

# Psychoanalytic study on the main character in Nizami Ganjavi's Layla Majnun and William Shakespeare's Romeo Juliet: A Comparative Literature

Mohammad Ulul Albab

Universitas Islam Negeri Sunan Kalijaga Yogyakarta, Indonesia

---

## INFO ARTIKEL

### *Riwayat Artikel:*

Diterima: 05-07-2024

Disetujui: 28-08-2024

Diterbitkan: 31-08-2024

---

### *Kata kunci:*

Kajian Bandingan

Psikologi Sastra

Layla Majnun

Romeo Dan Juliet

---

## ABSTRAK

**Abstract:** Comparative literature is a branch of literary science that examines literature in various forms, functions, and meanings. This article tries to review from the aspect of Literary Psychology of two literature being compared, the novel "Layla Majnun" by Nizami Ganjavi and the movie "Romeo and Juliet" by William Shakespeare. The psychological theory employed is that of Sigmund Freud. According to psychoanalysis theory, there are three components of personality: Id, Ego, and Superego. The id contains all the inherited aspects of psychology, such as instincts, impulses, and drives. From this id come the ego and superego. The ego operates following the principles of reality. Meanwhile, the superego relates to the moral and ethical forces of the personality that operate, using idealistic principles, as opposed to the id and ego. It is used to examine the psychology of the main characters in the two literatures.

**Abstrak:** Sastra Bandingan merupakan cabang ilmu sastra yang mengkaji karya sastra dalam beragam bentuk, fungsi, dan makna. Artikel ini mencoba meninjau dari aspek Psikologi Sastra akan dua karya sastra yang dibandingkan yaitu novel "Layla Majnun" karya Nizami Ganjavi dengan film yang berjudul "Romeo and Juliet" karya William Sheakspears. Teori psikologi yang digunakan ialah teori Sigmund Freud (1923), ada tiga unsur kepribadian dalam teori psikoanalisis yaitu Id, Ego, dan Superego. id berisi semua aspek psikologi yang diturunkan seperti insting, impuls, dan drives. Dari id ini kemudian muncul ego dan superego. Ego beroperasi mengikuti prinsip realita. Sedangkan, superego berkaitan dengan kekuatan moral dan etika dari kepribadian yang beroperasi, memakai prinsip idealistik, sebagai lawan dari id dan ego. Hal tersebut digunakan untuk meneliti kejiwaan atau psikologis tokoh utama dari kedua karya sastra tersebut.

---

### *Alamat Korespondensi:*

Mohammad Ulul Albab

Universitas Islam Negeri Sunan Kalijaga Yogyakarta, Indonesia

E-mail: [albabannadziry05@gmail.com](mailto:albabannadziry05@gmail.com)

---

## INTRODUCTION

We often hear the word "literary works", literary works themselves were born and developed in the midst of Indonesian society, the existence of literary works in terms of Indonesian literary history appears marked by the existence of writers who sprung up in that era and year, the development of literary works follows the era in which they were born. In 1920, known as the "Balai Pustaka" generation, the most famous writer of that time was Muhammad Yamin. Of course, there are differences between literary texts and other texts, although these differences are elastic. Literature is a part of beautiful art that describes life and events found in life, such as happiness, sadness and so on. Literature is also a mirror of human life, the progress and decline of a nation's civilization will be seen in the literary works it produces and is able to reflect the social, political, economic and ideological life of a nation (Buana, 2013).

Nizami Ganjavi, a well-known Persian author from Azerbaijan, wrote the love narrative Layla and Majnun. We found the story of Qais, a young man who falls in love with Layla, in the book Layla Majnun. But Layla's father disapproved of his son's romance with Qais and instead made an effort to

pair Layla up with a wealthy businessman. At first glance, the tale of Layla and Majnun appears to be comparable to William Shakespeare's *Romeo and Juliet*. Western literature, according to Lord Byron said, Layla and Majnun as the Eastern *Romeo and Juliet* due to their similarity. And the mythology of *Romeo and Juliet* is far more recent than the tale of Layla and Majnun. It is well known that Nizami was influenced by a number of tales from the Arab Lands and created the legendary tale of Layla Majnun on his own. Nizami has turned this tale into a book, popularizing it among a wider audience, and exposing it to them. Many nations are familiar with Layla and Majnun's tale. As a result, the book written by Nizami Ganjavi's *Layla and Majnun* was later translated into a variety of other tongues, including Indonesian, Turkish, Persian, and Indian.

The main theme of romance presented in the novel *Layla Majnun* is also present in world literature. One of the famous stories is *Romeo and Juliet* by William Shakespeare. *Romeo and Julia* were originally a tragic romance in the old days. The story of *Romeo and Julia* was based on an Italian tale, which was turned into verse in Arthur Brooke's *The Tragical History of Romeus and Juliet* in 1562, and retold in prose in William Painter's *Palace of Pleasure* in 1582. Shakespeare borrowed ideas from both, but further developed the supporting characters, especially *Mercutio* and *Paris*, to broaden the storyline. Written between 1591 and 1595, *Romeo and Julia* were first performed in 1597 (Levenson, 2000). It tells the story of a young man named *Romeo* who falls in love with a girl named *Juliet*. But their love is hindered because their two families are enemies. In the novel *Layla Majnun* by Nizami Ganjavi, the love conflict between *Qays* and *Layla* is also told because of the different classes of society that prioritize the position of family property, *Qays'* obsession with *Layla* makes him crazy. Both literary works have the same conflict in their themes. With the similarity of conflict in love and death on both sides, the story of *Layla Majnun* and *Romeo and Juliet* is one of the things that needs to be studied more broadly in order to find out the differences in it.

The conflict created by the author from imitating human life in the real world in addition to making the story more interesting is also a form of response or reaction to the social life that occurs. So that in the end it can be interpreted freely by the audience, (Arifin, 2016) that the author who is usually considered as the key holder of the truth and authority of a work, must be considered to have lost power from his work, because the reader has the power to make interpretations of the work so that the literary work has a distinctive meaning through each reader (Moch. zainul, 2016). Literary psychoanalysis is a branch of psychology that is widely used by literature lovers to analyze a work. Because psychology and language are two components that deal with humans as individuals and social beings. (Minderop, 2013) psychology and literature both utilize the same foundation, namely human experience as material for study, therefore, the psychological approach is considered important in literary research.

Psychoanalysis is a scientific discipline that began around 1900s by Sigmund Freud. Psychoanalytic theory is concerned with human mental functioning and development. (Minderop, 2011). Comparing the two literary works of the novel and the film is done with a review of the literary psychology theory approach to explore the psychology of the characters in it. (Ratna, 2015) which reveals that literary psychology pays attention to the psychological elements of fictional characters in literary works. The personality analysis is based on Freud's personality structure explained in (Minderop, 2011), that there are three divisions of human psychology, namely *id*, *ego*, and *superego*. The *id* is the psychic energy and instinct that pressures humans to fulfil basic needs. The *ego* is the main leader in the personality, the *ego* that makes decisions on the difficulties faced by itself. Meanwhile, the *superego* refers to the morals in the personality, which is able to distinguish between good and bad (Minderop, 2011).

## METHOD

This research raises two literary works that will be compared with psychological studies and uses a comparative literature approach. (Endaswara, 2014), reveals that comparative literature is an effort to compare two or more literary works from one country with other countries. How the author's reputation can also be seen from this comparison. The ebb and flow of an author's reputation can be shown. The data sources in this research are the novel Layla Majnun by Nizami Ganjavi published in 1192 and the movie Romeo and Juliet by William Shakespeare. The data used as the object of this research are the characters and characterizations of the two literary works, and observers and readers in responding to the two literary works. Data collection in this study by looking for psychiatric, and psychological aspects of personality in the main character in the two literary works, namely with Freud's psychoanalysis theory through three aspects namely id, ego, and super ego. Library techniques, listening techniques, watching and taking notes are the data analysis process in this research. While the research steps in the literary psychology approach as expressed by (Endaswara, 2014), the first step is to understand the theories related to literary psychology. Second, determining literary works and psychological theories that match literary works. Finally, the presentation of data (Endaswara, 2014). The data presentation technique used is the informal method.

## RESULTS AND DISCUSSION

In the two works above, each character has a personality that exists in him, in the film Romeo and Juliet the visualization of the main character, Romeo, is very strong. Compared to the main character Qays in the novel Layla Majnun, the personality of the main character is also described. The personality of each character in the two works is explored with a review of literary psychology through Freud's theory, namely id, ego and super ego. The results of the research are in the form of descriptive data, namely quotations from movies and novels and their explanations. The following is a classification of personality aspects possessed by the main character in Nizami Ganjavi's Layla Majnun Novel and William Shakespears' Romeo and Juliet Movie.

### Psychoanalyzing the Characters in Nizami Ganjavi's Layla Majnun

The main male character in Layla Majnun, Qays (Majnun), has the following psychoanalysis.

#### *Id*

*“Among his fellow pupils were girls. Just like the boys, they came from noble families of various tribes. One day a beautiful little girl joined the group-a jewel such as one sees but seldom. She was as slender as a cypress tree. Her eyes, like those of a gazelle, could have pierced a thousand hearts with a single unexpected glance, yes, with one flicker of her eyelashes she could have slain a whole world.”* (Page 17) In the quote above, Qays indirectly began to crave and like the woman he first saw, the woman was also the main character in this story, she was named Layla, a noble woman who was able to captivate men's hearts with one look at her eyes.

*“Whose heart would not have filled with longing at the sight of this girl? But young Qays felt even more. He was drowned in the ocean of love before. He knew that there was such a thing. He had already given his heart to Layla before he understood. what he was giving away.... And Layla? She fared no better. A fire had been lit in both-and each reflected the other.”* (Page 17) In this case Qays has fallen in love with Layla's radiant beauty, Qays did not hesitate to immediately give all his heart to Layla. Even Majnun's feelings are different from men who also admire Layla's beauty.

#### *Ego*

*“He tried, but his heart was no longer at one with his reason. If reason asked him to avoid his love, his heart fell ill with longing for her. Away from her, Qays found no peace, yet searching her out was to imperil both.”* (Page 22) *“He appeared now here, now there. He wandered about in the small alleys between the tents and in the bazaar where the merchants and artisans have their stalls. He walked aimlessly, driven only by his aching heart, without heeding the staring eyes; tears springing from under his eyelashes like wild mountain streams. All the time he sang melancholy songs such as lovers are wont to sing in their misery. When he passed by, people around him shouted: 'Look, the Madman, Majnun is coming.. Majnun!’”* (Page 24). *“He walked around like a drunkard;*

*weeping bitterly, he lurched, fell and jumped to his feet again.*" (Page 26). In the quote above Qays began to lose who he was, the handsome and intelligent Qays figure was lost and replaced with Majnun, he was nicknamed the madman or Majnun by the people around him. When his great love for Layla was opposed by Layla's parents, Qays began to lose himself.

### ***Super Ego***

*"Maker of all things created! I implore thee in the name of everything which thou hast chosen: relieve me of this burden. Let me go where my love dwells. Free me from this cruel existence and, in the other world, cure me here."* (Page 210) Qays' love for Layla never disappeared even until Layla's death, his love for Layla was all over his body, so he prayed to the creator of the universe to bring death to him, so he could catch up with his idol. Because he was unable to live without someone who Majnun loved so much.

The main female character in the novel Layla Majun, Layla, is psychoanalyzed as follows.

### ***id***

*"And Layla? She fared no better. A fire had been lit in both-and each reflected the other."* (Page 17) It turns out that not only Qays is in love with Layla, the quote above explains Layla's feelings, which Layla also loves Qays, it shows that they are both in love with each other.

### ***Ego***

*"Yet this enchantress could not help herself. Seen from outside she seemed to blossom; inside she shed tears of blood. Secretly she was looking for Majnun from morning till night; and at midnight, when nobody could hear, her sighs were calling him. Her laughter was born of tears, like the light of a candle, and out of all they saw, her eyes formed the image of her beloved."* (Page 58) *"Like Majnun, ever since their separation, she also burned in the fire of longing; but her flames were hidden and no smoke rose from them. Layla, too, had her 'mirror of pain' like the one which the doctor holds in front of a dying man's mouth to see whether a breath of life still clouds the glass; but Layla's mirror was her own soul which in her loneliness she questioned about her beloved. With whom else could she talk about the thoughts which filled her heart? At night she told the secret to her shadow. She lived between the water of her tears and the fire of her love, as if she were a Peri, a fairy, hovering between fire and water."* (Page 58) *"Layla had to listen, although her heart was almost breaking with grief; but while her father and other people were present, she dared not show it. Secretly she wept and suffered and, when the night hid her from prying eyes, she allowed her tears to fall freely until her sleepless eyes were red-rimmed like those of the narcissus."* (Page 106)

The quote above describes the ego released by Layla's character, to choose to love Qays in silence, and endure all the pain she experienced, even her husband could not touch her, this shows Layla's love for Majun, and Layla's heart is only devoted to Qays. *"If you try once more, said Layla, 'you will regret it for your sake and for mine. I have sworn an oath to my creator that I will not give in to you. You can shed my blood with your sword, but you cannot take me by force."* (Page 112) Layla's ego in the quote above shows the depth of Layla's love for Qays, even when Ibn Salam as her husband wanted to touch her Layla refused, because Qays was the only one Layla loved.

### ***Super Ego***

*"Although she had never loved him, he had, after all, been her husband and she pitied him."* (Page 200)

The super ego displayed by Layla's character in the narrative above, Layla chose to remain compassionate about the death of her husband, this was done because Ibn Salam was once her husband. *"When he comes, mother, and you see him, give him this message from me! Tell him: 'When Layla broke the chain of the world, she went, thinking of you lovingly, faithful to the end. Your grief in this world has always been hers and she has taken it with her to sustain her on the journey. The longing for you did not die with her. Behind the veil of earth, you cannot see her eyes, but they are looking for you, following you wherever you go. They are waiting for you asking: when do come?...' Tell him that, mother!"* (Page 204) In the dialog between Layla and her mother above, is another super ego in Layla's character, where when Layla is about to leave the world, Layla leaves a message to her mother for her lover Qays, that Layla really loves Qays and remains loyal until death picks her up, and never regrets ever loving Qays even though this makes Layla often cry.

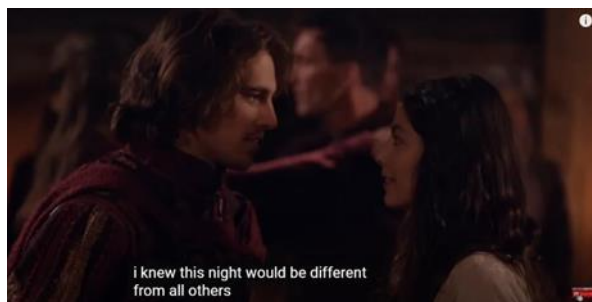
## Psychoanalyzing the Characters in William Sheakspear's Romeo and Juliet

The male protagonist in Romeo and Juliet, Romeo, is psychoanalyzed as follows.

### *Id*

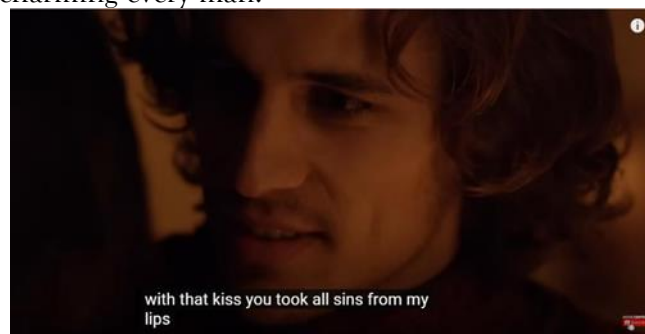
The id aspect contained in the character Romeo at the beginning of the story, Romeo lives and grows up from the Mountague family and is the son of Lord and Lady Montague, the Montague family has an ingrained enemy, from time to time and there has never been a word of peace between the two, namely the Capulet family. But the peak when Romeo met Julia, a woman from the Capulet family and the daughter of Lord and Lady Capulet, Romeo immediately fell in love with Julia. This can be seen in the scene and dialog as follows. *"I'd give everything I hold dearest to know who I'm dancing with"* (Scene 24:20)

The quote shows Romeo who began to be interested and fell in love with Julia, and Romeo began to put his heart on Julia, where Julia's beauty made Romeo's instincts more interested in Julia. Her beautiful face with loose hair and wearing a very elegant party dress, makes men focus on Julia and want to invite her to dance.



(Scene 24:57)

The scene above shows when Romeo dances with Julia, and shows Romeo's Id increasingly put his heart on Julia, and Romeo's look at Juliet means Romeo's interest in Julia. Julia's appearance is very beautiful, attractive and charming every man.



(Scene 29:24)

*"you're brighter than these flames, you're the one who makes them burn"*

In the scene and quote above, Romeo comes to Julia who is somewhere, that's where Julia takes refuge and prays "this is where I always search refuge, ever since I was a little girl, peace and silence reign here, you can forget harted revenge and all the horrible things in this world". In that place, Romeo's passion for Julia is shown and he wants to have her. Even when Julia wants to go see her mother Romeo prevents her from staying with him.



(Scene 30:24)

### *Ego*

As humans in general, Romeo has an ego in himself, the ego appears when Romeo indoctrinates his own father Lord Montague to end the hostilities between the Montague family and the Capulet family, saying all things in hostility are not good, even we lose time with the family and also complicate people's lives out there, this is a form of ego in Romeo's character he wants to end hostilities just to be close and free to live with someone he loves, namely Julia. This is explained in the scene fragments and dialog below.



(Scene 1:10:29)

*“he the montagues and the capulets would be mightier, than the prince wouldn't it be better to make peace on our terms, now that we can whole generations have gone by, in the few no one wins we lose good time and human lives and way can anyone remember how it all began.”*

The scene and dialog above is the ego trait shown by the main character in the film Romeo and Juliet, Romeo wants to change the history of the hostility that occurred between the two big families, namely Montague and Copulet, Romeo wants to indoctrinate his father Lord Montague in order to extinguish the fire of hostility and reconcile between the two parties, here Lord Montague denies Romeo's decision, but Romeo still explains the ugliness that happened, just to be close and free to live together with Julia without anyone opposing their love. Not finished with Lord Montague Romeo left him alone, due to the blood of the flesh of the feud between the two families, Romeo could not refer his father to be able to reconcile with the Copulet family, this made Romeo meet a Brother Lawrence, then conveyed that he loved Julia and wanted Brother Lawrence to help him and marry him to Julia. In the scene below.



(Scene 1:12:26)

The feeling of love that Romeo has is so great, that Romeo also looks for ways so that he can live together with Julia, the scene above is Romeo's coercion of Brother Lawrence, to be able to help him and marry him to Juliet Copulet. However, the hostility that Brother Lawrence knows he is reluctant to help and marry between Romeo and Julia, but Romeo still forces him to marry him to Julia. And Brother Lawrence assisted him in the marriage between the two.

### *Super Ego*

Although Romeo gave his heart to Julia from the first time he saw her, Romeo did not immediately continue his love, Romeo asked about the woman who danced with him to his friend Mercutio, Mercutio explained that the girl who danced with him was the family of the Montague family's enemy, Julia, Julia Capulet, she was the daughter of Lord and Lady Capulet. This can be seen from the following dialog. Romeo: "I had never seen drew beauty before, I don't know her name yet" Mercutio: "Her name is Julia, she's the Capulet younger daughter" (Scene 32:00)

Hearing this, Romeo's super ego appears when he looks at Julia, as if realizing the mistake, he made in giving his heart to Julia. And Romeo immediately left the Capulet family's house.



(Scene 39:38)

Mercutio: "you falling in love my friend, with the worst person possible."

Romeo: "perhaps it will stay the dream of just one night but at least let me dream"

In the dialog excerpt above, it is clear that Romeo made a mistake when he held a party at the Capulet family's house and fell in love with his own enemy, and Romeo told his friend that the meeting and love that night was only a dream and might never meet again or even be able to love each other.

The female protagonist in Romeo and Juliet, Julia, is psychoanalyzed as follows.

### *Id*

The Id aspect contained in Julia's character appears when Romeo seduces her in a sanctuary and place of prayer at the Capulet family's house, since this time the Id aspect in Julia appears, even Julia does not realize the love that grows in her heart for Romeo. This can be seen in Julia's gesture and expression as follows.



(Scene: 28:31)

Romeo: "you're brighter than these flames, and you're the one who makes them burn"

Romeo's seduction brings out the Id aspect in Julia's character, without Julia realizing that Julia is attracted to Romeo and begins to like Romeo. Other things are increasingly visible when Julia comes

out with Juliet's personal assistant, Nurse, they walk in the middle of the snow and there is a description of the happiness that appears on Julia's face, to make Nurse confused, then Julia says that she is in love. Seen in the following scene.



(Scene 41:59)

The expressions and words spoken by Julia, have given birth to Id, a love that begins to grow in Julia's heart and she loves Romeo very much, the love that grows in Julia's heart begins to appear with a very happy expression on her face.

### *Ego*

Having similarities with women and humans in general, Julia has an ego, the ego appears when Julia says the man Julia loves is Romeo, but Nurse tells her to stay away from him because he is the enemy family of the Capulet family, but Julia still explains that Romeo is not like the Montague family in general. Seen in the following scene.



(Scene 42:35)

*Nurse: "he should be your worst enemy,"*

*"I don't want you getting yourself hurt, had to happen sooner or later but not like this it is worse than in my worst nightmares"*

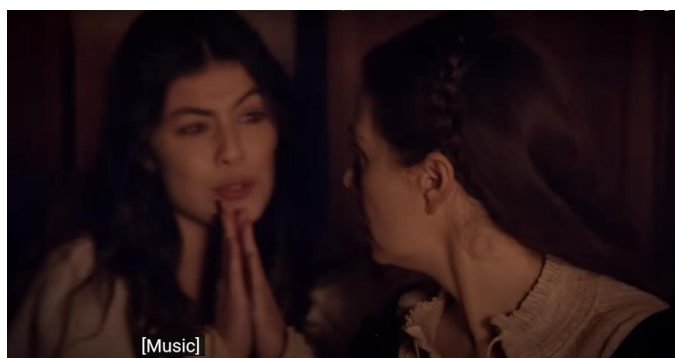
*Julia: "but besides Romeo defended us from his own men remember and spare table's life..."*

*Nurse: "All the same, he's still a Montague. Promise me you will forget him as quickly as possible"*

*Julia: "I'm trying to, but..... every little thing reminds me of him and I can't stop thinking about him "*

The scene and dialog excerpts above bring out the ego in Julia's character, where Julia tries to convince Nurse that Romeo is a good person, but here Nurse advises Julia to forget him, but Julia will never be able to forget Romeo. But Julia's ego is getting bigger, Julia begs Nurse to help her cover up Romeo's presence on the balcony of Julia's room, she asks Nurse not to tell anyone. And look after him for a few minutes. Found in the following scene.





(Scene 49:01)

In the capture scene above we can notice Julia's gesture, Julia asks Nurse for help to allow her to meet Romeo on the balcony of her room, and Julia also asks Nurse to be quiet and keep them from the room.

**Super Ego**

The super ego found in Julia is seen after the death of Tybalt, after Tybalt, Julia's brother was killed by Romeo, here Julia really hates Romeo, she could have ended all her love at that time, seen when Julia said the following.

Julia: "Sweetness his love gone" (Scene 2:18:28)

The dialog above shows that Julia lost Romeo's love, after Tybalt's death Julia was very sad about the death of her brother, and this was done by her lover Romeo. From the death of Tybalt, Julia hates Romeo but without disappearing her love for Romeo, Julia's love for Romeo is very large, it cannot be eliminated even until death separates the two. Which is found in the following scenes and dialogs.



(Scene 2:42:10)

In this scene Julia explains to Lady Capulet that she is married to Romeo, and will not marry a second time. Julia tells her of her great love for her own mother. Even refusing to be set up with the prince.

Lady Capulet: "Romeo has gone into exile and will never come back"

Julia: "so please give me the permission to join him"

In the dialog excerpt above emphasizes Julia's love for Romeo, even when Romeo is banished from the city of Verona, Julia wants to come with Romeo, Julia wants to be with Romeo forever.

**Table 1. Male Protagonist Comparison Result Table**

No.	Psychoanalytical Aspects	Layla m = Majnun	Romeo and Juliet
1.	Id	Loving Layla	Loving Julia
2.	Ego	Loving Layla until Qays went mad	Married in silence in the hostility between the two families
3.	Super Ego	Accompanied Layla at the end of her life	Accompanying Julia when she fainted.

Table 2. Female Protagonist Comparison Result Table

No.	Psychoanalytical Aspects	Layla m = Majnun	Romeo and Juliet
1.	Id	Loving Qays	Loving Romeo
2.	Ego	Remained in love with Qays in silence and was reluctant to be touched by Ibn Salam	Refusing an arranged marriage by taking fainting pills
3.	Super Ego	Because of longing Layla got sick and passed away	Seeing Romeo die next to her because of the poison, Julia also committed suicide.

## CONCLUSION

This research was conducted to compare two literatures that have different backroounds, namely the western world and from the middle eastern world, using the study of literary psychology by Freud's psychoanalysis, related to the id, ego and superego owned by the main male character and the main female character in the novel Layla Majnun by Nizami Ganjavi from Persia, compared to the movie Romeo and Juliet by William Sheakspear. The results of the analysis of personality or psychology in each character have some similarities in the behavior and actions experienced by the two characters, with what distinguishes them is the cultural background and different times of the two literatures. So that the two literatures have different cultural backgrounds that can create a literature with similar stories in the plot, and between the same dominant characters.

## REFERENCES

- Arifin, M. Z. (2016). *Labirin Sinisme Para Absurdis*. Surabaya: Negasi Kritika.
- Buana, Y. W. (2013). *Pengaruh Unsur Ekstrinsik Terhadap Diksi Peribahasa Arab dan Indonesia*. Tangerang: TransPustaka.
- Endaswara, S. (2014). *Metodologi Penelitian Sastra Bandingan*. Jakarta: Wedatama Widya Sastra.
- E. Martin, G. Hill. 1966. *Layla Majnun: The Story Of Layla Majun English Version*. 24 Russel Square: Faber and Faber
- Levenson. (2000). *Romeo and Juliet, I.O.6 defines "star-cross'd" as "thwarted by a malign star*.
- Jung, Carl Gustav. (1928). *Contributions to Analytical Psychology*. ( H. G dan Cary F. Baynes, Penerjemah). London: Keegan Paul, Trench, Trubner & Co., Ltd.
- Minderop, A. (2011). *Psikologi Sastra: Karya, Metode, Teori, dan Contoh Kasus*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Minderop, A. (2013). *Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*. Jakarta: Yayasan Pustakawan Obor Indonesia.
- Moch. zainul, A. (2016). *Labirin Sinisme Para Absurdis*. Surabaya: Negasi Kritika.
- Ratna, N. K. (2015). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Rosidi, Ajip. 2017. *Ikhtisar Sejarah Sastra Indonesia*. Bandung: Pustaka Jaya
- Yani\*\*ah Wardani dan Cahya Buana, *Pengaruh Unsur Ekstrinsik Terhadap Diksi Peribahasa Arab dan Indonesia* (Tangerang: TransPustaka,2013) cet ke-1 hal. 1.
- Zainuddin (2002) *Fananie, Telaah Sastra*. Surakarta: Muhammadiyah Universitas Press. hal.1-2.