

The structure of poetry in the collection of Lawas Kusaremen Lawas Sia by Sanapiah Amin

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Abstract

Various of lawas Sumbawa encountered a connotative meaning of speech and contains a philosophical element. Similarly, the studies that have been encountered before, more raised elements of symbols and meanings semantically and philosophically. To get the hidden side through the lawas, then the study will be used semiotics fitting to find out what kind of relationships that exist in the structural side of the old language with the meaning of culture. In this case the researcher tries to study the text from the aspect of lawas structure to know its relation with local culture. This is done to find out what kind of system relation signature exists in the old. These signs produce the meaning of denotation, connotation. Semiology in this research was used to know the structure of lawas, cultural form and cultural messages system contained in lawas. Lawas of Kusaramen Lawas Sia had the structure of poetry consisted of physical structure and inner structure. Lawas physical structures consisted of

figurative languages; rhetorical language, images and inner structures, among them the poet's tone, poet's attitude, and themes.

Keywords: *Structure of Poetry, Physical Structure, Inner Structure, Lawas*

Introduction

Lawas was the oral literature of Sumbawa that is passed down from generation to generation. *Lawas* was used to express themselves tau samawa (Sumbawa people). The shape of a pantun (traditional poetry) consisting of 4 stanzas and can also be formed as a poem. The presence of words in the old is calculated from various aspects, both the meaning, the strength of the image, as well as its symbolic reach. Words in the old serves as a means of conveying ideas or expressing a sense, in addition to functioning as a medium that communicates the results of community community thinking through the poignant sense of poetry. In addition to the old, there are also other oral literature in the form of tuter (folklore), panan (puzzle), ama (proverb) (Kalimati, 2008: 75-76).

The existence of Sumbawa language, in fact, is minimal speakers, especially in the new generation in the era of modernization. Similar to facts experienced by other parts of Indonesia, universally the existence of regional languages began to decline. Deddy Mizwar as vice governor of West Java said that the embedding of language is very important and urgent. Indonesia as the second richest country in the world has almost 800 languages, 169 of these languages are now threatened with extinction due to the swift currents of globalization and have only speakers between 500 and 1000 people (Jakarta newspaper, 2/8/16).

The appreciation of society among young people today is very minimal, even many of them who do not understand the language of Sumbawa found in oral literature Sumbawa area or the song of his people. In this modern age there is a tendency of Samawa bases (Sumbawa language) sooner or later to be extinct. Literature works to develop the existence of regional languages and become one of the containers to develop local cultural wisdom, its existence is very close to the community and education. However, it is not very appealing to today's teenagers. Departing from that, research on the old study of West Sumbawa becomes crucial thing if examined will be a lot of knowledge of language and culture.

Lawas that will be researched by researchers derived from *lawas* class of Kusaremen Lawas Sia by Sanapiah Amin. This legendary writer is one of the poets of Sumbawa origin and the author of folklore in Sumbawa. *Lawas* Kusaremen Legas Sia classifieds were identified as having varied types, ranging from children, youth, and parents. In the old text affixed the connotation and content with cultural symbols that become icons of traditional and cultural traditions of Sumbawa. This is what attracts researchers to study the hidden meaning in *lawas*.

Various of *lawas* sumbawa encountered a connotative meaning of speech and contains a philosophical element. Similarly, the studies that have been encountered before, more raised elements of symbols and meanings semantically and philosophically. To get the hidden side through the *lawas*, then the study will be used semiotics fitting to find out what kind of relationships that exist in the structural side of the old language with the meaning of culture. In this case the researcher tries to study the text from the aspect of the old puis structure to know its relation with local culture. This is done to find out what kind of system relation signature exists in *lawas*. These signs produce the meaning of denotation, connotation, and myth. Semiology in this research is used to know the structure of old poetry, cultural form and cultural messages to be known form of sign system contained in old.

One component that can match or be variations of concepts in semiotics is the structural signs of poetry. As mentioned in the following quotation. Readers competent in semiotics may argue that there is no such thing as semiotics of resemblance. In this case, resemblance should be considered to be an umbrella term that covers various concepts, such as iconic, iconic signs, similarity, analogy, categorization, metaphors, mimesis, mimicry, onomatopoeia, and others (Maran, and Ester, 2010: 9).

The one mentioned in this term of semiotic concept is metaphor and categorization, it indicates that the physical structure of poetry includes a part of variation in peeling a text semiotics. By knowing the structure of poetry then later can be known relation signs such as what makes the sign system on the collection of *lawas*. Metaphors are included in the style of figurative language, in essence the style of language has certain types as described by Keraf, (2010: 129) that the style of language based on meaning is measured by the directness of meaning, ie whether the reference used still retains its denotative or existing meaning deviation. If the reference used still retains the basic meaning, then the language is still plain. But if there has been a change of meaning, whether

in the form of connotative meaning or has deviated far from its denotative meaning, then the reference is considered to have the style as intended here.

Regardless of the connotations of the two terms, we can use both terms in the same sense, that is, an evaluative or emotive language deviation from ordinary language, either in (1) spelling, (2) word formation, (3) construction (sentence, clause, phrase), or (4) application of a term, to obtain clarity, emphasis, decoration, humor, or any other effect. The trope or figure of speech thus has various functions: explaining, reinforcing, animating dead objects, stimulating associations, raising laughter, or for decoration (Keraf, 2010: 129.)

The field of linguistic studies dealing with a meaning of a particular speech symbol or concept is usually semiotics. Semiotics are commonly used in research related to structural texts such as poetry. Like the following quotation. With respect to the signifier/signified opposition (or expression/content) constituting any sign, there are three basic kinds of structural analysis one can perform, depending on whether the structure includes (1) only the signifier (e.g., an analysis restricted to the versification of a poem), (2) only the signified (e.g., a traditional thematic analysis), or (3) both the signifier and the signified (e.g., an analysis of the relations between the sounds and the meanings of the words used for rhyming in a poem) (Hebert, 2011: 13).

Lawas Sumbawa has many local icons and symbols that existed in the poet's writing style in the form of tradition, daily activities and social value in the text. The old subject that the researcher sourced from the old collection of books "Kusaremen Lawas Sia" which interpret the culture of Sumbawa. It is also a special interest in researchers to explore the language and culture of Sumbawa that aims to bring the community and the next generation to the cultural heritage of the old oral literature itself. That stated was conclude research question, 1) how *lawas* physical structure contained in the collection of *lawas* Kusaremen Sia, 2) how *lawas* inner structure that was contained in the collocation of *lawas* kusaremen sia, 3) how was myth in the collection of *lawas*.

Literature Review

Semiology is a science of semiotics that learns about signs. As Allen puts it in the following quotation. What does Barthes mean by semiology? Sometimes referred to as semiotics, semiology is the general science of signs posited by Saussure in his lectures on linguistics published posthumously in 1915 as Course in General Linguistics. Saussure imagined a science that would be able

to read systematically all human sign systems. Semiology is therefore frequently used to refer to the analysis of signs other than those found in linguistic sign systems (Allen, 2003: 39).

There are several theories that Barthes discloses in structural semiotics. Zaimar (2014: 19) namely the theory of myth, signikansi theory, and theory to find ideas/ideas, and how to spread it. Some of these categories are Barthes's semiology system that has relationships with each other. In essence, the barthes semiology system consists of signifier, signified, and signification that are divided into two levels, namely denotation and connotation levels.

Semiotic analysis is related to the sign system. He describes a significant understanding of his signifies as a two-stage process. This is based on Barthes via Hoed, (2014: 85) then in terms of sign production, signifiant called expression (E) (expression, disclosure), and signifie as contenu (C) (content or concept). For Barthes the relationship (relation or R) between E (expression) and C (content) occurs in human cognition in more than one stage that can be seen in Figures 1 or 2. This is the degree of denotation and connotation. The E-oriented secondary system is an expansion of terms of expression, while the contents are unchanged. By Barthes the phenomenon is called metabahasa and is represented as shown in Figure 1 where metabahasa occurs when the relationship (R) between E and C is explained using different E.

The secondary system which is oriented to C is the extension of the sign (content), while the marking facet has not changed. The connotation occurs when the R relationship between E and C is interpreted by developing its C-term, so that a new R is emerging which often corresponds to its primary system (Hoed, 2014: 159).

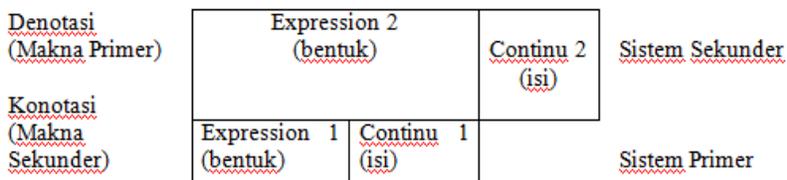


Figure 2. Konotasi

Historically, by inducing meanings that are apparently recoverable (even if they are not lexical), connotation establishes a (dated) Literature of the Signified. Functionally, connotation, releasing the double meaning on -principle,

corrupts the purity of communication: it is a deliberate “static,” painstakingly elaborated, introduced” into the fictive dialogue between author and reader, in short, a countercommunication (Literature is an intentional cacography (Barthes, 2002: 9). The statement explains that connotation is a marker whose function has multiple meanings, which makes secondary meaning in exposing a phenomenology or myth.

Because of the sign reading and meaning of the signifier. To help the meaning, it needs a gradual expansion of meaning. From Roland Barthes Signification Theory proposed can help understand myths. The Significance Theory was not much different from Ferdinand den Saussure’s proposed theory, it’s just that the theory of signification uses two stages with denotation and connotation terminology. Through the semiotics theory of Roland Barthes was expected to answer the relation of the sign system in poetry. This will answer how the sign system was in oral literature, *lawas of Kusaremen Lawas Sia*.

Methods

This research was qualitative descriptive research based on semiology of Roland Barthes approach. The data source is the collection of *lawas “Kusaremen Lawas Sia”* by Sanapiah Amin, which is held by the West Sumbawa Regency Government. The unit of analysis of this study consists of, the physical structure of poetry in the form of images, figurative language, rhetorical language, and concrete words, then the inner structure of poetry in the form of poet’s attitude, tone, and theme.

Techniques of collecting data through written relics such as archives, literature, and so on, then record techniques hold data recording with the help of tabulation data. The stages of the research are 1) determining the sample purposively, 2) determining the unit of analysis, 3) categorize and coding, 4) data analysis will be done after data collection are completed 5) Compiling inference.

Poetry is a literary work that is generally the subject of analysis and criticism. This is because the contents of poetry that has aesthetic value that has a relationship with language and social culture. As Pickett discloses (2015: 72) poetry is similar to art in many respects. An interesting aspect of poetry is the textual and visual impact that have been many forms of criticism and analysis that have evolved over the years regarding his writing technique.

So, various techniques can be done to criticize and analyze a poem one of them with the field of semiology for example. Furthermore, poetry is formed

over the constructive structures. Suryaman and Wiyatmi (2012: 34) in general the basic material of poetry is the language. The language in question, semiotic, includes two types, namely signifier and signified. The element of poetry is a signifier, the element observed by the senses, such as hearing and or vision. They include sounds, words, lyrics, verses, and typography. The sign is the meaning of the marker. There is a searchable meaning in the dictionary. However, there are many meanings that need interpretation. Elements of poetry markers are elements whose meanings need interpretation.

According to Waluyo (2015: 118) the structure of poetry was built by two main structures namely, the physical structure consisting of diction, imagination, concrete word, majas, persification, and typography; and inner structures consisting of tones, themes, feelings, and messages. The physical structure of poetry is the medium of expression of the inner structure.

This referential analysis method was consisted of references to poetic structures consisting of physical structure and inner structure.

- 1) Conduct text analysis to get data by reading and recording the data and its code into the data card.
- 2) Determining the unit of analysis, Unit analysis is the smallest component of the text where the event is examined and the characterization of the variables (categorical properties). Unit of analysis to be taken in the form of physical structure and inner poetry in the old text in accordance with research problems.
- 3) Determination of the sample will be done purposively. Sampling is adapted to the data criteria referring to the subject of the study. Sampling will be incorporated into the analysis unit ie leksia.
- 4) Categories and codes, is to categorize data according to label of data segment referred. Then, each category will be identified according to the unit of analysis and coded data on each finding and then record.
- 5) Data analysis will be performed after data collection is completed. Data analysis will be done in accordance with the instrument provisions of the researcher and assisted by the data analysis table.
- 6) Arranging inference, ie making conclusions on the data analysis conducted by researchers. From the results of the analysis will be presented description of the findings and explanations that answer research questions. The compilation of references will be explained by the table of research results to facilitate the reading of the results.

Results and Discussion

The results of this study and findings were *lawas of Kusaramen Lawas Sia* had 1) the structure of poetry consisted of physical structure and inner structure. *Lawas* physical structures consisted of figurative languages; rethorical language, images and inner structures, among them the poet's tone, poet's attitude, and themes.

1. *Physical Structure*

a. Figurative Language and Rethorical Language

The style of language in this *lawas* there were two, namely the style of rhetorical language and figurative or figurative style of language. Both styles of language are categorized as a style of language that has an indirect meaning, or according to Keraf (2010) style of language based on the meaning measured from the directness of meaning, ie whether the reference *yag* still retain the meaning of denotatifnya or existing deviations. First, the figurative language contained in *lawas of Kusaremen Lawas Sia* were personafication, metaphor, and simile. However, the type of figurative language that dominates the text is the style of the metaphorical language. Second, rethorical language in *lawas of Kusaremen Lawas Sia* was consisted of tautology, irony, and hiperbol. The language styles contained in *lawas of Kusaramen Lawas Sia* averages use meanings that deviate from their denotative meanings. There are a number of figurative languages dominated by metaphors and similes, while the style of rhetorical language is dominated by ellipsis. This indicates that the people of Sumbawa often use figurative language in the phrase. Can be seen from the following of this citation of *lawas verse*.

1) Methapor

Lawas "Buya Rejeki"

Translition

*Kusumping kemang sudasa Iring
ning sikir seribu Teno' rungan
kuerana*

I caught the interest of Sudasa
Accompanied by a thousand re-
membrance Listen to me later

*(*Buya Rejeki/7/*)

In *lawas of buya rejeki* stanza second, explained about editing a girl is a fortune which was likened to the hard work in process. But all that is not escaped from gratitude with the expression of dhikr and prayer. The signs that emerged from the old is the start of the auditory image that utilizes the sense of hearing evidenced from the phrase “listen to me later”. Then, the figurative language that exists is a metaphor, because it represents an object to express the purpose of its expression, the flower of arts.

2) Personification

The following four bosses of stanosis have the structure of ellipsis language poetry, due to the dense language structure.

<i>Lawas Badosa</i>	Translation
<i>Kemano peseku aku</i>	Whispered to me
<i>Angin rasa</i>	The wind often tells the story
<i>basarungan</i>	Not to be known by the
<i>Lemanoto ling</i>	crowd
<i>napeno</i>	
*(<i>Badosa 4/9</i>)	

Can be seen, the persona language style of the word “wind”. The word wind is like a human being, that was to say a story, while the word whispering is usually done when what was said does not want to be known by many people. The meaning of the connotation is the concealment of sensitive things symbolized by the wind, because the true wind can not be seen but felt. The word wind tells the style of persona language because the nouns that seem to be turned on like human beings characterize the language of speech personafication or replace humans with objects. So, things seem to be able to tell a story, but in essence he likened humans.

3) Simile

Unlike the case with the following quote of humble polish. The quotation indicates the existence of the divine

<i>Lawas "Polak Hajat"</i>	Translation:
<i>Nomanda kalako kuada</i>	Nothing useful I exist
<i>Mara umak tampo ilang</i>	Like the waves
<i>Kabali bintu rasate</i>	hempas lost
<i>*(Polak Hajat/2/7)</i>	The upside down slams the heart

The signifier on the polak hajat text was located on the second line. The sign is the style of the simile language, affirmed by the word "like" indicating the comparison of a useless person with crashing waves. Through the description of the structure of poetry it can be explained "There was no use I exist" signified the desperation and pessimism of the things faced. In the sentence clearly compare two things namely the comparison of self with the waves.

4) Tautology

<i>Lawas "Sangila":</i>	Translation:
<i>Kutakal rip pancarpati</i>	I sat on the shade of starch
<i>Semanmo katoan</i>	Do not look for news from
<i>rungan</i>	the shoot of the poor
<i>Kaseli anak tungining</i>	child
<i>*(Ngining/1/4)</i>	

The rhetorical language of tautology between the old stanzas and the old man in stanza 7 which together link about pancarpati. This indicates that the subject of pancarpati becomes a sign of reflection.

<i>Lawas Sangila</i>	Translation
<i>Kubungkak luk angkang</i>	Leaves the
<i>baremang</i>	front face
<i>Ai mata lalo niri</i>	unmoved Tears
<i>Totang kemang pancarpati</i>	falling down
<i>*(Sangila/7/4)</i>	Remember the flower starch

Pancarpati was likened to a comfortable place, the tautology sentence in both texts is a reinforcement or emphasis on the term pancarpati. In the old Ngining mentioned pancarpati is a place bernanung, in the old text Sangila, mentioned pancarpati is a missed flower. These two things are the same object with the meaning of different purposes. First, pancarpati is a kind of henna planted commonly planted in front of the house or in the villages, the second pancarpati is a place bernanung. This is actually the same aim at the essence of a comfortable place that is home or village. The longing expressed in the legendary text of the sangila affirms that pancarpati is a comfortable place to lure.

5) Irony

<i>Lawas "Bangka":</i>	Translation:
<i>Birulet nanga talulung</i>	Blue Talulung sea water
<i>Peno tubeling nalempat</i>	Many people say do not
<i>Aku kaleng kusia</i>	cross I said I would cross
<i>e...*(Bangka/3/6)</i>	

Lawas of *bangka* explained that many of the dangers that exist in the middle of the sea, so many people say, especially in the sea Talulung, so who want to cross there prohibited by the elders. However, because of the individual's individual courage, defeating all the words of danger, with the intention that he will still go. This statement is mentioned in lines 2 and 3 which celebrate the language of irony, meaning that it states that it is forbidden to cross, but it does the opposite or does not conform to the original statement.

6) Hiperbol

<i>Lawas "Sangila"</i>	Translation
<i>Gila e parana genggang Lempat</i>	Very crazy strong body
<i>boa benrang bayan Jorong ning</i>	Cross the mouth of the
<i>katantang ila</i>	Bayan river
<i>*(Sangila/1/4)</i>	Missed from shame

Stanza one on *lawas* of *Sangila* has a visual sign system that states a vision of the poet about the mouth of the bayan river that

someone passes. This old one also has a hyperbol-style language, ie rather exaggerated until mentioned very crazy. Marked by the phrase “very crazy body genggang” which means strong. sangking strong person to forget the shame, so that implied a sinidiran in this old.

7) Elipsis

Ellipsis is the omission of the word complement in the sentence. It was stated by Hee (2018: 11) ellipsis is not a single phenomenon and can take different forms of variety. Therefore, if the forms of Ellipsis are varied and if they represent several phenomena, it also implies a variety of phenomena in grammar. The citation of retorichal language example in *lawas Kusaremen Lawas Sia* was in *Buya Rejeki* stanza ten. That citation mentioned about.

<i>Lawas “Buya Rejeki”</i>	Translation
<i>Lamin dapat makaniat Serek</i>	if it has been intend Tear off
<i>bomong pina tapat</i>	the janur make ketupat
<i>Kubayar nasar ko keramat</i>	I pay a vow to the grave
<i>*(Buya Rejeki/10/4)</i>	

The physical structure contained in the *lawas* was the rhetorical language elipsis that has no subject sentence. That can be seen in line one and two. The sentence “*lamin dapat mokaniat*” has meaning “has been intend”, but the subject and object was not found or mentioned in the text. That stated, if in the tradition of the people of Sumbawa, got the thing that is intended to be fulfilled is the sustenance missed by the Almighty. It is usually appreciated in the form of gratitude. One form of gratitude is paying his vow to the shrine or the grave.

b. Imagery of Poetry in the collection of *lawas Kusaremen Lawas Sia*

The physical structure in the old *Kusaremen Lawas Sia* has several types. The structure in the form of images or images is a picture, namely the depiction of the senses used by the poet. The images used by poets in *lawas Kusaremen Lawas Sia* include visual imagery, auditory imagery, tactile imagery, olfactory imagery, kinesthetic imagery. Furthermore, the description described in old *Kusaremen Lawas Sia*

is dominated by visual and kinesthetic imagery. we can see from the example contained in the following quotation The interactions that often occur in livelihoods are at sea. Because the sea is the link to cross one island to another. Incoming ships usually contain merchandise or new merchandise. Here's the old quote buya fortune. The social system that is reflected in this old form of trading activity. Relation to the old can be seen through the signs, one of which is the visual image, in the sentence bari 1. The sentence describes the golden vessel, the meaning is, the gold vessel is symbolized to be a source of search for sustenance because in addition to work as a voyage or crew screen, there people can do the buying and selling as well. Small sampan that anchored on the beach will be seen enthusiastic by the citizens because the signs of fishermen are bringing the source of fortune, especially if it comes is a large ship patterned gold as stated in the excerpt of the old text.

c. Concrete Words

Concrete words has the meaning the concret words like the noun in linguistics. Concrete words in poetry was words that the senses can capture. It was stated by Waluyo (2010: 78) if the concrete words could present images. Its mean, concrete words in poetry is one form of symbol meaning in poetry. In the example, this following citation of *lawas* was describe the meaning of poetry by symbol of concrete words.

<i>Buya Rejeki</i>	Translation
<i>Balangantu adil boat</i>	Walking a fair man
<i>Pinane langsung ko kaba</i>	Footsteps directly to the
<i>Mana susa katawasi</i>	Kaaba
<i>*(Buya Rejeki/4/3)</i>	Though hard to keep laughing

It was stated keywords contained in the old stanza is the Ka'bah is a place of worship of Muslims, while it means that if read with one sentence and the other is about a just person. Thus, its relationship with the cultural system is a matter of worship. The structure of poetry that existed in this old is almost complete, physical structure that there is even so complete, ranging from images in the form of kinestetik, evidenced through the word "walk". Another is the figurative language metaphor is contained in the direct sentence to move the foot to the

Ka'bah means slelau worship. Then, on the inner structure all are met except the Tone factor and the theme is about spiritual belief, and the religious background of the Islamic poet. Islamic religion is very attached to the people of Sumbawa, see the customary law is based on Islamic law, it is this that forms many attitudes and customs that exist in the region Sumbawa. The form of the existing cultural system of worship, while the myth that can be studied is about people who have good personality, because of diligent worship.

2. Inner Structure

The inner poetry of lawas structure consists of poets, tone, and theme. The attitude of the poet is an expression of attitude that is motivated by certain factors.

1) Feeling

Poets attitude The most dominated in the old is the attitude of the poet by sociological and psychological, as this following citation that was describe poets attitude in one of *lawas in lawas of Kusaremen Lawas Sia*.

<i>Lawas "Notang"</i>	Translation
<i>Mepang tumpān ae jawa</i>	Where to get Java rattan
<i>Adapang tana makasar</i>	It's in the land of Napier
<i>Ompapo bangka letelet</i>	tired of this sail boat
*(Notang/5/3)	

Lawas notang stanza two was depicted the overseas outer regions, namely to the island of Java. It is characterized by a poetic structure that fills the old structural. In the following passage it is explained that a person is looking for Javan wood, but it is in Makassar. The poetry structure filled in stanza 2 consists of the kinesthetic physical structure, which can be proved beyond the phrase "Tired of this sailing boat" means conducting a voyage that clearly indicates the existence of a movement of activity. This can be attributed also to the inner poetic attitude of the poet, who knows the history of Javanese rattan with Sumbawa, but instead searches for Makassar. in this case, poets have an important role of sociological or psychological experience factors with societal attitudes. Then, just as with the first verse notes, themes relate to seeking sustenance.

2) Tone

The tone is the poet's attitude to his readers. Viewed through its tone, the poet much patronizes and dictates in the sense of advising the reader. Not to forget also the element of religion became a lot of things touched on the theme, related to the customary law of the people of Sumbawa adheres to Islamic law.

Lawas "Ngining":

Translation:

Mariga cina ling siding

Mariga China on the side

kadu lalo bolang lonto

Try going roots

Maras lampu tuliseno

Happy to meet

*(Ngining/4/4)

The event described by the Cina mariga analogy mentioned in old ngining. Mariga Cina was a kind of medicinal plant that grows in the yard or is intentionally planted. Mariga Cina was a drug that has long roots and become the keyword of the old lawas. Mariga china is likened to someone who is recommended to connect the relationship termed by root roots. Lawas is a private theme of the community, using the style of personifikasi language that revives the Chinese mariga objects as human beings. The relationship with Chinese mariga is a plant that is likened to grow itself and is desirable to be planted in many places so that many also get the usefulness as a medicine. Mariga china in this case likened to people who live alone. The poet's tone of old is patronizing, because based on the background of the poet whose sociological experience is mature, the poet seems to remind the private readers of the Sumbawa people that care, so it is necessary to keep the relationship. Through structural relationships are used as markers, then the signature is the attitude of kinship, namely the form of care among fellow to connect the relationship to the neighbors and the community broad.

3) Theme

Themes was clearly defined in all lawas texts. Lawas theme of Kusaremen Lawas Sia was to seek sustenance, spiritual belief, social interaction, personal community, mutual cooperation, welfare, economy, marriage, kinship, love story, and education.

Here was another lawas threw about his honesty and not lie.

It was likened to a flower stem spell.

<i>Lawas</i> “ <i>Kemang</i> ”	Translation
<i>Puti mora jontal utan</i>	White as clean as Utan palm
<i>Nongka kupendek ling bola</i>	Never play lie
<i>Gayo batang bunga eja</i>	It is said to be like a flower spell
*(<i>Kemang</i> /1/5)	

A clean white like a palm tree likes the sanctity that wants to show that there is no lie and the perpetrator was completely honest with what was done. It was said to be like a flower spell. Once *lawas* explanation. Seeing the signs of this *lawas* physical structure was consisted of visual *imanji* present in the first and third rows. The poet sees a white and clean lontar supposedly as a flower, suggesting that the poet's background was based on his psychological and psychological experience. Then, he also affirmed with the concrete word of spelling meaning a beautiful flower of a kind of *kantil* flowers, or *kenanga* flowers that are considered very beautiful by the people of Sumbawa. Many were mentioned in *lawas* term was symbolized to a woman. In connection with the explanation of the physical structure earlier, the theme in this *lawas* was a love story, it was proved by the expression of praise for a woman who is so holy and good temperament. So there is interest in a woman in question.

The phrase reflected a cultural attitude of an honest person. Sumbawa people more often use the proverbs and poetry if expressing love or innuendo to someone with a polite and honest attitude. That is the myth that existed in this *lawas* want to show the behavior of people who have good personality is clean and sacred likened to lontar clean and beautiful flower spell. From that stated and many sign in the text, the conclude was about love expression, it mean the *lawas* of *Kemang* theme was love story.

Table Result of Poetry Structure of Lawas Kusaremen Lawas Sia

Category	Sub Category	Varian	Data sources
a. Phsycal Struct ure	1) Imagery	1. Visual 2. Auditory 3. Kinesthetic 4. Tactile 5. Olfactory	Notang ^{2,5} , Buya Rejeki ^{3,4,7,8,9,11} , Sangila ^{3,1,5,7} Ngining ^{1,4,6,7} , Rara ^{1,4,5,6} , Bola ^{1,3,5,8} , Bangka ^{2,3} , Polak Hajat ^{2,6,9} , Kapincuk ^{2,4,5} ,Puntisang ^{5,1,4,3} Sate batemu ⁷ , Balong KSB ⁵ , Batana Emas ³ Balong Bajatu ^{3,4,6,7, 8,9} , Lawas Nyorong ² Marari ³ , Balong Parange ^{3,9} , Rara ^{2,5} Polak Pet ^{7,8} , Roro ³ , Kemang ^{1,2} Puti Kuning ^{1,5,6} , Mantung ^{3,4} , Kemang Nika ^{1,2.3,4,7} , Nesal ² ,Badosa ⁴ , Baguru ² Kewa Nene ³ , Parenang Kubir ³ ,Durhaka ⁶

Category	Sub Category	Varian	Data sources
	Figurative language	Alegori Metaphor Personafic ation Simile	Notang1,, Buya Rejeki3,4,7, Sangila3,1,5 Nging4, Rara1,6, Bola1,5, Polak Hajat2,6, Kapincuk1 ,Puntisang1, 3,4, Harlah IV2, Batana Emas2, Sedia Sedo1, Desa Susa9, Lawas, Marari3, Rara2 ,Polak Pet8,Roro3 Kemang1 ,Puti Kuning5, Mantung3 Kemang Nika1,2.3,4,7, Nesal2

Category	Sub Category	Varian	Data sources
	Concrete words	Lantung Ka'bah Bunga melati, bunga eja Anggur bawean Ayan Daun Pisang Nene'Kaji Daun Lontar	Notang2,5, Buya Rejeki3,4, Sangila7 Ngining1,4,6,7, , Kapincuk2,4,5 ,Puntisang5,1,4,3 Nyorong1, Balong KSB5, Sedia Sedo1 Balong Parange9, Kemang1,2, Puti Kuning1,5,6 Mantung3,4, Kemang Nika3,4,7

Category	Sub Category	Varian	Data sources
	4) Rethoric al language	a) Tautology b) Irony c) Hyperbol d) Elipsis	Notang2, Buya Rejeki4,8,9,10 ,11,12, 7 Nginging1,4,6, kemang1.2, Rara1,4,5,6, Bola5, Bangka4 Polak Hajat2,6,9,1,7, Kapincuk2,4 ,Puntisang1, 34,5 Balong KSB5,7, Batana Emas1, Sedia Sedo1 Durhaka1,6, Balong Bajatu3,4,6,7, 8,9, Marari3 Balong Parange3,4, Rara5, Polak Pet7, Puti Kuning1,5,6, Mantung3,4, Kemang Nika1,6, Badosa4,1, Baguru1,

Category	Sub Category	Varian	Data sources
Inner Structure	1) Feeling	a) Social and Psychological Experience b) Education and Employment c) Age d) Religion	Notang1,5, Buya Rejeki3,4,7,10 ,11,12, Sangila1 Nginging1,4,6, 7, Rara1,4,5,6, Bola1,Bang ka2,3,4 Polak Hajat2,6,7,9, Kapincuk2,4 ,5,1 ,Puntisang1, 4,3 Sate batemu7 , Nyorong1, Balong KSB5,7, Batana Emas3,1,2, Balong Bajatu3,4,6,7, 8,9, Harlah KSB IV2, Sedia Sedo1, Desa Susa9, Marari3, Balong Parange3,9,4 , Rara4,5, Polak Pet7,8, Roro3, Kemang1, Puti Kuning1,5,6 Mantung3,4, 5, Kemang Nika1,2.3,4,7,6 ,Nesal2,Badosa4,1, Baguru2,1 KewaNene3, Parenang Kubir3 ,Durhaka6,1

Category	Sub Category	Varian	Data sources
	1) Tone	a) Patronize b) dictate c) Working closely with the Readers	Ngining1,4,6, Rara4, Bola3,8, Bangka2,4 Polak Hajat7, Kapincuk1 , Badosa1 ,Kemang Nika2, Baguru1, Balong KSB7 , Harlah KSB IV2 Batana Emas2,3, Sedia Sedo1, Balong Bajatu4,9 Lawas Nyorong2 , Polak Pet7

Category	Sub Category	Varian	Data sources
	2) Theme	a) Seeking Sustenance	Notang1,2,5, Buya
		b) Spiritual Trust	Rejeki3,4,7,8, 9,10,11,12
		c) Daily Intercourse	Sangila1,3,5,7 ,
		d) Private Society	Ngining1,4,6, 7, Nosal2, Rara1,4,5,6,
		e) Gotong Royong	Bola1,3,5,8,B angka2,3,4 ,
		f) Prosperity	Polak
		g) The economy	Hajat2,6,7,9, Kapincuk2,4 ,5,1
		h) Marriage	,Puntisang1,
		i) Kinship	4,3,5, Sate
		j) The Story of Love	batemu7 , Nyorong1,
		k) Education	Balong KSB5,7, Batana Emas3,1,2, Balong Bajatu3,4,6,7, 8,9, Harlah KSB IV2, Sedia Sedo1, Desa Susa9, Marari3, Balong Parange3,9,4 , Rara2,5, Polak Pet7,8, Roro3, Kemang1,2, Puti Kuning1,5,6 Mantung3,4, 5,1, Kemang Nika1,2.3,4,7,6 Badosa4,1, Baguru2,1 , Kewa Nene3, Parenang Kubir3 ,Durhaka6,1, Lawas Nyorong2, Marari3

The signs in semiology were usually symbolic materials, objects, and images. As Bouzida's search (2014: 1003) the marker has the material nature of whether the sounds, objects, or drawings of his concept of a marker are an extension of what Saussure describes though he disagrees with it in some respects, it is also impossible to separate it from the signified that they have associative properties.

The first result of the research is, the structure of poetry consists of physical and mental structure. The physical structure in *lawas of Kusaremen Lawas Sia* had several types. The structure in the form of images or images was a picture, namely the depiction of the senses used by the poet. The images used by poets in *lawas Kusaremen Lawas Sia* included visual imagery, auditory imagery, tactile imagery, olfactory imagery, kinesthetic imagery. Furthermore, the description described in old Kusaremen Lawas Sia is dominated by visual and kinesthetic imagery.

Then, the style of language in this *lawas* there are two, namely the style of rhetorical language and figurative or figurative style of language. Both styles of language are categorized as a style of language that has an indirect meaning, or according to Keraf (2010) the style of language based on the meaning measured from the directness of meaning, ie whether the reference yag still retain the meaning of denotatifnya or existing irregularities. The language styles contained in *lawas of kusaramen lawas sia* averages use meanings that deviate from their denotative meanings. There are a number of figurative languages dominated by metaphors and similes, while the style of rhetorical language is dominated by ellipsis. This indicates that the people of Sumbawa often use figurative language in the phrase. Furthermore, concrete words, its function is as a keyword or affirmation of intent in *lawas* text. Some nouns and places become parts affirmed by poet as symbols and signs in the connotation language used. Among them, such as flower spell, jabal hood and others.

The second structure of the poetry structure is the inner structure. Among them are the attitude of the poet (feeling), tone (tone), and theme (theme). First, the attitude of the poet is an element of inner attitudes that many appear in the text. Some of them are motivated by elements of sociological and psychological experience of poets as cultural and Sumbawa indigenous people. A strong religious background element in the poet's self as well as the age-old link that has been half a century more. The second is Tone. Viewed through its tone, the poet much patronizes and dictates in the sense of advising the reader. Not to forget also the element of religion became a much-touted thing in the theme,

related to the customary law of the people of Sumbawa adhering to Islamic law. Third, the theme is clearly affirmed in all *lawas* texts. *Lawas* theme of *Kusaremen Lawas Sia* was to seek sustenance, spiritual belief, social interaction, personal community, mutual cooperation, welfare, economy, marriage, kinship, love story, and education.

Conclusion

The results of this study and findings were *lawas of Kusaramen Lawas Sia* had the structure of poetry consisted of physical structure and inner structure. *Lawas* physical structures consisted of figurative languages; retore language, images and inner structures, among them the poet's tone, poet's attitude, and themes. It was stated that *lawas* was the result of people's thinking on a high-level pattern because the community had known the analogy, thus describing the advanced and adaptive society.

Lawas text *Kusaremen Lawas Sia* had a poetry structure consisting of physical structure and inner structure. It states that *lawas* is the result of people's thinking is in a high-level pattern because the community has known the analogy, sehigga describe the advanced and adaptive society. In addition, the structure of images in the old text that is dominated by visual imagery in the form of images of vision and kinestetik in the form of motion. The geographical conditions of the Sumbawa region surrounded by mountains, oceans and rice fields are the objects of visual and motion imagery depicted by community work as sailing fishermen, farmers, timber workers, and everyday patterns of active daily behavior. This can be seen from the poetry structure that dominates the labeling of *lawas Kusaremen Lawas Sia* was the style of metaphor language and the attitude of the poet. Therefore, it is concluded, the myths in the old most of the stages start from the identification of the structure of poetry. Judging from the use of many language styles, it is also concluded that the people of Sumbawa tend to use parables and figurative language in expressing their intentions. It is also often encountered in everyday life.

Acknowledgements

Literary works are part of the cultural spirit of society, so it was *lawas* that reflects the life of the community. Seeing the fact of the lack of appreciation of society and the present generation with the work of *lawas* literature, this research is expected to be the motivation and awaken the public in general will

mentingnya local literary works as a cultural heritage for future generations. This is also overwhelmed by Mujib's opinion, as a regional cultural actor who grew up in the old family of poets that the old facts are currently troubling, because the teenagers and children are still lay with the old production, it could be a time the old poet will be lessened its existence.

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