



DIDACTIC ADAPTATION OF THE ORAL TRADITION OF TAPA MALENGGANG AS A DESIGN OF ILLUSTRATED CHILDREN'S STORYBOOKS BASED ON LOCAL WISDOM FOR ELEMENTARY MADRASAS IN JAMBI

Sean Popo Hardi¹, Nazurty², Maizar Karim³, Ade Kusmana⁴

State Islamic University of Sultan Thaha Saifuddin Jambi¹, University of Jambi^{1/2/3/4}

seanpopohardi@uinjambi.ac.id

ABSTRACT

This study aims to reconstruct the narrative structure of the Tapa Malenggang oral tradition and adapt it didactically into a picture storybook for children. Tapa Malenggang is a Malay oral tradition originating from the Batanghari River region, Jambi, which contains cultural, ecological, and moral values related to environmental conservation. However, its oral form, characterized by lengthy narration, repetitive expressions, and symbolic language, makes it less accessible to contemporary child readers. This research employed a qualitative approach using Design and Development Research (DDR). Data were obtained from two video recordings of Tapa Malenggang performances in 2017 and 2019, supported by transliterations of the performances and relevant literature. Data analysis was conducted through narrative reconstruction based on Ruth Finnegan's oral performance perspective and didactic adaptation using Julie Sanders' adaptation theory. The findings reveal that the performance structure of Tapa Malenggang consists of opening, narration, and closing stages, while its narrative structure consists of ten major episodes forming a journey pattern. The reconstruction results indicate that the story represents a process of ecological awareness development through encounters with various symbolic figures. The didactic adaptation process involved five stages: identifying adaptable elements, adapting the story structure, adapting language, adapting values, and designing the picture storybook. The final product is a B3-level children's picture storybook entitled Tapa Malenggang and the Batanghari River Guard, which presents local wisdom and river conservation values through a narrative and visual format appropriate to the cognitive development of children aged 8–10 years. The study demonstrates that oral traditions can be transformed into educational literary resources while preserving their cultural essence and pedagogical value.

Keywords: Oral traditions; Tapa Malenggang, didactic adaptation; picture storybook, local wisdom, Batanghari River conservation.

INTRODUCTION

Malay civilization left behind a rich cultural heritage passed down through various means, including oral tradition. Jambi Province, one of the regions where Malay kingdoms flourished in Indonesia, retains much of the knowledge and wisdom of the past and guides the lives of the Malay people of Jambi. In Jambi Regency, Batang Hari, for example, is developing tradition oral Tapa Malenggang which tells the story about figure mythology in the form of live Tapa fish in the waters of the Batanghari River. Although tradition oral This believed originate from Batang Hari Regency, however the story become guidelines living in a society that lives along Batanghari River flow. The Tapa fish is believed to be waiting for the river considered sacred and can incarnate become man.

Not only just story fish character sacred, Tapa Malenggang loaded will message For guard environment life especially ecosystem river. Tapa is depicted as creature the water



mythology that guards the Batanghari River. Prohibition exploration source water power in general No responsible answer in story This give clear message about control self, as well as moral consequences of action human. Message This need For still preserved and passed on to future generations young since early, in the middle various disaster ecological especially the one that hit Sumatra in November 2025.

Nowadays, the tradition oral Tapa Malenggang has Lots made in form performances, especially in Batanghari Regency where researchers involved in making the video. Unfortunately, the video of the performance the No can consumed by everyone circles. Even though preservation values existing life in Tapa Malenggang like patience, control self and responsibility answer on choice need done since early that is from phase age child class low and class tall Elementary School. Elementary Education is phase crucial in formation ability literacy, moral understanding, and construction meaning beginning to environment social and cultural.

In context literacy children, Ministry of Education, Culture, Research, and Technology through the Graduation program Book Reading set category reader based on level development ability reading. One of the relevant categories is B3 level is intended for child age around 8–10 years or class tall school base early. At the stage this, child start capable understand connection more cause and effect complex, following channel more stories long , recognize motivation figures, as well as connect incident in story with experience real that they have. Although thus, child Still be at the stage operational concrete so that need visual support, structure linear story, logical conflict , and communicative language so that the message is conveyed can understood optimally .

The oral tradition of Tapa Malenggang delivered through speech that is long , repetitive , symbolic , and frequent use Language archaic . When associated with characteristics book reading level B3, form presentation tradition oral the show existence gap with need reader targets . Books in category B3 generally display easy character recognizable , coherent plot , close conflict with experience children , and functional illustration support understanding story . Therefore that , tradition oral Tapa Malenggang requires an adaptation process that allows substance culture still maintained , but served in the appropriate format with characteristics reader level B3.

Structure narrative kind of this , although rich in meaning culture , no always in harmony with characteristics cognitive and interest children at the age of said . Children , especially at the early stage development operational concrete (Piaget, 1972), requires story with clear plot , strong characters , communicative language , and simple and logical conflict . Conditions This cause gap between riches tradition oral and needs children's literature learning in the world of modern education .

From this phenomenon, it is necessary adaptation to tradition verbal which is temporal and contextual presented in form text written and more visual stable , systematic , and easy accessed by children in the category B3 readers (Damono , 2012). In the context of education base , form spoken language that depends on the speaker and the situation narrative difficult made into source continuous learning without a planned adaptation process . So that need done stages reconstruction and adaptation structured didactics .

Writer propose two (2) stages in adaptation tradition documented oral Tapa Malenggang in video form of the show so that it can be customized with age child . Author using two (2) videos of the Tapa Malenggang performance as research data . First , it is



necessary done reconstruction tradition oral Tapa Malenggang For disclose values , events, characters and roles , plot story , setting background and motifs on Tapa Malenggang . Reconstruction results the Then adapted in a way didactic become design book story child arranged pictures based on characteristics development cognitive child category B3. Adaptation done through adjustment structure story , language , characters , conflict , values, and visual design so that produce design appropriate book with need literacy reader ages 8–10 years .

Reconstruction tradition oral is a scientific process For organize return text verbally so that you can understood , analyzed , and translated without remove characteristics basically as product oral culture . Ruth Finnegan emphasized that tradition oral No own One version standard , but rather present in various variants influenced by speakers , context social and situational performative (Finnegan, 2012). Therefore that , reconstruction tradition oral according to Finnegan no aim search for “ text original ” single ” , but compile representation the most coherent and representative narrative based on comparison various version speech . This process covers stage oral data collection , transcription , identification variation narrative , as well as analysis structure and context narrative .

More continued , Finnegan emphasized importance maintain footsteps performativity in reconstruction , such as repetition , verbal formulas , and patterns channel typical , although text has diverted to form written . Reconstruction tradition verbally , with so , no just change speech become text , but also organize repeat structure narrative to remain reflect logic oral and value the culture it contains . In context research , approach This allows researchers describe structure narrative tradition oral in a way systematic at a time become foothold beginning For development form newer in accordance with need audience certain , such as children .

Stage next is adaptation didactic tradition verbally , which is conceptual referring to the theory Julie Sanders' adaptation . Sanders views adaptation as a transformational process that involves interpretation repeat text source in accordance with purpose , medium, and audience new , not just transfer form in a way mechanical (Sanders, 2006). In the context of education , adaptation didactic means adapt structure narrative , complexity conflict , character figures , as well as Language story to be in harmony with stage development cognitive and emotional participant educate . Adaptation This nature selective and pedagogical , with maintain core values of tradition verbally , but simplify presentation to be more communicative , interesting and meaningful in a way educational .

In research this , adaptation didactic No directed at production and testing book in a way empirical , but rather in the preparation design book story child illustrated as prototype conceptual . Design the arranged based on principle tiering book reading child category B3, so that aspect content , structure stories , language , values , and visualization designed in accordance with characteristics development cognitive reader target . With Thus , focus study lies in the transformation process culture from tradition oral going to design material reading worthy child in a way pedagogical .

Integration of approaches Finnegan's reconstruction and adaptation Sanders' didactics show that development tradition oral to in other forms do not can done in a way direct without a mature conceptual process . Reconstruction functioning as stage purification and mapping structure narrative tradition verbally , whereas adaptation didactic play a role as stage transformation bridging pedagogical tradition culture with need



learning . Author believe that integration reconstruction tradition oral and adaptation didactic can become a conservation strategy relevant culture with need contemporary education . Through compilation design book story child illustrated category B3, tradition oral Tapa Malenggang No only documented as inheritance culture , but also transformed become source literacy culture and literacy ecologically appropriate with development cognitive child ages 8–10 years.

RESEARCH METHOD

This study uses a descriptive qualitative approach with a content analysis method. The data source for this study is a video of tapa malenggang that the author recorded in 2017 and 2019 in two (2) different settings or conditions. The first is in its original condition, namely the performance that takes place outside the home, namely the speaker's yard, witnessed by the community that owns the tradition. The second is a performance that is not performed by the community that owns the tradition and is carried out indoors. Purposive sampling technique to obtain research data according to the research objectives. There are two main informants who are maestros of Tapa Malenggang speakers , namely Datuk Zainul and Datuk Saharman . Both are positioned as informants because they have cultural authority and normative knowledge about Tapa Malenggang . The author also conducted research observations to see, feel and experience the cultural atmosphere in the process of telling Tapa Malenggang at two locations, namely at the Gemilang Hotel and in Kilangan Village which is the location where the original Tapa Malenggang speech lives and develops. This research was conducted in two stages. First, the author transcribed the performance videos and coded them based on the plot or episodes of events within the narrative. Next, the author analyzed and adapted the transcriptions didactically into a draft of an illustrated children's storybook for the B3 level.

RESULTS AND DISCUSSION

Function Social and Cultural Tapa Malenggang

Malenggang Tapa is One from various tradition oral public Jambi Malays are growing along area The Batang Hari River, the longest river on the island of Sumatra, stretches throughout Jambi province. Tapa Malenggang inherited in a way hereditary through speech a *pedoudo* aka speaker. Pedoudo is someone who has ability said the story of Tapa Malenggang in a way intact without text only through memorization. Ability the obtained through a long and inherited learning process in a way hereditary. So, the continuity tradition is very dependent on ability speaker in remembering, understanding, and displaying story in something show.

Even though is traditions that are owned in a way communal by the Jambi community, but Tapa Malenggang grow fertile in the Regency Batang Hari, where there are two *pedoudo people* that time This are the last two people speaker original Tapa Malenggang that is Progenitor Suharman and Datuk Zainul who are residents of Kilangan and Tanjung Marwo Villages. Findings study show that second *pedoudo* No only functioning as storyteller, but also as guard memory culture society. In the process of narration, *pedoudo* depend on ability remembering oral formulas , mastery channel story , intonation, expression, and ability build interaction with audience .



Besides activists culture, society especially those on the banks of the Batanghari River looking at the story of Tapa Malenggang as something that becomes guidelines alive and full mark spirit. The story not only understood as fairytale or entertainment, but also as representation view life communities living along the Batanghari River.

Malenggang Tapa believed functioning as a medium of inheritance mark life like courage, responsibility answer, respect to parents, solidarity, and relationships harmonious with nature delivered through action characters and plot story. Tradition oral Tapa Malenggang functioning as an educational medium culture for the younger generation. The stories told serve as a means of introducing the customs, social norms, and cultural identity of the Batanghari Malay community.

Malenggang Tapa develop fertile in the area along the Batang Hari River, starting from upstream in Bungo Regency to downstream at the end Jabung. Tale This endure blessing support community that adheres to story in tradition oral Tapa Malenggang. Meaning to story This maintained through various form tradition culture in the Batanghari area. Sustainability tradition This not only determined by the existence of pedoudu, but also by support community involved in implementation show. Based on results observation show in 2019, the community involved in various activity preparation like development stage traditional, provision equipment performances, implementation of supporting rituals, and presence as audience. Engagement the show that Tapa Malenggang is tradition collectively maintained shared by the community his supporters

Structure Performance The Oral Tradition of Tapa Malenggang

Aspect oral literature studies put performative aspect or show as integral and central part. Finnegan believes that essence tradition oral lies in performance nya. In the Tapa Malenggang performance, there is a number of stages performance that is pre-show, performance and finale.

pre-performance stages of the Tapa Malenggang performance include a community meeting, animal slaughter, and communal prayer. The meeting is held to determine and agree on various technical aspects of the performance. The local Tuo Tenggana invites residents to attend the meeting. This meeting discusses the schedule, assigning those responsible for various sections of the activity, and other matters.

Next, an animal is slaughtered, marking an offering of thanksgiving to the Creator. The animal, which can be a goat or a cow, is then cooked by the women. This dish, combined with other dishes, will be consumed during the communal prayer.

Finally, the series of activities closed with a joint prayer which aimed to ask for guidance and protection from the Almighty so that the event would run smoothly. They believe that prayer they can avoid from obstacle like rain, weather bad and so on.

The next stage is the performance stage, which marks the beginning of the Tapa Malenggang performance. Based on observations and transcriptions, the opening stage begins with a greeting from the Datuk speaker to the entire audience present at the performance. This greeting not only serves as a form of respect for the audience but also as a marker of the transition from the ordinary social situation to the oral tradition performance space. Through this greeting, the Datuk speaker attempts to establish a communication relationship with the audience while simultaneously preparing the atmosphere for the performance.



During the greeting, a sentence in Arabic, which is a teaching of Islam, is also recited: Bismillahirrahmanirrahim , which means "In the name of Allah, the Most Gracious, the Most Merciful." Although the story of Tapa Malenggang is set in animist and dynamist beliefs, oral speech can evolve with changes in the socio-cultural context.

Following the greetings, incense is burned as part of the opening sequence of the performance. In the view of the Tapa Malenggang community , the burning of incense has a symbolic and spiritual function. The smoke is believed to penetrate to the seventh heaven and the seventh layer of earth. Furthermore, the smoke also creates a calming atmosphere and is considered a form of respect for the ancestors who inherited the tradition. Furthermore, the community believes that this ritual can protect the performance from various disturbances that could hinder the narrative.

The presence of greetings and incense burning indicates that the Tapa Malenggang performance is not merely a storytelling activity, but also a cultural event containing ritual and symbolic elements. From Finnegan's (2012) perspective, these elements are an important part of the performance context that shapes the meaning of the oral tradition as a whole.

Stage narrative is the core of show tradition oral Tapa Malenggang . At this stage This speaker convey overall story in a way oral with utilise memory on text , movement as well as skills intonation vocals . Datuk Surahman who is generation third in his family , conveyed that ability vocals are very important solemnity audience in listening story speaker . It was also conveyed that his speech moment This No as good as moment mother and Datuk Harun who are uncle from Datuk Suharman's mother who has vocals melodious .

There is three things to do underlined underline the stages narrative that is demeanor story , pattern sound and interaction with audience . Based on observation on video and observation moment show ongoing , story delivered in a way chronological through a series of interconnected episodes related . Speaker display story in a way narrative that combines dialogue style , description , several repetitions phrase or sentence For still guard channel story sustainable .

Final that is stage closing that marks the end Tapa Malenggang performance . Based on field data , the stage This consists of on prayer and closing customs that are conveyed after story finished spoken . Prayer is part important thing that ends series performance . Prayers are said as expression of gratitude on smoothness activities that have been implemented at a time as application safety for all over parties involved .

In context culture public supporters of Tapa Malenggang , prayer functioning return atmosphere from room performance going to life social everyday . In addition , prayer also becomes symbol connection harmonious between humans , nature , ancestors and the God who are believed in public .

After prayer finished implemented , performance closed with delivery closing customs by speakers or figure customs present . Closing customs containing saying accept love to audience, respect to the ancestors , and the hope that the Tapa Malenggang tradition still inherited to generation next. Existence closing customs show that Tapa Malenggang performance No end at the end story, but it also works as means strengthen identity culture and solidarity social public his supporters .



Structure Narrative the Oral Tradition of Tapa Malenggang

Based on transcription analysis, the narrative structure of Tapa Malenggang consists of ten main episodes that form a unified journey story. Tapa Malenggang's journey to achieve its goal is as follows. The following is a classification of the ten main scenes in the story of Tapa Malenggang: 1)Story Opener, 2)Meet Grandma, 3)Request Permission, 4)Down to the River, 5)Golden Opportunity, 6)Bide Snake, 7)Rajo Mudo, 8)White-rumped Shama, 9)Kasumo Ampai, 10)Rajo Sekincir Mato. This structure forms a journey pattern consisting of orientation, the emergence of conflict, the character's departure, a series of trials, the achievement of goals, and the resolution of the conflict. There are four main characters who form the unity of the story, consisting of: 1) Tapa Malenggang : He has great power that enters an area, such as the power to carry out development, expansion of power or social change. 2) Bide Snake : It is a guardian of the river ecosystem which lives in river pools. 3) labi - labi : A native animal that lives in the Batanghari River, its habitat is disturbed due to the Tapa Malenggang crossing activity . 4)Rajo Mudo : A local ruler in the Batanghari River area who tries to maintain balance in his area.

There are also several supporting characters, such as Tapa Kudung, Tapa Tambago , and Putri Kasumo Ampai. During the orientation stage, Mambang Diawan receives a clue through a dream about Kasumo Ampai's whereabouts. Conflict arises when the main character decides to embark on a journey to find him. After obtaining permission from his parents, the journey begins along the Batanghari River, which serves as the main setting for the adventure.

Throughout the journey, the main character faces various tests through meetings with Seluang Emas, Ular Bide , Rajo Mudo , and White Labi-Labi . Each meeting presents challenges as well as lessons that shape the character development of the characters. The climax of the story occurs when Mambang Diawan meets Kasumo Ampai and confronts Rajo A wheel Mato as the final test before conflict completed in a way peace .

The reconstruction results show that the basic structure of Tapa Malenggang forms a narrative journey pattern consisting of orientation, a call to adventure, departure, a series of trials, goal attainment, and conflict resolution. This pattern bears similarities to the structure of heroic stories often found in the Indonesian oral tradition.

However, this reconstruction also shows that the conflicts faced by the main character are not solely physical battles. Most of the conflicts actually serve as learning tools about the relationship between humans and the environment. Therefore, in the resulting narrative reconstruction, Mambang Diawan's journey can be interpreted as a process of transformation of ecological knowledge and awareness that occurs throughout the story.

Based on findings said, narrative representative of Tapa Malenggang can reconstructed as story journey a persistent figure in reach ideals, which throughout his journey He Study understand river as room life that must be respected, guarded, and inherited to generation next.

Adaptation Didactic The Oral Tradition of Tapa Malenggang

Findings study through transliteration show that No all over element in tradition oral Tapa Malenggang as recorded 2019 and 2017 can moved in a way direct to in book story child. This article aim For reconstruct narrative the story of Tapa Malenggang and adapting it in a way didactic become children 's literature in the form of book story illustrated,



therefore That writer need do selection to retreat – relevant elements with levels and needs development cognitive and children's morals age 8-10 years (category B3). According to Jean Piaget, children ages 7–11 years be at the stage operational concrete Where child start can think in a way logical, understanding connection cause and effect, grouping object based on category certain, as well as understand various perspective besides himself itself. However, the ability think abstract Still develop so that child more easy understand the concept that is realized through experience concrete, clear characters, and events that can be visualized. Based on results analysis to transliteration tradition oral Tapa Malenggang and suitability with characteristics category B3, then there are five (5) elements selected main For adapted to in book story child illustrated, namely characters, plot journey, Batanghari River background, conflict educational and value culture. Election elements the done besides based on characteristics development cognitive child 8–10 year olds who become target reader book but also remains enter aspect character care environment area flow river.

In tradition oral original, characters such as Tapa Malenggang , Ular Bide, Seluang Emas, Rajo Sekincir Mato, and Labi-Labi Putih have function related symbols with relation humans and nature. In the adaptation process, the function symbolic the translated become more characters concrete and easy understood child. For example, Seluang Emas as giver advice , Snake Bide as River guard , Rajo Sekincir Mato as protector of the region, White Labi-Labi as residents affected rivers damage environment .

Writer do change character figure original in the story of Tapa Malenggang in the form of Rajo Sekincir Mato in the story original show attitude No liked Tapa Malenggang , kidnapped her and her child his from Princess Kasumo Ampai. In the book story , Rajo is depicted as figure guard loving balance child of Tapa Malenggang .

Symbolism figure be an effective didactic strategy For transform values Tapa Malenggang culture to in appropriate form with development cognitive child ages 8–10 years . Through figures those concepts abstract like ideals , loyalty , courage , knowledge , sustainability environment, hope, and power can understood child through experience concrete experiences of the characters in story. Adaptation results maintain pattern Tapa Malenggang trip from beginning until end story . Structure journey the consists of on: Dream → Permission → Travel → Exam → Meeting with Kasumo Ampai → Completion Conflict.

Linear structures such as This in accordance with ability think real the child who made it capable understand order incident in a way chronological. According to Jerome Bruner, children age school base start capable build understanding through structure narrative that has connection clear cause and effect. Therefore that, the flow journey in Tapa Malenggang maintained Because make it easier child follow development story without must understand complex flow or jumping. The author classifies 10 (ten) parts in the structure of the story Tapa Malenggang with the title Tapa Malenggang and the Guardian of the Batanghari River. There are two pages with a maximum of 12 words in each sentence.

Analysis results show that the adaptation process tradition oral Tapa Malenggang to in form book story child illustrated involving transformation sufficient language significant . Transformation the done For adapt characteristics Language tradition oral with ability read and understand child 8–10 years old who are at level B3.

In the form tradition spoken , the language used speaker tend nature formulaic , repetitive , and contextual . Speaker utilise repetition phrases , expressions traditional ,



metaphor culture , as well as variation intonation as a strategy for maintain channel story and care attention audience . In addition , the speech also contains a number of vocabulary local meaning understood through context culture public his supporters .

adaptation process , language oral the reconstructed become Language write more simple , communicative, and appropriate with level development literacy child . Simplification carried out on aspects vocabulary , structure sentences , and presentation information . In this aspect vocabulary , terms that are abstract or too cultural reduced and replaced with words that are more familiar to children . Although thus , some term local who have mark culture important still maintained as form preservation identity culture , such as the names of figures and the names of places in story .

In tradition oral Tapa Malenggang , values culture delivered through action characters , relationships between figures , as well as various events that occurred during journey figure main . In the adaptation process become book story children , values the selected and reconstructed become relevant values with need moral and social development child .

Analysis results show that there is nine mark the main thing represented through symbolism figures . Figures of Tapa Malenggang interpreted as symbol ideals big and enthusiastic For reach purpose of Tapa Kudung represent loyalty , while Tapa Tembago symbolizes courage in face challenge . Golden Opportunities become symbol guiding knowledge and wisdom figure main during journey .

In context education environment, the Bide Snake is represented as guard upstream a river that reminds importance guard area water source. Rajo Mudo interpreted as the regional planning officer on duty guard regularity life all over creatures in the environment river. Meanwhile that, White Labi-Labi becomes symbol balance ecosystem that shows that every creature own function and space life that must be respected.

Figure Kesumo Ampai reconstructed as symbol hope and future. His presence become objective journey at a time representation ideals that you want achieved through a process of learning and struggle. On the other hand, Rajo Sekincir Mato is interpreted as symbol power that tends to master and control all something. However, the conflict involving figure This No completed through violence, but rather through dialogue and skills listen.

CONCLUSION

Research result show that adaptation didactic done through five stages main, namely identification proper elements adapted, adaptation structure story, adaptation language, adaptation value, and design book story child. Structure story Then simplified become more linear flow easy understood child without remove order incident main in story original. Final result adaptation in the form of book story child illustrated B3 level entitled Tapa Malenggang and Batanghari River Guard which raises theme conservation of the Batanghari River through approach appropriate narrative and visuals with characteristics development cognitive child age school base

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