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THE EXPLORATION AND ANALYSIS OF NANTAMPUK MMAS FOLKLORE AND PAKPAK BHARAT CULTURE, CUSTOM, AND TRADITION

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Abstract

This study aims to explore and revitalize part of Pakpak Bharat culture, a folktale entitled Nantampuk Mmas which is not well known. The purpose of the study in disseminating Pakpak culture is achieved by presenting a detailed narrative style of the story and an analysis of Pakpak Bharat cultures such as customs, language, folklore, and many others contained in Nantampuk Mmas folktale. The sets of data are collected through direct interviews with the locals and elders and natives of Pakpak Bharat region. The data was analyzed using content analysis method which is suitable for the qualitative type of data and analyzing interview dialogue. The result of the research found a good quantity of Pakpak Bharat aspect of culture and a narrative text of Nantampuk Mmas folktale. The result of the analysis may be applied as teaching material for teachers and lecturers handling higher grade students, references for literary works, supporting similar research for other researchers, material in teaching moral value for students of lower grade, and so forth

Keywords: Analysis, Culture, Exploration, Folklore, Nantampuk Mmas,

Pakpak Bharat used to be part of the Dairi regency before it set itself apart and become autonomous in order to reach its region full potential in economic aspect and to stand out as a region almost solely inhabited by the Pakpak tribe. The separation itself is aspired by the people in order to catch up with the current massive development happening everywhere in Indonesia. Pakpak Bharat as a regency is established on July 28 2003 but like many other regions in Indonesia, many aspects of its culture are still not well known even to this day. Culture is a way of life for a group of people that develops together and is passed down from generation to generation. Over time, culture in human civilization has become complex, abstract, and broad. Culture is formed by various complex elements, including religious systems, politics, customs, tools, language, architecture, clothing, and works of art. Culture is a powerful driver for development, with community-wide social, economic, and environmental impacts. Peoples' lifestyles, individual behavior, consumption patterns, values related to environmental stewardship, and our interaction with the natural environment are mostly influenced by their cultures. Knowing the importance of culture, the researchers intend to revitalize Nantampuk Mmas folktale and analyze aspects of culture within the

folktale in order for the folktale to find its way to the public as a well-known folktale from Pakpak Bharat and a significant reference in education or literary work.

Folktale is defined as stories that spread orally and the writer are not known (Tunnel, Jacobs, Young, 2012). Folklore is often considered a mirror that represents the cultures and moral values of the people. Many studies have been conducted regarding different countries' folklore's cultural values. The meanings of folklore inherited from generation to generation (Zhang, 2008) The folktale is a story passed on by words of mouth rather than by writing, and thus partly modified by successive re-telling before being written down or recorded (Oxford Dictionary of Literary Terms, 2008, p.132). Strictly, it can be defined as a short narrative in prose of unknown authorship which has been transmitted orally; many of these tales eventually achieve written form (a glossary of literary terms 1999, p.101).

This study took research from Putnam, J. F. (2005), which research aims to describe the potential folklore has in understanding culture and as teaching materials utilized by teachers as a ground theory in supporting the study objective in utilizing folklore, in this case, folktale to understand more about Pakpak Bharat culture. Most teachers are familiar with aspects of folklore. The English teacher and the librarian for example are concerned with folk tales, myth legends, folk ballads, and folk speech; the music teachers make liberal use of folk songs.... (Putnam, J. F., 2005).

Although teachers and lecturers did make use of folklore in teaching routine and managed to take advantage of its potential to some extent, there is still some other way of utilizing folklore. While most teachers are familiar with a small segment of the folklore spectrum, their familiarity with other aspects is often limited (Putnam, J. F. 2005). Putnam's research affirms the significance that folklore hold in education, not only in teaching morals and characters building but also applicable in teaching in form of folk song, history, and inspiration in writing literary work such as a novel, poem, and many other.

Consequently, raising the curiosity of the researchers and posing the research question of what kind of cultural aspect is contained in one of Indonesia folktales, Nantampuk Mmas? And what customs and traditions depicted in the folktale are still being carried away until now?

Hence this study intends to accumulate a small part of Pakpak Bharat culture, by exploring Pakpak Bharat folklore specifically folk tale which is Nantampuk Mmas folk tale by collecting data regarding the folktale itself, comparing accumulated data, and representing the result. The authors intend to transcribe and analyze the cultural aspects of Pakpak Bharat and present it in form of a research paper functioning as a reference for other relevant research, teaching material in cultural and history for senior grade students, teaching material in moral value for junior grade students and other use mentioned before.

METHOD

Research Design

This research makes use of the qualitative method which is suitable in collecting the set of data that purpose is to describe phenomena or occurrences chronologically and detailed which is essential for the research.

Maleong (2005:6), defines that Qualitative research as scientific research, which aims to understand a phenomenon in a natural social context by promoting deep communication interaction process between the researcher and the phenomenon under study. Qualitative research is the method to explore and understand the meaning that a number of individuals or groups of people are considered to come from social or humanitarian problems. This research uses a descriptive qualitative approach whose strong point is to describe words and clauses systematically, factually, and accurately.

There are varieties of qualitative research models and methods in conducting qualitative research that exists and is used by many researchers. Qualitative research comprises of the following methods: logic, ethnography, discourse analysis, case study, open-ended interview, participant observation, counseling, therapy, grounded theory, biography, comparative method, introspection, casuistry, focus group, literary criticism, meditation practice, historical research, etc. [Cibangu, 2012].

The author deemed that utilizing a descriptive qualitative research method will provide the study with significant data and findings, which in turn will ensure this research authenticity. The sets of data included in this research are mostly rewritten or rephrased recorded speech from the informant. The sets of data were obtained through field observation and interview sessions held by the authors and the interviewee. The final report of this research is a script of the “*Nantampuk Mmas*” folklore and a research paper regarding Pakpak Bharat cultural aspect contained within the folklore.

Data and Source of Data

The data necessary for this research which is the complete and detailed version of *Nantampuk Mmas* folklore, function, and moral value reside within the tale and the interviewee point of view and opinion regarding the tale, cultural aspects, and current situation of Pakpak Bharat residents, is acquired through the mean of the interview with informants where the information about the tale and other sets of information were conveyed orally. The informants mentioned are the natives of Pakpak Bharat, specifically the elders and seniors who are knowledgeable toward matters involving culture and custom.

The Instrument of Data Collection

The interview conducted in this research is a semi-structured and focused interview that uses an interview protocol to help guide the researcher through the interview process. A focused interview is primarily stressed upon to focus attention on the known experience of the interviewee and its impacts (Clausen, 2012). In this type of interview, the interviewer has their own choice to determine the designs and ways to respond to the asking questions and has also the autonomy to come out with his own perspective and purposes. The prime objective of the interviewer in terms of a focused interview is to restrict the respondent to an argument of problems with which he seeks discussion (Kuechler, B., & Petter, S. 2012). While this can incorporate conversational aspects, it is mostly a guided conversation between the researcher and participant. It does maintain some structure (hence the name semistructured), but it also provides the researcher with the ability to probe the participant for additional details.

The Technique of Data Analysis

Qualitative data describes the typically nonnumerical information. The qualitative data analysis approach involves working with unique identifiers, such as labels and properties, and categorical variables, such as statistics, percentages, and measurements. Content analysis (CA) is a research methodology to make sense of the (often unstructured) content of messages – be they texts, images, symbols, or audio data. In short, it could be said to try to determine textual meaning (Gheyle, N., & Jacobs, T. 2017).

Content analysts therefore typically use some guidelines for inference (based on existing theories, previous research, or experience) and strict procedural (coding) rules to move from unstructured text to answers to their research questions (White & Marsh, 2006). Thus a suitable method of data analysis is required to properly digest collected data. This study utilizes narrative analysis or narrative inquiry to process collected data into findings which in turn will answer research problems posed in this study.

RESULTS AND DISCUSSIONS

The detailed Narrative version of Nantampuk Mmas Folktale **Figure 1. Narrative text**

Nantampuk Mmas

Once upon a time, there lived a king and a queen named Haji and Hiyang in the Pakpak region and they had seven daughters. Their youngest child is named Nantampuk Mmas which means most beloved child. Nantampuk Mmas grows as beautiful, arrogant, spoiled, and has more say than anyone else in their house. She even forbids her sisters to marry before she gets married first. In the king's house, seven levels of stairs lead to a room with a balcony, where the balcony and the whole room can only be occupied by Nantampuk Mmas. Inside the balcony, there was a *rabi munduk* (kind of scythe) that her mother had given her. It is used by Pakpak women to work the field or to harvest *mbalno* leaves (kind of rattan leaves) which is used to make *baka silampis* (kind of crock made of *mbalno* leaves used by Pakpak folk to keep rice) as a part of Pakpak custom for marriage requirements. The six sisters did not like Nantampuk Mmas's arrogant and haughty nature thus, one day they plan to set her up. The six sisters stole *tebu moh* (kinds of sugar cane) from the local resident field. They use *rabi munduk* to cut down the sugarcane then put it away while they ate the sugarcane. The owner of the field realized that his sugarcane had been stolen so he ask for help from a *dukun* (Indonesian shaman). Together with the shaman, the owner came to the king's house to find out the perpetrator who had stolen his sugar cane. The shaman asked the king's daughter to bring out all the knives in their house, these six sisters bring their knives while Nantampuk Mmas bring her *rabi munduk*. The shaman said that he will lick the tip of each of these knives one by one, if any of these knives tasted sweet, then the owner of the knives was the culprit. Then the shaman begin to lick the knife one by one and found out that Nantampuk Mmas *rabi munduk* taste sweet, so Nantampuk Mmas was accused of being the perpetrator. Nantampuk Mmas did not steal the sugarcane but it turns out that her six sisters had taken Nantampuk Mmas' knife to cut the sugarcane and returned the knife to Nantampuk's room. The sugarcane owner then asked the king to punish Nantampuk Mmas, but Nantampuk Mmas strongly disagree. Because of that, the shaman throws words of curse to Nantampuk Mmas as she storms out. and went back to her room. The day passed, and ever since that incident Nantampuk Mmas got sick and no one could cure his illness so it get worse every day. One day a young man who is also *anak melumang* (an orphan) brought firewood to the King's house, met Nantampuk. He tried to sell some of his firewood to Nantampuk Mmas. But she refused and chased the young man away harshly. Day by day Nantampuk Mmas' illness was getting worse and she is not as beautiful as she was before anymore. Saddened by his daughter's condition, the king announced to his people that whoever managed to cure his daughter of her illness will have the right to choose one of his daughters to be his wife. But nobody can cure her of her illness. News about the announcement kept spreading, reaching one person who told the king that the orphan who sold firewood may be able to cure Nantampuk Mmas.

The king immediately ordered his aide to look for the young man. In front of the man, The king asked the young man whether he is able to cure his daughter. The man is able to cure her but with a condition that Nantampuk Mmas has to marry him. The king agree and so and the young man ordered the king to ask Nantampuk Mmas, and Nantampuk Mmas agreed. And then the young man took Nantampuk Mmas to the balcony to be treated, and a few weeks later Nantampuk Mmas' illness was cured and she kept her promises. They get married and live happily ever after.

The moral message that we can take from this story is "Never be arrogant if you have a beautiful and rich face and as humans, we must respect each other".

Interview Findings

Two of the first informant targeted in the interview are a senior teacher and public figure regarding Pakpak Bharat culture, knowledgeable in Pakpak Bharat government history and culture. The first informant is H Raja Ardin ujung, Head of *sulang silima si lima suak*. The second informant is Paido tua padang, a teacher at SMA Negeri 1 Salak. While the last informant is a resident who lives near *batu kerbau* monument. The data acquired from the informants contained answers or knowledge which sometimes does not relate directly with the interview question. This occurrence arises due to the type of interview this research conducted, which is a semi-structured interview containing open-ended questions. These additional details or pieces of knowledge are also presented in the table below. The information gained has gone through a data reduction process, in which the researcher has rearranged, reconstructed, and rephrase interview answers collected from each informant without changing the meaning of every utterance the informant conveyed. Once actual field notes, interviews, tapes, or other data are available, data summaries, coding, finding themes, clustering, and writing stories are all instances of further data selection and condensation (Mezmir, 2020). The researchers have processed every answer obtained from the informant to highlight the most important point. The result of the interview conducted by the researchers is presented below in form of a table.

TABLE 1. Informant 1

NO	QUESTION	FINDING
1	What is the chronology of Nantampuk Mmas folktale?	(Presented in Figure 1)
2	Through pre obtained information, the researchers found that there are a few versions of this folktale, why is that?	The detail in Nantampuk Mmas story is different in every region of Pakpak Bharat. The version of the story I'm telling you right now is a version of the local people of Desa Salak.
3	Are there any remains or relics that prove the authenticity of Nantampuk Mmas Folktale?	None, because it is just a fairy tale. But we believe the king and queen of Nantampuk Mmas story came from Banuharhar. Banu means field and harhar means wide, so it means wide field.
4	What this Folktale has to offer to education?	There are the moral message we can take from this story is " as women whether one are beautiful, great, rich and successful, never boast, always humble because humans need the help of others", live in harmony and prosperity together

TABLE 2. Informan 2

NO	QUESTION	FINDING
1	Why Nantampuk Mmas folktale not so well-known compared to other Indonesian folktales?	There are many legends in Pakpak tribes such as Sitagandera, Pertaki, and Nantampuk Mmas, some of these legends have been seen, played as cultural drama at the festival. Some of them were even published as books. But, the government was not able to pay enough attention to the matter of getting our culture known to others. It is because our region still lacks power in politics. Even in DPRD only 2 or 3 is from Pakpak. Thus our government focus was directed at establishing a region with a stable economy. But

		<p>the government has made some effort in spreading our culture though not optimal such as renovating government offices and adding a bit of aspect from Pakpak traditional structure. Since our region's governmental budget is divided into many sectors, spreading our culture will have to wait until Pakpak citizen life reached the level of stability we aimed.</p>
2	<p>What elements of Pakpak culture are reflected in Namtampuk Mmas folktale? Do Pakpak people keep such customs habits, taboos, or other practices even now?</p>	<p>The origin of all Pakpak peoples is known as <i>Suak Silima</i> which is a Pakpak sub-ethnics. Their wide variety of customs and traditions can be traced down into two major traditions which are: "Kerja Baik" (literally translate to good work) and "Kerja Jahat" (literally translate to bad work). Kerja baik includes traditional ceremonies that involve joyous occasions such as <i>merbayo</i> (wedding ceremony), <i>menanda tahun</i> (paddy planting ceremony), <i>merkottas</i> (initiating a risky task), and so on. Kerja Jahat on the other hand, are ceremonies that involve sorrowful occasions such as <i>mengrumbang</i> and <i>mate ncayur ntua</i> ceremony (funeral). Either Kerja Jahat or Kerja Baik ceremony is being carried out according to <i>suak silima</i> guide. Pakpak ceremonies are only considered done properly if it is carried out according to <i>suak silima</i> guide. Pakpak people social life and ceremonies are also affected by their social structure which is called <i>sulang silima</i> it consists of <i>Sinina tertua</i> (<i>Perisang-isang</i>, descendants or older generations) <i>Sinina penengah</i> (<i>Pertulan tengah</i>, descendants or middle generations) <i>Sinina terbungsu</i> (<i>Perekur-ekur</i>, youngest generation) <i>Berru</i> (Kinsmen who receive women into their family) <i>Puang</i> (Kinsmen who give women into another family)</p>
3	<p>What's the difference between 5 <i>suak</i>?</p>	<p>There are several differences between Pakpak Bharat and dairi districts, the Pakpak ethnic can be classified into five sections based on the region and the known language dialect.</p> <p>Pakpak Simsim, divided into 8 district: Kecamatan Salak, Pagindar, Sitellu Tali Urang Julu, Sitellu Tali Urang Jahe, Pergettenggetteng Sengkut, Tinada, Siempat Rube, dan Kerajaan.</p> <p>Pakpak Pegagan, divided into 3 district: Kecamatan Sumbul, Pegagan hilir dan Tiga Lingga.</p> <p>Pakpak Kelasén, divided into 3 district: Kabupaten Tapanuli Utara (Kecamatan Parlilitan dan Pakkat) dan Kabupaten Tapanuli tengah (Kecamatan Baru).</p> <p>Pakpak Boang, divided into 2 district: kecamatan Simpang Kiri dan Simpang Kanan.</p> <p>Pakpak Keppas, divided into 4 district: kecamatan Silima Punggapungga, Tanah pinem, Parbuluan dan Sidikalang</p>
4.	<p>Are there any remains or places related to Nantampuk Mmas folktale that exist now?</p>	<p>The relics and remaining of Pakpak tribe have been lost due to 3 generations of colonialism in Indonesia. Pakpak has been colonized by Dutch in 1904. At that time the remain of Pakpak Tribes such as traditional houses and lost relics were destroyed by the Dutch. Therefore Pakpak traditional house is nowhere to be seen. Long time ago there are traditional houses called bale in every village in Pakpak region. Now bale was built as an office or</p>

operational building for government officials as a means to restore Pakpak identity and reaffirm its position as one of many tribes that exist in Indonesia so that Pakpak culture is preserved to the next generation rather than lost in time. Since turning independent, Pakpak regency has been developing recently, trying to re-establish its culture after wave of destruction colonialization has brought us, especially 2 regions occupied by Pakpak tribe which are Paksir Bharat and Pakpak Dairi

TABLE 3. Informant 3

NO	QUESTION	FINDING
1	Can you explain in full the story of Batu Kerbau?	So in this <i>Batu Kerbau</i> (refers to a buffalo-shaped rock) folktale, there exists a woman surnamed <i>Angkat</i> and a man surnamed <i>Saragih</i> . In old times a man is not allowed to meet a woman in her house face to face. But this woman surnamed <i>Saragih</i> never leave her house so he did not know whether she has any flaw in her physique, yet both sides of the family already agreed for them to be engaged. At that time, they were taking her to see him. But when they finally met the man realized that the woman is disabled. Knowing her condition the man refused to marry the woman and went home carrying back buffalos which are supposed to be their betrothal gift. But one of the buffalo won't leave and turned to stone. This village is named <i>Batu Kerbau</i> village in remembrance of the folktale.
2	Is there ever a Mystical event happening around Batu Kerbau?	Once there was a person who moved the <i>Batu Kerbau</i> but the stone went back to where it is before.

Pakpak Bharat Aspect of culture

Through a semi-structured interview consisting of an open-ended question, researchers found and collected a few keywords that explain a fraction of Pakpak culture. The researchers tabulate said keywords to make it easier to process and analyze the set of data in order to understand what the words describe or refer to.

Table 4. Data analysis

NO	SOURCE	ASPECT OF CULTURE	ANALYSIS
INFORMANT 1		<i>Jerro (Pakpak traditional house)</i>	In ancient times Pakpak traditional houses are called, <i>jerro</i> which is part of <i>Pakpak</i> structure especially kings and such who had a multistory house. In ancient times a king daughter will live in this building
		<i>bangkuang (pandan leaves)</i>	<i>Bangkuang</i> was a pandan leaf that in old times in Pakpak tribe was used to weave a mat and to make crock or the like to keep things such as rice.

	<i>banuharhar</i>	<i>banu</i> means a field in English and <i>harhar</i> means a wide in English.
INFORMANT 2	1. <i>Pakpak simsim</i>	One of the five sub-ethnic group. <i>Pakpak Simsim</i> , divided into 8 district: <i>Kecamatan Salak, Pagindar, Sitellu Tali Urang Julu, Sitellu Tali Urang Jahe, Pergettenggetteng Sengkut, Tinada, Siempat Rube, and Kerajaan.</i>
	2. <i>Pakpak pegagan</i>	One of the five sub-ethnic group. <i>Pakpak Pegagan</i> , divided into 3 district: <i>Kecamatan Sumbul, Pegagan hilir dan Tiga Lingga.</i>
	3. <i>Pakpak kelasen</i>	One of the five sub-ethnic group. <i>Pakpak Kelasen</i> , divided into 3 district: <i>Kabupaten Tapanuli Utara (Kecamatan Parlilitan dan Pakkat) dan Kabupaten Tapanuli tengah (Kecamatan Barus).</i>
	4. <i>Pakpak Boang</i>	One of the five sub-ethnic group. <i>Pakpak Boang</i> , divided into 2 district: <i>kecamatan Simpang Kiri dan Simpang Kanan.</i>
	5. <i>Pakpak keppas</i>	One of the five sub-ethnic group. <i>Pakpak Keppas</i> , divided into 4 district: <i>kecamatan Silima Punggapungga, Tanah pinem, Parbuluan dan Sidikalang</i>

6. <i>Kerja jahat</i>	<i>Kerja jahat</i> literally translates to “bad work” but it actually refers to event-related to misfortune such as funeral rites. In old-time Pakpak people use the term “work” to refer to ceremonies
7. <i>kerja baik</i>	<i>Kerja baik</i> literally translates to “good work” but it actually refers to events such as wedding ceremonies and tribal ceremonies held before farmers plant their rice. In old-time Pakpak people use the term “work” to refer to ceremonies
8. <i>bale (Hall)</i>	It is considered a place exclusively used by kings at that time to discuss a matter concerning each kingdom's reign and relationship. Now it is functioning as an office similar kind of a building for the government.
9. <i>gerga-gerga Pakpak (Pakpak ornament)</i>	Is an ornament or a work of art applied to Pakpak building. In old times it symbolizes the hope for prosperity
10. <i>perisang-isang</i>	Refer to descendants or older generations, in Pakpak social structure.

<i>11. Pertulan tengah</i>	Refer to descendants or middle generations in Pakpak social structure.
<i>12. perekur-ekur</i>	Refer to the youngest generation in Pakpak social structure.
<i>13. Batu Kerbau</i>	The myth of a buffalo turned to stone. In ancient times, Pakpak people especially a king or his relative offer buffalo or gold as a betrothal gift, since buffalo symbolize power and prosperity.

CONCLUSION

The researchers found out that information other than Nantampuk Mmas Folk tale was also included by the informant due to the model of interview question which is an open-ended question. Thus presented analysis result contained more than just the cultural aspects from the folktale, sometimes even unrelated. But that only increase the means of utilizing culture in education. There is a vast amount of method in utilizing every part of culture not only as a material in education, but it also inspires other literary work. The result of data analysis found not only words from the Pakpak language which does not have an equivalent in English but researchers also managed to find other aspects of Pakpak folk culture and custom. Knowing a little part of the Pakpak Bharat folk aspect of living from this research may serve as a base in understanding Pakpak Bharat culture. Thus this research aims to make the folktale and Pakpak Bharat culture well known is achieved. The researchers also encourage other studies and research to reap every benefit Pakpak Bharat culture has to offer in education as teaching material and tourism by promoting the deep culture of Pakpak Bharat and its beauty of nature.

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