

PORTRAYAL OF HUMAN NECESSITIES IN THE INDONESIAN NOVEL "THE YEAR OF THE VOICELESS"

BY

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Abstract

Human and animal comes into this world without consent and will. Unlike animal, human endowed by the Creator with mind and imagination. Fromm (1941) postulates five human needs that are relatedness, rootedness, transcendence, sense of identity, and a frame of orientation. However, the researcher formulates two questions that are stated as follows:

1. What are Sumarni's human needs in the Indonesian novel "The Years of the Voiceless"?
2. How does Sumarni fulfill her human needs in the Indonesian novel "The Years of the Voiceless"?

Furthermore, the study aims to show Sumarni's human needs and the way Sumarni fulfils her human needs. It is limited to analyze the main character in the Indonesian novel "The Years of the Voiceless" based on psychological literature approach. The novel is written by Madasari (2013). It has been concluded that Sumarni has all human needs that formulated by Fromm. In the next stage, Sumarni succeeds to fulfill her human needs by submission, dominating, and love for relatedness; wholeness and fixation for rootedness; creativeness for transcendence; adjustment to a group and individuality for a sense of identity; rational goals for a frame of orientation.

Keywords: Relatedness, Rootedness, Transcendence, Sense of identity and frame of orientation.

1. Introduction

First of all, Fromm (1941: 78) mentions that since "man is aware of himself and of his existence," humans are creatures with the capacity to reason about their existence. Additionally, he asserted that despite human beings being separated from nature and from one other, they are still capable of thinking due to the existence of the human intellect (Feist & Feist, 2006). It implies that no other species, save humans, is capable of thinking about their existence. According to Fromm's view, humans should satisfy their wants in order to resolve the dichotomy (Fromm, 1941). According to Fallis (2013), humans are unable to resolve the contradiction by meeting animal demands such as eating, drinking, and having sex. Only by meeting the needs of people as human beings, a feat that aids in people's return to nature. Relatedness, rootedness, transcendence, sense of identity, and frame of orientation are the five human needs that Fromm identified.

"The Years of the Voiceless" is the object of the researcher's analysis in this study. This is the first book written by a woman who was born on October 30, 1984, in Magetan. The narrative of a woman who attempts to satisfy her cravings is told. Sumarni is the primary character, and she struggled to get a bra to support her growing breasts. Because she has a great drive, Sumarni will labor at everything to earn money. She is a woman who never gives up on her human potential to achieve her goals. As an adult, Sumarni and her spouse start framing the household's ark. Sumarni loved her husband and did not want to leave him, despite the fact that their marriage did not work out because he was caught cheating. Sumarni actually had time to visit and tidy her husband's tomb after his death (Mustopa & Rahimal, 2022). In order to understand how human needs are portrayed in Sumarni and how she satisfies them, the researcher has chosen to apply Fromm's human needs

theory to examine Sumarni's psychology as the protagonist of the current book.

2. Literature Review

2.1 Psychology of Literature

Human life is directly tied to both psychology and literature. In addition to psychology, there is literature that examines human motivation, expression, behavior, and thought (Eagleton, 1996). According to Keraf (2005), psychology is the study of human behavior. According to Wellek and Austin (1993), psychology is the scientific study of behavior, including both internal cognition and externally visible action. Through the application of psychological concepts in literary works, psychology may serve as a medium for investigating and characterizing certain events that arise in human existence. Some artists find that psychology may improve their perception of reality and hone their observational skills.

ForWantu (2019), psychological truth is an artistic value in literary works if it improves coherence and complexity; otherwise, it is art. Psychology is merely a prelude to the act of creativity itself. Besides, Cohen (1971) maintains that literature offers insights into psychology and psychology clarifies some literary issues. Novels require psychological characterization, and its presence is connected to both the characters and readers of literary works as well as the author's actions (Sukada, 1987).

The study of literary works from a psychological perspective is known as the psychology of literature (Rowan, 2005). The study of literature with the perspective that literary works reflect psychological activity is known as literary psychology.

Literary works are thought to reflect the author's psychology and are linked to psychiatric disorders including neurosis, preoccupation, contemplation, compensation, or sublimation. In order to create psychological symptoms for fictitious characters in literary works, the author will first observe psychological symptoms in himself, other people, and his surroundings (Culler, 1997).

The goal of literary psychology, according to Ratna (2013), is to comprehend the psychological elements present in literary works. There are two methods used to do literature psychology study. The first step is to comprehend psychological theories, after which a literary

work is analyzed. Second, choose a literary work to study and then identify the psychological theories that are thought to be pertinent to the analysis. Thus, literary psychology is a study of literature that views writing as a psychological activity of the writer, who employs imagination, taste, and intention in his creations.

2.2 Human Needs

Fromm (2008) actually views that human wants are significantly more complex than the basic, physiological ones that Freud and many behaviorists believe account for all of our behavior. In contrast to more fundamental animal requirements, he refers to these as human needs and argues that they may be summed up in the simple phrase: "The human being needs to find an answer to his existence" (Fallis, 2013). Relatedness, rootedness, transcendence, sense of identity, and frame of orientation are the five human needs that Erich Fromm proposed as they are explicated below:

1.Relatedness:

If a person cannot discover a new human tie to replace their previous one, they will be severed from their union with nature and will be unable to cope with this situation for even a little while. For humans to get over their sense of loneliness and separation from both nature and themselves, they must love and care for others. Because humans possess reason and imagination, they are able to recognize their isolation and separation, their ignorance and powerlessness, and the chance nature of their birth and death. He will perceive his loneliness and estrangement as a prison he must escape to maintain his sanity, even if all of his physiological requirements are satisfied (Fromm, 2008).

According to Erich Fromm, there are three ways to relate to the world: love, power, and obedience. To become one with the world, a human can submit to another individual, a group, or an organization. By being a part of something or someone bigger than himself, humans are able to overcome their separation from their own existence and perceive their identity in relation to the power they have submitted to (Nufi, 2015). Submissive or domineering relationships seldom result in contentment. Since no amount of dominance or submission is enough to give them a sense of identity and oneness, they have a self-propelling dynamic that makes them want more and more. Failure is the outcome of these impulses. A person who is motivated by one of these

interests will grow reliant on other people. He is reliant on others who are under his authority or whom he dominates rather than creating his own unique life (Fromm, 1988).

2. Rootedness:

This is the second human need. One could consider the beginning of man's separation from his natural roots as his birth into this planet. A man will become homeless, rootless, and alone if he loses his natural roots. This will make him unable to handle the helplessness and alienation that come with his situation. He is going to go crazy. Humans can only truly feel at home in this world by discovering their new roots. It implies that people must be grounded in their current culture, evolving politics, and social reality (Fromm, 2008). The child's ties to his mother are the most fundamental natural roots. The life of a child begins while he is still inside his mother's womb. His mother is essential to meeting all of his physiological demands, including his basic desire for warmth and affection. Not only did a mother give birth to him, but she also keeps him alive.

3. Transcendence:

This is the third human desire. The only animal with the ability to transcend is the human, but humans are the only ones that enter this world against their will. Humans are motivated by the urge to become creators in order to transcend the incidental and passive nature of their existence, claims Fromm (2008). By sowing seeds, making tangible things, creating art, coming up with ideas, and loving one another, humans are able to produce life.

Moreover, Dushkin (2017) claims that humans must transcend their nature by either creating or destroying anything they throw into the world against their will. According to Fromm, everyone aspires to transcend and overcome another aspect of who they are: their perception of themselves as passive beings. The expression of love is creativity. However, some people are unable to find creative outlets, so they turn to destruction as a means of overcoming their passivity. However, it ultimately falls short of providing us with the necessary sense of transcendence.

4. Sense of Identity:

people need to have a sense of identity and individuality in order to be sane (Fromm, 2008). People will do anything or do everything to satisfy this need because it is so great. There are many people who identify with

other people or organizations, like the government, businesses, or social groups, including religion. However, Dushkin (2017) contends that this is not a true identity; rather, it is an identity that we borrow from others rather than creating on our own, and it does not meet our needs.

5. Frame of Orientation:

This needs is the sixth human need. For humans to explore the world, they need an orientation framework. Humans would be perplexed and unable to act consistently and meaningfully without such maps. Man encounters perplexing phenomena all around him. Man situates himself within philosophical systems, non-theistic systems like Buddhism, or animism and totemism in order to comprehend and conceptualize, like, monotheistic religion that respond men's search for sense about the notion of God (Fromm, 2008).

3. Data Analysis and Discussion

Since this study looks at literary works, it falls within the category of literary criticism. Literary criticism, according to Wellek and Austin (1993), is the study of analyzing, interpreting, and assessing literary works. As a theoretical framework, literary theories must be applied. Madasari's (2013) novel "The Years of the Voiceless" serves as the research's data source. Only a few dialogues involving the main character addressing "Sumarni" are included. The analysis attempts to address the study's previously stated issues.

3.1 What are Sumarni's Human Needs in the Indonesian Novel "The Years of the Voiceless?"

"At one point i gathered up the courage to ask Mrs. Dimah if she could pay me with money, but she refused straight away. She said she couldn't afford to. Besides, all the women at the market were paid in food. She told me to try working for another vendor if i didn't believe her" (p. 27)

According to Fromm (2008), humans could try to submit to someone in order to become one with the world. Sumarni actually did it. At the market, Sumarni works beside Mrs. Dimah. Because women are only compensated with food for their labor, not cash, she will be paid to harvest cassavas. At one point, Sumarni requests payment from Mrs. Dimah for her services, but she declines. In this instance, Sumarni is unable to maintain her integrity since she relates to someone with

greater authority. This is what is called **relatedness**. Another sample:

"This is what you call tight, Yu?" "it is tight, Chief. But you have to get paid no matter what, right?" "well of course. This is for your own security and your neighborhood's, isn't it? If it wasn't for us, who'd take care of that?" "anyway, Yu, we have to go now. I hope your business goes well and people pay their debts." (p.48)

The relatedness is demonstrated by the dialogue between Sumarni and the men wearing camouflage uniforms. Because Sumarni lives in a military area, she must always pay a security fee to men in uniform when they visit her home. Sumarni is also a businesswoman. Even though Sumarni can currently make money, the men might disturb her company and prevent her from making more money if she doesn't pay the security fee. In this instance, Sumarni submits to her domineering lover in an effort to connect with the outside world.

In relation to rootedness, consider the following extract:

"I left after i got the information i was looking for. I came back home satisfied and in high spirits. I was happy, simply because i had new hope. The rest of the day seemed to drag on. I couldn't wait to get back to the market, to be porter and start earning some money. I would finally get my bra". (p.31)

The narrator here demonstrates that Sumarni just finds a means to make money so she may purchase a bra. A lady is accused of being unable to make money at the same time. Simbok, who gave birth to Sumarni and raised her until she was a teenager, is no exception. By coming up with a concept to feel at home, Sumarni is able to relate to the world. Another example involves rootedness is mentioned as follows:

"Rahayu's departure for yogyakarta wouldn't have left it feeling so empty. I didn't even know why i felt her absence so deeply. We barely spoke when she was at home". (p.119)

In the above extract, far from Sumarni's home, in Yogyakarta, her daughter is still pursuing her education. Because of her daughter's decision, Sumarni feels quite alone because even when Rahayu is at home, they don't always talk to each other. In addition, she is fed up with questioning or reprimanding her husband, Teja, for frequently going out at night. Sumarni isn't really sure why she feels lonely when Rahayu isn't there. The

following extracts will discuss the notion of transcendence:

"What does Mrs. Dimah need carried?" "nothing, kang, she didn't send me. I'm the one who needs help, kang." "so what do you want carried?" "nothing, kang. I don't need you to carry anything. I need your help, i want to be a porter like you." "Ni, you must be kidding. There's no such thing as a female porter. You're not strong enough. Forget about it. "i'm strong, kang. I usually carry baskets, even sacks. I also carry baskets from home to the market. It's only weak people who can't carry them. "But it's just not done, Ni. At this market, no woman works as a porter." "buti want to kang. I need the money. I don't want to get paid with cassavas anymore" "suit yourself. If you want to be a porter, go ahead" Teja said resignedly" (p.30)

In the preceding extract, Teja is informed by Sumarni that in order to make some money, she will become a porter like him. Sumarni won't be able to wear a bra for her breasts if she just peels cassavas. Since a woman cannot be strong enough to be a porter, Teja initially believes Sumarni is making a joke. However, Teja allowed Sumarni to work as a market porter after she stuck to her principles. Humans can transcend themselves as passive beings through transcendence. Humans are capable of creating things, like ideas (Fromm, 2008). Sumarni comes up with the plan to work as a porter in order to make some cash so she may buy a bra.

"Nduk, it's up to you what you want to do. What's important is that you ask your creator. Things only happen if He wills it." She asked me to close my eyes and wish with my heart. She also closed her eyes. We sat in silence for a moment with our eyes shut, and for that very moment, it seemed as though the wind stopped blowing and the crickets and frogs stopped their banter. I really didn't know what I was supposed to do. I just did as she said and thought out my wish. "Gusti Mbah Ibu Bapa Kuasa, please bless my efforts. I want to havemoney, I want to have what the district official's wife has, so that I stop being a burden to others." (p. 39)

This sample shows that Sumarni follows Simbok's instructions and fulfilled certain desires, but she is unaware of what she done. It demonstrates how Sumarni started to believe in ancestry at a young age. According to her mother, the most powerful entity in the world is this one. If He so chooses, anything is possible.

Concerning sense of identity, notice the following extract:

"waw, you are rich now, Ni. You've got money and all. So you're not a porter anymore?" "what do you mean rich, Kang? It's just my earnings from working as a porter. I'm selling out of a basket now. It may be small, but it's something, Kang." (p. 40)

Sumarni and Teja's conversations demonstrate a feeling of self. When Teja describes Sumarni as wealthy, she doesn't understand what it means, but she is aware that she is merely a female porter. Humans can develop their sense of identity through their work, according to Fromm (2008), who states that occupation can help people discover who they are.

"I was a nobody too. Just the child of a poor person living day to day on cassavas. For my efforts pelling cassavas, i was paid with cassavas. I had no dreams handed down to me from my parents except to be able to eat each day" (p. 41)

Because Sumarni is aware of who she is, the narration demonstrates a sense of identity. According to Fromm (2008), class can serve as a means for people to develop a sense of identity, and she is merely the child of a poor person in the community. In this instance, Sumarni becomes aware of her standard of living. As far as frame of orientation, observe the following lines:

"I also work hard, going around Ngranget Market and from house to house in the village. Everything i did was so that my family and i could eat, so that we were not a burden on others, and so that we could have some dignity life" (p.93)

It's a frame of reference. Sumarni puts up a lot of effort every day. She doesn't want to bother others and wants her family to be able to eat every day. She desires a life of dignity. Sumarni is prepared to put in a lot of effort to realize her aspirations. Another instance:

"I knew she planned to take a placement test to go into a state university, where all the clever people studied for low cost. If she didn't get in, she would look for a private university, which cost more. It didn't matter to me eitherway. I didn't know the difference between state and private. If it was a matter of the money for my daughter's education, that was not problem. All that mattered was that she should get a degree". (p.118)

Here, the narration serves as a framework for understanding. Sumarni's daughter travels to Yogyakarta to take an exam in order to enroll in college. Sumarni

agrees with her daughter's decision. Her daughter intends to enroll at a state university, but Sumarni doesn't give a damn since she just wants her daughter to graduate, whether from a private or public institution.

3.2 How does Sumarni fulfill her human needs in the Indonesian novel "The Years of the Voiceless"?

Relatedness is the first human necessity that Sumarni effectively satisfies. Sumarni can satisfy the relatedness requirement. Examine the information below.

"i'm going to die, mbok. I'm going to die soon" "shush. Don't you say that. A child cant't die yet" I opened my wrap and showed her the bloodstains. Some had already dried but some were still fresh. Simbok looked, the she laughed. "you're not going to die, Nduk. This is the sign that you're growing up. You're not a child anymore. You're not a child anymore" (p.28)

According to the statistics above, Sumarni is terrified by the blood she sees inside the outhouse after removing her wrap. She had never experienced such an incident before, so she let out a scream. She informs her mother that she will pass away and that her life will no longer exist. In contrast, her mother simply laughs at Sumarni when she sees her wrap. Her mother then explains to Sumarni that the blood signifies that she is no longer a child and has transformed into a lady.

The researcher contends that Sumarni can relate to her mother in this instance. With her mother's assistance, Sumarni also successfully satisfies her need for relatedness. According to Fromm (2008), love entails knowledge. Sumarni learns about the blood on her wrap from her mother. According to additional evidence, Sumarni's marriage to Teja satisfies her demand for relatedness. View the information below:

"Later that day, Teja came to live with us. There were now three of us in that tiny hut. Simbok put up a board to divide the hut into two. The space between the front door and the central pillar was mine and Teja. The rest of it, stretching to the stove, was Simbok's. The night, for the first time, i didn't sleep beside her. All my life she would cover me with her sheet, but now she didn't need to share her sheet anymore. Her breath, the rise and dip of her chest that i knew so well—that night i would not feel them anymore. Even the scent of her body that had become part of my breath was gone, replaced by another scent, an alien one". (p. 44)

The aforementioned section demonstrates how Sumarni's marriage effectively satisfies her demand for relatedness. Sumarni and Teja, whom she initially met at the Ngranget Market, are getting married. The aforementioned narration describes Sumarni's first night of slumber without her mother by her side. Due to the fact that Sumarni is sleeping with her husband, Teja, for the first time. In this instance, the researcher observes that Teja, a man who becomes Sumarni's life partner, helps to satisfy her need for relatedness. Sumarni is able to establish her roots through her life experience. View the data below:

"I had to hold on to everything that i had worked so hard to get. Even though i knew that the child had Teja's eyes and nose, i wouldn't just give half of all i had to him and his shameless mother. A woman who only cared about herself, who put on make up and danced, waiting to be married to someone else's husband. If it really was about the child, let him live here. I would rise him like my own child. But i wouldn't give what i had to those people". (p. 182-183)

The aforementioned narrative depicts a woman entering Sumarni's home and requesting a share of her fortune following Teja's passing. A woman believes she is entitled to half of Sumarni's fortune. She also tells Sumarni that Teja's kid will benefit from the wealth. However, despite a woman's reasons, Sumarni continues to refuse her demands because she believes that all of her riches belongs to her only daughter, Rahayu, and no one else. In addition, Sumarni contends that her hard work has brought her all of her wealth:

"you're lucky i still need you, Jo, so that the company keeps buying my sugarcane. Otherwise, why would i look after someone like you," i said "well if it wasn't for me, Ni, who else would spend the night with you. Come on...?" I laughed. It was true what he said. Marijo was the only company i had in this house. The cigarettes and the gas money were nothing compared to the happiness in my heart when he showed up. (p.242)

Marijo's presence at Sumarni's home makes her very pleased. Marijo asks her for a lot of money to buy cigarettes, yet she never complains. In addition, Sufar Factory continues to purchase Sumarni's sugarcane due to Marijo. In this section, the researcher makes the case that Sumarni's relationship with Marijo helps her satisfy her need for rootedness. As a result, Fromm (2008) contends that people can

become creators by coming up with an original concept or work of art. The datum below illustrates how Sumarni satisfies her yearning for transcendence.

"But i still believed that no matter the hardship i went through, Gusti would still favor me, according to what i asked for each night. Certainly it was my fault for never asking for a peaceful life, or to be respected and admired by others. I only ever asked for wealth, so that for my child to be able to get the best education and make up for the regrets of her mother, who was an ignorant person her whole life and never learned how to read" (p. 116)

The Sumarni's belief is demonstrated in the narration. When Sumarni was little, her mother informed her that anything is possible if God so desires. Even as an adult, Sumarni never forgets that lesson. The information above demonstrates that Sumarni would never hold her Gusti responsible for her difficult existence since she understands that she never asks Him about living a tranquil life. She just inquires about riches.

The researcher makes the case in this section that Sumarni can use her intellect to generate a concept about the most powerful person on the planet. By trusting in Gusti, Sumarni is able to satisfy the transcendental demands. Sumarni can then satisfy her requirements for a feeling of identity. Look at the data below:

"I became a porter. And now here i was, trudging from house to house beneath the blazing sun to sell what little produce i had". (p. 41)

The aforementioned narrative demonstrates how Sumarni's career as a porter and trader allows her to fulfill her sense of self. Since Fromm said that occupation can serve as a medium to assist people in developing a sense of identity, Sumarni's works provide her an identity (Fromm, 2008). Consider this additional datum:

"nduk, you're my daughter, my only child. There are rules for people to get married. Besides, you've got nothing to lose. It's just once. I'd like to have a procession, like other people do" (p. 156)

The information reveals Sumarni's opinion toward marriage. Her daughter returns home to seek the blessings of Teja and Sumarni. She also wants to avoid crowds. However, because she is aware of the customs surrounding marriage in her tribe, Sumarni turns down Rahayu's desire to avoid a packed wedding. so that even if her daughter disagrees with her, she will still abide by the regulations. In this section, the researcher makes the

case that Sumarni understands that she is merely a villager and must accept and adhere to the customs surrounding marriage in her community. Sumarni's need for a sense of identity has been satisfied by this activity.

A frame of orientation is the final human requirement that Sumarni can properly satisfy. Sumarni's life can be guided by this yearning. Without a framework, Sumarni undoubtedly cannot live a wealthy, dignified life or have a highly educated child. Sumarni develops into a strong woman as a result of having a framework. Examine the information below:

"I began crying, my jaw clamped shut and i couldn't say a word. I left their home dissapointed and angry. That was the day that i realized icould't depend on anyone to give me what i wanted, even if they're my family". (p.17)

The information above depicts Marni's emotions following her uncle's mockery of her lack of a father. However, Sumarni only asks for assistance in purchasing a bra similar to Tinah's when she visits her uncle's home. Sumarni chooses to be an independent lady and not rely on anybody else to fulfill her dreams as a result of the tragedy. Sumarni appears to have had a frame of reference when she was a small child. She believes she needs to come up with a notion for her future life because of the difficult existence she had as a youngster. In this section, the researcher makes the case that Sumarni has succeeded in meeting her desire for a framework by developing the concept of being an autonomous woman.

4.Conclusion

Based on the studies on Sumarni, the protagonist of Maddasari's The Years of the Voiceless, it may be said that all human needs can be met. Relatedness, rootedness, transcendence, feeling of identity, and a frame of reference are the five human needs that are shown on Sumarni. Sumarni also succeeds in meeting all of her human wants. By being married to Teja and relating to those around her, including her daughter, she effectively satisfies the relatedness requirement. Sumarni's creative upbringing also effectively satisfies the demand for rootedness. Then, by believing in the spirits of her ancestors, Sumarni successfully satisfies the transcendence desire. Furthermore, by understanding that she is merely a villager, Sumarni effectively satisfies the desire for feeling of identity. Finally, by having a desire and hope, such as owning a bra, living a dignified life,

and leading a tranquil existence for the remainder of his days on earth, Sumarni effectively satisfies a frame of orientation need.

5.Suggestion

It is suggested to discuss the following further studies in the light of the concerned novel "The Year of the Voiceless":

1. **Impact Assessment:** Research can emphasize on evaluating the effectiveness of advocacy campaign aimed to silent populations.
2. **Narrative Building:** Investigating how storytelling can be utilized to empower voiceless communities.
3. **Intersectionality Study:** Examining how various identities (gender,race, socioeconomic status) intersect to make specific difficulties for voiceless groups.
4. **Policy Analysis:** estimating existing policyimpacting marginalized group to distinguish gaps and suggest actionable changes.
5. **Global Perspectives:** This initiative can be expanded to involve a comparative analyses of same movements worldwide and their results.

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