

THE CHINESE ETHNIC RELIGIOUS SYSTEM IN THE NOVEL *KANCING YANG TERLEPAS* BY HANDRY TM

Titi Setiyoningsih^{1*}; Sarwiji Suwandi²; Nugraheni Eko Wardani³; Chafit Ulya⁴; Sugit Zulianto⁵

¹⁻⁵Indonesian Language and Literature Education, Faculty of Teacher Training and Education, Sebelas Maret University
Jl. Ir. Sutami 36 A, Surakarta, Central Java 57126, Indonesia

¹setiyoningsih.2812@staff.uns.ac.id; ²sarwijiswan@staff.uns.ac.id; ³nugraheniekowardani_99@staff.uns.ac.id;
⁴chafit@staff.uns.ac.id; ⁵sugit_zulian@staff.uns.ac.id

Received: 01st November 2023/Revised: 15th January 2024/Accepted: 19th January 2024

How to Cite: Setiyoningsih, T., Suwandi, S., Wardani, N. E., Ulya, C., & Zulianto, S. (2023). The Chinese ethnic religious system in the novel *Kancing Yang Terlepas* by Handry TM. *Lingua Cultura*, 17(2), 261-272.
<https://doi.org/10.21512/lc.v17i2.10737>

ABSTRACT

The research aimed to explain (1) the idea of a religious system, (2) the activities related to the religious system, and (3) cultural products related to the religious system in Handry TM's novel on titled Kancing Yang Terlepas. The research applied a descriptive qualitative method with a content analysis strategy. The data of this research were words, phrases, clauses, sentences, paragraphs, and discourse in the novel. The data collection technique was a document analysis using the theory of literary anthropology. The data validity technique used theoretical triangulation through data validity activities based on various theoretical perspectives. The novelty of the research was that no one had previously analyzed the religious system in the novel before. The data analysis technique used interactive analysis. The results indicate that (1) the idea of the religious system represented in 'Kancing yang Terlepas' appears in the form of the idea of belief in supernatural beings and ideas in the form of ideas that contain procedures, Chinese New Year ritual rules, and death ceremonies; (2) the activities related to the religious system in 'Kancing Yang Terlepas' can be seen in the forms of Chinese New Year celebrations, mourning periods, and ancestor worship; (3) artifacts in the field of religion in 'Kancing yang Terlepas' are used as a complement in ethnic Chinese religious rituals, namely in the form of a statue of the Kitchen God, Huo or incense, a place for offerings, red paper for prayers, lanterns, and caskets. The religious system adhered to by the Chinese in the novel 'Kancing Yang Terlepas' still refers to the teachings of their ancestors from China.

Keywords: literary anthropology, Chinese ethnicity, religious system

INTRODUCTION

During the New Order period (1966–1998), Chinese Indonesians or Tionghoa are systematically excluded from Indonesian accounts of history. After the fall of the regime, there is a resurgence of writing by and about Chinese Indonesians (Vickers, 2023; Yulianto, 2023). The ethnic Chinese in Indonesia have a long history. The term 'Tionghoa' itself refers to citizens of Chinese descent in Indonesia (Sinaga, Kusumaningtyas, & Rozi, 2023). During the Dutch occupation, they came as immigrant workers. Many of them eventually settled down, intermarried, and had children. The Chinese community in Indonesia is not a homogeneous minority. Mutia (2019) has argued

that even though politically/citizenship the Chinese are Indonesian citizens, they are considered outsiders culturally.

From a cultural point of view, the Chinese are divided into Peranakan and full-blooded. Peranakans are Chinese people who have lived in Indonesia long and are generally 'integrated in'. They speak Indonesian as their everyday language and act like the natives. Totok is a 'newcomer', generally having lived in the country for one to two generations and still mastering the Chinese (Mustajab, Purwanta, & Pelu, 2023). However, with the end of immigration from China, the number of Totok decreased, and their descendants underwent a process of *Peranakan*. They get a touch of local culture, naturally creating a

new identity for ethnic Chinese without leaving their original identity (Muhajir, Latief, & Tiara, 2020).

After the end of the New Order, ethnic Chinese are easy to find in Indonesian literature (Gayatri et al., 2019). Several literary works have successfully presented the ethnic Chinese community with the Indonesian setting and their assimilated culture. This type of literary work is undoubtedly exciting to study more deeply. Several related studies, among others, raise issues of social, political, and ethnic Chinese culture in short stories and novels (Nafsichah, Saryono, & Sunoto, 2021; Ilyas, Nuratikah, & Wardana, 2020; Murti & Retnosari, 2019; Sabillah & Wachidah, 2022; Sutandio & Arifin, 2022).

Research conducted by Nafsichah, Saryono, and Sunoto (2021) has revealed the maintenance of Chinese-Bangka culture through the Lok Thung ritual, namely the ritual of expelling evil spirits and disasters, in a short story by Sunlie Thomas Alexander. Ilyas, Nuratikah, and Wardana (2020) have found the resistance of Chinese ethnic women in the New Order era in the novel *Merry Riana: A Thousand Dollar Dreams* by Alberthiene Endah. Murti and Retnosari (2019) have put forward the politics of multiculturalism in Handry TM's novel *Kancing Yang Terlepas*. Sabillah and Wachidah (2022) have examined discrimination against ethnic Chinese in the novel *Miss Lu* by Naning Pranoto and the novel *Dimsum Akhir* by Clara Ng, followed by Sutandio and Arifin (2022) who examine the representation of Chinese-Indonesian culture in *Ca Bau Kan* in the context of the spice trade and nationality. The similarity of these studies is that they examine Indonesian Chinese society in literary works. Even so, no research still focuses on the Chinese ethnic and religious system in literary works. Moreover, even though the Chinese people live on the move, their customs and culture are still tied to their homeland.

The Chinese-Indonesian novels present their imagined homeland by foregrounding the image of modernity, including through pictures of religious affiliations (Karali & Adji, 2021; Kusumaningtyas & Cohen, 2020; Stenberg, 2022). The religious system is part of the seven elements of culture based on Koentjaraningrat (2009). The form of culture itself is divided into three forms: the complexity of ideas, values, norms, and regulations; the complexity of activities and patterned actions of humans in society; and the physical form or objects made by humans. The complexity of ideas is a form of culture that is abstract. The location is in the minds of the people who have that culture. Many human ideas and ideas live in that society. These ideas are always related to one system. Anthropologists and sociologists call this system a cultural system. This cultural ideal in Indonesian is also known as customs.

The cultural approach to studying literary works is currently known as literary anthropology. O'Dubhghaill (2012) has said that it is challenging to separate anthropology and literature if agreeing that ethnography is the basis of a literary work. This is shown by Timothy Mo, a writer from China,

in his novel, which tells about the life of Chinese people in Western countries (Stănescu, 2008). Literary anthropology analyzes a literary work by paying attention to anthropological theory and data (Rahmawan & Tiyasmala, 2023; Ratna, 2009). So, it can be concluded that literary anthropology tries to analyze literary works using cultural science.

One of the many novels that explore the life and culture of the Chinese ethnic in Indonesia is *Kancing Yang Terlepas* by Handry TM. It is a literary work that tells the story of the life and culture of the Chinese community in Indonesia against the backdrop of the city of Semarang in the 1960s before the New Order era. This novel is riveting because it is written by a Semarang writer who is not of Chinese descent. It tells the story of a Chinese woman with the ups and downs of life in Indonesia, which is politically not conducive for descendants of the Chinese. In 2017, the novel passed the verification of the Ministry of Education and Culture translation program under the title *The Button Undone*. Then, in 2019, the translated version of the novel was exhibited at the London Book Fair. Based on an interview with the author in 2015, the novel is inspired by the life of Gang Pinggir, the Chinatown area in Semarang. Some of the things mentioned earlier become the reason for choosing the novel *Kancing Yang Terlepas* by Handry TM.

Lan (2013) has argued that knowing the Chinese ethnicity in Indonesia can be observed in Chinese culture, one of the cultures that have 'withstood the test'. Folk religion, as the basis of the religious landscape in traditional China, is a highly syncretic system, which includes elements from Buddhism, Daoism, and other traditional religious beliefs (Zhang, Lu, & Sheng, 2021). Getting to know the Chinese ethnic and religious system better can minimize the gap due to the culture conveyed by Meyer and Waskitho (2021). Based on this background, this research aims to explain and describe the religious system of Chinese ethnicity in Handry TM's novel *Kancing Yang Terlepas* by Handry TM. The approach used is literary anthropology by analyzing (1) ideas about religious systems, (2) activities related to religious systems, and (3) results in the form of religious systems. In reality, these three forms of culture are certainly not separate from one another. Culture and customs regulate and give direction to human beings. Both thoughts, ideas, and human actions and works produce the objects of their physical culture. On the other hand, physical culture forms a particular living environment that increasingly distances humans from their natural environment, influencing their behavior patterns and even their thinking.

METHODS

The research applies a qualitative descriptive analysis of the novel's contents with a literary, anthropological approach. The data of the research are words, phrases, clauses, sentences, paragraphs,

and discourses contained in the novel *Kancing Yang Terlepas* by Handry TM. The data collection technique is the document analysis of the novel *Kancing Yang Terlepas* using the theory of literary anthropology. The data validity technique uses theoretical triangulation through data validity activities based on various theoretical perspectives; after the data based Koentjaraningrat (2009) theory is found, the results are compared with the theory from the research findings. The data analysis technique uses Miles and Huberman's interactive analysis, which consists of data reduction, presentation, and conclusion (Miles, Huberman, & Saldaña, 2014).

Data are collected by analyzing the Chinese community's religious system as contained in Handry TM's novel *Kancing Yang Terlepas* by Handry TM with the theory of culture by Koentjaraningrat (2009). Data reduction is a technique of taking steps in the form of recording data obtained from the analysis results. In this recording, selection, focusing, and simplification of data are carried out, as well as which data will be taken. These results are reduced to the core findings with a short formulation. The presentation of data is a set of structured information that gives the possibility of drawing conclusions and taking action. The data that has been collected is grouped into several sections of the type of problem so that it is easy to see, understand, and analyze. In this case, it is grouping data reduction results regarding the Chinese ethnic religious system. The conclusion concludes the data obtained since the beginning of the research, namely the Chinese religious system in the novel *Kancing Yang Terlepas* by Handry TM.

RESULTS AND DISCUSSIONS

The idea of the Chinese community's religious system is reflected through story characters who believe in God and the existence of supernatural beings. The characters in the novel *Kancing Yang Terlepas* are described as humans living in the Gang Pinggir area, one of the areas in Semarang that ethnic Chinese people inhabit. The story begins with a description of a character named Tek Siang with his house in the *Gang Pinggir* area in 1961, to be exact.

Tek Siang is one of the rich people in Gang Pinggir who has never been separated from the orchestra. Tek Siang's orchestra association is called Orkes Tjahaja Timoer, whose performances are always looked forward to by all residents in Gang Pinggir. It is said that the figure of Tek Siang, who is almost 60 years old, has a special relationship with the prima donna of the orchestra, named Giok Hong, who is only in her 20s. While alone with Giok Hong, Tek Siang expresses concern and awareness that he will grow old and die just like his ancestors. This is contained in the following dialogue excerpt.

"Kasihaniilah diriku, Giok Hong. Engkoh-mu akan semakin tua, dan bertambah tua.

Tua pun tidak cukup. Owe akan mati dan ndak bergerak lagi, rohku akan terbawa pergi ke langit tak tentu arah. Saat itu pula kau akan kehilangan owe..." (TM, 2013: 13)

"Have pity on me, Giok Hong. Your *Engkoh* will grow old and grow old. Old is not enough. Owe will die and not move anymore, and my spirit will be carried away to the sky without direction. That's when you'll lose *owe*..." (TM, 2013: 13)

The quote shows that Tek Siang believes his spirit will fly to the sky one day after death. The Chinese have a conception of the state of things in the sky that is made according to the state of their government in the world. So, there is one supreme power, God, just as in the world, there is one supreme power, namely the emperor. Underneath God are the gods and goddesses, each with their specific duties.

The following story fragment also presents the condition of the Chinese people who believe in the existence of gods, one of which is the god of taking lives.

"Aku takut." "Takut apa?" "Takut mati. Para dewa sudah berdiri di samping pintu rumahku." "Koh Siang keliru besar. Itu bukan dewa. Para dewa pasti tak sudi menjemput manusia tua busuk penuh dosa." "Lantas siapa kalau bukan para dewa? Bayangan itu tinggi besar, berjubah, angkuh, mengerikan." (TM, 2013: 14)

"I'm scared." "Scared of what?" "Scared of death. The gods are already standing at my doorstep." "Koh Siang made a big mistake. It's not a god. The gods would not want to pick up rotten old humans full of sin." "Then who, if not the gods? That shadow was tall, cloaked, proud, terrible." (TM, 2013: 14)

The quote represents a form of belief in Chinese society regarding the existence of the god of death. Tek Siang imagines that the god who would later take his life is the same as the god who came to his father when he died. This is contained in the following quote.

"Hah?! Malah bikin owe tambah takut, Nik. Ketika sekarat dulu, mulut papah owe komat-kamit, bilang didatangi Iblis Api. Penghuni nerakakah itu?" (TM, 2013: 15)

"Hah?! It makes *Owe* more afraid, Nik. When he was dying, my dad's mouth was muttering, saying that the Fire Devil had

visited him. Is that a resident of hell?" (TM, 2013: 15)

The quote shows that ethnic Chinese people believe in the existence of hell, which is a place where people who have committed various crimes in the world are punished. Apart from the god of death and guardian of hell, among the hundreds of gods and goddesses are the goddess of the sea and the god of the kitchen. This is reflected in this fragment.

Kehadiran Giok Hong diibaratkan Dewi Laut yang akan menjaga kedamaian para nelayan di ujung pantai Semarang. Salah satu penggemarnya, Koh Oen Kiat, penggila musik Orkes Cina di kawasan itu, selalu menceritakan Giok Hong dengan mulut berbuih-buih. "Kita semua berharap Giok Hong adalah titisan Maktjow Poo, Dewi Laut yang menjaga pantai kota ini dari badai dan gelombang besar," katanya (TM, 2013: 21)

The presence of Giok Hong is likened to the Goddess of the Sea, who will protect the peace of the fishermen at the end of the Semarang beach. One of his fans, Koh Oen Kiat, a Chinese Orchestra music enthusiast in the area, always talks about Giok Hong with his mouth foaming. "We all hope that Giok Hong is the incarnation of Maktjow Poo, the sea goddess who protects the coast of this city from storms and big waves," he said. (TM, 2013: 21)

Meanwhile, the following fragment shows the belief regarding the existence of the Kitchen God.

"Sudah kau makan buah-buahan itu, Hong?" "belum, Koh. Sebentar lagi aku akan memakannya," jawabnya. "Jangan sebentar lagi, Zao Jun Ye sudah menunggumu. Ia akan segera terbang ke langit, melaporkan segala kebaikanmu pada Thian Kung." (TM, 2013: 25)

"Have you eaten those fruit, Hong?" "Not yet, Ko. I'll eat it in a moment," he replied. "Don't wait a bit longer, Zao Jun Ye is already waiting for you. He will immediately fly to the sky, reporting all your kindness to Thian Kung." (TM, 2013: 25)

According to the quote, Zao Jun Ye is the name of the Kitchen God in Chinese belief. The Kitchen God's place is in Chinese kitchens. So, it is believed that the position of the Kitchen God is that a lot of attention is paid to the homeowner's actions. The Kitchen God will ascend to the sky to deliver various reports to God regarding the behavior of the house's

occupants ahead of the Chinese New Year.

In addition to the joy of Chinese New Year celebrations, ethnic Chinese also have periods of mourning when a family member dies. During the mourning period, Chinese people are not allowed to hold celebrations, nor are they allowed to attend parties. Mourning for parents or husbands lasts three years, but in its development in Indonesia, the mourning period is not that long. In the novel *Kancing Yang Terlepas*, this is contained in this quotation.

"Kami akan menggelar masa perkabungan selama tujuh hari sebelum perabuan," tambah Lena lagi. Tek Siang membiarkan saja sikap ramah Lena Teng terhadap primadonannya. "Kalau tidak berkeberatan, sudilah kiranya menemani keluarga kami di rumah duka." (TM, 2013: 75)

"We will hold a mourning period for seven days before the funeral," Lena added. Tek Siang lets Lena Teng's friendly attitude towards his lover. "If you don't mind, please accompany our family to the funeral home." (TM, 2013: 75)

In Chinese belief, even though their family members have died, they assume that the human spirit lives on. The Chinese people think the human spirit is eternal and will always be around. This belief is expressed by restaurant employee Mei Wei when she is about to take *Boenga Lily* to her room.

"Belum kelihatan dari sini. Di ujung paling belakang. Dekat tempat sembahyang." "Gelapkah?" "Lumayan, tapi kamu akan selalu aman. Karena akan ditunggu roh para nenek moyang secara bergantian." (TM, 2013: 181)

"You can't see it from here. At the very back end. Near the prayer place." "Dark?" "Not bad, but you will always be safe. Because the spirits of the ancestors will attend it in turn." (TM, 2013: 181)

The quote shows that the existence of ancestral spirits is to protect the safety of their descendants. As revealed by the employee of the Mei Wei restaurant, *Boenga Lily* does not need to be afraid of living in a room farther back in the house. Ancestral spirits will always protect *Boenga Lily* because her room is close to the ancestral worship place.

Based on the data description, the idea of a form of Chinese culture regarding the religious system represented in the novel *Kancing Yang Terlepas* appears in two forms of ideas. First are ideas related to belief systems, namely belief in supernatural beings; second are ideas that contain procedures, Chinese New Year ritual regulations, and death ceremonies.

Whatever they adhere to (in China, various religions live peacefully side by side), Chinese people believe in God Almighty (Lan, 2013). The Chinese ethnic group has a conception of the situation in the sky, which they make according to their state of governance. So there is one supreme power, namely God, just as in the world, there is one supreme power, the emperor. Under Him, God is the gods and goddesses, each with their duties, just as under the emperor on earth, there are ministers, civil and military, each with its duties. As mentioned in the novel *Kancing Yang Terlepas*, one of the gods that became the belief of the Chinese ethnicity is the God of Kitchens. The position of the Kitchen God in the concept of Chinese ethnicity has a position in the kitchen to record all the homeowner's actions. Every year, a few days before the Chinese New Year, it is believed that the Kitchen God will ascend to heaven to submit a report to God regarding the deeds of the house's inhabitants where the Kitchen God is worshiped.

In Chinese tradition, there is the concept of three realms: the celestial realm, the earthly realm, and the afterlife, which is the core of traditional Chinese beliefs (Mu'in, 2022). In the novel *Kancing Yang Terlepas*, Tek Siang expresses his belief in an afterlife in the form of hell. The ethnic Chinese believe in the existence of hell, which is a place where humans who have committed various crimes in the world are punished. In the Chinese conception, the conditions of hell are also arranged based on the world's hierarchy. There are masters/leaders and their subordinates. The leader in hell is called the King of Hell. This King of Hell has officials, as the emperor has ministered on the earth. Moreover, just like in the world, there are employees of that King of Hell who like to take bribes.

The views of the Chinese ethnicity regarding the existence of gods and the afterlife indicate their belief in supernatural beings or things. They also believe that the human spirit is eternal and exists around them. The existence of the spirits of the ancestors is believed to protect their descendants from disaster. This is what underlies the prayer or ancestor worship. In general, the idea as a form of Chinese culture regarding the religious system represented in the novel *Kancing Yang Terlepas* appears in two forms of ideas. Ideas that contain ideas related to belief systems, namely belief in supernatural beings and ideas in the form of ideas that contain procedures, Chinese New Year ritual regulations, and death ceremonies.

Activities as a form of culture related to the religious system in the novel *Kancing Yang Terlepas* can be seen in Chinese New Year celebrations, mourning periods, and ancestor worship.

Di sudut kamar ini terdapat altar kecil untuk sembahyang. Sepetak meja berukuran tidak seberapa, ditata menyerupai tempat sesaji. Menjelang perayaan Imlek seperti sekarang Giok Hong terbiasa mempersiapkan altar kecil bagi sembahyang Zao Jun Ye. Patung sang

Dewa Dapur diletakkan di tengahnya, di kiri-kanan patung tersebut menempel sepasang litik yang ditulis di atas kertas merah. Tulisan itu semacam doa, kalau dibaca akan berbunyi: "Laporkanlah segala kebaikan kami kepada Tuhan Yang Agung di langit. Datangkanlah berkah andai Paduka Yang Mulia turun ke bumi." Tulisan serupa juga ditempel menyilang di atas patung Zao Jun Ye di altar itu (TM, 2013: 44).

In the corner of this room is a small prayer altar. A small table patch was laid out to resemble an offering place. Towards Chinese New Year celebrations like now, Giok Hong is used to preparing a small altar for Zao Jun Ye prayers. A statue of the Kitchen God is placed in the center, on either side of the statue attached, a pair of lithic written on red paper. The inscription is a kind of prayer: "*Report all our goodness to the Supreme God in the sky. Bring blessings if Your Majesty descends to earth.*" A similar inscription was pasted across the statue of Zao Jun Ye on the altar (TM, 2013: 44).

On the 23rd of the 12th lunar month, or a week before the Chinese New Year, the Kitchen God will ascend to the sky to deliver various reports to God regarding the behavior of the house's occupants (Asgarova, 2022). The ascension of the Kitchen God is ushered in by burning fragrant incense (incense), serving dishes, and burning fireworks or firecrackers. For all the Kitchen God's reports to contain various reports that made the house occupants feel comfortable, or to say, "as sweet as honey", the Chinese people rubbed honey on the Kitchen God's lips.

In addition to rubbing honey on the lips of the Kitchen God statue, there is a ritual of eating sweet and sticky food. The following quote clearly states the ritual of eating sweet and sticky foods.

"Bukankah menjelang Imlek seperti ini biasanya kita selalu mengadakan pesta makan ronde dan onde-onde?" Giok Hong mencoba mengingatkan. "Ini belum bulan pertengahan Imlek, Hong. Belum waktunya. Kau sangat cerdas manisku, tajam sekali ingatanmu," Tek Siang memujinya kali ini. Pesta memakan ronde dan onde-onde memiliki filosofi sangat dalam. Dimaksudkan untuk mengelabui Dewa Dapur. Makanan lengket yang sengaja dipersembahkan itu konon akan dimakan Dewa Dapur. Ketika ronde dan onde-onde lengket di mulut, manusia berharap sang dewa tak sempat melaporkan hal yang buruk-buruk atas perbuatan manusia. Itulah

asal-usul pemaknaannya. (TM, 2013: 26)

“Isn’t it usually we always have a *Ronde* and *Onde-onde* party before Chinese New Year?” Giok Hong tried to remind her. “It’s not the middle of the Lunar New Year yet, Hong. Not yet. You are brilliant, my sweet. Your memory is very sharp, “Tek Siang praised him this time. The feast of eating both *Ronde* and *Onde-onde* has a profound philosophy. It is meant to trick the Kitchen God. The sticky food that is deliberately offered is said to be eaten by the Kitchen God. When the *Ronde* and *onde-onde* stick in their mouths, humans hope the gods don’t have time to report anything wrong about human actions. That is the origin of its meaning (TM, 2013: 26).

People start organizing preparations to welcome the new year the day before the Chinese New Year. On that day, the Chinese people hold a New Year prayer.

Hampir mendekati perayaan Imlek. Hujan turun berkepanjangan. Suasana malam di Gang Pinggir tidak pernah berubah dari sebelumnya. Rumah-rumah tua berbenah, dibersihkan debu-debunya, sebagian pilarnya dicat warna merah. Menyambut Tahun Baru Cina, biasanya orang-orang tua bersukacita. Tidak saja mempersiapkan makanan yang lezat-lezat, namun juga buah-buahan segar untuk sesajian. Para dewa menuntut persembahan istimewa di altar doa (TM, 2013: 307).

Almost approaching the Lunar New Year celebration. It’s been raining for a long time. The night atmosphere at Gang Pinggir has never changed before. Old houses are tidied up, dust cleaned, and some pillars are painted red. Welcoming Chinese New Year, older adults usually rejoice. Not only preparing delicious food but also fresh fruit for serving. The gods demanded unique offerings on the altar of prayer (TM, 2013: 307).

In welcoming the Chinese New Year, places of worship or temples will be crowded with people who want to pray. In addition to performing the prayer ritual in welcoming the Chinese New Year, the Chinese also share.

Tan Kong Gie jauh-jauh hari telah menyebar pengumuman. Ia akan membagikan banyak makanan kepada orang-orang miskin. Acara pembagian biasanya berlangsung beberapa hari

menjelang Imlek (TM, 2013: 308).

Tan Kong Gie had made announcements long ago. He will distribute food to people experiencing poverty. Distribution events usually take place a few days before Chinese New Year ... (TM, 2013: 308).

Chinese New Year is also synonymous with the color red and the installation of lanterns. Here is the quote.

Gang pinggir, sebagaimana hari-hari sebelumnya, masih merupakan lorong jalan yang selalu ramai. Di malam hari, sejumlah lampion kecil dipasang malu-malu di depan rumah. Sebenarnya orang-orang kaya di seputar Gang Pinggir ingin membuat perayaan sepanjang malam. Namun mereka sungkan akan penderitaan orang-orang di sekitar. Akhirnya mereka hanya memasang lampion di beberapa rumah besar (TM, 2013: 161-162).

Gang Pinggir, like the previous days, is still a street alley that is always busy. Several small lanterns are installed shyly in front of the house at night. The rich people around Gang Pinggir wanted to make a celebration all night long. But they are reluctant of suffering people around them. Finally, they just put up lanterns in some big houses (TM, 2013: 161-162).

Apart from the joy of Chinese New Year celebrations, ethnic Chinese also have periods of mourning when a family member dies. In Chinese culture, families who are experiencing a period of mourning are required to wear everything white. In Indonesia, this has developed into the term ‘wearing white’. In the novel *Kancing Yang Terlepas*, Lana Teng does the same when her husband, Oen Kiat, dies. Here is the quote.

Rumah yang biasanya tenang di siang hari itu tiba-tiba ditumpah-ruahi oleh banyak pelayat. Rumah seluas setengah perkampungan Sebandaran ini berbenah menyambut para takziah. Istri Oen Kiat telah mengenakan pakaian belacu berwarna putih mangkak. Demikian pula ketiga putra-putri mereka yang mulai beranjak remaja (TM, 2013: 70).

The house, usually quiet during the day, was suddenly flooded with mourners. The house, which is half the size of the Sebandaran village, is being cleaned up to welcome the *takziah*. Oen Kiat’s wife was wearing a white calico suit.

Likewise, their three sons and daughters who are starting to grow into teenagers (TM, 2013: 70).

The meaning of white in Chinese is the color of mourning. During the mourning period, when a relative dies, Chinese people are not allowed to wear items of daily necessity that contrast white.

Crying over and over is also a tradition of the Chinese people when a ritual of death takes place. Sometimes, family members who died deliberately order several people to cry over the deceased's body. As mentioned in the novel *Kancing Yang Terlepas*, Lena Teng orders her maid to provide several people to cry around the coffin. It is implicitly stated that crying out loud has become a tradition in Chinese ethnic death rituals. Based on the results of interviews with the author, the ritual of crying has become a custom. There are even some who deliberately hire people to cry around the coffin. The deceased's family will later reward the crying people. The activity of crying is expressed in the novel *Kancing Yang Terlepas*. When Tek Siang comes to the Oen Kiat family's funeral home, Lena Teng immediately orders several people to cry around the coffin.

"Oh?! Aku harus bagaimana?" Lena Teng merasa salah tingkah. Tapi ia segera menguasai diri kembali. "Siapkan beberapa orang untuk menangisi mendiang tidak jauh dari peti mati. Koh Siang pasti akan menangis lama sekali. Giok Hong juga, pasti akan menangis sedih," sambungnya. (TM, 2013: 72)

"Oh?! What should I do?" Lena Teng felt uncomfortable. But she soon regained control of herself. "Get some people ready to mourn the deceased not far from the coffin. Koh Siang will definitely cry for a long time. Giok Hong, too, will definitely cry bitterly," she continued. (TM, 2013: 72)

The quote shows that the ritual of crying at the funeral home has become a tradition for the Chinese. The activity of crying out loud is expressed in the following narrative fragment.

Tangis bersahut-sahutan hampir menjadi tradisi ritual seng-seng orang-orang Tionghoa. Bahkan ada pengatur khusus yang mempersiapkan tangisan bersama dari para kerabat, sekadar menunjukkan rasa duka yang dalam terhadap kepergian Oen Kiat. (TM, 2013: 74)

Crying out loud has almost become a ritual tradition of the Chinese people. There was even a special organizer who prepared to cry together with relatives to

show their deep sorrow for Oen Kiat's death. (TM, 2013: 74)

Another activity related to the religious system is ancestor worship. The Chinese nation is a nation that worships its ancestors. Ancestor worship is carried out by the Chinese in a simple manner in their homes, as well as in Indonesia. In the novel *Kancing yang Terlepas*, when the character Giok Hong disappears to be rushed by Lena Teng, Tek Siang recites a prayer in front of a photo of his late parents. Notice the quote below.

Di rumahnya yang besar dan sepi, Tek Siang tidak banyak bicara. Sorot matanya kurang bercahaya, Akhir-akhir ini ia sering hilir-mudik di altar doa. Di hadapan foto mendiang kedua orangtuanya, mulut Tek Siang terus berkamat-kamat mengucapkan mantra. (TM, 2013: 99)

In his big and quite house, Tek Siang doesn't say much. His eyes were less bright. Lately, he often walked back and forth at the altar of prayer. In front of a photo of his late parents, Tek Siang's mouth kept muttering chants (TM, 2013: 99)

The quote presents the ancestor worship activity carried out by Tek Siang to ask for Giok Hong's safety. Aside from being a media for asking for safety, the character Tan Kong Gie in *Kancing Yang Terlepas* carries out ancestor worship activities to convey his grievances to the deceased ancestors.

Tan tidak pernah menyakiti orang lain. Jika tersakiti, yang menjadi tumpuan keluhan adalah foto mendiang leluhurnya, lantas mencari hio untuk bersembahyang. Tan tidak pernah mengeluh terhadap kehidupannya... (TM, 2013: 238)

Tan never hurts anyone else. If they are hurt, what they complain about is the photos of their late ancestors, then they look for incense to pray. Tan never complains about his life... (TM, 2013: 238)

The quotation shows that ancestor worship activities can be carried out at any time as long as necessary. Ancestor worship activities are marked by burning incense in front of photographs of deceased ancestors.

Based on the description of the data regarding the activities related to the religious system, it can be concluded that the novel *Kancing Yang Terlepas* records the religious ritual activities of the Chinese ethnicity. These religious rituals are the activities

of celebrating the Chinese New Year, a period of mourning, and ancestor worship. These three activities come about because of an idea about a belief system in the existence of supernatural beings.

Most of the findings in the novel *Kancing yang Terlepas* of activities related to the religious system are the Chinese New Year celebrations. There are many descriptions of the preparation of Chinese people in Gang Pinggir to celebrate the Chinese New Year, which is different from the Christian New Year. The Chinese New Year calendar is calculated based on the lunar (month) calculation, so it is very different from the solar system, which is calculated based on the sun's circulation (Zheng & Wang, 2023). In celebrating Chinese New Year, the Chinese people perform various religious rituals. Burning Hio (incense) on the 1st and 15th of the Chinese New Year is a way that connects Chinese New Year dates with Chinese beliefs. That is why forcing them to change the calendar cannot be implemented immediately. Therefore, they still use the Lunar calendar (Lan, 2013).

Chinese New Year celebrations start a week before the date arrives. The Chinese in the novel *Kancing Yang Terlepas* perform a prayer, "The Journey of the Kitchen God to the Sky". To pray for the Kitchen God, the character Giok Hong prepares offerings at a small altar. The Kitchen God ascends to face God accompanied by the burning of fragrant Hio (incense). So that all the reports of the God of the Kitchen contain good reports about the house's occupants or sayings that are as "sweet as honey", the Indonesians apply honey to the lips of the statue of the God of the Kitchen. In the novel *Kancing Yang Terlepas*, before Chinese New Year, the ritual of applying honey to the lips of the God of the Kitchen statue is replaced by eating sweet foods in the form of *Ronde* and *Onde-onde*. According to the ethnic Chinese, eating sweets is intended as a tooth attachment for the God of the Kitchen. They think that the eating ritual would prevent the Kitchen God from moving his tongue so that he could not complain about the household conditions of the house's residents.

People start organizing preparations to welcome the new year the day before the Chinese New Year. The Chinese people held a 'New Year' prayer on that day. People put a table facing the front door of their house and offer offerings on this table, and then they pray. The New Year's prayer must be held as cleanly as possible, physically and spiritually. Therefore, before the Chinese New Year celebration, Chinese people carry out activities to clean their yards (Wauran, Lamadirisi, & Singal, 2021).

Apart from having fun in the Chinese New Year celebration ritual, in the novel *Kancing Yang Terlepas*, there is also a form of mourning for the death of the character Oen Kiat. In the death ritual, all family members wear white clothes. All family members wear clothes made of white calico. Some replace the clothing material with gunny sacks. The clothes are worn upside down. That is, the outside becomes the inside as a sign that family members are in a grieving mood, so they do not have time to take

care of themselves.

Caps are also made with this material for sons-in-law to wear (Hao, 2022; Lan, 2013). Magdalena (Hasana & Erniwati, 2023) has mentioned that historically, this clothing has been worn by the Chinese community in China since the Zhou dynasty. The white color of this mourning dress symbolizes purity, simplicity, innocence, life, and honesty.

The ethnic Chinese concept that the dead's spirits will be immortal gives rise to ancestor worship activities (Stucky & Gardner, 2023). Ancestor worship is carried out by the Chinese in a simple manner in their homes, as well as in Indonesia. If visiting a Chinese person's house, it will be immediately seen the table where the offerings are and pictures or photos of the ancestors of the homeowners. To mark the ritual of ancestor worship, incense is burned on the offering table. The head of the family does incense burning, or it can also be done by other family members if the head of the family is absent. Spirits who have left the body could be more free to go anywhere. The ability to influence things that make people happy and detrimental is more significant than when they were alive. Therefore, a cult of dead people arose (Shaw & Donnelly, 2021; Stucky & Gardner, 2023).

Objects created by humans are the easiest cultural manifestations to identify. Objects are more concrete, making them easier to explain as a cultural product. The novel *Kancing Yang Terlepas* presents objects as a form of culture around the Chinese ethnic community. One form of object culture related to the ethnic Chinese religious system is the temple. Here is the quote.

... Di samping *klenteng* itu, banyak dijual makanan berupa kue-kue kecil, rasanya enak dan berharga murah (TM, 2013: 229).

Beberapa *klenteng* besar mulai sibuk. Tempat-tempat peribadatan di gang kecil cukup sibuk juga. Orang-orang terlihat sibuk mengatur pembagian makanan untuk kaum papa (TM, 2013: 327).

... next to the *klenteng*, many food items such as small cakes are sold, they taste delicious and are cheap (TM, 2013: 229).

Some of the big *klenteng* are starting to get busy. The places of worship in the alley are pretty busy too. People were seen busy arranging the distribution of food for the poor (TM, 2013: 327).

Kelenteng is another name for a temple, a building where ethnic Chinese worship gods based on their beliefs. Temples are part of human-made objects. Therefore, in many places, temples have different shapes or architecture. In the quote above, it is revealed that the temple, besides functioning as a

place of prayer, is also used by Chinatown residents to meet the economic and social needs of the community (Yue & Qin, 2022). The temple is a gathering place for the community if they carry out cooperative activities. Like just before the Chinese New Year. Meanwhile, traders near the *kelenteng* are used to sell small cakes.

As Chinese New Year approaches, besides praying at the temple, the Chinese also pray for the Kitchen God. Therefore, in the homes of ethnic Chinese, there is a place for worshipping the God of Kitchens. The same goes for the house of the character Tek Siang in the novel *Kancing Yang Terlepas*. There is a place for worshipping the God of Kitchens. The following are excerpts showing the existence of cultural objects called places of offerings, statues of the Kitchen God, and red paper filled with prayer.

Di sudut kamar ini terdapat altar kecil untuk sembahyang. Sepetak meja berukuran tidak seberapa, ditata menyerupai tempat sesaji. Menjelang perayaan Imlek seperti sekarang Giok Hong terbiasa mempersiapkan altar kecil bagi sembahyang Zao Jun Ye. Patung sang Dewa Dapur diletakkan di tengahnya, di kiri-kanan patung tersebut menempel sepasang lirik yang ditulis di atas kertas merah (TM, 2013: 44).

In the corner of this room is a small prayer altar. A small patch of a table, laid out to resemble an offering place. Towards Chinese New Year celebrations like now, Giok Hong is used to preparing a small altar for Zao Jun Ye prayers. A statue of the Kitchen God is placed in the center. A pair of lyrics on either side of the statue were written on red paper (TM, 2013: 44).

Place offerings usually contain a variety of food or fruit as a dish. Therefore, the place of offerings is one of the products of material culture resulting from human creativity. The offering place is used to place offerings as offerings to the gods.

In the quote, it is mentioned that the object is a statue of the Kitchen God. The statue is in the form of a god that ethnic Chinese believe to be the God of Kitchens. The statue of the Kitchen God is an object made by humans. Therefore, the God of Kitchens statues have different shapes, sizes, and colors in many places. On either side of the Kitchen God statue is a red paper object inscribed with a prayer in Chinese characters. The paper containing the prayer is a form of ethnic Chinese culture based on a religious system.

Chinese New Year celebrations are also synonymous with lanterns. Lanterns are lanterns made of paper and used at parties or celebrations. The Chinatown area will be filled with red lanterns to welcome the Chinese New Year, as in the following quote.

...Di malam hari, sejumlah lampion kecil dipasang malu-malu di depan rumah. Sebenarnya orang-orang kaya di seputar Gang Pinggir ingin membuat perayaan sepanjang malam. Namun mereka sungkan akan penderitaan orang-orang di sekitar. Akhirnya mereka hanya memasang lampion di beberapa rumah besar (TM, 2013: 161-162).

... Several small lanterns are installed shyly in front of the house at night. In fact, the rich people around *Gang Pinggir* wanted to make a celebration all night long. But they are reluctant to suffer the people around them. Finally, they just put up lanterns in some big houses (TM, 2013: 161-162).

Furthermore, cultural results are found in objects contained in the death rituals of the Chinese ethnicity. The object is a photo of the deceased and a coffin. Here is the quote.

...Mereka berdiri menunggu mamahnya, duduk berjajar di peti mati tempat jasad Oen Kiat dibaringkan. Foto Oen Kiat dalam ukuran besar terletak persis di ujung peti paling depan... (TM, 2013: 70-71).

... They stood waiting for his mother, sitting in a row at the coffin where Oen Kiat's body had been laid. A large photo of Oen Kiat is at the end of the chest at the very front ... (TM, 2013: 70-71).

The character Oen Kiat in the quote is said to have died. In Chinese ethnic death rituals, there is a ritual of entering and closing the coffins. Cultural manifestations in the form of objects from death rituals are coffins or caskets and photographs of the deceased. The quote states that a large photo of the late Oen Kiat is placed at the end of the front coffin.

Cultural results related to religious systems are also found in ancestral worship traditions. Notice the quote below.

Keduanya berhenti sejenak di depan pintu. Persis di sebelahnya, ada sepetak ruangan yang sangat remang, tempat sesaji dan sembahyangan. Satu-dua foto buram terpajang di sana. Mungkin foto kakek-nenek Tan (TM, 2013: 182).

Tan tidak pernah menyakiti orang lain. Jika tersakiti, yang menjadi tumpuan keluhan adalah foto mendiang leluhurnya, lantas mencari hio untuk bersembahyang. Tan tidak pernah mengeluh terhadap

kehidupannya... (TM, 2013: 238).

The two of them stopped for a moment in front of the door. Right next to it, there is a very dimly lit room for offerings and prayers. One or two blurry photos are hanging there. Maybe a photo of Tan's grandparents (TM, 2013: 182).

Tan never hurt anyone else. If they are hurt, what they complain about is the photos of their late ancestors, then they look for incense to pray. Tan never complains about his life... (TM, 2013: 238).

In the quote, it is stated that in the house of the figure Tan Kong Gie, there are photos of the deceased ancestors displayed at the place of worship. The existence of photos at places of worship is a form of culture in the form of objects from ancestor worship activities. The Chinese believe that their ancestors' spirits still reside around where they worship their ancestors.

In alignment with Chinese belief, the statue of the Kitchen God is worshiped because they believe in the existence of the Kitchen God. As a place of worship, there is an object in the form of a table or a place for offerings, a statue of the Kitchen God, and other prayer equipment, incense. The shape of the incense itself resembles a red stick. Therefore, Chinese temples and places of worship have a distinctive fragrance from the smoke of incense burning. Red lanterns are also synonymous with Chinese New Year celebrations. The Chinese ethnicity has a philosophy regarding red lanterns (Zhang, 2022). They believe that the presence of red lanterns will bring good luck. Cultural objects related to the following religious system are coffins. A coffin is used to put the body during a death ritual. The coffin is essential in Chinese ethnic death rituals because there is a prayer to enter and move the casket.

The existence of coffins is also not taboo for the Chinese ethnicity. As mentioned by Lan (2013), Chiang Yee in *'A Chinese Childhood'* has said that his grandparents have been presented with coffins by their children early in the morning. In fact, not only for the grandparents but also for other family members. The children have bought good wood, from which six coffins are made. His grandmother obliges herself once a year to look after the coffins. They have a rather extraordinary name for the mortuary chest. It is 'siu-pun,' which means a chest of longevity.

Places of worship are also implicitly mentioned in the novel *Kancing Yang Terlepas*. The place of worship is in the form of a temple, which is a Chinese temple (Herwiratno, 2007). In Indonesia, there are Chinese temples in big cities and small towns. The large number of Chinese temples in Indonesia shows that the Chinese people have not forgotten their ancestral beliefs even though they have settled far from China.

The physical form of temples in Indonesia adopts the architecture of temples in China (Trisno & Lianto, 2023). In China, temples have various functions. Apart from being places of worship for gods, temples meet the social needs of the surrounding community. A temple is a gathering place for people who want to hold a meeting if they will carry out cooperation activities, for example, repairing water for their rice fields (Lan, 2013). The temple is also used as a cultural center, acculturation of Chinese ethnic culture with local culture from various religions, and as an artifact of the life history of the Chinese ethnic community (Dewi, Soebijantoro, & Wibowo, 2021; Tanggok, 2020). In line with this opinion, the function of the pagoda in the novel *Kancing Yang Terlepas*, apart from being a house of worship or prayer, is also used as a center for general community activities.

CONCLUSIONS

The Chinese ethnicity in the novel *Kancing Yang Terlepas* still adheres to the religious system of teachings from their ancestors from China. The conception of the natural world, the celestial realm, and the afterlife of the Chinese ethnicity present activities related to ancestor worship, worship, prayers to gods, and death ritual activities. These activities are supported by cultural results (artifacts) in each ritual. The Chinese ethnic religious system represented in the novel illustrates the religious system adopted by the Chinese in everyday life in Indonesia. Every activity and artifact is an actual picture of the conception or belief. Even though the Chinese have lived in Indonesia for a long time, their religious system still refers to the customs of their ancestors. There are still a lot of Chinese ethnic and cultural values in the novel *Kancing Yang Terlepas*, whereas the research only focuses on the religious system. By knowing the conception and philosophy of the Chinese ethnic, religious system, understanding, tolerance for diversity, and love for multiculturalism in Indonesia is created. Based on cultural theory to study literary works, the Chinese ethnic belief system in the novel *Kancing Yang Terlepas* is represented accurately by the author. In this regard, this novel can be used as reading material for Indonesian people to get to know Chinese Indonesian culture better. Future research could be related to the use of religious systems in the novel *Kancing Yang Terlepas* for culturally based learning in the *Kurikulum Merdeka*.

ACKNOWLEDGMENTS

The researchers would like to extend heartfelt gratitude to the Research and Community Service Institute (LPPM) of Universitas Sebelas Maret (UNS) Surakarta for their invaluable support throughout this research.

REFERENCES

- Asgarova, N. R. (2022). The deconstruction of myth like the search (based on Amy Tan's novel "The Kitchen God's Wife"). *International Journal of Innovative Technologies in Social Science*, 4(36), 1-5. https://doi.org/https://doi.org/10.31435/rsglobal_ijitss/30122022/7893.
- Dewi, F. K., Soebijantoro, S., & Wibowo, A. M. (2021). Akulturasi etnis Tionghoa dalam pengembangan seni budaya di kelenteng Tri Dharma Hwie Ing Kiong di kota Madiun. *Agastya: Jurnal Sejarah dan Pembelajarannya*, 11(2), 218-235. <https://doi.org/10.25273/ajsp.v11i2.9887>.
- Gayatri, I. H., Adam, A. W., Kusumaningtyas, A. N., Ekawati, E., Sinaga, L. C., & Rozi, S. (2019). *Tionghoa dan ke-Indonesia-an: Komunitas Tionghoa di Semarang dan Medan*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Hao, L. (2022). The power of family: The impact of family culture on marriage stability in China. *Chinese Journal of Sociology*, 8(1), 79-103. <https://doi.org/10.1177/2057150X211067297>.
- Hasana, F., & Erniwati, E. (2023). Dari pemakaman ke kremasi: Perubahan prosesi kematian Tionghoa Padang 2001-2022. *Jurnal Kronologi*, 5(2), 299-315. <https://doi.org/https://doi.org/10.24036/jk.v5i2.714>.
- Herwiratno, M. (2007). Kelenteng: Benteng terakhir dan titik awal perkembangan kebudayaan Tionghoa di Indonesia. *Jurnal Lingua Cultura*, 1(1), 78-86. <https://doi.org/https://doi.org/10.21512/lc.v1i1.264>.
- Ilyas, P. D. G. B. A., Nuratikah, N., & Wardana, R. (2020). Resistensi perempuan etnis Tionghoa pada masa orde baru dalam novel Merry Riana: "Mimpi Sejuta Dolar" karya Alberthiene Endah. *Jurnal Education and Development*, 8(4), 59-63. <https://doi.org/https://doi.org/10.37081/ed.v8i4.2059>.
- Karali, S. N., & Adji, A. N. (2021). Circulation of Orhan Pamuk's Benim Adım Kırmızı [My Name is Red] in contemporary Chinese-Indonesian literature. *Text*, 25(63), 1-15. <https://doi.org/https://doi.org/10.52086/001c.29723>.
- Koentjaraningrat. (2009). *Pengantar ilmu antropologi*. Jakarta, Indonesia: Rineka Cipta.
- Kusumaningtyas, P., & Cohen, J. (2020). The Chinese diaspora's 'imaginary' homeland in the novels by four Chinese-American and Chinese-Indonesian writers. *Diaspora Studies*, 13(2), 152-169. <https://doi.org/10.1080/09739572.2019.1708154>.
- Lan, N. J. (2013). *Peradaban Tionghoa selayang pandang* (1st Ed., Vol. 1). Jakarta, Indonesia: Kepustakaan Populer Gramedia.
- Meyer, P. K., & Waskitho, T. (2021). Indonesian weberian social stratification: The case of Tionghoa-Pribumi inter-ethnic relations. *International Journal on Minority and Group Rights*, 28(2), 247-279. <https://doi.org/https://doi.org/10.1163/15718115-bja10022>.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (Third Edition, Issue 1). California, USA: SAGE Publications, Inc.
- Mu'in, F. (2022). *Etnis Tionghoa dalam novel-novel Indonesia pasca tragedi 1998*. Jakarta, Indonesia: CV. Amerta Media.
- Muhajir, M., Latief, A., & Tiara, M. (2020). Dialectics of Tionghoa ethnic identity and local culture. *Proceedings of the 2nd Annual Civic Education Conference (ACEC 2019)*, 192-195. <https://doi.org/https://doi.org/10.2991/assehr.k.200320.038>.
- Murti, I. W., & Retnosari, I. E. (2019). Politik multikulturalisme dalam novel Kancing Yang Terlepas karya Handry TM. *Buana Sastra: Jurnal Bahasa, Susastra, dan Pengajarannya*, 6(1), 14-25. <https://doi.org/https://doi.org/10.36456/bastra.vol6.no1.a3588>.
- Mustajab, I., Purwanta, H., & Pelu, M. (2023). The Chinese resistance to land rights discrimination in Indonesia. *Multidisciplinary Science Journal*, 5(2), 1-6. <https://doi.org/10.31893/multiscience.2023014>.
- Mutia, R. T. N. (2019). The Tionghoa's position in the history of Indonesia-China relations from 1950 to 1998: When two countries "honour" is at stake. *International Journal of China Studies*, 10(1), 47-62.
- Nafsichah, D., Saryono, D., & Sunoto, S. (2021). Pemertahanan kebudayaan Tionghoa Bangka melalui ritual lok thung dalam cerpen karya Sunlie Thomas Alexander. *Jurnal Pendidikan: Teori, Penelitian, dan Pengembangan*, 6(10), 1615-1620. <https://dx.doi.org/10.17977/jptpp.v6i10.15069>.
- O'Dubhghaill, S. (2012). Reduction and representation: The function(s) of understanding and comparison in, and between, anthropology and literature. *Journal of Comparative Research in Anthropology and Sociology*, 3(2), 61-79.
- Rahmawan, A., & Tiyasmala, M. (2023). Local wisdom in the Serat Menak Lare as teaching materials in secondary schools (A study of literature anthropology). *Jurnal Javanologi*, 6(1), 1107. <https://doi.org/10.20961/javanologi.v6i1.71564>.
- Ratna, I. N. K. (2009). *Teori, metode, dan teknik penilaian sastra*. Yogyakarta, Indonesia: Pustaka Pelajar.
- Sabillah, S., & Wachidah, L. R. (2022). Diskriminasi pada etnis Tionghoa dalam novel 'Miss Lu' karya Naning Pranoto dan novel 'Dimsum Terakhir' karya Clara Ng. *GHANCARAN: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 3(2), 168-183. <https://doi.org/10.19105/ghancaran.v3i2.5074>.
- Shaw, E. L., & Donnelly, D. J. (2021). Micro-narratives of the ancestors: Worship, censure, and empathy in family histories. *Rethinking History*, 25(2), 207-223. <https://doi.org/10.1080/13642529.2021.1928392>.
- Sinaga, L. C., Kusumaningtyas, A. N., & Rozi, S. (2023). 'Tionghoa' OR 'Cina': Negotiating Chinese-Indonesians' preferred identity in the post-reform era. *Asian Ethnicity*, 1-27. <https://doi.org/https://doi.org/10.1080/14631369.2023.2257615>.
- Stănescu, A. (2008). The novel as a vehicle of cultural anthropology: Chinese culture in the novels of Timothy Mo. *Diversité Et Identité Culturelle En Europe*, 5, 147-155.
- Stenberg, J. (2022). "Finding the distant homeland here": Contemporary Indonesian poetry in Chinese. *Journal*

- of *Chinese Overseas*, 18(2), 312-334. <https://doi.org/10.1163/17932548-12341469>.
- Stucky, K., & Gardner, A. (2023). Kin selection favors religious traditions: Ancestor worship as a cultural descendant-leaving strategy. *Religion, Brain and Behavior*, 0(0), 1-14. <https://doi.org/10.1080/2153599X.2023.2215854>.
- Sutandio, A., & Arifin, Y. Y. (2022). Cultural representation of Chinese-Indonesians in Ca Bau Kan (The Courtesan) in the context of spice trading and nationalism. *Kata*, 24(2), 70-80. <https://doi.org/10.9744/kata.24.2.70-80>.
- Tanggok, M. I. (2020). The traditions and rituals of the Muslim people in Sam Poo Kong temple (Kelenteng) in Semarang, Central Java, Indonesia. In *Proceedings of the 2nd International Conference on Islam, Science and Technology (ICONIST 2019)*, 408, 117-124. <https://doi.org/10.2991/assehr.k.200220.021>.
- TM, H. (2013). *Kancing yang Terlepas* (1st Ed., Vol. 1). Jakarta, Indonesia: Gramedia Pustaka Utama.
- Trisno, R., & Lianto, F. (2023). Form expression of “Kelenteng Hok Tek Bio” Chinese temple related to the function, building structure, and symbol. *Cogent Engineering*, 10(1), 1-17. <https://doi.org/10.1080/23311916.2023.2166200>.
- Vickers, A. (2023). Erasing and re-inscribing Chinese into Indonesian history. *Asian Ethnicity*, 24(1), 78-92. <https://doi.org/https://doi.org/10.1080/14631369.2022.2069083>.
- Wauran, K. J., Lamadirisi, M., & Singal, Z. H. (2021). Tradisi perayaan Imlek pada masyarakat etnis Tionghoa di kota Manado. *Jurnal Paradigma: Journal of Sociology Research and Education*, 1(2), 42-45. <https://doi.org/10.53682/jpjsre.v1i2.740>.
- Yue, P., & Qin, X. (2022). The securitization of culture of Chinese Indonesian: Paths, failure, and constraints. *International Relations and Diplomacy*, 10(4), 158-174. <https://doi.org/10.17265/2328-2134/2022.04.002>.
- Yulianto, J. E. (2023). Culturally informed interventions for Chinese Indonesian people. *The Lancet Psychiatry*, 10(8), 584-585. [https://doi.org/10.1016/S2215-0366\(23\)00225-0](https://doi.org/10.1016/S2215-0366(23)00225-0).
- Zhang, C., Lu, Y., & Sheng, H. (2021). Exploring Chinese folk religion: Popularity, diffuseness, and diversities. *Chinese Journal of Sociology*, 7(4), 575-592. <https://doi.org/10.1177/2057150X211042687>.
- Zhang, X. (2022). The cultural transmission of raise the red lantern: The representation of symbolism. *Proceedings of the 2021 International Conference on Public Art and Human Development (ICPAHD 2021)*, 638, 509-512. <https://doi.org/10.2991/assehr.k.220110.097>.
- Zheng, Z., & Wang, Z. (2023). Argumentation on whether the date of Chinese minor new year is 23rd or 24th December in Lunar Calendar; Time differences on Chinese minor new year and its development course. In *Proceedings of the 3rd International Conference on Language, Communication and Culture Studies (ICLCCS 2022)*, 319-331. <https://doi.org/10.2991/978-2-494069-27-5>.