**AN ANALYSIS OF MAIN CHARACTERS, PLOT AND SOCIAL PROBLEMS IN *HIKAYAT SI MISKIN***

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**Abstract.** This study entitled “An Analysis of Main Characters and Plot in *Hikayat Si Miskin*” with the aim of describing the characterization of the main character and plot contained in *Hikayat Si Miskin*. *Hikayat* is a form of literary work, especially in Malay which contains stories that tell about the greatness and heroism of a person complete with the strangeness, magic and miracles of the main character. The writers chose the script of *Hikayat Si Miskin* which has been transcribed by *Pusat Pembinaan dan Pengembangan Bahasa* in the form of a Transcription book as an object of study. The research approach used in this study is a structural approach. The method used in this study is descriptive qualitative. The results of this study indicate that the main character has a patient, compassionate character, willing to sacrifice but easily believes in predictions. Meanwhile the plot in Hikayat Si Miskin is built by 5 parts, namely exposition, complication, climax, resolution and conclusion. The social problem is the social gap between the rich and the poor.

**Keywords**: analysis, character, plot, *Hikayat Si Miskin*

***ABSTRAK.*** *Penelitian ini berjudul “An Analysis of Main Characters and Plot in Hikayat Si Miskin” yang bertujuan untuk mendeskripsikan karakterisasi dari tokoh utama dan alur yang terdapat dalam Hikayat Si Miskin. Hikayat merupakan salah satu bentuk karya sastra dalam bahasa Melayu yang berisi cerita tentang kehebatan dan kepahlawanan seseorang lengkap dengan keanehan, kesaktian dan keajaiban tokoh utamanya. Penulis memilih naskah Hikayat Si Miskin yang telah ditranskripsi oleh Pusat Pembinaan dan Pengembangan Bahasa dalam bentuk buku Transkripsi sebagai objek kajian. Pendekatan penelitian yang digunakan dalam penelitian ini adalah pendekatan struktural. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Hasil penelitian ini menunjukkan bahwa tokoh utama memiliki sifat sabar, penyayang, rela berkorban namun mudah percaya pada ramalan. Sedangkan alur dalam Hikayat Si Miskin dibangun oleh 5 bagian, yaitu eksposisi, komplikasi, klimaks, resolusi dan kesimpulan. Masalah sosialnya adalah kesenjangan sosial antara si kaya dan si miskin.*

***Kata kunci****: analisis, tokoh, alur, Hikayat Si Miskin*

**INTRODUCTION**

*Hikayat* is a form of literary work, especially in Malay which contains stories and fairy tales. Generally, *hikayat* tells about the greatness and heroism of a person complete with the strangeness, magic and miracles of the main character. In old Malay literature, *hikayat* is a fictitious story in the form of long prose in Malay, which tells about the greatness and heroism of famous people with all their supernatural powers and peculiarities.

According to (Debdikbud, 2005)hikayat is an old Malay literary work in the form of prose that contains stories, laws, and genealogies that are fictional, religious, historical, biographical, or a combination of characteristics read for solace, fighting spirit , or just to enliven the party, for example *Hikayat Hang Tuah* and *Hikayat Seribu Satu Malam.*

Among Indonesian people, *hikayat* is a part of regional culture that is passed down from generation to generation. However, the current efforts to research and describe *hikayat* are slowly fading away. *Hikayat Si Miskin* is an original Malay saga. Only a few writers have ever described and analyzed *Hikayat Si Miskin*. Therefore, in the context of preserving culture and studying hikayat, the writers chose to analyze the characterization of the main character and the plot contained in this saga. According to (Wicaksono, 2017) the character is the actor of the story, while the characterization is the nature attached to the character or depiction of the story character. Meanwhile, Stanton in (Nurgiyantoro, 2007) argues that the plot is a story that contains a sequence of events, but each incident is only connected causally with one event was caused or causing another event.

As one of the creative embodiments, literature is in the realm of aesthetic institutions, part of social institutions. Literature is a social institution that uses language as a medium. The relationship between literature and social institutions is a horizontal relationship and is in a linear line.

Sociology of literature can research literature from at least three perspectives. First, the perspective of literary texts means researchers analyze community life and vice versa. Text is usually cut into pieces, classified, and explains its sociological meaning. Second, from a biographical perspective, the researcher analyses the author. This perspective will relate with the life history of an author and social background. Third, perspective receptive, that is, researchers analyze acceptance society towards literary texts. There are two things about the description of literary sociology research among others: first, sociological research literature in relation to existence literary texts and their readers. Second, text literature can be relevant to the interests of social studies, such as social history.

The study of sociology of literature also contains elements of ethics, social, and culture. This is due to literary works as a social and cultural mirror in society. The ethical, social and cultural aspects reflected in a literary work are things that are in the form of capturing and finding works of good quality for the community. Based on the opinions of the experts above, it further strengthens the opinion that in this way Indonesian literature has a synergy with the culture of the Indonesian nation as an element of wealth that cannot be separated from its people. In line with the view that literary works are closely related to society.

The object of this study is the script of *Hikayat Si Miskin* which has been transcribed by *Pusat Pembinaan dan Pengembangan Bahasa* in the form of a Transcription book. The research on the *Hikayat Si Miskin* has been carried out by previous researchers, namely in a *skripsi* made by Herlin Ruliana with the title *"Analisis Unsur Intrinsik Hikayat Si Miskin : Kajian Sosiologi Sastra"*. This research is different from the research conducted by the researcher. The research conducted by Ruliana focused on the Sociological Study of Literature and a general description of the Intrinsic Elements of the *Hikayat Si Miskin*, while this research more focused on an analysis for the characterization of the main characters, the plot and social problems of Hikayat Si Miskin which is explained thoroughly. The purpose of this research is to preserve old literature, especially hikayat that is starting to be abandoned.

Based on the background above, the problem statement of this research: how are the characterizations of main characters, plots and social problems in *Hikayat Si Miskin*?

**METHOD**

The research approach used in this study is a structural approach. Structural approach is an approach in literature that works by analyzing the structural elements that build literary works from within, and looking for relation between the elements in order to achieve unanimity in meaning. This study focuses on the intrinsic elements of literary works. Teeuw in (Rafiek, 2012) says that the structural approach tries to describe the relationship and function of each element of a literary work as a structural unit that together produces a comprehensive meaning. So this approach is carried out by classifying and describing the characterization of the main character and the plot in *Hikayat Si Miskin*.

In this study using descriptive qualitative methods, namely methods that aim to produce descriptive data, where the data is generated from the work of other people, both written and oral works. The reason the writers chose the descriptive method was to describe the plot and characterization in Hikayat Si Miskin. According to (Sugiyono, 2012) said that descriptive qualitative research methods are research that produce descriptive data which is written or spoken words from the people or actors being observed. Meanwhile according to (Wirartha, 2006), a descriptive qualitative method is to analyze, describe, and summarize various conditions, situations from various data collected in the form of interviews or observations of the researched problems that occur in the field. Based on this method, the steps to be taken in this research are collecting data, analyzing data, interpreting data and finally drawing conclusions.

**DISCUSSIONS**

In understanding a literary work means understanding the important elements in it. One of the important elements in literary works is character. Character is a person in a story or literary work, while characterization is the nature of the character in a story. Through characters the reader can understand the actions, thoughts and conversations explored by the characters. Furthermore, the reader is brought to be able to understand the situations, feelings and problems faced in a story. In order to understand the character, the writers just focused on the main characters (Si Miskin) who became the central figures in the story.

In addition, an important element is plot. Plot is a series of events that are designed and woven in such a way that moves the storyline, from the beginning, middle, until it reaches the climax and the end of the story. Plot is a pattern of story development formed by cause-and-effect relation. Plot has several structures. According to Aristotle, plot structure is composed of exposition, complication, climax, resolution, and conclusion.

The data in this study are quotes in the form of phrases, clauses or sentences, which contain the plot and character of the main character in *Hikayat Si Miskin.* This is in accordance with the problems discussed in this study which are divided into two sub-problems, namely (1) the characterization of the main characters in *Hikayat Si Miskin* (2) the plot in *Hikayat Si Miskin*. The following is an explanation of the data analysis that the researchers present.

1. **Characterizations of Main Characters**
2. **Si Miskin**

Si Miskin is a former King who was cursed to be poor. He traveled with his wife in search of sustenance.

*Adapun Si Miskin dulunya adalah raja keinderaan, tetapj dia terkena kutukan Batera Indra yang menyebabkan dia menjadi demikian.*

Si Miskin loves his wife very much and he does not want to see her cry. This is evidenced by the quote below:

*Maka dia pun menangis tersedu-sedu. Maka suaminya pun kasihan melihat istrinya, dia pun turut menangis seraya mengambil daun kayu lalu ditumbuknya. Setelah itu dia mengoleskam ke seluruh badan istrinya seraya berkata : “diamlah tuan, jangan menangis, tenanglah sudah untung ha*

pregnant, she wants to eat mangoes. It can be proven in the following quote:

*Maka kata suaminya : “diamlah tuan, jangan menangis, biarkan kakanda mencari buah ampelam itu. Jika kakanda mendapat ampelam itu, akan kakanda berikan kepada tuan”. Maka istrinya pun diam.*

Si Miskin also has a self-sacrificing nature, where he is willing to bow down to the Maharaja Indera Dewa to ask for mangoes in the royal garden.

*Lalu datanglah Si Miskin dan masuk ke dalam singgasana raja. Raja pun berkata : “hai miskin apa kehendakmu datang kemari?”. Maka Si Miskin pun langsung sujud ke tanah seraya berkata : “ ampun tuan, beribu-ribu ampun, hamba adalah orang hina, hamba hendak meminta daun buah ampelam yang gugur di kebun istana tuan”*

In his journey, Si Miskin is always faced with various challenges from the people around who always rebuke and chase him away. Si Miskin faced it patiently. It can be proven in the following quote :

*Maka Si Miskin pun lari ke pasar, sampai di sana orang-orang yang berada di pasar mengusirnya menggunakan batu dan kayu. Maka larilah dia dengan bengkak-bengkak dan darah yang mengucur di sekujur tubuhnya. Dia berjalan sambil menangis menahan sakit, lapar dan dahaga seperti akan mati rasanya.*

When Si Miskin became king of the Puspa Sari kingdom, he summoned a shaman to predict the fate of his two children. The shaman predicted that his two children would bring disaster so the king wanted to get rid of them. This is one of the characteristics of the Poor who easily believe in predictions which can be proven by the following quote:

*Dia pun duduk dekat dengan istrinya seraya berkata : “adinda, kakanda tadi memanggil peramal untuk melihat masa depan kedua anak kita, peramal itu mengatakan bahwa kedua anak kita akan membawa petaka. Sebelum itu terjadi bagaimana kita bunuh saja keduanya.*

Believing in a false prophecy, he regrets having driven out his two beloved children which can be proven by the following quote:

*Maka Maharaja Indera Angkasa itu pun tinggal dengan istrinya di tepi hutan dekat kerajaan. Saat itu barulah dia sadar bahwa ada yang iri dengannya. Maka berjalanlah dia ke hutan sambil mencari kedua anaknya tetapi tidak kunjung bertemu. Segala penyesalannya itu tidak berguna lagi.*

Si Miskin is the main character in *Hikayat Si Miskin* who has a patient, compassionate character, willing to sacrifice but easily believes in predictions. This can be proven in the dialogues, actions, and story descriptions in every sentence in the Hikayat Si Miskin

1. **Marakerama**

Marakerama was the first child of Si Miskin who was born in difficult circumstances. He has a handsome face which can be proven by the following quote :

*Ketika itu lahirlah seorang anak laki-laki berparas tampan dari rahim istri Si Miskin. Maka dia pun diberi nama Marakerama.*

When Marakerama heard that a shaman had predicted the future, he was not angry but he immediately followed his father's orders. He has an obedient nature to his parents and does not want people in the palace because of the presence of him and his sister. This can be proven by the following quote:

*Maka Marakerama pun sadar bahwa dirinya terkena fitnah, dia pun menangis seraya berkata : “Jika demikian, apa gunanya, orang-orang sepertiku hanya akan membinasakan orang-orang baik, tidak baik jika kami tetap tinggal di negeri ini. Maafkan kami tidak membalas jasa ibunda dan ayahanda telah memelihara yang telah memelihara kami.”*

Marakerama has a kind, friendly, and loving nature so that when he leaves the palace, all those left behind are crying and feel lost. This can be proven by the following quote:

*“Tinggallah kalian semua di sini, tolong jaga ayahanda dan ibundaku. Jika aku memiliki salah kepada kalian maafkanlah aku, karena aku ini orang celaka tidak ada tempat bagiku di ngerei ini lagi.” Maka yang ditinggalkan pun menangis tersedu-sedu seperti rakyat yang kehilangan rajanya. Maka negeri Puspa Sari ini pun sunyi senyap seperti orang yang tidak punya semangat.*

Marakerama loved his sister very much, he could not bear to see his sister cry. This can be proven by the following quote:

*Maka Putri Nila Kesuma itu pun menangis karena ingin meminum susu. Maka Marakerama juga ikut menangis seraya berkata : “diamlah tuan, jangan menangis, kita ini orang celaka dan dibuang oleh kedua orang tua kita. Di manalah kita dapat menemukan susu.” Maka Marakerama pun memberinya sepotong ketupat dan dimakannya ketupat itu oleh Putri Nila Kesuma. Maka diamlah dia.*

In addition, it is also seen when you see cold and cold. He immediately went to look for the fire so that his sister would not get cold and to immortalize the bird he had caught. It can be proven by the following quote:

*Maka Marakerama berbicara kepada adiknya :“Tuan, tunggulah dulu di sini, kakanda mau pergi mencari api dan membakar burung ini.” Putri Nila Kesuma pun berkata : “baiklah kakanda”, maka dipeluk dan diciumlah oleh Marakerama seraya berkata :“janganlah tuan berjalan-jalan setelah kakanda pergi.”*

Marakerama has a loyal character as in the following quote:

*“diamlah nenek, jangan menangis, ke mana pun aku pergi, jika ada umur tiadalah aky meninggalkan nenek.”*

1. **Si Miskin’s Wife**

Si Miskin’s wife has a loyal character, she and her husband were emperor and when they were cursed to be poor, she did not leave her husband even though she had to suffer she still accompanied and faced problems together. It can be proven by the following quote:

*Maka mereka pun tidur di dalam hutan, pagi-pagi setelah bangun istrinya berkata kepada suaminya :“wah, matilah aku, sakit sekali rasanya badan ini seperti akan hancur.” Maka dia pun menangis tersedu-sedu.*

Si Miskin’s wife is a person who cries easily, when she wants something she cries so that her husband can give it. It can be proven by the following quote:

*Maka istrinya pun menangis memakan buah ampelam dari kebun kerajaan, suaminya pun ikut menangis. 3 hari setelahnya, istrinya pun menangis karena dia ingin memakan buah nangka dari kebun kerajaan. Maka Si Miskin pun mengambilnya, lalu dibawa pulang dan diberikan kepada istrinya. Istrinya pun gembira dan memakan buah nangka itu.*

She loved her two children very much, when she heard that her husband was going to kill her children, she begged him not to kill them and let them go wherever they wanted. It can be proven by following quote:

*Setelah istrinya mendengar perkataan raja, dia terkejut dan akhirnya pingsan. Maka dia sadar dan ketika dia mengingat perkataan rasa, dia pingsan lagi. Maka dia pun menangis teramat sangat seraya berkata :“sampai hati kakanda mau membunuh kedua anak kita, jika kakanda sangat benci akan mereka, maka biarlah adinda suruh mereka pergi dari negeri ini.*

When Marakerama and his sister were about to leave the palace, She ran with a ring and seven *ketupat*. She loves her children very much, shee does not want her children starving which can be proven by the following quote:

*Maka kegaduhan dan tangisan orang di dalam kerajaan Puspa Sari itu. Bundanya itu pun datang berlari-lari membawa cincin, satu biji kemala dan 7 biji ketupat seraya berkata :“anakku, sedihnya kalian harus berpisah dengan bunda. Di hutan mana gerangan bunda berhenti dan di rimba mana tuan jalani dan di gunung mana tuan lalui?*

**2. Plot**

According to Aristotle, the plot structure is composed of exposition, complication, climax, resolution, and conclusion. The plot structure in *Hikayat Si Miskin* include:

a. Exposition, the stage which mainly contains the description and introduction of the background situation and story characters. This stage is the stage of opening the story, providing initial information, and others. Serves to underpin the story told in the next stage. We can see this from the initial excerpt of this story, namely :

*Alkisah hiduplah sepasang suami istri miskin yang berjalan mencari rezeki di negeri Anta Beranta yang dikuasai oleh Maharaja Indera Dewa. Tanah kekuasaan negeri ini sangatlah luas, banyak raja yang telah ditaklukkan olehnya. Setiap tahun orang-orang mengantar upeti kepada baginda raja Indera Dewa. Pada suatu hari ketika Maharaja sedang ramai didatangi oleh para raja, menteri, hulubalang dan rakyat datanglah Si Miskin ke istana. Setelah dilihat oleh banyak orang, mereka pun tertawa dan melempari mereka dengan kayu dan batu.*

b. Complication (rising action), the stage which the problems and events that sparked the conflict begin to emerge. According to Sakinah (Sakinah, 2016), *Kehadiran konflik dalam sebuah karya sastra sangat berpengaruh dalam pencitraan cerita. Kokoh dan tidaknya suatu karya sastra bergantung pada konflik yang dihadirkan oleh pengarang dalam karya tersebut.* So, this stage is the initial stage of the emergence of conflict, and the conflict itself will develop and will be developed into conflicts at the next stage. We can see this from the following excerpt :

*Maka dilemparilah Si Miskin sampai badannya bercucuran darah dan bengkak-bengkak. Maka gemparlah di istana. Maka Maharaja pun berkata : “apakah yang gempar di luar itu?”. Raja-raja pun menjawab : “wahai tuanku Maharaja Indera Dewa, Si Miskin datang dan orang-orang sedang melempari mereka.” Maharaja pun memerintahkan untuk mengusir Si Miskin. Lalu mereka pun mengusir Si Miskin sampai ke tepi hutan. Maka hari pun mulai malam, Maharaja pun kembali ke dalam istananya. Para raja, menteri, hulubalang, dan rakyat pun kembali ke kediamannya masing-masing. Adapun Si Miskin saat malam hari dia tidur di dalam hutan. Setelah siang hari, mereka pun masuk kembali ke dalam negeri untuk mencari rezeki. Maka apabila mereka sampai kepada orang-orang kampung, mereka pun akan diusir dengan kayu. Apabila sampai ke pasar, orang-orang pasar akan melempari mereka dengan batu dan ada juga yang memukulinya dengan kayu. Maka Si Miskin pun lari tunggang langgang, tubuhnya habis berlumuran darah dan bengkak-bengkak. Maka mereka pun menangis sepanjang jalan sambil menahan sakit, lapar dan dahaga seperti mati rasanya.*

c. Climax, the conflict or conflict-stage that occurs, which is recognized or inflicted on the characters of the story reaches the point of peak intensity. The climax of a story will be experienced by the main characters who act as perpetrators and sufferers. There was a major conflict. We can see this from the following excerpt :

*Bertemulah Maharaja Indera Angkasa dengan peramal yang meramalkan nasib kedua anaknya. Peramal itu mengatakan bahwa kedua anaknya akan membawa petaka bagi kedua orang tuanya. Karena ramalan itulah Maharaja Indera Angkasa mengusir kedua anaknya, selang beberapa hari dari pengusiran kedua anaknya, Kerajaan Puspa Sari pun hancur terbakar dan Marakerama dan Putri Nila Kesuma hidup di dalam hutan. Suatu waktu Marakerama hendak mencari api ke kampung untuk membakar burung yang telah dia tangkap. Sesampainya di sana, dia disangka pencuri dan warga kampung memukuli dan melemparnya ke laut. Sementara itu Putri Nila Kesuma bertemu dengan Mangindera Sari putra mahkota kerajaan Palinggan Cahaya yang akhirnya mereka menjadi sepasang suami istri. Nasib Marakerama setelah dilempar ke laut, dia bertemu dengan Nenek Kabayan yang kesehariannya menjual bungan dan tinggal dia dengan Nenek Kebayan itu.*

d. Resolution (falling action), the conflict begins to be resolved. It can be seen when Marakerama already has supernatural powers and decides to leave Nenek Kebayan and look for his parents.

*Setelah didengar oleh Marakerama kata nenek kabayan, demikian itu, maka katanya: jikalau demikian, esok hari nenek pergi kembali kepadanya itu berjual”. Maka ia pun segera lah menangis mendengar cucunya yang demikian itu: apakah , yang ditangiskan itu takut nenek kepada nahkoda itu, maka sahutnya Tiada tuan nenek takut akan nahkoda itu, karena nenek sudah berjanji dengan tuan puteri itu. setelah sudah di suratnya maka lalu diberikannya kepada nenek kabayan itu.*

e. Conclusion, conflicts that have reached a climax are resolved, tensions are loosened. Other conflicts, sub-conflicts, or additional conflicts, if any, are also given a way out, the story ends. We can see this from the following excerpt :

*Maharaja Marakerama bersama rombongan datang dari kerajaan Palinggam Cahya, untuk bertemu dengan ayah bundanya di negeri Puspa Sari yang telah hancur. Dengan kesaktian yang dimiliki oleh Marakerama, maka dibuatlah kembali negeri Puspa Sari seperti sejak dulu kala. Dan bertemulah dia dengan kedua orang tuanya.*

**3. Social Problems**

Rich and poor in social life has always been a problem because the difference in social status causes frequent estrangements in their lives. Rich families always feel themselves in power and high status, while poor families always feel humiliated and inferior in acting in front of rich families. There are times when rich families act arbitrarily towards the poor.

Efforts to unite the relationship between rich and poor families have long been used by some people, and by the government, so that in Indonesia now since President Soeharto's order there is a day of social solidarity, which is every December 20. This is done so that the gap between the rich and the poor does not widen. Their ways, one of which is to make a reading with a story related to the problem, as in the HSM it is described as efforts to prevent the gap between the rich and the poor. Poor was originally described as a king, then he was cursed to the earth as a poor person, the poor always got insulted by the people around and royal officials. The incident illustrates that people at that time were very concerned with material things rather than a sense of helping each other. This is implied in the following passage :

*maka pada suatu hari baginda pun sedang ramai diadap oleh segala raja sekalian di hadapan itu, maka si Miskin itu pun datanglah di hadapan baginda itu . setelah dilihat orang banyak itu, akan si miskin itu datang dua laki istri, dengan rupa kainnya seperti dimamah anjing rupanya, maka orang banyak itupun ramailah ia tertawa serta mengambil kayu dan batu, maka langsung dilemparinyalah si miskin itu, maka kenalah tubuhnya, habislah bengkak-bengkak, ada yang berdarahan, segala tubuhnya itu berlumuran dengan darah, maka orang pun gemparlah.*

The difference between the rich and the poor does not always occur due to the greed of the rulers. This can be proven by the maharaja of the divine senses who has a social nature as well. The story suggests that mutual assistance between the rich and the poor is very necessary because it is the duty of every human being that a strong person must help a weak person. The help of the rich to the poor is depicted through the event when the poor man is depicted through the event when the poor man begs the ampelam fruit to the maharaja ampelam to the maharaja Indra Dewa for his pregnant wife and cravings for the fruit.

**CONCLUSION**

*Hikayat* is a form of literary work, especially in Malay which contains stories and fairy tales. Generally tells about the greatness and heroism of a person complete with the strangeness, magic and miracles of the main character. *Hikayat Si Miskin* is an original Malay story that tells about the life of a poor husband and wife. In understanding a literary work means understanding the important elements in it. Characterization and plot are the important elements. The main characters in *Hikayat Si Miski*n are Si Miskin, Marakerama and Si Miskin’s wife. Si Miskin has a patient, compassionate character, willing to sacrifice but easily believes in predictions. Marakerama has a kind, friendly, loving nature while his mother (Si Miskin’s wife) has a loyal character but it is easy to cry. The plot in Hikayat Si Miskin is organized in 5 parts, namely exposition, complication, climax, resolution and conclusion. It started from the introduction of Si Miskin, expulsion of Marakerama and his sister until they returned to Puspa Sari. The social problem that appears in this literature is a social gap between the rich and the poor.

In addition, the writers would like to provide suggestions. Teachers in schools can use old literary works such as hikayat as a medium of learning, where students can gain so many moral values ​​and can also preserve old literary works, especially hikayat so that it can be known and enjoyed by next generations.

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