Basic Materials of Literature Genre Text in Sasak Language: The Utilization as Teaching Materials for Local Content of Sasak Language

Khairul Paridi [a]
I Nyoman Sudika [b]
Syahbuddin [c]
Murahim [d]
Ratna Yulida Ashriany [e]

Abstract

Teaching materials about literature in the 2013 Curriculum should be text-based, but after careful discussion of the material in the curriculum and Sasak language textbooks in primary and secondary education, the emphasis is more on the value of beauty and character of story characters. In addition, teaching materials about the text of the Sasak literary genre are presented in Indonesian, not in Sasak; the amount of literature both in the form of fiction and poetry and others is still very limited. The limited material about literary genre texts has the consequence that learning about literary texts does not receive adequate attention. Based on these problems, this paper aims to discuss the text of the genre of folk literature in the Sasak language in terms of text structure, linguistic tools, and community values contained in it. Learning based on literary genre texts will support language skills and can help children understand the value and beauty of Sasak literature. The results of the study of literary genre texts are expected to help teachers prepare teaching materials for local content in the Sasak language.

Corresponding author:
Khairul Paridi,
Mataram University, Indonesia.
Email address: khairul_paridi@unram.ac.id

---

[a] Mataram University, Indonesia
[b] Mataram University, Indonesia
[c] Mataram University, Indonesia
[d] Mataram University, Indonesia
[e] Mataram University, Indonesia

1 Introduction

The local content of the Sasak language has been taught since the implementation of the 1994 Curriculum, but the teaching materials on linguistics contained in the books used have not been able to present a standardized variety of dialects. In addition, the material on language learning through literary text learning is not yet available. This makes it difficult for teachers to provide the teaching materials used. Moreover, since the implementation of the 2013 Curriculum, the portion of learning the local content of the Sasak language has almost disappeared. Although there are small numbers of schools that teach local content of the Sasak language with K-13, the material is still centered on grammar. As a result, learning the local content of the Sasak language is dominated by grammatical material. Thus, local content learning loses its way (Oroujlou & Vahedi, 2011; Dong et al., 2003; Setiawan, 2017).

The existence of a Regional Government Regulation ensures that learning local content in schools is learning local languages. Thus, learning the local content of the regional language must follow the text-based K-13. Thus, learning literary genre texts is a very urgent part of learning the local content of the Sasak language. Based on the description of the background above, this article examines how the literary genre text in Sasak language is studied in terms of the structure and linguistic tools used in the text. The results of this study are expected to contribute to teachers in preparing teaching materials or materials in learning local content of the Sasak language (Rezaei, 2012; Harman, 2013; Benson & Lor, 1999).

Theoretical review

In accordance with the problems studied, the theory used relates to the notion of old literature, traditional literary forms of folklore. In addition, the theory used is the theory of discourse and text, the embodiment of the text, the structure of the text, and linguistic tools in the text. In the study of this theory, it is first described literature, the meaning of traditional literature, forms and types of traditional literature (Mittelmeier et al., 2018; Jones, 1997; Hale, 1997). Furthermore, it discusses the theory of discourse, the meaning of discourse and text, the embodiment of the text, the structure of the text, and linguistic tools in the text.

Bascom (in Danandjaja, 1991), states that folklore consists of myths, legends, and fairy tales. Furthermore, Nurgiyantoro (2005), states that traditional literature includes: myths, legends, animal stories, fairy tales, wayang stories, folk songs, and traditional dramas. The importance of folklore can be related to the opinion of Goleman (1999), who states that stories are an important part of increasing emotional intelligence. Furthermore, it is said that storytelling is an effort to provide character values to children. This socialization is also a form of stimulation in the form of verbal, nonverbal, intellectual, and tactile stimulation. The extinction of folklore can occur in any area if it is not supported by community efforts, such as making it a source of learning.

Discourse is a semantic unit and not a grammatical entity. The unity is not because of its form (morpheme, word, clause, or sentence), but is a unity of meaning (Stotsky, 1983). Two entities can be studied. The first is the abstract element that is used to teach language to know how the rules of the language work. Second, the elements used to communicate. Language to communicate is called discourse. As stated by (Cook, 1989), *"This latter kind of language-language in use, for communication is called discorse..."*.

Meanwhile, Van Dijk (1977), states that discourse is an abstract theoretical construct. Thus, the discourse has not been seen as a physical embodiment of language. The embodiment of language is text. According to Stotsky (1983), although the text looks as if it consists of words and sentences the text consists of meanings. Text is a unit of meaning. Because of its nature as a unit of meaning, the text must be viewed from two angles simultaneously, both as a product and as a process. Text is a product in the sense that it is an output that can be recorded and studied because it has a certain structure and can be expressed in systematic terms.

According to Semi (1988), the structure of the narrative text consists of three parts: 1) the beginning of the introduction, in this section, it contains the introduction of characters, background atmosphere, and so on; 2) the beginning of the dispute, this section contains the initial conflict or problem presented by the author; 3) the climax or peak of contention, this section contains illustrations of the main conflict, and 4) the code/anticlimax in this section contains the resolution of problems that occur in the story and marks the end of the story (Bambang & Hambali, 2008; Toha-Sarumpaet, 2010).

2   Materials and Methods

Data about literary genre texts were collected by interview method and library method. Data were taken from various sources, and the main data source was obtained from informants who were able to tell stories in the Sasak language, both in the genre of fantasy stories, old poetry, and traditional dramas expressed in the Sasak language. The informants came from East Lombok, Central Lombok and West Lombok. Apart from informants, data were obtained from internet sources, and Sasak language textbooks used in schools (Wekke & Hamid, 2013; Kneepkens & Zwaan, 1995; Bahri, 2017).

3   Results and Discussions

The texts of the folklore genre in the Sasak language were found in the types of myths, legends, fables, historical stories, wayang stories, folk songs, and others. Popular Sasak folk tales include the stories of *Ratu Mandalika*, *Balang Kesimbar*, *Doyan Nede*, *Batu Golok*, *Dewi Anjani*. Apart from stories, there are also poetry forms in the Sasak language, such as the *Kadal Nongaq*, *Angin Alus*, *Inak Tegining Amakq Teganang*. In addition, there are also dramas such as *Cupak Gurantang*, *Amaq Abir,* and others. Given the very limited space available, then not all fantasy stories and poems are discussed. What is discussed in this paper is limited to one fantasy story, which is the story of *Balang Kesimbar*, and one poem/singing, that is *Kadal Nongaq*. In the following, we discuss the *Balang Kesimbar* story first, then discuss the *Kadal Nongaq* poetry/singing as an example of discourse or text.

3.1 Fantasy story structure

The structure of fantasy stories is generally almost the same as the structure of narrative texts, which consists of orientation, conflict, resolution, and ending. Orientation*, the orientation in the *Balang Kesimbar* story begins with the introduction of the main character and the extra characters. The introduction of the characters in the story begins with the character's life as casual labor. The character of *Balang Kesimbar* has an unyielding nature and lives as it is. This can be seen in the quote below.

> *Leq zaman laeq leq Lombok Island araq sopoq with toaq endot kance wei ne aran loq Balang Kesimbar. Papuq toaq dait Balang Kesimbar nike sanget miskin. Ye idup bekuliq begawean leq bangket. Balang Kesimbar tebilin mate isiq inaq amaqne langan masih kodeq lantaran sopoq wabah penyakit leq jaman laeq.*
> *Oleq masih kodeq Balang Kesimbar terengah isiq papuqne. Yimaqne dalem keadaan miskin, papuq toaq nike ndeqne uah ngeluh dait putus ase. Ye rengah Balang Kesimbar dait teajarin pegawean si solah-solah serte kelakukan terpuji. Selainan nike, Balang Kesimbar terserah endah lalo nuntut ilmu leq sopoq guru ngaji. Lantaran pengajahan dengan toaq dait guru nike, Balang Kesimbar jeri kanaq si bagus dait alus kelakuanne. Sengaq papuqne uah toaq, make Balang Kesimbar sangat isiqne rajin bantu papuqne begawean dait irup ape araqne.*

> Translation
> *"*In ancient times, on the island of Lombok, an old woman was living with his grandson named *Balang Kesimbar*. This old grandmother and *Balang Kesimbar* are very poor. They live odd jobs taking care of other people's fields and from there they can eat. *Balang Kesimbar* was left dead by his parents when he was a child due to an ancient disease outbreak. Since childhood, *Balang Kesimbar* was raised by his grandmother. Although in a poor condition, the old grandmother never complained and gave up hope. She took care of and trained *Balang Kesimbar* with various good works; raised with commendable behavior. In addition, *Balang Kesimbar* was handed over to the Qur'an teacher to study religion. With the training and upbringing of his grandmother and his Qur'an teacher, *Balang Kesimbar* became a skilled and well-behaved child. Because her grandmother is old, then *Balang Kesimbar* is very diligent in helping his grandmother to work and live as it is.

- Complications, complications in the story of *Balang Kesimbar* are arranged chronologically. In the early stages, problems and events arise that trigger conflicts. From the initial stage of conflict, then developing conflicts in the next stage. Look at the quote below which describes the occurrence of internal conflicts.

Sedateng ne leq istane, ternyate jebak wah berimpet. Segale entan Balang Kesimbar mele tame laguk sie-sie. Lalang seberaq ye nyurak endeng tulung sang araq aseq periak dengah pengempohne laguq ndeqne araq dengan bedengah, ketungkulan boye wayang. Balang Kesimbar aseq gati. Ye momot mero leq deket jebak leq bawaq leloloan. Leq ngoneq Balang Kesimbar nggitaq pemontot sesimbong leq bawaq tembok. Balang Kesimbar mawinan jeput sesimbong nike, kadune nulis leq tembok istane. Balang Kesimbar poro-poro gambar sopoq binatang saq sanget aneh kedu sesimbong nike. Seuahne selese begambar, Balang Kesimbar mawinan uleq tipaq balen papuqne. Teketuan isiq papuqne, kumbeqne ampoqne aru laloq uleq, padahal beboyean ndeqman selese. Balang Kesimbar becerite leq papuqne epe si pendaitne Balang Kesimbar beterus tindoq.

"Arriving at the palace, it turned out that the gate was closed, everything *Balang Kesimbar* did to get in but in vain. Every now and then he screamed for help, who knows some people pity to hear his screams, but no one hears him. Everyone is focused on watching the puppets. *Balang Kesimbar* was very sad. He stayed near the gate under a tree. It has been a long time since *Balang Kesimbar* has seen the *sesimbong* wood charcoal under the wall. *Balang Kesimbar* took the symbol and used it to draw on the palace walls. *Balang Kesimbar* drew a very strange animal. After he finished drawing, *Balang Kesimbar* went straight to his grandmother's house. When he got home he was asked by his grandmother, why did he come home so early, even though the show wasn't over yet. *Balang Kesimbar* told his grandmother what had happened. Then after that *Balang Kesimbar* went to sleep." Here comes the peak of the conflict, as in the following quote.

"Sai aran meq hai kanaq bajang ?"
"Balang Kesimbar Gusti raje. " jawab Balang Kesimbar.
"Sei epen pegawean begambar leq tembok istane ?" pengetoanan raje.
"Tiang saq begambar. Tuan raje." Jawab Balang Kesimbar
"Hai, ente kanak ndeq tao base, ngotoran tembok istane. Nane jeri hukuman meq, harus meq
* lalo peteanke macan bemate pituq si pede ruene kance gambaran meq side. Lamun ndeq meq*
* mauq otakmeq jari gentikne." Basen raje.*
"Meran Tuan raje, keji yaq berusahe boyaq macan nike tuan raje."
"Bagus, becatan entan meq lekaq, ndaq peye-peye."

Translation
"What is your name, young man?"
"*Balang Kesimbar* my king." *Balang Kesimbar* replies.
"Who has the job of drawing on the palace walls?" the king's question. " I
the one who drew, my king." Balang Kesimbar replies.
"Hey, languageless child, making the palace walls dirty. As a result of your actions, you are now being punished. Your punishment, you have to go find the seven-eyed tiger that looks just like your picture. If you don't get it your head will be replaced." said the king. Understood my king, I will try to find the seven-eyed tiger. "Good, you go quickly, don't take long."

- Resolution/code, resolutions are solutions to various problems experienced by the characters in the story. At this stage, all problems that arise from various conflicts begin to be resolved. In the *Balang Kesimbar* story, the main character *Balang Kesimbar* meets a princess, who helps him find the seven-eyed tiger. This can be seen in the following quote.

Balang Kesimbar, nunduk ye andang bawaq. Gitaqne tembok sanget atas, muq leq dalem tembok nike araq suaren dengan nyesek, ye gitaq putri inges gati nyeke nyesek kereng songket.
Seuahne putri sino gitaq Balang Kesimbar beterus surukne Balang Kesimbar turun.
"Neh, sai side, silaq de becatan turun bareh tedaitde isiq papuq raksaseku"
Banjur Balang Kesimbar langsung kapekan takilanne begantung turun deqne bine maraq dengan terjun payung. Betempuh ye kance due pade bajang pade solah maraq jelo dait bulan. Deq ngoneq saling bekenalan, Balang Kesimbar becerite rtipaq tuan putri epe si kenyengkene hadepin, leq ntan saq teperentah isiq raje boyak macan bemate pituk.

Translation
"Balang Kesimbar, looked down. He looked down, and thought the wall was very high, Above the wall where he stood, at the sound of people weaving; he saw a very beautiful princess was making *songket* cloth. After the daughter saw *Balang Kesimbar* then told him to come down.
"Eeh, who are you, come down quickly, or you will be seen by my grandfather, the giant"
Balang Kesimbar immediately threw his lunch, dangling down like parachuting. They both looked at each other; two teenagers beautiful and handsome like the moon and the sun. Not long after they became acquainted, *Balang*

Kesimbar told the princess what he was currently facing, namely the king's order to look for the seven-eyed tiger. Based on the fragment of the story above, *Balang Kesimbar* met a very beautiful princess, they got acquainted and *Balang Kesimbar* told the problem he was facing, which was ordered by the king to look for a seven-eyed tiger. After listening to *Balang Kesimbar's* story, the Princess felt sorry for *Balang Kesimbar* and the Princess tried to help him find the seven-eyed tiger.

3.2 Language tools/tools

A discourse or story text, of course, is built with linguistic tools or devices. This is fulfilled in the development of a text so that the text is cohesive and coherent. The same is true for the *Balang Kesimbar* story text. As in other texts, the text of the *Balang Kesimbar* story also contains linguistic elements that are used to build the text. Pay attention to the linguistic elements of the *Balang Kesimbar* story text below.

- Lexical cohesion, in general, lexical cohesion tools can be free words or phrases that are able to maintain the cohesive relationship of sentences in paragraphs or texts. In the story text "Balang Kesimbar" there is lexical cohesion in the form of repetition and collocation. The following describes the two types of cohesion and examples.
- Repetition cohesion, this repetition cohesion can be a full repetition of the word form. Full repetition is repeating the same word in a sentence in full, without reducing or changing the form. Sentences that indicate the use of full repetition form repetition are as follows.

    Balang Kesimbar sanget sedih. Ye momot meco leq deket jebak leq julun tembok. Ndeq ngoneq Balang Kesimbar gitaq ne pemontot simbong leq deket tembok. Balang Kesimbar mawinan jeput simbong nike, kadu ne nulis leq tembok istene. Balang Kesimbar poroq-poroq gambar binatang saq sanget aneh kedu simbong nike.

    Translation
    "*Balang Kesimbar* is very sad. He just stood by the front door of the wall. Not long after, *Balang Kesimbar* saw charcoal marks near the wall. Balang Kesimbar took the charcoal residue, then used it to draw on the palace walls. *Balang Kesimbar* idly drew a very strange animal with the charcoal."

- Collocation cohesion, collocation cohesion is the cohesion of words that have certain associations. Collocation cohesion uses words that are similar and tend to be side by side. Sentences that show the form of collocation cohesion are as follows.

    *Timaq ne dalem keadaan miskin, papuq toaq nike ndeqne uah **ngeluh** dait **putus ase.***
    'Despite being poor, this old granny never complains and never gives up.'

    *Sedateng leq bale ye bebadaq leq papuqne ntan perintah raje nike. Basen papuqne, "Lamun reje perintah ite harus te **taat** dait **bakti**."*

    'When he got home he told his grandmother that this was the king's order. His grandmother replied, "If the king orders, we must obey and be devoted'.

From the quote above, it can be seen the use of collocation cohesion in the form of a combination of words. The words "complain" '*ngeluh*' and "despair" '*putus ase*'. The two words tend to be side by side and show certain associations namely verbs. Furthermore, in the quote above, there is the use of collocations, namely the words "obedient '*taat*' and "devoted" '*bakti*'. The data above uses word choices that tend to be side by side and have certain associations in the form of adjectives.

- Grammatical cohesion, Grammatical cohesion are often referred to as references or references. Reference is one type of grammatical cohesion in the form of certain lingual units that refer to other lingual units. References can be divided into two types, namely anaphoric references and cataphoric references. An anaphora reference is a certain lingual unit that refers to another lingual unit that precedes it, or refers to the sentence to the left of it, or refers to the previously mentioned elements. The following is an example of an anaphoric reference to the folklore "Balang Kesimbar" which will be explained below.

*Silaq bejulu bae lalo moye, bareh tiang murian." Ngeno jawab **Balang Kesimbar**. Seuahan **ye** selese rungu segele keperluan papuqne, marak ntan kakenan, nyenyepu meriri, siapan taoq tindoq dait sak lain-lainan.*

'Please go ahead and watch, I'll catch up later'. That's the answer *Balang Kesimbar*. After he finishes preparing all her grandmother's needs, such as food, sweeping, preparing the bed and others.'

In the quote above, it can be seen that the use of the anaphora reference cohesion tool is a singular third-person pronoun. For example, the use of the word "he" '*ye*' is used successively in the second sentence which refers to the word *Balang Kesimbar* in the first sentence. The word "he" '*ye*' is referred to as the referrer while the word *Balang Kesimbar* is referred to as the advocate.

- Substitution cohesion, substitutional cohesion is one type of grammatical cohesion in the form of replacing certain lingual units that have been referred to with other lingual units in the text to obtain a distinguishing element. The pronouns used are personal pronouns and place pronouns. Pay attention to the use of the cohesion tool in the form of personal pronouns in the following story "Balang Kesimbar".

   ***Tukang sepu** nike bengaq gitaq gambar macan bemete pituq. Due metene liq otaq maraq biese, due mete leq keng kiri kanan, due malik leq impung leq kiri kanan, muq sekeq jaq metene leq elongne. **Tukang sepu** istene nike takut laun temenggahin isiq reje. Banjur beterus **ye** lalo ngelapur tipaq raje ntan gambar macan si bemete pituq nike.*

   'This sweeper was astonished to see the image of the seven-eyed tiger. Two eyes are located on the head, as usual, two eyes on the left and right waist, two more on the thighs on the left and right, and one on the tail. This palace sweeper is afraid that the king will be angry with him. Then he went to report to the king about this image of the seven-eyed tiger.'

If look closely, at the type of cohesion used in the quote above, there is a type of replacement cohesion in the form of personal pronouns. The word he '*ye*' is a substitute for the phrase "sweeper" '*tukang sepu*'. The extension is intended to reduce the repetition of the same lingual unit forms in a text, to reduce monotony.

- Conjunction cohesion. Conjunction cohesion serves to string or bind several propositions in discourse so that the transfer of ideas in discourse can harmonize meaning. Conjunction cohesion can be divided into coordinating conjunctions, subordinating conjunctions. The following is an example of using coordinating conjunctions.
- Coordinative conjunction, coordinating conjunctions are conjunctions that connect two clauses that are equal in position. Check out the example below

   *"O, weingku, lalo uah moye, **laguk** inget weingku solah, ndeq bae de milu-milu lek*
   *pegawean dengan salaq, maraq entan besiaq, pinaq keributan **dait** si lain-lain."*

   'Oh, my grandson, just go watch, but remember my grandson is smart, don't get involved in the wrong people's work, such as fighting, making noise and others.

   *Tiang melet gitak macan bemete pituq, berembe bae solahne. **Dait** tiang melet bedoe tunggangan si aran macam bemete pituq nike, papuq.*

   'I want to see a seven-eyed tiger and I want to ride this seven-eyed tiger, grandpa'

   Bakat deden raksase sino, banjur goyang ye sanget kesakitan.
   'The giant's chest wound, then he dazed in great pain.'

The cohesive form used in the quote above includes the grammatical aspect in the form of coordinating conjunctions. For example, the conjunction "then" '*banjur*', which functions to coordinately connect the clause on the left and the clause on the right. In addition to the quote above, there are similar examples that show the use of coordinating conjunctions as follows.

   *Seuahan ye selese rungu segele keperluan papuqne, marak ntan kakenan, nyenyepu meriri, siapan taoq tindoq daitsak lain-lainan, **beterus** Balang Besimbar nunas pamit leq papuqne gene lalo boye wayang.*

'After he finished preparing all his grandmother's needs, such as food, sweeping, preparing the bed and others, then *Balang Kesimbar* asked his grandmother for permission to go to the puppet show.'

In the quote above, the coherence of the text is supported by grammatical aspects in the form of coordinating conjunctions. This can be seen in the use of cohesive devices in the form of coordinating conjunctions in the sentence, namely the conjunction "after that" '*seuahna*' in the quote above which functions as a conjunction marker which is placed at the beginning of the sentence to indicate a connection with the previous clause.

- Subordinating conjunctions, subordinating conjunction is a conjunction that connects two unequal clauses. The following is the use of subordinating conjunctions in the Balang Kesimbar story.

  Sengaq *papuqne uah toaq, make balang kesimbar sanget isiqne rajin bantu papuqne begawean dait irup ape araqne.*

  'Because his grandmother is old, *Balang Kesimbar* is very diligent in helping his grandmother to work and live as it is.'

In the quote above, the two clauses in the sentence are connected by the subordinating conjunction of the word "because" '*sengaq*'. The sentence begins with the word "because" '*sengaq*' as a marker that the previous sentence is a subordinate clause. In addition to the data above, similar data that use subordinating conjunctions are as follows.

  *Mawinan nike **seuahan** Balang Kesimbar beleq, ye tetu-tetu jeri dengan solah, ceket bergaul kence batur-beturne dait selapuk dengan.*

  'When Balang Kesimbar grew up, he really became a smart person, good at getting along with his friends and everyone.'

The compound sentence above is formed from two clauses, namely a subordinate clause which is marked by subordinate conjunction "after" '*seuahan*'. The following is an example of an analysis of poetry learning material.

3.3 Structure of poetry or song

The following is a poem or folk song entitled "Kadal Nongaq". Folk poetry has values that develop in people's lives. It also includes folk poetry, namely old poetry. This old poem can be in the form of a sung rhyme. The contents can be in the form of advice regarding the values and messages of the ancestral heritage of the Indonesian people. In the world of literature, this poem is passed down from generation to generation. People's poetry is generally not known who the author is because the poem has existed since time immemorial. Because old poetry is passed down from generation to generation and the author is not known, usually old poetry is passed on by word of mouth.

Old poetry usually looks stiff because it is bound by rules such as the number of lines and the number of words, repetition of words, and also the number of lines in each stanza that can be at the beginning or at the end of the rhyme or what is called rhyme. Examples of folk poetry include pantun, gurindam, poetry, and anonymous folk stories that developed in the community. The following is an example of learning folk poetry in the form of rhymes in the Sasak language.

  Kadal Nongaq
  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

The poem that was sung was very popular among the Sasak people because in addition to the beauty of the rhythm, the message conveyed was very thick with educational values. On casual occasions and formal occasions this sung poetry is often played. If you pay attention to the sentences used, the rhythm of the old poetry is very clear. This

poem is still colored by rhymes. To get a clearer picture of the poem or song above, the following is an example or a model for analyzing the structure of the text.

3.4 Poetry text structure

If look closely at the structure, the presentation of the *Kadal Nongaq* poem above consists of two sampiran lines and two content lines. The first two lines are an introduction to enter the content line; in lines 3 and line 4. The meaning/contents in line 1 and line 2 with line 3 and line 4 are not related. The type of sentence is seen in terms of the intonation used, lines 1 and line 2 of the poem above use informative sentences. And, judging from the number of clauses, line 1 and line 2 are compound sentences consisting of two clauses. Likewise, lines 3 and 4 are suggestive sentences with a conditional relationship pattern (*mun* which means 'if'). In line 3 and line 4 content. Arrays 3 and 4 are compound sentences consisting of two clauses.

In general, the elements of poetry can be divided based on their structure into two types, namely the physical structure and the inner structure. The following is an analysis of the physical structure (typography) and the inner structure of the poem above.

3.4.1 Physical structure of poetry

The physical structure of a poem is built on several elements, including typographic elements, diction elements, image elements, and concrete word elements. In the following, these four elements are discussed in the *Kadal Nongaq* poem.

- Typography, the typography or poetic form above is filled with words; sometimes the lines and words are regular and sometimes irregular, they don't always start with a capital letter and don't end with a period. However, this kind of thing can be understood to determine the meaning of a poem.
- Diction, Diction is the choice of words used by the poet. The diction in the above poem is dense; means that the choice of words used is solid. For example, the selection of words kadal, ongaq, kesambiq, benang kataq etc. done by considering the rhythm, tone, and aesthetics (the beauty of the language).
- Image, Image or what is more often referred to as depiction is an element that involves the use of the human senses, such as the image of sight, the kadal nongaq leq kesambiq. The use of visual images is intended so that readers and listeners can imagine or feel what the poet sees and feels.
- Concrete words, a concrete word is a word that allows images to occur, a concrete word such as a kadal, is a symbol of someone who is still innocent, the benang kataq can mean young, immature ways of acting and behaving, kesambiq meaning a protective tree with shady leaves, usually used for shelter and shelter, meaning as a child who are still under the supervision, protection, and guidance of parents or adults.
- Language style, Language style is the use of language that is animate and gives rise to connotative meanings by using figurative language. The style of language used in poetry is in the form of a figure of speech such as metaphor, simile, anaphora, paradox, and so on. Rhyme/Rhythm: Rhythm or rhyme is the similarity of the sound at the beginning, the sound in the middle, and the sound at the end of the poem.

3.4.2 Inner structure of poetry

The inner structure of a poem is built through the theme, tone, and message. These three will be described below.

- Theme, the theme is the main element in poetry because the theme is closely related to the meaning generated from a poem. The theme that stands out in the Kadal Nongaq poem above is character education.
- Tone, there is something to do with the attitude of the poet towards his readers. Generally, the tone used will vary such as arrogant tone, high tone, low tone, and so on. The tone used in the Nongaq Lizard poem above is a low tone.
- Message, the message is the message contained in a poem. The message to be conveyed in the Kadal Nongaq poem is that as a child who has not yet grown up, it is better to learn about good living ways and attitudes so that he becomes an adult and mature person in living this life.

3.5 Utilization of literary genre text

The use of literary genre texts as teaching materials for local content of the Sasak language in schools is not only useful for recognizing literary texts in terms of educational values and aesthetic values but also very useful in developing the linguistic potential of students. Therefore, in the following discussion, various important aspects that build a text work will be discussed. Especially the text of the Sasak folklore genre. Element. For example, in fiction texts, the structure, linguistic rules, and moral values in the text of Sasak folklore will be analyzed. These elements can be used as teaching materials or student subject matter at school.

4   Conclusion and Suggestions

Based on the description above, it can be concluded that

1) The genre of fiction literature in the Sasak community consists of fantasy stories, folk poetry, folk dramas, and others.
2) The genre of fantasy literature found in the Sasak language consists of the stories of Ratu Mandalika, Balang Kesimbar, Doyan Nede, Batu Golok, Dewi Anjani, Datuq Untal and others.
3) From the example of analysis of one of the stories "Balang Kesimbar" found linguistic markers of lexical cohesion which include: repetition and collocation. Repetition cohesion markers and more.

Paridi, K., Sudika, I. N., Syahbuddin, S., Murahim, M., & Ashriany, R. Y. (2022). Basic materials of literature genre text in Sasak language: The utilization as teaching materials for local content of Sasak language. International Journal of Linguistics, Literature and Culture, 8(2), 51-60. https://doi.org/10.21744/ijllc.v8n2.2062

References

Bahri, S. (2017). The relation between Sasak and Samawa folktales: Comparative literature to multicultural education. *International Journal of Linguistics, Literature and Culture*, *3*(1), 75-85. Retrieved from https://sloap.org/journals/index.php/ijllc/article/view/193

Bambang, Q. A., & Hambali, A. (2008). Pendidikan Karakter Berbasis Al Quran. *Bandung: Simbiosa Rekatama Media*.

Benson, P., & Lor, W. (1999). Conceptions of language and language learning. *System*, *27*(4), 459-472. https://doi.org/10.1016/S0346-251X(99)00045-7

Cook, G. (1989). *Discourse*. Oxford University Press.

Danandjaja, J. (1991). Folklor indonesia dan jepang: suatu studi perbandingan.

Dong, G., Libkin, L., & Wong, L. (2003). Incremental recomputation in local languages. *Information and Computation*, *181*(2), 88-98. https://doi.org/10.1016/S0890-5401(03)00017-8

Goleman, D. (1999). Kita Membesarkan Anak yang Memiliki Kecerdasan Emosi. *Jakarta: Gramedia*.

Hale, K. (1997). Some observations on the contributions of local languages to linguistic science. *Lingua*, *100*(1-4), 71-89. https://doi.org/10.1016/S0024-3841(96)00029-0

Harman, R. (2013). Literary intertextuality in genre-based pedagogies: Building lexical cohesion in fifth-grade L2 writing. *Journal of Second Language Writing*, *22*(2), 125-140. https://doi.org/10.1016/j.jslw.2013.03.006

Jones, R. H. (1997). Beyond "listen and repeat": Pronunciation teaching materials and theories of second language acquisition. *System*, *25*(1), 103-112. https://doi.org/10.1016/S0346-251X(96)00064-4

Kneepkens, E. W., & Zwaan, R. A. (1995). Emotions and literary text comprehension. *Poetics*, *23*(1-2), 125-138. https://doi.org/10.1016/0304-422X(94)00021-W

Mittelmeier, J., Rienties, B., Tempelaar, D., Hillaire, G., & Whitelock, D. (2018). The influence of internationalised versus local content on online intercultural collaboration in groups: A randomised control trial study in a statistics course. *Computers & Education*, *118*, 82-95. https://doi.org/10.1016/j.compedu.2017.11.003

Nurgiyantoro, B. (2005). *Tahapan perkembangan anak dan pemilihan bacaan sastra anak*. Yogyakarta State University.

Oroujlou, N., & Vahedi, M. (2011). Motivation, attitude, and language learning. *Procedia-Social and Behavioral Sciences*, *29*, 994-1000. https://doi.org/10.1016/j.sbspro.2011.11.333

Rezaei, A. (2012). Rhetorical function of proverbs based on literary genre. *Procedia-Social and Behavioral Sciences*, *47*, 1103-1108. https://doi.org/10.1016/j.sbspro.2012.06.786

Semi, M. A. (1988). *Anatomi sastra*. Angkasa Raya.

Setiawan, I. (2017). Relation of Sasak and Samawa Language: Diachronic study in the language kinship of an ethnic group in Indonesia. *International Journal of Linguistics, Literature and Culture*, *3*(5), 83-90. Retrieved from https://sloap.org/journals/index.php/ijllc/article/view/226

Stotsky, S. (1983). Types of lexical cohesion in expository writing: Implications for developing the vocabulary of academic discourse. *College composition and communication*, *34*(4), 430-446.

Toha-Sarumpaet, R. K. (2010). *Pedoman penelitian sastra anak*. Yayasan Pustaka Obor Indonesia.

Van Dijk, T. A. (1977). Sentence topic and discourse topic. *Papers in Slavic philology*, *1*(1977), 49-61.

Wekke, I. S., & Hamid, S. (2013). Technology on language teaching and learning: a research on Indonesian pesantren. *Procedia-Social and Behavioral Sciences*, *83*, 585-589. https://doi.org/10.1016/j.sbspro.2013.06.111