

Study of Structure and Educational Values in Lelakaq Sasak

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Abstract

Lelakaq Sasak is part of old literature that is still developing among the Sasak people of Lombok. Lelakaq is a literary work of the people of Lombok, in which certain structures and values need to be preserved and emulated by the younger generation. This study uses descriptive qualitative research with data collection techniques used, namely observation techniques, interviews, and documentation. While the data analysis used is a qualitative descriptive analysis technique. From the results of the study, it was concluded that in lelakaq Sasak there is structure and educational value contained therein. The study of structure in lelakaq has typology, denotation, and connotation, lelakaq tends to use the word denotation and uses the word connotation a little. Imagery structures (images) in lelakaq use more imagery of feelings and sights. Poetry in lelakaq is more dominant in having cross rhymes, some are broken and parallel rhymes. Meanwhile, in terms of educational value, it can be found that lelakaq contains religious educational values, moral educational values, social educational values, and cultural educational values.

Keywords: *Lelakaq, Structure, Value.*

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Introduction

The Sasak tribe is one of the tribes in Indonesia found on the island of Lombok. Sasak society is rich in culture and literature. The culture is a work of human art formed from habits by studying as a whole from the community. In literary works, the cultural values of the supporting community can be explored because through literary works an author expresses thoughts, feelings, and events around him. One of the regional literary works that developed in Sasak society is *lelakaq* or *pantun* in Sasak language. In the Lombok area, there are many oral literatures such as folklore, *pinje-panje* (riddles), *Lelakaq*, *Sesenggak*, and many more. However, this research will focus on *lelakaq* oral literature or rhymes that are often used in cultural activities such as puppet art, *sorong serah*

events commonly used by *pembayun* in traditional Sasak weddings. *Lelakaq* or Sasak pantun is a traditional expression of the Sasak people and *lelakaq* has existed since ancient times as part of an oral tradition that is passed down from generation to generation.

Lelakaq Sasak is part of the old literature that is still developing among the Sasak people of Lombok. *Lelakaq* as a literary work of the Lombok people, in which there are certain values that need to be preserved and exemplified by the younger generation nowadays. *Lelakaq* Sasak is part of old literature that still has educational values that are relevant to contemporary values, and is still studied because it contains high values, otherwise *Lelakaq* Sasak as part of old literature contains values such as moral, social, and religious values. Himawan & Suhandano in Yaqin (2018). Like most rhymes, *lelakaq* consists of four lines. The first two lines comprise the cover and the last two lines comprise the body. *Lelakaq* usually rhymes with a-a-a-a, a-b-a-b, and a-a. In terms of the number of words, most *lelakaq* consist of four words per line. *Lelakaq* serves as a medium to convey moral messages, advice, religion, and others.

Lelakaq is a type of oral folklore that includes folk poetry. With the rapid development of media that presents various kinds of entertainment, nowadays the young generation is not familiar with the inheritance of ethical and noble values that have long lived and are deeply rooted in society. In the past, *lelakaq* was performed by anyone, both young and old, regardless of status or age. However, nowadays *lelakaq* is only performed by certain people such as artists, writers, cultural figures, and community leaders on certain occasions. According to Najamuddin (2018) *lelakaq* functions as a means of ethical education in which it contains advice, satire, and cultural values that are very useful for people's lives.

Oral literature research, especially *lelakaq* in the Lombok area, is a very important cultural inventory, because with inventory we will know and better understand our culture. Understanding the statement that literature is a mirror of society, it can be interpreted that in literary products there are noble values that can be used as a reflection and guidance for humans in carrying out their lives. The noble values in question can be in the form of moral, religious, ethical, educational, social, community, divine, economic, and cultural and even political values. Therefore, literature contains multi-dimensional values. A comprehensive understanding of oral literature (*Lelakaq*) can be used as a filter in stemming the negative influence of outside cultures that are feared to damage the *aqidah*, morals, and noble values of the nation.

Lelakaq is a type of rhyme consisting of a cover line and at least two lines of content, expressed in a melodic way. *Lelakaq* itself is said to be *lelakaq*, because when reading it uses a rhythm like chanting poetry so that it sounds beautiful and serene. *Lelakaq* can provide a broad picture of the patterns and kinds of life in society. *Lelakaq* generally functions as advice, satire, entertainment.

Lelakaq is important to study, so that this ancestral heritage is not forgotten by parents, let alone young people due to the influence of social media

development. This research is an effort to preserve *lelakaq* by examining the structure and educational values contained in it. *Lelakaq* is an oral literature that has a form or structure such as karmina, pantun, talibun, and gurindam. *Lelakaq* also contains various educational values that function to advise, remind, or prohibit indirectly. Therefore, researchers will conduct research on "*Study of Structure and Educational Values in Lelakaq Sasak*".

Method

This type of research is descriptive qualitative research. Qualitative research is a research procedure that produces descriptive data in the form of words or sentences and does not use statistical numbers. Ratna (2007: 39) suggests the descriptive analysis method as a research method with objects that have a position as the main concern in research. The research object is analyzed and described through a certain analytical knife to describe the state of the research object. The elements of the object or things that are used as the focus of research can be identified and presented using descriptive analysis methods. Qualitative research aims to describe and analyze directly the *lelakaq Sasak Lombok*. According to Sugiono (2013: 2) that the research method is basically a scientific way to get data with specific purposes and uses. According to Creswell (2015: 4-5) qualitative research is one type of method to describe, explore, and understand the meaning that a number of individuals or groups of people ascribe to social or humanitarian problems.

The sources and data in this study are *Sasak lelakaq*. Arikunto (2013: 172) says the data source referred to in the research is the subject from which data can be obtained. The data collection techniques used in this research are observation, interview and documentation techniques. In this study, observation was used to observe *lelakaq*. The interview technique is used to obtain information as clearly as possible about the data that will be used as the object of research from various existing informants. While the use of the documentation method in this study is the researcher's notes and variable *lelakaq* data. While the object of research is the content of notes in the form of *lelakaq*.

Data analysis was used using qualitative descriptive analysis techniques. Data analysis in qualitative research is carried out continuously throughout the research process. Data analysis was carried out starting from problem formulation and data collection. Data analysis is done by processing data, interpreting, and making meaning.

Result and Discussion

In this research, the author will analyze *lelakaq* in terms of structure and educational value. The structural analysis includes typology, diction (word choice), denotation and connotation, imagery, and rhyme. While the analysis of

educational values includes moral education, social education, religious education, and cultural education.

Lelakaq Structure

The structure of Sasak *lelakaq* is actually the same as the structure of pantun. Typically, a pantun consists of four lines, of which the first two lines are called the cover and the second two lines are called the body. However, Sasak *lelakaq* has several structures, which are divided into four forms, namely the two-verse *lelakaq*, four-verse *lelakaq*, five-verse *lelakaq*, and six-verse *lelakaq*. Each *lelakaq* has several kinds of structures. The analysis of the structure of Sasak *lelakaq* in this study, namely the analysis of typology, diction (word choice), denotation and connotation, imagery, and rhyme.

a. Typology

The analysis of *lelakaq* typology conducted in this study includes *lelakaq* forms consisting of two-string, four-string, five-string and six-string forms.

1. Two-verse Lelakaq

The form of a two-verse *lelakaq* is that the first line is the cover and the second line is the content of the *lelakaq*. Two-string *lelakaq* can be seen in the following:

1.1	<i>Pataq reket pare rau</i> <i>Sai ceket ye mauq</i>	Harvesting sticky rice in the field Who is smart will get
1.2	<i>Upaq-upaq lolon perenggi</i> <i>Endaq lupaq semeton jari</i>	Pumpkin tree grass Don't forget your relatives
1.3	<i>Galeng bedah leq berugaq</i> <i>Paleng lelah ndeq araq upaq</i>	Torn pillow in the berugaq Passing out tired with no wages

2. Four-verse Lelakaq

In a four-verse *lelakaq*, the first two lines are the cover, while the last two lines are the body. A four-string *lelakaq* can be seen in the following:

2.1	<i>Mun ketujur baris begedeng</i> <i>Penok limpah aiq segare</i> <i>Mun ku tutur sakit ku ngedeng</i> <i>Penok limpah aik mate</i>	If the thorns are lined up neatly Sea water overflows If i say the pain ask Many tears overflow
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2.2	<i>Mun belayang leq tembere Selamet kao siq tetolang Mun sembahyang ndek temele Sanget laloq sik tejogang</i>	If you play kite on the edge Buffalow salvation with bones If you don't want to pray We are very crazy
2.3	<i>Ape awis leq lendang Mujur Awis pandan jari langan Ape tangis leq dalem kubur Tangis awak ndeq araq amal</i>	What sickle in the Mujur field The pandanus sickle becomes the road What tears in the grave The body cries for no good deeds

3. Five-verse Lelakaq

In a five-verse *lelakaq*, the 1st, 2nd, and 3rd lines are the cover, while the 4th and 5th lines are the content. The five-string *lelakaq* can be seen in the following:

3.1	<i>Maraq tewaran bekelampan boyaq oat Bentek kelingkur berisi benang Beselawat benang seketip Tabeq walar tiang nyodoq liwat Ndaq paran tiang ndeq araq tertip</i>	Like telling a story looking for medicine Bring kelingkur filled with yarn Praying for a roll of thread Excuse me for passing by Don't think I'm not polite
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4. Six-verse Lelakaq

In a six-verse *lelakaq*, the 1st, 2nd, and 3rd chapters are the cover, while the 4th, 5th, and 6th chapters are the body. A six-string *lelakaq* can be seen in the following:

4.1	<i>Belayang leq tembere Selamet kao isiq tetolang Jari tanden pentun beneq Lamun sembahyang ndeqne mele Santer laloq isiqne jogang Lupaq jari panjak nenek</i>	Play kite on the bund Celebrating buffalow with bones So a sign of agricultural decline If you don't want to pray Vary crazy Forgot to be a servant of God
4.2	<i>Bejukung kayuq jati</i>	Teak wood boat

<i>Talet tebu sedin eat</i>	Planting sugar cane by the river
<i>Taoqne tindoq anak kerate</i>	Where the child sleeps
<i>Pade beguru lalo ngaji</i>	Let's go to the Quran
<i>Jari sangu leq akhirat</i>	So provisions in the hereafter
<i>Ye adang api nerake</i>	Who faces the fire of hell

b. Diction

The choice of words (diction) used in *lelakaq's* poem is appropriate. Because the choice of words used reflects the feelings or thoughts and what the poet has experienced.

b.1	<i>Timun odaq telu satak</i>	Young cucumber three two hundred
	<i>Beli bikan telu bakaq</i>	Buy three basins of bikang cake
	<i>Lamun tetu ongkat de kakak</i>	If what you said is true dear
	<i>Balen tiang tetap bebukaq</i>	My house remains open
b.2	<i>Bau laos leq kuwang wae</i>	Pick galangal at Kuwang wae
	<i>Bau kenyamen leq sempakoq</i>	Pick a coconut at Sempakoq
	<i>Lamun raos bi adiq wah bae</i>	If you talk dear just end it
	<i>Laguq angen bi ndeqku man taoq</i>	But i don't know your heart yet

In the poem, the choice of words used is very precise and careful. The choice of diction used reflects the feelings in each stanza. For example, the diction used in data b.1 describes the feelings of a woman who asks a man that if the man really likes her, the door of her house will always be open for the man.

Syair *lelakaq* in data b.2 describes a man who doubts the feelings of his lover, he hopes that his lover is not just talking because he does not know his true heart.

c. Denotation dan Connotation

The choice of words (diction) in *lelakaq* poetry is inseparable from connotation and denotation meanings. Denotation is a word that has an actual meaning. While connotation is a word that has a meaning that is not actual or figurative. If we look at the choice of words used in *lelakaq's* poem, there are only a few that use connotations. In *lelakaq's* poem, denotation is dominant. This can be seen in the following *lelakaq* poem:

c.1	<i>Ketujur kuning sepelapaq</i>	A sprig of yellow thyme
	<i>Pinaq semat sintung sede</i>	Make a bush only to be broken
	<i>Cobaq tutur ape saq salaq</i>	Try to tell me what's wrong
	<i>Endeng maaf reda – reda</i>	Apologize sincerely

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| c.2 | <i>Pedak bulan ariq kelem selase
Lek keruak ariq te dagang
udang
Timakne jaoq ariq belalang dese
Lamun nasib ariq bedait doang</i> | The moon is dead on Tuesday
night
In Keruak we sell shrimp
Even though the village is far
away
If our fates must meet |
| c.3 | <i>Pinaq bebandeng leq Kelagak
Lamun kokok luek empaq
Silaq dateng side bae kakak
Lamun rokok soal mudaq</i> | Make a pond in the Kelagak
If the river is full of fish
Let's just come dear
If cigarettes are an easy matter |

Based on the analysis of *lelakaq's* poem, it can be concluded that the poem uses the actual meaning of the word (denotation meaning) rather than the figurative meaning (connotation meaning) which is reflected in all of *lelakaq's* poems above. While the connotative meaning is found in poem data c.2 which reads *Pedak bulan* means the extinguished moon, this is not the real meaning of the word, this word is used to replace the real meaning of the word which is the moon that does not shine.

d. Imagery

Every poem created is inseparable from the imagery produced by the five senses. The kinds of imagery include visual imagery, auditory imagery, olfactory imagery, taste imagery, tactile imagery, and emotional imagery. Visionary imagery is a picture or image obtained from the sense of sight. Auditory imagery is imagery derived from the sense of hearing. Olfactory imagery is the images obtained from the sense of smell. Taste imagery is the image or picture obtained from the sense of taste. Feeling imagery is the image or picture obtained from the sense of touch. And feeling imagery is a picture or image obtained from the sense of feeling.

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| d.1 | <i>Bisoq jawak oat selamaq
Randu dendeq sedin sebie
Besopok awak soal mudaq
Sanggup ndeq side kesie</i> | Wash lizards for skin diseases
Short litter of chili peppers
Uniting the body is an easy matter
Can you not afford to be poor |
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In the first line of the rhyme stanza, it describes the tactile imagery seen in the sentence "*Bisoq jawak oat selamaq*", said by the touch because washing here uses hands not with tools. In the 2nd line describes the visual imagery in the sentence "*Randu dendeq sedin sebie*", the author sees a short or small randu tree. While in the 3rd and 4th lines describe the

emotional imagery seen in the sentence "*Besopok awak soal mudaq, Sanggup ndeq side kesie*", in this sentence the sense of feeling is illustrated, meaning that marriage is a matter of ease but is it willing to live in poverty.

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| d.2 | <i>Bait aiq eleq tembere</i> | Fetch water from the cliff |
| | <i>Ojok kubur jauq dilah</i> | Go to the grave with a lamp |
| | <i>Lamun adiq uwah mele</i> | If you dear is willing |
| | <i>Ucap sukur Alhamdulillah</i> | Say thank you, Alhamdulillah |

In the 1st and 2nd lines of the pantun, it describes the visual imagery seen in the sentence *Bait aiq eleq tembere, Ojok kubur jauq dilah* "Take water from the cliff, Go to the grave with a lamp" the sense of vision is clearly seen in the sentence how to take water from the cliff and go to the grave with a lamp because the grave is usually dark and quiet. While the 3rd and 4th lines describe the emotional imagery in the sentence *Lamun adiq uwah mele, Ucap sukur Alhamdulillah* "If your brother is willing, Say thank you Alhamdulillah" this sentence describes the feelings of someone who is accepted by his lover and feels grateful to the creator.

e. Rhyme

Lelakaq poems are performed or deveoled consisting of rhyming verses. In terms of the location of the lines, the rhymes in *lelakaq* poetry consist of parallel rhymes, cross rhymes and broken rhymes. Equal rhyme is the similarity of the final sound with the pattern [aa aa]. Cross rhyme is the equation of the final sound with the pattern [ab ab]. Broken or broken rhymes are rhymes whose patterns are other than the above patterns with different numbers.

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| e.1 | <i>Pinaq renggi leq Brengē</i> | Making rengginang at Brengē |
| | <i>Jaran telang leq Bencingah</i> | Lost horse at Bencingah |
| | <i>Tiang niki kanak lengē</i> | I am an ugly child |
| | <i>Aran tiang laq Fatimah</i> | My name is Fatimah |

From the excerpt of *lelakaq* data above, it can be seen that the data e.1 uses cross rhyme. It is said to be cross rhyme because at the end of the sentence it rhymes a-b-a-b which can be seen from the words *brengē, bencingah, lengē, and Fatimah*.

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| e.2 | <i>Ampet ampet kadu kipas daun kesambik</i> | Fan using kesambik leaves |
| | <i>Saq tebau leq taman sedin lendang</i> | Taken from the garden at the edge of the field |
| | <i>Apik apik gamaq ntan pade jagak diriq</i> | |

	<i>Sengaq mangkin jamane saq uah jogang</i>	Be careful how to protect yourself Because today is crazy era
e.3	<i>Bian jelo tunggu loang Awis madeng impan jaran Bilang jelo semenu doang Nangis adeng eleq subandar</i>	In the afternoon wait for the hole Cut the horse food hyacinth Every day just like that Cry quietly at the dealer

From the data excerpt e.2, it can be seen that *lelakaq* uses broken rhyme. It is said to be broken rhyme because the end of the sentence rhymes a-b-c-b which can be seen in the words *kesambik*, *lendang*, *diriq*, and *jogang*.

The *lelakaq* data in data e.3 also has the same rhyme, which is broken rhyme with the end of the sentence rhyming a-b-a-c which can be seen in the words *loang*, *jaran*, *doang*, and *subandar*.

e.4	<i>Pinaq jaje isiq kenyamen Pete pade eleq Selamben Ndaq kene ku maiq angen Ite pade lelah berangen</i>	Making snacks using coconut Search for rice in Selamben Don't tell me i have the heart We're both tired of loving
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In data e.4 above, it can be seen that the rhyme used is parallel rhyme. The parallel rhyme is seen at the end of the sentence which rhymes a-a-a-a in the words *berangen*, *angen*, *selamben*, *kenyamen*.

Based on the results of the analysis of rhyme in *lelakaq*, it can be seen that the rhyme in *lelakaq* is more dominant in having cross rhyme, there are some that rhyme broken and parallel. Because at the end of the word in each line has a-b-a-b rhyme.

Educational Value in Lelakaq

Educational values are values that educate towards a better direction and are useful for human life obtained through the process of changing attitudes and behavior in an effort to mature through the educational process. The educational values that can be found in *lelakaq* are as follows.

1. Religious Education Value

Religion is a valuable part of human life in the world. Religion can be an example, rule and motivation for humans to get a better quality of life. Sasak *lelakaq* has many religious education values that are used as guidelines and recommendations as illustrated in the following *lelakaq*:

1.1	<i>Pinaq rakit leq Punie Kadu bejukung leq tengaq erat</i>	Build a raft on the Punia
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<i>Timaq nyakit leq dunie</i>	Use it to sail in the middle of the river
<i>Laguq beruntung leq akhirat</i>	Even though senseless in the world But lucky in the hereafter

The *Lelakaq* above contains the value of religious education. This *lelakaq* serves as a solace for those whose lives in this world are destined, less fortunate. The life of the world is a temporary stopover to the realm of eternity, namely the afterlife. It can be seen in the sentence "*Timaq nyakit leq dunie, Laguq lucky leq akhirat*". The misery of life in the world is not eternal misery, but a test from the Almighty. Happiness in the afterlife is not determined by the amount of wealth obtained in the world but is determined by obedience in carrying out religious orders. This *lelakaq* is very much in line with the social conditions of the Sasak people who pay considerable attention to aspects related to religion.

1.2	<i>Bubut kerete dese lenek</i>	Lenek village train lathe
	<i>Anak gagak kembang sandat</i>	Bird child sandat flower
	<i>Idup mate urusan Nenek</i>	Life and death are God's business
	<i>Endak lupak bace syahadat</i>	Don't forget to read creed

This *lelakaq* also contains religious value, which can be seen from the sentence "*Irup mate urusan nenek, Endak lupak bace syahadat*" in the sentence means that life and death are the will of the power, therefore we must not forget God and always remember to read the sentence of syahadat. Nenek here means God, in the Sasak language, most of the Sasak people do call God is Nenek. So in the understanding of the Sasak people that we should never forget God who has created us because after all we will return to God, because our life and death God determines.

2. Moral Education Value

In general, morals are related to the goodness and badness of human character, between right and wrong. Morals concern the rules and standards of human behavior, in other words, goodness and badness are relative. In Sasak *lelakaq* there are also many suggestions and guidance that contain moral values, as stated in the following *lelakaq*:

2.1	<i>Talet nyiur sedin pelepe</i>	Planting coconuts on the edge
	<i>Tiup baraq lek dalem gue</i>	Blowing out the embers in the cave
	<i>Dendek girang iur batur lenge</i>	Don't talk about your friends' bad behavior
	<i>Sengsare awak sak tanggung dose</i>	The sensuous body bears the sin

2.2	<i>Puntik keladi si puntik aiq Daun jukut araq sebiji Ndekku bani bilinde merariq Tiang takut isiq janji</i>	Caladium banana is water banana There is one melinjo leaf I'm afraid to leave you married I'm scared because of the promise
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In *lelakaq* 2.1 teaches us not to be careless in speaking to friends, because if we indulge in the disgrace or ugliness of our friends then we will be miserable or difficult in living life and bear many sins. So the *lelakaq* contains moral value that teaches us to speak kindly and politely to anyone so that we are safe in this world and the hereafter, our bodies remain healthy and do not bear sins.

Whereas in 2.2 this *lelakaq* contains moral values about one's loyalty to their partner. It can be seen in the content sentence "*Ndekku bani bilinde merariq, Tiang takut isiq jani*", in the sentence it is clearly seen about a person's loyalty to his partner that he does not dare to break the promise he has made to his partner. He does not dare to leave his partner to marry someone else because he is afraid of his promise. The *lelakaq* teaches us about the meaning of loyalty.

3. Social Education Value

Social education values are attitudes and feelings that are widely accepted by society and are the basis for formulating what is right and what is important. Many social education values appear in *lelakaq* Sasak such as love, togetherness, community and others described in the following *lelakaq*:

3.1	<i>Mbe takaq te jauq pangan Pinaq lante daun timun Sai balaq de bekenalan Silaq bae lamunde kayun</i>	Where is the container for carrying <i>pangan</i> Create a cucumber leaf floor Who forbids acquaintance Go ahead if you want
3.2	<i>Kadal nongak leq kesambiq Payu salaq kejarian ado dende Tajah onyaq ndeqde matiq Payu salaq kejarian ado dende</i>	Lizard looking up at the kesambiq So it happened wrong oh dear Taught to be careful not to listen So it happened wrong oh dear

In *lelakaq* 3.1 there is a social value towards others, that if in getting acquainted with someone we should not be indifferent to anyone, we must be friendly and open to anyone who wants to be friends with us. Seen in the sentence "*Sai balaq de bekenalan, Silaq bae lamunde kayun*" the sentence explains that just getting acquainted no one forbids, just go ahead if you really like it. In this sentence it is very clear the social value towards others that we must be open to anyone and not close ourselves to new people.

Meanwhile, *lelakaq* 3.2 teaches us to obey our parents' advice so as not to be misguided. The *lelakaq* teaches us about social values towards parents, so that we obey and listen to parental advice and not ignore it. If we ignore it, something will go wrong, which is illustrated in the sentence "*Tajah onyaq ndeqde matiq, Payu salaq kejarian ado dende*".

4. Cultural Education Value

4.1	<i>Lalo mancing kadu sampan</i>	Go fishing by boat
	<i>Sampan baru, baruq tepinaq</i>	The boat was recently built
	<i>Onyak-onyak entan</i>	Be careful when traveling
	<i>bekelampan</i>	
	<i>bece do'e sedekman lampaq</i>	Recite a prayer before leaving

The *Lelakaq* above contains cultural values believed by the Sasak people. Sasak people believe that wherever they travel, they must start by reading prayers, it has been done by Sasak people for generations. If we pray, we will always be under God's protection, but if not, something bad will happen to us. So the *lelakaq* teaches us to be careful when traveling and don't forget to read prayers.

4.2	<i>Mula kesurah perang Praya</i>	Indeed the famous Praya war
	<i>Jangka lauq datang pujut</i>	From north to south Pujut
	<i>Sorong serah aji krama</i>	Sorong serah aji karma custom
	<i>Pusaka laeq masih teturut</i>	Sasak heritage that is still strong

The *lelakaq* above contains advice to maintain one of the Sasak traditions known as *sorong serah aji krama* which is commonly used in traditional marriages of the Sasak people. *Sorong serah aji krama* is a culture of the Sasak community which is also carried out from generation to generation in every Sasak traditional marriage, which is why the *lelakaq* contains cultural values. Sasak society is rich in various local wisdom and customs that must be maintained.

Conclusion

From the results of the above research, it can be concluded that in Sasak *lelakaq* there is a structure and educational value contained in it. The study of the structure in *lelakaq* has a typology in the form of two-string *lelakaq*, four-string *lelakaq*, five-string *lelakaq*, and six-string *lelakaq*. In typology, it can be seen that there are more four-string *lelakaq* than two-string, five-string and six-string *lelakaq*. In the structure of denotation and connotation, *lelakaq* tends to use denotation words and a few connotation words. In the structure of imagery, *lelakaq* uses more emotional and visual imagery than others. Based on the analysis of the rhyming in *lelakaq*, it can be seen that the rhyming in *lelakaq* is more dominant in having cross rhymes, there are some broken and parallel

rhymes. Because the end of the word in each line has a-b-a-b rhyme. As for the educational value, it can be found that *lelakaq* contains religious education value, moral education value, social education value, and cultural education value.

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