

Narrative Structure and Local Wisdom Values in Muna Children's Stories: A Study of Pa Ode bhe Nosi and Kafotalo Kosibaribarihantomu

Struktur Naratif dan Nilai Kearifan Lokal dalam Cerita Anak Daerah Muna: Kajian Pa Ode *Bhe Nosi* dan *Kafotalo Kosibaribarihantomu*

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Article History Submitted: 5 January 2026 Published: 28 May 2026 Keywords narrative structure: local wisdom: children's literature: Muna culture: Labov narrative model Kata Kunci struktur naratif: kearifan lokal: sastra anak: budaya Muna: model naratif Labov Page 45-54	Abstract This study aims to analyze the narrative structure and local wisdom values in two Muna children's stories, namely <i>Pa Ode bhe Nosi</i> (<i>Pak Ode dan Nosi</i>) by Nurjannah Tamil and <i>Kafotalo Kosibaribarihantomu</i> (<i>Kemenangan Bersama</i>) by Rikar Karim. The study employs a library research design with a descriptive qualitative approach. The data consist of narrative excerpts, dialogues, and descriptions of events purposively selected from the two texts. Data collection was conducted through intensive reading, note-taking, coding, and classification based on William Labov's narrative structure model, while local wisdom values were analyzed using qualitative content analysis. The findings reveal that both stories contain complete narrative components, namely abstract, orientation, complicating action, evaluation, resolution, and coda. <i>Pa Ode bhe Nosi</i> highlights the values of responsibility, care, affection, cultural honor, and commitment to preserving the traditional horse attraction performance, whereas <i>Kafotalo Kosibaribarihantomu</i> represents the values of mutual cooperation, perseverance, social care, friendship, and the preservation of the traditional game <i>kalego</i>. Both stories demonstrate that modern Muna children's literature is not merely a medium of entertainment but also a text that organizes cultural values through coherent narrative patterns. This study offers a synthetic reading model that connects William Labov's narrative structure with the transmission of local wisdom, thereby strengthening studies of regional children's literature, character education, and the preservation of Muna culture. Abstrak Penelitian ini bertujuan menganalisis struktur naratif dan nilai kearifan lokal dalam dua cerita anak daerah Muna, yaitu Pa Ode bhe Nosi (Pak Ode dan Nosi) karya Nurjannah Tamil dan Kafotalo Kosibaribarihantomu (Kemenangan Bersama) karya Rikar Karim. Penelitian ini menggunakan desain kepustakaan dengan pendekatan deskriptif kualitatif. Data berupa kutipan narasi, dialog, dan deskripsi peristiwa yang dipilih secara purposif dari kedua teks. Pengumpulan data dilakukan melalui pembacaan intensif, pencatatan, pengodean, dan klasifikasi berdasarkan model struktur naratif Labov, sedangkan nilai kearifan lokal dianalisis melalui analisis isi kualitatif. Kedua cerita memuat komponen naratif lengkap, yaitu abstrak, orientasi, aksi pemicu konflik, evaluasi, resolusi, dan coda. Pa Ode bhe Nosi menonjolkan nilai tanggung jawab, kepedulian, kasih sayang, kehormatan budaya, dan komitmen pelestarian tradisi atraksi kuda, sedangkan Kafotalo Kosibaribarihantomu merepresentasikan nilai gotong royong, pantang menyerah, kepedulian sosial, persahabatan, dan pelestarian permainan tradisional kalego. Kedua cerita membuktikan bahwa sastra anak modern Muna bukan sekadar media hiburan, melainkan teks yang mengorganisasikan nilai budaya melalui pola naratif yang koheren. Penelitian ini menawarkan model pembacaan sintesis yang menghubungkan struktur naratif Labov dengan transmisi kearifan lokal sehingga memperkuat kajian sastra anak daerah, pendidikan karakter, dan pelestarian budaya Muna. © 2026 The Author(s). PESASTRA: Pendidikan Bahasa dan Sastra by PT Casa Cendekia Media
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INTRODUCTION

Children's literature is a literary form that presents experience, conflict, imagination, and life values in a mode accessible to child readers. Nurgiyantoro (2015) states that children's stories do not only function as entertainment but also as a medium for developing imagination, moral sensitivity, and cultural understanding. Sarumpaet (2010) similarly emphasizes that children's literature should be viewed through the perspective of child readers, while Hunt (1991) and Lukens (2003) explain that children's literary texts combine aesthetic, pedagogical, and cultural functions. In this sense, regional children's stories occupy a strategic position because they provide young readers with narratives that are close to their social environment, language, and cultural memory.

The central phenomenon underlying this study is the growing importance of regional children's stories as instruments of local language and cultural preservation amid the dominance of global popular culture. Changes in reading practices, the expansion of digital media, and the weakening intergenerational transmission of local languages require cultural texts that are communicative and educational. Wellek and Warren (2014) regard literary works as cultural documents that cannot be separated from social values, whereas Abrams (1999) stresses that literary texts represent human experience through artistic form. Therefore, Muna children's stories need to be examined not only as simple reading materials for children but also as cultural artifacts that record how the Muna community organizes values, identity, and local knowledge in narrative form.

The urgency of this study is both scholarly and practical. Scholarly, the study of Muna children's literature still requires deeper analysis from the perspectives of narrative structure and local wisdom. Regional children's literature should not be treated merely as a collection of stories; it should also be analyzed as a system of meaning that links plot, character, conflict, and cultural values. Practically, regional children's stories can support character education, culturally responsive literacy, and the preservation of local traditions. This is in line with Koentjaraningrat's (2009) view that culture is transmitted through symbols, values, and social practices, and with Geertz's (1973) concept of culture as a web of meanings interpreted by members of a community.

The objects of this research are two Muna children's stories published by the Language Center of Southeast Sulawesi Province: *Pa Ode bhe Nosi* (Pak Ode and Nosi) by Nurjannah Tamil and *Kafotalo Kosibaribarihantomu* (Kemenangan Bersama) by Rikar Karim. These two stories are modern written children's stories, not classical folktales transmitted orally. Nevertheless, both contain strong cultural references. *Pa Ode bhe Nosi* foregrounds the horse attraction tradition as a symbol of Muna cultural dignity, while *Kafotalo Kosibaribarihantomu* introduces *kalego*, a traditional Muna game using coconut shells. This context makes the two stories relevant for examining how modern children's literature can preserve local wisdom without losing its narrative appeal for children.

The main theoretical foundation of this study is Labov's narrative structure theory. Labov and Waletzky (1967) define narrative as an organization of experience built through a sequence of events and evaluative meanings. Labov (1972) further formulates six macro-components of narrative structure: abstract, orientation, complicating action, evaluation, resolution, and coda. This framework is appropriate for the present study because it allows the researcher to identify how a story begins, introduces context, produces conflict, gives meaning to events, resolves tension, and closes the narrative. Narrative theory developed by Bal (2009), Chatman (1978), and Toolan (2001) also confirms that narrative structure is not merely a sequence of events but a mechanism for organizing meaning.

In addition to narrative theory, this study uses the concept of local wisdom. Sibarani (2012) defines local wisdom as knowledge, values, norms, and life strategies inherited and practiced by a community as a guide for behavior. Haryanto (2014) identifies responsibility, discipline, independence, honesty, respect, care, hard work, perseverance, humility, and peace as forms of noble values within local wisdom. Ratna (2011) explains that literary anthropology can reveal the relation between literary works and cultural systems, whereas Rummar (2022) argues that local wisdom can be applied in education through concrete cultural examples close to students' lives. These perspectives provide the conceptual basis for reading Muna children's stories as cultural texts that transmit values through narrative events.

Previous studies indicate that narrative structure and cultural values are productive approaches in literary analysis, but they also reveal a research gap. Nara (2022) examined narrative structure and local wisdom in a legend from West Manggarai, while Mulatsih, Manggala, and Nirwinastu (2024) used Labov's model to document local stories from Gunung Kidul. Salsabila, Queena, and Putri (2025) investigated narrative structure and binary opposition in Indonesian folktales. Zain and Iffat (2025) demonstrated that Labov's model can be applied to children's stories in Majalah Bobo. These studies are valuable, yet they mostly focus on legends, folktales, or children's stories outside the Muna cultural context. They have not specifically discussed modern written Muna children's stories as texts that integrate narrative organization and the transmission of local wisdom.

The research gap addressed by this article lies in the limited analysis of modern Muna children's stories as written literary texts that combine narrative structure with cultural-value transmission. Most studies on regional stories tend either to describe moral values or to map narrative components separately. This study seeks to move beyond description by showing how narrative structure functions as a vehicle for local wisdom. Thus, the article does not only ask what values are found in the stories, but also how those values are organized, dramatized, and made meaningful through narrative form.

Based on this background, the research focuses on two questions. First, how are the narrative structures of *Pa Ode bhe Nosi* and *Kafotalo Kosibaribarihantomu* organized according to Labov's model? Second, what local wisdom values are represented in the two stories, and how do they contribute to the cultural and educational meaning of modern Muna children's literature? Accordingly, this study aims to describe the narrative structure of both stories, identify the local wisdom values embedded in them, and formulate the scientific contribution of their narrative-cultural synthesis.

The contribution of this study is theoretical and practical. Theoretically, this article proposes a synthetic reading of regional children's literature by connecting Labovian narrative structure with local wisdom transmission. This synthesis is expected to enrich the study of children's literature, sociocultural narratology, and literary anthropology. Practically, the findings may be used as a reference for Indonesian language and literature learning, especially in materials related to children's stories, regional stories, character education, and cultural literacy.

METODE

This research used a qualitative library research design. The library research design was selected because the objects of study were written children's story texts, while the qualitative approach was used because the data consisted of words, sentences, narrative excerpts, dialogues, and cultural meanings that required interpretive analysis. This design is consistent with Creswell and Poth (2018), who explain that qualitative research aims to understand meaning in context, and with Moleong (2017), who emphasizes that qualitative research places the researcher as the primary instrument in interpreting data.

The data sources were two Muna children's storybooks: *Pa Ode bhe Nosi* (Pak Ode and Nosi) by Nurjannah Tamil and *Kafotalo Kosibaribarihantomu* (Kemenangan Bersama) by Rikar Karim, published by the Language Center of Southeast Sulawesi Province in 2024. The research data consisted of textual units in the form of narrative quotations, character dialogues, descriptions of events, descriptions of setting, and statements that represent narrative structure and local wisdom values. The research corpus was limited to these two stories because both explicitly contain cultural elements and clear narrative organization.

The research subjects or sample texts were determined purposively. The two stories were selected based on four criteria: (1) the texts are Muna regional children's stories; (2) the texts were published in a regional-language and cultural preservation program; (3) the texts contain cultural elements such as horse attraction tradition and the traditional game *kalego*; and (4) the texts display identifiable narrative components, including orientation, conflict, evaluation, and resolution. Therefore, the sample was not chosen statistically but analytically, based on its relevance to the research objectives.

The main research instrument was the researcher as reader and interpreter of the texts. To ensure data traceability, supporting instruments were used, namely data cards and coding tables. Each data card contained the data number, story title, page number, textual quotation, narrative-structure category, local-wisdom category, and preliminary analytical notes. The categories of

narrative structure followed Labov's (1972) model: abstract, orientation, complicating action, evaluation, resolution, and coda. The categories of local wisdom were based on Sibarani (2012), Haryanto (2014), and Rummar (2022), and were adjusted to the empirical findings in the texts.

Data collection was conducted through six stages. First, the researcher inventoried the two stories as the primary data sources. Second, the texts were read completely to obtain a general understanding of plot and theme. Third, intensive reading was conducted to mark textual units containing narrative-structure elements and local wisdom values. Fourth, the marked textual units were recorded in data cards with source pages. Fifth, the data were classified according to the categories of narrative structure and local wisdom. Sixth, the classified data were rechecked through repeated reading to avoid miscoding and to maintain consistency between the quotations and the analytical categories.

The data were analyzed using qualitative content analysis through the stages of data reduction, data display, interpretation, and conclusion drawing. In the reduction stage, data unrelated to narrative structure and local wisdom were excluded. In the display stage, the findings were organized in tables to show the relationship among quotations, categories, and page sources. In the interpretation stage, the findings were related to Labov's narrative structure theory, the concept of local wisdom, and previous research. In the conclusion stage, the researcher formulated the structural patterns, dominant values, novelty, and scientific implications of the study. Data validity was maintained through persistent reading, theoretical triangulation, and checking the consistency among textual evidence, analytical categories, and conclusions, as recommended in qualitative data analysis by Miles, Huberman, and Saldaña (2014).

RESULT AND DISCUSSION

Result

This section presents the findings objectively and descriptively. The data consist of narrative excerpts and dialogues from the two Muna children's stories. Theoretical interpretation is presented separately in the Discussion section.

1. Narrative Structure Findings in Pa Ode bhe Nosi (Pak Ode and Nosi)

The narrative structure findings in Pa Ode bhe Nosi are presented in Table 1. The data are organized according to the six components of Labov's narrative structure.

Table 1. Narrative Structure Findings in Pa Ode bhe Nosi

Component	Textual data	Page	Descriptive note
Abstract	“Pesta Hari Ulang Tahun Kabupaten Muna akan digelar. Masyarakat antusias memeriahkan pesta yang hanya diadakan setahun sekali ini. Berbagai pertunjukan akan ditampilkan, salah satunya atraksi kuda. Atraksi kuda menjadi simbol harga diri yang harus dipertahankan oleh masyarakat Muna.”	Tamil, 2024: 1	The opening introduces the main event and the cultural background of horse attraction.
Orientation	“Pak Ode bersemangat mengikuti atraksi kuda. Ia memiliki seekor kuda jantan bernama Nosi. Pak Ode dan Nosi sudah didaftarkan Pak RT dalam atraksi ini.”	Tamil, 2024: 3	Pak Ode, Nosi, and Pak RT are introduced in the situation of preparing for the horse attraction.
Complicating action	“Pagi itu, Nosi terlihat berbeda. Ia tidak berselera untuk makan. Salah satu kakinya diangkat lalu ditendangkannya. Nosi seperti menahan sakit.”	Tamil, 2024: 5	The conflict begins when Nosi shows signs of illness before the cultural performance.
Evaluation	“Setelah mendengar penjelasan Dokter Indra, Pak Ode merasa bersalah karena kurang memperhatikan kualitas pakan Nosi.”	Tamil, 2024: 8	The data show Pak Ode’s emotional response and moral reflection on Nosi’s condition.
Resolution	“Akhirnya, usaha Pak Ode juga tidak	Tamil, 2024: 11	The health conflict begins to be

Component	Textual data	Page	Descriptive note
Resolution	sia-sia. Nosi sembuh. Ia kembali berlari ke sana kemari.” “Pak RT, Nosi saya ikutkan atraksi kuda,” ucap Pak Ode.	Tamil, 2024: 17	resolved through care and recovery. Pak Ode’s final decision marks the resolution of Nosi’s participation in the attraction.
Coda	“Atraksi kuda yang ditampilkan Nosi sangat memukau. Ketegangan juga hadir di hati penonton. Sorakan penonton memberi semangat kepada kuda-kuda yang beratraksi. Pak RT dan Pak Ode pun mulai menjalankan program yang mereka rencanakan. Keduanya terus berupaya agar ada Nosi berikutnya.”	Tamil, 2024: 23-24	The story closes with a successful performance and a plan to continue the tradition.

2. Narrative Structure Findings in Kafotalo Kosibaribarihantomu (Kemenangan Bersama)

Table 2. Narrative Structure Findings in Kafotalo Kosibaribarihantomu

Component	Textual data	Page	Descriptive note
Abstract	“Suasana desa kali ini sangat meriah. Umbul-umbul dan bendera merah putih kembali terpasang di depan rumah. Hal ini menandakan sebentar lagi perayaan Agustusan akan diadakan.”	Karim, 2024: 2	The opening shows the village atmosphere before the celebration.
Abstract	“Namun, tahun ini ada yang berbeda, yaitu lomba kalego.”	Karim, 2024: 4	The story directs readers to the kalego competition as the central event.
Orientation	“Semua orang bergembira menyambut perayaan tersebut, termasuk Jaya, Rikar, dan Erlan.”	Karim, 2024: 2	The child protagonists are introduced in the context of the Independence Day celebration.
Orientation	“Kalego adalah permainan tradisional suku Muna yang menggunakan tempurung kelapa.”	Karim, 2024: 4-5	The main cultural object of the story is introduced as a traditional game.
Complicating action	“Jaya, Rikar, dan Erlan akan mengikuti lomba kalego ini. Tentu saja mereka harus berlatih agar menjadi juara. Namun, mereka tidak memiliki tempurung kelapa untuk berlatih.”	Karim, 2024: 7	The conflict begins when the characters do not have the tools needed for practice.
Complicating action	“Namun sayangnya, Pak Arif ternyata telah mengolah semua tempurung kelapanya menjadi arang.”	Karim, 2024: 18	The obstacle intensifies because the expected source of coconut shells is unavailable.
Evaluation	“Mereka bersedih mengetahui hal itu. Pak Arif yang melihat mereka bersedih, kemudian memberikan mereka hadiah.”	Karim, 2024: 18	The data show the children’s emotional response and Pak Arif’s empathetic reaction.
Resolution	“Ini hadiah untuk kalian, kandang ayam dari tempurung kelapa. Kalian bisa bongkar, lalu ambil tempurung	Karim, 2024: 20	A solution is offered through a chicken coop made of coconut shells.

Component	Textual data	Page	Descriptive note
Resolution	kelapanya, sangat mudah, kok, karena tidak memiliki lem, cuma menggunakan tali.” “Mereka kemudian bekerja sama membongkar kandang ayam tersebut. Mereka memisahkan satu per satu tempurung kelapa, lalu mencuci tempurung kelapa itu.”	Karim, 2024: 21	The children obtain the practice tools through collective work.
Coda	“Sekarang, mereka sudah memiliki tempurung kelapa untuk berlatih kalego. Pengalaman selama mencari tempurung kelapa sangat seru bagi mereka dan tentunya menambah motivasi mereka untuk terus berlatih kalego agar menjadi juara.”	Karim, 2024: 26	The story ends with the achievement of the characters’ goal and increased motivation.

3. Temuan Nilai Kearifan Lokal dalam Pa Ode bhe Nosi

Table 3. Local Wisdom Values in Pa Ode bhe Nosi

Value	Textual data	Page	Descriptive note
Responsibility	“Pak Ode benar-benar merawat Nosi dengan baik. Ia memastikan pakan Nosi yang terbaik. Waktu istirahat Nosi pun ia pantau. Ia percaya pakan yang tepat dan istirahat yang cukup akan membuat Nosi kembali sehat dan kuat.”	Tamil, 2024: 11	Pak Ode provides continuous care for Nosi.
Care	“Pagi itu, Nosi terlihat berbeda. Ia tidak berselera untuk makan. Salah satu kakinya diangkat lalu ditendangkannya. Nosi seperti sedang menahan sakit. ‘Nosi, ada apa denganmu?’ ucap Pak Ode. Dielusnya kepala Nosi. Ia berharap mengetahui masalah Nosi.”	Tamil, 2024: 5	Pak Ode responds directly to changes in Nosi’s condition.
Affection	“Pak Ode terus memandangi Nosi yang sudah tertidur. Didekatinya Nosi lalu dibelainya. Ia khawatir Nosi tidak sembuh.”	Tamil, 2024: 9	The relationship between Pak Ode and Nosi is marked by emotional closeness.
Cultural dignity	“Atraksi kuda menjadi simbol di daerah Muna sebagai harga diri yang harus dipertahankan.”	Tamil, 2024: 1	Horse attraction is presented as a symbol of Muna cultural dignity.
Commitment to cultural preservation	“Pak RT dan Pak Ode pun mulai menjalankan program yang mereka rencanakan. Keduanya terus berupaya agar ada Nosi berikutnya. Pak Ode pun mulai mencari penerusnya untuk dilatih menjadi pawang kuda.”	Tamil, 2024: 24	The characters initiate long-term regeneration of horse handlers.

4. Local Wisdom Values in Kafotalo Kosibaribarihantomu
Temuan nilai kearifan lokal dalam Kafotalo Kosibaribarihantomu ditampilkan pada Tabel 4.

Tabel 4. Local Wisdom Values in Kafotalo Kosibaribarihantomu

Value	Textual data	Page	Descriptive note
Mutual cooperation	“Mereka kemudian bekerja sama membongkar kandang ayam tersebut. Mereka memisahkan satu per satu tempurung kelapanya, lalu mencuci tempurung kelapa itu.”	Karim, 2024: 21	The characters solve the problem through collective effort.
Perseverance	“Namun, ternyata mereka tidak memiliki tempurung kelapa di rumahnya. Mereka pun kembali berkumpul. Selanjutnya, mereka berkeliling mencari tahu siapa yang memiliki tempurung kelapa.”	Karim, 2024: 9, 11	The characters continue searching even after their first attempt fails.
Social care	“Pak Arif yang melihat mereka bersedih, kemudian memberikan mereka hadiah.”	Karim, 2024: 18	Pak Arif responds to the children’s sadness by offering help.
Togetherness and friendship	“Pengalaman selama mencari tempurung kelapa adalah pengalaman yang sangat seru bagi mereka dan tentunya menambah motivasi mereka untuk terus berlatih kalego agar menjadi juara.”	Karim, 2024: 26	The shared experience strengthens friendship and motivation.
Cultural preservation	“Kalego adalah permainan tradisional suku Muna yang menggunakan tempurung kelapa.”	Karim, 2024: 4-5	The traditional game is introduced as part of Muna cultural heritage.

Discussion

1. Narrative Structure as a Mechanism for Organizing Cultural Values

The findings show that both stories contain complete narrative structures based on Labov's model. The presence of abstract, orientation, complicating action, evaluation, resolution, and coda indicates that the two stories are not merely simple descriptive texts but organized narratives that guide readers from cultural introduction to moral meaning. The abstract provides an initial cultural frame; the orientation introduces characters and setting; the complicating action creates a problem; the evaluation gives emotional and moral weight; the resolution restores balance; and the coda closes the story while reaffirming its cultural message.

In Pa Ode bhe Nosi, the narrative moves from the introduction of horse attraction as a cultural symbol to the conflict of Nosi's illness and finally to Pak Ode's careful decision to include Nosi in the attraction only after ensuring his recovery. This pattern shows that cultural pride is not represented as blind ambition. Instead, the story constructs cultural dignity through responsibility and care. The horse attraction tradition becomes meaningful because it is supported by ethical behavior toward the animal and by a commitment to regeneration.

In Kafotalo Kosibaribarihantomu, the plot moves from the festive Independence Day atmosphere to the introduction of kalego, the problem of lacking coconut shells, the search for a solution, and the children's successful preparation for the game. The conflict is modest, but it is pedagogically significant. It enables the story to dramatize cooperation, perseverance, social care, and friendship in ways that child readers can understand. Thus, the structure of the story turns local culture into an experiential learning process.

2. Local Wisdom as a Value System in Muna Children's Stories

The local wisdom values in the two stories are not delivered primarily through direct moral instruction. Instead, they are embedded in character actions, conflicts, decisions, and endings. This confirms Sibarani's (2012) argument that local wisdom is a living value system practiced by a community, and it also supports Ratna's (2011) view that literary works may reveal the cultural logic of a society. In both stories, values are narrated rather than merely stated.

Responsibility and affection in *Pa Ode bhe Nosi* are especially important for children's literature. The story does not present the animal simply as a tool for cultural performance. *Nosi* is constructed as a living being that deserves care. This finding gives the story a distinctive ethical dimension: cultural preservation must be balanced with compassion and responsibility. The tradition of horse attraction is therefore presented not only as a performance of pride but also as a moral practice that requires care, discipline, and regeneration.

Kafotalo Kosibaribarihantomu presents local wisdom through mutual cooperation, perseverance, social care, togetherness, friendship, and preservation of *kalego*. These values are closely related to children's social world because they are shown through play, group effort, and problem solving. This finding is consistent with Rummar (2022), who emphasizes that local wisdom becomes effective in education when it is connected to concrete practices close to learners' everyday lives. *Kalego* is not merely named as a traditional game; it becomes the narrative medium through which children learn cooperation and resilience.

3. Comparison with Previous Studies and Research Novelty

Compared with Nara's (2022) study of a West Manggarai legend, this study focuses on modern Muna children's stories. This distinction is important because modern regional children's literature has a different function from legends or folktales. It is intentionally written for child readers and may serve educational, cultural, and literacy purposes. Compared with Mulatsih, Manggala, and Nirwinastu (2024), who used Labov's model to document a local story, this article uses Labov's structure not only as a classification tool but also as an interpretive framework for understanding how cultural values are narratively organized.

This study also differs from Salsabila, Queena, and Putri (2025), who examined Indonesian folktales through narrative structure and binary opposition. The present article does not use binary opposition as the main framework; instead, it focuses on the relation between narrative sequence and value transmission. Furthermore, while Zain and Iffat (2025) show that Labov's model can be applied to children's stories in *Majalah Bobo*, this study expands the application of Labov's model to modern regional children's literature in the Muna cultural context.

The novelty of this research is the formulation that modern Muna children's stories function as narratives of local wisdom transmission. This term refers to stories that do not merely mention cultural objects but organize cultural values through conflicts, evaluations, and resolutions. *Pa Ode bhe Nosi* uses the conflict of *Nosi*'s illness to transmit responsibility and cultural dignity, while *Kafotalo Kosibaribarihantomu* uses the children's search for coconut shells to transmit cooperation and preservation of a traditional game. The scientific contribution therefore lies in showing how narrative form and cultural content work together as an integrated meaning system.

4. Scientific and Practical Implications

Scientifically, the study demonstrates that Labov's narrative structure theory, although originally developed for oral narratives, remains relevant for analyzing written children's stories when applied critically and contextually. The findings suggest that Labov's model can be expanded into studies of regional children's literature, especially for examining how plot structure carries cultural values. This implication contributes to literary studies, narratology, and local-culture research.

Practically, the results can be used in Indonesian language and literature education, particularly in learning materials related to children's stories, regional stories, character values, and cultural literacy. Teachers can use the two stories to introduce narrative structure, distinguish narrative components, and discuss local wisdom values. More broadly, the findings support the use of regional children's stories as culturally grounded learning resources that strengthen students' identity and appreciation of local heritage.

CONCLUSION

This study concludes that Pa Ode bhe Nosi and Kafotalo Kosibaribarihantomu contain complete and coherent narrative structures based on Labov's model, consisting of abstract, orientation, complicating action, evaluation, resolution, and coda. The structure of Pa Ode bhe Nosi organizes the story around the horse attraction tradition, Nosi's illness, Pak Ode's moral reflection, and the regeneration of cultural practice. The structure of Kafotalo Kosibaribarihantomu organizes the story around the traditional game kalego, the problem of unavailable coconut shells, collective effort, and the children's renewed motivation to practice.

The relationship among the research problem, findings, and discussion shows that modern Muna children's stories do not only depict cultural phenomena. They produce a scientific finding regarding the way local values operate within narrative form. Local wisdom is not positioned as an external message added after the story; it is embedded in the movement of plot, the decisions of characters, and the resolution of conflict. Responsibility, care, affection, cultural dignity, mutual cooperation, perseverance, friendship, and cultural preservation are made meaningful through narrative events.

The substantive meaning of the findings is that modern Muna children's literature can serve as a narrative medium for cultural inheritance. Its contribution lies in connecting children's literary aesthetics with local cultural education. Future research may be directed toward three areas. First, the corpus may be expanded to include all Muna children's stories published by the Language Center in order to produce a more comprehensive map of cultural values. Second, future studies may compare Muna children's stories with children's stories from other regional languages in Southeast Sulawesi. Third, further research may examine the reception of these stories among teachers and students to determine their effectiveness as teaching materials for cultural literacy and character education.

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