used to describe something utopian. Additionally, the plot will contain facts which cannot be true, and it is also not possible that the tale as a whole could be true. This distinguishes the fairy tale from a legend, which is told as if the plot is real, and impressed as a part of history.

In a fairy tale, the events always take place 'once upon a time', not in actual or specific times. According to Gruner (2010), the fact that most fairy tales begin with 'once upon a time', and the resulting effacement of both time and place, is central to their perceived universality (p. 5). Zipes (2001) notes that the timelessness of the tale and its lack of

geographical specificity endow it with utopian connotation – ‘utopia’ in its original meaning designated ‘no place’, a place that no one has (or could have) ever been to or seen.

Fairy tales are found in both oral and written literary forms; the name "fairy tale" was first coined by Madame d'Aulnoy in the late 17th century. Many of today's fairy tales have evolved from centuries-old stories that have appeared, with variations, in multiple cultures around the world (Gray, 2009). Some folklorists have attempted to classify fairy tales into various categories, for example the Aarne-Thomson classification system. Other folklorists have interpreted the significance of these tales, but there are no definitively established or universally recognised schools or classification systems for the meaning of fairy tales.

Historical evidence for the origin of fairy tales is particularly difficult to find, since often only the literary (written) forms have survived. Many fairy tales handed down through oral traditions are now lost and forgotten. They are undocumented. For example, in South Sulawesi, there is no written historical report mentioning storytelling or the stories told.

In many traditions, adults would have been part of the audience of fairy tales just as often as children. The first printed works in the literary genre of fairy tales were meant for adults to read, and in fact this genre only became specifically associated with children's literature in the early 19th century. Since then, children's literature has been growing rapidly and is increasingly becoming an object of serious study.

The study of children's literature is not limited to a purely literary point of view but embraces many other aspects. These include studies in the fields of communication studies, child psychology, psycholinguistics, cinematology, alternative therapy, and many more.

II. FAIRY TALES AND CHILDREN'S LITERATURE

Children's literature, is a specific term in literary study, does not easily fit into any ‘cultural or academic’ category; rather, it can be considered a diverse and paradoxical area of study. This richness and complexity is reflected in the ‘vast array of theories’ that permeate and surround this term. Many experts are paying attention to the development of children's literature (Wellek & Werren, 1978), (Hunt, 1994), (Rogers, 1999), (Anderson, 2006), (Galda, 2013) and (Nurgiyantoro, 2013). But there is no clear definition of ‘fairy tales’ in the studies on children's literature.

Anderson (2006) defined children's literature as ‘all books written for children’ (p. 2). These could be in the form of comic books, joke books, cartoon books, and non-fiction works that are not intended to be read from front to back, such as dictionaries, encyclopaedias, and other reference material, as well as novels and short stories, including fairy tales.

Wellek & Werren (1978) defined literature as something printed. The *Online Dictionary for Library and Information Science* (Reitz, 2004) states that there are two kinds of reading materials specific to children: *picture books* and *picture story books*, which contain simple stories with an interesting layout designed to appeal to children. The second of these is supposed to be a kind of children's literature. Some examples of the type of children's literature in question tell stories that entertain, educate and provide new knowledge which can be told by parents or present success stories of children who are diligent, pious, and obedient to their parents.

Claims such as those made by Wellek & Werren (1978), Reitz (2004), and Anderson (2006) seem to present a view which only emphasizes written material. In fact, in oral literature is also known to include fairy tales that are still preserved in society especially in rural areas though it must be admitted that early children's literature merely consisted of spoken stories, songs, and poems that were used to educate, instruct, and entertain children (Hunt, 1999). It was only in the 18th century, with the development of the concept of childhood, that a separate genre of children's literature began to emerge, with its own divisions, expectations, and literary canons (Nikolajeva, 1995).

From a simplistic viewpoint, children's literature can be divided into two categories: written literature and oral literature. Written literature is often associated with modern literature while oral literature is usually a part of traditional literature. In general, traditional literature belongs to the ethno-literature category. Fairy tales are one of many genres within ethno-literature. So far there is no single or widely used definition of a fairy tale although they can be broadly defined as tales narrated to children that provide entertainment along with moral messages and values.

Dundes (2007) stated that fairy tales belong to folklore. Furthermore, he also stated that “the various forms of folklore: myths, folktales, legends, folksongs, proverbs, riddles, games, dances and many others...” (p. 55), while Endraswara (2006) also claimed that folklore includes many literary genres: legends, fairy tales, jokes, proverbs, riddles, chants, charms, blessings, insults, retorts, tongue-twisters, greetings, and leave taking rituals. In addition, folklore also includes folk costumes, folk dances, folk drama, folk art, folk beliefs, folk medicine, folk songs, lullabies, ballads, folk speech, folk similes, folk metaphors, and folk names.

Danandjaya (1984) stated that folklore is part of a cultural collective that preserved from one generation to the next. For Jan Harold Brunvad (1998), folklore can be divided into three main parts: verbal folklore, partly verbal folklore and non-verbal folklore. There is a close relationship between fairy tales, folklore, and collective memory. In conjunction with this study, they are examined in the perspective of children's literature, and can be explained in a general way through the theory of narrative. In fact, the trajectory of narrative theory in the study of children's literature has been coincidental with the development of theory in this genre (Cadden, 2010)

Specifically, fairy tales in this article are defined as oral stories that can be delivered to children (especially to pre-school children up junior high school years old) to develop their imagination. The content is generally a kind of fable,

with entertainment, adventure stories, motivation, and elements of luck, but with an underlying moral message. Through fairy tales, a mother can instil moral values and culturally appropriate ideals in her children from an early age.

In traditional societies, fairy tales are passed down from generation to generation. As literary works, they are anonymous. Sometimes there are many versions, so that the origin of a particular fairy tale is no longer known for sure. For traditional societies, looking for traces of the source of a story is not so usually very important. As an intangible cultural heritage, fairy tales are still maintained by the community since they are considered a valuable means of communicating a moral message.

Why are fairy tales so important? The reasons may vary. Parents naturally want the best for their children from an early age. In educating children, parents also seek to instil new knowledge, habits, values, and behaviour patterns. Many parents, for example, want to awaken children's interest through introducing them to reading from early childhood. This requires reading materials that can make learning to read a fun activity for children. One strategy to encourage children to read is to provide them with attractive pictorial and coloured books. It has to be realized that the reading of children's literature is not just to meet the immediate needs of the child but should also be a window opening up new horizons and a stimulating a child to exercise his or her imagination more widely.

The psychological growth of pre-school age children is determined by the home environment. This period is referred to as the period of language acquisition, the period in which children easily imitate and mimic anything they see and hear around them. All the things that impress them are easily stored in their memories. The period of language acquisition of a child begins roughly around the age of 18 months. At the age of 24-36 months a child has begun to speak and understand the language. From the ages of 3 years entering school (kindergarten), the role of the parents, especially mothers, is very important and strategic in promoting the linguistic and psychological growth of the children. One way in which this can be achieved is through telling fairy tales. This can also be part of the role of the mother as a first and foremost teacher in instilling virtue and exemplary behaviour.

III. OBJECTIVES OF THE STUDY

This research aimed to a) explain the role of fairy tales in developing and fostering children's personality; b) reveal aspects and functions of fairy tales in fostering children's language acquisition; and c) explore their role in fostering intimate communication with children. Overall, the study aims to explain the reduction in the use of storytelling (fairy tales) to entertain and educate children since this medium has been increasingly replaced by TV serials and gadgets that offer children's stories online.

The first objective was achieved through interviews and filling in questionnaires with mothers who tell fairy tales to their children. The second goal was achieved through the way in which mothers choose appropriate fairy tales to fulfil children's need to develop their imaginations, and the third objective was achieved through studying the methods and strategies of mothers in telling fairy tales to their children. It is important to know that fairy tales must be told at the right time. In traditional societies, for example in many rural societies, people tell fairy tales to their children as bedtime stories.

Children's characteristics differ between age groups. In this study, the category children were classified by age group as shown in Table 1;

TABLE 1.
CHILDREN'S AGE CATEGORIES

No	Category	Age range (years)
1	Pre-school - kindergarten	3-5
2	Elementary School	6-12
3	Junior High School	13-15

Firstly, it was assumed that children in pre-school or kindergarten are able to speak and they are learning to read. Here the task of parents is to read fairy tales to children. Children this age love to listen to stories, and try to imitate what they are able to understand. Secondly, it was assumed that children in elementary school are able to speak and read in a limited context. When the child is reading, they may need someone nearby who can explain to them things which they do not yet know. Thirdly, children in junior high school should be able to read on their own and to develop logical thought. At this age, children should be able to take part in a discussion.

Fostering interest in reading by children should start early. Reading is a habit. Giving an example by doing is of the utmost importance. One responsibility of parents is to make available useful, good- quality reading materials for their children.

IV. ASPECTS OF CHILDREN'S LITERATURE

In children's literature, there are at least three aspects that should stand out, namely beauty, virtue and honesty. With the exception of fairy tales, children are often given information in introductions that are necessary in order to understand what's to come (Cadden, 2010). In other words, if one of these aspects is found to be lacking in a literary work for children, perhaps for business reasons, the author(s) of this work could be viewed as having deviated from the basic nature and betrayed the true identity of this genre.

A good literary work should always contain values implicitly or explicitly. This is the foundation of literary strength. The values was packaged within the structure of a literary work exists implicitly in the plot, setting, characters, and theme or in the array, couplets, rhymes, and rhythms. The values contained within a literary work relate to at least six points: (1) the humanitarian value, this can raise awareness of the importance of the nature of this life; (2) the hedonic value, a value which can give pleasure directly to reader or listener; (3) the artistic value, a value that can manifest an art or skill in performing a job; (4) the cultural value, a value that can provide or describe a deep relationship with a society, a civilization, or culture; (5) the ethical, moral or religious value is a value that can provide or transmit advice or teachings related to ethics, morals, or religion; and (6) the practical value, a value which is practical and pragmatic and that can be applied in daily life.

It is the values contained in literature such as fairy tales that makes these literary works interesting and useful for life. Such literature is born with a mission, to maintain a balance of values in life. The structure is simple and the plots are not too complicated, easily understood. One advantage of such literary works is that they can deliver the message implied, with beautiful language, simple style, while also entertaining people. The implied message is distinct yet generally accepted.

Fairy tales teach us that there is a sense of justice and equity we share, that the bad guys always come to a bad end, that people who work diligently will be successful, that cleanliness is the basis of health, and so on. Fairy tales offers options by way of comparison. The villains are always dealing with the good characters. Smart characters are always dealing with stupid characters. Honest people always beat the fraudulent characters in the end, and so on. Despite the challenges, at the end of the story the diligent, the virtuous, and the honest will win. That is the pattern of fairy tales.

In one story, the children will be invited to take part in an adventure in the jungle, with the roar of the animals at night, in the pitch black, with drizzling rain and without shelter. The child's imagination works and imagines how that atmosphere feels. Children will gain imaginary experiences. Likewise with the story of the princess who finds her true love. The child will imagine having a beautiful dress and crown, living happily in the royal palace, all needs met and having fun, and so on. Such stories will encourage children to develop their imagination, strive to get the good things and to be successful in life.

When a mother tells fairy tales, she is actually performing an in depth communication with the child, she fills the empty space in the soul of the child, and shares affection for her child. A mother should be a model and facilitator for her children. Storytelling carries two implications: to educate and inculcate moral values to the children, and to preserve the fairy tales indirectly as a cultural heritage, since it is possible her children in time will also tell the stories to the next generation.

Fairy tales record time out of time. In fact, some fairy tales characters become deeply embedded in the heart of their readers. Children are familiar with the character 'Cinderella', 'Snow White' and '*Bawang Merah dan Bawang Putih*' (Indonesian fairy tale) and so on. These characters live forever in fairy tales. Please welcome them to be present in our lives, in traditional or modern characterisations, and hope they will continue to give a wonderful impression to children. Do not forget that there are many valuable lessons that children have already learnt from the plot and characters.

V. SOUTH SULAWESI AND ITS FAIRY TALES

South Sulawesi (Indonesian: Sulawesi Selatan) is one of the provinces in the southern peninsula of Sulawesi. It is situated in Eastern Indonesia. The total area is 45764.53 km² with topography comprising plains, mountains and sea. In June 2016, the total number of population was about 8,034,776 living in 24 districts (South Sulawesi, 2016). The capital city of this province is Makassar.

There are four main ethnic groups living in this region: Bugis (41.9%), Makassar (25.43%), Toraja (9.02%), and Mandar (6.1%). All other ethnic groups comprise 17.37% of the population and mainly transmigrants/immigrants to this region. The names of the ethnic groups are also the local language names. The languages belong to the Malayo-Polynesian, a branch of Austronesian languages. These four ethnic groups have specific characteristics but their way of life is not all that different. They live in peace and respect each other. Their traditional writing system is a pictograph system called *Lontaraq*. *Lontaraq* manuscript records knowledge on such topics as science, history, literature, tradition, custom, biography, diary, and laws. Literally, the word *Lontaraq* or *Lontara* means a 'palm-leaf manuscript'. In some rural areas, people still uphold their oral traditions. The people of South Sulawesi generally embraced Islam or Christianity. The ways in which the people uphold their customs and traditions include the use of their native languages. In daily activities, except in the provincial capital city of Makassar, where people generally interact in Indonesian language. In their social interactions, they share their mutual respect and protect a cultural system which they call 'siri'. *Siri* is a kind of mental spirit for living together and in togetherness. The concept of *siri* is based on honour and dignity. People maintain the tradition and culture as they maintain their intangible cultural heritage.

In terms of literature, South Sulawesi has a great literary work, *Lagaligo*, the longest epic in the world. Pelras (2006) claimed that *Lagaligo* is a great world literary heritage. In addition to *Lagaligo*, there are also some oral literary works that are still preserved. In general, the oral literature is in the form of fairy tales, legends, folktales and myths. They belong to oral tradition as define by Rogers (1999). With regard to fairy tales, there are compelling reasons that make a fairy tale remain alive in the community because they are still used by parents as a means of forming their children's personality.

Based on the survey, this study found 39 popular stories, especially fairy tales, in South Sulawesi. They are *Elo Puang*, *La Kuttu Paddaga*, *Caritana La Tongko-tongko*, *Arung Maraja MappattongengE*, *Pamboang*, *Landorundun*, *Buen Manik dan Batu Berlubang*, *Pakkampi Tedong sibawa Paddampok*, *Tau Ruayya Saribattang*, *Ana' Turusiengngi Pappasenna Tomatoanna*, *Raqapang na panjaga Tarreang*, *Tellu Masselalo*, *Aga Sabaqna Nalolang Penni PanningE*, *I Kukang*, *I Lapung Tau Lolo*, *Samba Paria*, *I Tinuluk*, *Pau-paunna La Tobajak ri Soppeng*, *Arung Masala Ulie*, *Sijello to Mampu*, *Tau SabbaraE*, *La Pagala*, *Appongenna Nariaseng Masewali sibawa Malaka*, *I Nyameng Kininnawa sibawa I Parikininnawa*, *Bulu Palak*, *Besse Punawa-nawa ri Galesong*, *Tau Tujua Ana'na*, *Pullandoq na Pucceang*, *Tau Dorakayya ri tau Toana*, *Karaeng Mallagau*, *Panglima To Dilating*, *Tulangdidi*, *Tau Ruayya Akbela-bela*, *Karaeng Mallagau*, *Lapung Polandok siagang Lapung Buaja*, *Tau Ruayya Sarebattang*, *La Peso sibawa La Uta*, *Panglima To Dilaling*, and *Karake' Lette'*

This study confirms the fact that South Sulawesi has fairy tales. According to Thahir & Hunaini (2016), approximately 247 fairy tales are still preserved by communities in South Sulawesi. They are in local languages. Of these, 39 are particularly popular, especially as they are considered to have valuable moral content. These 39 fairy tales are thematically categorized into eight categories in Table 2.

TABLE 2.
POPULAR FAIRY TALES BY THEMATIC ASPECT

No.	Themes	Titles	Origin
I	Rebellious child	1. Tulangdidi	Toraja
		2. Tau Dorakayya ri tau Toana	Makassar
		3. Buen Manik dan Batu Berlubang	Toraja
II	Living environment	1. Raqapang na panjaga Tarreang	Mandar
		2. Pamboang	Mandar
		3. Karake' Lette'	Mandar
III	The story of brothers and fidelity	1. Samba Paria	Mandar
		2. Tellu Masselalo	Bugis
		3. Landorundun	Toraja
IV	Solidarity, cooperation and friendship	1. La Peso sibawa La Uta	Makassar
		2. La Pagala	Bugis
		3. Tellu Masselalo	Bugis
		4. Tau Ruayya Sarebattang	Makassar
		5. Lapung Polandok siagang Lapung Buaja	Makassar
V	Motivation	1. I Tinuluk	Makassar
		2. Tau Tujua Ana'na	Makassar
		3. Besse Punawa-nawa ri Galesong	Makassar
		4. Karaeng Mallagau	Makassar
		5. Elo Puang	Bugis
VI	Origin stories	1. Sijello to Mampu	Bugis
		2. Appongenna Nariaseng Masewali sibawa Malaka	Bugis
		3. Panglima To Dilating	Mandar
		4. Arung Maraja MappattongengE	Bugis
VII	Good advice	1. I Nyameng Kininnawa sibawa I Parikininnawa	Bugis
		2. Ana' Turusiengngi Pappasenna Tomatoanna	Bugis
		3. Tau Tujua Ana'na	Makassar
		4. Arung Masala Ulie	Bugis
		5. Tau SabbaraE	Bugis
		6. Bulu Palak	Toraja
		7. Tau Ruayya Saribattang	Makassar
		8. Pau-paunna La obajak ri Soppeng	Bugis
		9. I Kukang	Makassar
VIII	Witty story	1. Pakkampi Tedong sibawa Paddampok	Bugis
		2. Aga Sabaqna Nalolang Penni PanningE	Bugis
		3. La Kuttu Paddaga	Bugis
		4. Caritana La Tongko-tongko	Bugis
		5. Pullandoq na Pucceang	Mandar
		6. Caritana La Tongko-tongko	Bugis
		7. I Lapung Tau Lolo	Makassar

Based on Table 2, the dominant themes of popular fairy tales were 'good advice', followed by 'witty stories', and 'solidarity, cooperation and friendship'. These fairy tales have been preserved due to the habit of mothers telling stories to their children as a means of entertainment, with educational and cultural value to be passed on to the next generation.

One interesting finding of this study is that it found strong evidence that, although the origins of all these fairy tales are in the local languages, they are now generally told in Indonesian, especially in Makassar. There is a language shift in progress.

VI. THE SIGNIFICANCE OF FAIRY TALES

Fairy tales offer a new dimension to a child's imagination. Their imaginings can influence their daydreams and aspirations. Tales speak to children in the language of symbols. They enter a wondrous world where normal logic and rules of causation are suspended, with imaginary places and people, and at the story's end, they are returned to reality in a reassuring manner (Bettelheim, 1989).

Bettelheim (1989) provides a psychoanalytical perspective on why these stories are so important and enthralling for children. Fairy tales are one means to entertain and educate children. As a part of their cultural heritages, the tales are supposed to contain moral and cultural messages that can provide many benefits in terms of developing knowledge and fostering children's personalities. Based on the study, some benefits of telling fairy tales to children are as follows:

- Enriching the vocabulary of children
- Stimulating the imagination and creative power of children.
- Training the children's ability to listen
- Introducing children to new things including new basic knowledge.
- Developing powers of expression: the more children listen, the more easily they talk and express their opinion.

Fairy tales deal with the basic human condition (Bettelheim, 1989). With respect to certain conditions, a fairy tale may present things differently compared with our own culture. Sometimes there are also many variations and versions, including character names replaced with local names as well as changes in the setting. The nature fairy tales is like this. The emphasis here is on the message rather than the details.

In addition, the study found that some things to be considered when telling fairy tales are as follows:

- In telling fairy tales, mother and child should be relaxed, be embraced, laughed together and cuddle. This way of telling will strengthen the relationship between mother and children.
- After reading fairy tales, the teller should not forget to ask questions and give children the opportunity to ask questions. This is beneficial to train the child's memory.
- The person telling the tale should show appreciation if the child understands the story well, and try to relate the story within the context of everyday life.

The challenges to traditional fairy tales existence at the moment include the increasing popularity of various gadgets (electronic devices) that are easily accessed, including children's films. On the internet, there many things that are easily accessed using the gadgets. Through audio-visual media, these enable children to easily watch on their own, or even their own sites, unaccompanied by parents. Some materials, including TV series, do not necessarily correspond to the needs of the child's personality.

Telling fairy tales is an effective interactive activity so that parents and children can share ideas about the tale. However, if it is done by digital media, this activity could be one way. Digitalized fairy tales can make children lose the power of imagination and communication because they just watch them alone. Sometimes, according to Cadden (2010), children are given information in introductions that are necessary in order to understand what's to come.

VII. FAIRY TALES VERSUS CYBER LITERATURE

The presence of digital technology is reality which cannot be denied. As time goes on, fewer and fewer parents maintain storytelling habits with their children. Nowadays, many parents would rather take advantage of digital technology to entertain their children. In fact, psychologically, a fairy tale that is told directly from the mouth of parents has a strong impression on children and at the same time is a good way to listen to the response of the children

Internet access is a good means of sharing information. Cyber literature also make used of this opportunity. Cyber literature is an ongoing revolution. The internet can be considered as the third media revolution after the invention of the printing press and that of television. Before the advent of cyber literature, the world of literature had some limitations associated with the media technology used, limiting access to products such as literary magazines, literary papers, and so on. While printed publication tended to become more costly, the Internet was developing as an alternative.

The internet has turned out to be a media to disseminate literature, and fairy tales are no exception. It is now common to easily find a fairy tale on the internet. This is a logical consequence of technological advances, and thus cannot, of course, be avoided. However it is important to realise that there is a fundamental distinction between watching the fairy tale through the computer rather than listening to a live retelling of it. Fairy tales on the internet are static and passive, while the fairy tales conveyed orally are dynamic and lead to interactive communication with children.

For a mother who has no fairy tale to tell, one alternative is to find a story from a book of fairy tales or maybe download one from the Internet. Not everyone is gifted for storytelling, but a mother should try. The key is that a mother should act as a facilitator for retelling the fairy tale. Telling fairy tales orally can give a good impression to the child. At the time of telling the story, the words should be reinforced by hand movements, eye contact, and creative expressions. This builds the intimacy between the mother and child. It must be realized that, at the pre-school or elementary school age, each child should receive particular attention from his or her parents.

In the future, children's literature, especially fairy tales will face very serious challenges. Firstly, with regard to the oral tradition, if oral traditions decline, then oral literature, including fairy tales, will also be affected and may even disappear from the collective societal memory. Secondly, due to the impact of advances in internet and electronic technology, the fairy tales of children's literature gradually shift from an oral tradition of storytelling to a mass media

product. The media of oral tradition (fairy tales) will shift to the easy to access recorded versions (e.g. YouTube). The habit of interactive storytelling becomes automatically shifted to a viewing habit.

VIII. METHODS AND DATA COLLECTION

The most recent surveys were carried out by the Department of Education and Culture of South Sulawesi (Rijal & Nappu, 1977) and (Enre, 1993). These surveys were governmental project and only aimed to inventory the fairy tales in society. The studies did not seek to explain what the functions and contributions of fairy tales in people's lives. They stemmed from concerns that the fairy tales would become extinct if they were not collected. This study describes the critical role of fairy tales and their contribution to society, with an explorative field research approach.

The data used in this research were obtained through interviews and questionnaires with a number of respondents. Interviews were conducted in South Sulawesi Province, Indonesia. The respondents were 217 mothers of children of pre-school to junior high school age (3 to 15 years old). It is a regional case study. The first data were collected through interviews. The main question in this interview is whether the mother tells stories (fairy tales) to her children. The mothers were also asked whether they themselves liked fairy tales or not, and why, as shown in Table 3.

TABLE 3.
HOW MOTHERS LIKE FAIRY TALES

Do you like fairy tales?	
Yes	48%
Fairy tales are exciting	18%
They have happy endings	13%
They are relaxing	10%
Others	7%
No	44%
Fairy tales are silly	16%
They are boring	12%
They are unrealistic	11%
Others	5%
I only like some fairy tales	6%
n= 217	

Only 48% (104) of all respondents answered 'yes', 6% answered 'sometimes' or 'I only like some fairy tales', and the remaining 44% (95) answered 'not at all'. The data collection with the questionnaire only included the 104 respondents (48%) who answered 'yes'. The five questions in the questionnaire designed to achieve the objectives of the research, and had been tested previously to ensure the reliability of the questionnaire.

The questionnaire contained the following questions: 1) how often do you tell stories (fairy tales) to your children; 2) are the fairy tales still relevant to the character building and education of children; 3) please give an assessment on the importance of the function of storytelling to children; 4) what benefits can be expected from telling fairy tales to children; and 5) do your children listen enthusiastically to fairy tales. The total time period for this study was two years.

IX. QUESTIONNAIRE RESULTS

Based on the answers of the respondents as follows:

1) How often do you tell stories to children?

Respondents answered the question as follows: 'if there is spare time' (51% - 54 respondents); 'sometimes' (32% - 33 respondents), and 'almost every night of the week (17% - 17 respondents).

2) Is storytelling (fairy tale) still relevant to the character building and education of children?

Out of the 104 respondents, 72 (69%) answered 'very relevant', 20 (19%) 'still relevant', and 12 (11%) 'do not know / no answer'.

3) Please give an assessment on the importance of the function of storytelling to children?

For this question, the option scale was 'less important', 'important', and 'very important'. There were 20 (19.5%) respondents who answered 'less important' (if there is time), 38 (36%) respondents who answered 'important' (for entertainment) and 46 respondents (44%) who answered 'very important' (fostering a child's character).

4) What benefits can be expected from telling fairy tales to children?

The respondents' answers were varied, with 48 respondents (46%) answering 'to give new knowledge to the child', 27 respondents (26%) answering 'to lead children to think logically', 18 respondents (17%) answering 'to show the child how to make the right choices', and 11 respondents (11%) answering 'to teach the children the importance of honesty'.

5) Do your children listen to fairy tales enthusiastically?

Based on their observations of their children, 68 respondents (65%) answered 'very enthusiastic' and 36 respondents (35%) answered 'it depends on the mood of the child'.

Based on the responses above, only 17% of mothers still tell fairy tales to their children on almost every night of the week, while (51%) answered 'if I have time'. This means that although the respondents still use fairy tales as a medium

to educate and inculcate moral values to their children, most of the mothers only tell fairy tales if they feel that there is enough time. This is reasonable because 92 respondents answered that fairy tale are still relevant or very relevant as a medium for teaching moral values to children, while 84 respondents (80%) considered that storytelling is still important or very important.

These answers prove that mothers still tell fairy tales to their children because they expect some positive result. The respondent's responses revealed their perception that fairy tales are supposed to increase knowledge, promote logical thinking and teach children to value honesty. From the child's point of view, the enthusiasm for listening to fairy tales varied, with about two third (65%) of mothers considering their children to be very enthusiastic, while the remainder said that it depended on the mood of their child. However, it was difficult to discover the reasons why or how to encourage children to feel 'in the mood' to listen to fairy tales.

X. CONCLUSION

The conclusions of this study are as follows, 1) storytelling is still relevant to entertain and educate children, 2) the implications are that listening to fairy tales can provide children with new knowledge, help them develop logical thinking and encourage them to value and practice honesty, and 3) that the level of interest of children in listening to fairy tales cannot be separated from the methods and strategies of the people who tell stories, and the motivation of children to listen to fairy tales can be strongly determined by their mood.

These results show that the role and importance of fairy tales in the current societal context should not be overlooked. Fairy tales can be a source of inspiration. Although we are all surrounded by cyber technology in modern life, the oral tradition of fairy tales is still valued. Awareness of the use of fairy tales as a medium to educate and inculcate moral values to children shows that they are still relevant to the needs of psychological growth of children, and that children's literature has a role to play in education and character building.

The results of this research have led to a number of recommendations, in particular for effective strategies and actions to prevent the loss of fairy tales (especially local fairy tales), and to encourage their use in interactive settings through widespread recognition of the important role of children's literature in education. The use of fairy tales should be promoted to maximise their potential benefits for awakening creativity and communicating moral values to children, both in the home and in other relevant settings. In this way, the implications of the research will benefit current and future generation.

ACKNOWLEDGEMENTS

The author would like to thank Prof Burhanuddin Arafah, M.Hum.,Ph.D, Prof. Dr. Akin Duli, Prof. Dr. Tadjuddin Maknun and Dalyan M.Thahir who read this article (in our discussion forum) before submission. I would like also to thank Kifaya Ariana who helped the statistical tabulation as well as Abigail Moore, B.Sc.,M.Sc. who helped me correct the English.

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