

The Meaning of Poetry Set of *Ca Leleng Do, Do Leleng Ca* by Inosensius Sutam

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Abstract

Ca Leleng Do, Do Leleng Ca (One is equal to many, many is equal to one) poetry set is a traditional poetry originating from Manggarai, by Inosensius Sutam. This study has purpose to describe and explain the meanings of the poetry set. The approach uses in this study is theoretical and methodological approach. The theoretical approach used is semiotic. Meanwhile the methodological approach is qualitative descriptive. The technique of collecting the data is done by literature reviews and heuristic reading. Then, the validity of the data is gained through deeper observation and data triangulation. The technique of analyzing data is done by semiotic model. Based on the research, the poetry set contains meaning related to Manggarai's people lives, such as (1) unity and union meaning created in inter-relationship and social environment, (2) empirical meaning bind from ancestors' relationship, (3) patriotism.

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INTRODUCTION

Language is a meant for author to deliver notion and imagination in his literature creation process. It implicitly states the meaning of literature works basically concerning to language events. Generally, literature works consist of three types namely proses, poetries and dramas. Poetry is literature works in which their creation are concentrated on wordings as the media to trigger imaginative and complex sides of meaning. Poetry is a recording and interpretation of human experience and lately changed into the most meaningful form mediated by language (Wahyuni, 2014).

Wulandari and Siti (2016) as media to deliver feelings through meaningful aesthetic words. Therefore, poetry functions a meant to deliver ideas or notion of a writer through meaningful words. In the poetry, the poet uses language diction intentionally deviates from language principles, even considered as special or unique. The specialty of language in literature is occurred due to autor's freedom to use the language with specific purposes. Poetries are essentially divided into two, traditional and modern. The traditional poetry with reference to word arrangement in the form of double literature works or utterances used in daily life referring to the power of truth, intellectuallity and logic. The form of traditional poetry expression affects toward the habit of society by combining tradition as an appreciation toward valueable cultures (Annisa & Indiatmoko, 2017).

The poetry set, *Ca Leleng Do, Do Leleng Ca*, (One is equal to many, and many is equal to one) is a traditional poetry from Manggarai, Southern East Nusa. The poetry by Inosensius Sutam as a first work written and published in local language which makes it unique and original. Widiyanto & Zulaeha (2016) state that the language diction occurs because there is specific purpose to achieve by the author by defending local language. The local language, which is consisted in the poetry set refers to classic words related to agriculture society cultures, which emphasizes the situation and lives natural background of Manggarai with various aspects of living and local society lifes.

But, the attention of the people to write the poetry in local language is still low, it provides description that the existences of local language is getting difficult to exist and pass through the next generation. It causes the speaker society choose new language compared to the use the old one (Mardikantoro, 2012).

The poetry set is born from various utterances and expressive language of the writer as the form of mediation of human life based by one unity and gatherness of social lifes. The utterance *Ca Leleng Do, Do Leleng Ca* consists union and unity meaning in family, social, and social arrangement lifes. This unity becomes main philosophy of Manggarai people in building gatherness in social environment. The most basic philosophy is related to five important places of cultures in Manggarai: *mbaru* (a villange as staying place), *beo* (a village as living place), *compang* (mesbah as a place of providing services), *uma duat* (garder as a place to work), and *wae teku* (spring as a place to take). According to local belief, all arrangements of human lifes are formulated into symbols both in human, nature, or religious relationship, which are respected by all communal alliance. Therefore, the poetry set is used as meant to reconstruct values of cultures. The set by Inosensius Sutam shows themes about life mediation frequently occurring in social lifes of Manggarai people. Each stanza shows links between outer experience and feeling expression about the author feeling. Therefore, the set covers from notion, thoughts, and feeling filled up by meaningful signs. The meaning giving toward a poetry needs reliability. To give meaning in a poetry means figuring out the signs inside. The signs cover linguistic signs in the form of repetition, typography, lines, and stanza (Adri, 2011). Therefore, words and expressive language can be the base to give meaning toward a poetry (Suryadi & Nuryatin, 2017). Mirantin (2018) states that to express the meaning in poetry is given implicitly by using figurative and imaginative words with purpose to get aesthetic effects on the poetry.

This study has purpose to describe and explain the meaning inside the set of the poetry. The meanings in the poetry are strongly bind to

society life and tradition of Manggarai people in relationship to God, among men, and their surrounding. The social tradition as basic power in developing literature proves to contain meaning connected to social life (Wulan, 2016). Setyamoko & Supriyanto (2017) stating that meaning as the form of author's expression in expressing reality of socio-culture life in society. The meaning giving in the literature has purpose to give aesthetic values toward the beauty of certain poetry both the elements and the whole part of poetry (Pambudi & Iswidayati, 2015). The elements of poetry are parts to create aesthetic values in a literature work. (Supriyanto, 2011).

The elements of poetry will be much meaningful when each element drawn give whole description of the poetry (Rahmayantis, 2016). Therefore, the use of the elements for the important parts in forming the whole literature work. It is supported by Sulkifli (2016) stating the structures of poetry will be the initial step to describe the meanings inside the poetry. Semiotic is a study to review systematic signs inside of literature work consisting its meaning and specific meaning. The signs in poetry are created from word chains containing meaning (Iswatingsih, 2005). Angela (2016) states meaning in poetry becomes the bases of a literature work to create and to use. The beauty of the words are capable to influence its reader.

Riffaterre (in Ratih, 2016) states four main ideas to consider in producing meaning semiotically: (1) indirectness of the poetry, (2) heuristic and hermeneutic reading, (3) matrix and (4) hypograms. It is due to many poetries using figurative languages to smoothen the meaning contained. The study about meaning of poetry set has been done by Ariyanto and Nuryatin (2016) titled "Badik dalam 'Mata badik Mata' by D. Zawawi imron: perspective from Paul Ricoeur" The findings of the research show the dictions used by the poet in the set of poetry triggers aesthetic imagination such as visualization in the concret word "Badik" as the main word. The differences between Ariyanto & Nuryatin (2016) is about the approach used, hermeneutics found by Paul Ricoeur. The similarities in this study is about poetry.

The study done by Bahador & Anita (2014) titled *Riffaterre's Semiotic Of Poetry In Re- Reading John Keats' Bright Star' And Saphis's' To The Garden Of Travelers'*. The study investigates language from poetry and prose aspects. Those two studies use different language both in poetry and in prose. Beside that, from the instruments and theoretical aspects used are quite different. This study has purpose to investigate the relationship between poetry and semiotic aspects from prose reading in the form of free writing. The findings show poetry reading from Riffaterre theory helps reader to understand and determine aesthetic values. The differences between Anita and Bahador (2014) is about the object of the study, language in the poetry and prose, meanwhile this study emphasizes toward meaning of traditional poetry set.

METHODS

The methods used in the study are theoretical and methodological. The theoretical method uses semiotic, meanwhile the methodological uses descriptive qualitative. The data of the research are words, phrases, and sentences in the poetry *Ca Leleng Do, Do Leleng Ca*. The data source of the research is the poetry set *Ca Leleng Do, Do Leleng Caby* Inosensius Sutam published by STKIP St. Paulus Ruteng Southern East Nusa. The technique of collecting data done in the study is literature and heuristic reading. Literature study is collecting various literature sources such as the poetry set of *Ca Leleng Do, Do Leleng Ca*, and also any supportive literatures. Heuristic reading technique referring toward the language signs in the poetry triggers implicit meaning understanding. The technique of validating is tested by using comprehensive observation and data source triangulation technique. Comprehensive observation is done by observing data containing meaning in the poetry comprehensively, meanwhile triangulation technique is done by using various different data source both written, archive, and personal notes. So, the data can be gained, formulated, analyzed, and concluded. The technique of analyzing the data in this research is

using semiotic reading model. The procedure of the research is done through some stages as follow: (1) collecting data, in the form of words or sentences, (2) sorting data, the data gained is sorted to analyze based on semiotic review, (3) analyzing the sorted data to analyze, (4) creating research report to report the analyzed, formulated, and concluded data.

RESULTS AND DISCUSSION

The poetry set *Ca Leleng Do, Do Leleng Ca*, has meanings related to Manggarai people social life. The words containing in the poetry is analyzed by hermeneutic reading and indirectness of poetry expression.

The meaning of unity and union are bind into social life in all society, in *Ca Leleng Do, Do Leleng Ca (1)*

Ca Leleng Do, Do Leleng Ca (1)

Ca léléng do, do léléng ca
Ca kali rajan, woko todo ciri do,
Ca du wangkan, woko lor ciri do
Manga ca, dolong do

Landing émé ciri do paka mongko agu ongko
Muku ca pu'u néka woléng curup
Téu ca ambo néka woléng lako
Péring ca weri, néka kéti,
Betong ca melok néka wetok

Nakeng ca waé néka woléng taé,
Ipung ca tiwu néka woléng wintuk
Mokang ca mbohng néka woléng londang
Laki ca rami néka woléng rait

Paris, October 2010
One is equal to many, many is equal to one (1)
'One is equal to many, many is equal to one'
'Just only one, grow and becomes many'
'Initially one and becomes many'.
'One exists, find more'.

'But, if it has been many, it must keep together'
'As a clump of banana, do not whimper'
'A clump of cane, do not separate'
'Bamboo is planned together, do not cut'
'The big bamboo in one place, do not be profeterated'

'One fish in one river, do not whimper'
'Small fish in one pool, do not treat differently'
'Female in one population, do not treat differently'.
'One male in one bush, do not have different voice'.

In the poetry, the poet expresses his hope for everyone to always keep unity and union. The first stanza describes (Ca) 'one' is as the main source to grow. When (one) has grown, then it can spread and grow into may and will always grow without not forgetting the main source. One is signed by *Ca Kali Rajan*, it is one and only, *Ca du wangkan*, 'at the beginning is only one to be the main basic to grow into one unity of living together in life. The first stanza has meaning unity formed from society life. The second stanza: when (one) has grown and spread into many, then to keep the unity is a must, just like banana (one) clumps but no whimpering, (one) cane no separating, the planned bamboo, do not cut it, (one) big bamboo, do not be profeterated, describe the journey of life must be based on unity both in action or speaking. Therefore, there will be no differences among each other. Then, in third stanza: (one) fish please no whimpering, small fish in (one) pool please do not let to have different regulation, a female in (one) population do not let have different companion, and male in (one) bush do not let to have different voice, describe the journey of life must be based on good unity in speaking and acting. The third stanza has similar meaning to second stanza, it is about hope for everyone to hold on their unity principle and union built in their life together, by avoiding every differences and disputes.

The whole hermeneutic reading of the poetry has meaning about unity and union created in life together. The semiotic signs are in word *ca leleng do*, 'one is equal to many'.

The indirectness of the poetry caused by metaphorical meaning shiftings compare one thing to another thing which is actually not similar. The metaphor in the poetry is in second stanza: 'Banana in one clump, do not whimper; cane in one clum, do not separate; bamboo planed collectively, do not cut; the big bamboo, do not be profeterated. The methaphor has purpose to compare unity and union of human life as if it was banana, cane and bamboo in their clumps.

The meaning of unity and union that exists in the community environment, Kuni agu Kalo (1)

Kuni agu Kalo (1)

Kuni agu kalo ngong...
Molang bate loas
Cumpe bate rueng
Mbaru bate pa'u (loas)
Sekang bate le hang
Bendar bate letang

Golo bate lonto
Beo bate elord
Mukang bate uwa agu wua
Natas bate labar
Wae bate tekun

Uma bate duat
Salang bate das/lako
Compang bate takung
Tana bate wada agu ras
Lepa bate boak

Impung ga wintuk kudut
Ca mbaru bate ka'eng
Ca be'o bate elor
Ca nantas bate labar
Ca compang bate takung
Ca uma bate duat
Ca wae bate tekun
Ca lepa bate boak
Beokina, April 2002
Kuni and Kalo
'Kuni and Kalo the meanings'
'Bedroom where we were born'
'Cumpe where we were warmed'
'A house, a place we come to the world'
'A dormitory, a place where we grow'
'A city, a place where we meet many people'

'Hometown, a place where we live'
'Hometown, a place where we socialize'
'Hometown, a place to grow'
'Spring to take'

'A garden as a place to work'
'A path as a place to work'
'A mesbah as a place to put offerings'
'A local place as a place to swear'
'A cemetery to bury'

'Therefore, let's unite the actions as struggles:
'A house to live together'
'A hometown as to live together'
'A yard as to play together'
'A mesbah as to put offerings'
'A garden as to work'
'A spring to take together'
'A cemetery to bury together'

In the poetry 'Kuni agu Kalo', the poet describes his loving feeling toward his kampong as the cradle of life. The first stanza: kuni and kalo mean bedroom as the first place for us to be born in this world. Cumpe as the place to warm our selves. A house is as place for us to grow and have relationship among each other. The first stanza has meaning as birth place called as kuni and kalo as cradle of life. The second stanza: kampong is as place to socialize together, creating intimacy and brotherhood among each other, and water as source of life to survive. The second stanza has meaning kampong as place to build up relationship among each other. The third stanza: farm (*una*) and path (*salang*) as a place to work to survive and support our life. Meanwhile, path as an initial step to do journey together. Yard (*natas*) is a fun place because children will play together in group. Mesbah (*compang*) is as a place where ancestor protects children from dangerous things while they are playing and growing into adults. Cemetery (*boa*) is as the last part of our journey life as human in this world. The third stanza has meaning that every place in kampong has function and purpose to create living together. Meanwhile, the fourth stanza related to will and hope for everyone to live together and keep the existing places in kampong as source of life.

Overall, the hermeneutic reading has unity meaning overall society. Manggarai in its relationship to human, nature, nature, has sacred values and respected by all members of the communal alliance. The semiotic signs describing the loving feeling toward kampong are seen in "*Kuni and Kalo*". The indirectness of the expression is caused by deviation of ambiguous meaning in the word *cumpe*. *Cumpe* in the context means a warm laying place, meanwhile in context of Manggarai language it means 'stone' as symbols of giving name to children.

The meaning of loving home land as a birth place in Tana manggarai, Osang Momang

Tana Manggarai, Osang Momang

Pocon le, tacikn lau,
wae mokeln awo, Selat Sapen sale,
tacik Floresn le, tacik Sawun lau,

Kuni agu kalo,
tana ledong/serong dise empo,
tana mbate dise ame,
tana pede dise ende,
tana letang dise ema,

Tana wowo latang te ata do,
tana ongko ata do,
tana lonto de ata do,
tana (natas) labar sangged lawa,
tana de sangged lawa pande ras agu rangkang
tana roes mose loreng sangged ro'eng...

Landing hitu neka roengy kudut mose hanang koe,
neka emiy pande keti sangged weki,
neka romboy pande do'ong ata do

Ruteng, 04 December 2015
Manggarai area beloved residence
'Mountains, forests, seas'
'Easeterm, bordered by Wae Mokel'
'Western, bordered by Sape strait'
'Northern, bordered by Flores Seas'
'Southern, bordered by Sawu Seas'

'Kuni and Kalo, their meanings'
'Local place we were born'
'Local place we inherited'
'Local place as our mother entrusted'

'A place created for everyone'
'A place to unit everyone'
'A place to stay for everyone'
'A place to play for everyone'

'A place to create relationship and brotherhood'
'A place where all people live'
'Therefore, it is not belonged to personal matter'
'Do not take and prohibit anyone to come in'
'Do not take over until limit many people'

In the poetry, “Tana Manggarai Osang Momang”, the poet expresses his admiration and love toward Manggarai as a birth place. The first stanza: Manggarai is bordered by mountain, forests, and seas. On the eastern side of Manggarai is bordered by wae mokel, the northern side by Flores, and southern side by Sawu Sea. Geographically, it shows the location of Manggarai surrounded by large seas from north, south, east, and west, as well as the mountains and forests. The second stanza, Manggarai which is left from the ancestors as a place to live together. The first stanza has meaning that Manggarai, local place, as cradle of life inherited by the ancestors for the next generation living

place. The third stanza: Manggarai is a place created to any people from any tribe, with the purpose to build unity, harmony, and brotherhood. The fourth stanza; because it is a place for everyone, then Manggarai is not suppose to belong for any personal needs but for every people needs. Do not prohibit or take over the place for personal purposes because Manggarai is inherited to be kept.

Overall, the hermeneutic reading of Tana Manggarai, Osang Momang has love feeling toward Manggarai as the ancestor's heritage to create unity and union in living together. The semiotic signs describing the feeling of loving homeland are also seen in “*Kuni and Kalo*”.

The indirectness of the poetry is caused by metaphors, in the second stanza, Kuni agu kalo. *Kuni* and *Kalo* in Manggarai language mean 'seed' and 'dadap tree', When they are correlated into the context of the poetry, then the words cannot be used literally but understood as cradle of life. The use of the metaphor, cradle of life, expresses that homeland should be kept as a heritage. The use of metaphors in the poetry expresses to keep the cradle of life as homeland to keep and inherit.

The empirical meaning bind from ancestors are seen in Kuni agu kalo poetry (2)

Kuni agu Kalo (2)

Hau beo, embong ga anak lerongm
kudut wenggos agu mentot elorn
boto wedol agu cero-wenggot
Hau golo, paka sompo anak ho'om,
kudut mopo lonto-torokn
boto ngoone po'ong dopoy
Hau sondong pande jobjob anak korongm,
kudut lord nggere olon,
boto poto do'ongy

Hau mukang, pande duha anak urangm,
kudut uwan haeng wulang
boto munda neho munak
Hau bendar, pande bembang anak leca,
kudut bembak nggere etay,
boto wela teke pe'angy
Hau sekang, rema anak dewa,
kudut ciri letang pande membak,
boto retang wajo le reha,
Hau mbaru, kapu ga anak landuk,
Kudut patun neteng ntaung,
Boto pa'u one nggaungy

Hau tana, randang ga anak hanang,
kudut langkas haeng ntala
boto mata le pasaty
Hau adak, pande ras anak rana,
kudut rangkang haeng awangy,
boto radak nggere way
Pocoleok, Juli 2005
Kuni dan Kalo (2)
'O the kampong, cheer up the children you have'
'So they live happily and easily'
'Do not let them crazy and unclear in their lifes'
'O the kampong, hopefully you challenge your own children'
'So they can be one unit with the others'
'Do not let them get into dangerous place'
'O the house, make your children tranquil'
'So they can grow'
'Do not let them hindred'

'O the kampong, guide the blessed children to grow reaching the moon'
'So they cannot be destroyed as a banana'
'O the city, grow up the only child'
'So they can grow quickly and never stops blossoming'
'O the dormitory, please accompany the god and goddess'
'So they can be the mediator to bring freedom to prevent cries due to deaths'

'O the house, carry the lovely children'
'So they can live properly annually'
'So they will not fall down'
'O the soil, grow up the only child'
'So they can achieve the stars'
'So they cannot be stroke by lighting'
'O the custom, grow up the first child'
'So they grow to reach the sky'
'So they do not become dwarves'

In the poetry, the poet expresses hopes and prays for the kampong to be always keeping child lifes. The first stanza: praying toward the kampong which is a cradle of life of the children born to always grow and become good people whom loving peace toward each other, prevented from any dangerous things and life hindrances. The second stanza: the children are greatly gained blessings and mercies in their young age as a moon shining in the night, so the children will not fall into temptation. Hopefully the kampong can be a confluence in developing and growing the children from days to days just like a blossoming flowers. The next is third stanza: a house as lovely place to stay in relation to child development will be always kept and protected as a stars in the sky.

Overall, the hermeneutic reading has three religious meanings toward the ancestor to keep and protect the children in their life to make them grow and develop well. The semiotic sign which describes prayer and hope is found in the word *mbaru*, 'house', *mukang* 'kampung.

The indirectness of the expression is caused by personification in the "ntala" stars, "wulang" 'moon' and "wela" flowers, those words associate life of the children into their growth and development just like stars and flowers.

CONCLUSION

According to the findings, the poetry by Inosensius Sutam has meanings related to manggrai people social life: (1) unity and union meaning created in inter-relationship and social environment, (2) empirical meaning bind from ancestors' relationship, (3) patriotism.

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