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Literature Text of Sasak Folk's Poetry: Study of Materials Preparation for Sasak Language as Local Subject

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Abstract

This article aims to examine the textual organization and linguistic devices of the Sasak people's folk poetry literary genre. The description of the theory used relates to the meaning of poetry, folk poetry, types of poetry, the structure of poetry, the language tools of poetry and the values contained in poetry put forward by experts. The study data is provided through the "listening method," which is supported by recording techniques, specifically by recording data on the structure of the poem's text, its linguistic devices, and the values it expresses. Books containing texts of literary genres of poetry, the internet, books of collections of folk poetry in the Sasak community, and informants were used as data sources. From the data collected, it was found that the poetry of the Sasak people took the form of *pantuns*, *syair*, proverbs and *mantras*. The structure of a poem's text and its linguistic features differ depending on its type. The findings revealed that the creation of Sasak poetry is dominated by three styles: pantun poetry, syair poetry, and mantra poetry. These three varieties have two patterns of development, dynamic and static development. Dynamic array development is obtained by stanza patterns and lines 3-1-2-1, 3-2-1-3, etc. Then, the pattern of static development of the stanza structure and patterned lines 2-2, 3-3, 4-4, and so forth. The research findings are classified into two categories: the dominating pattern of poetry in the Sasak Language/Bahasa Sasak (BS) and the evolution of stanzas and lines in each literary work of poetry. Furthermore, the messages of meaning to be conveyed in most of the BS poems include moral, ethical, politeness, religious, and social educational values.

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1. Introduction

The existence of the text of the Sasak people's poetry needs attention from various groups considering the function and beauty, as well as the values contained therein, are still relevant to today's life. Sasak folk poetry texts such as *pantuns* and *syair* have been developed into a popular song and traditional Sasak song known as *Cilokaq.* The results of studies related to literary teaching materials based on texts in the Sasak language found are research entitled: 1) "Teks Genre Sastra dalam Bahasa Sasak: Penyiapan Materi Ajar Muatan Lokal Bahasa Sasak" (Paridi, K., Sudika, I. N., Syahbuddin, K., & Ashriany, 2021b), 2) A study entitled "Bahan Baku Teks Cerita Rakyat Berbahasa Sasak dan Pemanfaatannya sebagai Sumber Belajar Muatan Lokal Bahasa Sasak" (Paridi, K., Sudika, I. N., Syahbuddin, K., & Ashriany, 2021a), and 3); A research entitled "Mantra Sasak: Klasifikasi, Fungsi, dan Penggunaannya oleh Masyarakat Desa Ganggelang" (Fakihuddin, Lalu, 2019), 4)Research by (Rabbani, 2021) entitled "Transformasi Cerita Rakyat Anjani, Mandalika, dan Cilinaya dalam Kumpulan Puisi Anjing Gunung Karya Irma Agryant".

Poetry is defined as 'making' or 'doing' since a person has constructed a separate universe through poetry, which may contain messages or images of many events, both physical and mental. (Aminuddin, 2001:34). Poetry is a literary work with condensed language, shortened, and rhymed with unified sounds and figurative (imaginative) word choices. Poetry is a crucial way of recording and interpreting human experience, and it is written in the most memorable way. (Pradopo, 2009:7). According to Dunton (in Pradopo, 2009:6) that poetry is concrete and artistic human thought in emotional and rhythmic language.

Some of these viewpoints lead to the conclusion that poetry is a collection of one's ideas and feelings expressed in beautiful and structured language. Poetry structure consists of physical elements such as lines, rhymes, and inner structures such as imagination, choice of words, thoughts, tone and taste.

The structure and language rules of poetry in Indonesian society experience external influences. In this sense, poetic literature is separated into two categories: old poetry and modern poetry. Old poetry is also known as folk poetry. Folk poetry is a literary work in the form of poetry, *syair*, *pantun*, and gurindam who have beliefs that their ancestors wish to pass forth. (Aminuddin, 2021). Meanwhile (Danandjaja, 2020) said that folk poetry is folk literature that has a certain form, usually consisting of several lines of sentences, or in the form of spells (orally read), short syllable length, weak sound pressure, or only based on rhythm. It can be concluded that folk poetry is old or classical poetry which has certain rules based on its place of birth which are passed down from generation to generation to maintain the cultural values and moral values contained therein.

Sasak folk poetry is a form of regional culture that grows and develops among the Sasak people and is passed down orally as common property. Sasak folk poetry serves a purpose in the lives of the people who hold it. Of course, it is not unthinkable that this Sasak folk poetry may vanish without a trace one day. As a result, the poetry of the Sasak people must be studied in order to ensure its transmission to the future generation..

Poetry consists of building elements which become a unified whole so as to produce a beautiful meaning. The elements are explained by (Waluyo, 2019b) who said that in poetry there is a physical structure or what is also known as the linguistic structure and the inner structure of poetry in the form of the author's inner expression. Besides, (Siswantoro, 2021); (Hardiyanti,et.al., 2023) discusses thematic or semantic parts of poetry and syntactic features of poetry as significant elements of poetry. Thematic aspects of poetry point to the inner structure of the poem, whereas syntactical elements point to the physical structure of the poem..

There are several types of folk poetry that have existed in Indonesia since the old Malay literature period, those are *mantra*, *pantun*, proverbs, thimble, maxim, sayings, parables, *gurindam*,

seloka, *syair*, and poetry from Arabic Persian. However, the type of folk poetry that is often studied is *pantun*, *gurindam*, and *syair*. These six types of poetry have rich literary values.

In general, the main feature of folk poetry is that it has the same special rules of the type it is made. In addition, folk poetry tends to use language that is interesting but still easy to understand and contains high moral values (Pradopo, 2020a). However, in terms of form, its own characteristics depend on the type of folk poetry in question. Here are the characteristics of folk poetry by type.

Certainly, comprehending the meaning, qualities, and varieties of folk poetry is not sufficient to grasp its sublime valueTo appreciate folk poetry, it is necessary to comprehend its form and vocabulary. Because there are so many types, we must be able to comprehend its fundamental components through the structure and rules of language. (Waluyo, 2019a); (Setiawan, 2022).

Based on the description of the background above, it can be said that there is no specific study of poetry genre texts in the Sasak language. Therefore, the study of the text of the literary genre of Sasak people's poetry is very important to do, especially with regard to the structure and linguistic elements of the text of the literary genre of poetry as preparation of teaching materials for local subject in the Sasak languageIt is being avoided that if folk poetry is not researched, developed via research, and learned, this poetic text may eventually become extinct. Hence, one option to preserve the poem's text is through school-based study, instruction, and learning. The problem to be studied in accordance with the description above is: what is the structure of the text of folk poetry in the Sasak community on Lombok Island? how is the language tool in the literature text of folk poetry in the Sasak folk on Lombok Island?

2. Material and Method

This study uses a qualitative research design that is descriptive - interpretive in nature. The reason for choosing this design is partly because this research aims to document and describe Sasak folk poetry used by the Sasak people on Lombok Island. One characteristic of descriptive research, which *must be based upon what people say* (Teeuw, 2017); (Setiawan, 2020); (Siswantoro, 2021). It is called interpretative because the research process is based on interpretive significance, and the researcher is the primary instrument (*human instrument*).

This research will be carried out in several villages on the island of Lombok. Villages in the western part of Lombok Island will be represented by Bayan Village, Dasan Agung Village and Gerung Village. Villages in the central part of Lombok Island will be represented by Jonggat Village, Praya Village and Aik Bukak Village. Meanwhile, villages in the eastern part of Lombok Island will be represented by Pancor Village, Aikmel Village and Pringgabaya Village. Determining the location of the research is based on the consideration that the villages mentioned are speakers of all dialects of the Sasak language. Thus, the data in the form of folk poetry literary texts taken from the region/village is considered to be representative of the population and sample of this study.

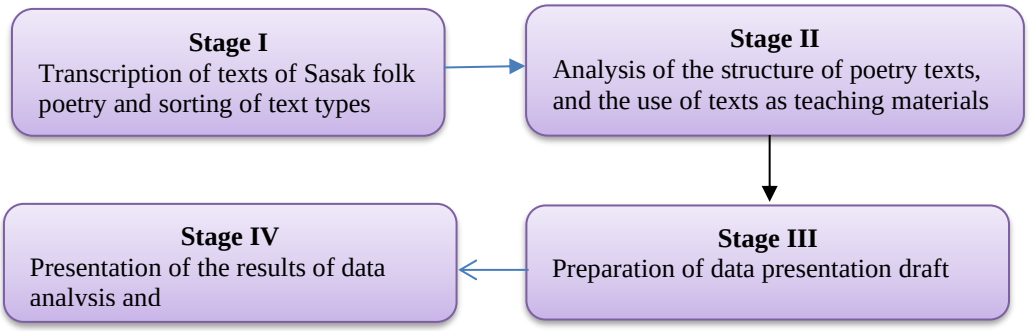
The data in this study are: the structure of the literary text of poetry (which includes physical structure and mental structure), and the language tools used (both lexical and grammatical), the values contained in the text, and its use for learning. Meanwhile, the data sources for this research are poetry literary texts published in Sasak language textbooks, books of collections of Sasak folk poetry (if any). The most important source of data is research informants who master the literary texts of Sasak people's poetry. The informants were traditional leaders who were fluent in the Sasak language literary literature. (Mahsun, 2014b); (Siswantoro, 2021).

This study aims to describe data about the structure, linguistic tools used (both lexical and grammatical, the values contained in the text. Thus, the technique of providing research data relating to structure, language tools used, coherence, values contained in literary texts in Sasak language uses several methods and techniques that are considered adequate.

The methods used to provide data include (a) "listening method" (Sudaryanto, 1988: 2); (Mahsun, 2014a); (Sarwadi et al., 2019). This method is used to listen to the use of language tools in Sasak language poetry literary texts. In practice, this listening method is carried out using certain basic techniques which is recording techniques. Researchers recorded the data in the form of the structure of the text of the poem, the use of language tools and the coherence of the literary text of the poem, the values contained in the text of the poem from both written and oral sources. Advanced approaches are used to carry out the tapping technique called "Simak Bebas Libat Cakap" (SBLC) and Note-taking technique. For oral data, it is done by recording literary texts using a tape recorder.

The data that has been collected is then analyzed through the following stages: first, data in the form of spoken text is transcribed/rewritten in Sasak language. Second, the data is sorted based on the type of text; after that, each text is analyzed for its structure; then analyzed the language tools used in each text of poetry, finally, analysis of the values contained in the text(Mbete, 2010); (Setiawan et al., 2019); (Cresswel, 2022). The data analysis follows the stages or flow below.

Schema 1. Analysis Stage



Results of data analysis, then presented with informal techniques. Informal techniques are carried out by presenting the results of the analysis using the formulation of words and sentences that are technical in nature (Miles et al., 2021).

3. Results and Discussion

There is a lot of research data on Sasak folk poetry that can be gathered, but due to space constraints, the material covered in this study is limited to seven samples of poetry. Poetry data that will be discussed include *pantun*, *syair*, *mantras* and proverbs. The title of the selected poem is a poem entitled "*Kadal Nongaq*", second, a poem in the form of a *pantun* entitled '*Jeruk Manis*' third, the *syair* poetry entitled '*Pelentong Paoq*", fourth, syair poetry entitled *Pacu Begawean*, fifth is a *pantun* poetry entitled *Pantun Agama*, sixth poetry in the form of mantra called *Sengasih-Asih* and the seventh poem in the form of a proverb entitled '*Mpaq Bau'*. The poetry data mentioned above can be seen below.

3.1 *Syair* Poetry

Syair poetry (Pradopo, 2020b) is a form of literary work that lives and develops in society which contains the values of moral and religious teachings. *Syair* poetry in Sasak Language/Bahasa Sasak (BS) has several forms, which are mixed stanzas with patterns 3-1-2, 3-3/4-4. That is, BS poetry with a stanza consists of a pattern of three lines, one line, and two lines, therefore it is erratic or dynamic. Then, the BS *syair* poetry also has a static or fixed stanza and line structure and there are no different line patterns in the stanza of one poem. The examples are as follows.

(1) ***Kadal Nongaq***

Puisi Syair (Bahasa Sasak)	***Meaning in Bahasa Indonesia***
Kadal nongaq leq kesambiq *Benang katak setakilan. Aduh dende! Te ajah onyaq ndeq ne matiq* *Payu salaq kejarian. Aduh dende!* *Mun cempake si kembang sandat Saq sengake jari sahabat*	*'Kadal mendongak di kesambik'* *'Benang mentah sepaket, Aduh sayang'* *'Dididik, vdiajar berhati-hati, tetapi tidak patuh'* *'Akhirnya salah jalan, Aduh saying"* *'Jika Cempaka si kembang sandat' 'Yang kakak jadi sahabat'*

In terms of form and structure, the above poem is close to the form of *syair* that contains wisdom. The poem above consists of two *sampiran* lines and two main lines. The first two arrays are an introduction to enter the contents of arrays 3 and 4. The meaning/content of arrays 1 and 2 with arrays 3 and 4 are still related. The typography or form of poetry above is not entirely like rhymes.

(2) ***Jeruk Manis***

Syair Poetry (Sasak Language)	***Meaning in Bahasa Indonesia***
Sai rengga skendo kendi jeruk manis Jeruk manis skendo kendi atas langan Sai weda skendo kendi kanak nangis *Kanak nangis skendo kendi mele mangan* *Sai sino skendo kendi beli teloq Teloq sino skendo kendi teloq bebek Sai sino skendo kendi males mopoq Ia sino skendo kendi kanak ekek*	*'Siapa membawa sebakul jeruk manis' 'Jeruk manis sebakul di atas jalan'* *'Siapa mengejek seperti bakul kanak nangis' 'Kanak nangis seperti bakul mau makan'* *'Siapa itu sebakul membeli telur' 'Telur itu sebakul telur bebek'* *'Siapa itu sebakul males mencuci'* *'Dia itu gambaran anak yang jorok'*

*) kendi = bakul kecil/small basket

If you pay attention to the poem above, it is very clear that the rhythm of the pantun in the structure of the text consists of array 1 and array 2 as sampiran and array 3 and array 4 are the content. The first two arrays are an introduction to enter the contents of arrays 3 and 4. The meaning/content of arrays 1 and 2 is related to arrays 3 and 4. The diction chosen is very concentrated and the sentences are informative. Likewise with the next rhyme. In array 1 and array 2 are samples. Arrays 3 and 4 are the contents.

3.2 *Pantun* Poetry

Pantun poetry (Pradopo, 2020b) is a form of literary work that contains lyrical links between words in each line and stanza. The use of pantun poetry basically has a variety of endings, such as a-a-a-a or a-b a-b or even has an unsystematic mixed pattern. An example of analysis data can be seen below.

(3) *Pelentong Paoq*

Puisi Pantun (Bahasa Sasak)	***Meaning in Bahasa Indonesia***
Sai sino pelentong paoq Kenangku ndeq kanaq sekolah Sai sino ngelentong jaoq Kenang ku ndeq dedare solah	*'Siapa itu melempar mangga'* *'Saya kira bukan anak sekolah' 'Siapa itu ikut pergi jauh'* *'Saya kira bukan gadis cantik'*
Eling-eling denda leq ubaya Eling-eling sida nuna leq ubaya	*'Ingat-ingat denda di ubaya' 'Ingat ingat nuna di ubaya'*
Sai sino pelentong paoq Kenagku ndeq kanaq sekolah Lamun sida jaq uwah taoq Tentu sida gin jari molah	*'Siapa itu melempar manga'* *'Saya kira bukan anak sekolah' 'Kalua anda sudah tahu'* *'Tentu Anda jadi bahagia'*
Eling-eling denda leq ubaya-leq ubaya Eling-eling sida nuna leq ubaya	*'Ingat-ingat denda di ubaya* *'Ingat ingat anda nuna di ubaya'*

If we look closely at the structure of the poetic form above, the influence of Arabic *syair* can be seen in the number of lines used; the sound and rhythm of this poem is still colored by *syair* and *pantuns*. To get a clearer picture, the above poem will be discussed in the next section. The structure of the poem is formed by two sampiran lines and two content lines. The first two arrays are an introduction to enter the contents of arrays 3 and 4. Likewise the meaning/content of arrays 1 and 2 with arrays 3 and 4 are still related, lines 5 and 6 are not related.

(4) *Religious Pantun*

Pantun Poetry (Bahasa Sasak)	***Meaning in Bahasa Indonesia***
Mun belayang leq tembere	'Jika bermain layang-layang di
Kapek paoq siq tetolang	tebing Melempar manga pakai tetulang'
Mun sembahyang ndeqte mele	'Jika sembahyang kita tak mau'
Sanget laloq siqre jogang	'Sangatlah terlalu kita gila'
Kelaq manis daun ketujur	'Sayur bening daun turi'
Manggis kataq araq sepempang	'Manggis mentah ada seranting'
Epen tangis leq dalem kubur	'Suara tangis di dalam kubur'
Tangis awak ndeq uah sembahyang	'Tangis diri tidak pernah sembahyang'

If the structure of the poem above consists of a closer look, it can be seen that the poem above consists of two <u>*sampiran*</u> lines and two content lines. The first two arrays, array 1 and array 2 are introductions to enter the contents, arrays 3 and 4. The meaning/content in arrays 1 and 2 with arrays 3 and 4 are still related. The diction in the poem above is dense; meaning that the choice of words used is solid, for example, the choice of words *paoq, belayang, tembere, sembahyang, jogang* etc. carried out by considering the rhythm, tone, and aesthetics (the beauty of the language).

Likewise with the second pantun poetry above, the first two lines, namely array 1 and array 2, are an introduction to enter the content, which are arrays 3 and 4. The meaning/content in arrays 1 and 2 with arrays 3 and 4 are still related. The diction in the poem above is dense; meaning that the

choice of words used is solid, for example, the choice of words *kelaq manis, daun ketujur, manggis, kataq, sepempang, tangis dalem kubur, tangis awak, sembahyang* etc. carried out by considering the rhythm, tone, and aesthetics (the beauty of the language).

(5) *Pacu Begawean (Rajin Bekerja)*

Pantun (Sasak Language)	***Meaning in Bahasa Indonesia***
Wah ta ita batur pacu-pacu entan dengan	'Wahai teman mari rajin bekerja'
Endaq mayus pada nambah	'Jangan malas pergilah memacul'
Talet bunga to leq lendang jari benang pade misah	'Tanam kapas di pelataran jadi benang'
	'Bergotong royong Bersama-sama'
Munna beleq batur nina pada nyesek	'Kalau sudah besar, wanita itu menenun'
Cek cek cek cek pung	'Cek cek, cek punyi (bunyi alat tenun)'
Sesek kereng sesek songket oleq benang metan dengan	'Tenun kain, tenun songket dari benang
	'Itulah caranya'
Endaq girang batur nina saling sisik begegutu	'Jangan sampai wanita hanya saling sisik dan cari kutu'
Munna girang batur nina saling sisik lenge gati	'Kalau biasa cari saling sisik, wanita itu jelek sekali'
Ndaraq lain batur doang keranteq na mauq dosa	'Tiada lain, pembicaraannya hanya ngerumpi, dapat dosa'

If the structure of the poem above is examined in terms of form, this poem is somewhat different from old poetry such as *pantun* and *syair* in general. The old poems are still bound by lines and rhymes as in the previous poems and *pantun*. The poetry entitled ***Pacu Begawean*** is expressed more freely in terms of the number of lines and stanzas. However, seen from the rhyme, it seems that there is a repetition of sounds and clever rhythms so that this poem is pleasant to listen to.

(6) *Sengasih-asih (Pengasih-asih)*

Mantra (Sasak Language)	***Meaning in Bahasa Indonesia***
Bismillahirrahmanirrahim	`Dengan menyebut nama Allah yang
Banyuku seperti bulan purnama	Maha Pengasih lagi Maha Penyayang`
Dudukku seperti bintang di langit	`Airku seperti bulan purnama`
Hari menangis dari belakang	`Dudukku seperti bintang di langit`
Raja seribu raja	`Hari menangis dari belakang`
Berkat lailahaillallah Muhammadarrasulullah	`Raja seribu raja` menjadi tujuan)
	`Berkat tiada Tuhan Selain Allah dan Muhammad Rasul Allah`

Mantra *Sengasih-asih* is a sort of poetry used to make people pleased when they see the user or the person intended by the *mantra* reader.

3.3 *Mantra* Poetry

Mantra poetry is a literary work that contains symbolic values related to the beliefs of the local community where the poem is used. In addition, mantra poetry is believed by some people to have the power to realize the goals to be achieved. The description of the spell poetry is as follows.

If seen from the structure of the *mantra Sengasih=asih* just like the spells that are owned by other tribes. The structure of the mantra consists of a title, opening, supposition or parable, purpose and closing. The opening element in the *mantra Sengasih-asih* usually opens with a greeting *bismillahirrahmanirrahim*. This greeting is used in almost all *mantras*, except for the kind of *mantra* which aimed for harming others, *Begik* or *Sokèq* 'witchcraft'. *Bismillahirrahmanirrahim* is an Arabic opening sentence that is usually spoken by Muslims when starting or starting each activity. This shows that the *mantras* of the Sasak tribe are influenced by Islam, which incidentally is the religion of the majority of the people on Lombok Island. Finally, poetry in the form of proverbs entitled '*Mpaq Bau*'.

(7) *Mpaq Bau 'Ikan Didapat'*

Poetry (Sasak Language)	***Meaning in Bahasa Indonesia***
Mpak bau	'Ikan didapat'
Tunjung tilah	'Bunga teratai tetap indah'
Aiq menēng	'Air tetap jernih'

The proverb poetry in the Sasak language above, looks like proverbs in general. The proverb above consists of three lines. All the sentences in the proverb reflect the content of the proverb. Furthermore, the data on folk poetry in the Sasak language presented above will be discussed in the description below. In this article, the discussion of Sasak folk poetry is limited to six examples of poetry, given the limited space. The first poem is titled "Kadal Nongaq", the second poem entitled '*Jeruk Manis*' and the third poem entitled '*Pelentong Paoq*", *Pacu Begawean*, religious poetry, and *mantra Sengasih-Asih*. These poems are often heard or often sung by children and adults.

(8) *Kadal Nongaq*

Pantun (Sasak Language)	***Artinya***
Kadal nongaq leq kesambiq	*'Kadal mendongak di kesambik'*
Benang katak setakilan. Aduh dende!	*'Benang mentah sepaket, Aduh sayang'*
Te ajah onyaq ndeq ne matiq	*'Dididik, vdiajar berhati-hati, tetapi tidak*
Payu salaq kejarian. Aduh dende!	*patuh'*
	'Akhirnya salah jalan, Aduh saying"
Mun cempake si kembang sandat Saq sengake jari sahabat	*'Jika Cempaka si kembang sandat' 'Yang kakak jadi sahabat'*

The existence of this poem is very popular among the Sasak folk because in addition to the beauty of the rhythm, the message conveyed is also very thick with educational values. This poem is frequently heard on both casual and formal situations. You may notice the cadence of old poetry in it if you pay attention to the sentences chosen. This poem is similar to syair poetry in that it contains

wisdom. To help you understand the poem or song above, below is an example or model for examining the text's structure.

Judging from its structure, the presentation of the poem above consists of two sampiran lines and two content lines. The first two arrays are an introduction to enter the contents of arrays 3 and 4. The meaning/content of arrays 1 and 2 with arrays 3 and 4 are still related. In terms of the intonation used, line 1 and line 2 of the poem above use informative sentences. Judging from the number of clauses, Array 1 and Array 2 are compound sentences consisting of two clauses. Likewise, lines 3 and 4 are suggestions with a conditional relationship pattern (*mun* which means 'if'). In array 3 and array 4 is the contents.

The typography or poetic form above is filled with words; sometimes the lines and words are in order. His diction is dense; meaning that the choice of words used is solid. For example, word choice *kadal, mongaq, kesambiq, benang kataq* etc, carried out by considering the rhythm, tone, and aesthetics (the beauty of the language).

The imagery that stand out in the poem are the human senses, such as visual images, *kadal nongaq leq kesambiq*. The use of imagery is intended so that readers and listeners can imagine or feel what is seen and felt in the poem. The words chosen tend to be concrete words such as *kadal,* symbol of someone who is still innocent *benang kataq* can mean still young, immature way of acting and behaving, *kesambiq* leafy protective tree, usually used for protection and shelter, meaning as a child who is still under supervision, protection and guidance of parents or adults. The style of language used is in the form of figures of speech such as metaphors, similes, anaphora, etc. The rhythm or rhyme uses sound equations at the beginning, middle and end of the poem. The tone used in the poem above is a humble tone. The message to be conveyed in the poem *Kadal Nongaq* is that as a child who has not yet grown up, you should learn about good ways and attitudes in life so that you become a mature and mature person in living this life. The following is an analysis of the second poem entitled "Putri Mandalika".

(9) *Jeruk Manis*

Puisi (Bahasa Sasak)	***Meaning in Bahasa Indonesia***
Sai rengga skendo kendi jeruk manis Jeruk manis skendo kendi atas langan Sai weda skendo kendi kanak nangis	*'Siapa membawa sebakul jeruk manis' 'Jeruk manis sebakul di atas jalan'*
Kanak nangis skendo kendi mele mangan	*'Siapa mengejek seperti bakul kanak nangis' 'Kanak nangis seperti bakul mau makan'*
Sai sino skendo kendi beli teloq Teloq sino skendo kendi teloq bebek Sai sino skendo kendi males mopoq Ia sino skendo kendi kanak ekek	*'Siapa itu sebakul membeli telur' 'Telur itu sebakul telur bebek'* *'Siapa itu sebakul males mencuci'* *'Dia itu gambaran anak yang jorok'*

*)kendi = bakul kecil /small basket

When children are playing and joking, this poem is often sung or spoken by adults or between playmates to greet each other or ridicule each other. If you pay attention to the sentences used, you can see the rhythm of the rhymes in them. Examined in terms of the structure of the text, the presentation of the poem above consists of array 1 and array 2 as *sampiran* and arrays 3 and 4 are the contents. The first two arrays are an introduction to enter the contents of arrays 3 and 4. The meaning/content of arrays 1 and 2 is related to arrays 3 and 4. In terms of the intonation used, line 1

and line 2 of the poem above use informative sentences. Likewise with the next rhyme. In array 1 and array 2 are samples. Arrays 3 and 4 are the contents.

The typography of the poem above is filled with regular words with rhymes and ab-ab rime. His diction is dense; meaning that the choice of words used is solid. For example, the choosing of the word s*kendo skendi,* the form of repetition of sounds that copy sounds that create beautiful rhythms. The choice of the expression *jeruk manis* done by considering the rhythm, tone, and aesthetics.

The imagery that stands out in the poem is vision, *kanak, kedo-kendi, jeruk manis*. The use of imagery is intended to readers and listeners could imagine what is seen and felt in the poem. The diction tends to use concrete words such as *kanak, kendo-kendi, jeruk, manis* as the symbol of joy *jeruk* with a beautiful color and aroma and alluring taste. This can give an idea of how the children's lives are cheerful and fun. The style of language used is in the form of figures of speech such as metaphors, similes, and anaphora. Rhythm or rhyme uses sound at the beginning and end of the poem.

The theme that stands out in the poem above is moral education. The tone used in the poem above is a humble tone. The message to be conveyed in the poem *Jeruk Manis* is children are taught from an early age to live in an orderly life and clean manner.

(10) ***Pelentong Paoq***

Pantun (Sasak Language)	***Meaning in Bahasa Indonesia***
Sai sino pelentong paoq Kenangku ndeq kanaq sekolah Sai sino ngelentong jaoq Kenang ku ndeq dedare solah	*'Siapa itu melempar mangga' 'Saya kira bukan anak sekolah' 'Siapa itu ikut pergi jauh' 'Saya kira bukan gadis cantik'*
Eling-eling denda leq ubaya Eling-eling sida nuna leq ubaya	*'Ingat-ingat denda di ubaya' 'Ingat ingat nuna di ubaya'*
Sai sino pelentong paoq Kenagku ndeq kanaq sekolah Lamun sida jaq uwah taoq Tentu sida gin jari molah	*'Siapa itu melempar manga' 'Saya kira bukan anak sekolah' 'Kalua anda sudah tahu' 'Tentu Anda jadi bahagia'*
Eling-eling denda leq ubaya-leq ubaya Eling-eling sida nuna leq ubaya	*'Ingat-ingat denda di ubaya 'Ingat ingat anda nuna di ubaya'*

This poem is often used to give advice especially to teenagers. If one looks at the structure of the form, the sound and rhythm of this poem is still colored by verses and rhymes. To get a clearer picture of the above poem, the following is an analysis of the text structure. The structure of the poem above consists of two sampiran lines and two body lines. The first two arrays are an introduction to enter the contents of arrays 3 and 4. The meaning/content of arrays 1 and 2 with arrays 3 and 4 are still related, in lines 5 and 6 they are not related. The type of sentence in terms of the intonation used, array 1 and array 2 use informative sentences. The diction in the poem above is dense; meaning that the choice of words used is solid, for example, the choice of words *plentong, paoq, dedare, nune* etc, done by considering the rhythm, tone, and aesthetics (the beauty of the language).

The imagery that stand out in the poem are the human senses, such as visual imagery, *plentong paoq*, *ngelentong jaoq* and the use of visual images is intended so that readers and listeners can imagine or feel what is seen and felt in the poem. The words chosen tend to be concrete words such as *paoq* 'mangga'*, dedare* 'girl' symbol of someone who is still young, immature ways of acting and

behaving are still under the supervision, protection and guidance of parents or adults. The style of language used in the poem is in the form of figures of speech such as metaphors, similes, anaphora. Rhythm or rhyme is used in sounds at the beginning, middle and end to beautify the atmosphere of the poem.

The theme that stands out in the poem above is good life education. The tone used in the poem above is a humble tone. The message to be conveyed in the poem *Plentong The Paoq* is as a child who grows up who already knows the opposite sex so that he is careful to protect herself.

(11) ***Religious Pantun***

Pantun (Sasak Language)	***Meaning***
Mun belayang leq tembere	'Jika bermain layang-layang di tebing Melempar manga pakai tetulang'
Kapek paoq siq tetolang	'Jika sembahyang kita tak mau'
Mun sembahyang ndeqte mele	'Sangatlah terlalu kita gila'
Sanget laloq siqre jogang	'Sayur bening daun turi'
	'Manggis mentah ada seranting'
Kelaq manis daun ketujur	'Suara tangis di dalam kubur'
Manggis kataq araq sepempang	'Tangis diri tidak pernah sembahyang'
Epen tangis leq dalem kubur	
Tangis awak ndeq uah sembahyang	

This rhyme-shaped poem is often used to give advice, especially to teenagers. Word of wisdom for children or teenagers not to neglect their worship, especially in their 'shalah' prayer. If you look at the structure of the form, the play of sound and rhythm, this poem is purely a rhyme. To get a clearer picture of the above poem, the following is an analysis of the text structure.

The structure of the poem above consists of two sampiran lines and two body lines. The first two arrays, namely arrays 1 and array 2, are introductions to enter the contents, namely arrays 3 and 4. The meaning/content of arrays 1 and 2 with arrays 3 and 4 are still related. The diction in the poem above is dense; meaning that the choice of words used is solid, for example, the choice of words *paoq, belayang, tembere, sembahyang, jogang* etc, carried out by considering the rhythm, tone, and aesthetics (the beauty of the language).

Likewise with the second pantun poem above, the first two lines, namely array 1 and array 2, are an introduction to the content, namely arrays 3 and 4. The meaning/content in arrays 1 and 2 with arrays 3 and 4 are still related. The diction in the poem above is dense; meaning that the choice of words used is solid, for example, the choice of words *kelaq manis, daun ketujur, manggis, kataq, sepempang, tangis dalem kubur, tangis awak, sembahyang* etc. carried out by considering the rhythm, tone, and aesthetics (the beauty of the language).

The imagery that stand out in the poem are the human senses, such as visual imagery, *tembere*, *belayang* in the first poem, it is intended that readers and listeners can imagine or feel what is seen and felt in the poem. The words chosen tend to be concrete words such as *paoq* 'mango', *tembere* 'cliff'. The style of language used in the poem is in the form of figures of speech such as metaphors, similes, anaphora. Rhythm or rhyme is used in sounds at the beginning, middle and end to change the atmosphere of the poem.

The theme that stands out in the two important poems above is religious education. The tone used in the poem above is a humble tone. The message to be conveyed in the two important poems above is that as a faithful servant of God, you should be diligent in worship, especially 'shalah' prayer as a pillar of religion..

(12) ***Pacu Begawean (Rajin Bekerja)***

Puisi (Sasak Language)	***Meaning in Bahasa Indonesia***
Wah ta ita batur pacu-pacu entan dengan	'Wahai teman mari rajin bekerja'
Endaq mayus pada nambah	'Jangan malas pergilah memacul'
Talet bunga to leq lendang jari benang pade misah	'Tanam kapas di pelataran jadi benang'
	'Bergotong royong Bersama-sama'
Munna beleq batur nina pada nyesek	'Kalau sudah besar, wanita itu menenun'
Cek cek cek cek pung	'Cek cek, cek punyi (bunyi alat tenun)'
Sesek kereng sesek songket oleq benang metan dengan	'Tenun kain, tenun songket dari benang'
Endaq girang batur nina saling sisik begegutu	'Itulah caranya'
Munna girang batur nina saling sisik lenge gati	'Jangan sampai wanita hanya saling sisik dan cari kutu'
Ndaraq lain batur doang keranteq na mauq dosa	'Kalua biasa cari saling sisik, wanita itu jelek sekali'
	'Tiada lain, pembicaraannya hanya ngerumpi, dapat dosa'

This poem is very entertaining because it is often heard or sung when families gather to rest. Young people or adults take advantage of this sung poem to entertain and encourage their younger generation to work. If the structure of the poem above is examined in terms of form, this poem is somewhat different from old poetry such as *pantun* and *syair* in general. The old poems are still bound by lines and rhymes as in the previous *syair* and *pantun*. The poetry entitled ***Pacu Begawean*** it is expressed more freely in terms of the number of lines and stanzas. However, judging from the rhyme, it seems that there is a repetition of sounds and clever rhythms that make this poem enjoyable to listen to.

The images and symbols used in the poem use more concrete words. The image that stands out is hearing, with sound imitation *cek- cek, cek .. pung* which imitates the sound of the loom used to weave. The words *lendang, benang, males, lilus* is the repetition of sounds that give rise to the rhythm of the poem. The use of imagery is intended so that readers and listeners can imagine what is seen and felt in the poem. The diction tends to use concrete words such as *lendang, benang, kereng, songket*. This can give an idea of how the life that underlies the life of the village community at that time. The style of language used is in the form of figures of speech such as metaphors, similes, and anaphora. Rhythm or rhyme uses sound at the beginning and end of the poem. The theme that stands out in the poem above is life must be diligent work. The tone used in the above poem is a high tone. The message to be conveyed in the poem *Pacu Begawean* is to achieve a good life we must be hardworking.

(13) ***Sengasih-asih (Pengasih-asih)***

Mantra (Sasak Lanaguage)	***Meaning in Bahasa Indonesia***
Bismillahirrahmanirrahim *Banyuku seperti bulan purnama* *Dudukku seperti bintang di langit* *Hari menangis dari belakang* *Raja seribu raja* *Berkat lailahaillallah Muhammadarrasulullah*	`Dengan menyebut nama Allah yang Maha Pengasih lagi Maha Penyayang` `Airku seperti bulan purnama` `Dudukku seperti bintang di langit` `Hari menangis dari belakang` `Raja seribu raja` menjadi tujuan) `Berkat tiada Tuhan Selain Allah dan Muhammad Rasul Allah`

Mantra *Sengasih-asih* is a type of poetry that is used with the aim that people always feel happy to see the user or the person intended by the *mantra* reader. Besides, *sengasih-asih* also has the function of changing the feelings of people who initially hate it to be happy about the presence or presence of the user or the intended person. By using *Sengasih-asih*, someone will always be liked by the people around him.

From the structure perspective. mantra *Sengasih=asih* just like the *mantras* that are owned by other tribes. The structure of the mantra consists of a title, opening, supposition or parable, purpose and closing. The opening element in the *mantra Sengasih-asih* usually opens with a greeting *bismillahirrahmanirrahim*. This utterance is used in almost all *mantras*, except for the types of spells aimed at harming others, *Begik* or *Sokèq* 'witchcraft'. *Bismillahirrahmanirrahim* is an Arabic opening sentence that is usually spoken by Muslims when starting or starting each activity. This shows that the *mantras* of the Sasak tribe are influenced by Islam, which incidentally is the religion of the majority of the people on Lombok Island.

(14) ***Mpaq Bau 'Ikan Didapat'***

Poetry (Sasak Language)	***Meaning in Bahasa Indonesia***
Mpak bau	'Ikan didapat'
Tunjung tilah	'Bunga teratai tetap indah'
Aiq menēng	'Air tetap jernih'

In terms of form and structure, the proverbs above are similar to proverbs in general. The proverb above consists of three lines. All the sentences in the proverb reflect the content of the proverb.This proverb is usually used to give advice or a view on taking a stand in dealing with a case or problem. In handling a case, please be wise, or not haphazard. Be not wise in solving a problem. This is stated by the expression '*mpaq bau'* meaning the fish is obtained, meaning what we hope to achieve, '*tunjung tilah*, meaning that the lotus flower is still beautiful, meaning the situation, the condition of the community is peaceful and pleasant, *aiq meneng'* the meaning remains clear, the meaning is a safe and serene atmosphere.

4. Conclusion

Based on the results of the discussion of the seven examples of folk poetry in the Sasak language above, it can be concluded as follows: 1) the text of the Sasak people's poetry, in the form of rhymes, verses, spells, and forms of proverbs. The structure of the text consists of content and attachments, the choice of words tends to be dense and the images that are highlighted are sight and hearing. The themes discussed relate to the world of children and adolescents, and adults. Sasak folk poetry contains views, tips and advice. The BS poetry development pattern has a dynamic and static structure. Dynamic patterns contain variable and irregular verse and line structures, such as rhyme patterns a-b-c-a and stanzas 3-2-1-2, 3-2-1-3, and so on. Then, static patterns have patterns that don't change and tend to be rigid, such as rhyme patterns a-a-a-a and stanzas 3-3-3-3, 3-3, 4-4, and many more.

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