

## Documentation Procedure in oral Tradition

Roslina binti Abu Bakar (PhD)

Department of Malay Language Faculty of Modern Languages and Communication Universiti  
Putra Malaysia

Email: lynabubakar@upm.edu.my

Mohd Sukki Othman (PhD)

Department of Foreign Languages  
Faculty of Modern Languages and Communication Universiti Putra Malaysia

Email: msukki@upm.edu.my

Rozaiman Makmun (PhD)

Institute of Education Universiti Brunei Darussalam

Email: rozaiman.makmun@ubd.edu.bn

Nur Mimi Izzaty binti Abdul Razak

Universiti Putra Malaysia

Email: nurmimi1998@gmail.com

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v14-i1/19855>

DOI:10.6007/IJARBSS/v14-i1/19855

**Published Date:** 04 January 2024

### Abstract

Oral tradition is the heritage property of a collective. Therefore, the study of oral tradition or folk literature should be preserved in today's society in order to remain contemporary. It also needs to be implemented, especially when the world community is facing an era of globalization. Nevertheless, the documentation procedure for oral tradition materials is not an easy process. There are various constraints related to collecting and keeping collections of oral tradition materials. There are procedures and methods that need to be implemented so that oral traditions inherited from previous generations are not lost by the current modernization. It is well known that oral tradition is conveyed to the audience or community by oral speakers known as comforters or storytellers. There are various versions of oral traditions that are passed down from generation to generation as a means of entertaining and indirectly educating. The study of oral tradition or folk literature does not only require the content of the material but also the form, language, structure, motif, or all the elements found in the material. This writing has two objectives. Firstly, to identify the specifications of the oral tradition documentation procedure, and secondly, to produce a report on the

documentation of the oral tradition. To achieve the objective of the study, this writing applies field and library methods.

**Keywords:** Documentation, Procedure Oral, Tradition, Folklore

### **Introduction**

Oral traditions is importance to the young generation and this area need to be studied, collected and preserved. This study has identified the documentation process of oral tradition or folk literature. Oral tradition should be preserved in today's society in order to remain contemporary. It also needs to be implemented, especially when the world community is facing an era of globalization. So that it does not disappear over time. Oral tradition is the heritage property of a collective. Therefore, the study of oral tradition or folk literature should be preserved in today's society in order to remain contemporary. It also needs to be implemented, especially when the world community is facing an era of globalization.

Nevertheless, the documentation procedure for oral tradition materials is not an easy process. There are various constraints related to collecting and keeping collections of oral tradition materials. There are procedures and methods that need to be implemented so that oral traditions inherited from previous generations are not lost by the current modernization. The documentation process is also concerned with the biographical information of the speakers and informants, who are active inheritors of the oral tradition. Apart from keeping a lot of the oral traditions of their people, they are also a link between one generation and later generations of society. This is because the oral tradition is a bridge that connects the current generation and the previous generation.

According to Ismail (1987:38), the initial effort to collect folk stories in Malaysia was focused on comforting stories told by storytellers such as Pawang Ana, who is popular in the state of Perak, and his son-in-law, Mir Hassan. In addition, English Administrative Officer W.E. Maxwell also recorded King Donan's story from the speaker. This story was discussed in JSBRAS in 1888. Then, the second cheerful version was spoken by Miss Esah from Temerloh, which was recorded by Mr. Ali Ahmad and Mr. Hussin Jamil from Dewan Bahasa dan Pustaka. The second version was published by the Language and Library Council in 1971, organized by Zaharah Mohd. Khalid.

### **Oral Tradition Material Collection Activities**

It is well known that oral tradition is conveyed to the audience or community by oral speakers known as comforters or storytellers. There are various versions of oral traditions that are passed down from generation to generation as a means of entertaining and indirectly educating. This is in line with the statement of Aripin (1996: 15), who states that folk literature is oral literature that is inherited by the community from one generation to another.

Thus, before the advent of technological media, storytellers carried out their duties as conveyors of information and as entertainers through various types of oral traditions that were channeled to the public. This is parallel with the statement of Noriah (1993: 146), who states that the function of storytellers is to cure a sick heart among the communities. In addition to conveying a fantasy of oral tradition, storytellers also play the role of caliphs on earth, conveying messages and implicitly educating communities. Verbal speakers are wise to use language that is ambiguous, bombastic, and loaded with metaphors to convey a message to their communities. According to Hamidah (1995: 81-86), metaphor is a linguistic game that has no competition with other uses in language. Among its functions are providing illustrations, compressing meaning and emphasizing the object or phenomenon being talked

about, accompanying emotions and attitudes, and prioritizing the concept of association that can stimulate the imagination of the audience.

The phenomenon of illustration through metaphor contained in the oral tradition proves that the oral tradition delivered by the storytellers is able to form a person's personality and spirituality to become a better and more perfect human being. Referring to Surah *al-Nahl* verse 125, it means, "Call to the path of your Lord (O Muhammad) with the wisdom of wisdom and good teaching advice."

After all, the oral traditions that have been collected since the eighteenth and nineteenth centuries are loaded with useful messages to be understood by various generations, regardless of their value, form, and pattern. Thus, oral tradition documentation is a process of collection, classification, and dissemination. So that the flow of information remains recorded and can easily be used as reference material in the present and future.

Therefore, the specification of documentation, which is a systematic activity or process, needs to be intensified in carrying out the collection of oral tradition materials. The process begins by collecting, searching, researching, and then preparing the documentation process. It needs to be implemented in order to be able to prove its validity before it is disseminated to various groups of people as reading and reference material.

Among the importance of the documentation process to the readers is as a source of knowledge. Thus, it functions as an additional reference and makes it easier for the community to obtain the oral material. The demands of complying with the specifications of the documentation work need to be followed by the collectors and researchers of oral tradition so that the privilege and uniqueness of oral tradition can be maintained.

However, there are several factors that hinder documentation that researchers have to face. Among them are the factors of the area of diffusion that is difficult to approach, the factors of the owner, spreader, or informant, the factors of the type of oral tradition itself, and the factors of diffusion. The process of documenting oral tradition is an important tool for the styling of knowledge. Therefore, after identifying and explaining the characteristics of identity that are revealed in oral tradition materials, the documentation of oral tradition needs to be worked on and implemented according to certain specifications.

Therefore, preliminary preparation, research, and documentation methods based on certain methods should be implemented. Through directed and undirected interviews, all information from oral traditions can be obtained and collected before being transliterated and documented. A collector or researcher of oral tradition needs to know that the work of documenting oral tradition requires procedures for recording, reporting, and being sensitive to mistakes that must be avoided when implementing the documentation process. In addition, every collection of oral tradition material must be compiled, written, or retyped perfectly according to specifications that are systematic in nature. To maintain the uniqueness of the oral tradition, amendments to the oral tradition that have been spoken by the speaker should be avoided in order to maintain the uniqueness and authenticity of the oral tradition. It should be remembered that the study of oral tradition or folk literature does not only require the content of the material but also the form, language, structure, motif, or all the elements found in the material.

This writing has two objectives, as follows:

- To identify the specifications of the oral tradition documentation procedure.
- To produce a report on the documentation of the oral tradition.

To achieve the objective of the study, this writing applies field and library methods.

**Classification of Folk Literature According to Certain Genres**

The classification of folk literature material that has been collected is better if it is classified according to a specific genre or has been specialized. Based on the classification of William Bascom (1965), folk literature can be categorized into narrative and non-narrative forms. Roslina (2013:41) states that folk literature is oral literature that is divided into two categories, which are narrative and non-narrative folk literature. Narrative-style folk literature is divided into several parts, which are mythic stories, legendary stories, and folk stories that consist of comfort stories, humorous stories, animal stories, origin stories, ghost stories, and role models. The non-narrative form of folk literature also includes old poetry that consists of Malay traditional poems such as *gurindam*, *seloka*, riddles, folk songs, proverbs, and a number of customs, catchphrases, proverbs, and so on. This is in line with the statement of Halimah (1989:47-48) who states that folk literature is one of the most broad and diverse genres of literature. Therefore, folk literature is defined as literature that is brought to life orally by using speech media. This means that it is a creative result that is passed down orally from one generation to another. It is also known as an oral tradition.

Through the specification of documentation, oral tradition is broad and has many types. Therefore, in every documentation, it is necessary to state the classification and genre of the oral tradition.

**Oral Tradition Documentation Process**

Before the advent of modernization, oral tradition had a very close relationship with the collective. In that era, oral tradition was the most important tradition. Thus, oral tradition reflects the high cultural achievements of a society and civilization. In the past, the oral tradition was born in cultural centers in palaces. While outside the influence of the palace, the oral tradition clearly describes the cultural pattern in the civilization called "small tradition." Thus, oral tradition is closely related to something collective and is a manifestation of the community that lives in villages. Oral tradition is also regional literature in ethnic groups that each have their own culture. According to Haviland (1988: 334), culture and society are two closely related concepts. Culture cannot exist without society, just as there cannot be society without individuals. On the other hand, no human society is known to be uncultured. The process of documenting oral traditions such as folk literature and regional literature starts with the materials being recorded. Through anthropology or sociology, oral tradition, which is the production of something collective, is analyzed to show its relationship with society and culture. However, this method has certain problems. Among them, after a literary work is recorded, transcribed, and analyzed, the tapes will be damaged, left, and forgotten because there is no method that can preserve them. This is different from today's era. With the presence of digital technology sophistication, the results of oral tradition recordings can be stored digitally, as can some other methods that are compatible with today's technology era. However, oral tradition material stored in the form of recordings needs to be copied in the form of transcription. The transcription process needs to be guided by certain specifications and archived so that the original recording materials, together with the transcription, are permanent and carefully maintained. This is according to Mohd Taib (1976: 19-31), who states that folk literature is conveyed orally. In this era, folk literature is literature that has been printed or written after it has undergone a recording process through spoken literature. Originally, "folk literature" was spoken or sung by a member of the community, and others listened by using their senses and ears. When the audience listens, they also witness the speaker or storyteller move his body, hands, feet, or head to enhance his story.

### **Preliminary Study**

The documentation process requires preliminary studies. The initial study that should be done by the collector or researcher is to first determine the form of an oral tradition that they want to document, whether the material belongs to mythic stories, legends, folktales, or non-narrative forms such as folk language, traditional poetry, traditional expressions, traditional questions, or folk songs. In addition, the researcher needs to determine the area where the oral tradition will be collected and documented. Researchers are also encouraged to determine the time frame for the documentation process to be carried out. Therefore, the researcher should obtain preliminary information from the informant who will be interviewed.

Next, oral tradition collectors or researchers need to determine the form of approach to be used, such as a voice recorder, when they want to interview informants who have been identified and selected. Therefore, tools such as cameras and video recorders are very important to taking photos and informants' reactions, such as body movements and playing musical instruments, when conveying oral traditions. In addition, the recording of landforms or artifacts that are related to oral tradition material also needs to be done to help in the process of analyzing the oral tradition material.

### **Special Studies**

After conducting preliminary research, the researcher or collector of oral tradition material also needs to conduct research or study specifically, which consists of library research and field research. Bibliographic research should be carried out before the researcher or collector of oral traditions does the documentation work. For example, a researcher should read as much information related to the material to be documented as possible. If there is no relevant written material, the researcher can obtain some preliminary information from the supporters of the material or individuals who have a relationship with the area or the material to be documented.

In addition, researchers or collectors of oral traditions need to be knowledgeable about the culture or life practices of the informants. Thus, the researcher needs to have information and knowledge about the culture owned by the collective or local community that has the oral tradition. Indirectly, knowledge about culture, especially the customs of the tribe to be studied, can help improve information and knowledge through the study. In addition, the information possessed by the researcher about the collective culture will make it easier for him to approach the informants and gain the trust of the collective to share their oral traditions. It is better if the researcher has knowledge about the everyday language of the collective being studied to better understand the oral tradition spoken by the informant. This is due to the oral tradition spoken and inherited by the collective that inhabits a certain geographical area. According to Utley (1965: 13), folk literature is a form of oral literature that is spoken. Folk literature develops through speech and is inherited from the community through oral tradition.

### **On-Site Study**

Upon arrival at the study site, the researcher or collector of oral tradition must try to establish a close relationship, a harmonious relationship, and mutual trust with the collective or informant whose oral tradition is to be studied. The researcher should also know about the active inheritors of the oral tradition material, whether professional storytellers, mothers, fathers, village leaders, traditional leaders, and so on. In addition to these preparations, the

researcher needs to be honest with the informants, be humble, and not be arrogant, so that the informants have trust and are willing to share the oral traditions they own. A close relationship not only needs to be established but also needs to be nurtured as long as the researcher is in the collective circle. What must be avoided is the conflict between groups in their society. For example, being arrogant, showing behavior that shows we are degrading their culture, and not being good at carrying ourselves.

### **Preliminary Steps Before the Interview**

Before conducting the interview, the researcher needs to make a complete note of all information about the informant's personality. For example, their name, age, occupation, address, educational background, and from where they inherited the folk literature material. In addition, information and notes about the interview place and the atmosphere around the place should be provided. Therefore, in addition to documenting the material, the researcher also documents the context by adding some information about whom, by whom, when or when, for what purpose, and what the purpose of the material being told or conveyed to the audience is.

If the informant consists of professional speakers such as storytellers or *tok dalang*, the researcher must collect information about the origin of the knowledge they have acquired, the way the knowledge was passed down to them, the conditions required to become a mastermind, the procedure for acceptance as a mastermind, the period of obtaining the knowledge, the position of a mastermind in his community, as well as the speaker's complete background or biography. All these things will help researchers identify the material of the oral tradition.

### **How to Get Information**

Most oral tradition scholars suggest two approaches to documenting oral materials. Among them are the interview method and the observation method. Interviews related to the documentation of folk literature materials are undirected interviews or directed interviews. An undirected interview is a relaxed interview, and this method can give informants as much opportunity as possible to provide the information that was asked during the interview. Interviews in this form are important in the first stage of research because they provide information that is unexpected and not shared by informants in directed interviews.

A directed interview is an interview that uses questions that will be asked of the informant. All the questions to be asked of the informant in the form of this directed interview have been prepared in advance in the form of a written list. The use of a checklist is very important. The answers that the informant needs to give need to be limited in a relevant way only, and efforts should be made so that the informant does not deviate in giving answers to the questions asked by the researcher.

Next, the important thing that needs to be taken action by the researcher in the interview method is testing the truth. This step is important so that the results of this collection can be held accountable for their quality. Among them was asking the same questions to other informants and evaluating the informant's statements with the researcher's own observations. The duration or time taken during the interview does not need to be too long. This is especially true when conducting a directed interview so that the objective of the interview is achieved.

### **Observations**

Observation is a way of seeing an event, such as when the material is spoken (from the outside and inside). The researcher should rewrite what he saw without amending or adding to the material he had received from the informant. Observation is also not limited to sight (visual) only but also includes experiences obtained from sensory feelings such as smell, hearing, and taste. Researchers should also involve themselves in the process of performing oral traditions or ceremonies (if any). For example, the researcher can help beat the drum, blow the flute, or prepare the performance equipment so that the researcher can feel the atmosphere and perform the oral tradition.

Observation can also be done in a directed manner. For example, after the performance of the oral tradition, the researcher asks the oral speaker to retell the material if the researcher is unable to conduct proper research when the informant performs the performance of the oral tradition.

### **Observational**

When doing the documentation process, tools are essential and must be in good condition so as not to interfere with the smoothness of the work of documenting the oral tradition. Among the tools of observation are cameras, voice recorders, or video recorders that are used to record the lives of the speaker and his community. This tool is important to complete the research and documentation. However, before taking pictures or using recording equipment, the researcher should first ask permission from the informant because it is feared that there are taboos, especially in religious ceremonies.

The last process of documentation work is recording the results of observations or interviews. When doing this process, the researcher does not need to mix up the results of the collection with the interpretation. Record everything the informant says, even if it is felt that the facts are irrelevant.

### **Report Writing**

Each collection of oral tradition material that has been collected must be arranged, written, or retyped neatly according to the specifications that have been determined. The researcher is also prohibited from amending anything that has been said by the speaker or informant. For example, everything spoken by a verbal speaker or comforter needs to be transliterated in the original form and the speaker's native language.

The study of folk literature or oral tradition does not only require the content of the material but also the form, language, structure, motifs, or all the elements found in the material. There are several ways or formats in which folk literature documentation reports are written. Among the most popular and commonly used is the format used by Alan Dundes, which has the following specifications:

On each sheet of paper, the report should be given a column spacing of 3.5cm on the left and 2.5cm on the right, 3.5cm on the top, and 3.5cm on the bottom. Each paragraph should start with five indents or blank strokes. On the first page, each genre should be completed with some of the following:

There are three descriptions in the upper left corner of the page, namely the genre, region, and tribe that owns it. On the upper right corner of each first sheet of material, there should be information about the informant typed from top to bottom, namely:

☐ Name, age, and gender

☐ Occupation, nationality, ethnicity, and place of birth

☒ Languages and languages used by informants

☒ The location of the material was obtained from the informant by the researcher

In the lower right corner, the report should include information about the researcher, collector, researcher and the material should be written from top to bottom. This is as in the following example:

Name, ethnicity, age, and gender

Temporary address and a complete address.

Example:

.....  
.....

Roslinda binti Sulaiman, Malay, 30 years old, female

Serdang Primary School Teacher, Selangor.

### Collected Text or Material

If the collected oral traditional material is a folk song lyric, the writing should include song notes and lyrics. The song notes and lyrics should be placed directly under the song or rhythm. If the collected oral tradition material is in a bound form, such as poetry, rhyming riddles, proverbs, and so on, its meaning should be recorded in the original language of the speech and two types of translation, which are word-for-word translations placed under each related word. The other translation is the translation of the content of the text per sentence.

For free essay texts or narrative prose, the original language does not need to be recorded, but the translation must be recorded. The translation is a translation of the content only. For bound text such as poetry, it is necessary to include the sign "-" for the stress of a hard tone of voice and the sign "u" for a soft tone of voice.

### Contextual Information

Matters related to contextual information include statements of 'when' and 'where' the informant learned or obtained the oral tradition. If the exact date is not known, it can only be mentioned as a whole, like 'around the 40s or so'. Writing related to the information should also be detailed, such as "learned by the informant from his grandmother, a villager from Muar district named Fatimah, in 1965, when the informant was 6 years old.

In addition, the writing of the information also needs to state whether the oral tradition is still used by the informant or is still the culture of the people. Writing about oral tradition material also needs to be accompanied by a description of the situation in which the material is used. For example, whether the material is used during the rice harvest, when the rice is planted, and so on. If relevant, the writing should also be accompanied by details of taboos practiced. For example, girls are not allowed to see and hear the oral tradition, or the material is only used by a group of people within the adult age range. In addition, a description of the atmosphere or condition in which the material is recited or presented must also be stated. For example, romantic, angry, passionate, and others.



### **Opinions and Evaluations of Informants or Collectors**

Researchers are also encouraged to record opinions or evaluations from informants on the oral tradition material. For example, the informant's belief in the material determines whether he still believes in the oral material or vice versa. The informant's opinion and evaluation must be accompanied by reasons. While the opinion or evaluation of the collector or researcher on the material also needs to be expressed through the report. For example, there is information that has been known in advance from other informants or based on their existing knowledge because the collector or researcher indeed comes from the same collective as the informant.

### **Precautions When Documenting Oral Tradition Materials**

Documented forms of non-prose folk literature, whether narrative or non-narrative, should be recorded in the native language of the speaker. Then, the note should be given two translations in standard Malay. The first translation is a word-for-word translation, and the second translation is the content of the text per sentence.

### **Content Translation**

Each collective has a specific language. Thus, even though the narrative prose form does not need to be recorded in the original language, it is better if the original language can be recorded along with a word-for-word translation and a translation of the content of each sentence that has been transliterated. According to Hashim Fawzy Yaacob (2001:97), every human except those with disabilities is gifted with the ability to speak using a certain language. Every society in the world has a language that is not inherited but learned in stages since human beings are born through the process of socialization.

This is in line with the oral speaker's ability, which involves his ability to use words or language that will be given meaning and feedback by the audience. Therefore, every word or language, as well as feedback from the audience, needs to be recorded when documenting the material of the oral tradition. This includes the vocal characteristics of oral speakers that can help in the process of documenting and analyzing oral tradition materials. According to Roslina (2013), vocalization differs from voice quality. Among the vocalization categories are vocal characteristics such as laughing or crying, shouting or whispering, yawning or belching, and so on. The speaker who obeys the word while making vocal characteristics describes his attitude. For example, the following quote:

The king at that time was good at saying that the white people were "okay," he said. Ha! Ha! Ha! [Ha! Ha! Ha!]

\* Note: Ha! Ha! Ha! - the narrator laughs

\* Note: [Ha! Ha! Ha!] - the audience laughs

(Malay folk story titled 'Tukang Karut (TK)' by Penglipur Iara Ali Badron, August 10, 2004)

### **Mistakes to Avoid**

Thoroughly, report writing is not allowed to edit folk literature items. Therefore, the transcription process needs to include every word in the text as obtained by the informant. A person doing the transcription process is prohibited from trying to improve the style of the informant's language or the content of the folk literature being transcribed.

In addition, the transcription process is also prohibited from collecting folk literature material from a community that is not a collective member. Next, report writing is also prohibited from mixing two or more materials as spoken by two or more speakers in one copy, even though

the content is the same. For example, it is forbidden to mix the version of the oral tradition entitled "Bawang Putih Bawang Merah," spoken by the mother herself from the Muar district, with the version of the informant from the Sik district of Kedah. Researchers are also not encouraged to use cross-references, such as "Please refer to the Bawang Putih Bawang Merah version that has been collected by Edwin Wilkinson.". However, the writing must state the reference completely, as in the full reference method.

### **Conclusion**

Documenting or collecting oral traditions actually requires patience and precision in working on it. Therefore, as a researcher or collector of oral traditions, collectors and researchers should comply with documentation specifications so that the authenticity of spoken oral traditions can be maintained. This is because the oral tradition is a bridge that connects the current generation with the previous generation. The explosion of science and technology is expected to contribute to the preservation of the oral tradition without disfiguring the privilege and uniqueness of the oral tradition.

### **Theoretical and Contextual Contribution of This Research**

This study has identified the documentation process of oral tradition or folk literature. Oral tradition should be preserved in today's society in order to remain contemporary. It also needs to be implemented, especially when the world community is facing an era of globalization.

The documentation process is also concerned with the biographical information of the speakers and informants, who are active inheritors of the oral tradition. Apart from keeping a lot of the oral traditions of their people, they are also a link between one generation and later generations of society.

This is because the oral tradition is a bridge that connects the current generation and the previous generation.

### **References**

- Ali Badron, H.S. (2004). 'Manusia Berhati Binatang'. Batu Pahat Interview, 17 July 2004.
- Aarne, A., and Stith, T. (1964). *The Types of the Folktales (a Classification and Bibliography)*. Helsinki: Soumalinen Tiedeakatemia Academia Scientiarum Fennica.
- Alan, D. (1965). *The Study of Folklore*. New Jersey: Prentice-Hall, Inc.
- Aripin, S. (1996). *Prosa Warisan*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Bachtiar, Harsja W. (1977). "Pengamatan Sebagai Satu Metode Penelitian", in Koetjaraningrat ed. *Metode-Metode Penelitian*. Jakarta: Gramedia.
- Brunvard, J. H. (1968). *The Study of American Folklore-An Introduction*. New York: W.W. Norton & Co. Ins 1968.
- Halimah, H. (1989). Masyarakat dalam Sastera Rakyat. *Dewan Sastera*, 8: 47-48.
- Hamidah, A.H. (1995). *Pengantar Estetik*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Haviland, W.A. (trans). (1988). *Antropologi*. 4<sup>th</sup> ed. Jakarta: Erlangga.
- Ismail H. 1987. *Perkembangan Kesusasteraan Melayu Lama*. Petaling Jaya: Longman.
- James, D. (1984). *Folklore Indonesia: Ilmu Gosip, Dongeng dan lain-lain*. Jakarta: Penerbit Grafiti Pers.
- Mohd. Taib, O. (1976). Sastera Rakyat, Tinjauan Umum. In. *Diskusi Sastera Jilid 1: Sastera Tradisi*. Kuala Lumpur: Dewan Bahasa dan Pustaka.

- Muhd. Mansur, A. (1984). *Kesusasteraan Melayu Klasik (Tumpuan Kepada Prosa)*. Kuala Lumpur: Penerbitan Trata 7 Trading Sdn. Bhd.
- Noriah, T. (1993). *Teori dan Kritikan Sastera Melayu Tradisional*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Roslina, A.B. (2013). *Komunikasi Dua Hala Terancang Satu Aplikasi dalam Penyampaian Cerita Rakyat Melayu*. Bangi: Universiti Kebangsaan Malaysia.
- Sheikh Abdullah, M. B. (1988). *Tafsir Pimpinan Ar-Rahman kepada Pengertian al-Quran*. Kuala Lumpur: Darul Fikir.