

Reliance in *Tempuutn Mate* Dayak Benuaq and Tunjung: a Study of Folklore

1st Nina Queena Hadi Putri¹, 2nd Andayani², 3rd Nugraheni Eko Wardani³

{ninaqueenahadiputri@student.uns.ac.id¹, andayani@staff.uns.ac.id²,
nugraheniekowardani_99@staff.uns.ac.id³}

Sebelas Maret Universty, Street Ir. Sutami, Jebres, Surakarta, Central Java, Indonesia ^{1,2,3}

Abstract. Myth explains a culture's belief system about the role and power of the supernatural. *Tempuutn Mate*, or the death of the Dayak Benuaq and Tunjung tribesmen, is one of the myths in Indonesia. The objective of this study is to characterize the Dayak Benuaq and Tunjung tribes' beliefs in *Tempuutn Mate*. This study is descriptive qualitative research that employs a critical analysis method based on Levi Strauss's approach and Lasswell's critical analysis. The mythological book *Tempuutn: Myth of Dayak Benuaq and Tunjung* by Michael Hopes, Madrah, and Karaakng is the source of the data. Techniques for collecting data with the approach of reading and recording Data validity using triangulation of library sources. The study's findings show that *Tempuutn Mate* can establish cultural phenomena that have survived to the present day in the shape of 1) basic living behavior, (2) belief systems in spirits, giving offerings, and a place of paradise. (3) religious rituals.

Keywords: tempuutn mate, dayak benuak and tunjung, myth, belief, folklore

1 Introduction

The folk narrative stories in the form of myths and mythology are one of the topics discussed in folklore. Mythology is a collection of sacred stories that serve to explain a culture's belief system; these traditional stories are known as myths and can be found all over the world to explain beliefs in each culture about the role and supernatural powers that created the world, objects, and celestial beings. , nature, animal and plant life, and the cycle of human life from life to death [7]. Dundes[26] states that folklore can be an important source, The word "myth" mostly refers to stories that are considered sacred to explain how the world or humankind came to be in their present form and how they should behave [26]

The *Tempuutn* of the Benuaq and Tunjung Dayak tribes is one of the myths found in Indonesia. *Tempuutn* is a myth that describes the story of world creation to the cycle of human mortality. The myth that will be investigated in this study is *Tempuutn Mate*, specifically the myth of dying. Prose

mythology from the Dayak Benuaq and Tunjung tribal cultures regarding the origins of death in humans.

To collect information on beliefs based on the tale of Tempuutn Mate, the researcher employs folklore studies, as well as Levi Strauss' structuralism and Lasswell's critical analysis. Levi Strauss' structuralism was chosen because it can provide viewpoints connected to understanding the structure of the human subconscious mind in experiencing life by using mythical media that the supporting community believes to be true. This subconscious structure is subsequently converted into diverse cultural manifestations. While Lasswell's critical examination can highlight key concerns that rely on how the ultimate objective of human dignity is viewed [12].

Levi Strauss structuralism is used to analyze myths into the smallest pieces by developing the correlation between comparable aspects to explain inherited cultural processes. The framework could then be characterized in terms of who, say what, medium, to whom, and what effect, so that researchers can clearly understand the process of Dayak people's trust in Tempuutn and the effects felt by the community.

The Dayak Benuaq and Tunjung tribes are two Indonesian tribes. The Dayak tribe is one of the most populous ethnic groups in Kalimantan. According to Riwut [25], the Dayak tribe is organized into tens of ethnic groupings, which are further subdivided into hundreds of tribal children. The Dayak tribe in Kalimantan is made up of seven tribes, which are further subdivided into 18 sedatuk sub-tribes, and the 18 sedatuk tribes are further subdivided into 405 tribes of sedatuk kinship. The Benuaq Dayak tribe is a subtribe of the Ngaju Dayak tribe, which is a descendant of the Lawangan Dayak tribe. According to Hopes, Madrah, and Karaakng [21], the term "Dayak" refers to the Kalimantan natives who reside upstream of various rivers.

This tribe has gotten less attention from other scholars, resulting in a little amount of available material, resulting in this tribe's cultural history being atypical and unrecognized to other Indonesians. The positive side of the culture of the Dayak Benuaq and Tunjung tribes can not only be read in this paper, but it can also provide fresh perspectives so that miss cultural understanding does not occur, and thus the noble values of a culture can be comprehended and passed down by generations of the nation through folk prose stories, particularly the myth known in Dayak terms as Tempuutn.

Neira [7] completed research titled *The Myths on Caballero Bonald's Poetry*. The research aims to reveal the myths of myths in Greek mythology found in the Spanish poetry Caballero Bonald's, whereas this study attempts to show the cultural phenomena contained in tempuutn mate, namely the myth of the genesis of human mortality in the Dayak Benuaq and Tunjung populations.

2 Research Methodology

This study is a qualitative descriptive study that employs a critical analysis method based on the Levi Strauss methodology. The Levi Strauss approach is used to determine the structure of the mythical media and relate the smallest units for the communication process to reach the community and find out the effect of the myth on the supporting communities, namely the Dayak Benuaq and

Tunjung tribal communities, using Lasswell critical analysis to describe *who, say what, medium, to whom, and what* effect so that the process of Dayak people's trust in Temputuun and the effects felt by the community can be explained clearly by researchers.

A qualitative research design was selected because it can investigate the meaning of people's lives in the real world [26]. The data in this study include excerpts from the *Temputuun Mate* text in terms of words, phrases, clauses, and sentences, with the data source in the form of published literature originating from the *Tempuutn* mythology. Dayak Benuaq and Tunjung myths are collected in the book *Tempuutn: Dayak Benuaq and Tunjung myths* by Dalmasius Madrah T and Karaakng. This is consistent with Terrell's assertion that qualitative data can be text-based by employing narrative text [28]. The method of data collection is the reading and recording of data utilizing research equipment in the form of a data card. The triangulation of sources from diverse domestic and foreign literature studies is used to ensure data veracity. Data analysis entails reducing data, verifying data, and generating conclusions.

3 Result and Analysis

According to Alua et al. [30], myth is a type of ancient literature that is written in prose. Myths are ancient traditions that exist in all nations and ethnic groups and provide knowledge about how things happened and their origins[29]. In keeping with this, [12] Maloney et al proposed that myth is the first kind of communal consciousness, a component of the world view in which aspects of religion, art, science, society, and practice coexist.

Strauss [12] explained that myth will allow us to grasp many things that were previously considered illogical in mythological philosophy. According to Jantaluuck and Ounjit [22], myth is a legend that has been passed down through generations to become an essential cultural heritage. This folklore is used in cultural analysis to help identify the dimensions and features that underpin variety [23]. Humans will be able to comprehend the present cultural reality through myth [31].

Language and culture, according to Maloney and Baydak [1], have an influence that informs each other between units. If language is composed of a series of elements known as phonemes, myth is composed of smaller units and is referred to as mitem (mythemes.). The structure of *Tempuutn Mater* comprises of episodes in the myths of *Tempuutn Mate* Dayak Benuaq and Tunjung, with the following myths in each episode:

The first episode of Tataau Mukng Melur's life tale is as follows: Tataau Mukng Melur is described in this narrative as a descendant of royalty who lives on a highland with his seven wives and enjoys a happy and prosperous existence.

The second episode of Tataau Mukng Melur's search for "Gold of Death": When one of his wives says that Tataau Mukng Melur has everything but "Gold of Death," Tataau Mukng Melur becomes enraged and wants to obtain it. He also began to wander around hunting for "Gold of Death," imploring the spirit class, gods, and so on incessantly and frantically for the object. Until he learned that the artifact was possessed by one of his wives, who was the son of Aput Tenukng Lumut

(where the spirits of the dead). He requested that his wife hand over the object. Despite the wife's refusal, they eventually caved and granted Tataau Mukng Melur's demand.

The third episode has narrated a story of Tataau Mukng Melur's quest for the "Gold of Death": Tataau Mukng Melur eventually went on a procession to retrieve the artifact. Tataau Mukng Melur's condition continued to deteriorate as the parade began; his hair and fur began to fall out, his body aged, and he got very ill. Finally, the procession was halted and replaced by the procession of the belian ritual in an attempt to heal, but the Tataau Mukng Melur deteriorated.

The fourth episode of Tataau Mukng Melur regrets: Tataau Mukng Melur regrets, then swears that humans could die from any ailment. He died as well.

The fifth episode Death Process: Tataau Mukng Melur dies after a blade is drawn into his heart and a death ceremonial is performed.

The following are descriptions of the units (mites) featured in the episodes of *Tempuutn Mate* Dayak Benuaq and Tunjung.

Tataau Mukng Melur, a mitem, lives a happy and prosperous life in Tenukng Kenyerau Ususk Pepuutn Ruaakng with seven women (Mayaang Silaar, Suwayaaq Buraaq, Suwayaaq Meaaq, Bumui Mulukng, Bumi Biok, Bomoot Langit, and Selekiiki Ineeq Ile) in Episode I [21].

Episode II has 14 mitemns namely (1) Suwayaaq Buraaq and Bumui Mulukng inform their husband Tataau Mukng Melur that they have everything but the "gold of death." (2) Tataau Mukng Melur is enraged because he does not have the object and wishes he did. (3) Tataau Mukng Melur traveled in seek of the thing to the location where Nayaq's company arrived in Legikng Seniaang with 8 gongs, 8 antang, 8 slaves, 8 pigs, and 8 chicks as a medium of exchange. However, no results were obtained. (4) Tataau Mukng Melur Back home. (5) Tataau Mukng Melur attempted to meet Grandparents Tuhaatn Gayatn at the Nyahuq group in Letukng Soleet Olo but was unsuccessful. (6) Tataau Mukng Melur led the Tonooi group at Poncookng Murukng Bewaai in Nagaq Galakng Tanaaq, but no results were obtained. (7) Tataau Mukng Melur Return to home. (8) Tataau Mukng Melur visited Ratu Juata and saw Luwawiq Ingaar Bulaa Juata in the Ocean Center, but nothing came of it. (9) Tataau Mukng Melur Return to your home. (10) Tataau Mukng Melur traveled to Jaa Riaau Munte Village at the foot of Mount Lumut to meet Jarukng Taman Tokaah and said that Tataau Mukng Melur's wife Selekiiki Ineeq Ile possessed the object because his wife was Aput Tenukng Lumut's daughter (where the spirits of the dead are located). (11) Tataau Mukng Melur went back home, imploring the "gold of death." (12) His wife declined. (13) Tataau Mukng Melur disagreed with his seven wives. (14) His seven wives yielded and fulfilled his longing [21].

Episode III of *Tempuutn mate* (Hopes, Madrah, and Karaakng, 1997: 174) has nine myths, which can be summarized as follows: (1) His wife refers to him as numerous manttiq, Riwaaq Liaakng Penguwara (wara), Tataau Radentn Gading (Death gong maker), Ripaak Siaai (tambourine beater), and Kerangkeekng (playing gamelan). (2) Tataau Mukng Melur's fur begins to fall off. (3) The seven women called out for the ceremony to be stopped, but Tataau Mukng Melur wanted the celebration to go on so that they could have the object. (4) Tataau Mukng Melur is getting older; his teeth are falling out, his hair is graying, his nose is flat, and his chin is pointy. (5) The 7 wives requested that the show be canceled. (6) Tataau Mukng Melur became enraged and demanded that the program

continue. (7) Tataau Mukng Melur is becoming increasingly ill. (8) The 7 wives halted the event and performed a belian healing ceremony, inviting the spirits of *Nayuq*, *Tiger*, *Mulaakng*, and *Juata*. (9) even though all of the chicken and pork offerings had been depleted, Tataau Mukng Melur had not recovered.

There are three myths in Episode IV: (1) Tataau Mukng Melur is getting worse and declares that all human diseases can kill him. (2) Tataau Mukng Melur regrets for his conduct. (3) Tataau Mukng Melur is on his deathbed [21].

Episode V consists of 6 items: (1) Raden Gadikng and Riwaaq Liaakng directed to contact the owner of the divorce land, Tataau Konraakng Laakng (Selekikiq Ineq Ile's father) on Mount Bumut Lumut, for further instructions. (2) Tataau Konraakng Laakng arrived and requested to be referred to as Sencelaoakng Wook. (3) Sencelaoakng Wook drew a sword and thrust it into the heart of Tataau Mukng Melur. (4) Tataau Mukng Melur died. (5) A memorial service is held for *Manttiq* and his family. (6) The death ceremony process, which includes banging the gong as a symbol of death, bathing the corpse, giving matik, shrouding the corpse, *pegantaaq*, putting the corpse into the *lungun*, and fire parampn [21].

The above-mentioned episodes and units are then studied based on the relationship between the construction blocks that are used to understand and explain the realization of human life activities that are continuously carried out by the supporting community because myths are typical cultural messages that cause phenomena to emerge. a cultural phenomenon This culture, which is passed down from generation to generation, is securely held through daily habits derived from myth as a magical practice [3].

Religious sentiments of the Dayak Benuaq and Tunjung people are exposed in episode IV unit 2, which drives people to be simple and not greedy since they recognize that greed can destroy life. These religious feelings eventually developed into a life attitude with a livelihood system. According to Billa [21], the Dayaks demonstrated their ability to preserve nature while using it for decades from generation to generation.

The component of the belief that contains the concept that humans can call for help from something supernatural in this situation is the belief in groups of spirits and gods. This is consistent with Fic and Oubalova's [21] assertion that Myth can be defined as a witness to man's mystical oneness with the universe. This interaction takes the form of a ritual and is implemented in a literary style through myth.

The spirits and gods that are told are *Nayuq* (a group of spirits who live in the heavens and earth), *Nyahuq* (spirits in the form of birds or other animals to tell good and bad things for the future), *Tonooi* (spirits of the earth, guardians of the earth). villages, houses, and fields), *Juata* (the name of the spirit in the water). This can be seen from episode II units 3, 5, 6, 7, 8, 10. With this belief system, life behavior emerges by giving offerings as offerings made by humans to spirits or gods described in episode II unit 3, episode III. unit 9. This is in line with what was stated by Herlina, et al. [22] People's belief in the existence of spirits appears as a unique religious practice such as offering offerings. The offering is one of several things that must be prepared in the ceremony. This is in line with what was stated by Egorova [23] that folklore is complex in an area of the spiritual culture of society which reflects people's perception of the world. In this case, *tempuutn* is the

perception of the Dayak Benuaq and Tunjung people in their spiritual activities. the presence of traditional symbolism is related to human belief in finding God and realizing that humans will always depend on God [6].

Moreover, episode II in unit 10 resulted in people's belief in the residents' concept that the spirit of the dead will remain in the moss. What is revealed in *Tempuutn Mate* is consistent with what Coupe has shown [25]. stated that myth is a traditional holy story, that it is nameless, and that it is told by the group that supports it. Myths are associated with rituals and supernatural entities such as gods or spirits. Many cultural treasures are passed down from generation to generation through myths, which subsequently impact the attitudes and behavior patterns of certain people who hold beliefs in metaphysical or superior powers. Humans believed in the existence of gods in the universe before the arrival of monotheistic religion. Myths can give us information about a society's cultural identity [28].

Components of religious ceremonies are performed to establish a relation between humans and God, gods, or spirits who inhabit the supernatural world. It is the setting for the belian ceremony as a therapy ritual in episode III unit 8. Although the Tataaau Mukng Melur character in the Temputuun Mate myth does not fully recover, the character is said to be delayed in the process of dying. The Benuaq Dayak people have kept this tradition alive to this day as a means of curing disease through the belian ceremony. According to [23] Fic and Daubalova, ritual is a formal concept of magical and religious practice that guides a person through particular periods of life.

Moreover, the myth of death, which describes the beginning of death in humans, serves as the backdrop for the ritual death ceremony (episode V, unit 4) that is still practiced by the Dayak Benuaq and Tunjung people to this day. This is consistent with Dundes' assertion that folklore is vital for cultural knowledge passed down from generation to generation [27]. Moreover, Dikyol [5] proved that Plato employed myth as a pedagogical method. He discovered that myth was the ideal vehicle for conveying key teachings. The doctrine in this case is related to culture and what lays behind the value of that culture for it to be kept and passed down from generation to generation. According to Bernk [28], myth also has a role in cultural identity and cultural legacy. The death ceremony rite has developed a cultural identity for the Dayak Benuaq and Tunjung tribes.

Tempuutn Mate Dayak Benuaq and Tunjung, who were examined through folklore, established that a story can build a culture, in this case, culture related to belief, so that it becomes the starting point for the emergence of a ceremonial ceremony and its procedures, which are still carried out today. This is compatible with Sims and Stephens' [19] characterization of folklore as a beliefs collection, customs, and customary expressions that are passed down through word of mouth and have ties to the group or community that supports it. Myths also serve as a means of gaining a thorough understanding of folk culture [29].

The communicator process at *temputuutn mate* using the Lasswell formula discusses the *Convenient way to describe an act of communication is to answer the following questions: Who Says What, In Which Channel, To Whom, With What Effect?* [13]. It can be seen that who as the communicator is not revealed because the prose of folklore in the form of myth is anonymous, this is in line with that expressed by [25] Coupe, *So we may say that a myth is typically a traditional sacred story of*

anonymous authorship and archetypal or universal significance which is recounted in a certain community and is often linked with a ritual

The composition states what on *tempuutn mate* talks about the history or origins of human demise. This is consistent with Jane and Shamy's [10] claim that the origin of human death is one of the causes associated with motifs. Motives include thoughts about the dead — resuscitation, ghosts, and reincarnations — as well as ideas about the nature of the soul.

The component is known as *tempuutn mate* Dayak Benuak and Tunjung, and the channel (medium) employed is folklore writing in the form of myths. This is consistent with Dikyol's [5] assertion that for the myth's role of Education to be imparted, the myth must be passed down to the next generation. In this scenario, folklore is used to pass down knowledge from generation to generation. The Dayak Benuaq and Tunjung people are the components associated with the aim of communication. The final component of what effect is the relationship that the myth creates a culture that characterizes the supporting community, namely the Dayak Benuaq and Tunjung tribes, in the form of (1) habits that reflect religious emotions in the form of simple life behaviors, components (2) a typical belief system in the form of belief in spirits, offerings, and a place of heaven. (3) elements of religious ceremonies performed to discover the relationship between humanity and God This study's findings are consistent with Sims and Stephens' [20] assertion that folklore is regarded as an adornment of society, beliefs, traditions, and rituals.

4 Conclusion

Tempuutn Mate Dayak Benuaq and Tunjung are oral literature on folklore in the form of prose folklore in the form of tales that teach about the foundations of human death. Dissecting myths utilizing Levi Strauss structuralism and Lasswell's critical analysis can demonstrate that from *tempuutn mate* can produce cultural phenomena that are still being preserved by the Dayak Beuaq and Tunjung tribal people to this day. These cultural phenomena are 1) habits that reflect religious feelings in the shape of simple daily behaviors, and 2) components of a typical belief system in the form of belief in spirits, providing offerings, and a place of heaven. (3) elements of religious rites were performed to implement a bond between mankind and God.

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