



## The Intertextuality of Malahayati's Story and Engku Putri's Poetry

Ferika Megasari<sup>1\*</sup>, Elmustian<sup>2</sup>

<sup>1,2</sup>Program Magister Pendidikan Bahasa Indonesia, Universitas Riau, Riau, Indonesia

\*E-mail: [ferika.mega6887@grad.unri.ac.id](mailto:ferika.mega6887@grad.unri.ac.id)

### ABSTRACT

This study aims to describe: 1) the theme of the Malahayati story; 2) the theme of the Engku Putri poetry; 3) a comparison between the theme of the Malahayati story and the theme of the Engku Putri poetry; 4) the character of Malahayati in the Malahayati story; 5) the character of Engku Putri Hamidah in the Engku Putri poem; 6) a comparison between the character of Malahayati in the Malahayati story and the character of Engku Putri Hamidah in the Engku Putri poetry. This study uses an intertextuality approach in the literature study method, namely the Collection of Transliterations of Riau Malay Manuscripts (1994) and the Engku Putri poetry. Data were collected, analyzed from relevant literature and analyzed through thematic analysis using observation guidelines and checklists using time triangulation. The analysis aims to find similarities and differences in the journey of the main theme and the life journey of the characters in each text. The results of the study: 1) the main theme of the Malahayati story is the heroic struggle of an Acehese noblewoman in defending the sovereignty of the kingdom from Portuguese and Dutch colonialism through military and diplomatic strategies; 2) The main theme of Engku Putri's poetry is the struggle of the mandate holder to take back the crown of the future sultan of Riau; 3) the similarity of the theme is about the struggle of women based on palace-centric; Malahayati's story is an external struggle, namely facing foreign enemies while Engku Putri's poem is an internal struggle, namely facing the rulers of the Malay kings; 4) Malahayati's character in the Malahayati story is a brave woman, has tremendous courage, is clever in war strategy, and is good at negotiating. Has a high spirit of nationalism, courage in war, and a high spirit of learning; 5) Engku Putri Hamidah's character in the Engku Putri poetry is a person who is loved by her siblings, brave, intelligent and well-behaved, compassionate, religious, generous, a loving helper, kind/wise/and intelligent, and respects her parents; 6) The quantity of Malahayati's character is the same as the quantity of Engku Putri Hamidah's character.

*Keywords: intertextuality, Malahayati's story, Engku Putri's poetry*

## Intertekstualitas Cerita Malahayati dan Syair Engku Putri

### ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan: 1) tema cerita Malahayati; 2) tema syair Engku Putri; 3) perbandingan antara tema cerita Malahayati dengan tema syair Engku Putri; 4) perwatakan Malahayati dalam cerita Malahayati; 5) watak Engku Putri Hamidah dalam syair Engku Putri; 6) perbandingan watak Malahayati dengan karakter tokoh syair Engku Putri. Penelitian ini menggunakan pendekatan intertekstualitas dalam metode studi pustaka yakni Kumpulan Alihaksara Naskah Melayu Riau (1994) dan syair Engku Putri. Data dikumpulkan, dianalisis dari literatur yang relevan dan dianalisis melalui *thematic analysis* menggunakan pedoman observasi dan daftar cek-ricek menggunakan triangulasi waktu. Analisis bertujuan untuk menemukan persamaan dan perbedaan perjalanan tema utama dan perjalanan hidup tokoh setiap teks. Hasil penelitian: 1) tema utama cerita Malahayati adalah perjuangan heroik seorang perempuan bangsawan Aceh dalam mempertahankan kedaulatan wilayah kerajaan dari kolonialisme Portugis dan Belanda melalui strategi militer dan diplomasi; 2) tema utama syair Engku Putri adalah perjuangan pemegang mandat yang mengambil kembali mahkota calon sultan Riau; 3) persamaan tema adalah tentang perjuangan kaum perempuan berbasis istana sentris; cerita Malahayati bersifat perjuangan eksternal yakni berhadapan dengan musuh asing sedangkan syair Engku Putri bersifat perjuangan internal yakni berhadapan dengan penguasa raja-raja Melayu; 4) watak Malahayati dalam cerita Malahayati adalah perempuan pemberani, bernali besar, pintar dalam strategi perang, jago negosiasi, jiwa nasionalisme yang tinggi, keberanian berperang, dan semangat belajar yang tinggi; 5) watak Engku Putri Hamidah dalam syair Engku Putri adalah orang yang disayangi saudara, pemberani, pintar dan berperilaku baik, penyayang, taat agama, dermawan, penolong penuh kasih, baik/bijaksana/dan cerdas, dan menghormati orang tua; 6) kuantitas watak Malahayati sama banyak dengan kuantitas watak Engku Putri Hamidah.

*Kata Kunci: intertekstualitas, cerita Malahayati, syair Engku Putri*

Submitted  
27/12/2024

Accepted  
01/08/2025

Published  
03/08/2025

Citation	Megasari, F. & Elmustian, E. (2024). The Intertextuality of Malahayati's Story and Engku Putri's Poetry. <i>Gaung: Jurnal Ragam Budaya Gemilang, Volume 3, Nomor 2, Mei 2025, 153-162</i> . DOI: <a href="https://doi.org/10.55909/gj.v3i2.97">https://doi.org/10.55909/gj.v3i2.97</a>
----------	--

Publisher  
Raja Zulkarnain Education Foundation

## INTRODUCTION

Humans are storytellers, creatures who can never be far from stories. Many world psychology experts believe that stories can connect many unconscious feelings that can generally disrupt the quality of life and mental health with consciousness. Humans can build hope, expectations, and strength within themselves. Storytelling, both directly and indirectly, can speak to all levels of the human personality.

According to John Hulme, a cultural anthropologist, legends are traditional stories that often revolve around historical events or figures considered important by a community. Hulme argues that legends usually contain elements of historical truth, but are enriched with fantastic elements that serve to convey a moral message or explain phenomena that were incomprehensible in ancient times.

Legends play a crucial role in shaping and maintaining cultural identity. They often convey values and traditions that are important to a community. By understanding legends, we can gain insight into how a society interprets the world around it and how it expresses its aspirations and concerns through stories. Furthermore, legends also serve as educational and entertainment tools. They teach moral values, introduce heroic figures, and provide important lessons through entertaining narratives. Legends not only reflect a society's worldview but also shape how future generations will understand and appreciate their cultural heritage (Elmustian, 1995; Dipodjojo, 1981).

The story of the female character Malahayati is categorized as a legend originating from Aceh. This is because the story depicts the brave struggle of the female character Malahayati to defend the dignity of the Indonesian nation against Portuguese colonization. In her daily life, Malahayati has a distinct character that stands out from that of most women. A patriotic woman who dared to attack the Dutch with her sword and strategy, she was knowledgeable, having founded a naval fleet called Inong Bale, whose soldiers were women/widows

who wanted to fight against the colonialists, and succeeded. The story of Malahayati is a historical/legendary tale about the struggle of women, similar to the classic Malay legend of Engku Puteri, which was transformed from a story into a more concise form of poetry (Junus, 2002).

Syair is an ancient poem from Persia (Iran) known as a medium for conveying thoughts, emotions, feelings, and various events. Syair can also be an effective way to give advice, convey religious values, and express love. Syair is an ancient poem used to write lengthy subjects, for example, stories, advice, religion, and so on. Therefore, you may have read a syair with many stanzas. Syair entered Indonesia during the spread of Islam. The main characteristic of syair is its use of ancient Malay. Although initially syair referred to Arabic literary traditions, syair has continued to evolve and be modified, creating a distinctive Malay identity (Liamsi, 2008).

Poetry is closely associated with Malay culture because, through it, language and writing can be linked beautifully, as noted by Katsir (2008), who states that 'language' and 'writing' are elements that describe the minds and thoughts of the people who produce them. The height of human intelligence is not determined by the complexity of architecture and art, as highlighted by the architecture of the Greek Acropolis, Iranian Persepolis, and the Egyptian pyramids. The assessment of 'reason' and 'mind' in Islam does not lie in monuments, temples, sculptures or wayang which can only be enjoyed by the five senses, especially 'physical sight', on the contrary, the power of reason and mind that elevates the dignity of a nation is subordinated to the language and writing produced (Al-Ghazali, 1992; Andaya, 2003; Iskandar, 1995).

In the life of Malay society, poetry is a medium for conveying messages. In every ceremony, poetry is always recited, whether to convey a meaning or simply for entertainment. If it is used to convey a meaning, the recitation method will differ from that used for entertainment. When used for entertainment, the recitation must be rhythmic,



while if it is used to convey a meaning, the recitation can be rhythmic or declamatory (Hamdan et al., 2021).

Intertextuality refers to the interdependence of texts about one another (and to culture in general). Texts can influence, derive from, parody, refer to, quote, contrast, build on, draw from, or even inspire one another. Intertextuality generates meaning. Knowledge does not exist in a vacuum, and neither does literature (Hart, 1994; Nordquist, 2020; Anggraini, 2021).

This research draws explicitly on a bibliography from the book "Collection of Riau Malay Manuscript Translations" (Collection of Riau Malay Manuscript Translations) (1994). The text contains narratives in the form of classical Malay poetry. This means that the language used is still classical Malay. The classic Malay poetry discussed is the Engku Putri poetry. Engku Putri's poetry was written by Engku Haji Ahmad. This poem tells the story of Engku Putri Hamidah, namely the consort of Sultan Mahmud Riayat Syah (Amin et al., 2023).

The aspect of intertextuality is limited to two aspects. The aspects in question are theme and character.

This study contains six research questions. First, what is the central theme of Malahayati's story? What is the main theme of Engku Putri's poem? Third, how do the main themes of Malahayati's story compare with Engku Putri's poem? Fourth, how is Malahayati's character in Malahayati's story? Fifth, how is Engku Putri Hamidah's character in Engku Putri's poem? Sixth, how does Malahayati's character compare with Engku Putri Hamidah's in Engku Putri's poem?

This study has six research objectives. First, to examine and describe the central theme of Malahayati's story. Second, to examine and describe the central theme of Engku Putri's poem. Third, to examine and describe the comparison of the main themes between Malahayati's story and Engku Putri's poem. Fourth, to examine and describe the character of Malahayati in

Malahayati's story. Fifth, to examine and describe the character of Engku Putri Hamidah in Engku Putri's poem. Sixth, to examine and describe the comparison of Malahayati's character in Malahayati's story and Engku Putri Hamidah in Engku Putri's poem.

Theme is an intrinsic element of an interpretive, autonomous work. This means that the theme is primarily determined by the interpretation of each person who enjoys the literary work in question. Therefore, the theme of each literary connoisseur has the potential to be different (Sumiyadi & Durachman, 2014; Budianta, 2002; Elmustian, 2019; Teng, 2015).

The theme is the truth contained in the story. The longer the story, the more truths it contains. However, among these many truths, each literary connoisseur certainly has a central truth, known as the central theme (Sumiyadi & Durachman, 2014; Budianta, 2002; Elmustian, 2019; Teng, 2015).

Characterization is the author's way of depicting and developing the characters in the story (Nurgiyantoro, 2010). Characterization or characterization is the assignment of both physical and spiritual traits to an actor or character in a story, known as the protagonist. There are also characters with the opposite traits, namely those with negative traits, known as antagonists (Iskandar, 1995).

Relevant articles can be found in various online journals and scientific articles. These articles include:

- 1) Elmi, K., & Elmustian, E. (2025). Ekspansi Tema dan Amanat Syair Kumbang Mengindera pada Syair Perahu dan Rencana Pembelajaran. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(2), 155–174. <https://doi.org/10.55909/jpbs.v4i2.700>
- 2) Setiawati, S., & Elmustian, E. (2025). The Expansion of Theme and Message of the Poem of Kunjungan Tengku Selangor to the Poem of Abdul Muluk and the Learning Plan. *DISCUSSANT: Journal of Language*

and Literature Learning, 3(1), 1–18. <https://doi.org/10.55909/dj31.v3i1.37>

- 3) Wulandari, U. & Elmustian, E. (2025). Ekspansi Amanat dan Tema Syair Saudagar Bodoh terhadap Hikayat Indera Bangsawan. *Gaung: Jurnal Ragam Budaya Gemilang, Volume 3, Nomor 1, Januari 2025, 1-12*. DOI: <https://doi.org/10.55909/gj.v3i1.77>

## METHOD

This research uses an intertextuality approach. This research aligns with literary research (Endraswara, 2008). Through this approach, the main themes in the two texts are studied for their relationships. The same approach is also applied to the character data.

This research uses a bibliographical method. This means that the main themes of the story and the character traits of Malahayati are based on written sources, namely the Malahayati Story. The same applies to the story of Engku Putri.

Many scientific articles in online journals employ bibliographical methods. For example, articles on behalf of (Kasrizal & Elmustian, 2025; Arifah & Elmustian; Wulandari & Elmustian).

The research data were collected and analyzed using thematic analysis. Through this thematic analysis, data is examined based on the interconnectedness of each research fact (Austin & Wellek, 2016).

Data collection tools include observation guidelines and checklists based on time triangulation. Thematic analysis aims to identify similarities and differences in the main themes and life journeys of the characters in each text (Sukada, 1987; Fraenkel et al., 2012).

## RESULTS

### 1. Central Theme of Malahayati's Story

The central theme of Malahayati's story is based on her own story. A brief excerpt is presented below.

Malahayati, also known as Kemalahayati, was born on January 1, 1550, in Aceh. She came from

a noble family. Her father, Admiral Mahmud Syah, served as Commander of the Aceh Sultanate's Navy. Kemalahayati was the great-granddaughter of Sultan Salahuddin Syah, the second ruler of the Aceh Sultanate (1530-1539). Kemalahayati spent her youth in the palace environment and received military training at the Mahad Baitul Maqdis Academy (Saifullah, 2012).

Malahayati's first resistance against colonialism began during the Battle of Teluk Haru in 1586. Her husband, Admiral Tuanku Mahmuddin, was killed in battle against the Portuguese. This incident fueled her determination to seek revenge and continue her husband's struggle. Sultan Riayat Syah then appointed her an admiral, making her the first woman in the world to hold that position (Pangestuti & Ningsih, 2024).

Malahayati's most significant innovation was the formation of the Inong Balee, an elite force composed entirely of 2,000 women, widows of soldiers who had fallen fighting the Portuguese. This force was equipped with 100 warships, each with a capacity of 400 troops, and built the Inong Balee Fortress in the hills near Lamreh Bay as a training center (Setiawan, 2023). The most famous battle occurred on June 21, 1599, when two Dutch ships, *de Leeuw* and *de Leeuwin*, commanded by Cornelis and Frederik de Houtman, attempted to dock at Aceh Besar harbor. In a one-on-one duel aboard the enemy ships on September 11, 1599, Malahayati killed Cornelis de Houtman with her *rencong* (a dagger). Frederik de Houtman was captured and taken prisoner of war (Hamdan et al., 2021).

In addition to her military prowess, Malahayati was also known as a skilled diplomat. She led negotiations with the Dutch for the release of prisoners of war on the condition of payment of reparations. Also, she received Queen Elizabeth I as an envoy, James Lancaster, for trade purposes, which prospered due to her peaceful nature. Malahayati died in 1615 and was declared a National Hero on November 9, 2017 (Bakar, 1993). Based on the summary of the story, the central theme of Malahayati's story is the heroic struggle



of an Acehese noblewoman in defending her homeland's sovereignty against Portuguese and Dutch colonialism through military strategy and diplomacy. Based on Malahayati's story, it can be concluded that the theme is the struggle of a woman from Aceh against colonialism seeking to control Indonesian territory (Ikram, 1991).

A central theme is identified in Malahayati's story. This central theme is the struggle of an Acehese woman against colonialism, as it seeks to control the Aceh Sultanate.

## 2. Central Theme of the Engku Putri Poetry

The central theme of the Engku Putri poetry can be clearly illustrated through the following verse excerpt:

- 1) *Dengarkan tuan suatu peri  
Akan kisahnya Engku Putri  
Berangkat ke Lingga berperi-peri  
Meninggalkan Riau kota sendiri*
- 2) *Dengan perintah Tuhan Yang Esa  
Datanglah kepada suatu masa  
Engku Puteri raja yang Kuasa  
Berangkatlah ke Lingga meninggalkan  
desa*
- 3) *Aku pun hendak pergi bersama  
Mendapatkan adikku yang terutama  
Berkata keramat sekalian ulama  
Aku di Lingga tidaklah lama*
- 4) *Pada pikirku di dalam cita  
Raja muda itu warisnya kita  
Hendak kupohonkan kepada mahkota  
Kembali ke Riau kubawa serta*

From this excerpt from the poem, it can be concluded that the Engku Putri poem is themed around the struggle of the regalia holder to defend the regalia from the colonialists

## 3. Comparison of Main Themes

First, the central theme of the Malahayati story and the Engku Putri Hamidah poem is similar, namely the struggle of a palace-centric female character. Second, the difference is that Malahayati's story is about a physical struggle, namely a struggle against foreign enemies, while

the Engku Putri poetry is about a non-fictional struggle, namely hiding the regalia (gold in the shape of a betel leaf used as a tool for the sultan's inauguration) to prevent it from falling into Dutch hands. This is a comparison of the main themes between the Malahayati story and the Engku Putri poetry.

Table 1  
Central Theme Comparison between the Malahayati Story and Engku Putri's Poetry

No.	Central Theme	
	Malahayati Story	Engku Putri Poetry
1	the struggle of a palace-centric female character	the struggle of a palace-centric female character
2	a physical struggle, namely a struggle against foreign enemies	a non-fictional struggle, namely hiding the regalia (gold in the shape of a betel leaf used as a tool for the sultan's inauguration) to prevent it from falling into Dutch hands

## 4. Characterization

Characterization is the author's way of depicting and developing the characters in the story. According to Sumiyadi & Durachman (2014), characterization is the assignment of both physical and spiritual traits to a character in a story. In other words, the character of a character is the way a character is portrayed, or characterization, in a literary work. Therefore, it can be concluded that character is the depiction of a character or actor within the course of the story, as depicted by the author in a literary work (Anisah, 2025).

### 4.1 Malahayati's Character

Malahayati's character is directly depicted in the story through the author's opinions from previous classic stories that have been successfully proven. Malahayati's character is as follows:

- 1) Brave woman
- 2) Great courage
- 3) Smart in war strategy
- 4) Good at negotiating

- 5) Strong sense of nationalism
- 6) Courage in war
- 7) High enthusiasm for learning
- 8) Religiously devout
- 9) Military education

#### 4.2 Engku Puteri Hamidah Character

Engku Puteri's character in the nine stanzas of Engku Putri's poetry are:

- 1) *Aduhai adikku emas kencana  
Akal dan budi amat sempurna  
Kakanda nin sangat gundah gulana  
Janganlah tuan di Lingga lena*
- 2) *Baginda bersabda menjawab kata  
Berhamburan dengan air mata  
Kanda wai jangan sangat bercinta  
Rumah dan harta ditinggal semata*
- 3) *Magul baginda tidak terkira  
Sangat berkasihan dua saudara  
Sama merasa azab sengsara  
Seayah sebunda sama setara*
- 4) *Engku Besar itu braja yang ghana  
Ditinggalkan adinda menunggu istana  
Berdiam diri tiada kemana  
Membuiat ibadah dengan sempurna*
- 5) *Tinggalah baginda seorang diri  
Mengikut perintah Engku Putri  
Memberi sedekah fakir sendiri  
Alakadarnya tiap-tiap hari*
- 6) *Bersemayam di situ Engku Putri  
Tiada berjalan kesana kemari  
Menyapukan obat baginda sendiri  
Memeliharakan baginda sehari-hari.*
- 7) *Tersebutlah perkataan Engku Putri  
Sediakan cunda rumah sendiri  
Masukan ke kota sebelah kiri  
Rumahpun indah tiada berperi*
- 8) *Sukanya hati baginda nin tuan  
Melihatkan budi cunda Perempuan  
Bijak dan akil lagi bangawan  
Elok majelis barang kelakuan*
- 9) *Patutlah ia putri yang ghana  
Akal bicaranya sangat sempurna  
Dikasihi sekalian hina dina  
Patutlah jadi suri istana*

Based on the excerpt from the Engku Puteri poetry, the characters are depicted both directly and indirectly. This means that some of the characters' character descriptions are told by other characters in the story, while others are written directly about Engku Puteri's character:

- 1) a loved one
- 2) brave
- 3) intelligent and well-behaved
- 4) compassionate
- 5) devout
- 6) generous
- 7) compassionate helper
- 8) kind, wise, and intelligent
- 9) respectful of parents

#### 2.3 Character Comparison

Below is a comparison of the characters in the story Malahayati and the characters in the Engku Putri Hamidah poetry. The table below is used to present the characters.

Table 2  
Character Comparison between the Malahayati Story and Engku Putri's Poetry

No.	Character Comparison	
	Malahayati Story	Engku Putri Poetry
1	Brave woman	Beloved woman
2	Great courage	Brave
3	Smart in war strategy	Smart and well-behaved
4	Good at negotiating	Caring
5	Strong nationalism	Religious
6	Courage to fight	Generous
7	High enthusiasm for learning	Loving helper
8	Religiously devout	Kind, wise, and intelligent
9	Military education	Respectful to parents



## DISCUSSION

This study only involved the central theme in each text. In other words, supporting themes were omitted in the study, as is done by many researchers (Ferihan et al., 2021; Asteka, 2017; Indah, 2021; Guntoro & Elmustian, 2025). However, the limitations of theme analysis are offset by character analysis to strengthen the analysis of the central theme. Scientific articles from online journals that examine character are included in the articles (Ariyaningsih & Kurniawan, 2024; Ismanto, 2024; Sephiani & Hartati, 2022).

Story excerpt: "In a one-on-one duel aboard an enemy ship on September 11, 1599, Admiral Malahayati faced Cornelis. Cornelis's life was lost at the end of Malahayati's dagger." This is a sign of Malahayati's bravery as a woman.

She was a native Acehnese woman born on January 1, 1550, and was one of the few courageous lionesses from the Land of Rencong, along with Cut Nyak Dien and Cut Nyak Meutia, who fought against colonialism." This is a sign of Malahayati as a woman with great courage."

She admitted that she wanted to build a naval combat fleet whose soldiers were all women." "Armed with the skills she gained while studying at Mahad Baitul Maqdis, Malahayati trained the Inong Balee to become a respected fighting force." "Malahayati's troops also carried out special missions, namely securing the sultanate's sea trade routes and monitoring Aceh's ocean ports at that time." This is a sign that Malahayati was a woman skilled in war strategy.

Not only was she skilled as a naval commander, but she was also known as a skilled negotiator. The Dutch government proposed the release of their prisoners of war held by the Sultanate of Aceh, including Frederik de Houtman. The mission was successful because Malahayati agreed to Lancaster's offer that they only wanted to trade, not war." This is a sign that Malahayati was a woman skilled in diplomacy.

Malahayati was willing to put aside her personal feelings to defend her country. This is a sign that Malahayati was a woman with a strong sense of nationalism and love for her homeland.

## CONSLUSION

First, the main theme of the Malahayati story is the heroic struggle of an Acehnese noblewoman in defending the sovereignty of the kingdom from Portuguese and Dutch colonialism through military and diplomatic strategies. Second, the main theme of Engku Putri's poetry is the struggle of the mandate holder to take back the crown of the future sultan of Riau. Third, the similarity of the theme is about the struggle of women based on palace-centric; Malahayati's story is an external struggle, namely facing foreign enemies while Engku Putri's poetry is an internal struggle, namely facing the rulers of the Malay kings. Fourth, Malahayati's character in the Malahayati story is a brave woman, has tremendous courage, is clever in war strategy, and is good at negotiating. Has a high spirit of nationalism, courage in war, and a high spirit of learning. Fifth, Engku Putri Hamidah's character in the Engku Putri poetry is a person who is loved by her siblings, brave, intelligent and well-behaved, compassionate, religious, generous, a loving helper, kind/wise/and intelligent, and respects her parents.

## REFERENCES

- Al-Ghazali, A. (1992). *Ihya' 'Ulumuddin*. Mengembangkan Ilmu-Ilmu Agama, Jilid 2. Penerjemah: Ismail Yakub. Jakarta: Gramedia
- Amin, F. M., Ismail, H., & Balwi, M. T. A. M. (2025). Syair Kisah Engku Puteri: Konsep Kepimpinan Akhlak dalam Tradisi Historiografi. *Melayu: Jurnal Antarabangsa Dunia Melayu* 18(1):23-48. DOI:10.37052/jm.18(1)no2

- Andaya, B. (2003). Gender, Islam and the Bugis Diaspora in Nineteenth and Twentieth-Century Riau. *SARI: Jurnal Alam dan Tamadun Melayu*, 21, 77–108.
- Anisah, M. (2025). *Pendapat Psikologi tentang Cerita*. <https://www.kompasiana.com/analisaisa/651c459808a8b55144262f22/pendapat-psikologi-tentang-cerita>
- Anggraini, D. (2021). Intertextual Study in Comparative Literature: Folklore of Oedipus and Folklore of Sangkuriang. *Aksis Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 5(2), 355–365. <https://doi.org/10.21009/aksis.050208>
- Antara, A. (2022). Kisah Engku Puteri Raja Hamidah, Penjaga Regalia Kerajaan Melayu. *SindoNews*. <https://daerah.sindonews.com/read/938565/194/kisah-engku-puteri-raja-hamidah-penjaga-regalia-kerajaan-melayu-1668154294/22>
- Arifah, D., & Elmustian. (2025). Ekspansi Alur Syair Raja Damsyik dari Alur Hikayat Raja Damsyik. *GAUNG: Jurnal Ragam Budaya Gemilang*, 3(2), 81–100. <https://doi.org/10.55909/gj.v3i2.78>
- Ariyaningsih, Y., & Kurniawan, E. D. (2024). Kondisi Emosi Pada Tokoh Lengkara dalam Novel 00.00 Karya Anugerah Ameylia Falensia. *Sintaksis: Publikasi Para ahli Bahasa dan Sastra Inggris*, 2(1), 191–199.
- Asteka, P. (2017). Kajian Intertekstualitas dalam Novel Siti Nurbaya Karya Marah Rusli dan Laila Majnun Karya Syaikh. *Bahtera Indonesia; Jurnal Penelitian Bahasa dan Sastra Indonesia*, 2(2), 13–21. <https://doi.org/10.31943/bi.v2i2.28>
- Austin, W. & Wellek, R. 2016. *Teori Kesusasteraan*. Penerjemah: Melani Budianta. Jakarta: Gramedia Pustaka Utama.
- Bakar, A. A. (1993). *Telaah Sastera Melayu: Himpunan Kertas Kerja Minggu Sastera Malaysia di London 1992*. Kuala Lumpur: Dewan Bahasa dan Pustaka. <https://indonesia.go.id/kategori/budaya/7359/malahayati-laksamana-perempuan-pertama-di-dunia?lang=1>
- Budianta, M. (2002). *Membaca Sastra: Pengantar Memahami Sastra untuk Perguruan Tinggi*. Magelang: Indonesiatara.
- Dipodjojo, A. (1981). *Kesusasteraan Indonesia Lama pada Zaman Pengaruh Islam*. Yogyakarta: Lukman.
- Elmi, K., & Elmustian, E. (2025). Ekspansi Tema dan Amanat Syair Kumbang Mengindera pada Syair Perahu dan Rencana Pembelajaran. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(2), 155–174. <https://doi.org/10.55909/jpbs.v4i2.700>
- Elmustian, E. (1995). *Sastera Melayu Riau dari Pengalaman Masa Lampau*. Pekanbaru: Labor Bahasa dan Sastra.
- Elmustian, E. (2019). *Teori Sastra*. Pekanbaru: Labor Bahasa, Sastra, dan Jurnalistik, Universitas Riau.
- Endraswara, S. (2008). *Metodologi Penelitian Sastra*. Yogyakarta: Media Pressindo.
- Ferihan, A., Rafiek, M., & Maria, L. A. . (2021). Intertekstualitas Novel Hujan Bukan Juni karya Sapardi Djoko Damono dengan Film Hujan Bulan Juni karya Reni Nurchayo Hestu Saputra. *Locana: Jurnal Tugas Akhir Mahasiswa*, 4(1), 1–15.
- Guntoro, R. S., & Elmustian. (2025). The Expansion of the Mukhtasar Tawarikh Al-Wusta Theme in the Tempuling Poem and Preparation of Lesson Plans. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(3), 392–401. <https://doi.org/10.55909/jpbs.v4i3.748>
- Hamdan, R., Sujud, A., Azhan Mohd, H., Hanafiah, & Abu Bakar, R. (2021). *Tinjauan terhadap Kemantapan Pengkajian Syair Melayu*. Jabatan Bahasa Melayu, Fakulti



- Bahasa Moden dan Komunikasi, Universiti Putra Malaysia.
- Hart, T. R. (1994). *Cervantes' Exemplary Fictions: A Study of the Novelas Ejemplares*. Kentucky: University Press of Kentucky.
- Ikram, A. (1991). Penelitian Sastra Melayu Riau Tahap I. Jakarta: Pusat Penelitian dan Pengembangan Kemasyarakatan dan Kebudayaan, Lembaga Ilmu Pengetahuan Indonesia.
- Indah, L. N. (2021). Kajian Intertekstualitas Novel Lingkar Tanah Lingkar Air Karya Ahmad Tohari dengan Senapan tak Berpeluru karya Joko Gesang Santoso. *Matapena: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 1(1), 88-104.
- Iskandar, T. (1995). *Kesusasteraan Melayu Klasik Sepanjang Abad*. Brunei: Jabatan Kesusasteraan Melayu University Brunei.
- Ismanto, I. (2024). Analisis Kejiwaan Tokoh dan Nilai Pendidikan Karakter dalam 5 Dongeng Anak Dunia Karya Dedik Dwi Prihatmoko. *Jurnal Pendidikan Bahasa, Sastra, Seni, Budaya dan Sosial Humaniora*, 2(1), 235–251. <https://pbsi-upr.id/index.php/atmosfer/article/view/685>
- Junus, H. (2002). Engku Puteri Raja Hamidah, Pemegang Regalia Kerajaan,. In *Pekanbaru, Riau: Unri Press*.
- Katsir, I. (2008). *Tafsir Ibnu Katsir. Jilid 8*. Penerjemah: Abu Huzaifah. Editor: Abdul Basith Abdul Aziz. Jakarta: Pustaka as-Sunnah.
- Kasrizal, K., & Elmustian, E. (2025). Ekspansi Unsur Intrinsik Saudagar Bodoh pada Ngidam Daging Pelanduk dan Rencana Pembelajaran Menggunakan Teknik Ganda. *Jurnal Pembelajaran Bahasa dan Sastra*, 4(1), 21–40. <https://doi.org/10.55909/jpbs.v4i1.658>
- Liamsi, R. K. (2008). Kertas Kerja Seminar Peringatan 200 Tahun Raja Ali Haji, diselenggarakan oleh Dunia Melayu Dunia Islam (DMDI) dan Pemprov Kepulauan Riau, Pulau Penyengat, Tanjungpinang, Provinsi Kepulauan Riau, Sabtu, 29 November. 2008.
- Nordquist, R. (2020). Intertextuality Glossary of Grammatical and Rhetorical Terms. <https://www.thoughtco.com/what-is-intertextuality-1691077>
- Nurgiyantoro, B. (2010). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Pangestuti, Y. K. R., & Ningsih, W. L. (2024). Biografi Laksamana Malahayati, Laksamana Perempuan Pertama di Dunia. *Kompas.Com*. <https://www.kompas.com/stori/read/2024/07/15/090000479/biografi-laksamana-malahayati-laksamana-perempuan-pertama-di-dunia?page=all>
- Saifullah, S. (2012). *Laksamana Keumalahayati*. Aceh: Balai Pelestarian Sejarah dan Nilai Tradisional Banda Aceh.
- Sephiani, Y., & Hartati, D. (2022). Perbandingan Klasifikasi Emosi Tokoh Utama dalam Novel Hujan Karya Tere Liye dengan Novel Dry Karya Neal Shusterman dan Jarrod Shusterman. *Jurnal Ilmiah Wahana Pendidikan*, 8(14), 1–13. <https://doi.org/10.5281/zenodo.6996342>
- Setiawati, S., & Elmustian, E. (2025). The Expansion of Theme and Message of the Poem of Kunjungan Tengku Selangor to the Poem of Abdul Muluk and the Learning Plan. *DISCUSSANT: Journal of Language and Literature Learning*, 3(1), 1–18. <https://doi.org/10.55909/dj31.v3i1.37>
- Sukada, M. (1987). *Pembinaan Kritik Sastra Indonesia Masalah Sistematika Analisis Struktur Fiksi*. Bandung: Angkasa.
- Sumiyadi, S. & Durrachman, M. (2014). *Sanggar Sastra: Pengalaman Artistik dan Estetik*. Sastra. Bandung: Alfabeta.



- Syarifuddin, S. (2013). Pengaruh Persia dalam Syair Sufi Syaikh Hamzah Fansuri. *Media Syariah*, Vol. XV No. 1, Januari- Juni 2013, 1005-114.
- Teng, M. B. A. (2015). Tuhfat Al –Nafis: Karya Sastra Sejarah (Melayu) dalam Perspektif Sejarah. *Paramasastra*, 2(1), 49–61. <https://doi.org/10.26740/parama.v2i1.1498>
- Wulandari, U., & Elmustian, E. (2025). Ekspansi Amanat dan Tema Syair Saudagar Bodoh terhadap Hikayat Indera Bangsawan. *GAUNG: Jurnal Ragam Budaya Gemilang*, 3(1), 1–12. <https://doi.org/10.55909/gj.v3i1.77>