



Image of the Main Character and the Value of Character Education in Beranak Beruk Folklore

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ABSTRACT

Background: The position and function of folklore in the last decade seem to have been increasingly shifted due to advances in information technology, cultural systems, social systems and currently developing political systems. It is not impossible that various forms of old culture, including folklore, will be neglected amidst the increasing activity of development and renewal, so it is feared that oral literature which is full of values, norms, and customs will eventually disappear without a trace.

Purpose: explaining the image of the character and the value of character education in the story of Beranak Beruk so that it can become a reference in improving character in the world of education.

Design and methods: The research method used is qualitative, with data collection techniques through document study and library observation.

Results: there are two types of character images in the story Beranak Beruk, there are good images and bad images. Of these two images, only the positive image can be used as a reference for character education values, namely religious, honest, tolerant, disciplined, hard work, creative, independent, democratic, curious, national spirit, love of the country, respect for achievement. , Friendly/Communicative, Loves Peace, Likes Reading, Cares for the Environment, Cares for Social Affairs. Responsibility.

Keywords: Character Image, Kunaung, Character education

Introduction

Literature is language (words, language styles) used in books (not everyday language). There are many things in life that become the background for the birth of a literary work. A literary work can be born from the author's imagination process. There are those that come purely from his imagination, and there are also literary works that are created inspired by real life in society. Society is a complex thing with many things in it that can become the essence of a literary work.

The position and function of folklore in the last decade seem to have increasingly shifted due to advances in information technology, cultural systems, social systems and currently developing political systems. It is not impossible that various forms of old culture, including folklore, will be neglected amidst the increasing activity of development and renewal, so it is feared that oral literature which is full of values, norms, and customs will eventually disappear without a trace.

National development priorities as outlined in the National Long Term Development Plan (RPJP) for 2005 - 2025 (UU No. 17 of 2007) include, among other things, creating a society with a noble, moral, ethical, cultured, and civilized society based on the Pancasila philosophy." One effort to make this happen is by strengthening national identity and

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character through education. This effort aims to form and develop Indonesian people who are devoted to God Almighty, obey the rule of law, maintain internal and inter-religious harmony, carry out intercultural interactions, develop social capital, apply the noble values of the nation's culture, and have pride as a nation. Indonesia in order to strengthen the spiritual, moral, and ethical foundations of national development

Folklore is a portrait of everyday human life, humans interacting with society and with the world around them. Wellek and Warren stated that literature expresses feelings, reflects and expresses the life of its people. Apart from that, Luxemburg et. all also stated that individual anxiety and pleasure, the fading sense of humanity, and devotion to God are reflected in literature..

Kunaung is a portrait of everyday human life, humans interacting with society and the world around them. Term Kunaung refers to stories that are part of the people, namely literary works that are included in the scope of folklore. Traditional literature is a group of stories that live on and develop from generation to generation, from one generation to the next. Another term commonly used to refer to this group of literary works is folklore. Folklore is usually conveyed orally, which is why folklore is also called oral literature or oral tradition (Djamaris, 1994: 15). Oral literature is literature that lives orally, namely literature that is spread in unwritten form, conveyed by mouth (Rusyana, 1981: 1).

Intrinsic elements in folk tales are classified based on the function and position of the fictional element, namely point of view. Language style, characterization, plot, setting, theme, and message (Muhardi and Hasanuddin, 1992:30-32). Point of view is the presence of the author or speaker regarding the story. Language style is the use of language or the way a story is expressed. The language style or narrative style in folklore corresponds to the style or language of the region where the folklore originates. The plot can be interpreted as the entire series of events contained in the story (Luxemburg, 1992: 149). The setting is the place where and when the events in the story occur. The setting in folklore is generally not the same as the world today, while the setting is generally in the past (Dananjaya, 1994:52). Theme is the main issue or core problem in the story. Apart from the main problem, there are other problems that also move the story (Muhardi and Hasanuddin, 1992: 49). A message is a solution and solution given by the author or speaker to a theme in a folk tale (Esten, 1992: 91).

Prayitno (2009:281) states that "human life cannot be separated from imitation. Furthermore, in the process of conformity through education, students who want to enter the 'educator group' must imitate a lot of the examples given by educators. Because the example given by a teacher is the best teacher because something done through instance always has a wider, clearer, and more influential impact than what is said. This is in line with the views of a national education figure, namely Ki Hajar Dewantara. He emphasized 3 principles of education, namely *Ing Ngarso Sung tulodho*, meaning that a teacher must set a good example for his students. *Ing Madyo Mangun Karso*, meaning that in the middle or together with students, a teacher is expected to be able to actively collaborate with students in achieving educational goals. *Tut Wuri Handayani*, which means that a teacher must be able to encourage or motivate students in order to achieve optimal learning outcomes.

Al-Ghazali, an Islamic educational philosopher, also stated that methods for forming children's character include giving examples, training, and habituation, then advice and suggestions as educational tools in order to develop personality (Hamdani Ihsan, 2007: 242)

Methods

The methodology applied in this study of BB story is an objective methodology, and the research methodology applied in this study is descriptive qualitative. Characteristics as

sample was used to collect the eight Kunaung that were used in this study. These Kunaung included the following: the narrative of Beruk Beruk, Princess bamboo, Proboscis king, Goldfish and Fish Raya, Batu Broken, Dallidau, Tiang Bungkuk doubting the king, and Nek Demang Nunggit.

With the use of a literary approach theory, the eight characters in the BB story were analyzed in order to acquire the necessary data. Recording and data analysis employing text analysis were the methods that were applied in the acquisition of data. Checking the validity of the data by directly involving researchers, picking tales as data sources, examining references linked to the research subject, triangulating theories, triangulating experts, and conducting peer examinations are all examples of approaches that can be taken.

Findings & Discussion

There are eight characters in the BB story. The first is the husband character; apart from having the role of a husband, the husband character also plays the role of the father of a child named Beruk. As a husband, he has a sincere heart in accompanying his wife, even though she has not yet been blessed with a child, he never complains about this. like the following quote:

Menyesalkah Kanda bahwa kita masih begini ? tanya si istri lagi, tidak ada sedikit pun penyesalan padaku, karena kita saling cinta. Apa pun yang akan terjadi, aku akan tetap menghadapinya dengan tawakkal kepada tuhan, walaupun hanya kita berdua saja di tengah-tengah rimba ini.(BB, 1981:11).

The husband's character also has a role as a father. As a father, he always tries to please his child, even though his child's requests are very difficult to carry out. But whatever his request, he will definitely try as a father. Like the following quote:

Untuk tidak mengecewakan anaknya, maka pergi jugalah ayah si beruk itu menemui pamannya di dusun. Mula- mula dia mendatangi paman yang tertua dan menyampaikan maksud si beruk hendak meminang anak paman itu. Dengan ketawa lebar paman itu menolak. Siapa juga yang mau menjadi mertua beruk ? jawab paman tua itu. Penolakan itu disampaikan kepada si beruk. Lalau anak itu meminta supaya dipinang anak pamannya yang nomor dua. Maka berangkatlah ayahnya ke rumah kakak istrinya yang nomor dua. Hanya penolakan saja yang diterima oleh ayah si beruk itu, tetapi juga cacian-cacian yang sasngat menyakitkan hati.(BB, 1981:15-16).

The second character, namely the wife, apart from being a wife, she also acts as a mother. As a wife, she is a steadfast wife and always tries to get closer to God, even though the circumstances they are experiencing are very difficult, as in the following quote:

Pada suatu hari, ketika istri memetik buah mentimun di kebun sayurnya, dilihtanya seekor beruk sedang memakan buah jambu yang tumbuh di belakang pondoknya. Ia amat gembira melihat beruk itu memakan buah jambu . kadang-kadang binatang itu melihat kepadanya, sambil mencibir bibir. Banyak lagi ulah beruk itu yang lucu-lucu, yang menyebabkan wanita itu tertawa sendiri. Ia memanggil suaminya yang sedang menyiang rumput di sawah. Suaminya datang dan lalu istrinya berkata, oh kanda ! walaupun hidup kita disini boleh dikatakan aman tenang, namun ketenangan itu belum boleh dikatakan cukup sebelum kita memperoleh seorang anak, jadi bagaimana maksudmu agar kita memperolehnya, tanya si suami. (BB, 1981: 10-11).

The wife character also has a role as a mother. As a mother, she is wise, and even though she can grant all her wishes, she doesn't want any of these things. Like the following quote:

Si beruk hendak menggosok lagi cincinnya, tetapi ibunya segera menegur, cukuplah, Jangan kautambah lagi, nanti tidak terpakai pula oleh kita. Pemuda yang gagah itu tersenyum saja, lalu ia pamit untuk pergi ke tepi pantai,. Dimana ia dulu berangkat dengan pamannya. Setelah sampai disana, si beruk berpikir sejenak sambil sambil melepaskan pandangan ke lautan lepas. Lalu dikeluarkannya cincinnya dan menggosoknya sambil berkata, hai ikan sahabatku, datanglah dan jadilah engkau seorang putri yang cantik jelita.(BB, 1981 : 25-26).

The third character is the shaman figure, this shaman character has the role of a shaman who plays a big role in the birth process of the monkey. This shaman is also a calming person and a person who cares about others. This can be seen how it makes things better when a husband and wife are blessed with a child like a monkey. Like the following quote:

si istri sendiri terisak-isak melihat wajah bayinya itu, sedangkan si suami tak habis pikir. Untung dalam keadaan yang demikian si dukun dapat menghibur kedua suami istri itu dengan berkata, tak usah kau susahkan, dia ini betul-betul anak kalian berdua, anak manusia, keturunan kau berdua. Hanya bentuknya saja yang berlainan, seperti beruk, bersabarlah kalian, mungkin tuhan memberinya dengan maksud tertentu pula. Mungkin anak yang seperti beruk inilah yang akan membahagiakan kalian. Terimalah dia dengan senang hati. (BB,1981:13).

The fourth character is the character of beruk, the beruk has an important role in the story of beranak beruk, namely playing a domestic role, namely as a child with an appearance that resembles a beruk and as a child who was born with conditions that are completely lacking, but the beruk never gives up in living life, even though they are ridiculed or insulted, as can be seen in the following quote.

Dia berpikir, kalau pergi ke negeri orang, tentu dia akan dapat pula melihat-lihat negeri itu. Jangan hanya di kebun saja, seperti katak dalam tempurung. Yang dilihat hanya itu ke itu sajal, pohon kayu belaka. Di negeri orang lain tentu akan banyak yang dapat dilihat.pada hari yang ditentukan menunggulah Beruk di pantai pelabuhan, untuk berlayar bersama ketiga pamannya ke negeri orang. (BB, 1981:17).

The monkey has the role of a child, as a child he is an obedient child and likes to help his parents, even with his limitations. Like the following quote:

Kadang-kadang timbul sedihnya melihat kedua orangtuanya berkerja keras di kebun atau di sawah, sedang ia sendiri tidak dapat membantu sama sekali, karena keadaan tubuhnya yang demikian. Kalau sekedar mencabut rumput saja bisalah dikerjakannya. Tapi kalau sudah sampai pada mencangkul atau menebang pohon, tidak ada tenaganya untuk itu.(BB, 1981:14).

The fifth character has the role of first uncle, as an uncle of a monkey, he should help the monkey's situation and life. But he didn't even acknowledge his nephew's existence. Like the following quote. The sixth character has the role of second uncle, this second uncle plays almost the same role as the first uncle. As an uncle of a monkey, he should help the monkey's situation and life. But he didn't even acknowledge his nephew's existence. Like the following quote. The seventh character has the role of the youngest uncle, of the three uncles, he is the only one who always tries to help with all the situations suffered by the monkey. Even if there is little help, he will always try to help the poor and his family. Like the following quote:

Ketiga pedagang itu tibalah dan mereka ,lihat bahwa kemenakannya si beruk telah hadir pula di sana. Yang tua bertanya, mengapa kemenakannya itu ada pula di sana. Yang bungsu menjawab bahwa ia akan ikut berdagang bersama mereka, karena nampaknya si beruk ada pula minat untuk jadi pedagang. Jangan di di bawa,

nanti dagangan kita sial, kata paman yang kedua. Walau bagaimanapun dia adalah kemenakan kita juga, jawab yang bungsu. Tidak bisa, kata yang tua, akan jadi beban saja. Badannya yang kecil tidak akan memberatkan kapal kita, kata yang bungsu. (BB,1981:17).

The eighth character is a character who has the role of a fish and also a beautiful princess. This fish character is a character who really helps the monkey's situation and keeps his promise to the monkey. Like the following quote:

Ya terimalah cincin ini, semoga benda ini dapat menolongmu, seperti yang kau katakan, kata si ikan, lalu cincin itu diserahkannya dan si beruk menerimanya dengan wajah yang cerah, terimakasih banyak, saudara ikan, semoga kau berbahagia selalu, kata si beruk. Sama-sama terima kasih. Kaupun telah menyelamatkan nyawaku, maka pertolongan ku itu belum seberapa, dibandingkan pertolonganmu kepadaku, jawab si ikan. (BB, 1981:22).

The fish character also acts as a beautiful princess and is the monkey's loyal companion. she is a woman who is always grateful in every situation. Even though she is a beautiful princess. Like the following quote:

Mengapa kau berbuat begitu terhadapku ? karena tiada seorang manusiapun yang sayang dan mau menolongku ketika aku dalam kesusahan, waktu bentukku dulu seperti beruk. Kaulah satu-satunya makhluk yang mau menolongku dan kau pulalah sahabatku yang pertama di dunia ini. Itulah sebabnya maka kau patut untuk jadi istriku, karena kita mau saling membantu. Untuk hari-hari mendatang, kalau aku dulu bernama si ikan, sekarang siapakah namaku sebaiknya? Tanya putri itu. Kau ku beri nama si cantik jelita. (BB, 1981:26-27).

Based on analysis of the roles of the characters in *Kunaung* The researcher concluded several things that reflect the character's image. Therefore, the image of the characters reflected in the BB story is based on the role of each character.

a. The image of the role of wife and mother

The wife character in her role as wife and mother has an attitude and behavior that faithfully accompanies and helps her husband in the various conditions they live in. Then this wife is also a person who is sincere in living her life and obedient in her worship. Like the following quote:

Maka kedua suami istri itupun mulailah bekerja. Pertama-tama mereka menebas semak-semak untuk menyediakan tempat membangun sebuah pondok . setelah itu mereka menebang pohon-pohon kecil untuk dijadikan bahan pondok. atap dibuat dari daun hilalang, sedang lantai dan dinding dari bambu. Pondok sudah selesai, maka mulailah mereka mengerjakan sawah. Tanah dicangkul, air dialirkan. Bibit padi yang dibawa dari dusun disemai, setelah jadi benih lalu ditanam. (BB, 1981:9-10).

As a mother, she is a patient mother who is not greedy for the possessions she owns. Even though he has a child that looks like an ape, he still accepts it sincerely. Then when he was given abundant possessions he was not greedy for it all. Like the following quote:

Si beruk hendak menggosok lagi cincinnya, tetapi ibunya segera menegur, cukuplah, jangan kautambah lagi, nanti tidak terpakai oleh kita, pemuda yang gagah itu tersenyum saja, lalu ia pamit untuk pergi ke tepi pantai, dari mana ia dulu berangkat bersama pamannya. (BB, 1981:26).

Based on the presentation of the image seen from the role of mother and wife, it is a reflection of a mother and wife who is worthy of being an example. Apart from being patient,

the reflection of the image of a wife and mother above also reflects the attitude of a mother who is good and not greedy for material possessions.

b. Image of the role of Husband and Father

The image of the role of husband and father. As a husband, he has a loyal nature and accepts whatever circumstances his wife is in. Always willing to fight for his wife. Like the following quote:

Menyesalkah kanda bahwa kita masih begini ? tanya si istri, tidak ada lgi sedikitpun penyesalan padaku, karena kita saling cinta. Apapun yang akan terjadi, aku akan tetap menghadapinya dengan tawakkal kepada tuhan, walaupun hanya kita berdua saja di tengah-tengah rimba ini.(BB, 1981:11).

As a father, he is a father who is willing to sacrifice for his child, whatever he does as long as he can see his child happy, including doing something that can be said to be a little impossible, can make him feel embarrassed and have no self-esteem, but he still does it wholeheartedly. Like the following quote:

Untuk tidak mengecewakan anaknya, maka ia pergi ju7galah ayah si beruk itu menemui pamannya di dusun, mula-mula dia mendatangi paman yang tertua dan menyampaikan maksud si beruk, hendak meminang anak paman itu, dengan ketawa lebar paman itu menolak. (BB, 1981:15-16).

Based on the presentation of the image seen from the role of husband and father, it is a reflection of a husband and father who is worthy of being an example. Apart from being loyal, he is also willing to make sacrifices for his children, even if it means he has to bear shame.

c. The image of the character Si Beruk

The image of the role of the Beruk can be seen from the image and behavior of the Beruk, the Beruk has the nature of never giving up on the circumstances he has. Always enthusiastic about living life and he is a person who never wants to hold grudges against people who have hurt him before. Like the following quote:

“ lebih baik cari saja beruk dalam rimba untuk jadi menantumu” demikian katanya”. Walaupun dengan perasaan sakit, penolakan itu diterimanya dengan sabar. (BB,1981:16).

In the text above, it reflects how patient the ape's nature is, even with the feeling of pain, it accepted the rejection patiently. even though the ape must accept such painful insults and rejection, due to his condition that resembles the ape. All forms of rejection but he accepted it, it shows the ape's zero patience in living life for his life to change. Berukpun intends to change his fate and his life, as in the following quote.

Si beruk menyetujui usul pamannya itu. Dia berpikir, kalau pergi ke negeri orang, tentu dia akan dapat pula melihat-lihat negeri itu. Jangan hanya di kebun saja, seperti katak dalam tempurung, yang dilihat hanya itu ke itu saja, pohon kayu belaka. Di negeri orang lain tentu banyak yang akan dilihat.(BB, 1981:17).

Furthermore, the quote above reflects Beruk's enthusiasm to change his life. Beruk does not want to be lost in his situation of complete deprivation, both physically and materially, he intends to go sailing to other people's countries so that he can change the course of his life and future. Beruk is confident that with an unyielding spirit, all this can be achieved. After his wish was achieved, Beruk never differentiated between friends and enemies, we can see that from the following quote.

Bagi Si gagah tampan segala persoalan yang dulu-dulu tidaklah diingat lagi. Segala yang terjadi telah dilupakannya. Orang-orang yang menghina dan

mencemoohkannya dulu dijadikannya sahabat. Yang tua dihormatinya, yang kecil disayanginya, yang sebaya dengan dia diajaknya berkawan. Begitu juga dengan ketiga pamannya dibantu dengan modal untuk memajukan perdagangan mereka. Masyarakat di dusun dibantunya dengan senang hati, sehingga dusun itu menjadi dusun yang aman, bebas dari kemiskinan dan bebas dari segala penderitaan. Seluruh penduduk hidup dengan damai, aman, dan menjadi makmur. (BB, 1981:27-28).

Furthermore, the quote above reflects his forgiving and humble nature. This quote shows how the monkey's attitude is always sincere in forgiving all the actions that have been done to him. He never holds a grudge against people who have ridiculed and insulted him in the past.

Based on the description above, it can be stated that Si Beruk is depicted as a man who was born with all his shortcomings, but he still accepted these shortcomings with feelings of sincerity and enthusiasm in living his life.

d. Image of the Shaman's Role

The image of the shaman character in the BB story is a shaman who has good attitudes and behavior and is full of enthusiasm and motivation. This was seen when the shaman helped the monkey's birth process. Like the following quote:

Si istri sendiri terisak-isak melihat wajah bayinya itu, sedangkan si suami tak habis pikir. Untung dalam keadaan yang demikian si dukun dapat menghibur kedua suami istri itu dengan berkata, tak usah kau susahkan, dia ini betul-betul anak kalian berdua, anak manusia, keturunan kalian berdua. Hanya bentuknya yang berlainan seperti beruk. Mungkin ibunya suka pada beruk, maka anaknya lahir seperti beruk. Bersabarlah kalian mungkin tuhan memberinya dengan maksud tertentu pula, mungkin anak yang seperti beruk inilah nantinya yang akan membahagiakan kalian. Terimalah dia dengan senang hati. (Bb, 1981:13)

The quote above explains the encouragement and motivation given by the shaman to the husband and wife, so that they can accept the condition of their child who is like a monkey.

e. The Image of the Role of the First Uncle

The image of the role of the first uncle can be seen from his behavior and attitude. The first uncle of the beruk has an arrogant nature and is very concerned about his own pride. He is more concerned with his pride than being embarrassed to admit that the monkey is his nephew. Like the following quote:

Untuk tidak mengecewakan hati anaknya., maka pergi jugalah ayah si beruk menemui pamannya di dusun, mula-mula dia mendatangi paman yang tertua dan menyampaikan maksud hati si beruk, hendak meminang anak paman itu. Dengan ketawa lebar paman itu menolak, siapa pula yang mau menjadi menantu beruk ? jawab paman yang tua itu. (BB, 1981:14-15).

The quote above shows the arrogant nature of the first uncle, that his son was not worthy of being edited to look like a monkey. Apart from that, Beruk's first uncle also doesn't really reflect the attitude an uncle should have towards his nephew. Like the following quote:

Kapal telah dimuat dan siap untuk berlayar. Tinggal menunggu ketiga orang pedagang itu saja lagi, yaitu paman-paman si beruk. Si beruk belum berani naik ke kapal, karena belum diizinkan oleh nahkoda. Ketiga pedagang itu tibalah dan mereka melihat kemenakannya si beruk telah hadir pula di sana. Yang tua bertanya, mengapa kemanakannya itu pula ada di sana. Yang bungsu menjawab, bahwa ia akan ikut berdagang bersama mereka, karena nampaknya si beruk ada pula minat

untuk jadi pedagang. Jangan dibawa, nanti dagangan kita sial, kata paman yang kedua. Walau bagaimanapun, dia adalah kemenakan kita juga, jawab yang bungsu, tidak bisa, kata yang tua, akan jadi beban saja. (BB, 1981:17).

f. Image of the Role of Fish Characters

The image of the role of this fish character can be seen from his attitude and behavior. The fish has a helpful nature and likes to help others. This can be seen from the following quote:

Seketika itu melompatlah seekor ikan dari dalam laut, dan sesampainya di pantai, ikan itu menjadi seorang putri yang cantik jelita, sesuai dengan permintaan si buruk. Kecantikannya tidak ada taranya, apalagi ia menggunakan pakaian yang indah pula. Dengan senyum manis, putri itu berkata kepada pemuda yang berdiri di depannya, oh pemuda yang gagah siapakah engkau gerangan? Aku adalah si buruk, sahabatmu ketika di pulau dulu, masih ingatkah kau, jadi kaulah penolongku dulu? Tanya putri itu lagi, tak salah perkiraanmu, jawab pemuda itu, mengapa kita sampai jadi manusia begini ? kembali putri itu bertanya. Inilah berkat cincin yang kauberikan dulu.aku dapat jadi manusia sempurna dan kau kuminta menjadi putri yang cantikjelita sebagai istriku, mengapa kau berbuat begitu terhadapku ? karena tiada seorang manusia yang sayang dan mau menolongku ketika aku dalam kesusahan, waktu bbentukku dulu seperti buruk. Kaulah satu-satunya makhluk yang mau menolongku dan kaulah sahabatku yang pertama di dunia. Itulah sebabnya kau patut jadi istriku, karena kita mau saling membantu. Untuk hari-hari mendatangpun kita akan tetap bersatu. (BB, 1981:26).

The quote above explains how kind the fish is so that the monkey chose it as its life companion.

Conclusion

Based on the results and discussion in this research, it can be concluded that in the Beranak Beruk story there are several characters who have good images, namely, the roles of mother buruk, father buruk, buruk, shaman, third uncle, and fish. All the images of the characters' roles reflect good traits and behavior to be exemplified and are in accordance with the values of character education found in Indonesia. Then there is also a bad image, namely, the role of the characters Uncle First and Uncle Second Uncle. The two figures who reflect this bad image are figures who reflect arrogance and arrogance, such a bad image does not need to be emulated and used as a guide.

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