

STYLISTICS AND SCIENTIFIC ELEMENTS
IN THE CIAM SI: PUISI-PUISI RAMALAN OF TAN LIOE IE

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ABSTRACT

This study aims to analyze (1) the stylistics of the Ciam Si: *Puisi-Puisi Ramalan*; (2) The natural elements of Chinese culture in the Ciam Si: *Puisi-Puisi Ramalan*. The data collection of the research using library and observe method with recording technique. This research analyzed using hermeneutic methods and contents analysis techniques, an ethnographic approach with stylistics and ecocriticism theory. The analysis shows that the Ciam Si is a forecast poetry that is commonly used by Chinese society in rituals in the temple. Sylistics telement in Ciam Si shaped Tang Dynasty poetry, consisting of four rows, the first row as the opening and the fourth row as the closing, each row is generally seven syllables. Meanwhile, the natural element of the Ciam Si is a Chinese tradition that believe to three concepts of nature: the celestial world, the natural world, and the afterlife. Therefore, the *Ciam Si: Puisi-Puisi Ramalan* illustrates the strong tradition of nature spirituality combine with the traditions and rituals of the Chinese community as a form of environmental preservation.

Keywords: poetry, the Chinese community, nature, culture, behavior

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INTRODUCTION

The presence of Indonesian literature born out of the hands of the Chinese people are very rare. The first Chinese-Malay literature written in Malay intended for overseas Chinese, developed in the Dutch East Indies, especially in Java and Malaysia. Since that time the literary forgotten slowly. The last generation was gradually depleted and the correlation with the past cultural is felt useless and outdated (Salmon, 2010:59).

The development of poetry in Indonesia cannot be separated from social change in their communities. Any transfer of power to be one characteristic of the literary revival in Indonesia. Some poets still maintain the tradition of writing poetry themed around politics and power. In fact, the complex issues in it, such as ethnic diversity in a nation. One Indonesian poet who raised the issue of ethnicity-behind-the poet's life history of Chinese culture, *Ciam*, namely Tan Lioe Ie.

The presence of poetry entitled *Ciam Si:Puisi-Puisi Ramalan* presents a certain color of poems in the present era. *Ciam Si:Puisi-Puisi Ramalan* is a poem that inspired the ritual of *ciam* that are commonly used in the sacred temple and devoted to certain communities. *Ciam Si* is a type of divination that is the belief of the Chinese community which is often held in the monastery or temple to ask for directions, about the future-mate, business, health, and more. *Ciam Si* has existed since the Tang Dynasty as well as the literature that comes from the *CiamSi*. However, Tan Lioe Ie trying to draw on the *ciam si* poetry as a creative process of art that can be enjoyed by the general public.

The interesting thing about *Ciam Si: Puisi-Puisi Ramalan* is the form and the style of the poetry that tends to be oriented in the poem or poems in the Tang Dynasty. In addition, the natural tradition of Chinese people still believed its presence in the lives of its people. Based on

the topic, this study discusses the problems (1) the stylistics in *Ciam Si: Puisi-Puisi Ramalan*; (2) The natural elements of Chinese culture in *Ciam Si: Puisi-Puisi Ramalan*. The purpose of this study (1) analyze the style of the stylistics of *Ciam Si* poetry; (2) describes the natural elements of Chinese culture in *Ciam Si: Puisi-Puisi Ramalan*. The benefits of this research are expected to contribute knowledge in Indonesian literature, especially prediction poetry model.

Some understanding concepts that need to be exposed, namely poetry, the Chinese community, natural, culture, and behavior. According to Pradopo (2005: 7) poetry is the recording and interpretation of human experience that is very important and expressed in rhyme form, tone, and specific meaning. Chinese society is not a homogeneous group, from the point of culture, can be categorized into two major groups, namely hybrid and full-blooded (Suryadinata, 2004:17). Aristotle argued that understanding the universe organically as a whole human right between different parts of the universe, including the source of life, shelter, food, and environment (Keraf, 2014: 54). Culture is part, the results, and everything was done for culture, including cultural generated by the interaction of human—human interaction with God, human interaction with humans, and human interaction with the natural surroundings (Koentjaraningrat, 1974:80; Ratna, 2011:190—191). Meanwhile, attitudes and behavior producing policies towards nature and the environment, combination of skills and rational knowledge on the one hand and intuitive experience of the universe and the role of human reason (Keraf, 2014:67).

The research on *Ciam Si: Puisi-Puisi Ramalan* has never been done by other researcher. This study is benchmarking of the views of other researchers, particularly with regard to stylistics and nature, with the stylistics and ecocriticism theory. The research used as the baseline of the stylistics analysis done by Ong Mia Farao Karsono titled “Unsur-Unsur Stilistika dalam Puisi Tiongkok Era Dinasti Tang Karya Li Bai” (article, 2015) and Fatchul Mu'in researching on

“Tradisi Kealaman Etnik Tionghoa dalam Novel Indonesia” (article, 2015). Those research are reference library in this paper, especially the study of stylistics and natural elements with attitudes and behaviors that reflected in the Ciam Si: *Puisi-Puisi Ramalan*.

BASIS THEORY

This study used ethnographic approach to look at the behavior and culture of the Chinese community in preserving the traditions and the faith. The stylistics theory is used to analyze the style of language used in the author's creative ideas through poetry. Meanwhile, the ecocriticism theory as a foundation for appreciating the environmental elements implied in *Ciam Si: Puisi-Puisi Ramalan*.

Ethnography is a culture that studying other cultures. In this concept, ethnography is a building of knowledge encompassing the research techniques, ethnographic theory, and various descriptions of culture (Spradley, 2007: 13). Along the Koentjaraningrat (2009: 255) stated that the ethnography is the study of the descriptions in the form of the culture of ethnic groups in a community area or ethnography and ecology of a region. Some elements of ethnographic studies, namely (1) the location, the natural environment, and demographics; (2) the origin of the history of the tribe; (3) language; (4) technological systems; (5) a living system; (6) social organizations; (7) the knowledge system; (8) art; and (9) religion and religious system. The ethnographic method is used to view the location, environment and demography; religion and the religious system of Chinese society.

Darbyshire (1971:11) identify the style of language in two ways, namely (1) theoretically, accidentally discovered the characteristic of language use and (2) a practical way, through direct observation by the use of everyday language, such as the use of the parables (Ratna, 2009:13).

Meanwhile, the stylistics or style is the science that is used to investigate the use of language in literature by considering aspects of beauty. The stylistics analysis typically for explaining the relationship between languages with artistic function and meaning. The stylistics studies regarding the 'style' language style used by the author. The style 'language style' is a way of expressing ideas and feelings with typical language in accordance with the creativity, personality, and character of the author to achieve a certain effect, the aesthetic effect or poems effects and the effects of the creation of meaning (Al-Ma'ruf, 2009:12). The stylistics level to describing the diction, sentence structure, figure of speech, imagery, rhyme pattern, and the spell of poetry shaped *ciam* used by the author.

The world's view is also absorbed by linguistics and literature. In the literary studies, the use of ecology as the perspective studies known as ecocriticism. Ecocriticism is a study about the relationship between literature and the physical environment. If feminism critics reviewing the language and literature of gender-conscious perspective, and the Marxist critique bring awareness about the production and economy class modes to read text, ecocriticism choose the approach centered on the study of literature (Glotfelty, 1996: xviii). In line with these opinions, Egan (2006:34) argues that ecocriticism not been adequately codified or institutionalized to prescribe how such criticism should be done, ecocriticism that focuses on writing about the nature. However, the limit is exceeded eventually also so on its development, ecocriticism can give attention to the inevitable antithesis between nature and culture.

RESEARCH METHOD

The data source of this research, in the form of poems *Ciam Si: Puisi-Puisi Ramalan* numbered 46, published in July 2015, book publishers Art Foundation, xxv + 46 pages thick.

This type of research is descriptive qualitative method. *Metode pustaka dan simak* used to collect the data with recording technique. This research analyzed using hermeneutic methods and content analysis techniques. The data analyzed by descriptive analysis method with ethnographic approach and the stylistics and ecocriticism theory. Meanwhile, the results of the analysis presented with formal and informal methods and presented a section to section.

RESULTS AND DISCUSSION

The stylistics of Ciam Si: *Puisi-Puisi Ramalan*

Tracing the history of Chinese literature, certainly the observer of poetry knew the poems written in Java in 1905 by Tjia Ki Siang to praise the merits of Chinese Society in Batavia Kwan Hwa Hwe founded in 1900 (Salmon, 2010: 289). The poem was mixed by the poet in four rows and generally consists of 8—12 syllables that are still using the old spelling. The poem does not use the title in each of his poems. However, using the symbol of Arabic numerals, verses 1 to 100, poems consistently presented four rows. For example, poems were already translated in Malay as following.

36. Bangsa Tiong Hwa memang oetjhikhi,
Masi besar kita poenja hokkhi,
Sampe temponja dia poenja oenkhi,
Mendjadi Hwekwan terpdang kwikhi.
(*Syair Tiong Hoa Hwe Kwan Batavia*, 1905; Salmon, 2010:305)

If its note, the poem using high Hokkien terms and idioms, the number of overall lines written in that language, and there is rhyme of the whole verses (see number 36). Chinese vocabulary were found thightly viscous and many that use prefix, suffix '-in', as *madjoein*, *abisin*, and *hormatin*. The quotation of the poem can be viewed in terms of the shape. The poem written by the poet wholeheartedly to express his people experiencing deculturation minority. From the

examples of the poetry born in the Dutch East Indies era, it can be compared with the *ciam si* from Chinese poets, Tan Lioe Ie below.

1.
Berbagi cahaya
(*Ciam Si*, 2015:1).

The one-line title of the poetry is written by the poet at the beginning and end of the poem. Although the rules of *ciam si*, usually the poem consisting of four lines. However, the poet has his own reasons that title 1 and 46 of his poems inspired by one of the sheet that appears when the *ciam si* ritual in the temple. Not without reason poets writing a single line of poetry though not a part of the prediction. The ritual in the temple using one line can be interpreted as "fines" or "warning" given and implemented by the requestor *ciam si*. The poet deliberately brings "fine" as inspiration to play with the *ciam si* and not as a reprimand or a fine.

46.
Tertawa
(*Ciam Si*, 2015:46).

In the title of number 1 as the opening of prediction poem, Tan Lioe Ie deliberately presenting phrase *berbagi cahaya*. The diction is connotations, as something natural and referring to the words of light (*cahaya*), which is denotation means 'light or light that enables the eyes to catch sight of the objects in the vicinity'; 'kilau gemerlap'; 'Clarity emanating from facial expressions. However, *berbagi cahaya* is intended as a parable a meaning of a perfection of life. Thus, the first row in the first verse likens *berbagi cahaya* and closed with *tertawa* (title 46) that the poet wants likens life as the ultimate in human entitled to have peace and quiet.

The Poetry stated in the title of the numbers 1—46 is a symbol of human life prediction. The verse usually composed of four lines, is certainly a characteristic of a growing tarot poems in Chinese. Although only four lines, each word chosen by the poet was full of meaning. Note poetry 2 and 3 below.

2
Jubah cahaya bulan
Rambut rumah bintang
Langkah tarian riang
Kekasih memeluk manja
(Ciam Si, 2015:2).

3
Memburu langit lapar
Mabuk laut dahaga
Mengejar angin ingin
Raja Cuma budak
(Ciam Si, 2015:3).

The pattern of this poem is very tight, which is nearly seven words per line, this is in accordance with any classical poetry. If its described, poetry number 2 and 3 consist of 6—8 syllables. Each row in poetry number 2 consist of 7—6—7—8 syllable, whereas poetry number 8 consists of 7—7—7—6 syllables. Note the poetry number 2 on line 1 and 2, there is a conflict meaning with lines 3 and 4. In fact, the third poem, the same three lines starting with the letter *m* and contrary to the line four. The most often used matchingtone is tone one.

In general, the *ciam si* poetry has a device of antithesis (opposition/common meaning, tone) which is the most common form of stylistics in ancient Chinese literature. On the line (1) and (2) in the poem is the antithesis because the first two has the same meaning, followed by two words in the middle and closed with three words as a closing. The Matching kind of tone on the classical poetry has rules tone (1) and (2) called *pingsheng*, while the tone (3) and tone (4) called *zesheng* (Huang and Liao, 2005: 224). Note the following poetry 4.

4
Di kokok remang pagi
Bintang keberuntungan melintas cepat
Mata lelap terperangkap gelap
Mata sigap menangkap terang
(Ciam Si, 2015:4).

Line (1) telling the crowed chicken sign that the morning has risen. With an early riser, a diligent man will have a good luck and in contrary (see line 2). Line (3) also reiterated that anyone who was still asleep in the morning will not get any luck. Then in line (4) anyone who keeps awake in the morning will always have good luck. Thus, the meaning contained in the *ciam si* has a powerful symbol and highly trusted by the Chinese people. Note also the following poems 5.

5
Muka matahari singa garang
Bintang nasib lemah cahaya
Jiwa air tubuh kayu
Tulang teguh tubuh tabah
 (Ciam Si, 2015:5)

An extraordinary dictionmeaslesin tittle 5, whichillustratesthat theface is whereeverything can be seen fromthe expression ofa person. *Muka matahari* isconnotativeword that alsorefers toa faceseenas a wonderful placethat should givethe source of lifethan as a sourceof energy forliving things. Animalsinthe Chinesesymbolis believed tobe the epitome ofhuman life. The diction of animals areattached toeachstanza, like a *singa garang* (seepoem5), *ikan* (poem 12), *burung* (poetry 8, 15, 33, 34), *kelelawar* (poem 14), *kucing* (poem 19), *ular*(poem21, 39), *harimau*(poem 13), and *kuda* (poetry 23, 24). Not just anydictionis usedbythe poet.The ethnic Chinesecommunityindaily lifecoloredbyculture, includingsacred the animals.Not only the animalelement, evensacred placeslikecemetery becamevery exaltedtraditionof the Chinese society.Note thefollowing poems 10.

10
Maut bersandar pada pohon kelam
Kuburan tua telah menutup gerbang
Berulang kali bersulang sambil terbahak
Taifun menuju ke penjuru lain

The word *kuburan* is denotative as a background where also appeared in this Tan Lioe Ie poetry, affirming the very damp atmosphere and dark sadness of the depiction of what happening (see title 10 *Kuburan tua telah menutup gerbang* and title 41 *kuburan diri yang digali*). Then the word *singa garang* (see title 5) and *ular berbisa* (see title 37), this is a connotative as an irony that is raised by the paradigm of indigenous people that often stigmatize Chinese ethnic. At each diction chosen by Tan Lioe Ie, there are two interpretations, in society life, this word has a negative and positive connotation.

The word *bintang nasib* (see title 37) and *bintang dewa* (see title 38) as connotative words, the poet Tan Lioe Ie describes a hope. The word *bintang nasib* and *bintang dewa* could mean an expectation that will shine even brighter. However, Tan Lioe Ie still struggling with these expectations to rise. The selection of the next word, i.e. *si kuat bengis mengobarkan api jantung, menguapkan air mata si lemah, uap duka membumbung ditampung langit, padam api jantung diterpa hujan duka* (see title 39), a connotative of a country full of tears illustrating a state of a nation give an inexhaustible grief.

The poetry of Tan Lioe Ie is very rich in figurative language along the lines in the stanzas. The poet does have a greater ability to create figurative languages. At the beginning of this poem, there are figurative metaphor or simile epic. Tan Lioe Ie poetry has metaphors that describe the melancholy of the common people in the community. Meaningful metaphor describes a portrait of the chaos of a country, both physically and mentally. Clearly *Ciam Si: Puisi-Puisi Ramalan* of Tan Lioe Ie is also widely used allegory personification depicting similar objects to humans, nature, and animals, although written indirectly or contrarily.

The influence of Chinese culture colored the poem of Tan Lioe Ie. Natural elements that accidentally appear in the *Ciam Si* poetry has replied that the Chinese community is very

obedient and tied with the culture of ancestral lands. From *Ciam Si* poems found kind of tone on the final word of the opening lines of the same type of tone on the last word on the closing line. If its noticed, the effect of the sound and style of writing is one of the illocutionary factors on the reader. Poetry 2—45 have an exact shape. The author is consistently abided by the rules of classical age poetry that had been taken from the form of tarot or *ciam si*. Such a tool is a stylistics typical tool in the classical era of the Tang Dynasty poetry.

The Natural Elements of Chinese Culture in *Ciam Si: Puisi-Puisi Ramalan*

In the Chinese tradition, there is the concept of the three realms: the realm of the heavens, the earth's natural, and the afterlife. The concept of the three realms that are the essence of Chinese traditional beliefs. The Chinese ancestor believe that the three of this realms have their respective roles in keeping the balance of the universe. The three of this nature cannot be separated and stand-alone without the other realms. The nature and the earth is a place of human beings and other living things. The human body composed of chemical elements that come from the earth (Mu'in, 2015: 98—99). The natural elements that appears in the *Ciam Si: Puisi-Puisi Ramalan*, as the element of water below.

3
Memburu langit lapar
Mabuk laut dahaga
Mengejar angin dingin
Raja Cuma budak

(*Ciam Si*, 2015:3).

Water is a natural element of the earth that can be utilized by humans. Chinese community believe that water can be used as a prayer of hope, both as a healer and *penglaris*. Water is also believed to be a symbol of sustenance in abundance, for example in the Chinese New Year celebration. The hope of heavy rain throughout the day in the Lunar believed that

signified the arrival of luck. Note also the poem 5, *jiwa air tubuh kayu; mata air memanjakan ikan* (see poetry 6); *terpesona bulan ikan lupa air, ikan yang memeluk bulan air* (see poem 12); *di bumi dewi air menari riang* (see poem 32); *menguapkan air mata si lemah* (see poem 39), as imaging nature, the presence of water must be maintained its sustainability, both real and unreal.

The element of earth and fire also honored by Chinese ethnic to the conservation of nature based on the ancestors' teachings. The steps taken by humans to live a healthy life without leaving the modern world they lived, that is by trying to align ourselves with nature. One way that can be taken to align our self with nature by taking care for the earth and fire not to endanger themselves. The following poem presents the elements of earth and fire as a symbol of human life.

8
Burung cemas telah terbang menjauh
Bumi subur menyukai si sabar
Bintang bersinar siang dan malam
Buah ranum di segala musim
 (Ciam Si, 2015:8).

The poetry quotations show that the nature of the friendly earth can be used by humans for the welfare of his life. Confucianism teaches the Chinese community to learn the properties of objects that are in the earth and can use it to ease the burden of life. Supposing the earth are all sources of natural that binds human. The word *bumi* also appeared in poetry (15) *memilih bumi melupakan langit*, (16) *bumi yang ini sedikit penghuni*, (18) *bumi senantiasa meminta benih selaras musim*, (28) *pengembara tak berpijak di bumi hilang langkah*, (30) *bumi kering meminta tangis*, (31) *gairah bumi hilang pesona*, (32) *di bumidewa air menari riang*, (33) *bintang-bintang ditelan bumi*, and (38) *piala penuh tulus berbagi air bagi bumi*, for the Chinese community, it is a form of religious, environmental and social care. Stanzas of the poem, gave rise to dominance of the earth as a symbol of human existence in nature. The word chosen by the

poet is a man conscious attitude manifested through pillars attitude, an attitude that does not disturb each other or interfere the cosmic elements each other.

Instead, the hot fire, sometimes burn anything, hand in hand with the wind. Fire and the wind become a chain that needs to be appreciated its existence. Note poetry (24) below.

24
*Kuda api menderap ke timur
Melintasi padang rumput subur
Pangeran angin menghalau awan dan kabut
Matahari kekasih bulan leluasa berbagi senyum
(Ciam Si, 2015:24).*

The element of fire and wind become a unity, a strong wind blows, fearing the fire would spread everywhere, nor fire will reversing the wind. Fire and wind reverse anything he wants, even change the direction. Thus, maintaining the cosmic harmony embodies a gesture of affection and sustaining cosmic, natural, and human.

Planting trees is an effort to participate in nature conservation. *Ciam Si* poetry has been presenting an extraordinary natural element provides an overview of ethnic groups believe in the existence of natural elements in life. Chinese Society also believes the animal as a symbol of their life. The most common animal found in *Ciam Si* poetry, such as the dragon/snake, birds, bats, fish, cats, and lions.

Chinese community believe the four animals that have a strong position in the cultural tradition (*four Intelligents-sze ling*). First, *unicornor kilin* symbolized as a tiger or a bear, this creature sitting in the west. Second, *phoenix/feng huang*; this creatures occupying the south. Third, *tortoise/gui* or *snakes* occupied the northern position. Fourth, the dragon/*lung*; sitting in the east. The four animals usually associated also with the five elements in Chinese tradition, i.e.

wood, fire, earth, metal, and water. The five elements usually symbolized by a blue dragon, red phoenix, yellow dragon, white tiger, and black snake. The five things usually associated also with five emperors: Fu-His, Shen-Nung, Huang-ti, Shaohao, and Chuan-hsu. (Mulyono and Thamrin, 2008: 1).

In correlation with the natural element, the animal can be interpreted as a reflection on the importance of all that remained in the earth into the main elements of harmony life builder. In fact, the scent of incense is a universal statement that human beings instinctively liked all fragrant. The fragrance of incense is only a representation of the importance of scents the earth, not poisoning with poisonous smelling odor. As the following of incense figurative poetry.

37
*Kerling putri bulan terhalang awan
Bintang nasib baik dilingkari ular berbisa
9 purnama menyalakan dupa
Langit mengirim pawang ular dan angin
(Ciam Si, 2015:37).*

The behavior of Chinese ethnic on the environment based on ecological systems inherited from their ancestors. The fragrances should be maintained in the surface of the earth, the smell of incense is a symbol of servitude to God through rituals at the temple and speak directly to the heart with God, *tiga dupa menjura ke langit* (see poem 44). Chinese Society assume that the human unites with the socio-cultural and physical environmental. Human have to regard the environment as a part of his life. Therefore, humans must respect and maintain them. The doctrine to nurture the plants, plant trees, make a bonsai is a behavior based on teachings of his ancestors, namely the principle of Yin-Yan.

The *Ciam Si* poetry is also mentioned the natural elements of plant, *jiwa air tubuh kayu* (see poem 5), *maut besandar pada pohon kelam* (see poem 10), *gigi logam mencabik hati kayu* (see poem 11), *gemetar daun diterkam dingin* (see poem 30), *kumbang bunga mendengung*

merdu (see poem 32), *pepohonan berulang berganti daun* (see poem 35), *penguasa kayu serakah terperangkap di hutan perburuan* (see poem 36), *bunga-bunga berbagi wangi* (see poem 40), *menara cahaya menerangi taman air* (see poem 42). Knowledge of nature, nurture and culture of Chinese society is also represented in other poems express their natural environment. From the few examples of the poetry illustrates that the responsibility of maintaining and preserving nature is a cosmic call to keep the nature itself, the balance, and the integrity of ecosystems on the earth.

CONCLUSION

Ciam Si: Puisi-Puisi Ramalan have similarities to the stylistics poem tools in the Tang Dynasty. Number of rows of a poem: four rows, with syllables between 6—8, and has a suitability theme of each row. A striking difference of a prediction poetry lies in the 1st and 4th consists of one row. In the first row as the opening and fourth row as the closing. The poetry in Tang Dynasty era very strictly followed classical poetry tool, but poets composed *ciam si* poetry based on the knowledge of the science of tarot and divination. However, the poet emphatically said that the divination poetry is composed to be enjoyed by the public without diminishing the sanctity of *ciam* conducted in the temple. The stylistics concept cannot be released to the analysis of language and literary criticism. As the Chinese community, the poet aware that natural element is always attached to their lives. With the concept of the three realms: the realm of the heavens, the earth's natural, and the afterlife, the presence of *Ciam Si* poem uses the image of the universe as the imagery. Thus, the human body comes from the earth and get food from the earth, while the human spirit derived from God. Human has a spirit and soul; humans must preserve nature so that the source of life is maintained.

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