

GIJINHO'S ANALYSIS OF KOBAYASHI ISSA'S HAIKU (*Semantic Review*)

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Abstract

In Japanese *Haiku*, stylistic writing is a characteristic a poet uses to express thoughts. This research aims to classify the language function of Gijinhou and describe the meaning of *Gijinhou* contained in Kobayashi Issa's *Haiku*. The novelty of this research, with previous research, is to examine the *Gijinhou Language Style* (Personification) in *Haiku* by Kobayashi Issa. This research used library search techniques to collect data and used descriptive qualitative research techniques. The data source of this research is Kobayashi Issa's *Haiku* on the website haikuguy.com/issa/ totaling thirty-five data. This research uses five language functions in Kobayashi Issa's *Haiku*: emotive, poetic, multilingual, fatigue, and conative. And the *Gijinhou* language style is defined as a metaphorical language that connects inanimate items to humans and considers them humans.

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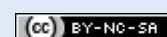
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Introduction

Literature is a form of creative and productive activity that often contains thoughts, emotions, and feelings in producing a form of creative or physical work that can affect its readers. According to Wallek and Warren (2018), literature is an imaginative work with different forms and constantly changing. In the form of imaginative works, literary works have various kinds and beautiful forms, such as poetry. According to Herman J Waluyo (2002), *Poetry* is a literary work in which the language is short, condensed, rhymed, and full of sound and innovative word choices. *Poetry* in Japan is famous for genres such as *Tanka Poetry*, *Haiku Poetry*, *Kyoka*, *Senryu*, *Free*, and *Pop song lyrics*. In this research, it is used to examine *Haiku*.

Haiku (俳句) is a traditional Japanese short poem with 17 syllables using a pattern of 5-7-5 consecutive syllables. According to *Haiku* (俳句) expert Yuko Kagiwada (2010) said that;

“俳句は大きく分けると、伝統的な有季定型律、そして前衛的な無季自由律、この二つに分けられます。伝統的な有季定型律と言うのは、五・七・五であること、季語をん含んでいることとー最低限度これだけの形を持ってれば、それは俳句だと言えます。それに対して、季語にこだわらず、まった型にもせずに自由に作るのが、無季自由律です。

Haiku is divided into two forms: traditional seasonal, and unseasonal. The traditional seasonal form consists of 5-7-5 syllables and includes in its word symbolizing the season called *Haiku*. Meanwhile, the form in which it does not symbolize the season is called non-seasonal uncertain. “

In every haiku work, several poets are considered to be the ones who popularized haiku, including Kobayashi Issa. Kobayashi Issa (小林一茶) is a notable Japanese haiku poet and Buddhist Jodo Shinshu priest well-known for his journal and poetry. The characteristics of Kobayashi Issa's works are that they are based on everyday experiences. His haiku are written in simple language, and he uses symbols of animals and plants close to human life.

The style of language outlined by the author has a diversity that is used as a characteristic used by a poet to compose and express thoughts and feelings to obtain implied figurative and denotative meaning (Gorys Keraf, 2017). This is clarified by Kanechi Seto (2018) in his book, saying that language style is:

“比喩はしばしば単なる言葉の飾りではなく、私たちの思いを表す根源的なのです。魅力ある各種言い回しを分類整理すると、それほど魅力的とも思えない日常の言葉の中に、そっくり同じパターンが見つかるのです。

The language style is the expression of thought fundamentally, not just through the embellishment of words. It shows the similarity of the same parts, not as attractive as those expressed by colloquial language, and classifying various exciting expressions..”

The results of previous research that examined language style in *Haiku*, "*The Language Style of Haiku and Tanka Poetry in the Reranti Youth Poetry Collection*" by Syarif Hidayatullah (2020), examined figurative language style, parables, imitation, and hyperbole of *Haiku* and *Tanka Poetry* in the Youth Poetry Collection Reranti by Achmad Abi Mubarak et al. Apart from that, there is research on "*Matsuo Basho's Figure of Speech in Haiku*" by Badai Tris Suhendar and Umul Khasanah (2020) which discusses the figure of speech used in Matsuo Basho's *Haiku* which originates, from the book *Basho's Haiku: Selected Poems of Matsuo Basho*.

Furthermore, there is research conducted by Muchamad Lutfi Nasir and Ina Ika Pratita (2018), which examines "*Analysis of Matsuo Basho's Haiku: Stylistic Study*" related to the form of hyperbole structure investigation, meaning of intention and language function in Matsuo Basho's *Haiku*. Then, the results of research conducted by Ramlan (2021) by researching the journal "*Hana wa Sakuragi: Discourse Analysis of Cherry Blossoms in the Haiku by the Great Four*," which is described in *haiku* by four poets, namely Matsuo Basho, Yuso Buson, Kobayashi Issa and Masaoka Shiki related to linguistic aspects and metaphorical interpretations of the depiction of cherry blossoms.

Based on the results of previous relevant research, research with *Gijinhou* analysis on Kobayashi Issa's *Haiku* has yet to be widely researched. This research has objectives, among others; (1) Classify the language function of *Gijinhou* contained in Kobayashi Issa's *Haiku*. (2) To describe the meaning of *Gijinhou* in Kobayashi Issa's *Haiku*. This research focuses on the *Gijinhou* language style in Kobayashi Issa's *Haiku*. The research is expected to assist Japanese language students and literary connoisseurs in learning and grasping the function of language and the meaning of *Gijinhou* in a *Haiku* poem.

Method

This study uses qualitative descriptive research methods. According to Hakiki & Masrokhah (2022), The qualitative descriptive method is based on research procedures that generate descriptive data from humans through written words that can be observed. This research is classified as qualitative descriptive research since the data is in words rather than numbers.

In collecting data, the literature study method was obtained through the website haikuguy.com/issa/ and continued with the reading technique (BM) to analyze the data. According to Sudaryanto (1993) the Mark reading technique is marking to indicate the identity of a lingual unit or the identity of a particular constituent, as well as the ability to read the role of markers, which means the ability to determine the event in question. The data is in *Haiku* by Kobayashi Issa, which contains the *Gijinhou* style (Personification). The style of language analyzed is based on the meaning and function of each *Haiku* written by Kobayashi Issa using Kanechi Seto's theory (2018) regarding the meaning of *Gijinhou* style (Personification) and the function of language using Roman Jakobson's theory (2019).

Results

The analysis results of *Gijinhou* in Kobayashi Issa's haiku have various functions and meanings to the research objectives. Based on the data collected and then analyzed, there are thirty five data of Kobayashi Issa's haiku. The following is the language functions and meanings of *Gijinhou* in Kobayashi Issa's haiku.

Table 1. Language Function and Meaning of *Gijinhou* Language in Kobayashi Issa's Haiku

No	Data	Function	Meaning
1	青嵐会だるげ成人の顔 <i>Aorashi kaidarugenaru hito no kao</i> The wind blowing over the green of people's tired faces	Emotive	The meaning of this Haiku is to compare inanimate items to humans.
2	山寺や雪の底なる鐘の声 <i>Yamadera ya yuki no soko naru kane no koe</i> The sound of mountain temple bells can be heard beneath the snow.	Referential	The meaning of this Haiku is to treat objects as if they were human beings.
3	藪ごしに福々しきよおこり炭 <i>Yabu-goshi ni fukubukushisa yo okori-sumi</i> Charcoal that spreads joy through the bushes.	Emotive	The meaning of this Haiku is to compare inanimate items to humans.
4	けしからぬ月夜となりしみぞれ哉 <i>Keshikaranu tsuki yo to narishi mizore kana</i> As the hail pours, the moonbeams brightly.	Poetic	The meaning of this Haiku is to compare inanimate items to humans.
5	鉄釘のやうな手足を秋の暮 <i>Kanakugi no youna teashi wo aki no kure</i> Hands and feet like autumn nails	Multilingual	The meaning of this Haiku is to treat objects as if they were human beings.
6	嘘つきの何の此世を秋の風 <i>Usotsuki no nan no kono yo wo aki no kaze</i> Autumn breeze blowing on such a world of lies	Referential	The meaning of this Haiku is to compare inanimate items to humans.
7	江戸立の身がまへしたり秋の風 <i>Edotachi no migamae shitari aki no kaze</i> The autumn wind blow likes a big city.	Emotive	The meaning of this Haiku is to compare inanimate items to humans.
8	ばかいうな何の此世を秋の風 <i>Baka iuna nan no kono yo wo aki no kaze</i>	Emotive	The meaning of this Haiku is to compare inanimate items to humans.

	The fall wind blows like the world is foolish.		
9	芋埋た所も見へてちる木の葉 <i>Imo umeta tokoro no miete chiru konoha</i> The autumn leaves fall, where the potato lies buried.	Poetic	The meaning of this Haiku is to compare inanimate items to humans.
10	うそうそと雨降る中を春のてふ <i>Uso-uso to ame furu naka wo haru no cho</i> Spring butterflies flutter cautiously through the showers.	Referential	The meaning of this Haiku is to compare inanimate items to humans.
11	梅の木の心静かに青葉かな <i>Ume no ki kokoro shizuka ni aoba kana</i> a plum tree with green leaves and a serene heart	Emotive	The meaning of this Haiku is to compare inanimate items to humans.
12	袖垣も女めきけりげ花つみ <i>Sodegaki mo onna-meki kerigebana tsumi</i> Picking summer flowers from a tiny hedge also looks feminine.	Referential	The meaning of this Haiku is to treat objects as if they were human beings.
13	短夜や草もばか花利口花 <i>Mijika yo ya kusa mo baka hanarikou hana</i> Summer flowers that are both lovely and hideous.	Multilingual	The meaning of this Haiku is to compare inanimate items to humans.
14	涼しさに花もかさきて踊り哉 <i>Suzushisa ni hana mo kasa kite odori kana</i> The coolness makes the flowers dance	Fatigue	The meaning of this Haiku is to compare inanimate items to humans.
15	義仲寺へいそぎ候はつしぐれ <i>Gichuuji e isogi soro hatsushigure</i> When the first winter rain fell, we dashed to Gichu Temple.	Conative	The meaning of this Haiku is to treat objects as if they were human beings.
16	あの鐘の上野に似たり花の曇 <i>Ano kane no ueno ni nitari hana no kumo</i> The bells of the shrine sounded like the Ueno flower clouds.	Referential	The meaning of this Haiku is to treat objects as if they were human beings.
17	あり程に人は暮れしぞ雉の鳴 <i>Ari hodo ni hito wa kureshi zo kiji no naku</i> a pheasant cries when people in the dusk look like ants.	Multilingual	The meaning of this Haiku is to compare inanimate items to humans.

18	春風がならして行くぞ田にし殻 <i>Harukaze ga yuku zo tanishigara</i> The spring breeze whispered through the shell of the pond snail.	Fatigue	The meaning of this Haiku is to compare inanimate items to humans.
19	あり程に人のつづくや夕雲雀 <i>Ari hodo ni hito no tsuzuku ya yuuhibari</i> Person after person, like ants in the dark	Fatigue	The meaning of this Haiku is to compare inanimate items to humans.
20	人の世や田舎の梅もおがまるる <i>Hito no yo ya inaka no ume mo ogamaruru</i> Even countries throughout the world bow to plum blossoms.	Multilingual	The meaning of this Haiku is to compare inanimate items to humans.
21	おのずから頭の下たるぼたん哉 <i>Onozukara zu no sagaritaru botan kana</i> The head of a peony is bending on its own.	Multilingual	The meaning of this Haiku is to treat objects as if they were human beings.
22	鬼茨もなびくやみだの本願寺 <i>Onibara mo nabiku ya mida no honganji</i> Hongan-ji Yamida Temple, where the devil's thorns flutter as well	Poetic	The meaning of this Haiku is to treat objects as if they were human beings.
23	寒くなる秋をしんしんしいん哉 <i>Samuku naru aki wo shin shin shiin kana</i> The fall wind is becoming colder and colder till it pierces the skin.	Emotive	The meaning of this Haiku is to compare inanimate items to humans.
24	手廻しや一度に桐の百葉程 <i>Temawashi ya ichido ni kiri no hyaku ha hodo</i> About 100 paulownia leaves at once	Fatigue	The meaning of this Haiku is to treat objects as if they were human beings.
25	稲の香のすき腹に入む日影哉 <i>Ine no ka no suki hara ni iramu hikage kana</i> On my empty stomach, the smell of rice plants absorbs the sunshine.	Referential	The meaning of this Haiku is to compare inanimate items to humans.
26	筍の連れに咲けり赤い花 <i>Takenoko no tsure ni saki keri akai hana</i> Maintaining the flowering of bamboo shoots and red flowers	Conative	The meaning of this Haiku is to treat objects as if they were human beings.

27	こほろぎに唄うたわせて小夜砧 <i>Korogi ni uta uta wa sete sayo-ginuta</i> Accompanied by the evening song of the cricket pounding the cloth	Fatigue	The meaning of this Haiku is to treat objects as if they were human beings.
28	なの花の横に寝て咲く庵哉 <i>Na no hana no yoko ni nete saku iori kana</i> Mustard flowers bloom while lying in my hut.	Referential	The meaning of this Haiku is to treat objects as if they were human beings.
29	空き腹に雷ひびく夏野哉 <i>Sukibara ni kaminari hibiku natsu no kana</i> The rumble of thunder in the summer meadow fills an empty stomach	Referential	The meaning of this Haiku is to compare inanimate items to humans.
30	露の世は露の世ながらさりながら <i>Tsuyu no yo wa tsuyu no yo nagara sari nagara</i> This is the world of dew.	Multilingual	The meaning of this Haiku is to convey a message by comparing inanimate objects to humans.
31	木枯らしに口淋しいとゆうべかな <i>Kogarashi ni kuchi sabishii to yuube kana</i> A winter breeze that cannot be conversed with at night	Emotif	The meaning of this Haiku is to compare inanimate items to humans.
32	観月や喰いつきそうな鬼瓦 <i>Kangetsu ya kui tsuki souna Onigawara</i> A winter that bites like Onigawara	Referensial	The meaning of this Haiku is to compare inanimate items to humans.
33	ゆさゆさと春が行くぞよのべの草 <i>Yusa-yusa to haru ga yuku zo yo nobe no kusa</i> Fields of grasses waving in the spring that is about to leave	Multilingual	The meaning of this Haiku is to treat objects as if they were human beings.
34	麦秋や土台の石も汗をかく <i>Mugi aki ya dodai no ishi mo ase wo kaku</i> In the summer, even barley and stone sweat.	Referensial	The meaning of this Haiku is to compare inanimate items to humans.
35	行く秋を尾花もさらばさらば哉 <i>Yuku aki wo obana mo saraba saraba kana</i> Even the plum grass waves at autumn's farewell	Multilingual	The meaning of this Haiku is to treat objects as if they were human beings.

Discussion

In Kobayashi Issa's haiku published on the website haikuguy.com/issa/, types of language functions were found using Roman Jakobson's theory which contains referential, emotive, conative, pathetic, multilingual, and poetic language functions. The meaning of Gijinhou found in Kobayashi Issa's haiku contains stylistic meaning using Kanechi Seto's theory.

Meaning and Function of Gijinhou Language in Kobayashi Issa's

1. 木枯らしに口淋しいとゆうべかな

Kogarashi ni kuchi sabishii to yuube kana

"A winter breeze that cannot be conversed with at night"

(1804)

Analysis:

This haiku was written by Kobayashi Issa in 1804 and is a winter haiku. This haiku is about the wind blowing through the trees, shattering branches, and leaving the leaves brown. It represents the dry, windy days of fall and the arrival of winter. This haiku, on the other hand, features Gijinhou (personification).

This is based on the phrase "木がらしに口寂しい" (*Kogarashi ni kuchi sabishii*), which is defined as a winter wind that cannot be spoken to at night. This phrase likens to the attitude of humans who feel lonely and alone, which is often difficult to talk to. As a result, his haiku functions as an emotive function. This is to the theory of Roman Jakobson, which contains emotive elements showing the speaker's emotional situation. According to Kanechi Seto, this haiku has significance since it relates inanimate items to humans and treats inanimate objects like humans. In this haiku, metaphorical language depicts a human being's loneliness.

2. 観月や喰いつきそうな鬼瓦

Kangetsu ya kui tsuki souna Onigawara

"A winter that bites like Onigawara"

(1811)

Analysis:

This haiku, written by Kobayashi Issa in 1811, tells the story of a winter as gripping as an *Onigawara*. An *Onigawara* statue depicts a Japanese giant (*Oni*) or demon with a very fierce face. Because of this, the *haiku* depicts the coldness of winter as gripping as an *Onigawara* and is included in the *Gijinhou* language style (Personification).

This *haiku* can be said to be a *Gijinhou* style of language (Personification) because there is the use of the phrase "喰いつきさうな 鬼瓦" (*kui tsuki sauna onigawara* = biting like *Onigawara*) which refers to the phrase "寒月や" (*Kangetsu ya* = Winter) which means that the cold atmosphere in winter is very gripping to the skin like the figure of *Onigawara* that looks biting.

According to the definition of the term, this haiku functions as a referential function. According to Roman Jakobson's theory, the context provides,

influences, and determines the reference of the meaning that is communicated, and this can be said to be a function of referential language because this haiku talks about winter with the topic of gripping cold winter. Furthermore, according to Kanechi Seto, this haiku has a meaning, which is a type of language that compares inanimate objects to humans.

3. ゆさゆさと春が行くぞよのべの草

Yusa-yusa to haru ga yuku zo yo nobe no kusa

"Fields of grasses waving in the spring that is about to leave"

(1811)

Analysis :

The haiku was written by Kobayashi Issa in 1811. Issa was motivated by his portrayal of flora in earlier poems when composing the haiku. However, the grasses do not overtly wave their hands in this haiku. As a result, Gijinhou (Personification) is used in this haiku.

This is based on the phrase "ゆさゆさ" (*yusa-yusa*) which means waving. The comparison in this personification-major sentence is "the movement of the waving grass" with "the movement of human hands". The difference is that the waving of the grass happens because of the wind. Whereas in humans the waving movement is due to the will of humans to greet or show their existence to others. In this Haiku, the movement of the waving grassland is like the action of a human waving goodbye to the departing spring.

As a result, this *Haiku* functions as a multilingual function. According to Roman Jakobson's theory, that language is used to talk about or explain language. This is a function of multilingual language because this Haiku depicts the language of waving meadows like human hand gestures do. Furthermore, this term has a meaning, according to Kanechi Seto. This metaphorical language treats inanimate objects as if they were persons.

4. 麦秋や土台の石も汗をかく

Mugi aki ya dodai no ishi mo ase wo kaku

"In the summer, even barley and stone sweat."

(1822)

Analysis:

This haiku is a summer haiku written in 1822. In writing it, Issa recounts how barley matures in summer resembles rice ready for harvest in fall, and how foundation stones in chilly dwellings sweat excessively.

This is included in *Gijinhou* (personification) because in "麦秋や土台の石も汗をかく" (*Mugi aki ya dodai no ishi mo ase wo kaku* = In the summer, even barley and stone sweat) there is the phrase "麦" (*Mugi*=barley), "土台の石" (*ya dodai no ishi* = foundation stone), and "汗をか" (*ase wo kaku* = sweat) which refer to the phrase "秋や" (*Aki ya* = Summer). In the explanation, the phrases "麦" (*Mugi*=barley), "土台の石" (*ya dodai no ishi* = foundation stone), and "汗をか" (*ase wo kaku* = sweat) are likened to a human being who has human behavior or actions that often sweat during summer.

This haiku functions as a referential function. According to Roman Jakobson's theory, context offers effects and decides the reference of the meaning being transmitted as a communication process; this may be considered a function of referential language because this haiku talks about the summer

heat. Kanechi Seto defines having meaning as a form of language that compares an inanimate item to a human being.

5. 行く秋を尾花もさらばさらば哉

Yuku aki wo obana mo saraba saraba kana

“Even the plum grass waves at autumn's farewell”

(1813)

Analysis:

This is an autumn haiku written in 1813 by Kobayashi Issa. Looking at the plants, Issa imagined that the music of an original poem played an essential role in his work. Saying goodbye in a smooth voice while presenting the whisper of the wind through the tall grass. The movement of the grass in the wind is reminiscent of a waving hand. This figure of speech is hence a *Gijinhou* (Personification).

The *Gijinhou* (personification) in the haiku lies in the phrases "さらばさらば哉" (*saraba saraba kana* = waving goodbye), "尾花" (*Obana* = plum grass). The phrases refer to the phrase "行秋" (*Yuku aki* = Autumn leaving), from the phrases "さらばさらば哉" (*saraba saraba kana* = waving goodbye) and "尾花" (*Obana* = plum grass) which are likened to the action of a human waving goodbye. It can also be interpreted that the Haiku "行く秋を尾花もさらばさらば哉" (*Yuku aki wo obana mo saraba saraba kana*) is the plum grass waving goodbye to the departing autumn season.

As a result, Haiku also functions as a multilingual function. This is consistent with Roman Jakobson's theory that language functions serve to explain language, namely the meaning of certain words and phrases. This haiku can be said to be a multilingual function because the haiku explains the expression "行く秋を尾花もさらばさらば哉" (*Yuku aki wo obana mo saraba saraba kana*) so that it has the meaning of waving goodbye. According to Kanechi Seto, having meaning is a language that considers inanimate objects like persons.

Conclusion

In this research, to answer the problem formulation related to the function and meaning of the *Gijinhou* language style (Personification), the researcher uses Roman Jakobson's theory regarding language function and Kanechi Seto's theory regarding figurative language. The entire research data was retrieved through the website haikuguy.com/issa/, and it was found that 35 data containing *Gijinhou* style (personification figure of speech) were used as research. Based on the results of 35 research data, there are ten types of referential function haiku, seven types of emotive function haiku, three types of poetic function haiku, eight types of multilingual function haiku, five types of fatigue function haiku, two types of conative function haiku. Then it has the meaning of figurative language by containing 18 data which likens an inanimate object to a human being and 13 data which treats an inanimate object like a human. The research found can be used as a reference as teaching material in learning literature related to Japanese haiku.

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