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

The golden fishing hook and the mermaid from Pambusuang: Designing a comparative literature learning model based on local folklore to foster awareness of world literature.

Sri Musdikawati[1*], Erniati[2], Besse Darmawati[3]
[1]STAIN Majene, Indonesia
[2,3]Badan Riset dan Inovasi Nasional (BRIN), Indonesia
Email: [1]srimusdikdarputri2020@gmail.com, [2]erni010@brin.go.id,
[3]bess001@brin.go.id

Abstrak: *Literature teaching in Indonesia often remains textual and disconnected from students' cultural experiences, leaving local folklore underutilized in world literature education. Pambusuang Village, on the Mandar Coast of West Sulawesi, preserves oral traditions, including its origin story, a legend of a human transformed into a mermaid by a curse, and Peang Bulawang, about a child searching underwater for an ancestral golden fishing hook, encountering an underwater kingdom, and returning with flying fish as a symbol of respect. These narratives share motifs with world literature, particularly the lost heirloom and underwater journey in the Japanese myth of Umisachihiko and Yamasachihiko. This article aims to design a comparative literature learning model using Pambusuang folklore to introduce universal motifs in transnational literature. It employs a descriptive qualitative approach within initial-stage research and development (R&D), involving narrative transcription and analysis, motif identification, cross-cultural comparison, and development of a syllabus, classroom activities, and reflection instruments. The model comprises three stages: appreciating local literature as identity-related material, comparing texts to explore cultural similarities and differences, and recognizing regional oral literature as world literary heritage. This approach seeks to strengthen literary literacy, foster cultural pride, and encourage documentation of endangered traditions, positioning Indonesian literature within world literature.*

Keywords: *comparative literature teaching, Pambusuang folklore, universal motifs, transnational literature, literary literacy*

INTRODUCTION

Literature is an important part of culture that records a society's worldview, social values, belief systems, historical experiences, and identity. In Indonesia, literary richness is reflected in various forms, ranging from oral literature, such as legends, myths, fairy tales, folktales, and oral traditions, to written literature that has developed across different historical periods. However, this diversity faces challenges in its transmission and utilization, particularly as oral literature is increasingly rarely narrated in everyday life, younger generations' interest in local literary works declines, and access to regional literary sources remains limited (Muthalib, 2000). On the other hand, the development of digital technology and changes in information consumption patterns have also transformed the ways younger generations interact with literary works and culture (Santa María, L., Aliagas, C., & Rutten, 2022) dan (Spjeldnæs, K., & Karlsen, 2024) These conditions call for literature teaching that is not only oriented

*Corresponding author:
How to cite (APA 7th): Musdikawati, S., Erniati, & Darmawati, B. (2026). The golden fishing hook and the mermaid from Pambusuang: Designing a comparative literature learning model based on local folklore to foster awareness of world literature. *Proceedings 35th KIK, 35*, 312–323. https://doi.org/10.68634/kik.v35i.183

toward acquiring knowledge about literary works but is also capable of connecting literary texts with students' experiences, social environments, and cultural realities.

Literature teaching in schools and higher education institutions in Indonesia is often criticized for being text-oriented and focused on memorization: students are required to learn about literary periodization, literary figures, or terms in literary criticism without being given opportunities to experience literature as a living part of their own culture. Consequently, world literature is often presented as a list of distant and "canonical" foreign works, while local folklore, which is also part of world literature in a broader sense, is positioned merely as a supplement to local curricular content (Damono, 2015).

Pambusuang Village, a coastal settlement in the Balanipa customary region of Mandar, West Sulawesi, widely known as a fishing village and for its *sandeq* boats, preserves oral traditions that have not been extensively documented in academic studies. Based on accounts provided by local informants, at least four groups of stories remain alive in the community's collective memory: (1) stories about the origin of the name Pambusuang, which is associated with the term *paqbissuang* (royal *bissu* officials) or *pa pambusoang* (a place for blacksmiths); (2) the legend of a human who transforms into a mermaid as a result of her husband's curse (*To Menjadi Luyung*, meaning a person who becomes a mermaid); (3) the humorous tales of *Puccecang* and *Pullando*; and (4) the story of *Peang Bulawang*, which tells of a child who loses an ancestral golden fishing hook in the sea, dives into an underwater kingdom, and returns with flying fish as a symbol of respect that continues to be preserved by local fishermen to this day (Nadjamuddin, 2010).

Upon closer examination, the narrative structure of *Peang Bulawang* (the golden fishing hook)—involving an ancestral heirloom lost at sea, a character who dives to the seabed, an encounter with an underwater palace or kingdom, and a return accompanied by blessings—exhibits structural similarities to motifs widely recognized in world literature, including the story of Umisachihiko and Yamasachihiko in Japanese mythology, as recorded in the *Kojiki* and *Nihon Shoki* (Ozaki, n.d., as cited in Hafid et.all 2022). Furthermore, the motif of violating a prohibition that causes a female character to transform and return to the sea—as found in the Pambusuang legend of a human becoming a mermaid—also parallels the story of Toyotama-hime within the same mythological cycle. Such cross-cultural similarities represent both a gap and an opportunity: local folklore can serve as a starting point for comparative literature teaching that is concrete, closely connected to students' identities, and capable of broadening their understanding of universal motifs in transnational literature.

In addition to pedagogical concerns, there is also an urgent issue concerning the threat of extinction facing oral traditions. Informants in this study stated that younger generations are familiar only with fragments of the stories of *To Menjadi Luyung* (a person who transforms into a mermaid), *Puccecang* (monkey), and *Pullando* (mouse deer), without remembering their complete storylines. Meanwhile, the story of *Peang Bulawang* has survived primarily because it is directly connected to a living social practice, namely the respect shown toward flying fish during the east monsoon season. (Sukmawati et. al . 2010) revealed that the *lontar* manuscript containing a written version of this story exists as a handwritten copy in a private collection and has not yet been documented through philological research. This condition further reinforces the

urgency of designing a learning model that simultaneously serves as a means of documentation and revitalization.

This study aims to describe and transcribe Pambusuang folklore, including the origin of the village's name, the story of a human transforming into a mermaid, and the story of Peang Bulawang, based on narratives collected from local informants. It also seeks to identify universal motifs in these folktales and compare them with motifs found in world literature, particularly the Umisachihiko–Yamasachihiko mythology, to explore their narrative similarities and cultural significance. Furthermore, this study aims to design a three-stage comparative literature learning model ppreciation, comparative analysis, and critical reflection ncorporating a syllabus outline, classroom activities, and reflection instruments to foster students' awareness of the significance of regional oral literature within the broader heritage of world literature.

LITERATURE REVIEW

Danandjaja (1984) defines folklore as the culture of a collective group that is disseminated and traditionally transmitted from generation to generation in various versions, either orally or through examples accompanied by gestures or mnemonic devices. Folktales, as one genre of oral folklore, are characterized by their collective nature, anonymity, and variations among storytellers—as reflected in the differences in details across versions of the *Peang Bulawang* story narrated by different informants in this study (Mitchell, 2023). Endraswara (2009) further emphasizes that folklore research requires sensitivity to the context of narration (performance) and the social functions of stories within the communities that preserve them, rather than merely analyzing texts in isolation from their contexts (Esteban-Guitart, 2023; Reichl, 2002; Kolawole, 2023).

According to Damono (2015), comparative literature is essentially a field of study that examines literary works beyond the boundaries of a single language or nation, including the study of relationships between literature and other disciplines, with the aim of identifying both meaningful similarities and differences. The classical definition formulated by Remak (1961) emphasizes a similar perspective: comparative literature studies literary works beyond the boundaries of a particular country, as well as the relationships between literature and other fields of knowledge and belief (Wellek, R., & Warren, 1956). In the context of teaching, this approach is not intended to determine which literary works are "superior," but rather to develop students' sensitivity to recognizing structural similarities as reflections of human experiences across cultures, while also understanding differences as markers of local distinctiveness.

To identify structural similarities among stories from different cultures, this study draws on Propp (1968) ideas concerning character functions in narrative structure, as well as the concept of motifs developed in Thompson, (1958), motif-index studies of folktales (Lauer, 2023). A motif is understood as the smallest narrative element that recurs across cultures, such as "a lost heirloom," "a character entering an underwater world," or "transformation resulting from the violation of a taboo," and its occurrence can be traced across various oral traditions without assuming the existence of direct influence between the stories (Murai, 2023).

From a pedagogical perspective, this study is grounded in the principle of learning that begins with students' existing experiences and knowledge (local wisdom)

as a bridge toward broader and unfamiliar concepts (Kim, 2024). Pudentia (1998) emphasizes the importance of a methodology for studying oral traditions that positions the communities sustaining these traditions as subjects rather than merely as objects of data collection, a principle that is also adapted in the design of classroom activities within the learning model proposed in this article.

METHOD

This study employs a descriptive qualitative approach with an initial-stage research and development (R&D) strategy, encompassing the preliminary study and product design stages, without proceeding to large-scale field testing.

The primary data consist of oral narratives provided by informants in Pambusuang, which were transcribed in the Mandar language, orally interpreted into Indonesian, and subsequently translated into standard Indonesian. The data comprise three field transcripts: (1) the origin of the name Pambusuang, (2) the stories of a human transforming into a mermaid, *Puccecang*, and *Pullando*, and (3) the story of *Peang Bulawang*, concerning a golden fishing hook and flying fish. These data are supplemented by information about a *lontar* manuscript belonging to a resident of Tinambung, which contains a written version of the *Peang Bulawang* story, as well as field information concerning the grave of a figure believed to be associated with the story, located on the border between Tulu and Tammangalle Villages.

Comparative data consisting of world literary texts containing equivalent motifs were obtained through a literature review, specifically the story of Umisachihiko and Yamasachihiko as recorded in the *Kojiki* and *Nihon Shoki* and summarized in various reliable secondary sources (Ozaki, n.d.).

Data analysis was conducted in three stages: (1) transcription and successive translation of oral narratives (Pudentia, 1998); (2) identification and tabulation of narrative motifs in Pambusuang folklore, followed by comparison with motifs found in the comparative texts (Propp, 1968; Thompson, 1958); and (3) design of a comparative literature learning model based on the results of motif analysis, including the development of a syllabus outline, classroom activities, and reflection instruments.

RESULTS AND DISCUSSION

Results

Profile of Pambusuang and the Origin of Its Name

Pambusuang is a coastal village in the Balanipa customary region of Mandar, which is now administratively located in Polewali Mandar Regency, West Sulawesi. Regarding the origin of its name, informants mentioned two versions found in local historical accounts. The first version associates the name Pambusuang with the term *pambesoang*. According to Ma'lum Rasyid (Interview, September 7, 2026), Pambusuang is said to mean *pambesoang*, which derives from the root word *beso*, meaning "to pull," so that *pambesoang* refers to people who are drawn or called away, or people from Pambusuang. Pambusuang is known as a center of Islamic education, a region that has produced many Islamic scholars. Consequently, many scholars originating from Pambusuang were subsequently sent, recruited, or invited to other regions to deliver religious lectures, teach Islam, and engage in Islamic preaching (*dakwah*), although the accuracy of this interpretation still requires further investigation.

The second version, presented by Harasydi Rasid (Interview, September 7, 2026), offers several interpretations of the name Pambusuang. One interpretation suggests that Pambusuang derives from the word *pambassuang*, which contains the word *bassu*, meaning "full" or "satiated." This interpretation is associated with the abundance of food that people would bring home after attending *mambaca* (a communal religious gathering) or celebratory events. According to the informant, in the past, some people frequently explained that *Pambusuang* could also mean *pambassuang*, with *bassu* referring to being full. During circumcision ceremonies or celebrations of the Prophet Muhammad's birthday (*Maulid*), people would receive numerous *barakkaq* (a container or package containing food and traditional cakes, such as *cucur*, *buqus-buqus*, and *sokkol*, as well as eggs and bananas). Pambusuang may also be interpreted through the terms *busung* or *mabusung*, because the village is home to many Islamic scholars who must be respected. People are expected not to treat these scholars carelessly, speak unethically, or utter inappropriate words, but rather to behave politely when interacting with them. In other words, Islamic scholars must be respected because failure to do so may result in *mabusung* or *mambul* (misfortune or supernatural consequences arising from disrespectful behavior). The validity of this interpretation still requires further investigation. Nevertheless, Pambusuang is indeed known as a place where many students pursue Islamic boarding school education, and several prominent Islamic scholars were born there, including Waliullah Imam Lapeo, Annangguru Kacing, Annangguru Sumael, and Annangguru Saleh, among others. Professor Baharuddin Lopa, a figure recognized by the community for his honesty and adherence to the law, was also born in Pambusuang. Therefore, the toponymy of Pambusuang may be related to its historical background as a center of Islamic education.

Another version, which differs from the previous interpretations, associates the name Pambusuang with the term *pa pambusoang*, referring to blacksmiths. This explanation is consistent with the account provided by Muhammad Ridwan Alimuddin (Interview, September 7, 2026), who explained that what is now operated using a *blower* (an electric fan) was formerly known as *pambusoang*. This argument is supported by the toponymy of areas surrounding Pambusuang, including Sabang Subik Village (*subik* refers to a part of a machete or the handle of a *keris*). However, traces of blacksmithing activities have long disappeared. The nearby Passokkorang area is also known as an iron-producing region, suggesting the existence of a strong tradition of ironworking in the area in the past.

Furthermore, in Bala Village part of the Pambusuang area—there are two hamlets whose names also originate from local toponymy: Makula Hamlet, named after the presence of a hot spring, and Tallo Hamlet, named after the sea turtles that frequently lay their eggs on its beach. These toponymic narratives reveal a common pattern of naming places based on geographical characteristics or the economic activities of local communities, a pattern commonly found in legends concerning the origins of place names across various cultures.

Synopsis and Narrative Characteristics of Pambusuang Folklore

The story of a human transforming into a mermaid begins with a family: a husband instructs his wife not to give their child the food that has been set aside. However, because the child cries out of hunger, the wife disobeys his instruction. When

the husband returns home and discovers that his instruction has been violated, he becomes angry and strikes his wife with a weaving tool, causing her to transform into a mermaid and return to the sea. Their eldest child then regularly takes the younger sibling, who is still breastfeeding, to the beach so that the child can be breastfed by their mother, who has become a mermaid. This story has a tragic tone and is narrated with deep emotion by the older generation, often moving listeners to tears, according to the informants.

Alongside this tragic tale are the humorous stories of *Puccecang* and *Pullando*: *Puccecang* is a play on the word for "monkey," while *Pullando* is derived from the Malay word for "mouse deer." One episode recalled by the informants involves a mouse deer tricking crocodiles into lining up across a river, pretending to count their number, while actually using them to cross the river and escape. The motif of "a clever character tricking large animals in order to cross a river" is a trickster motif commonly found in mouse deer tales throughout the Indonesian archipelago (Thompson, 1958); (Danandjaja, 1984).

The third story, *Peang Bulawang*, is described by the informants as the one that has been most strongly preserved in the social practices of the fishing community. According to the story, a nobleman possesses an heirloom in the form of a golden fishing hook. A child borrows the hook but loses it at sea. Overcome by fear and guilt, the child dives to the seabed to search for it. At the bottom of the sea, the child encounters a settlement and an elderly person winnowing rice, who explains that a member of the royal family in that kingdom is ill and that the king has promised a reward to anyone capable of curing the illness. Suspecting that the golden fishing hook has been swallowed by the royal family member, the child agrees to provide treatment on the condition that only the child and the patient remain in the room. The child then secretly retrieves the golden fishing hook. As a reward, the child asks for the flying fish seen there and brings them back to land. According to local beliefs, this event explains the origin of flying fish laying eggs during every east monsoon season and why these fish, along with their eggs (associated with the term *motangnga*), must be treated with respect and referred to as *mara'dia* (nobility). This tradition is reportedly still practiced: the first catch of flying fish during the dry season is traditionally expected to be presented to the descendants of the local nobility.

The story of *Peang Bulawang* also exists in a written version preserved in a *lontar* manuscript belonging to a resident of Tinambung, although this version is a copy and is not identical to the oral versions circulating in Pambusuang. The informants also indicated the location of a grave believed to be associated with the noble figure in the story, situated on the border between Tulu and Tammangalle Villages, near a newly constructed mosque. This serves as an indication that the story is not merely understood as a folktale but is also connected to local lineage and genealogy. It should also be noted that the informants mentioned a similar story about flying fish in the Galesong area, where the fish are referred to as *to barani* (which later evolved into *torani*), although no written version of this story has yet been found.

Discussion

Comparative Analysis: Universal Motifs in Peang Bulawang and Japanese Mythology

When the narrative structure of *Peang Bulawang* is broken down into individual motifs, relatively detailed parallels with the story of Umisachihiko and Yamasachihiko in Japanese mythology (Ozaki, 2000) become apparent, as summarized in Table 1.

Table 1. Comparison of Motifs in the Peang Bulawang Story and the Umisachihiko–Yamasachihiko Myth; Sources: Author's Field Data and Ozaki (n.d.).

Arrative Elements	Peang Bulawang (Pambusuang)	Umisachihiko–Yamasachihiko (Japan)
Heirloom	An ancestral golden fishing hook belonging to a nobleman, borrowed by a fisherman's child	A fishing hook belonging to Umisachihiko, borrowed by his younger brother, Yamasachihiko
Triggering Event	The heirloom is lost and sinks into the sea	The heirloom (fishing hook) is lost at sea while being used for fishing
Character's Journey	The child dives to the seabed out of fear and guilt	Yamasachihiko travels to the palace of the Sea God (Wadatsumi) in search of the fishing hook
Underwater World	An underwater settlement or palace inhabited by residents and a king	The palace of the Sea God Wadatsumi, where Princess Toyotama resides
Helper/Mediator	An elderly person winnowing rice on the seabed	The fish gathered by Wadatsumi; a sea bream that swallowed the fishing hook
Means of Recovery	The child pretends to treat a member of the royal family in order to retrieve the heirloom	The fishing hook is found in the fish's mouth and returned with the help of the Sea God
Reward/Gift	The child requests flying fish as a reward and brings them to land	Yamasachihiko receives power over the ebb and flow of the tides
Etiological Function	Explains why flying fish lay eggs during each east monsoon season and are respected as *mara'dia*	Explains the origins of Yamasachihiko's power and the ancestral lineage of Emperor Jimmu

The parallels presented in Table 1 indicate that the motif of "an heirloom lost at sea—a character diving into the underwater world, encountering an underwater palace or kingdom, and returning with blessings" transcends cultural boundaries and is not confined to any particular tradition (Thompson, 1958). The differences are equally significant: in Japanese mythology, the story functions as an origin myth of the imperial lineage and centers on a conflict between two brothers, whereas in *Peang Bulawang*, the story serves an etiological-ecological function by explaining why flying fish must be respected and centers on the relationship between a child and a nobleman, without involving sibling conflict. These differences in function enrich comparative literature teaching because students are encouraged not only to identify similarities but also to understand how the same motif can serve different cultural needs.

A second parallel is found between the Pambusuang story of a human transforming into a mermaid and the story of Toyotama-hime, the wife of Yamasachihiko/Hoori, as recorded in the classical Japanese text *Kojiki* (Ozaki, 2000), within the same mythological cycle (Ozaki, n.d.), as summarized in Table 2.

Table 2. Comparison of Motifs of Taboo Violation and Female Character Transformation; Sources: Author's Field Data and Ozaki (n.d.).

Elements	A Human Transforming into a Mermaid (Pambusuang)	Toyotama-hime (in the Same Japanese Mythological Cycle)
Prohibition/Promise	The husband instructs his wife not to give the food provisions to their child.	Toyotama-hime asks her husband (Hoori/Yamasachihiko) not to look at her true form during childbirth.
Violation	The wife gives the food to their child because the child is hungry.	Hoori breaks his promise and secretly looks at his wife's true form.
Consequences	The wife is cursed by her husband and transforms into a mermaid, returning to the sea.	Toyotama-hime feels ashamed and returns permanently to the sea, leaving her husband behind.
Lasting Significance	The child continues to visit their mother (the mermaid) at the beach to be breastfed.	Their child, Ugayafukiaezu, continues to be raised and becomes an ancestor of Emperor Jimmu.

The motif of "a taboo violation that causes a female character to transform or return to the aquatic realm," as presented in Table 2, is widely distributed across cultures, including in legends of "wives from another world" found in various cultural traditions. The presence of this motif in two geographically distant traditions Mandar and Japan without any demonstrable direct influence between them suggests that such motifs most likely emerged independently as narrative responses to shared human experiences, such as anxieties surrounding the violation of promises within marriage and the symbolic relationship between women and the element of water.

Three-Stage Comparative Literature Learning Model

Based on the findings presented above, this article proposes a three-stage comparative literature learning model as follows:

Stage 1, Appreciation of Local Literature: Students are first introduced to Pambusuang folklore as source texts, ideally through recordings of original oral narratives or readings of transcripts, accompanied by discussions of the cultural context of Mandar fishing communities underlying these stories. This stage emphasizes that local stories are literary works deserving of appreciation on an equal footing with canonical works, rather than merely serving as cultural supplements.

Stage 2, Comparative Analysis: Students are trained to break down stories into individual motifs and compare them with equivalent world literary texts (for example, using the formats presented in Tables 1 and 2 as worksheets). They then discuss the similarities and differences between the stories, along with their possible meanings.

Stage 3, Critical Reflection: Students write reflections on the position of regional oral literature within the broader heritage of world literature. They are also encouraged to formulate concrete steps to participate in documenting local folklore, for example, by interviewing community elders or reconstructing stories in written or multimedia formats. The outline of activities and instruments for these three stages is summarized in Table 3.

Table 3. Outline of the Comparative Literature Teaching Syllabus Based on Pambusuang Folklore

Stage	Focus of Activities	Classroom Activities	Instruments
1. Appreciation of Source Texts	Introducing Pambusuang folklore as oral literary texts	Listening to original oral narratives through transcripts/recordings; discussing cultural values and the context of Mandar fishing communities	Listening worksheets, initial appreciation journals
2. Comparative Analysis	Identifying motifs and comparing them with world literary texts	Group work to complete motif comparison tables (see Tables 1 and 2); presenting findings on similarities and differences	Motif analysis tables, group discussion rubrics
3. Critical Reflection	Understanding the position of regional oral literature within the broader heritage of world literature	Writing reflective essays; proposing steps for documenting/revitalizing folklore	Reflective essays, portfolio assessment rubrics

This model is designed to be flexible for implementation at both the secondary school level (with simplified terminology related to motifs) and the higher education level (with the inclusion of more in-depth theoretical readings on comparative literature and folklore). Assessment focuses not only on the accuracy of motif identification but also on the depth of students' reflections on the relationship between local literature and world literature.

Implications for the Preservation of Oral Traditions

In addition to its pedagogical function, this learning model has implications for the preservation of Pambusuang's oral traditions. The processes of transcription and motif analysis carried out in Stages 1 and 2 also constitute forms of documentation, while the reflection assignments in Stage 3 can be directed toward producing new documentation materials (interview recordings, rewritten stories, or multimedia materials) that enrich local folklore archives. Thus, comparative literature teaching based on Pambusuang folklore has the potential to address two needs simultaneously: improving students' literary literacy and strengthening efforts to preserve oral traditions that are at risk of extinction.

CONCLUSION

This study demonstrates that Pambusuang folklore constitutes a valuable body of oral literature that reflects the cultural identity, maritime traditions, and social values of the Mandar community. Based on narratives collected from local informants, the study documents several forms of folklore, including alternative interpretations of the origin of the name Pambusuang, the legend of a woman transformed into a mermaid, and *Peang Bulawang*, which recounts a child's journey to recover a lost golden fishing hook from an underwater kingdom. These narratives exhibit distinct narrative characteristics and cultural functions, illustrating the importance of oral traditions as both literary expressions and repositories of local knowledge.

The comparative analysis identifies significant motif similarities between *Peang Bulawang* and the Japanese mythology of Umisachihiko–Yamasachihiko, particularly the loss of a fishing hook, a journey into the underwater world, assistance in recovering the

lost object, and the acquisition of a reward. Similarly, the Pambusuang legend of a woman transformed into a mermaid shares thematic similarities with the story of Toyotama-hime, especially regarding the violation of a prohibition and the female character's return to the aquatic realm. Nevertheless, these narratives serve different cultural purposes: *Peang Bulawang* explains the cultural significance of flying fish and the practices associated with their seasonal appearance in Mandar society, whereas the Japanese myths relate to divine power and imperial ancestry. These similarities and differences demonstrate the value of comparative literature in understanding both recurring narrative motifs and culturally specific meanings without assuming direct historical transmission between the traditions.

Building on these findings, this study proposes a preliminary three-stage comparative literature learning model consisting of appreciation of local literature, comparative analysis, and critical reflection. The proposed model is supported by a syllabus outline, classroom activities, and reflection instruments designed to guide students in appreciating Pambusuang folklore, comparing its motifs with those of world literary traditions, and reflecting on the significance of regional oral literature within the broader heritage of world literature. By beginning with culturally familiar narratives and extending toward cross-cultural comparison, the model has the potential to strengthen literary literacy, foster appreciation of regional cultural heritage, and encourage the documentation of oral traditions. However, because the model has not yet undergone empirical classroom testing, its effectiveness remains to be established through subsequent research. Future studies should evaluate its implementation in educational settings and expand comparative investigations to include other Mandar oral traditions and literary traditions from different cultural contexts.

REFERENCES

Damono, S. D. (2015). *Sastra Bandingan: Pengantar Ringkas*. Editum.

Danandjaja, J. (1984). *Folklor Indonesia: Ilmu Gosip, Dongeng, dan Lain-lain*. Grafiti Pers.

Endraswara, S. (2009). *Metodologi Penelitian Folklor: Konsep, Teori, dan Aplikasi*. Media Pressindo.

Esteban-Guitart, M. et al. (2023). Community funds of knowledge and identity: A mesogenetic approach to education. *Anthropology & Education Quarterly*, *54(3)*, 307–317. https://doi.org/https://doi.org/10.1111/aeq.12451

Hafid, E., Pallawagau, B., & Farhah, U. (2022). Malaqbiq: Indigenous living tradition in Mandar ethnic West Sulawesi-Indonesia toward disruption era. *Jurnal Adabiyah*, *22(2)*, 177–190. https://doi.org/https://doi.org/10.24252/jad.v22i2a1

Kim, J. (2024). Examining how perceptions of ready children and diversity shape a teacher's use of the funds of knowledge approach. *Asia Pacific Education Review, 25*, 851–869. https://doi.org/https://doi.org/10.1007/s12564-023-09839-z

Kolawole. (2023). Variations in the application of the components of the oral

performance to Yoruba chants. *Tydskrif Vir Letterkunde, 60 (3)*. https://doi.org/https://doi.org/10.17159/tl.v60i3.14628

Lauer, G. (2023). Computational folktale studies: A very brief history. *Fabula*, *64*, 1–6. https://doi.org/https://doi.org/10.1515/fabula-2023-0001

Mitchell, S. A. (2023). *Old Norse folklore: Tradition, innovation, and performance in medieval Scandinavia*. Cornell University Press. https://doi.org/https://doi.org/10.7591/cornell/9781501773396.001.0001

Murai, M. (2023). Making a multispecies fairy-tale library. Synthesis: An Anglophone. *Journal of Comparative Literary Studies*. https://doi.org/https://doi.org/10.12681/syn.35725

Muthalib, A. (2000). *Bahasa Mandar dalam Perspektif Budaya dan Sejarah.* Balai Bahasa Makassar.

Nadjamuddin, L. (2010). *Orang Mandar: Orang Laut: Kebudayaan Bahari Mandar Mengarungi Gelombang Perubahan Zaman.* KPG (Kepustakaan Populer Gramedia).

Ozaki, Y. T. (2000). *Kojiki dan Nihon Shoki [ringkasan mitos Umisachihiko dan Yamasachihiko]. Diakses melalui ringkasan resmi Kementerian Pertanahan, Infrastruktur, Transportasi dan Pariwisata Jepang (MLIT), "The Myths of Japan: Yamasachi-hiko and Umisachi-hiko."* Https://Www.Mlit.Go.Jp/Tagengo-Db/.

Propp, V. (1968). *Morphology of the Folktale (L. Scott, Terj., 2nd ed.).* University of Texas Press.

Pudentia, M. P. S. S. (Ed. . (1998). *Metodologi Kajian Tradisi Lisan*. Yayasan Obor Indonesia & Asosiasi Tradisi Lisan.

Reichl, K. (2002). *The oral epic: From performance to interpretation.* Routledge.

Santa María, L., Aliagas, C., & Rutten, K. (2022). Youth's literary socialisation practices online: A systematic review of research. *Culture and Social Interaction*, *24*. https://doi.org/https://doi.org/10.1016/j.lcsi.2022.100628

Spjeldnæs, K., & Karlsen, F. (2024). *How digital devices transform literary reading: The impact of e-books, audiobooks and online life on reading habits*. *26 (8)*, 4808–4824. https://doi.org/https://doi.org/10.1177/14614448221126168

Sukmawati, Kusmiah, N., & Kandatong, H. (n. d. . (2010). Kajian kearifan lokal petani padi ladang di Desa Ratte Kecamatan Tubbi Taramanu Kabupaten Polewali Mandar. *Jurnal Agroterpadu, Universitas Al Asyariah Mandar.*

Thompson, S. (1958). *Motif-Index of Folk-Literature: A Classification of Narrative*

Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends (Rev. ed.). Indiana University Press.

Wellek, R., & Warren, A. (1956). *Theory of Literature*. Harcourt, Brace and Company.