

## The Flying Horses: From Asia to Europe

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### ABSTRACT

This paper is aimed to compare the mythical animals particularly the unicorns from the different social and historical context across the nation (or culture) as well as their transmission in the world (East and West). The objective of the study is, to examine the Mythical creature particularly the unicorn both in the oral tradition from its historical context such as the mythology of Flying Horse (such as the Unicorn, Pegasus) from India, China, Africa, Indonesia (Madura) and Europe and the Flying Horse (Unicorn, Pegasus) as the character of the fairy tales such as in Carroll's *Through the Looking Glass*, Williamson's *The coming of Unicorn*, Grimm's *the Brave Little Tailor*, and Wiggin and Smith's *the Unicorn* and Madura tales *Megaremeng*. From the study, it infers that the Flying horse as the mythical animals have the different forms and names in the world. Such as in China it is called as Qilin and in Japan is Kirin. Otherwise at the beginning the Mythology of the the flying horse it can trace back in Greek mythology (Pegasus) and the origin of Unicorn from India and Persia. For examples the unicorn today was not the same as when it was firstly found by Hildegard von Bingen in River Indus. The trade, the war, the mobility of the people like the immigration have contributed to the transformation of the Unicorn in the world. As the mythical animal the Flying horse (unicorn, Pegasus) is one of the most popular mythical creature in the world, thus it is not only mentioned in the cultural history in one country but it is also raised up in some written tales such as in Indonesia and in Scotland where the Flying Horse is as legendary creature used as the symbol of the city and country.

**Keywords:** cultural transformation, historical context, oral and written tales, flying horse, tradition, mythical animal.

## INTRODUCTION

The notion of children stories in the world have closely linked with the culture, tradition, custom and belief from the society. Among societies in the world usually have their own characteristics though they have many similarities as well. One of the similarity aspect is the universalities of children stories which perhaps are originated from the dialectic process across of the historical, social, and the cultural context among the tradition in the world. The dialectic process of the children stories refers to the time and place impacts, Zipes (2006) contends that fairy tales are International or universal in their openings (undecided time and place, without names), and becomes national after the second page when they express a specific culture, time and place. For examples the folktales and fairy tales in Europe evolve and change as a result of the dialectic process from Straparola and Basile (16<sup>th</sup> century) to Perrault (17<sup>th</sup> Century) then it continues till Grimms and Andersen (19<sup>th</sup> Century). The transformation of cultural and traditional values from one ethnic group to others also contributes to the universality of the tradition and culture in one side and the uniqueness in another one. The name of characters, illustrations' style, setting of place, and the kind of story characters such as the king, queen, sultan, baron, and the mythical animals that involved in the storyline are the impacts of the cultural transmission and dialog. Particularly the mythical animal in children literature usually are based on their geographical nature and place. For instances in Asia, it is really hard finding the bear as the animal character in the children story, on the other hand, the children stories from Europe is easily finding the bear as the character in the story.

Furthermore, the folktales and fairy tales somehow transform according to the social contexts and time. Like the story of the Sleeping beauty from Giambattista Basile and Charles Perrault will have the different context with Maleficent. It is based on the notion of the social functions of the fairy tales as the transformation perspectives in the tales. Zipes (Bacchilega, 1955, 1997) argues that identifying the ideologically narrow and repressive uses the fairy tale has been put to, but also stressing its emancipatory impulses. The folktales then modify as the children literary works to articulate some of the social interests. The transformation or Zipes called as the adaptation of the folktales to children literature is the changing in different generic forms. Hasse (2008) argues that adaptation can occur when text or tale type is retold orally or rewritten and when it is transferred into a different generic form (for example, into novel) or into a different medium (such as, orality to print, print to orality, print to film, and so on). The process of adaptation of folktales into Children literature definitely involves the revision, such as to revise the ending, sexual abuse, and the violence aspects.

The cultural transformation (as stated by zipes) then it is in line with the fairy tales/folktales evolution. Thus, among the fairy tales in the world have the interrelationship and universalities particularly dealing with how the public experiences redirected. Further Zipes (2006) whether oral or literary, the tales have sought to uncover truths about the pleasures and pains of existence, to propose possibilities for adaptation and survival, and to reveal the intricacies of our civilizing processes. The tales develop along with the society itself, for example *Kinder und Hausmarchen* by Grimms uncovers the gender issues of woman restriction in Europe in 19<sup>th</sup> century, it is symbolized in Rapunzel. Or, the influences of national revival in Bohemia and Moravia reflected in Nemcova and Erben tales. Kavcic, the Slovenian

author also reveals the historical connection of Slovenia culture and the Greek influences through his work, *The Golden Bird*.

Further, the cultural evolution inevitably implies the cultural transmission of the folktales and fairy tales. The socio cultural factors such as the tradition and identity affects the transmission from its origin to the new versions of the tales. It is because the children stories do not only tell about their exciting theme and plot but also they should be reflecting the identity as a result of the socio cultural process. The engagement of the social and cultural aspects in children stories such as the tradition, typical names, ritual ceremony, and setting are closely dealt with their identity. It has to consider deal with pedagogical values for the children as well. For example, some children stories have the mythical animals as the main characters and the supporting characters, but some of them have been modified today. The modification actually is aimed for the entertaining the readers (children) and teaching the moral values without neglected the identity. The children stories in examples *Dragon Love Tacos* (Adam Rubin), *King Jack and the Dragon* (Peter Bently), *Dear Dragon* (Josh Funk) have changed the original dragon's images. Such as they are wicked and frightened due to their appearance are together with thunder, typhoon, and dark cloud. The modification of the dragon character is carried out because of the changing in society and its socio cultural context. It is like The Grimm's story that the book has been revised from the original version due to its sociocultural factors consideration.

In spite of its uniqueness based on their cultural and social perspectives, the mythical animals in the world occasionally have the similar motifs. The golden bird, the paradise bird, the phoenix or *Basilisk* and *Blorong* (Indonesia mythical snake) are the mythical animals in the tales with the similar characteristics and motifs. They have the same typical as the mythological animals due to its origin from the different tradition and culture (Slavic and Indonesia). Or, The Frog Prince or Iron Henry from Grimm's tales has the similar motif with the story from Borneo (Indonesia/Asia), *Si Bungsu Katak* (My Youngest Brother is Frog) written by Murti Bunanta. Certainly, the similarities in any aspects of mythical animals can find for the flying horse too. With its long tradition (Mahenjo Daro, Harappa, Sumeria/Persia) from Asia to Europe, the Flying horse like the Unicorn as the legendary mythical animals has fragmented with many ethnics and cultures.

Also, the mythical animals' perception such as the dragon, Asia and Europe, has the diversified viewpoint. The different characteristics and features of the European and Chinese dragon for example are due to their philosophical thoughts and history. Further the uniqueness of the mythical animals usually refers to their own local tradition and culture, but in any occasions the mythical animals in the world got their different images due to the research and the trade. Otherwise, the mythical animals in children literature are not static creature but it could evolve their forms and roles such as the unicorn. This creature firstly found around 3000 BC, the anthropologist from Germany, Hidegard von Bingen conducted the research in River Indus. on the seal of the ancient towns of the Indus, Mohenjo-daro and Harappa, where it represents one of the dominant revered icons (Kropej, 2012).

## Theory

Antti Aarne at first, advocated an index in 1910 and revised it in 1928 it covered some countries like the folktales from Russia, Spain, Iceland, and Lithuania. He is the Folklorist from Finland. At first it was without America and Asia. But, in 1960 the index is revised by Stith Thompson from USA. He suggested folktales from North America, India, Turkey, and Middle East and some of them from Japan. In 2014, folklorist from Austria, Hans Jorg Uther classify with much more stories, and here is the result:

- ANIMAL TALES 1-299
  - Wild Animals 1-99
    - The Clever Fox (Other Animal) 1-69
    - Other Wild Animals 70-99
  - Wild Animals and Domestic Animals 100-149
  - Wild Animals and Humans 150-199
  - Domestic Animals 200-219
  - Other Animals and Objects 220-299
- TALES OF MAGIC 300-749
  - Supernatural Adversaries 300-399
  - Supernatural or Enchanted Wife (Husband) or Other Relative 400-459
    - Wife 400-424
    - Husband 425-449
    - Brother or Sister 450-459
  - Supernatural Tasks 460-499
  - Supernatural Helpers 500-559
  - Magic Objects 560-649
  - Supernatural Power or Knowledge 650-699
  - Other Tales of the Supernatural 700-749
- RELIGIOUS TALES 750-849
  - God Rewards and Punishes 750-779
  - The Truth Comes to Light 780-799
  - Heaven 800-809
  - The Devil 810-826
  - Other Religious Tales 827-849
- REALISTIC TALES 850-999
  - The Man Marries the Princess 850-869
  - The Woman Marries the Prince 870-879
  - Proofs of Fidelity and Innocence 880-899
  - The Obstinate Wife Learns to Obey 900-909
  - Good Precepts 910-919
  - Clever Acts and Words 920-929
  - Tales of Fate 930-949
  - Robbers and Murderers 950-969
  - Other Realistic Tales 970-999
- TALES OF THE STUPID OGRE (GIANT, DEVIL) 1000-1199
  - Labor Contract 1000-1029
  - Partnership between Man and Ogre 1030-1059
  - Contest between Man and Ogre 1060-1114
  - Man Kills (Injures) Ogre 1115-1144
  - Ogre Frightened by Man 1145-1154
  - Man Outwits the Devil 1155-1169

- Souls Saved from the Devil 1170-1199
- ANECDOTES AND JOKES 1200-1999
- Stories about a Fool 1200-1349
- Stories about Married Couples 1350-1439
- The Foolish Wife and Her Husband 1380-1404
- The Foolish Husband and His Wife 1405-1429
- The Foolish Couple 1430-1439
- Stories about a Woman 1440-1524
- Looking for a Wife 1450-1474
- Jokes about Old Maids 1475-1499
- Other Stories about Women 1500-1524
- Stories about a Man 1525-1724
- The Clever Man 1525-1639
- Lucky Accidents 1640-1674
- The Stupid Man 1675-1724
- Jokes about Clergymen and Religious Figures 1725-1849
- The Clergyman is Tricked 1725-1774
- Clergyman and Sexton 1775-1799
- Other Jokes about Religious Figures 1800-1849
- Anecdotes about Other Groups of People 1850-1874
- Tall Tales 1875-1999
- FORMULA TALES 2000-2399
- Cumulative Tales 2000-2100
- Chains Based on Numbers, Objects, Animals, or Names 2000-2020
- Chains Involving Death 2021-2024
- Chains Involving Eating 2025-2028
- Chains Involving Other Events 2029-2075
- Catch Tales 2200-2299
- Other Formula Tales 2300-2399

## RESEARCH METHOD

Due to fairy tales and folktales intertwine the culture, tradition and social values (Zipes, 2006), the qualitative research with the ethnography approach is appropriate to examine and observe the unearthing of unicorn across the nation. Kothari (2004) states through such research we can analyze the various factors which motivated people to behave in a particular manner or which make a people like or dislike a particular thing. Ary et al (2010) remark that qualitative reports convey the participant's thoughts, feelings, and experiences in their own words as much as possible. Further the ethnography approach in children literature research carry out the identity, socio – cultural background and historical background (social constructivism). The folktales and fairy tale transmission as a part of the cultural evolution contributes to the diversities of the flying horse in the world. As the ethnography research, the process of observing and comparing the flying horse as the mythical animal such as the unicorn in the different culture is absolutely salient to impart in the research.

### Unicorn as the Mythical animal across The nation

The flying horse like the unicorn as the mythical animal in the stories are the perfect examples of the universality and transformation of the tales in the world. Though it was found in Asia (River Indus), the unicorn as the mythical animal in the

tales develops in Europe, North America, Middle East till China and Japan (Far East Asia). The ‘Chinese unicorn’ Qilin is one of the result of the civilization’s cross culture connection and universal motifs and experience. As the mythical animal in China like the dragon and phoenix, qilin is also benevolent creature. It is suggested as the transportation to heaven. The physical appearance was like the dragon but its body can be the horse or antler. In Japan qilin is called “kirin” and “girin” in Korea however the body in any occasion is giraffe.

The next, unicorn was also the essential symbol dealing with the Christianity. One of the tapestry is made by Christian who believes that unicorn represents of Jesus. Such as in medieval era, it shows the unicorn to be a symbol for Christ. The unicorn's placing his head in the lap of the virgin, recalls baby Jesus lying in the lap of the Virgin Mary. In other stories and artworks, the unicorn dips its horn into poisoned water to purify it for the other animals to drink, such kind of reference to the story of Christ's sacrifice to cleanse the sins of mankind. Further from Scotland, the legend of unicorn becomes a part of their daily life, due to the use of its picture as the symbol of the country or their national emblem. The countries that have those national animals, it should be having some characteristics dealing with the animals because national animal is a symbol from the culture in the country. Scotland has its own uniqueness because the national animal is coming from mythology that is unicorn. Such as there are a lot of statues of unicorn around Scotland and it can be suggested as the reflection of their national soul and hopes.

Yet, the unicorn as the popular mythical in Europe is not only as the mythical creature in the stories but it also can be found in the folklore. Such as in Slovenia, the unicorn raises in the folklore though it is not really popular there. It mentioned in some folk songs and sermons (Kropej, 2012). The unicorn at the beginning was also depicted as the Indian Rhinoceros with a single horn in its forehead. While in Medieval era in Europe, this creature described in tapestry. It a form of textile art, a heavy cloth with designs or pictures woven into it and is used especially as a wall hanging. The Tapestry itself tells a story, which is likewise mysterious. The design of the tapestry is rich in figurative elements similar to those found in oil painting. Apparently influenced by the French style, the elements in the tapestry reflect the woodcuts and metal cuts made in Paris in the late fifteenth century. The garden background of the tapestry is rich in floral imagery, featuring the “millefleurs” background style of a variety of small botanic elements. It is probably woven in Brussels, which was an important center of the tapestry industry in medieval Europe. In the Middle age the unicorn was a symbol of many things, as Richard Preston writes, including Christianity, immortality, wisdom, love, and marriage. There are some cases how the unicorn is killed by some hunters. The hunters bring the unicorn in the small place which is believed as paradise. Such as in the tapestries dated in 400 BC (Freeman, 1983), the seven tapestries in the cloisters showed the hunt of unicorn, (1<sup>st</sup> tapestry) showed the huntsman with his costume and spears in his hand, (2<sup>nd</sup> tapestry), the huntsman came to the unicorn, (3<sup>rd</sup>) the huntsman is full of cry, (4<sup>th</sup>) Unicorn fights back, (5<sup>th</sup>) the unicorn is captured, (6<sup>th</sup>) the unicorn is killed, (7<sup>th</sup>) the unicorn is shown alive again.

### **Written tales dealing with Unicorn**

#### **Megaremeng: The Madura Flying Horse and Other Stories**

It is ATU index number 513 b The Land and Water ship . This is the battle between two Joko Thole and Dempo Awang from China Empire. It looks alike Jason and Argonauts from Greek or Greek myth. About Jason who has his fleet Argonauts

went to Ljubljanica river and killed the dragon there. He claimed two the golden fleece and Midea the beautiful princess, Now the city name is Ljubljana Capital city of Slovenia. It could combine with ATU number 300 is about the Dragon Slayer. It is an adventure of the Dragon Slayer with 3 dogs. The man with 3 dogs finally can kill the dragon. Megaremeng is originally story from Madura Indonesia. It is about the flying horse that is the gift from his father Adday Poday Joko Thole's father. This horse also the symbol of Sumenep till today. In the story Joko Thole as a leader gave his flying horse to his descendants. He successfully broke the flying ship from Dempo Awang and his fleet with its horse. Dempo Awang fell down to the Sea and Joko Thole could save his kingdom Songenep (past name of Sumenep). Sometimes, the Western called this horse as Pegasus their legend horse. This type also could combine with ATU number 313 about The Magic Flight. After a war between birds and quadrupeds [B261, d. Type 222], a wounded eagle is cared for by a man. The eagle (its relatives) gives the man a box which he must not open before he arrives at home. The man disobeys and a castle appears. An giant helps the man close the box and, in return, is promised the man's unborn son [S222]. The daughter of the demon (king) uses her magical power to flee together with the youth. She leaves magic speaking objects (spittle, blood) behind to deceive her father [01611]. Nevertheless the flight is discovered and the father follows them. In order to escape, the girl transforms herself and her fiance into various things or persons (e.g. into rose and thornbush, church and priest, lake and duck) [D671], or she throws magic objects (comb, brush, mirror, etc.) which become obstacles in the way of the pursuer [0672]. After the third transformation, the pursuer has to give up (dies).

Furthemore, Duncan Williamson, the Scottish story teller and writer wrote the story of Unicorn due to the tight connection of the Unicorn and Scotland. As the symbol of Scotland, The Unicorn consequently is the popular creature and stories in the whole of the country. His story *The Coming of the Unicorn* depicts the birth of unicorn and how was the unicorn becoming so popular in Scotland. The popularity of unicorn myth and tales in the Scottish people inspired the Scotland using it as their emblem. Based on Williamson's story, the unicorn in Scotland was born as the mingling of three animals from the three magicians. They create the creature to entertain the king in his sad situation and his doldrums due to the unpredictable incidents when he shot his archer to the bear. The three magicians solve the problem with creating one unique creature. This is as swift as the wind and as fierce as the lion. Thus, the body of pony, the tail of lion and the horn of the boar were combined to form such creature. They called it as the unicorn. Later on, the unicorn becomes the legend and as a part of the Scotland society.

The character of the unicorn was also found in Lewis Carroll's *Through the Looking Glass* and *What Alices found There*. In chapter seven, there was the fighting between the Unicorn and the Lion over the crown of the White King as a part of Alice adventure. The story began when Alice met the White King's seated on the ground writing his memorandum – book. In this part of adventure, the Unicorn suggested Alice as “the Monster” and in vice versa, Alice was thought that the Unicorn was the fabulous monster as well. Then, they have a bargain to believe each other. While, in the reality, the fighting between the lion and the unicorn supposed as the political satire in England at that time. It was as the representation of the political competition between PM William Ewart Gladstone and PM Benjamin Disraeli. Both of them was from the two rival parties, the Tory and the Conservatives. The novel of *Through the Looking Glass* as the sequel of *Alice in Wonderland* was published in 1871, and it was

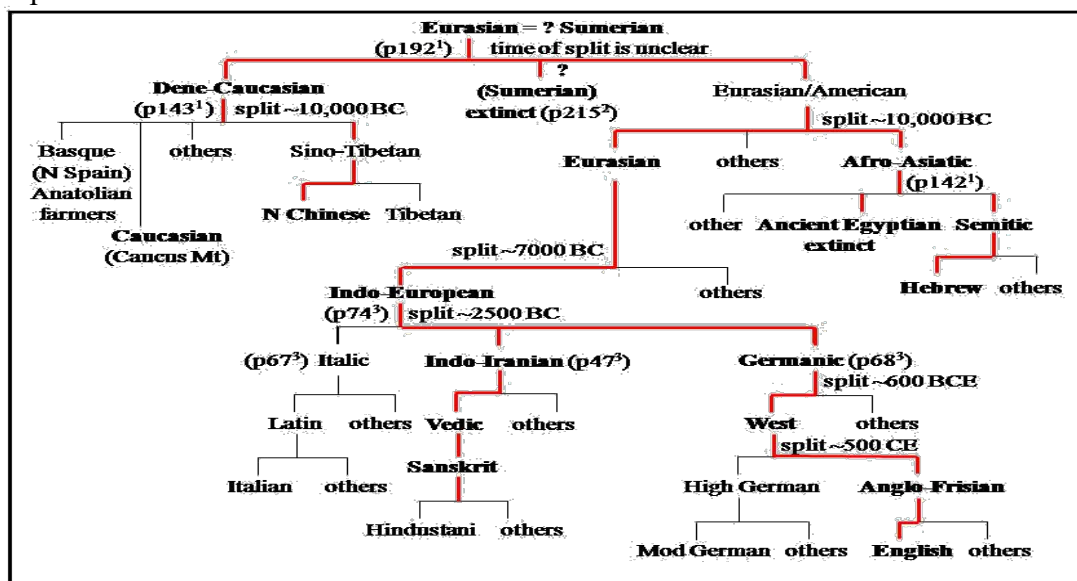


coincidence with the political racing between both of the politicians on the UK political stage.

Other written tales about unicorn are *The Unicorn* by Kate Douglas Wiggin also Nora Archibald Smith and *Brave Little Tailor* by Brother Grimm. First, Kate Douglas Wiggin (1856) and Nora Archibald Smith (1859) are the author of *The Unicorn* from Philadelphia, USA. Kate started the first free kindergarten in San Francisco. Then she and Nora set up a training school for kindergarten teachers, and raised money for it by writing stories. Together, they retold and edited many collections of tales for children. It comes from *Tales of Wonder Every Child Should Know* and the published folklore during the 19<sup>th</sup> century. Then, the unicorn as one of the character in the story also mentioned in *Brave Little Tailor*, it is written by Brother Grimm or Jacob Ludwig Carl Grimm (1785) and Wilhelm Carl Grimm (1786) from German fairy tale collected (*Kinder – und Hausmarchen* no.30) and the published folklore during 19<sup>th</sup> century. Otherwise, the character of Unicorn in this Grimm's story is only as the supporting character in the story. The unicorn in *Brave Little Tailor* is as one of the tasks that has to be completed by the Little Tailor. The task is from the King to prove the Little Tailor competence of his tagline, seven with one blow. His task is to catch the Unicorn that has made a great damage in the kingdom.

All stories are called cultural transformation. Because its transform from one story to others and from one continent to another continent. It is like from Asia (the original version of Unicorn to Europe) and again to Asia like Kirrin and Megaremeng from Madura Island. For instance Megaremeng that has similar motif with Jason and Argonaut story from Slovenia although it relates with Greek. Cultural adaptation according to Zipes (2012) in his book *The Irresistible*

Fairy Tale told that The adaptation due to its trade and communication across culture. It likes Snow White that its element such as her hair as black as Ebony. Ebony tree only could be found in Celebes and in India. So that this element came to Europe because trade and cultural communication among people. At the beginning based on above story Unicorn was from Mahenjo Daro and Harappa in Indus River India. It came to Europe because Hildegard Von Bingen an Anthropologist from Germany that conduct a research in there in 11<sup>th</sup> Century. Or, in Sicily or Cristal Casket story there was no snow in the story. In a map it can figure out regarding with the adaptation, it explains below:





From the map above, It can be seen if the oldest civilization is Sumeria in Persia today. Then, It is splitted into two Dean Caucasian and Eurasian. It looked that Asia is sourced from Eurasian civilization included the Panchatantra story from Visnu Sharrma from India. It is an old story for children and famous in Asia and in the world. The story of anthromorphism is about the weak animal and the strong animal. It is to depict and taught the wisdom of the king's son and descendants. So that they become a wise king in the future. While, Europe is a part of of Eurasian too and it is affected the legend story of Aesops from Greek. Aesops is a slave that is later is free up and has a trip till India. Aesops is story of animal about the Dictator and Tyrant. Because Aesps is an ordinary man or slave. So that both story, Aesops and Panchatantra have a different features. From Aesops and also Panchatantra that spread out in the world it became a various story with some classification. For instance the flying horse could become many variations from the West to The East. From the Unicorn and Pegasus in the West till the original Unicorn in Indus river till Megaremeng, the local story from Madura Island. Though, the motifs are similar but the locality is different among them. The similarity perhaps they have the same big civilization, Sumeria

Other stories related with horse is Enchated Horse from the story of Arabian Nights selection. This story is about the man called Hindoo and The Emperor of Persia. It is about the horse that could fly so fast in the sky. In the end, Hindoo could be the ambassador of the king. This story actually is a classic story and Delphy Publishing in 2015 reprint the story. Sometimes, It is called the Ebony horse because the color is black as ebony wood. It is classified ATU number 560 and the variants 561 and 562 it is about the Magical animal. This story is inspired to the following stories after. Many of the stories about the Magical animals combined or adapted with Pentamerone from Gian Batista Basile and Aladdin stories from Middle East. It is an example of story in the following sentence A boy buys a dog, a cat, and a snake in order to save them from death (he rescues a snake from burning). In return he receives a magic ring (stone) from the king of the snakes (father of the rescued snake) which will grant all wishes [D810, D812, 01470.1, 01470.1.15, 0817.1, B360, B505, B421, B422] (he finds the ring [0840]). With his wishing ring [01662.1] he builds a magic castle [D1131.1] and performs impossible tasks (building a castle, a bridge of glass, a church of wax, etc. in one night). He marries the princess, who has a lover. The wishing ring is stolen from him by the princess [0861.5, K2213] (by her lover [D861. 4], another person) who wishes herself and the castle (with the princess) to be transported to a faraway island [D2136.2]. Her husband finds himself poor again. The grateful dog and cat swim to the castle and recover the ring [D882, B548.1, 0882.1.1] with the help of a mouse [K431]. On their way back they lose the ring in the sea, but a fish (crayfish) gives it back to them. Finally the boy recovers his ring, the castle and his wife. He punishes the lover.

## CONCLUSION

The Flying Horse is one of the most popular mythical creatures in the world. This creature is mentioned in many places of the world, from Europe to Asia, America, and Africa. It is classified the index from Aarne, Thompson, and Uther. For example in ATU index there are classified in number 560 till around number 700. It is from the Magic Object till Others Tales and the Supernatural. Though many people thought that these mythical animals are popular character in many European Stories, but according to the research, Unicorn was the mythical animal from Asia, it is from the Mahenjo – Daro and Harappa civilization in River Indus. As the mythical creature, Unicorn cannot identify as the specific animal, the depiction depends on their society legend and history. Its features such as it has to own one horn is much more important than the performance. In some

countries Unicorn is Rhino, the original Unicorn from River Indus is also the ox, in Korea it is giraffe, and sometimes it is also hard to identify what kind of animal it is. Thus unicorn will be called “unicorn” if this creature has the horn in its forehead and has the healing power. Many fairy tales in the world use the unicorn as their characters in the story. There are a lot of tales in the world such as *The coming of Unicorn* (Williamson), *Through the Looking Glass* (Carroll), *The Brave Little Tailor* (Grimm), *The Unicorn* by Kate Douglas Wiggin also Nora Archibald Smith using Unicorn as the character in the story. Therefore, Unicorn is the universal mythical creature formed from the dialectic process among the culture and tradition in the world.

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