

WRITING PATTERNS DEVELOPMENT WITH FOLKLORE IN MODERN FANTASY LITERATURE

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ABSTRACT

This research was conducted on the curiosity of researchers related to the difficulty of finding studies and discussions of fantasy literature subject. That's why researchers tried to start research to prove fantasy literature could be created from developing local myth, especially, studies related to it are rarely found. The method chosen here is a qualitative descriptive comparative literary approach using intertextual theory by comparing webtoon *7 Wonders* that developed its setting on the basis of Nawang Wulan figure from folklor "The Legend of Jaka Tarub" with popular culture concepts such as "Lucifer the Fallen Angel" and "Nyi Roro Kidul". From the development was created a characterization setting. On the other hand, *Omnicient Readers* developed his work with the *dokkaebi* and *Bihyeong* figure of "Lady Dohwa and Banchelor Bihyeong" against the concept of post-apocalypse world, gods, and stream channel or network as target of creating a new world setting in the story. From the conclusions obtained in the result of two works, it can be known that myth such as folklore proved can be made as a reference to fantasy literature.

Keywords: Comparative Literature, Intertextual, Folklore, Fantasy, Webtoon, Web Novel

ABSTRAK

Penelitian ini dilakukan atas rasa penasaran peneliti terkait sulitnya menemukan kajian maupun pembahasan subjek sastra fantasi. Karena itulah peneliti mencoba memulai penelitian untuk membuktikan sastra fantasi bisa diciptakan dari mengembangkan mitos setempat, terlebih kajian yang berhubungan itu langka ditemukan. Metode yang dipilih di sini adalah kualitatif deskriptif pendekatan sastra perbandingan menggunakan teori intertekstual dengan membandingkan webtoon Indonesia dan web novel Korea Selatan terhadap masing-masing folklor lokalnya. Dari penelitian ini ditemukan kalau webtoon *7 Wonders* mengembangkan setting-nya dengan dasar sosok Nawang Wulan dari folklor "Legenda Jaka Tarub" dengan konsep budaya populer berupa "Lucifer sang Malaikat Jatuh" dan "Nyi Roro Kidul". Dari pengembangan itu terciptalah setting penokohan. Di sisi lain, *Omnicient Reader* mengembangkan karyanya dengan sosok *dokkaebi* dan sosok *Bihyeong* dari "Nona Dohwa and Pemuda Bihyeong" terhadap konsep post-apocalypse world, dewa-dewi, dan star stream channel or network sebagai sasarannya yang menciptakan setting dunia baru di cerita. Dari kesimpulan yang didapat dalam pembahasan dua karya, bisa diketahui bahwa mitos seperti folklor terbukti dapat menjadi referensi pembuatan sastra fantasi.

Kata Kunci: Sastra Perbandingan, Intertekstual, Folklor, Fantasi, Webtoon, Web Novel

INTRODUCTION

People often read fantasy novels and comics online, but rarely researcher see another researchers bring up related studies. Lack of literary studies on the background of the creation of fantasy genre works on myth with the concept of stories that became popular culture in today's literacy, especially on webtoons and web novels that are widely accessed by readers. That's why the Indonesian webtoon titled *7 Wonders* by Metalu that contains folklore "The

Legend of Jaka Tarub" and a South Korean web novel titled *Omniscient Reader* by Sing N Song (싱/송) which contains folklores related to *dokkaebi* (goblins) to show that the two fantasy literatures were created from the myth of related countries. Because with the understanding of the style of creation or writing patterns of the work, it will be able to open the potential of fantasy genre and realist writers to preserve local and national cultures such as myth or folklore universally and progressively.

For this reason, first this study will examine the intertextuality of both works. Based on Ema Damayanti (2020), it is known that the interrelationships between comparable texts can be in the form of similarities or differences, the possibility to support, or even oppose. Intertextual studies can also examine newly created literary texts because of a similarity of characteristics at both intrinsically and extrinsically. Described in Warkum Sumitro, Moh. Anas Kholish, and In'amul Mussoffa's book (2014) which contain intertextual contexts from various sources, intertextual is described as interrelationship between one text and other texts. This is because every existing texts gets shaped as a catchment and other text transformation from the pieces of its quotations.

Explained in the study made by Krisna Wahyuningtyas and Ahmad Pramudiyanto (2021) which quoted Oktarina (2020: 36-37) related to 22 Stith Thompson folklore's motives theory. The two of them stated that "The Legend of Jaka Tarub" has a mythological motive related to the *bidadari* (angel) of power and majesty. Then by considering the study, it can be connected with *dokkaebi*'s related folklore that has a chance and fate motive.

METHOD

The study focused on qualitative descriptive methods based on the comparative approach of intertextual theory literature on the subject of the webtoon *7 Wonders* by Metalu from Indonesia and the web novel *Omniscient Reader* by Sing N Song (싱/송) from South Korea. Which this study is assisted by data in the form of setting formation of both works based on supporting evidence and related folklore forming and references.

RESULTS AND DISCUSSION

Results

Webtoon 7 Wonders

Webtoon is a cartoon or digital comic from a licensed author in online website with various language services, one of which is Indonesian. One of the contents is *7 Wonders* by Metalu whose work has been published since 2016. This webtoon tells the story of Jaka who steals a *bidadari*'s scarf named Kenanga to change the fate of his family. In the beginning, their story was about how Jaka and Kenanga became lover. However, he doesn't expect it will lead him to the truth about his and family's origins which makes him struggle to fight for his love in the future.

Seeing from that, the reasearcher find the thickness of Indonesian local elements inside. That element is folklore of "The Legend of Jaka Tarub" with an interesting story that makes this webtoon selected to be studied by researcher for development or transformation. So below there, researcher attached the data that will be the basis of this study.

Table 1 List of data from 7 Wonders

Episode	Episode Title	Setting
89	The Fallen Goddess	Nawang Wulan's life after the legend is over
101	Reunion	Nawang Wulan's descendants
104	Past and Future	Nawang Wulan's good relationship with her descendants
105	The Truth	Nawang Wulan's Sisters Sacrifice (1)
106	Solution	Nawang Wulan's Sisters Sacrifice (2)

Table 2 Cited on "Episode 89 - The Fallen Goddess"

Topic	Nawang Wulan's Life After The Legend Is Over
Cite	Nawang wulan yang ingin menjadi seorang dewi melakukan pekerjaannya dengan baik. Selain bekerja, sehari-harinya dihabiskan untuk belajar banyak hal dan berusaha menjadi lebih kuat. Kegigihannya membuat para dewa-dewi kagum. Dan sebentar lagi, dia akan dilantik sebagai salah satu dari mereka.
	Kakak keempat bidadari Nawang Wulan: Wulan, kau ada waktu sebentar?

Nawang Wulan: Oh, Kakak.. Ada apa?

Kakak keempat bidadari Nawang Wulan: Ada hal penting yang ingin kubicarakan denganmu. Maaf. Aku harus melakukan ini padamu.

Nawang Wulan: Hentikan! Apa maksud Kakak melakukan ini padaku?!

Kakak keempat bidadari Nawang Wulan: Sudah kuduga ada yang aneh denganmu sejak kembali dari dunia manusia. Ternyata itu alasanannya..

Bahkan kau rela membohongi kami semua.

Nawang Wulan: Tolong jangan ikut campur masalahku! Meski bisa membaca pikiranku, Kakak tidak paham bagaimana perasaanku!!

Kakak keempat bidadari Nawang Wulan: Kenapa kau malah marah padaku?! Apa kau tidak sadar, kau itu sudah dipermainkan manusia rendah itu! Seharusnya kau murka padanya! Laporkan kelakuannya kepada pengadilan kahyangan supaya dia mendapat hukuman yang setimpal!!

Kakak kedua bidadari Nawang Wulan: Ada apa ini? Kenapa kalian bertengkar?

Grataaak...

Bruk!

Dewan Tertinggi: Bidadari Nawang Wulan dari divisi perjodohan kahyangan. Kau tahu mengapa pernikahan bangsa kita dengan manusia sudah lama tidak terjadi? Manusia sudah lebih condong ke jalan yang salah, mereka lebih banyak memihak kejahatan, rakus dan penuh nafsu. Kau sendiri telah mengalaminya, menikah karena dibohongi. Dan lagi, manusia tak tahu malu diri itu berasal dari kasta rendah. Pernikahanmu adalah aib bagi bangsa kahyangan. Kami telah menetapkan kau bersalah. Dan hukuman untukmu serta manusia itu akan segera dilakukan.

Criing.

Jaka Tarub: Apa itu?!

Nawang Wulan: Tidak apa-apa kalau aku dinyatakan bersalah. Tidak apa-apa kalau aku dihukum. Tapi kalau sampai mereka berdua juga.. Aku tidak terima!!

Blar!!

Jaka Tarub: Nawang Wulan?!

Nawang Wulan: Maaf ya Kangmas, Aku tidak bisa menjadi seorang dewi. Aku telah menjual jiwaku pada kegelapan untuk endapatkan kekuatan besar yang bisa menyelamatkan kalian berdua. Meski kita akan terpisah, aku akan terus melindungi keturunan kita dengan sebagian kekuatanku. Kekuatan cinta yang akan terus menurun.. untuk melindungi diri sendiri dari bangsa kahyangan, serta melindungi orang terkasih.

Table 3. Cited from “Episode 101 - Reunion”

Topic	Nawang Wulan’s Descendants
	Dan setelah itu Nawang Wulan meninggalkan Jaka Tarub dan putrinya, Nawangsih. Jaka Tarub merawat Nawangsih seorang diri, dan keduanya hidup berbahagia. Sedangkan Nawang Wulan menjalani kehidupan barunya sebagai bagian dari Dunia Hitam. Jaka Tarub yang memiliki kesaktian tinggi, kemudian mendapatkan gelar Ki Ageng Tarub II, menggantikan gurunya. Banyak raja-raja yang mempercayakan pusaka kerajaan dalam perawatannya. Salah satu raja yang sering memakai jasanya adalah Raja Brawijaya dari Kerajaan Majapahit. Karena kepercayaannya, beliau menitipkan salah satu putranya, Bondan Kejawanm untuk mejadi murid Ki Ageng Tarub. Ki Ageng Tarub menyayangi Bondan Kejawan seperti putranya sendiri.
Cite	Kerajaan Majapahit mengalami kehancuran. Namun itu tidak menjadi masalah bagi Bondan Kejawan yang telah diterima dengan baik oleh keluarga barunya. Ki Ageng Tarub menikahkan Bondan Kejawan dengan Nawangsih, karena telah saling jatuh cinta. Di sisi lain, karena prestasinya, Nawang Wulan diangkat menjadi Penguasa Laut Selatan, menggantikan Ratu sebelumnya. Nawangsih dan Bondan Kejawan yang telah menikah, dikaruniai seorang putra. Sepeninggal Ki Ageng Tarub, keduanya memulai tradisi untuk mewariskan kotak pusaka peninggalan ayahnya secara turun-temurun, dan melakukan pertemuan dengan Kanjeng Ratu Roro Kidul. Cucu mereka adalah Panembahan Senapati, pendiri Kesultanan Mataram pada 1587 yang sukses karena dukungan dari neneknya sendiri, Kanjeng Ratu Roro Kidul.

Waktu terus berlalu, dan zaman menjadi semakin modern. Muncullah konflik di dalam keluarga Kesultanan Mataram. Antara yang menolak berhubungan dengan Kanjeng Ratu dan yang tetap meneruskan tradisi. Konflik tersebut berujung pada sebuah perpecahan. Kinanti, ibu Jaka adalah keturunan ke-sekian dari keluarga pembawa tradisi dan masih termasuk dalam silsilah keluarga Kesultanan Mataram. Sedangkan Satya, ayah Jaka adalah keturunan ke-sekian dari keluarga yang keluar dari silsilah Kesultanan Mataram. Seharusnya pernikahan Kinanti dan Satya bisa menjadi momen bersatunya kembali keluarga besar Kesultanan Mataram yang lama terpecah, namun keduanya justru memutuskan untuk tidak berhubungan dengan keluarga Kesultanan maupun Kanjeng Ratu Roro Kidul.

Satya, Jaka, Kenanga, Luzi: Hormat kami, Kanjeng Ratu.

Nawang Wulan: Ada keperluan apa, Satya? Setelah sekian lama memutuskan hubungan denganku, tiba-tiba kau datang begini.

Tep.

Satya: Saya ingin mengenalkan putra saya kepada Anda, Kanjeng Ratu. Namanya Jaka, usianya 21 tahun.

Table 4 Cited From “Episode 104 - Past and Future”

Topik	Nawang Wulan's Good Relationship with Her Descendants
Cite	Menjadi pemimpin pasukan terdepan pertahanan, berarti aku bisa bertemu langsung dengan para pemimpin pemberontak sekaligus penguasa daerah lain. Aku memberikan akses kepada mereka semua agar bisa masuk ke dalam istana dengan mudah untuk menumbangkan ayahku. Aku tahu kalau hanya dengan kekuatanku sendiri, rencanaku tidak akan bisa berjalan lancar. Karena itulah aku butuh bantuan dari seorang penguasa yang kekuatannya sebanding dengan ayah. Nawang Wulan: Habisi seluruh keturunannya! Beliau yang menyayangiku sebagai salah satu keturunannya dan sangat marah saat tahu ayah telah mencederai kesepakatan mengenai pernikahanku dan Kinanti.

Table 5 Cited from “Episode 105 - The Truth”

Topic	Nawang Wulan’s Sisters Sacrifice (1)
	Kakak pertama bidadari Nawang Wulan: Biarkan dia masuk. Kalau yang kalian butuhkan hanya informasi, aku tidak keberatan memberikannya. Hortensia: Ini soal hukuman yang Anda sekalian terima. Hukuman ini dimulai sejak bidadari Nawang Wulan meninggalkan kahyangan. Apa benar ini semacam "pertukaran"? Kakak pertama bidadari Nawang Wulan: Ya, bisa dibilang begitu. Nawang Wulan memilih untuk menjual jiwanya pada kegelapan demi melindungi suami dan anaknya. Meski hal itu dianggap aib oleh pihak kahyangan, kami tidak bisa menyalahkannya begitu saja. Hubungannya dengan manusia bernama Jaka Tarub itu tidak akan diketahui kalau saja tidak ada yang nekat membaca pikirannya. Dia juga tidak akan disidang oleh kahyangan kalau tidak ada yang melaporkannya. Meski Nawang Wulan telah mendapatkan kekuatan besar dari dunia hitam dan melindungi para keluarga serta keturunannya dengan perlindungan cinta, sebenarnya Dewan Kahyangan bisa saja memburu para keturunannya yang masih di dunia manusia. Tapi hal itu tidak pernah terjadi. Karena kami yang merasa bersalah tidak melindunginya saat itu, rela diasingkan di sini untuk menggantikannya.
Cite	

Table 6 Cited from “Episode 106 – Solution”

Topic	Nawang Wulan’s Sisters Sacrifice (2)
	Area 13 Hortensia: Rela diasingkan di sini karena Anda sekalian merasa bersalah.. Apa bidadari Nawang Wulan tahu akan hal ini? Kakak pertama bidadari Nawang Wulan: <i>Seandainya</i> tahu pun, kami rasa keputusannya tidak akan berubah. Memilih suami dan anaknya daripada kami adalah pilihannya. Kami tidak menyesali pilihan kami..
Cite	

Table 7 Developmental Stages of Creation or Writting Patterns in 7 Wonders

Development Steps	Result Description
The selection of basic concepts	Folklore of “The Legend of Jaka Tarub”
The selection of concept focus sections	After story: After Nawang Wulan's return to Kahyangan
Target	Nawang Wulan, her sisters, and her descendants
The cultural or Popular Literature	The story of "Lucifer the Fallen Angel" and the figure of "Nyi Roro Kidul"
The creation results	Nawang Wulan became part of the darkness and became the next Ruler of the South Sea to protect her descendants, while her sisters sacrificed themselves in exile, so Nawang Wulan's descendants did not hunted by Kahyangan from the time of legend even to the future.

Taken from Krisna Wahyuningtyas and Ahmad Pramudiyanto (2021), "The Legend of Jaka Tarub" has magic and myth motives. It's magic's and myth's lies in the power and existence of Nawang Wulan as an *Kayangan's bidadari*. Based on the data collected above, the involvement of the "The Legend of Jaka Tarub" of Java Island, written on the manuscript of Babad Tanah Jawi that tells about the young man who stole a scarve drom one of seven *Kayangan's bidadari* who were bathing in a lake and hid it in his rice storage area. The *bidadari's* name is Nawang Wulan. Jaka Tarub lied to help her and the two of them love each other. They married and blessed with a daughter named Nawangsih. They live happily until one day Nawang Wulan finds her scarf that hidden by her husband. Feeling betrayed, she become angry and return to *Kayangan (can be assossiated with heaven)*. Once she returned, but only to breastfeed Nawangsih on condition that Jaka Tarub doesn't meet her or Nawangsih at that time.

As we know, no one knows what happen in Nawang Wulan's mind after she go, what will she faced in *Kayangan*, how his sisters react when they meet again, or what consequences will Nawang Wulan, Jaka Tarub, and Nawangsih faced from what happened after “The Legend

of Jaka Tarub". Therefore, judging from the quotations in the all seven data in tables above, it can be said that the author made *7 Wonders* with transformation derived from "Lucifer the Fallen Angel" and "Nyi Roro Kidul".

The concept of "Lucifer the Fallen Angel" from the stories in scriptures and related literature has many versions of its background, name, figure, and existence; some call Lucifer as an angel, some said he become a demon when he falls, and some described him as a demon from the beginning. But in general, the concept of "Lucifer the Fallen Angel" is told as a holy or heavenly being and expelled from heaven for breaking taboos or opposing God. Lucifer's story concept was famous for being used by the world, there is a lot of contemporary fantasy literatures with the setting of "Hell and Heaven" created with the concept of "Lucifer the Fallen Angel" as a modification of its development. It is also not exception to the Indonesian webtoon titled *7 Wonders*, which associates heaven as *Kahyangan (Kayangan)*, gods as the highest existence, the *bidadara* and *bidadari* being as angels, the Black World as hell or the underworld, and the black being as jinn or demon; as it's a common concept that Indonesian society believes in. If we look back at tables 2 and 4, the chain of their four relationships forms in the whole setting of local and vice versa.

Nawang Wulan on "The Legend of Jaka Tarub" is the most famous angel in Indonesia that has been developed with the adjustment of the after story concept of this legend with the concept of "Lucifer the Fallen Angel" and "Nyi Roro Kidul". As we can see from episode 105 "The Truth" that say Nawang Wulan broke a taboo to save Jaka Tarub, Nawangsih, and her descendants from *Kahyangan (Kayangan)*.

Nyi Roro Kidul is a legendary figure who is not less famous in Indonesia, her legend even began to become global scale since her figure was used as an online game's skin called Kadita on Mobile Legend: Bang Bang. In the legend of "Nyi Roro Kidul" itself, there are many version of her local folklore that make her concept become diverse. But in general, the Javanese people believe that Nyi Roro Kidul is a jinn figure that rule the Java's South Sea or indirectly ruler of the Hindia Ocean. If we look back at cite in episode 89 titled "The Fallen Goddess" in table 2, Nawang Wulan chose to become the part of the Dark World in order to protect her husband and daughter from *Kahyangan*, then she referred as the new ruler after being recognized by the predecessor because of her achievements. And based on the excerpts of episode 104 "Past and Future" in table 4, even in the present time, Nawang Wulan was really still protecting her descendants.

The combination series of local-universal concepts and after story's concept are what forms the new setting related to how the story of Nawang Wulan's descendants in *7 Wonders* from time to time. It is evident in the excerpt of episode 101 in table 3, we can find Metalu, the author developed its after story concept to become characterization setting on the lineage or family tree from Nawangsih, Nawang Wulan's daughter to Jaka, the main character of *7 Wonders* who reconstructed the "The Legend of Jaka Tarub" with hope to change his fate. Plus, the author had stated a direct note "+Info" in the end part of episode 89 "The Fallen Goddess" about his short information about Nawang Wulan descendant's family tree and references he used.

Web Novel Omniscient Reader

Omniscient Reader tells the story of Kim Dokja, the reader and her colleagues' journey to see the true end of a world that has turned into his favorite web novel. The thickness of local elements of South Korea myth related to *dokkaebi*'s folklore added impliedmible with "Lady Dohwa and Banchelor Bihyeong" that makes this work worthy of study, especially the variety concept combinations in its world system's setting. Therefore, the researcher attached the data below.

Table 8 List of data from Web Novel Omniscient Reader

Chapter	Episode	Chapter Tittle	Setting
12	3	Contract (1)	<i>Dokkaebi</i> ,
13	3	Contract (2)	Constellation, dan Star Stream Network

Table 9 Cited from "Chapter 12: Episode 3 - Contract (1)"

Topic	<i>Dokkaebi</i> , Constellation, and Star Stream Network (1)
	[Haha. You are really making me angry. Look, now...] The dokkaebi's flat-shaped eyebrows wriggled furiously. It was time to stop the taunts and get to the main point.
Cite	"Low-grade dokkaebi, Bihyung. How are the activities of a streamer?" If there was a crack in the face, it would look exactly like this. Dokkaebi Bihyung showed confusion for the first time. [H-How do you know my name?]

“You haven’t been enjoying broadcasting lately, right? The constellations are too stingy.”

[W-Who the hell are you? How does a human...]

Bihyung’s horns shook. It was natural. An ordinary human couldn’t know about the Star Stream system. But I wasn’t an ordinary human.

[A few constellations have doubts about your existence.]

[The constellation Secretive Plotter’s eyes are shining at your plan.]

From now on, it wasn’t a story for the constellations.

I mouthed to Bihyung, “How about we talk after you close the channel?”

Bihyung was worried and closed the channel.

[#BI-7623 channel is closed.]

Once the constellations left the channel, Bihyung showed his true colours.

[Feel free to speak. You, how can an ordinary human know about the Star Stream broadcasting?]

“That isn’t important.”

[Huh?]

“Bihyung, do you want to be ‘king of the dokkaebis’?”

[What now—]

“Don’t you wish to be the best streamer in the network, surpassing Dokgak and Gildal?”

Bihyung’s complexion was changing.

“Dokkaebi Bihyung, sign a contract with me. Then I will make you the king of the dokkaebis.”

Table 10 Cited from “Chapter 13: Episode 3 - Contract (2)”

Topic	<i>Dokkaebi, Constellation, and Star Stream Network (1)</i>
Cite	The star stream broadcasting was designed to relay its contents to the entire universe.

The subscribers were constellations at the top of the distant galaxies. The actors were humans like me. And the storyteller that connected the two sides was the dokkaebi in front of me.

[Ha, hahahahat! You are crazy! A crazy human! I should've known it when you refused to sponsoring of the other constellations!]

Bihyung laughed for a long time before opening his mouth again.

[I don't know how you know about Star Stream Broadcasting but I can't accept the offer. I'm a dokkaebi, not a constellation. I can't be your sponsor.]

"You seem to have misunderstood. I never told you to sponsor me."

[Huh?]

"I am well aware that you are a weak dokkaebi. I don't need your strength. I need your channel."

[My channel?]

"Since you can't seem to understand me, is there a problem with your Korean language patch?"

[No, what is this?]

"I will explain it simply. I want to sign an exclusive contract with your channel."

Bihyung made a blank expression before belatedly regained his spirit.

[Wait a minute. Do you want to make a 'stream contract' with me now?]

"Yes."

**Table 11 Developmental Stages of Creation or Writting Patterns in Web Novel
*Omniscient Reader***

Development Steps	Result Description
The selection of basic concepts	Folklore of "Lady Dohwa and Bachelor Bihyeong"
The selection of concept focus sections	Bihyeong's figure and the <i>dokkaebi</i> that in his charge
Target	<i>Dokkaebi</i> existence

The cultural or Popular Literature	Post-apocalypse world, the gods, and stream channel or network
The creation results	A new world system setting that where the <i>dokkaebi</i> comes into a broadcaster or storyteller as well as an intermediary between existences in the universe.

Based on *Encyclopedia of Korean Folk Literature: Encyclopedia of Korean Folklore and Traditional Culture Vol. III* (2014) and website Encyclopedia of Korean Folk and Culture, the narrative "Lady Dohwa and Banchelor Biheong" is divided into two separate storylines, one about the origins of Biheongnag and next is about how his divine power being displayed. Because of the union between the spirit of king who already dead and mother who still alive, it implies a union between the underworld and the living world, and Biheong, who born from them, become a boundary and intermediary of two worlds. Biheong is given a mission in the world of life to control ghosts, especially to oversee the construction of bridges and fortress gates by goblins (*dokkaebi*), to display the function of building gods. This story is generally presented as a shamanic myth that tells the origins of *dokkaebi*, which provides evidence of the existence of goblins. From the *Encyclopedia of Korean Folk Beliefs: Encyclopedia of Korean Folklore and Traditional Culture Vol. II* (2013), *dokkaebi* is described as a spirit that possesses extraordinary powers and abilities, using it to bewitch, disturb, mock, and offer help to humans.

Which of these sources can be a good picture of chance and fate motive that arises from the birth of Biheong's existence who oversees the lower *dokkaebi* in his duties. It later evolved into the creation of a setting that can be seen in table 8 quotation that alluding to the names Biheong (Bihyung) and Gildal, names that appear inside of "Lady Dohwa and Banchelor Biheyong". It can also be associated with how the *dokkaebi* in *Omnicient Reader* as an intermediary between humans (who are facing or tested with the new destiny of the star current) on earth and constellations (historical figures, legendary figures, and gods who become become an onlooker, supporter, or something related as subscriber) in another dimension. This is evident are in tables 9 and 10, *dokkaebi* on *Omnicient Reader* was created new or transformed into administrator as well as intermediary of the two with star stream (networks that function like the internet in universe) broadcast on the channel of separate responsibilities of each *dokkaebi*.

Constellations are associated with the concept of gods. It can be related to the names of Roman and Greek deities that were used as names for extraterrestrial objects. And that is why the constellation in *Omniscient Reader* is classified as being who observes human journey or stories and comments them indirectly with system. This can be seen from table 9, where the constellations are amazed by Kim Dokja's knowledge and wits to face a dokkaebi named Bihyung (Bihyeong) at the beginning of new world.

Discussion

With results on both works, *7 Wonders* and *Omniscient Readers* are managed to create a story setting from folklore with popular culture in the present. So it can be concluded that this study proves the potential of myth such as some country's local folklore to perform as idea basis creation or transformation of new fantasy works that are local-universal. So that fiction writers, especially fantasy genre literatures are good to be traced with various myth and folklores as references in their creation.

CONCLUSION

It is proved in intertextual study of webtoon *7 Wonders* and the web novel *Omniscient Reader* that the potential of myth developed into a new fantasy work of local-universal nuances. Based on the analysis conducted by researcher, the characterization setting of *7 Wonders* bring transformation folklore of "The Legend of Jaka Tarub" added the concepts of "Lucifer the Fallen Angel" and "Nyi Roro Kidul". *Omniscient Reader* combines folklore of "Lady Dohwa and Banchelor Bihyeong" with the concept of post-apocalypse, gods, and star stream channels to create new world settings. As a result, it is proven that fiction, especially fantasy writers can find references from myth and folklore to develop their work.

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