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Semiotics Performance by *Marco De Marinis* in *Syair Wasiat Renungan Masa Tuan Guru Kyai Haji Abdul Madjid*

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Abstract---Analyzing the text of *Syair Wasiat Renungan Masa* using semiotic approach by de Marinis can answer the basic competences, namely: 1) to identify the information of the local folk poetry dealing with the analysis of the context, 2) to summarize the content of the folk poetry relating to the analysis of the context, and 3) to analyze the structure and the language of the folk poetry engaging with the analysis of the text. This study discovers 1) The text of *syair Wasiat Renungan Masa*: (a). Structure of sound: orchestral sound, a symbol of sound, and rhyme. (b) The use of words: vocabularies, diction, denotation, connotation, figurative language, imagery and rhetoric. 2) Social and Cultural Contexts found in *syair Wasiat Renungan Masa* in the community of NW recitation: (a) Social context relates to gender, social status, educational background, the setting of place and time. (b). Cultural context: organizational guidelines, religious advice, state guidelines. 3). Co-text in *syair Wasiat Renungan Masa*: paralinguistics, kinetic, proxemic, material element, intertextuality. 4) Teaching materials of *Syair Wasiat Renungan Masa* for Junior High School NW that cover: Lesson Plans that consists of Core Competence, Basic Competence, Indicators, Objectives, Materials, Strategy, Media, Source, Activity, and Evaluation/Assessment.

Keywords--- Marinis, renungan masa, syair, teaching material.

Introduction

This study was conducted by considering the observation result done to the teaching material namely *Mengenal Dan Memahami Puisi Rakyat* (Recognizing and Understanding Folk Poetry) in Bahasa Indonesia textbook for students at Junior High School Grade VII which is developed based on Curriculum 2013. In this textbook, the basic competencies are (1) identifying the information in the folk poetry in the students' environment, 2) summarizing the content of the folk poetry, 3) analyzing the structure and language of the folk poetry (Ministry of Education and Culture of the Republic of Indonesia, 2017). Focusing on the words *puisi rakyat setempat* (local folk poetry), related to the learning material in the students' textbook, the learning materials include folk poetry 1, 2, 3, and 4 using Bahasa Indonesia. If it is in the local language, it should be translated into Bahasa Indonesia. When in fact, the Basic Competence clearly states that the learning material is *puisi rakyat setempat* (the local folk poetry) which means that the folk poetry should be in the local language. It is not considered by the teacher because the teacher lacks knowledge of the local literature, the teacher focuses more on the textbook, and the teacher lacks creativity and so

forth. Whereas, the local folk poetry which is in form of poem and *syair* is important to be studied by the students as it contains and brings various values, namely moral, religion, and manner (ethic and norm) (Ministry of Education and Culture of the Republic of Indonesia, 2017). These values are identical to character education as the character of Indonesian people. Law No. 20 Year 2003 Article 3 about National System of Education, states that national education functions to develop the capability, character, and civilization of the nation for enhancing its intellectual capacity, and is aimed at developing learners' potentials so that they become persons imbued with human values who are faithful and pious to one and only God; who possess morals and noble character; who are healthy, knowledgeable, competent, creative, independent; and as citizens, are democratic and responsible. Based upon the functions and the objectives of the national education, it is clear that every level of education, including Junior High School, should be carried out systematically. This context is related to the development of students' characters so that they are able to compete and have ethics, morals, and manners and can interact with the society (Sudikan, 2001; Umar, 2017; Rahman, 2018).

The development of students' characters can be improved and empowered by learning local folk poetry. The local folk poetry in Basic Competence means the local literature of the students such as in the form of old poetry. The old poetry in Sasak ethnic group is presented in the form of a poem (*lelakaq*) or *syair*. *Syair* is old poetry that is originally from Persia with some characteristics, namely: each stanza consists of four lines, each line consists of from eight to twelve syllables, with 'aa' rhyme scheme, all lines belong to the content, and there is no first couplet. Some *syairs* in Indonesia mostly relate to the values of Islam and are known as religion *syairs*.

One of *syairs* that is still used in the religious activity (Islam) in Lombok especially in Nahdathul Wathan community is *Syair Wasiat Renungan Masa* by Tuan Guru Kyai Haji (TGKH) Muhammad Zainuddin Abdul Majid. The book *Syair Wasiat Renungan Masa* is about advice and the struggles of Nahdlatul Wathan followers (Nu'man, 1999; Halliday & Hasan, 1992). This book uses simple, common and understandable words so that the readers can easily understand it (Amir, 2013). To synergize *syariat* (shari'a) and *hakikat* (the truth or fact), this book strongly engages the values of Islam (Amir, 2013). The synergy of the Islamic values between shari'a and *hakikat* in the book is about: faith and righteousness, sincerity, *istiqomah* (consistency, strong faith), moral values, and other values. The *Syair Wasiat Renungan Masa* is also sung by a *kasidah* (a vocal group singing Islamic songs) in the Islamic speech or events. The stanzas are also quoted by the speaker of the Islamic speech as the material of the speech relates to the *syair*, and, sometimes the audiences of the speech spontaneously sing the stanzas together with the speaker (Amir, 2013).

According to Marinis (1993), the presentation of the stanzas of *Wasiat Renungan Masa* as mentioned above strongly relates to the responses of the audiences in the speech event. It can be observed from three aspects. The first is the aspect of the relation between the texts of *Syair Wasiat Renungan Masa* with the source that is placed in the dynamic of the speech. In this context, it includes the speaker and the audiences and the intensity of the author's communication (Tuan Guru Kyai Haji (TGKH) Muhammad Zainuddin Abdul Majid). The second is the aspect of the relationship between one text (*Syair Wasiat Renungan Masa*) and other texts (text that is about moral values, religious value and manner or ethic) by selecting the context, text practice and the interaction during the recitation or speech. The third aspect is the relation among the text of the recitation (the quotation of the text of *Syair Wasiat Renungan Masa*), the meaning, and the interpretation of the audiences (audience of the speech event or recitation).

Semiotically, by using the theory of De Marinis, the structures and pragmatic values in the text of *Syair Wasiat Renungan Masa* can be explored comprehensively because it analyses the text, context, and co-text. In the other words, analyzing the text of *Syair Wasiat Renungan Masa* using the semiotic approach of de Marinis can answer the basic competencies which are: 1) to identify the information of the local folk poetry engages with the analysis of the co-text, 2) to summarizing the content of the folk poetry dealing with the analysis of the context, and 3) to analyze the structure and the language of the folk poetry relating to the analysis of the text (Christomy & Yuwono, 2004).

Through the de Marinis approach, the result of the analysis of the text, context, and co-text of *syair Wasiat Renungan Masa* can be used as the teaching material to teach old literature or classic literature, especially folk poetry such as *syair* to students. The teaching material can be put into the teacher's handbook and students' textbooks. The teacher's handbook will be equipped with lesson plans; while, the students' textbook will be equipped with exercises that should be done by the students (Lantowa et al., 2017; Pudentia, 2015; Bahri, 2018).

Research Method

An ethnography research was accomplished to answer the formulated research questions through eight stages as follows: 1) selecting the set of the research; 2) purposively selecting the informants; 3) collecting the data (recording, observing, doing in-depth interview, and collecting personal experience); 4) selecting the data; 5) validating the data;

6) doing transcription (transcript the spoken data into written data); 7) translating the data, and 8) analyzing the data. To analyze the data, this study used a textual approach using de Marinis that includes the analysis of the text, context and co-text. The text analysis includes sound (orchestral sound, phonetic and poetry), word (vocabularies, diction, denotation, connotation, figurative language, imagery, and rhetoric).

Discussion

The text of *Syair Wasiat Renungan Masa* by TGKH. Muhammad Zainuddin Abdul Madjid.

Structure of Sound 1

1. Orchestral Sound (Cacophony and Euphony)

Orchestral sound in *Renungan Masa Pengalaman Baru* by TGKH Muhammad Zainuddin Abdul Majid is presented through the data below:

The dominant sound in quote 14 (page 15) is vowel sound [i] as found in the words *di, ini masih, tersisih, terpilih, lotim* and *patih*. The next is vowel sound [a] in the words *sasak, lama, jaga, and banyaklah*. And, the vowel sound [i] and [a] intertwined with other vowel sounds such as vowel sounds [e] and [o].

There are some dominant consonant sounds in syair *Wasiat Renungan Masa Pengalaman Baru*. They are: 1) the consonant sound [h] at the end of the words *masih, tersisih, terpilih, and patih*; 2) the consonant sound [L] in the words *banyaklah, lama, loteng, and lotiml*; 3) the consonant sound [t] in the words *terpilih, tersisih, patih, tempat, lotim, and loteng*; and 4) the consonant sounds [d], [n], [m], [p], and other consonant sounds which are intertwined with other consonant and vowel sounds.

The dominant sound in syair *Wasiat Renungan Masa Pengalaman Baru* mentioned above are: the vowel sound [o] which can be found in the words *berbohong, beromong, kosong, melompong, and pemborong*; the vowel sound [e] in the three words of the syair above are *setiap, detik, and karena*. Next, the dominant vowel sound found in the syair above is vowel sound [i] that can be observed in the words *di, akhir, setiap, detik, inginnya, and jadi*. There are also the other vowel sounds intertwined with other vowel and consonant sounds that can be found in the syair *Renungan Masa Pengalaman Baru*.

Besides, the dominant consonant sound in the stanzas of the Syair above is the consonant sound [n] which can be seen in the words *zaman, banyak, berbohong, beromong, kosong, katanya, kosong, melompong, karena, inginnya* and *pemborong*. The next dominant consonant sound found in the syair above is the consonant sound [g] in the words *berbohong beromong, kosong, melompong, and pemborong*. Another dominant consonant sound is consonant sound [m] in the words *zaman, pemborong, melompong, and beromong*. Moreover, there are also other consonant sounds which are tied together with other consonants and vowel sounds.

Cacophony and euphony sound in Syair *Wasiat Renungan Masa Pengalaman Baru* can be pictured and presented in the stanzas of the syair with its various sound combinations. In other words, the various sound combinations in the Syair above have affected the variation of meaning construction poured in the stanzas.

2. Symbol of Sound

The symbol of sound strongly engages with the symbol of emotion. The symbol of emotion reflected in the syair *Wasiat Renungan Masa Pengalaman Baru* consists of feelings of love, happiness, affection, sadness, and feelings of regret:

a) Affection

Syair 109 and 36 above picture the affection of God to His creatures. It is proven by the first sentence of the stanza *'MAN TAABA TAABALLAHU 'ALAIHI* means "whoever repents, Allah will accept his or her repentance". The second line of the stanza explains that people who have sinned and even turned away from God, they will be forgiven by God as long as they want to repent. Inline 3 and 4 stating that *Limpahkan rahmat magfirah abadi, Oleh Tuhan Robbul'izzati* means that may Allah bless us with the grace of everlasting magfirah. Through this line, TGKH. Muhammad Zainuddin Abdul Madjid prays and encourages us to pray for each other so that people who repent are given magfirah (forgiveness) by Allah SWT.

b) Happiness

The stanzas 71 and 87 of Syair *Wasiat Renungan Masa Pengalaman Baru* tell about the happiness of TGKH. Muhammad Zainuddin Abdul Madjid for the presence of the *hasidin* (people who always help him in the struggle). It

can be seen inline 4 and 5 stating that *para HASIDIN dan juru da'wah, nyiarkan NW nyoder upah*. Of course, the message that TGKH. Muhammad Zainuddin Abdul Madjid wants to deliver is to help each other sincerely not for some reason or for a reward.

c) Sadness

In stanza 10 pages 72, TGKH. Muhammad Zainuddin Abdul Madjid pours his sadness when he sees his students and followers plagued by the slander through the sentence *aku melihat banyaknya fitnah* (I see a lot of slanders). Inline 3, he also adds *karena anakda berpisah- pisah* (because you are separated, my students) meaning that his students are no longer side by side, they are separated. His sadness is strengthened by the existence of line 4 stating that *tidak seturut pada ayahda* (does not follow me). He expresses his sadness when his students do not want to listen to him and accompany him to struggle together.

His expressions of sadness can also be seen in line 2 stating that *di saat kami di kepong orang, ada juga nakku menghilang*. In this stanza, he explains that when he struggled and when he experienced the slanders, his heart was tested by the disloyalty of his students, his students who left him in his difficult time. Next, Muhammad Zainuddin Abdul Madjid continues to express his feelings through lines 4 and 5 stating that *seungguhnya dunia heran tercengannng, melihat anakda menggunting benan* (the world is surprised to see the children cut the thread).

d) Regret

Stanzas 38 and 109 tell that people, who follow their desires without considering the good and bad value of their desires, do not have a definite way of life or a bright purpose of life. As a result, TGKH. Muhammad Zainuddin Abdul Madjid states that "*IYYAKA WA YU'TADZARU MINHU*" meaning that "Keep away from trouble or pain". The last lines, line 38 and 109 imply that the effects of people who often follow their desires. The people who often follow their desires will be trapped in their own problems.

3. Rhyme (Rima)

In terms of rhyme, in the *syair Wasiat Renungan Masa Pengalaman Baru*, there is only one rhyme found that is monorhyme. Stanza 132 (page 41) uses monorhyme because every line uses the same rhyme scheme that is a-a-a-a. It can be seen from the first line, the last letter of the last word is *a* (in the word *kita*) and the second line is ended by the word *berdo'a* with the same letter at the end of the word, *a*. Next, in the third line, the letter *a* ends the last word of the sentence, that is word *terpelihara*, and in the last line, the letter *a* ends the last word of the line that is word *selama-lamanya*.

Next, in the stanza 223 (page 62), it uses a monorhyme scheme that is a-a-a-a. It can be observed from the last word of each line. In the first line, the last letter of the last word of the line is *u* in the word *satu*. The second line is ended with the word *dahulu* in which the last letter of the word is *u*. It is the same as the rhyme of the first line. In the third line, the letter *u* also ends the last word of the line that is *selalu*. Considering the same letter (vowel sounds) at the end of each line, it can be concluded that the stanza of the *sair* uses a monorhyme scheme.

4. Rhythm

Most of the rhythm in *Wasiat Renungan Masa* relatively uses the same types of rhyme from the first to the last stanza. The rhyme appearing in *syair Wasiat Renungan Masa* consists of meter and rhythm. There are two types of meter. It can be consistent and inconsistent. Fixed meter or metrum (consistent meter) is a meter released based on the fixed syllable; while, the inconsistent meter is metrum released from the additional *syair* (insertion) that is played, for example, *aduh sayang !!, seribu sayang*. Meanwhile, in terms of rhythm, *Wasiat Renungan Masa* consists of various rhythms which are: up and down, long and short, hard and soft, low and high. These dynamics are played regularly.

Meter

Aduh sayang

seribu sayang (Inconsistent meter)

Dulu banyak yang kami baiat (consistent meter)

Waktu ijazah dan nerimat thoriqat

(consistent meter)

Sanggup membela selama hayat

(consistent meter)

Sehidup semati sampai akhirat (consistent meter)

Rhythm

Aduh sayang (short rhythm)
Seribu sayang (short-soft rhythm)
Dulu banyak yang kami baiat
 (flat-short rhythm)
Waktu ijazah dan nerimat thoriqat
 (flat-short rhythm)
Sanggup membela selama hayat (high rhythm)
Sehidup semati sampai akhirat
 (low-short rhythm)

(played by the team of Wasiat MDQH Anjani on NWDI 83rd Anniversary)

Words Structure in the Syair

1) Vocabulary

Vocabulary used in the *Wasiat Renungan Masa Pengalaman Baru* is Indonesian vocabularies. Besides, there is also vocabulary in Arabic and Sasak language. Yet, the most dominant vocabularies used are Indonesian vocabularies. It also uses language that is relatively simple and understandable so that the listener could understand it well especially the people of Nahdlatul Wathan. However, there are also some difficult words used by the author such as *kumbkarna*, *sapu-jaga*, *guci sengeger berlambang api*, and some other words. These words or terminologies are rarely used by Sasak community. Meanwhile, the easy words used can be found in the sentence *Agar semua wargamu baik, ANAK BAIK MENANTU MOLEK*.

2) Diction

The diction used by the author to bring the audiences to imagine what the syair tells about are *aqiqah*, *syari'ah* meaning the norms or principles of right actions or behavior of a community (collectively). The use of the word *mustawa* (a place that is supremely high and bright), *jannatul ma'wa* (name of one of the heavens in Islam religion) in the line *Semoga tercapai JANNATUL MA'WA, Bi'aunillahi Robbil Baroya. Sangat durhaka seorang hamba, Menjual iman melelang taqwa, dan sebagainya*.

3) Denotation and Connotation

Denotation can be found in syair 28 and 63, namely: *Auliya'ullah*, the people who always protect and maintain their *iman* (faith) and *taqwa* (God-fearing) to Allah. There are also words *aqiqah*, *syariah* in the syair 30 and 78 which means norms that control human life collectively.

The connotation is found in syair 6 page 66, namely: *Bila anakku kakak beradik, Turun temurun berjiwa baik*, this sentence means a hope for the children (brothers and sisters) to be good people. Another sentence is *Mengejar bayangan kursi dunia* which means to pursue a good life (position) in the world. Next is the sentence *Sangat durhaka seorang hamba, Menjual iman melelang taqwa*. This sentence expresses about how rebellious a child who sells his or her faith in which she or he does not maintain his or her faith and *taqwa* to Allah and does not obey the religion.

4) Figurative Language

Another feature of poetry found in syair *Wasaiat Renungan Masa Pengalaman Baru* is figurative language. There are several types of figurative language found, namely: allegory, alusio, simile, metaphor, anthropomorphism, synesthesia, antonomasia, aptronym, metonymic, hypochorism, litotes, hyperbole, personification, depersonification, pars pro toto, totem pro parte, euphemism, dysfemism, fable, parable, symbolic, association.

5) Imagery

A poem or poetry cannot be separated from imagery. Imagery is one of the poetic elements used by poets or authors to strengthen the reader's thoughts and feelings. In *syair Wasiat Renungan Masa Pengalaman Baru*, there are only hearing and sight imagery found. Hearing imagery is found in the lines *adapula selalu mencela, orang berhizib dihina-hina. Mendengar Bisyarah tambah percaya*. Meanwhile, the sight imagery is observed in the lines *kalau berjodoh hendaklah pilih, yang tinggi moral. Turunan bersih; banyak terbukti banyak terlihat*.

6) *Linguistic factor (language features)*

Linguistic factor relates to abbreviation or acronym used in syair. The use of acronym is found in the last word of the first line (no, 160 pages 80), that is word *camuk*. *Camuk* comes from two words, namely “cari” and “muka”. Another acronym is also found inline 3 in stanza no.92 page 92, which is word *ninggalkan*. The word *ninggalkan* is formed by the combination of affix *me-an* and root “tinggal”. In standard Indonesia, it becomes *meninggalkan*.

Social and Cultural Context

1. *Social Context*

a) *gender*

Stanza no 91 (page 92) states that although she has a degree and position, a woman is a woman. She cannot be more superior than a man can be. It can be seen inline 2 and 3, namely *Kaum wanita tetap wanita, sekalipun S.H and DOKTORANDA*. Therefore, Muhammad Zainuddin Abdul Madjid adds that a woman must also fight for her religion, country and nation. She does not have to go to war like what man does. Yet, defending the country can be manifested by educating children to make them prepared to be a successor of their religion, state and nation.

b) *Social Status (Stratification)*

Stanza no 44 (page 81) shows the expression of TGKH. Muhammad Zainuddin Abdul Madjid about his students who become prominent or have a good position such as *petugas Negara* (civil servant), *penghulu*(head), *kepala atau pemimpin* (leader). It is expressed through the sentence ‘*dan banyak pula petugas NEGARA, menjadi PENGHULU menjadi KEPALA*’.

c) *Educational Background*

Stanza no 185 (page 53) tells about one’s level of education (educational background). It is not merely about the level of education informal education (academically) but it is about one’s knowledge and insight. It is poured through lines one and two stating that *tuntutlah ilmu sebanyak mungkin, sampai mendapat gelar muflih* meaning that we need to keep learning until we achieve *muflih* (success both in the world and the hereafter).

d) *Setting of Place*

Stanza 52 (Page 25) mentions the setting of place that is Pancor. Pancor is a village where TGKH. Muhammad Zainuddin Abdul Madjid comes from and where the Nahdlatul Wathan was built.

e) *Setting of Time*

Stanza 55 (page 25) line two states that *siang dan malam tidaka putus*. It means that they fight for Nahdlatul Wathan day and night.

2. *Cultural Context*

a) *Content of Syair*

Content of the syair *Wasiat Renungan Masa Pengalaman Baru* includes secret, advice, organization and state regulation. The data related to the contents of the *syair Wasiat Renungan Masa Baru* are comprehensively presented below.

b) *Organization guidelines*

Stanza 15 (page 74) tells about how to run and manage an organization. The second line states that *organisasi ada imamnya* meaning that every group of people or organization has a leader (s) who will handle and lead the organization. It also happens to Nahdlatul Wathan, an organization that has leaders, namely PBNW (Pengurus Besar Nahdlatul Wathan/Executive Board of Nahdlatul Wathan). It is clearly mentioned in line 3 *pengurus besar PB namanya* (the executive board name). It is followed by line 4 stating that *wajib ditaati intruksinya* meaning that the members of an organization should follow their leaders and obey the regulation. And, in the last line, TGKH. Muhammad Zainuddin Abdul Madjid says *selama berjalan menyelamatkannya* meaning that the members of the organization should follow and obey the instruction and regulation as long as the instruction and regulation are positive, bring good values and does not contradicts the norm or belief.

c) *Religious Advice*

Through stanza 63 (page 28), TGKH. Muhammad Zainuddin Abdul Madjid delivers the message from *Auliya'ullah*, the people who always care for, maintain, preserve their faith and *taqwa* in themselves.

d) *State Guideline*

In stanza 44 (page 23), TGKH. Muhammad Zainuddin Abdul Madjid puts up his concern on the state guideline. It is stated in the sentence *berketuhanan Yang Maha Esa* means believe in the one Supreme God.

Co-Text in Syair Wasiat Renungan Masa Pengalaman Baru

1) *Paralinguistics /Suprasegmental*

Paralinguistic or suprasegmental elements include intonation, accent, stress and pause. Paralinguistic cannot be separated from the text as the verbal sign, especially in the text *Syair Wasiat Renungan masa Pengalaman Baru*.

Aduh sayang

(short rhythm)

Seribu sayang

(short-soft rhythm)

Dulu banyak yang kami baiat

(flat-short rhythm)

Waktu ijazah dan nerimat thoriqat

(flat-short rhythm)

Sanggup membela selama hayat

(high rhythm)

Sehidup semati sampai akhirat

(low-short rhythm)

2) *Kinetic (Movement)*

Stanza 111 (page 36) mentions about Kinetic (Movement). It can be seen in the sentence *siang dan malam berputar keliling*. In the second line, there is sentence *berputar keliling* meaning that someone who goes around.

3) *Proxemics*

Stanza 26 page 17 belongs to proxemics. It can be seen from sentence 2 mentioning about distance, *Di Lombok Tengah dan Lombok Timur*. This line shows the distance between Central Lombok and East Lombok.

4) *Material Element*

Stanza 119 (page 39) talks about someone who only focuses on how to pursue material and how to live happily in the world so that he or she does not care about and respect his or her parents. The material element is presented in the last line stating that *Ibu bapaknya dipandang budak, Bila tak dapat emas dan perak*.

5) *Intertextuality of Arabic Syair into Syair Wasiat Renungan Masa Pengalaman Baru*.

In the stanzas of *syair Wasiat Renungan Masa Pengalaman Baru* expressed, language adoption can be found. It is proven by the use of Arabic that is taken from Al-Qur'an and Hadist inserted in Bahasa Indonesia. The data are presented as follows.

The use of Arabic can be observed in the last line of stanza 55 (page 84) stating that *NAUDZUBILLAH MIN ZALIKHA* meaning that May Allah protects us from that (in case of harm). The next use of Arabic in this syair is also found in the first line of stanza 86 (page 32) stating that *Rijalulghaib* (religious people/scholars). In the last line, it says *Rijalul'aib Dajjalul-mungkar* (people who do not obey Allah but Dajjal)

Learning Material of Wasiat Renungan Masa for Junior High School NW

The teaching material of Syair is presented in the form of lesson plans, material, teaching media, evaluation instruments, and students' worksheets.

Conclusion

Based on the discussion above, this study concludes that:

- 1) The element of text analysis of Wasiat Renungan Masa found are:
 - Structure of sound that includes: orchestral sound, a symbol of sound, and rhyme
- 2) The use of words: vocabularies, diction, denotation, connotation, figurative language, imagery, and rhetoric.
- 3) Social and Cultural Contexts found in syair *Wasiat Renungan Masa* in the community of NW recitation is:
 - a) Social context related to gender, social status, educational background, the setting of place and time.
 - b) Cultural context includes: organizational guidelines, religious advices, state guidelines.
 - c) Co-text in syair *Wasiat Renungan Masa* is paralinguistics, kinetic, proxemic, material element, intertextuality.

Teaching materials of Syair *Wasiat Renungan Masa* for Junior High School NW include: Lesson Plans that consists of Core Competence, Basic Competence, Indicators, Objectives, Materials, Strategy, Media, Source, Activity, and Evaluation/Assessment.

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