


MEGAREMENG AND OTHER ANTOLOGY OF THE SHORT STORY AS THE REFLECTION OF MADURESE IDENTITY AND CULTURE IN MADURA ISLAND			Literature
		Keywords: culture, identity, historical background, Sumenep/Madura society, Megaremeng and Other Stories.	
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Abstract			
<p>This research examines the aspects of the culture, tradition, and historical background of the tales entitled "Megaremeng" and other tales. This analysis utilized the tales due to their strong representation of Madura culture, tradition, and historical background. To collect data, ethnographic research was conducted through interviews with stakeholders from Sumenep to obtain original information. Then, the data was rewritten with the principles of children's literature by adding any conflicts and illustrations to attract the readers to read the tales. The flying horse, or Megaremeng, was closely related with the society in Sumenep, as proof it is used as the emblem of the city until today. It means Mearemeng was told orally from one generation to the next. As the ride of the king, Megaremeng was trusted by the society that still exists. It can be found in the gravestone of two Sumenep noble's family today, and also it was in the Sumenep museum in front of the Sumenep or Songenep palace. The identity of Sumenep and Madura was also depicted in Joko Thole's custom with a traditional Madura shirt; thus, it can have brought the readers' imagination into the reality.</p>			

INTRODUCTION

This story compilation comprises 4 Madura Island stories: these *are Megaremeng, The Cow and The Horse, Tajungan Princess, and When The Monkey Can Speak*, but *Megaremeng* is the most popular story on Madura Island. These 4 stories are kinds of Madura tales that are composed and rewritten according to the folktales in Madura, mainly in the Sumenep area, and reflect the identity and the culture of this island. Based on Pires (2011), children's literature can give a huge contribution to the building of identity and comprehending of diversity. It is pointed out that Madura tales are connected with other stories or were inspired by other stories in the world through the trading and the colonization. Such as in *Megaremeng*, this tale about the flying horse deals with any stories abroad, like Unicorn, Pegasus, and Qilin from China. The tale of *Megaremeng* was a legendary tale because it was the old story from the Sumenep Regency and the oral tradition in Madura and the city emblem in the Sumenep region till now. This story of Joko Thole begins with the king of the Sumenep kingdom being trusted as the legend. Megaremeng actually was the flying horse of Joko Thole as a gift from his father, Addy Poday. This horse was the legacy from one generation to the next, and an heir also rides the horse too, mainly in Sumenep, the eastern part of the Madura Island regency in Indonesia.

According to Nikolajeva (1996), she states, "Another type of history of children's literature, which is quite close to the first, views children's literature in relation to society." The study object of this approach is the triangle Child—Family—School. In this model, works of literature have only a functional, or pragmatic, role in their relation to reality. It is obvious if the

tales have a connection with the culture and the identity of the society. Then, if it discusses children's literature, it cannot separate from any pedagogical aspects, such as having to consider the age and the content of stories. Like Grimm's story that has been revised for the children.

Further, any tales relate to other tales in the world, such as the story about *the Horse and the Cow*, which is like the story, or perhaps it is inspired by *The Noah's Ark story* by Hans Christian Andersen because the two of them have similar motifs. Both of them have the ATU number 750 till 849. *Noah's Ark*, firstly, was documented by Hans Christian Andersen, the Danish writer. While Madurese has been 99% of the Muslim population, or almost 100%, it could be influenced by their stories from the Islamic tradition there. Such story, when *The Monkey can speak* was telling about it. It told the Muslim leader, who was opposed by the king, to teach his monkey to speak as a human. In this tale it is much affected by the tradition and the culture in the Islamic religion in Madura. Because the society believes if the Muslim's leader, called *Kyai*, has the magical power, they are much appreciated by the people. Thus, the society really obeys their *kyai*, or *Muslim leader*, more than the government's leader. He is the central figure in Madura; besides the king, the *kyai* is the informal leader.

Further, Nikolajeva remarked (2014:2), "It is trivial to state that children's literature has throughout history been employed as an educational vehicle." Then, in Harits (2017), it is not only in the didactic but also in the education domain in general; children's literature has given myriad contributions for educational values such as searching for national identity, cultural awareness, and morality. The tale of *Princess Tanjungan*, for instance, was the mingling between the Javanese and Madurese traditions and cultures. The weird thing is that it was Madura territory, but they do not speak the Madura language, but the people speak in Javanese. If it is referred to Nikolajeva (2014), it was connected with its historical view. The man or boy who married Princess Tanjungan was from Java Island. He was the village's leader, or *klebun*, in Tanjungan, and as the leader, it was normal if the people followed him, including his language.

Furthermore, it is said that the moral dimension is one of the profound meanings in the classic fairy tales that stems from human conduct of the past and still speaks to today's audiences about valuable life lessons and universal truth (Haase, 1993b; Jones & Schwabe, 2016; Zipes, 2006b; Zipes, 2011). Thus, in Madura tales, there are connections with other stories in the world. Such as the story of *Megaremeng*, which was connected with the Jason and Argonauts tale, or the folktales from Slovenia in the motif. It has the similar motif mainly in its flying ship from *Dempo Awang*, the enmity of Joko Thole from another kingdom somewhere in China because he also rode the similar flying ship with Jason, the flying ship when he was fighting with him. It happened in the Madura tale and in the European tale. It proves that this tale was interconnected. While, in Jason and the Argonauts, it was about Jason and his fleet called the Argonauts crossing the Ljubljanica River, and they claimed the golden fleece and Medea the princess after they killed the flying dragon that protected it.

If we discussed unicorns, Kropej said a unicorn is a mythical animal with first a bull-like and later a horse- or goat-like body, which acquired its name from the long straight horn emerging from its forehead (2012: 98). This creature was first found around 3000 BC. The anthropologist from Germany, Hildegard von Bingen, conducted the research in the Indus River in India on the seal of the ancient towns of the Indus, Mohenjo-daro and Harappa, where it represents one of the dominant revered icons (Kropej, 2012:98). Therefore, it was clear that the unicorn actually was from an Asian country like India or the Persian civilization. Then, it was brought by von Bingen from Germany to Europe; using the historical approach, it could be traced back to the children's tales. The use of a historical approach in children's literature is very important if we want to know deeper about the story. For example, it was an important notion to know who Joko Thole is. What is Megaremeng? and the position of Joko Thole in Sumenep history. If it were not read, it would be too hard to understand the Madura tale.

Zipes in Hasse (2002, 2017) said that the elaboration of socio-historical methods is with which one can analyze the contents and forms of the tales in light of their ideological meanings and functions within the specific German and the general Western socialization process. Thus, it was really important to understand about Madura's social background, the culture, and the tradition of the people of Madura. It was a very salient way to understand about *Megaremeng and Other Stories*. Because these stories are based on Madurese culture and tradition. The values of Madura are scattered into all stories, or according to the research about Madura, like in the tale of *When the Monkey Can Speak*, Kyai Barambang was typical of a Madura leader because he was so appreciated by other people, and he lived in a pesantren, or typical Islamic boarding school in Madura. Such things till now were really popular. Or, in the tale of Megaremeng Adday Poday, as Joko Thole's father was the legend together with his mother, Potre Koneng, in Sumenep, the past was Songenep. Potre Koneng was an appreciated princess in the regency of Songenep, now called Sumenep, who married Addy Poday and gave birth to Joko Thole. He also gave his miracle flying horse called Megaremeng and the whip as the special weapon to Joko Thole to battle against his enemies.

Next, Tatar (2012: xii) remarked that fairy tales take us into a reality that is familiar in the double sense of the term—deeply personal and at the same time centered on the family and its conflicts rather than on what is at stake in the world at large. Therefore, the fairy tale is like the mirror of the real life around us, like in our family problems. The fairy tales in the world have influenced reality. For example, Charles Perrault's work, like *Little Red Riding Hood*, actually symbolizes danger, and many of the people of that era wanted to say, "Do not go out alone, or the danger will haunt you."

The Short Overview of Madura

Madura Island, based on Harits's (2014) figures, finds out that Madura was much influenced by Hinduism and Islam during the prosperity of two empires from different periods, the Majapahit Empire and the Mataram Kingdom. Two religions have contributed to forming Madura society and culture. Such acculturation gives the different perspectives in Madura values; for instance, Madura society holds Islamic ceremonies tightly, as in Maulid, the birth of Prophet *Muhammad SAW*, and the celebration of *Eid Al Adha*. They celebrate them hilariously, but the celebration is much influenced by Hindu tradition, such as the way of their ritual of giving the gods/goddesses offerings. They like the Hindu tradition, but people in Madura use the Islamic prayer ways. It is something normal, because in the past period, Madura Island was a part of the Majapahit Empire, the center of the Hindu empire located in Indonesia. Then Arya Wiraraja, the first king in Madura, mainly in Sumenep, was the warlord and the ambassador from the Majapahit Empire. He got Madura as a gift from the emperor, Raden Wijaya (Majapahit founder), because he helped Raden Wijaya beat his enemies, the Kadiri Kingdom soldiers, and got his throne again after the Kadiri Kingdom. After the Hinduism era, came the Mataram Islam era, and the center was in Jogjakarta, near central Java. In this time, if the king embraced Islam, or as the Muslim, the consequences were that the whole people would change their belief. Therefore, the Madurese changed their belief from Hindu to Muslim. and Madura was under the control of the Islamic kingdom of Mataram, and then the Mataram Kingdom appointed Cakraningrat 1 as the little king or the governor in Madura during this era. Surely, the influence and acculturation happened, and consequently, it affected other aspects of life, like culture, tradition, and the literature as well.

Further, most literary works in Madura try to show their religious values, or at least they will use the religious values as their basic topic. Madura society is an interesting community that has tightly preserved the social and traditional system till today. They are called Madurese because they still apply the Madura way of life, like speaking using the Madura language in their daily life, wearing Madura costumes, applying the tradition, and so on. Madura, as one of the ethnic groups in Indonesia, does not only refer to Madurese who live on Madura Island but also to Madura people who live in other parts of Indonesia, like in other cities and on other islands. The percentage of the population of Madurese who live on Madura Island is only 30% of the whole of the Madurese in Indonesia. Although they do not live in Madura, they keep living with their own old tradition as the heritage from their predecessor. Usually they live with their community, and they bring their own identity as Madurese to their new places. On special days, for instance, the birth of Prophet Muhammad SAW, the ascension of Prophet Muhammad SAW, *Eid al-Adha*, and *Eid Mubarak*, they will return to Madura Island to visit their family and relatives there. They called their celebration “*toron*” (down); this term refers to the tradition of Madura people when they go back to their homeland. Thus, in the birth of Prophet Muhammad and in the Eid Al Adha, there were many Madurese people across the strait and the Suramadu bridge going home. In this event almost all of Madura society that is scattered throughout Indonesia will return back to Madura Island for

visiting their ancestor. They usually bring their wives and children with them. However, it is possible that their wives are not originally from Madura.

Megaremeng Background Story

Megaremeng was the legendary flying horse from Sumenep and the emblem of this city till now. If Unicorn and Pegasus's color was white, Megaremeng was black. But this horse also could fly in the sky. The carving of Megaremeng was found in the Sumenep or Songenep palace that was built in the 19th century (<https://kerisnews.com/2018/05/05/mitos-joko-thole-dan-kuda-megaremeng/>). Fairy tales take us into a reality that is familiar in the double sense of the term—deeply personal and at the same time centered on the family and its conflicts rather than on what is at stake in the world at large. Megaremereng was trusted as the vehicle of the Sumenep king from time to time. For example, from the Joko Thole era till today. It was the horse as the gift from Adday Poday as his father, and together with the whip, it was his weapon against the Chinese emperor, Dempo Awang, who will occupy all kingdoms in Indonesia. Joko Thole could beat Dempo Awang, and the story of the flying horse was continued.



Figure 1. Sumenep emblem



Figure 2. The cover of of Megaremeng

This picture was according to the emblem of Sumenep and the storybook of Megaremeng and Other Stories. Sumenep is the eastern part of the Madura territory of Madura Island, and the book cover also represented the fight between Joko Thole and Dempo Awang. While the picture of the flying horse was Megaremeng, which was the king's vehicle, like Joko Thole. It had a tight connection with the city too. As Joko Thole's vehicle in the 14th century, the existence of Megaremeng was supposed to be fact and myth at the same time.¹

Most people believed that Megaremeng was a magical and mysterious creature that served as the king's rider.

METHOD

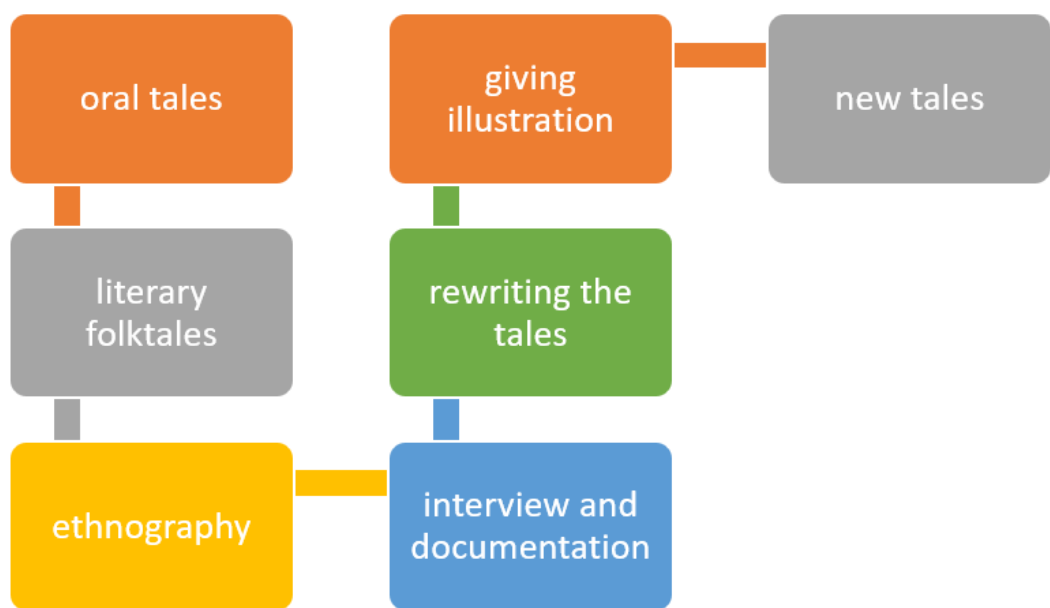


Diagram 1. The Diagram of Research Method

According to the diagram, the research project applies the ethnography approach, and it is closely connected with multiculturalism, tradition, and the social tradition viewpoints; the salient outreach of the project has to reconsider it.

Based on the research, the tale of Megaremeng was rewritten because of some considerations. For example, social tradition and also history. The society has supposed that this tale was part of their life every day. It was unseparated from the society. Unluckily, there was no person who made the tale using interesting literature elements such as metaphors/similes, conflicts, a climax, and a good ending and with good illustrations. If it was found the book was in a bad condition. Or, mostly, the society still defends the oral tradition, or the tale was told from one

¹ <https://infopublik.id/read/258083/misteri-kuda-terbang-dalam-lingkaran-mitos-dan-fakta.html>

generation to others. Qualitative research, according to Bogdan and Biklen, is an umbrella term to refer to several research strategies that share certain characteristics. The data collected have been termed "soft," that is, rich in description of people, places, and conversations, and not easily handled by statistical procedures. We do not frame research questions by operationalizing variables; instead, we formulate them to investigate topics in all their complexity, within context. While people conducting qualitative research develop a focus as they collect data, they do not approach the research with specific questions to answer or hypotheses to test. They also are concerned with understanding behavior from the informant's own frame of reference. External causes are of secondary importance (2007:2).

The Illustration as the reality mirror of Culture



Figure 3. Illustration 1



Figure 4. Illustration 2

The two illustrations above are the ones inside the storybook *Megaremeng and Other Stories*. Based on Lumis (1947:18), an illustration is an expression; it becomes a transposition of thought. So, it is thought to be transposed to the illusion of reality. Thus, the illustration is as the mirror of society around that time. The two illustrations above represented the transposition of culture, tradition, and also the social life of Madura society at that time. While Duchastel and Waller (1979:20) remarked, "The use of illustrations in instructional texts is widespread." It is also generally recognized that illustration adds a dimension to communication that, if not always essential, is at least desirable. The common view that most texts can be "enhanced" or "enriched" by the addition of illustration or points this out strongly. So that the illustration can add to the reader's understanding of the text.

Furthermore, illustrations can be viewed as a form of translation because they alter the reading experience. In an illustrated work of literature, the text is shown to the reader/viewer through the eyes of the illustrator, who, in turn, will always ground his/her views in a particular interpretation (Pereira 2021: 623). The illustrations in literary works represent the illustrator's

interpretation of the text. Or, it is his/her outcome of text internalization according to his/her milieu. Then, illustration also connects with reading because it translates the word into the pictures. Like Pereira said, an illustration can be particularly regarded as a form of translation, though, because, as such, it modifies the experience of reading (2021:625). Further, illustration was very important, mainly to attract the young readers to read the story that was related to the history and tradition. The use of illustration in this book is really important to make the tale alive and to depict the situation in the tale. Further, Kummerling-Meibauer (2018) states some picture books convey a universal message, which contributes to their virtual longevity, even when they have vanished from bookshops. The picture book is not only the medium of literacy for the children, but also it is the medium to learn the literature as text, such as the metaphorical aspects. While Purcell (2016) educators use picture books as a medium through which to provide children with a grounding in aesthetic, social, moral, or political issues, whilst also improving their critical literacies and confidence as readers. Thus, using the illustration of the fighting between Joko Thole and Dempo Awang depicted the situation of real life in that era. Or, at least the society would know the condition, including its costumes and the weapon as well. Joko Thole wore the Madurese custom with the black outer and red and white inner and used a traditional Madurese turban.



Figure 5. Illustration 3

Meanwhile, Dempo Awang, with its flying ship depicted, wore the red shirt because "awang" means "red"; it is from the word "abang," which means "red," and he was the emperor from China who wanted to occupy the Java and Madura empires and the kingdoms. This illustration at least represents the culture and also the identity. The culture had been represented with the flying horse and the traditional custom, and the whip in Joko Thole's hand, and the depiction of Megaremeng had brought the imagination of people to the reality.

RESULT AND DISCUSSION

Megaremeng as The Legacy in Madura Mainly Sumenep

As the flying horse from the Joko Thole, Megaremeng tale still exists today. Its heroic epic, together with Joko Thole, when the flying horse he with both of his front feet kicking the flying ship of Dempo Awang, was cheered and supposed to be the savior of the Sumenep people. Therefore, they could avoid the big danger. The epic of Megaremeng's story, besides in the Sumenep Museum, also could be found on the two tombstones of Sumenep high noblemen. Because it was embedded in the society of Sumenep, the municipal city of Sumenep made it the emblem of Sumenep today. From the Joko Thole era or the Hinduism era. Megaremeng is noted as the legacy from Sumenep till today. It is not only the myth but also has changed into the emblem or symbol of the city. [1] When the Islamic era came, they could not erase this tale and myth from the minds of the society. Thus, the better way is the acculturation between both cultural eras. Megaremeng's tale emerged in the Majapahit kingdom era. When the kingdom occupied Madura, it included Sumenep. The second king of Sumenep has the beautiful princess called Potre Koneng. In the tale, Potre Koneng had the magic power to spell till she was spelled and pregnant without being married.

According to Afandi (2019: 43–44), his father was shy and was angry with her and thus asked the maid to banish her baby in the middle of the jungle. Here, this story was similar to Oedipus; it proved that the story has the same motif or that the societies influenced each other. The baby was then fostered by the white buffalo and finally adopted by Empu Kelleng and his wife as the expert to make the Kris. After the baby grew up, he met his father, Adday Poday, who gave him the flying horse, Megaremeng. As the horse, it has the magical power because Megaremeng can disappear after the flying horse beats his enemies. The flying horse suddenly appeared as well when his master called him back. Besides the flying horse, his father also gave him the whip, which he used to break the ship from Dempo Awang into pieces. After the fighting with Dempo Awang and sending Joko Thole back to the kingdom, Megaremeng disappeared again. People then trusted that Megaremeng would be raised in the dangerous situation from Joko Thole and his descendants.

The Conflicts in The Story and Megaremeng

Like most stories from Indonesia, Megaremeng initially had no conflict, including those by D. Zawawi Imron. Therefore, it was not interested in the young generation reading. Thus, it was really important to make the book with a good illustration and with some conflicts inside it. The psychological and physical conflicts were salient to expose in the tale. An example of a psychological conflict is when many people in society urged Joko Thole, as their leader, to confront Dempo Awang. It was so hard because he knew that Dempo Awang was difficult to beat. The second, when Joko Thole said goodbye to his wife and mother because he would fight with the hard enemy, so he had to prepare well. He was worried he would be beaten. Thus, he could not sleep for a night.

While the physical conflicts (Harits 2020:21–26) happened in the process of fighting between two of them. It was hard, with many battles, before Joko Thole could reach Dempo Awang. First, he and Megaremeng should fight with the fairy who lives in the mountain to get the magic whip. It was so hard for him because he and Megaremeng faced against the king of giants who protected the weapon. Finally, he got the whip and could kill the giant too after 3 days of fighting. While Joko Thole and Dempo Awang having a physical fight was more exciting because both of them had magical powers. It was happened for several days their battle in the sky. The horse and the ship could fly in the sky. Then, Dempo Awang also brought his fleet altogether with him. Through the help from Megaremeng, his flying horse that had magical power, Joko Thole could beat Dempo Awang, who was famous as the unbeaten emperor and had a magic power. Thought Joko Thole helped him and saved him after his ship got the whip and he fell down into the sea. Because Megaremeng kicked the ship with both of his feet. It was also a dilemma for him; should he help the enemy or not? But he had a kind heart, so he helped him from the sea; thus, he did not sink into the sea. His farewell with his horse, Megaremeng, was also something hard for Joko Thole too. As I had said before, Megaremeng would disappear after the flying horse could beat its enemy. Thus, after the flying horse could beat Dempo Awang and his fleet and kicked the ship into pieces, the horse would disappear, as Adday Poday, Joko Thole's father, said. Though the flying horse had given the good deed to the master, the flying horse had to give her good deeds to his new master, the upcoming kings of Sumenep, as the predecessor of Joko Thole.

Here the culture and the tradition as the characteristic of Madura that the king circle in the Hinduism era in Madura was very appreciated are well reflected in Megaremeng. In Madura there are the terms *Bhuppa*, *Bhabhu*, *Ghuru*, and *Rato* (the main honor is to the parents and the teacher) and *Manjug*. They are the tradition in Madura society to appreciate the informal leader and the noble family (Susanto, 2017:97). The flying horse, or Megaremeng, was the legend in Sumenep and trusted as the magical power of Joko Thole, or Secadiningrat III.² In Madura society they have a tradition called *songosong lompung* (Fauzi, 2014:1). It is the tradition to help other people and has been the tradition and philosophy of Madura society for a long time. Thus, when Dempo Awang's flying ship was broken and he fell down to the sea, Joko Thole helped him although he was his enemy. The solidarity was shown when Joko Thole returned back to Sumenep together with Megaremeng; the society enthusiastically greeted him and fulfilled the palace to see his/her king who had beaten Dempo Awang.

² <https://matamaduranews.com/ke-mana-perginya-kuda-terbang-jokotole/>

CONCLUSION

As the tale originally comes from Madura, Megaremeng is inseparable from the tradition and identity of Madura's society. It was not only the symbol of Sumenep, like in the emblem of the city, traditional carvings, and the tombstone, but also it has been told from one generation to the next orally. Megaremeng also connected with the culture and history of the city in Sumenep too. Because it could not find any tombstones of noble families in Sumenep using Megaremeng in their gravestones. It was also found in the museum of Sumenep as the witness of the growth of the kingdom in Sumenep and the carving of the nobleman's house. Although the era has changed from the Hindu era to Islam, the legacy of the myth of Megaremeng still exists today. It had proof through the use of the flying horse as the emblem of Sumenep and any stories related to it. While the illustration of Joko Thole and also Megaremeng represented the culture and identity of Madura. It is important to know about the culture and identity and bring it into the reality because any of the young generation in Madura do not understand about the culture and identity of their ancestors. The writer made some interviews with any stakeholders in Madura, mainly in Sumenep, to get a broad view about the culture, history, and tradition there. After the data was compiled, the writer rewrote it using the principles of children's literature to attract the reader.

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