

Comparison of Intrinsic Elements of Indonesia and German Children's Literature to Enrich Character Education for Indonesian Children

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Abstract:

Children's literature has many benefits, including being a medium of entertainment and a medium for character education for children. Children's literature contains various noble values that readers can internalize daily. To obtain good values from a literary work, readers need to understand the elements of a literary work, including the intrinsic and extrinsic elements. This research will focus on discussing intrinsic elements in literary works. In this research, the intrinsic elements compared are characters, local and social settings, themes, and moral messages. This research uses a qualitative descriptive method, namely by making systematic, factual, and accurate descriptions of images or paintings regarding the facts, properties and relationships between the phenomena being investigated. This research uses two objects of children's literature: the Indonesian children's literature book *Dru dan Negeri Lima Kerajaan* by Clara Ng and Renata Owen and the German novel *Apfelkuchen und Baklava* by Kathrin Rohmann. The research compares the two intrinsic elements contained in the two literary works, to find distinctive characteristics or symbols contained in the two literary works. The most fundamental difference between the two literary works is the cultural background, so it can be seen how the social and cultural background forms the basis of the two literary works. This research uses descriptive analytical methods and uses literature review techniques. The results of the analysis show that Dru's novel story is strongly influenced by the traditional values of the Pandawa Lima wayang story with a touch of fantasy. The stories in *Apfelkuchen und Baklava* are inspired by the author's social background, as well as themes that are related to reality, such as war and migration. The research results show that the intrinsic elements of both novels have symbolic meanings that contain noble values such as patience, courage, kindness, sincerity, acceptance, and openness. Therefore, it can be concluded that the two novels can be used as material for enriching students and Indonesian character education, cultivating global character, understanding other's culture, and bringing awareness towards global events.

Keywords: *children literature, education character, intrinsic element*

1. INTRODUCTION

Building a child's character is not easy, especially in the era of globalization marked by technological developments. Technological advances allow children to access all information easily. However, a lack of character education, filters, or adult supervision can lead to several negative impacts, such as gadget addiction, laziness, apathy, and even moral degradation (Taufik, A., & Apendi, 2021). Therefore, character building requires time and commitment from various parties so that children can instill noble values and goodness in life. Other factors are no less necessary, namely appropriate, and effective methods (Krissandi et al. 2018; Masagus et al., 2019) In terms of education, one way that can be done is to increase knowledge through studying literary works at school, using either technological media or physical books.

Literature learning in schools still receives little attention because it is still considered part of Indonesian language subjects. According to Panglipur, P. J., & Listiyaningsih (2017) literature learning also needs to receive more attention because literature provides many benefits in human life, such as entertainment and character education. According to Udasmoro et al. (2012) the character is moral excellence as the main driver for a person to act to do something based on sound, noble, appropriate, and practical values. Therefore, character education is seen as an essential foundation of the nation and must be instilled in children early (Ninda et al., 2022).

In the Indonesian context, character education is conveyed by implementing noble values rooted in religion, customs, and Indonesian culture to develop students' personalities so they can become human beings with dignity and character, that's by the noble values of the nation and religion (Sardiman in Nurgiyantoro, 2010). Udasmoro et al., (2012) argue that character education is instilled by instilling good moral values (moral knowing), feeling noble values at the bottom of the heart (moral feeling), and having a solid commitment to realizing the things that are known and felt in real action (moral action).

Children's literature is one of the media used to instill character education values . The existence of literary works is essential in human life. Literary works are indeed imaginative, but their emergence departs from the objective reality of human life (Mursini, 2011). It records various events based on the facts and realities of people's lives. Literature results from responses to the factors and realities of society's life, which the author expresses into imaginative characters, situations, and events. Teeuw (1984) said literary works are not born from a cultural vacuum. This means that literary works reflect the socio-cultural conditions of society at a particular time and are a characteristic of a nation's identity (Sarumpaet, 2010).

Children need literature for their growth and development, and this should be a child's right that parents must fulfill (Nurgiyantoro, 2005). At the beginning of their growth and development, children develop their imagination and ask questions about things around them. All the information children need regarding things around them can be found in children's literature. Children can experience a cute, beautiful, and superficial world through stories and have fun learning (Kurniawan, 2009); (Kasriyati et al., 2024). In children's story books, various symbols represent the world of children's imagination, which can be obtained through children's literature.

In the educational aspect, children's literature is still believed to be a medium for moral education and building children's character (Purnomowulan, 2016). In storybooks, the child's world is presented. In story books, the many characters are depicted. There are good

characters, and there are flawed characters. Through repeated instillation of moral values, children can internalize and apply the goodness and virtues of literary works in their daily lives. However, children still need adult guidance when reading story books. Parents can answer questions that might come up in reading activities. Children's stories can be used as a learning medium in schools by integrating them into each subject (Krissandi et al., 2018).

This research compares the intrinsic elements of Indonesian children's literature with German children's literature. The works compared are an Indonesian children's novel entitled *Dru dan Negeri Lima Kerajaan* by Renata Owen (2016) and a German children's novel entitled *Apfelkuchen und Baklava* (2016) by Kathrin Rohmann. Literary works are built from several intrinsic and extrinsic elements. The intrinsic elements of literary works generally consist of characters, setting, plot, theme, language style, and message. Extrinsic elements exist outside the literary work, such as the author and reader. Examining the intrinsic elements of literary works aims to reveal the meaning and message the author wants to convey. In general, the elements in children's stories are similar to stories for adults (Mursini, 2011). However, the words used in children's literature are simpler and more straightforward. However, simplicity in children's stories is very complex, has standard standards, is not complicated, and is communicative (The Pipiet, in Nurgiyantoro, in Mursini, 2011).

The use of Indonesian children's literature as a comparison aims to see the current development position of Indonesian children's literature. Purnomowulan, (2016) explains the potential for novelty in themes and stories in children's literature. In his research, she criticizes the existence of Indonesian children's literature, which still revolves around traditional characters and roles, as well as the cultivation of moral values, which can hinder the essence of children's literature. Purnomowulan offers input for Indonesian children's literature writers to present stories that are more adapted to the paradigms and needs of children today.

According to Purnomowulan, (2016) there are significant differences in themes and functions in Indonesian and German children's literature. The functions and stories in Indonesian children's literature still focus on teaching moral values and depicting good and evil characters. Meanwhile, German children's literature stories describe the difficulties and problems faced by the characters. The German children's literature storyline focuses on how the characters respond and solve their problems. Stories in German children's literature talk about everyday life. However, the themes presented are more diverse, such as friendship and family, and quite taboo themes, such as disease, war, and LGBT.

This research aims to see whether these two children's literary works can be used as material for character education for children in Indonesia. The novel *Dru dan Negeri Lima Kerajaan* is very rich in the noble values of the Indonesian nation, such as courage, patience, sincerity, never giving up, and second chances. The story *Apfelkuchen und Baklava* is very steeped in German culture. However, it can be used as material for learning German and introducing foreign cultures to improve global character. For researchers and academics, it is hoped that this research will benefit the development of children's literature research in Indonesia. Apart from that, there is the potential for new themes to emerge in Indonesian children's literature but still adapted to Indonesia's noble values and culture, as well as increasing global character.

To clarify the position of this research, an explanation of previous research is needed. Not many studies have been found that discuss comparisons between Indonesian and German children's literature. This phenomenon cannot be denied, because it usually raises the question of whether Indonesian and German literature are in the same position? Are the

two comparable? And why should it be compared? In this case, texts can be an important tool in cultural exchange. Nurgiyantoro, (1995) said that intercultural understanding is an effort to understand the social and cultural life of various other nations in the world which is very useful for establishing relations and work between nations. Furthermore, according to Nugriyantoro, through Rondiyah, et al., (2017) studying the language of a nation, in essence studying the culture of that nation, in this case, literature provides knowledge about culture using the language in it.

Therefore, research on comparisons between Indonesian and German literature is needed to determine the position of Indonesian literature in the German literary arena and vice versa, as well as to enable cultural exchange, which should be beneficial for the development of Indonesian children's literary stories, as well as seeing opportunities for the dissemination of children's literature. Indonesia in a global context. In relation to literary studies, research by N (2015) was found regarding the comparison of character and moral values in the fairy tales *Frau Holle* and *Bawang Merah* and *Bawang Putih*: Comparative Literary Study. This research was motivated by the similarities in the storyline and the characterization of *Anak Gadis I* and *Bawang Putih*. Another similarity lies in the object of research, namely traditional literary works of the fairy tale type. Apart from that, no research has been found that compares Indonesian and German literary works, especially modern literature. Hopefully, this research can be the first modern literary research to compare Indonesian and German literary works, especially children's literature.

2. METHOD

In this research, the intrinsic elements of the two children's literary works were compared using the comparative literature method. The structuralism approach in studying literary works refers to the concept of an objective approach, which focuses on the internal characteristics of a text that give it coherence. It can also examine the external relationships of a work that form the work (Ryan, 2011). Comparative literary research can be carried out by comparing the intrinsic elements of two or more literary works. In this case, the intrinsic elements being compared are characters, themes, settings, and moral messages.

This research uses a qualitative descriptive method, namely by making systematic, factual, and accurate descriptions of images or paintings regarding the facts, properties and relationships between the phenomena being investigated Zahrotunnisa, in (Putri, F. N., & Kartikasari, 2022). Qualitative methods are used to understand and capture meaning in literary works. The data in this research was obtained using library study techniques. Next, the data was processed using the following steps, 1) describing the data related to the intrinsic elements of the novels *Dru* and *Apfelkuchen und Baklava*; 2) identifying the data by carefully reading the novels *Dru* and *Apfelkuchen und Baklava*; 3) analyzing the intrinsic elements of the novel *Dru* and *Apfelkuchen und Baklava*; 4) comparing the intrinsic elements of the novels *Dru* and *Apfelkuchen und Baklava*; and 5) making conclusions based on research results.

3. FINDINGS AND DISCUSSION

This section presents a comparison of the intrinsic elements in the two novels which are used as research objects. The first novel is *Dru dan Negeri Lima Kerajaan* (from now on referred to as *Dru*) by Clara Ng and Renata Owen. The second is a German children's novel, *Apfelkuchen und Baklava*. The novel *Dru* tells the story of a girl named *Dru* who meets the kings of the Land of the Five Kingdoms. The novel *Apfelkuchen und Baklava*

tells the friendship of a German boy named Max and Laila, a girl from Syria who migrated with her family to Germany.

Comparative Analysis of the Novel Stories *Dru* and *Apfelkuchen und Baklava* **Comparison of Characters**

a. Dru dan Negeri Lima Kerajaan

Aspects of characters in children's stories usually describe physical characteristics or characters (Nurgiyantoro, 2005) Each character in a children's story has various characters, traits, and dispositions. The value of character education in children's stories can be identified through character and character rather than the characters' physical characteristics. Readers can find out the characters' characters through their words and actions. In the novel *Dru*, Dru is a character who occupies the story's center. The following is a description of the character Dru,

Dru's body is thin but not frail. Dru is a lively little twelve-year-old girl. Her hair was shoulder length, the color of sun-kissed copper. Her eyes were shining brightly. Before climbing the rambutan tree, Dru ties her hair tightly (Ng, C., & Owen, 2016, p. 8-9)

Based on the description above, Dru is an active girl and enjoys doing activities in the sun. Dru is a tomboy girl. Her hobby of climbing rambutan trees shows her brave and freedom-loving character. She picked up several rambutans and then threw them on the floor. Then, she witnessed a boy taking and eating the fruit. The sight made her furious. She thought that the child had stolen her rambutan. She shouted at the child, "Hey, that is my rambutan!" Dru shouted" (Ng, C., & Owen, 2016, p. 10). Dru's words show Dru's fierce, angry, and emotional character. Her quick-tempered and violent character is also shown, she does not hesitate to attack the older boy who comes to defend his younger sibling. Dru was getting increasingly annoyed. She rushed forward towards the fat man. Without saying much, her fist immediately flew (Ng, C., & Owen, 2016, p. 13).

Clara Ng is very good at describing the changes in Dru's character through the adventures she experiences in the Land of the Five Kingdoms. She must complete a mission to return home to the Land of the Five Kingdoms. In the first kingdom, she met King Tanti Pala, who had a similar character. She had to ask Raja Tanti Pala about Danau Cermin's whereabouts to return home. However, her mission will only be successful if she changes her attitude.

"O Great King," she said imploringly in a gentle tone and humble manner. Help me now. How do I get to Mirror Lake?" (Ng, C., & Owen, 2016, p. 67)

The narration above shows that Dru is trying to escape her original character. She changed her tone to be gentler and humble, which was out of character for her. "But Dru only now knows that this attitude is more useful. "Learning from her experience with Tanti Pala, the stubborn style of forcing one will be not the best way. It is essential to be flexible and flexible to face dead ends." (Ng, C., & Owen, 2016, p. 69). This quote also shows Dru's ability to adapt to various situations she experiences. Rather than prioritizing emotions and the desire to always be correct, Dru focuses more on solving problems and finding solutions. This can only be done by having a calm attitude and an open mind.

Aspects of character and characterization in literary works can be explained through direct characterization and the responses or thoughts of other characters, like Bibi Keong's words that Dru is a sweet child from a magical village. Dru could cure the king's daughter (Ng, C., & Owen, 2016, p. 132). These words encouraged Dru to try to solve and help solve the problems faced by King Wrekodara, the father of the king's daughter. "Okay,"

Dru said, gathering her courage. "I will help you." (Ng, C., & Owen, 2016, p. 134). This quote also shows Dru's character, who is brave and helpful.

b. Apfelkuchen und Baklava

In this novel there are two main characters, Max and Leila. Apart from that, this novel has many side characters, including Oma Getrud, Max's parents, Laila's mother, Alan and Ferhad, Laila's brother, Jette, Max and Leila's classmate, and Frau Kovac, Max and Leila's school principal. The character Max is described as a boy who is forgetful, sometimes careless. This can be seen in the depiction of Max forgetting to bring the lunch his mother had prepared 'Sie packt Max' Schulrot in eine Tüte und legt einen Apfel daneben auf die Arbeitsfläche. "Nicht wieder vergessen!", sagt sie zu Max, streicht ihm über den Kopf ... (Rohmann, 2016, p.9). 'She puts Max's school red in a bag and puts an apple next to it on the work surface. "Don't forget again!" she says to Max, stroking his head... Max's mother's action of stroking Max's head when reminding him not to forget his lunch shows the character of Max's mother who is strict but loving.

Max's forgetful character is depicted again in the narrative when Max completely forgets the provisions his mother has prepared. 'Dann schlägt er sich mit der Hand an die Stirn. "Oh Schei...!" bemerkt er zerknirscht. "Ich hab schon wieder mein Schulbrot vergessen. Ich glaub, Mama wird langsam echt sauer." (Rohmann, 2016, p. 11). "I forgot my school lunch again. I think Mom is getting angry." Even though he is careless, this quote also shows that Max loves and doesn't want to disappoint his mother.

Furthermore, it is also described that Max is curious about Laila. However, he was too embarrassed to talk to Laila. Max tells Laila to Getrud and asks for advice. This can be seen in the quote 'Was soll ich den sagen?' (Rohmann, 2016, p. 31) 'what should say to her?'. 'Zum Beispiel. Oder du kannst sie einfach einladen. Zum Speiellennachmittag mit Apfelkuchen.' 'For example, you can simply invite her in the afternoon and have an apple pie'. This quote shows the close relationship between Max and his grandmother, as well as showing that Getrud is also very involved in Max's life.

The first integration between Max and Leila was quite awkward. This happened when Max helped take Leila to the health room after Leila became unconscious. "Keiner sagt ein Wort. Max knetet seine Hände. Jetzt könnte er etwas zu ihr sagen! ... Schließlich räuspert er sich und fragt: 'Geht es dir schon besser?'" (Rohmann, 2016, p. 45) "No one says a word. Max kneads his hands. Now he could say something to her! ... Finally, he clears his throat and asks: 'Are you feeling better yet?' Apart from showing Max's shy character, this quote also shows that Max cares about Leila. Max is also described as someone who is helpful. He was concerned about Leila's sadness at losing her canary. He sincerely offered his help to Leila. This can be seen in the following quote "Ich kann dir auch helfen, beim Suchen. Wenn du willst" (Rohmann, 2016, p. 64) "I can also help you look for it. If you want".

Max finds out about Leila's situation, who plans to only live temporarily in Germany before moving to Canada. Max really wants to make friends and help find Leila's walnut. One day Max accidentally found the walnut. However, instead of giving the walnuts to Leila, he chose to lie so that Leila would stay in Germany. 'Ich will nicht, dass sie geht! Schreit es in Max' Kopf. Ich will, dass sie bleibt! (Rohmann, 2016, p.141). I don't want her to go! He screams on his head. I want her to stay!

Leila is angry when she finds out Max lied to her about the walnuts. "Du bist kein Freund!" (Rohmann, 2016, p.152), "You are not my friend!". Max didn't understand the value of that walnut for Leila. He didn't mean to lie to Leila and make her angry. "Ach, wegen Kanada hast du sie behalten." Oma sieht aus, als ob ihr gerade eine Licht

aufgefangen ist (Rohmann, 2016, p. 156), Oh, you kept it because of Canada.” Grandma looks like she just caught a light”. This quote shows Getrud's character who understands her grandson's character. Max doesn't mean any harm; he just doesn't want Leila to leave.

Jette, Max and Leila's classmate, understands what Max's intention. “Na ja, du hast nicht gemacht, um sie zu ärgern, oder?” Was hast sie gesagt? Ungläubig fragt er: Du glaubst wirklich ...?” “Ja, sagt Jette. “Warum den nicht?” Du kannst dich doch entschuldigen, oder? Schließlich ist die Nuss wieder da. Und das ist ja das Wichtigste!” (Rohmann, 2016, p. 158). Well, you didn't do it to upset her, did you?” What did she say? Incredulous, he asks: “You really believe...?” “Yes,” says Jette. “Why not?” You can apologize, can't you? After all, the walnut is back. And that's the most important thing!”

This quote is a conversation between Max and Jette. Max feels guilty for lying to Leila. However, Jette understood that Max had no intention of making Leila angry. Jette's words also show Jette's open-minded character and provide solutions so that Max can reconcile with Leila.

In the end, Max understands the situation Leila is facing and his grandmother's past. When she moves to Germany Leila feels happy because she can leave her country which is currently in conflict. However, in Germany she is worried about the situation of his father and grandmother who are still in Syria. Walnuts were the only thing that connected him and his family in Syria. In this novel, Max and Leila show an open-minded attitude and acceptance. Leila's open-minded character is shown by her acceptance of German culture. Leila also likes Max as a friend. He also easily opens up to Max and Jette. Leila's interactions with Max's grandmother also give Leila an understanding and acceptance of the meaning of home.

Comparison of Plot

a. Dru dan Negeri Lima Kerajaan

The plot plays an important role because it describes how the story progresses, the emergence of conflict, and its resolution. The plot is related to the problem of how events, characters, and everything are moved and told so that it becomes a coherent and interesting series of stories (Nurgiyantoro, 2005). In children's literature, the plot used is usually forward. However, occasionally, there are flashbacks when the character Dru remembers her bad treatment of a boy character who took the rambutan fruit she had picked so that his mother had to punish her. This can be seen in the quote, “The memory just came to me; it made her flinch a little. What the King's soldiers did to her was no different from what she did to that skinny little boy.” (Ng, C., & Owen, 2016, p. 137).

This quote shows a life-learning process experienced by the character Dru. She received similar bad treatment from the king's soldiers due to her bad treatment of the boy characters. If you do good to others, you will also get good treatment and vice versa.

The depiction of the plot and characters in children's stories is described as a cause-and-effect relationship. Dru has helped solve the problems faced by kings. She also gets help from the character Bibi Keong to return to her home. The plot talks about the character, the character's life history, and other things related to the character. The storyline moves the characters so they can appear as attractive individuals with all their strengths and weaknesses. The story in Dru's novel uses a forward plot. Starting from describing the atmosphere of Desa Patala and then explaining the missions that Dru must carry out in each job, Dru's success in helping each king until she can return home not only presents an interesting and entertaining story for the reader but also describes the development of his character and Dru's character has changed to be more positive.

b. Apfelkuchen und Baklava

Apfelkuchen und Baklava is told from the points of view of two main characters, Leila and Max. Leila is an eleven-year-old girl who migrated to Germany because of the war in her home country, Syria. Leila's family consists of her mother, Aischa; two older brothers named Alan and Ferhad; and his father and grandmother, who are still in Syria. Leila's grandmother was forced to stay in Syria due to illness, and her father had to look after her grandmother. Leila misses her father and grandmother.

Before leaving for Germany, her grandmother gave Leila a walnut. The seed was picked from her grandmother's garden in Syria. Leila protects her grandmother's gift because the walnut is the only thing that reminds Leila of her grandmother and her childhood in Syria. Her mother hopes that Leila can adapt to her new life in Germany. Even though life in Germany is much better, "doch hier fallen keinen bomben, denkt sie" (Rohmann, 2016, p. 19), "There are no bombs here"; that is not enough for her. She misses her grandmother and father, but there is no certainty that he will see them in the future.

In her new class, she met a boy named Max. Max has a close relationship with his parents and his grandmother, Gertrud. When Max saw Leila for the first time, he was attracted to her and wanted to befriend her. Max gathers the courage to talk to Leila. The opportunity came when Leila helped Leila, who suddenly fainted in the schoolyard and was taken to the health room. "Schließlich räuspert er sich und sagt: 'Geht es dir schon besser?'" (Rohmann, 2016, p. 45), "finally he clears his throat and says, 'Are you feeling better yet?'"

Leila realized that the walnut was missing. She was very sad about it; Leila told him about the missing canary. "Ich hatte diese Nuss bei mir, den ganzen Weg von Syrien nach Deutschland" (Rohmann, 2016, p.89)– "I brought these seeds with me on my journey from Syria to Germany". Max offers his help to Leila to find the walnut. One day, he went to the photocopy room and accidentally found Leila's walnut. "Das ist es! Es spürt es genau! Die kleine runzelige Nuss liegt in seiner Hand. Er hat sie gefunden!" (Rohmann, 2016, p. 119) – here it is! He held the small, round seed. He found it! Max looks for a good opportunity to return the seeds to Leila. However, when he found out that Leila and her family were moving to Canada, he lied to Leila because he didn't want to lose her.

Max introduces Leila to his grandmother. Leila tells Max's grandmother about the disappearance of the walnut. Max's grandmother could feel Leila's sadness. She also told her a secret that had never been told before. As a child, Max's grandmother had to flee from Pomerania to Germany. What remained of her grandmother's memories of her grandmother was a gingerbread cake recipe (Rohmann, 2016, p. 127). Therefore, Max's grandmother could understand Leila's feelings because she had experienced the same thing.

Comparison of Place and Socio-Cultural Setting

a. Dru dan Negeri Lima Kerajaan

The setting functions as an explanation regarding the place, time, and background of the social and cultural life of the community where the characters interact with each other (Nurgiyantoro, 2005). According to Nurgiyantoro, (2005) the setting is the foundation on which various events and stories told in fictional stories occur. Setting refers to the place, namely the location where the story happens when the story appears and the socio-cultural environment and social life where the characters and events occur. The setting is divided into place, time, and social.

In this section, the discussion will focus on the setting of the place. The setting is a prominent element in Dru's novel, explaining events and interactions between characters

and containing character education values. In children's literature, explanations of the setting must be clear and detailed because they provide a basis for the reader to follow the story's plot and allow the imagination to develop. The setting in Dru's novel uses fictional places such as Desa Patala, Kerajaan Logam, Kota Pencuri, Kerajaan Merah, Desa Pahlawan, Kota Hening, and Hutan Topi.

Kerajaan Logam is the first kingdom that Dru visits. It was shaped like a sand dune; this place was led by a king named Tanti Pala. Facing King Tanti Pala, she seemed to see her reflection on him, as an impatient and emotional girl. In the Kerajaan Logam, Dru first learned to be patient and gentle.

Kota Pencuri is led by a king named Aditsu. It is in a meadow and overgrown with bushes. The place was also filled with small flowers of various colors. The place was quiet, unlike the previous kingdom. She was then greeted by five fairies who took her to meet King Adistu at the palace. The kingdom is called Kota Pencuri because its residents like to steal minds and reveal each other's secrets. In this place, Dru learned to have a clean mind and heart so that it would not be easily stolen.

Kerajaan Merah is the place that reminds Dru of her origins, Desa Patala. There is a river filled with various fish, and the surroundings are filled with small grass with red fruit. When Dru was about to take the fruit, a group of royal guards caught him and took her to the palace. The place is on a mountain shaped like a dragon's head. The Red Kingdom is led by a king as large as a giant named Wrekodara. The king was sad because her daughter, Mawar, was sick. This aroused pity in Dru. She took off her shawl and wrapped it around Princess Mawar to make her healthy again. This place teaches good values such as sincerity and helpfulness.

Desa Pahlawan is located between rivers and towering trees. King Parmadi led this kingdom. According to Dru, he was the most handsome king among the kings he had ever met. King Parmadi was a kind, friendly king; his smile was sweet, his teeth were neat and white, and his cheeks were red like an apple. The king spoke in a soft but clear tone. Behind his handsome face, he is a brave and firm figure. In this place, Dru learned not to hold a grudge against anyone.

Kampung Hening was the last kingdom that Dru visited. King Nala, the twin brother of King Tanti Pala, led this kingdom. Even though they are twins, their physical form and character are opposite. In this kingdom, there is Danau Cermin, that will take Dru back to Patala Village. When he arrived at Danau Cermin, she saw the reflection of the boy and his older brother whom he had punched. They talked about Dru, but there was no feeling of anger or revenge towards Dru. Both prayed for Dru's well-being. Dru completed her mission and returned home.

b. Apfelkuchen und Baklava

The novel *Apfelkuchen und Baklava* uses a real setting, such as Germany. The setting in this novel also has a symbolic meaning, symbolizing the future and the past. Großbodecke, a small town in the German province of Hannover, is the main setting. Various important events occur that move the plot of the story. The first important event was when Leila lost her walnut. This can be interpreted as Leila's longing for her hometown and separation from her childhood memories in Syria.

Another important event occurred when Max's grandmother took Leila to her house and told her the story of her childhood during the war. It is known that the grandmother was from Juchowo, a small town located in the western part of Pomerania, which is the border between Poland and Germany. The war caused the grandmother to leave Juchowo and go to Germany. Her grandmother's recipe for lebkuchen cake is the only one left. The

grandmother said she would not leave her hometown with or without the lebkuchen (a German ginger cookie) recipe because it would always remain in her memory.

Apart from Germany, which signifies the future, there are other settings, namely Syria and Pomerania, which are symbols of the past of the characters Leila and Gertrud's grandmother. In Leila's perspective, Syria only appears in her memories, namely when she thinks of her grandmother and grandfather. Meanwhile, Pomerania is only mentioned once when Gertrud talks about her childhood, indicating that her grandmother has long left the past behind and has accepted Germany as her new home.

The novel *Apfelkuchen und Baklava* contains depictions of social-cultural settings. The socio-cultural setting is understood as the condition of the social and cultural life of the community in a story. Fiction stories also need a social setting because they relate to people's lives in various places and form systems, conventions, customs, and values. By depicting children's social backgrounds, readers learn about the cultures of other regions or countries full of human and life values (Nurgiyantoro, 2010).

The depiction of the characters' different social and cultural backgrounds is something that adds to the uniqueness of this novel. Especially for Indonesian readers, knowledge is needed about things that inspire the creative writing of literary works, such as the author's origin. This novel opens with lyrics from the Syrian poet Monzer Asri. It is known that the author's great-grandmother was from Syria (Drasalová, 2018). Apart from that, social and cultural background knowledge is no less important.

Terms such as *Flucht* (escape) and *Migration* (migration) have been widely used as themes in children's and youth literature in Germany. Reported via http://www.frsh.de/fileadmin/pdf/Unterrichtsmaterial/Unterrichtsmaterial_ab-9_LehrerInnenversion.pdf, 7.8. 2018, in *Flucht* or escape means leaving the country voluntarily or unwillingly from a life situation that is considered unpleasant or dangerous. People who do *Flucht* are called *Fluchtlinge* or refugees. Migration occurs due to certain reasons, such as dangerous situations, such as conflict, war, violence, and racism; natural disasters and environmental factors; or opportunities, such as business, education, and work (Oltmer in Drasalová, 2018).

Many factors cause someone to flee or migrate. Leaving one's home area to start a new life in a foreign country can be difficult. Everyday problems a *Fluchtlinge* faces in a new place, such as *Sensucht* (longing), *Heimweh* (homesickness), and discrimination and stereotypes, become storylines in children's and youth literature with the theme *Flucht* and *Migration*. In *Apfelkuchen und Baklava*, Leila, Aischa, Ferhad, and Alan are depicted as characters who fled Syria and Gertrud from Poland. The war is the cause of the characters migrating to Germany.

Syria is a country that has experienced conflict since 2011 and has not found a resolution until now (Lestari, 2018). There are two opinions regarding the causes of the war in Syria. First, there are differences between two opposite camps. In Syria, there are two opposing camps, namely, the *Syi'ah* led by Bashar al-Assad, the president of Syria, and his opponents who adhere to the Sunni school of thought. Second, there are political and economic interests between the countries that support al-Assad's government (Iran, China, Russia, and Lebanon), the opposition organizations formed by the United States and Qatar, and the Jihadists, affiliated with al-Qaeda, who initially helped the opposition, but then oppose it because they have their interests (Fahham, A. M., & Kartaatmaja, 2014).

The Syrian war resulted in casualties and refugees. From March 2011 to April 2013, 150,000 deaths were recorded. As many as 2.4 million people were displaced, $\frac{3}{4}$ of whom were women and children (Fahham, A. M., & Kartaatmaja, 2014). The war caused Leila,

her mother, and two older siblings to leave their grandmother and father in Syria and flee to Germany. Leila's life in Germany is much better than in Syria, doch hier fallen keine Bomben, denkt sie. Hier ist es still. Hier... ist es sicher. Und das ist gut! (Rohmann, 2016 p. 19)– there are no bombs here. Here, it's quiet and safe. And it's fun! Despite this, Leila felt a great longing for her grandmother and father. Uncertainty about the situation in Syria causes Leila to always worry about their situation.

According to the emecklenburg.de site, Pomerania was originally located in northeastern Germany. The Pomeranian region stretches along the Baltic Sea from the western province of Mecklenburg to the Gdansk region in Poland. At the end of World War II in 1945, the Pomerania region was split into two parts, separating northern Germany and Poland. Gertrud tells Leila about her childhood memories. She, her mother, and younger sister had to flee from Juchowo, a city in Poland. Gertrud's father, grandfather, and grandmother refused to leave their hometown. “Sie wollten eher sterben als Juchow zu verlassen” (Rohmann, 2016 p. 125) – “they preferred to die, rather than leave Juchowo”.

The war resulted in strife among Gertrud's family, “Meine Mutter hat sehr Laut mit ihnen gestritten” (Rohmann, 2016 p. 125) – “My mother used to have big fights with them.” Separation was unavoidable; in the end, Gertrud's father and grandparents had to let the three of them leave Juchowo. The three of them left with a lebkuchen cake recipe as a keepsake.

Apart from depicting local settings and social settings, the novel *Apfelkuchen und Baklava* contains terms that have symbolic meanings, namely lebkuchen, apfelkuchen, and baklava. According to gingerbread-world.com, lebkuchen is a gingerbread cake from Germany often served at Christmas. Symbolically, this cake means Gertrud's farewell and is a reminder of her hometown in Pomerania.

Apfelkuchen consists of two words, *apfel* means apple, and *kuchen* means pie. The combination of ingredients such as flour, sugar, eggs, and vanilla powder gives this German pie a sweet and sour taste from apples. In the novel, Gertrud's grandmother suggests that Max invite Leila to her house to taste the apple pie she makes. The apple pie symbolizes Grandmother Gertrud's acceptance of her new home in Germany and an invitation to Leila to fully accept Germany as her new home.

Baklava is a typical Middle Eastern cake. This cake is in the form of pastry dough layers mixed with various nuts, such as walnuts, pistachios, and ground almonds. In the novel, it is said that Leila's father was a baklava maker. Leila's two older brothers, Ferhad and Alan, brought the baklava recipe to their new country. Ferhad and Alan make baklava at a cake bazaar and let Grandma Gertrud, Max, and their friends taste it. Baklava is a symbol of acceptance of a new culture and the connection between Leila and her two older siblings in Germany and her father, who is in Syria.

Comparison of Theme

a. Dru dan Negeri Lima Kerajaan

The theme is understood as the discussion that raises the story (Lukens, in Nurgiyantoro, 2005) or the main meaning of the story. The theme talks about life problems and human problems because literature talks about various aspects of human problems, relations between humans and humans, humans and their creator, humans, and nature, and so on. The theme is what the author wants to convey. So, if the author wants to convey truth values, the truth must be conveyed through stories. This is what forms the theme and meaning of the story.

Dru is a fantasy genre novel. According to Nurgiyantoro, (2004) a fantasy story is one in which characters, plot, or theme have a doubtful degree of truth. This can be seen from fictional settings, as explained in the previous section. The characters and characters of the kings in Dru's novel are adapted from the Pandawa Lima characters. The character of King Aditsu is the embodiment of Yudhistira; King Wrekodara is the incarnation of the character Bima; Raja Parmadi represents the character, Arjuna; and Raja Tanti Pala and Raja Nala imitated the characters Nakula and Sadewa.

However, fantasy stories can show various realistic events and actions. In Dru's novel, this is manifested through the storyline. Themes relate to problems in human life because literature talks about humanitarian problems. The theme includes the message the author wants to convey. Mursini, (2011) said that themes in children's literature must-have entertainment and educational content. The entertainment aspect lies in using fantasy elements and storylines, while the educational element is manifested in cultivating noble values and goodness through characters and settings.

According to Nurgiyantoro in (Hermawan, 2019) the theme is the meaning contained in the story or the meaning of the story. Themes in literary works are related to the message the author wants to convey. Themes can be life problems, the author's views, or life-related comments Suardjo in Rohmansyah in (Hermawan, 2019)

Through Apfelkuchen und Baklava, the author wants to convey a picture of the lives of characters who fled their home country and migrated to a country of asylum because of the war. It depicts the impact of escape and migration on the characters. In the character of Leila, who is only eleven years old, she finds it difficult to carry out her daily life because of the longing she feels for her father and grandmother.

The author also provides insight into the importance of having close people, such as friends, who provide comfort and help Leila solve her problems. This then allows Leila to give new meaning to the concept of 'hometown,' as well as acceptance of her new life. A person can go to a new place and then make that place one's new hometown without leaving one's place of origin.

Comparison of Moral Message

a. Dru dan Negeri Lima Kerajaan

Moral message is understood as something that you want to convey to the reader. Morals relate to things that have a good connotation, are useful for life, and are educational. In children's stories, morals are understood as something that is teaching. Therefore, as a medium for character education, children's literature is here to educate children through stories. The presence of morals in fictional stories are seen as a guide to certain practical moral behaviors conveyed through the attitudes and behavior of the characters.

Moral delivery techniques can be conveyed directly and indirectly. Direct delivery techniques are more condescending, while indirect techniques allow children to understand and discover for themselves. The didactic function can be conveyed through morals. The moral in children's stories is conveyed in line with the development of the storyline and character traits. Readers understand the moral of a story by describing how the characters behave and face life's problems. In Dru's novel, the message is realized through the use of a setting that is a symbol of character education values such as: 1)Patience and never giving up in the Kerajaan Logam; 2) A clean heart in the Kota Pencuri ; 3) Sincerity and self-confidence in the Kerajaan Merah 4) Kindness in the Desa Pahlawan; 5) Forgiveness, compassion, helpfulness, and second chances in Kota Hening and Hutan Topi.

b. Apfelkuchen und Baklava

According to Ismawati (Hermawan, 2019), the moral message usually takes the form of values that the author entrusts to the reader. Moral messages can be found after finishing reading the story. No matter how small, the value in the story is there. The novel *Apfelkuchen und Baklava* contains human values such as acceptance, openness, and sincerity.

The characters Leila and Gertrud show acceptance of Germany as their new home. To get to the acceptance stage, sometimes, one must let go. The characters Leila and Gertrud escape from their hometown without forgetting the memories and people they left behind. Openness is shown through the character Max regarding his grandmother's past and the situation Leila is facing. Max's attitude then gave birth to an understanding and empathy for the two of them. Max's sincerity starts from his concern and desire to help Leila find her walnut. Leila's sincerity towards Max is shown through her easy, forgiving nature, even though Max has lied to Leila.

4. CONCLUSION

The intrinsic elements analyzed in the two novels include characters, setting, theme, and message. Several intrinsic elements in the novel have symbolic meanings. The setting in the novel *Dru and the Land of the Five Kingdoms* has symbolism in the form of noble values such as kindness, writing, never giving up, patience, and courage. The symbolism in the novel *Apfelkuchen und Baklava* is reflected through the walnuts of the character Leila and Grandmother Gertrud's *lebkuchen* recipe, which means longing, openness, and acceptance. The good values contained in *Apfelkuchen und Baklava* include letting go, sincerity, and helping. In conclusion, both novels are very suitable as character education enrichment material for Indonesian students. Apart from that, the noble values in *Apfelkuchen und Baklava* are still in line with Indonesian cultural values, so the novel can be used to introduce foreign cultures to Indonesian students while developing global character. It is hoped that this research can contribute to related research on the comparison of Indonesian literature and modern German literature, increasing cultural exchange activities to find new themes for the potential development of Indonesian children's literature.

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