PROCEEDINGS
International Conference on Literature
Himpunan Sarjana-Kesusastraan Indonesia (HISKI)
E-ISSN 2988-4357

The special youngest sibling: A structural comparison of Jaka Tarub and Putri Gading Cempaka

Fikri Fikri[1*], Ernalida Ernalida[2], Utari Rachma Siwi[3], Muhammad Rizqy Al-Mubarok[4]
[1,2,3,4]Universitas Sriwijaya, Indonesia
Email: [1]fikri@fkip.unsri.ac.id

Abstract*: This study compares the narrative structure of the Javanese folktale Jaka Tarub and the Seven Nymphs with the Bengkulu folktale Putri Gading Cempaka, both of which share the motif of a youngest sibling among seven siblings as the central figure. Using a descriptive qualitative method with a structural comparative literature approach, this study analyzes the narrative functions of both stories through Vladimir Propp's morphology of the folktale and compares their plot, character, and characterization, and setting. Data sources are the commonly circulated version of Jaka Tarub and the adapted text of Putri Gading Cempaka by S. Amran Tasai. The results show that Jaka Tarub realizes around eleven of Propp's functions with a central pattern of interdiction and violation, while Putri Gading Cempaka realizes around fifteen functions with a central pattern of villainy, rescue, and wedding. Both stories converge on the youngest female sibling's position among seven siblings and on resolution through marriage, while differing in the youngest character's agency and in social setting. This study fills a gap in prior research, which has not compared the two stories structurally, and argues that the special youngest sibling motif reflects both cultural diffusion and polygenesis.*

Keywords: *comparative literature, Propp's morphology, folklore, youngest sibling motif, Jaka Tarub and Putri Gading Cempaka*

INTRODUCTION

Folklore is a story that develops from generation to generation within a society, transmitted orally, anonymous in authorship, and rich in the noble values that guide community life. As an expression of culture, folklore records the social behavior, history, and beliefs of the community that tells it, even though it is presented in an imaginative form. One recurring narrative pattern in Nusantara folklore is the presence of seven siblings with the youngest child possessing a certain distinctive quality, whether beauty, supernatural power, or a central role in driving the plot forward.

This pattern appears in the Central Javanese folktale Jaka Tarub and the Seven Nymphs, which tells of seven celestial nymphs descending to earth to bathe, with the youngest nymph, Nawang Wulan, becoming the central figure after losing her sash. A similar pattern also appears in the Bengkulu folktale Putri Gading Cempaka, which tells of the seven children of King Ratu Agung, with the youngest, a daughter named Ratna Buih who later becomes known as Putri Gading Cempaka, serving as the axis of the story's conflict.

In comparative literature studies, structural similarities between stories originating from different cultural regions raise a fundamental question, namely whether such similarities result from cultural diffusion across regions, or from

*Corresponding author
How to cite (APA 7th): Fikri, F., Ernalida, E., Siwi, U. R., & Al-Mubarok, M. R. (2026). The special youngest sibling among seven siblings: A structural comparative literary study of Jaka Tarub and the Seven Nymphs and Putri Gading Cempaka. *Proceedings 35th KIK, 35*, 384-395. https://doi.org/10.68634/kik.v35i.171

independent emergence, known as polygenesis, arising from similar social structures and cosmologies. To address this question, this study employs a structural comparative literary approach using the folktale morphology framework developed by Vladimir Propp, which has proven applicable for analyzing the structure of Nusantara folktales in numerous prior studies.

A number of prior studies have examined structural comparisons between Jaka Tarub and other folktales sharing similar motifs. Yulianto (2016) compared the Telaga Bidadari legend from South Kalimantan with Jaka Tarub, finding similarities in theme and moral message, but differences in characterization, plot, and setting. Larasati and Sareng (2021) compared Jaka Tarub with the Watu Wari Labu story from Bajawa, Flores, finding similarities in the five-stage plot pattern (introduction, complication, conflict, climax, resolution) as well as in the orphaned, hardworking protagonist pattern, with differences in where the magical garment was hidden and who witnessed the wife's return home. Novega (2017) compared Jaka Tarub with the Japanese folktale Ama no Hagoromo, while Wahyuningtyas and Pramudiyanto (2021) compared the motifs of Jaka Tarub and Nawang Wulan with the Chinese story of Niulang Zhinu using Stith Thompson's motif classification. Prastyo (2022) examined the intertextual relationship between Jaka Tarub and Telaga Bidadari from a feminist perspective.

Meanwhile, research on Putri Gading Cempaka has largely been limited to studies of moral values and literacy, as well as local wisdom in adapted play scripts, and none has yet placed it within a structural comparative literature framework alongside a folktale from another cultural region. On the other hand, Propp's morphological studies of Nusantara folklore have been widely conducted, including on the Gorontalo folktale Perang Panipi (Lantowa and Dunggio, 2021), the Malind Anim Kanume folktale (Embram, 2016), the Ratu Ular story (Hakim, 2015), the Nenek Luhu story (Hasan, 2018), the Arso Watuwe story (Lestari, 2015), the Tomanurun folktale from Toraja (Midian et al., 2023), and folktales with a nymph theme, namely Temba Kolo, Jaka Tarub, and Putri Tujuh (Maraatussoaliha, 2023), which found that Jaka Tarub realizes only thirteen of Propp's thirty-one functions, while Putri Tujuh realizes twenty.

Based on the review above, the following research gaps can be identified. First, previous studies have compared Jaka Tarub with various bathing-nymph motif stories from different regions and countries, such as South Kalimantan, Flores, Japan, and China, but none has yet compared it structurally with Putri Gading Cempaka from Bengkulu. Second, Propp morphology research on nymph-themed folktales has been conducted, but has not included Putri Gading Cempaka as an object of analysis, even though this story explicitly contains the motif of seven siblings with a special youngest child. Third, research on Putri Gading Cempaka has so far been limited to moral values and local wisdom, with none testing its narrative structure comparatively through Propp's morphological framework. This study fills that gap by comparing the narrative structure of Jaka Tarub and Putri Gading Cempaka through Propp's morphology alongside a comparison of plot, character and characterization, and setting.

Based on the background and research gap above, this study addresses the following questions. First, how are the narrative functions in Jaka Tarub and the Seven Nymphs and in Putri Gading Cempaka realized when analyzed using Propp's morphology. Second, what are the similarities and differences in plot structure,

character and characterization, and setting between the two stories. Third, what does the special youngest sibling motif among seven siblings mean within the context of Nusantara comparative literature. In line with these questions, this study aims to describe the narrative functions of both stories based on Propp's morphology, to describe the similarities and differences in plot, character and characterization, and setting between the two stories, and to describe the meaning of the special youngest sibling motif within the context of Nusantara comparative literature as part of world literature.

The significance of this study lies in two aspects. Academically, this study broadens the scope of Propp morphology research in Indonesia, which has largely been applied to nymph-themed folktales from Java and several other regions, by including Putri Gading Cempaka, a Bengkulu folktale that remains relatively little known and has rarely been used as an object of structural comparative literature research. Practically, this study is expected to support efforts to preserve and reintroduce the folktale of Putri Gading Cempaka to the wider public, particularly the younger generation in Bengkulu, while also enriching comparative literature teaching materials in higher education and secondary schools.

LITERATURE REVIEW

Comparative Literature

Comparative literature is the activity of comparing two or more literary works to find similarities and differences between them. Endraswara (2011) states that comparative literature is a method that compares two or more literary works sharing similarities. According to Wellek and Warren (1989), the term comparative literature was first used for the study of oral literature, folklore, and its migration, namely how and when folklore entered more artistic literary writing. Kasim (1996) explains that comparative literature studies possess four characteristics, namely being comparative, historical, theoretical, and interdisciplinary in nature. Francoist Jost (in Endraswara, 2011) outlines four stages of comparative literary analysis, namely examining one literary work alongside another including interdisciplinary study, examining the theme of a literary work, analyzing the movements or tendencies that mark a civilization, and comparing across genres. This study applies a comparative and theoretical approach, comparing the narrative structure of two folktales through Propp's morphological framework.

Folklore as an Object of Comparative Literature

Folklore possesses distinctive characteristics, among them being passed down orally across generations, having no known author, being rich in noble values, being traditional in nature, having many versions and variations, possessing cliche forms in its manner of expression, being anonymous, and developing from mouth to mouth. Bascom (in Danandjaja, 1997) explains that folk prose narratives are divided into three categories, namely myth, legend, and fairy tale. Both Jaka Tarub and Putri Gading Cempaka belong to the legend category, as both are believed to relate to the origin of a place or lineage, namely the origin of sacred sites in Central Java for Jaka Tarub, and the

origin of the Sungai Serut Kingdom as the forerunner of the city of Bengkulu for Putri Gading Cempaka.

Vladimir Propp's Morphology of the Folktale

Vladimir Propp, in Morphology of the Folktale (1928, translated 1968), analyzed over one hundred Russian fairy tales and concluded that the structure of a fairy tale is formed by thirty-one functions of the dramatis personae, which remain constant regardless of who carries them out. These functions include the initial situation, absentation of a family member, interdiction, violation of the interdiction, reconnaissance, delivery of information, trickery, villainy or lack, mediation, departure, the first function of the donor, the hero's reaction, struggle, branding, victory, liquidation of the initial misfortune, return, recognition, exposure, transfiguration, punishment, and wedding as the final resolution.

A number of studies have demonstrated that Propp's framework can be adapted to analyze Nusantara folklore, though with deviations in the order and number of functions realized. Morphological research on nymph-themed folktales, namely Temba Kolo, Jaka Tarub, and Putri Tujuh, found that of Propp's thirty-one functions, Temba Kolo realizes twenty-one functions, Jaka Tarub realizes thirteen functions, and Putri Tujuh realizes twenty functions (Maraatussoaliha, 2023). This finding indicates that nymph-motif folktales from outside Java tend to realize more of Propp's functions than Jaka Tarub, a tendency further tested through comparison with Putri Gading Cempaka in this study.

Universal Motifs, Diffusion, and Polygenesis

A universal motif is a recurring narrative element that appears across various cultural traditions, either through the migration of stories across regions, known as diffusion, or through independent emergence resulting from similar social structures and cosmologies within a society, known as polygenesis. Comparative literature studies offer two approaches for understanding cultural connections, namely the aspect of influence and the aspect of analogy. Influence may occur directly or indirectly, while analogy considers similarities between literary works without requiring direct historical contact. These two approaches are complementary rather than mutually exclusive in explaining structural similarities between folktales originating from different cultural regions.

Propp Function Analysis Method

Analysis of Propp's functions follows several standard steps, namely heuristic reading to understand the plot literally, hermeneutic reading to interpret the meaning of each event, classifying each event into one of the thirty-one functions, mapping these functions into spheres of action, and constructing a plot pattern scheme based on the sequence of identified functions. A number of Propp morphology studies of Nusantara folklore show variation in the number of functions realized, for example eleven functions in the Bugis folktale Arung Sibawa Anak Saodagarak-e, fourteen functions in the Wadu Ntanda Rahi folktale, and fifteen functions in the Tomanurun folktale from Toraja,

indicating that the number of functions realized is not an indicator of story quality but rather a reflection of the differing structural complexity of each oral tradition.

The spheres of action referred to in the fourth step draw on the seven basic roles proposed by Propp, namely the villain, the donor, the helper, the sought-for princess and her father, the dispatcher, the hero, and the false hero. A single character may occupy more than one sphere of action at once, and a single sphere of action may be performed by more than one character, as seen in Putri Gading Cempaka, where the role of helper is jointly carried out by several siblings. This principle guides the present study in mapping character relations once the narrative functions have been identified.

METHOD

This study uses a descriptive qualitative method with a structural comparative literature approach. The research data consist of words, sentences, and events found in the texts of Jaka Tarub and the Seven Nymphs and Putri Gading Cempaka. The data sources are the commonly circulated version of Jaka Tarub found in Nusantara folktale compilations, and the adapted text of Putri Gading Cempaka by S. Amran Tasai, drawn from the Cerita Putri Gading Cempaka manuscript contained in the article Asal Nama dan Keturunan Penduduk Bengkulu compiled by M. Ikram, B.A., published in Tambo Kejai by the Cultural Media Development Project, Ministry of Education and Culture.

Data collection was conducted through literature study, namely reading, identifying, and recording words or sentences relevant to Propp's narrative functions as well as the elements of plot, character and characterization, and setting. The data analysis steps were as follows. First, describing the story facts of both texts. Second, identifying narrative functions according to Propp's thirty-one function scheme. Third, mapping the pattern and sequence of functions in each story. Fourth, comparing the plot structure, character and characterization, and setting of both stories using data reduction, data display, and conclusion drawing. Fifth, interpreting the cultural meaning of the similarities and differences found, including discussing the possibility of cultural diffusion and polygenesis

RESULTS AND DISCUSSION

Results

The story of Jaka Tarub tells of a village youth in Central Java who lives with his mother. The plot has five stages: Jaka Tarub hunts in the forest and steals the sash of one of seven nymphs bathing in a lake, the youngest nymph, Nawang Wulan, cannot return to the heavens and marries Jaka Tarub, Jaka Tarub violates the prohibition against watching her cook rice, her rice-cooking power disappears and she finds her sash hidden in the barn, and finally Nawang Wulan returns to the heavens, leaving her husband and daughter, Nawangsih.

The story of Putri Gading Cempaka tells of the Sungai Serut Kingdom in Bengkulu, ruled by Ratu Agung, who had seven children, as shown in the following excerpt.

> *The sixth child of Ratu Agung was Anak Dalam. The king's youngest child was a beautiful woman. The youngest was named Ratna Buih. Once she grew up, Ratna Buih was given the name Putri Gading Cempaka*. (Tasai, n.d., p. 68)

Ratu Agung passed away after appointing Anak Dalam as his successor. Word of Putri Gading Cempaka's beauty reached the Aceh Kingdom, but the proposal was deferred due to her young age, as stated by King Anak Dalam below.

> *Know that our younger sister Putri Gading Cempaka is still young in age. People say she is still closely doted upon. She has not yet been able to part from us, her seven siblings.* (Tasai, n.d., p. 75)

This rejection triggered an attack and the abduction of Putri Gading Cempaka by the Prince of Aceh. Her siblings infiltrated Aceh and rescued her amid a storm, though two of her siblings perished. The story ends with the marriage of Putri Gading Cempaka to Maharaja Sakti of the Sungai Limau Kingdom, uniting two kingdoms.

Propp function analysis of both texts shows the following results.

Table 1. Propp's narrative functions in Jaka Tarub and the Seven Nymphs and Putri Gading Cempaka

	Propp Function	**Jaka Tarub and the Seven Nymphs**
	Initial situation (alpha)	Jaka Tarub, a village youth, lives with his mother
	Absentation (beta)	Jaka Tarub goes hunting in the forest
	Villainy/lack (A/a)	Steals the sash of one of the bathing nymphs
	Lack perceived (a)	Nawang Wulan cannot return to the heavens
	Mediation (B)	Jaka Tarub pretends to help Nawang Wulan
	Wedding (W)	Jaka Tarub marries Nawang Wulan
	Interdiction (gamma)	Prohibition against watching her cook rice
	Violation (delta)	Jaka Tarub peeks at the rice pot
	Negative liquidation (K)	The rice-cooking power disappears
	Recognition/exposure (Q)	Nawang Wulan finds her sash in the barn
	Return	Nawang Wulan returns to the heavens
	Initial situation (alpha)	Ratu Agung, seven children, youngest Ratna Buih
	Lack (a)	Ratu Agung is old and ill, needs a successor
	Mediation (B)	Deliberation appoints Anak Dalam as king
	Initial liquidation (K)	Ratu Agung dies, Anak Dalam ascends the throne
	Spreading news (epsilon)	Putri Gading Cempaka's beauty reaches Aceh
	Rejection (variant of B)	Aceh's proposal is deferred due to her age
	Villainy (A)	Aceh attacks and abducts the princess
	Departure	Siblings set out to rescue her, led by Gelombang Batu
	Struggle (H)	Disguise, infiltration of the forced wedding feast
	Rescue (Rs)	Rindang Papan spirits the princess away during a storm
	Sacrifice (variant of H)	Gelombang Batu and Manuk Mincor perish
	Return	The kingdom relocates to Gunung Bungkuk
	Second proposal (variant of B)	Maharaja Sakti of Sungai Limau proposes
	Difficult task/condition (M/N)	The princess sets conditions for the palace and road
	Wedding (W)	Marries Maharaja Sakti, two kingdoms united

Putri Gading Cempaka realizes approximately fifteen of Propp's functions, more than Jaka Tarub, which realizes approximately eleven, as shown in the following excerpt regarding the marriage conditions set by the princess.

I ask that a pleasure palace be built for me, complete with its furnishings. I also ask that a road be built from this Gunung Bungkuk to Selebar so that the bridal procession can travel from here. (Tasai, n.d., p. 91).

A comparison of plot, character and characterization, and setting between the two stories is presented in the following tables.

Table 2. Comparison of plot stages in Jaka Tarub and Putri Gading Cempaka

Plot Stage	Jaka Tarub	Putri Gading Cempaka
Introduction	Jaka Tarub lives with his mother in Central Java	Ratu Agung rules Sungai Serut, has seven children
Complication	Hunting, finding the nymphs, stealing the sash	Ratu Agung is ill, deliberation, he dies
Conflict	Marriage, then a prohibition against watching her cook	Proposal rejected, Aceh attacks and abducts her
Climax	Prohibition violated, the sash is found	Rescue amid a storm, two siblings perish
Resolution	Nawang Wulan returns to the heavens	Marries Maharaja Sakti, two kingdoms united

Table 3. Comparison of main character, youngest sibling's agency, and social setting

Aspect	Jaka Tarub	Putri Gading Cempaka
Main character	Jaka Tarub, powerful, deceptive, responsible toward his child	Youngest sibling, passive at first, assertive by the end
Youngest sibling's agency	Nawang Wulan is passive, chooses to leave	Sets her own marriage conditions
Social setting	Ordinary commoner life	Palace life and inter-kingdom politics

Discussion

Structural Pattern Synthesis

The comparison of Propp's functions (Table 1), plot (Table 2), and character and setting (Table 3) across both stories reveals three main structural patterns. First, the character-position pattern, both stories place the youngest female sibling among seven siblings as the central figure driving most of the story's conflict (Table 1 and Table 3). Second, the resolution pattern, both stories are resolved through the wedding function (Table 1 and Table 2), though with different meanings, the marriage in Jaka Tarub is followed by permanent separation, while the marriage in Putri Gading Cempaka becomes the final resolution uniting two kingdoms. Third, the function-complexity pattern, Putri Gading Cempaka consistently realizes more of Propp's functions than Jaka Tarub (Table 1), consistent with prior morphological findings that nymph-themed folktales from outside Java tend to possess a more complex narrative structure.

Cultural Diffusion or Polygenesis

The structural similarity between Jaka Tarub and Putri Gading Cempaka, particularly in the motif of the youngest sibling among seven siblings and resolution through marriage, can be explained through two possibilities that are not mutually exclusive. First, cultural diffusion, the motif of seven siblings with a special youngest child may have spread through migration and trade routes across the Nusantara region, given that Java and Bengkulu share a history of contact through the Sumatra-Java

maritime route, and given that Nusantara folklore in general shows a diffusion pattern of the bathing-nymph motif across regions, as found in comparisons of Jaka Tarub with Telaga Bidadari from South Kalimantan and Watu Wari Labu from Flores. Second, polygenesis, the independent emergence of this motif can be explained by the similar social structures of agrarian and maritime Nusantara societies, which commonly emphasize the position of the youngest daughter as a symbol of both vulnerability and distinction within the family structure, whether among commoners or royal families.

The contextual differences between the two stories further support the argument that the narrative elaboration of each tradition is shaped by its own social and historical context. Jaka Tarub is rooted in a myth of origin and the relationship between humans and the heavens, so the dominant Propp functions revolve around domestic interdiction and violation (Table 1). Putri Gading Cempaka is rooted in a narrative of political legitimacy and the origin of a kingdom, so the dominant Propp functions revolve around villainy, struggle, and rescue within an inter-kingdom context (Table 1). The same contrast is visible in the plot stages (Table 2) and in the social setting, namely commoner life in Jaka Tarub versus palace life and inter-kingdom politics in Putri Gading Cempaka (Table 3). The significance of these findings can also be viewed from a broader perspective, the motif of seven siblings with a special youngest child is also found in other Nusantara folktales such as Temba Kolo and Putri Tujuh (Maraatussoaliha, 2023), as well as in cross-national oral traditions such as Niulang Zhinu from China and Ama no Hagoromo from Japan (Wahyuningtyas and Pramudiyanto, 2021; Novega, 2017), strengthening this motif's standing as a universal narrative motif.

This comparison also opens a broader question for Nusantara philology, namely how many other regional legends built around a council of siblings, a deferred or rejected marriage proposal, and a final wedding that resolves a political or domestic rupture remain undocumented in accessible written form. Putri Gading Cempaka itself survives mainly through a small number of adapted texts and local publications, and residents of Bengkulu are reportedly no longer familiar with the story, in contrast to the nationwide circulation of Jaka Tarub through textbooks and popular media. This asymmetry in circulation, rather than any difference in narrative richness, may partly explain why Jaka Tarub has repeatedly served as the reference point for comparative studies while Putri Gading Cempaka has not, a gap this study seeks to address.

Key Findings

This study yields five key findings. First, Putri Gading Cempaka realizes more of Propp's functions (around fifteen) than Jaka Tarub (around eleven) (Table 1), indicating a higher degree of structural complexity. Second, the central pattern of the two stories differs (Table 1), Jaka Tarub centers on interdiction and violation, while Putri Gading Cempaka centers on villainy, rescue, and wedding. Third, the agency of the youngest sibling differs significantly (Table 3), Nawang Wulan is passive and ultimately chooses to leave, while Putri Gading Cempaka develops into a character who determines her own marriage conditions. Fourth, both stories converge structurally on the position of the youngest female sibling among seven siblings and on resolution through the wedding function (Table 2 and Table 3), indicating the presence of a universal motif. Fifth, the difference in social setting (Table 3), namely a commoner setting in Jaka Tarub and a

palace setting in Putri Gading Cempaka, is consistent with the difference in story function, namely domestic moral instruction and political legitimation of a kingdom. These five findings address the research gap outlined in the introduction, while also reinforcing the argument that the special youngest sibling motif is a universal motif bridging Nusantara oral literature with the treasury of world literature.

Implications for Education and World Comparative Literature

The structural comparison between Jaka Tarub and Putri Gading Cempaka carries a twofold implication. First, an implication for children's character education, both stories can serve as media for teaching values with different emphases, Jaka Tarub for teaching the importance of honesty and honoring agreements within domestic relationships, while Putri Gading Cempaka for teaching the value of solidarity among siblings and the importance of deliberation in family and state decision making. Second, an implication for Nusantara comparative literature as part of world literature, the finding that the special youngest sibling motif among seven siblings appears in both Javanese and Bengkulu traditions, and as shown by prior research also appears in South Kalimantan, Flores, Japan, and China, strengthens this motif's standing as a universal motif worthy of study within a world literature framework, in line with one of Wellek and Warren's (1989) three senses of comparative literature, namely the study of literature within the whole of world literature, general literature, and national literature.

A third implication concerns the teaching of comparative literature in higher education. The comparative model used in this study, combining Propp function analysis with a conventional comparison of intrinsic elements, can serve as a practical exercise for literature students in comparative literature or folklore courses, given that combining both approaches yields a richer structural mapping than either approach alone. Instructors may guide students to apply a similar model to other pairs of folktales from their own regions, so that Nusantara comparative literature studies can continue to be enriched with new empirical data from various regions that remain underdocumented in the academic literature.

Limitations of the Study

This study has several limitations. First, the Jaka Tarub text used is the commonly circulated version found in Nusantara folktale compilations, not a single authoritative manuscript, given that this story has many regional variants. Second, Propp function analysis is inherently interpretive, so the classification of a given event into a particular function may differ between researchers, though this study has sought consistency with the function definitions used in prior Propp morphology research on Nusantara folklore. Third, this study has not yet extended the comparison to Putri Serindang Bulan, another Bengkulu folktale that also explicitly contains the motif of seven siblings with a special youngest child, which could serve as an object for further research to strengthen the generalizability of these findings.

CONCLUSION

This study concludes that the special youngest sibling motif among seven siblings is structurally present in both Jaka Tarub and the Seven Nymphs and Putri Gading Cempaka, albeit with differing narrative elaboration. Propp's morphological analysis shows that Putri Gading Cempaka realizes a more complex narrative structure than Jaka Tarub, with a central pattern of villainy, rescue, and wedding, compared to the pattern of interdiction and violation in Jaka Tarub. The comparison of plot, character and characterization, and setting shows similarities in the position of the youngest sibling and resolution through marriage, with differences in character agency, functional complexity, and sociocultural setting. This structural similarity indicates the presence of a universal motif that can be explained through both cultural diffusion and polygenesis, two explanations that are complementary rather than mutually exclusive.

This study offers three main contributions. First, an empirical contribution, presenting the first structural comparison data between Jaka Tarub and Putri Gading Cempaka not previously undertaken. Second, a methodological contribution, showing that combining Propp function analysis with a conventional comparison of intrinsic elements can be mutually reinforcing and yield a richer structural mapping. Third, a theoretical contribution, strengthening the argument that the special youngest sibling motif among seven siblings is a universal motif explainable through both cultural diffusion and polygenesis simultaneously. Further research is recommended to expand the data corpus by including variant stories with the seven-siblings theme from other Nusantara regions, such as Putri Serindang Bulan from Bengkulu, in order to test the consistency of this motif pattern more comprehensively, as well as to consider a feminist approach for further examining the difference in agency between the two youngest female characters.

REFERENCES

Bahri, S. (2018). Perbandingan cerita rakyat Sasak dan Samawa: Upaya memahami masyarakat Sasak dan Samawa. *Mabasan, 12*(2), 167–184.

Danandjaja, J. (1997). *Folklor Indonesia: Ilmu gosip, dongeng, dan lain-lain*. Pustaka Utama Grafiti.

Embram, E. R. (2016). Morfologi cerita rakyat Malind Anim Kanume. *Kadera Bahasa, 8*(1), 123–131. https://doi.org/10.47541/kaba.v8i1.25

Endraswara, S. (2011). *Metodologi penelitian sastra bandingan*. Bukupop.

Gayatri, S. (2009). Struktur naratif cerita *Anggun Nan Tongga*: Pendekatan Vladimir Propp. *Linguistika Kultura, 3*(1), 46–55.

Hakim, Z. (2015). Morfologi cerita Ratu Ular: Model analisis Vladimir Propp. *Sawerigading, 21*(3), 519–527. https://doi.org/10.26499/sawer.v21i3.101

Hasan, N. H. (2018). Cerita rakyat Nenek Luhu: Tinjauan Vladimir Propp. *Metasastra, 11*(2), 131–144. https://doi.org/10.26610/metasastra.2018.v11i2.131-144

Kasim, R. (1996). *Sastra bandingan: Ruang lingkup dan metode*. Universitas Sumatera Utara Press.

Lantowa, J., & Dunggio, M. (2021). Morfologi cerita rakyat Gorontalo Perang Panipi: Kajian naratologi Vladimir Propp. *Jurnal Ilmiah Sarasvati, 3*(2), 136–150. https://doi.org/10.30742/sv.v3i2.1741

Larasati, M. M. B., & Sareng, A. N. (2021). Kajian struktural sastra bandingan cerita Jaka Tarub dan cerita Watu Wari Labu dan implikasinya bagi pendidikan anak. *Retorika, 2*(1), 1–12.

Lestari, U. F. R. (2015). Morfologi cerita rakyat Arso Watuwe: Sebuah analisis naratologi Vladimir Propp. *Metasastra, 8*(1), 139–154. https://doi.org/10.26610/metasastra.2015.v8i1.139-154

Maraatussoaliha. (2023). Morphology of folk tales with the theme of angels: Structuralist narratology study Vladimir Iakovlevich Propp. *Jurnal Ilmu Sosial dan Pendidikan (JISIP), 7*(4), 3086–3097. https://doi.org/10.58258/jisip.v7i1.5607

Midian, Nensilianti, & Saguni, S. S. (2023). Fungsi pelaku dalam cerita rakyat Tomanurun (kajian morfologi Vladimir Propp). *Journal of Applied Linguistics and Literature, 1*(1), 1–17. https://doi.org/10.59562/jall.v1i1.633

Novega. (2017). *Perbandingan cerita rakyat Jepang Ama no Hagoromo dan cerita rakyat Indonesia Jaka Tarub* [Skripsi, Universitas Diponegoro].

Prastyo, A. (2022). Intertekstual dan objektivikasi dalam cerita rakyat Jaka Tarub dan Telaga Bidadari. *Prosiding Seminar Nasional Sastra, Lingua, dan Pembelajarannya, 3*(1). https://doi.org/10.32493/sns.v3i1.27189

Propp, V. (1968). *Morphology of the folktale* (L. Scott, Trans.; 2nd ed.). University of Texas Press. (Original work published 1928)

Tasai, S. A. (1999). Putri Gading Cempaka (sastra daerah Bengkulu). In N. Rahman & S. S. Adiwimarta (Eds.), Antologi Sastra Daerah Nusantara (hlm. 4–15). Jakarta: Masyarakat Pernaskahan Nusantara bekerja sama dengan Yayasan Obor Indonesia.

Wahyuningtyas, K., & Pramudiyanto, A. (2021). Perbandingan motif cerita Jaka Tarub dan Nawang Wulan dengan cerita Niulang Zhinu. *Diwangkara, 1*(1), 16–25.

Wellek, R., & Warren, A. (1989). *Teori kesusastraan* (M. Budianta, Trans.). Gramedia. (Original work published 1949)

Yulianto, A. (2016). Legenda Telaga Bidadari dan legenda Jaka Tarub: Sebuah kajian struktural sastra bandingan. *Undas, 12*(2), 79–90.