

Turnitin Nuriadi C28

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Submission date: 10-Feb-2022 10:44PM (UTC+0700)

Submission ID: 1759315362

File name: 28.pdf (468.1K)

Word count: 5810

Character count: 29902

Folklore as a Tool to Naturally Learn and Maintain Sasak Language as Mother Tongue

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Keywords: Folklore, Maintenance, Sasak Language, Mother Tongue.

Abstract: This paper discusses the role of function of Sasak folklore, especially verbal folklores, in teaching and maintaining Sasak language naturally. 'Sasak' is a name of an ethnic group existing in Lombok island using Sasak language as mother tongue. Based on qualitative research, Sasak people is usually 'planting' (teaching) the Sasak language as their mother tongue through folklore, especially verbal Sasak folklores. Those are such as: pinje panje, children playing songs (elate), lullabying songs (bedede), or story telling (waran). This activity mostly happens in informal form in any kind of occasions. This phenomenon is usually undergone by mothers to their children or by other children to their friends in their own communities. Hence, it is also found that this model of learning is very effective in maintaining the Sasak language as mother tongue and Sasak culture. Finally, based on the research, most of the informants acknowledge that they still well remember all the folklores they played in childhood. They even still love their Sasak backgrounds. Therefore, Sasak folklore is a good tool in naturally teaching and/or maintaining Sasak language.

1 INTRODUCTION

Language is as a culture and identity as well for each of ethnic group (Sairin, 2010). It is said as 'culture' because its existence becomes a part of living character, system of knowledge, and system of behavior which are all expressed together with the language. It is said as 'identity' because the language can make one ethnic group to be identified as the one that is different from other groups and in this case the language serves as a distinctive sign for that ethnic group when it is among other groups. Even the name of certain language functions as the name of the ethnic group. For instance, people who speak Sasak language will be easily identified to be members of Sasak ethnic group when they are among Javanese, Sundanese, or Balinese people. The language automatically tells people that the speakers are Sasak people who are natives in Lombok island. In other words, an identity of certain ethnic group goes hand in hand with the language used by the group. It then posits in a very central and crucial for one ethnic group's existence. It serves a firm sign for the group.

The language used as culture and identity for the existence of one ethnic group is actually mostly

taking a role as mother-tongue for that group. It is embedded, according to Sairin (2010), in the vein of the real users and functions as a determinant wherever and whenever they are. Mother tongue can be said as a language which is naturally introduced, taught, transferred, and used firstly by parents, especially a mother, to their children. The language is then used dominantly in one family as a daily communicative medium. Here, the language usage is supported by other members of family, and it can also be developed with the help of the surrounding or social community where the family is living. The process goes very naturally as like people do their lives without any designs as what we mostly find in teaching-learning process in formal education.

In that context, the learning process of mother tongue can happen due to three actors involved actively, namely: (1) learning by mother, (2) learning by father and other members of family, and (3) learning by communal people where the family is living. These three actors can do the natural learning of language to the children all at once in simultaneously and continuously process as well as in long term of time. All have important roles for that natural learning process of mother tongue

language. Once the process is going on, the language is really planting naturally. The process is therefore said also as a natural cultivation of language to young generation. In this regard, all values embedded in the language are included to be cultivated or planted so that the language together with the values serves as a foundation for the children's knowledge systems in their thoughts and mentality. According to me, the natural learning process described above is occurred and going on in all ethnic groups throughout the world as a formulaic model. This model serves as natural process for human beings' lives in sense of language acquisition.

This fact is therefore also happening in Sasak ethnic group living dominantly in Lombok island, a small island in the east of Bali island, in Indonesia. The process mostly happens in rural people, in particular. Interestingly, the natural learning process of Sasak language as mother tongue for the children is done through specific way and/or media, that is, through the involvement of folklores. The three actors, mentioned above, involve in the process by introducing any suitable kinds of folklores. To mention some, those are like indigenous songs, riddles, and or folktales using Sasak language. Those folklores appear very apparent when a mother is lullabying a baby or when group of children are playing together (Nuriadi, 2016).

Therefore, this paper is going to propose some facts of the natural learning and maintainance of Sasak language as mother tongue. In this case, it is going to be performed what kinds of folklores are dominantly used as medium of the natural learning for Sasak children. Besides, this paper intends to discuss significances of using those folklores in terms of supporting the learning and strengthening process of Sasak language as mother tongue of Sasak people in Lombok. It is really assumed that those folklores serve as a very effective medium for cultivating and maintaining the language as mother tongue, besides serving as real identity for Sasak people after they are grown up regardless of the fact wherever and whenever they are living..

2 REVIEW OF RELATED STUDY

Folklore is looked as literature and or literary work (Abrams, 1988; Nuriadi, 2016). Folklore is etymologically coming from the word 'folk' and 'lore' (Dundes, 1965; Danandjaja, 2002). Both words are interdependent one another in giving a united meaning in terms of folklore. 'Folk' refers to a

group of population and means 'collective' as well. It therefore means a collection of individuals or society which are initially assumed as savages or uncivilized ones. In the meantime, the term 'lore' refers to a tradition belong to that group of people or individuals (folk). In this regard, lore can be like any kinds of tradition, literatures, arts, laws, behaviors, and any things that are resulted in by the group of people as long as they come out as collective belongings.

More concretely, according to Brunvand (1978: 29) and Danandjaja (2002), folklore can be categorized into three forms, namely: (1) oral or verbal folklore, (2) partly verbal folklore, and nonverbal folklore. These three forms of folklore can be manifesting themselves into three kinds, that are: (1) in the form of oral and verbal ones (mentifacts), (2) in the form of kinesiological ones like tradition and sociofacts, and (3) in the form of materials or artefacts. Related to this category, the form or kind of folklores that are discussed in this paper is the first one, the oral or verbal folklore. This folklore can be like folk speech such as dialect, nickname, phrase, traditional sentence, legend, myth (in Sasak it is known as waran), folk song, traditional playing songs, riddles, and so forth.

Besides, there are several studies which have had focuses on the folklores as the material objects of study. The studies really see that Sasak folklores are positioned as local literary works of Sasak people. To mention some of those studies are (1) Nuriadi (2016) through his paper entitled *A Study of Sasak Folklore: An Effort to Define Sasak Ethnic Group Being Close to Nature*; (2) Nursehan's thesis (2014) entitled *Texts of Lullabying Songs in Sasak Society: A Study of the Form, Function, and Relevance to the Learning of Elementary Students (Teks Lagu Bedede dalam Masyarakat Sasak: Analisis Bentuk, Fungsi, Makna, dan Relevansinya terhadap Pembelajaran Sastra di Sekolah Dasar)*; (3) Lale Zahrotul Warthy's thesis (2014) entitling *Texts of Sasak Traditional Playing Songs: A Study of Form, function, and Meaning as Development medium for Character Education on Early Year Children (Teks Nyanyian Permainan Tradisional Sasak: Kajian Bentuk, Fungsi, dan Makna sebagai Pengembangan dalam Pendidikan Karakter Anak Usia Dini di Taman Kanak-Kanak)*; and (4) Ahmad Fauzan's thesis (2013) entitled *Mytology of Sasak Originality, Structural Analysis on Sasak Thoughts (Mitologi Asal Usul Orang Sasak, Analisis Struktural Pemikiran Orang Sasak dalam Tembang Doyan Neda)*.

Four of the works are dealing with Sasak local literary works or Sasak folklores such as song lyrics or texts, Doyan Neda story, and children's playing songs by means of literary critical theories and teaching-learning theories. Nuriadi's paper, for instance, talks much about Sasak folklore in context of how Sasak folklores can be a mimetic tool toward the Sasak culture and/or tradition, and interestingly those folklores confirm that Sasak people are very close and dependent on nature in their lives. Nursehan's thesis then studies song texts in relation to its form and function in Sasak society so that it can be used as lullabying songs for babies. Lale Zahrotul Warthy's thesis analyzes the texts of traditional playing songs as its major material object and tries to find out the form and function of the songs in Sasak society. Both studies then try to relate their analyses with whether or not there are relevances with teaching learning material projects in formal educational institutions, particularly for playgroup students or elementary students. Meanwhile, Ahmad Fauzan's thesis endeavors to seek out the originality of Sasak people by using theory of Levi Strauss structuralism. In this study, Fauzan finally braves to say that Sasak people, in fact, come from various ethnic groups. Sasak people are actually in the form of assimilation of many ethnic groups who once immigrated and lived in Lombok island. Those groups, to mention some, are Javanese, Bugis Makassar, Madura, Bali, Malayan, and so on. However, in spite of their original ancestors, Sasak people have unique tradition and language, different from their springs.

In lieu of the four studies proposed above, this paper certainly has different focus when compared to the previous ones. If those studies analyze Sasak local literary works or folklores in several perspectives by using different theories, this paper tends to focus its analysis in terms of how those folklores can be a medium for "cultivating" and "maintaining" (natural learning) the Sasak language as well as the embedded values within it as mother tongue for Sasak people, especially in Sasak children. In other words, this paper really assumes that the folklores have a significant role in providing understanding and learning for Sasak people so that Sasak language can grow up and develop as mother tongue for Sasak people, although the Indonesian language and foreign languages have already grown up very fastly in Sasak people. Here, Sasak language can be maintained due to the pride owned by Sasak people. This happens due to the initial process done by Sasak people, that is, cultivating it naturally through many kinds of indigenous folklores.

3 FINDING AND DISCUSSION

There are many kinds of folklores, especially the verbal folklores, that can be found in Sasak communities. To mention some, the Sasak folklores are like pinje panje, children's traditional playing songs (ngelate/elate), lawas, sesenggak, and myth or waran. Those verbal folklores have been developing from one generation to other generation, since a very long time ago. They mostly function as parts of Sasak tradition as well as "intertaining media" for Sasak people. Nobody knows for sure, including me myself as an indogenous person of Sasak, who and when those verbal folklores were made. It can be an imitation from other ethnic group. It can be purely made by Sasak people. Nobody really knows for sure. However, since those folklores use Sasak language as a medium of expression, they can finally be owned and determined as Sasak folklores. Also, the embedded values contained within the folklores are compatible with Sasak tradition and philosophy. Therefore, these verbal folklores are found to be very useful in "cultivating" Sasak language as well as the values for all Sasak people, especially the Sasak young generation.

The learning and/or cultivating process for Sasak language as mother tongue is in fact conducted through natural process. It means that it is done without plan and design as what we often find in teaching process at a formal educational institution. It happens spontaneously. It is done then with 'hearts', or with the enjoyment. It means that the people who use those verbal folklores are doing a kind of folk game. They are playing together or in a group in full of laughs and shrieks of joyment. They really know each other. They are in intimate friendship. Above all, they are all speaking Sasak language as their native language. It means the content of one verbal folklore is definitely understood. Even, they all have been familiar with that folklore. This fact is quite occurred when the folk songs, pinje panje (riddles), waran, or traditional playing songs, lelakaq, are played together by the Sasak children. In fact, the process of natural learning is going on without any restriction and obstruction in terms of the lackness of knowledge among members. If say one member does not really master one verbal folklore, other children will help them to learn and master it very fastly. Beyond the performance, the Sasak language is then automatically inserted to mind and hearts of the doers. It comes more deeply into the mental world of the Sasak children together with all kinds of folklores and the plays. Therefore, Sasak

language is really and really mastered, or it has become a part of their flesh. The fact of natural learning described above is the natural learning conducted in open area or communal place.

Besides, the natural learning can also happen in domestic or indoor place and being conducted by limited people. Sasak people doing this kind of process is mostly between parents (mother or father) to their children or between one older brother to younger brothers or sisters. This process goes very naturally, mostly happened in leisure times. The verbal folklores that mostly used when the process is done in a domestic place are Sasak folk songs, pewartanan (story telling a story), singing lullabying songs (bedede songs), and so on. They do this process by using Sasak language. The language that they commonly use in their daily communication process and activity.

In consequence, the language becomes the Sasak children's episteme and pride. It means, beyond the Sasak language used as mother tongue, they also show their own construct of thought, pride, and culture. Therefore, after Sasak people are grown up and even old, they interestingly still remember any terms and expressions used and appeared when they had and played those folklores. They even long for those moments to be happened again. Beyond this fact, their Sasak language is still maintained very strongly. It means that the natural learning of Sasak language as mother tongue is definitely successful.

If fact, there are 20 old Sasak people (Table 1) (more or less between 50 until 60 years old) being interviewed in this case (see the Table below), and based on that interview, there are 98% of those informants saying that they really love the moments and want the moment back again, and only 0.02% that have forgotten the folklores though they really wish to have that moment again. And interestingly, in spite of being fluent in speaking Indonesian language or even foreign languages, they still speak Sasak language very fluently and most of terms or verbal expressions of folklores are still remembered well. And interestingly again, they also teach 'the same moment' to their son or daughter even to their grandchildren. They acknowledge it as an inheritance of their ancestors.

Henceforth, most of the Sasak verbal folklores that are mostly and commonly used and played or performed and still well remembered by the informants are folk songs (lawas), myth (waran), traditional playing songs, and riddles (pinje panje). Those three verbal are as follows:

Table 1: Data of informants and opinions on childhood situation and folklores.

No	Names of Informants (Age)	Where they're living? (name of cities of Lombok)	Miss childhood situation?	Remember the all kinds of childhood's folklores?
1	Asmuni (56)	Yogyakarta	yes	yes
2	Abdullah (57)	Jakarta	Not really	Not really
3	Khadinir Suranggane (60)	Semarang	yes	yes
4	Mustajib (50)	Bali	yes	yes
5	Mukarrom (52)	Surabaya	yes	Not really
6	Muhammad Makki (53)	Bali	yes	yes
7	Arifin Saleh (60)	Sumbawa	yes	yes
8	Jusman Abidin (50)	Bandung	yes	yes
9	Retimin (56)	Makasar	yes	yes
10	Abdul Goni (50)	Makasar	yes	yes
11	Taram (58)	South Borneo	yes	yes
12	Abdul Wahab (52)	Lampung	yes	Not really
13	Masnun (50)	Yogyakarta	yes	yes
14	Misnah Anisa (55)	Jakarta	yes	Not really
15	Kariawan (50)	Flores	yes	yes
16	Sumanep (54)	Madura	yes	yes
17	Muhammad Jumail (51)	Surabaya	yes	yes
18	Sukarna (54)	Makasar	yes	yes
19	Mulyadi (50)	Ambon	yes	yes
20	Salman Alfarisi (59)	Semarang	yes	yes

3.1 Folk Song (Lawas)

Here are the examples of the riddles (pinje panje) that are commonly played or sung by the Sasak people.

- a. Ado anakku mas mirah
Buaq ate kembang mate
Mule tulenku bantelin
Sintung jari salon angin
Berembe bae side dinde side jangke ngene
Kembang mate kelepangne isiq angin
Laguq temah side dende
Bau bedait malik
Translation:
 Gosh my beloved son
 My sweet heart flower of my eyes
 It is true I care of
 Only becomes rest of wind
 How come you dear become like this
 Flower of eyes is blown up by wind
 But luckily you are my son
 Can meet again.
- b. Sai rengga jeruk manis
Jeruk manis ataslah langan
Sai nangis kanak melelah mangan
Sai weda lah kanak nangis
Kanak nangis melelah mangan

Translation:

Who is mowing the orange tree
 The sweet orange on the road
 Who is insulting the crying child
 The crying child who wants to eat
 Who is insulting the crying child
 The crying child who wants to eat

- c. Siwaq bulan leq dalem tian inaq
Betaun taun atas iwakna
Elek kodeq jangka beleq tadengah
Dengah batur ndak girang pade lupaq
Pade inget eleq semu dana inaq
Pade bakti pada patiq pengajahna
Adenta selamat eleq duia jangka akhirat
Mula jati surga leq lampak naen inaq

Translation:

It's nine months in mother's stomache
 It's years on her lap
 From small until big he is cared
 Listen friends do not forget
 Remember the mother's cares
 Obey and notice her advices
 In order to get safe in the world and the hereafter
 It is true that heaven is on the sole of mother's feet

Those lawas are often found and sung in many kinds of moments. It means that they are not used in a very specific moment. Due to being sung, this sort of folklore is sometimes called Lelakaq or Lelakak (HD, 2017). Interestingly, the lawas, presented above, are often used by Sasak ladies when they are lullabying their babies (bedede). Lullabying means presenting them verbally along with melody. Even though the babies do not understand the meanings of the lawas, they can finally sleep and enjoy the songs. This happens because the songs are sung in very sweet sounds by involving sincere caring and love there.

As commonly known, the lawas, as verbal folklore, spreads orally, which develops from one district to other districts in Sasak society throughout Lombok. In this case, it spreads in sense of the color of Sasak dialect where the lawas develops. However, interestingly, the content of the lawas does not decrease. Besides, in sense of the form, the Sasak folk songs commonly consists of eight (8) lines within which the amount of words are different in one line to another. Some even use model of 'pantun' (traditional Malayan verse) in sense of its form, the first two line serving as illustration (sampiran), and the last two lines as content (isi). In terms of its content, most of the folk songs contain

an expression of a mother's love to her child and her advices as well.

3.2 First Section

Here are the examples of the traditional playing songs commonly used by the Sasak people:

- a. Bulan lanteq teregong awang-awang
Suke raden pateq tanggap gong bawaq alang

Translation:

The full moon which is covered by clouds in the sky
 (How) happy Raden Patih is when he invites a music group playing it under building of a rice storage.

- b. Copring ket ket
Kebango contloq
Aji pire teloq bebek
Aji telu sopog
Kanggo tanggah
Endiq kanggo endiq tebahaj

Translation:

Copring sound of a ket ket (sparrow) bird
 Then the heron bird comes up
 How much the dug egg
 Its price is three hundred
 It can be indebted
 But it must be paid

- c. *Ci ci puci'*
Enjang-enjang bidedari
Jelelet jelempung
Kau minta kembang apa

Translation:

Ci ci puci (sound of cat)
 The sound of beautiful princess walking
 Jelelet jelempung
 What flower do ask for?

- d. *Toq togem*
Sai bedok ye nongkem
Kecucik kecoces
Sai muriq ye montes

Translation:

Toq togem
 Who has goiter the one who covers his/her face?
 Kecucik kecoces
 Who is in behind?

- e. *Dudunsek dudansak*
Pelapoq unin nao
Embe lain inaq amaq
Inaq amaq lalo ngaro

Ceroring manggis

Inaq boling kereng nangis

Translation:

Dudunsek dudansak

Th sound of palm's leaves are hitting

Where the mother father are going

They are going to rice fields

The fruits of ceroring and mongosteen

The Boling's mother often cries

In sense of its form, the traditional Sasak playing songs consist of: the first part serves as Sampiran (illustration) and the second as Isi (content). In other words, these folklores are in the form of Pantun, the traditional Malayan verse, which at end of each line is ended by rhymic sounds. Besides, the Sasak playing songs also apply the onomatopoeic sounds, the ones that have no meaning but trying to follow the sounds of certain animals or things such as: copping cet cet, toq togem, kuciq kecoces, dudunsek, and so on. This fact implies that the doers of the folklores are really inspired from nature. They really learn and read the natural phenomena. This fact also leads the audience, most of them are children, to remember, memorize, and notice them more easily. This also implies the practicality when those are practiced by the children.

3.3 Riddles (Pinje Panje)

Here are the examples of riddles that are remembered by the informants and still played by Sasak people up to the present time:

- a. *Terong tereres semanggi tolah*
The answer is:
Senong kememesn nani kesolahn
- b. *Kot kesang kun lambah*
The answer is:
Jero gendang paling nadahn
- c. *Dedaun ape saq endiq tao basaq?*
The answer is:
Daun tojang (daun talas).
- d. *Apek eto, buwun raje saq endiq rosep?*
The answer is:
Aiq nyiur (coconut water)
- e. *Apek eto, maten raje saq endq wah engkejap?*
The answer is:
Jelo (the sun).

The riddles or Pinje Panje are transferred always by using Sasak language. This is in practice involving two people who takes a role as a questioner and other as the answerer. This folklore is done not only by children but also, sometimes, by the grown up people, certainly when they have free and leisure times. One thing, if we look at it more detailed, is the use of dictions. Most of the dictions are related to the nature. Again, the Sasak people are really inspired from nature such as coconut water, the sun, bamboo tree, etc. In this regard, they get closely with the nature.

3.4 Folktale or Myth (Waran)

One of the most popular folktale that has always been taught by Sasak people from a generation to other generation is a story of Doyan Neda. This story was mostly mentioned by the informants. They knew much about the story. Here is the synopsis of Doyan Neda Story (the Person who Eats Much):

“Yang mengisahkan tentang hadirnya seorang tokoh bernama Doyan Neda yang sejak kecil diketahui suka makan banyak sekali, sehingga orang tuanya sampai malu karena anaknya demikian. Doyan Neda kemudian diusir dari rumahnya, lalu mengembara di tengah hutan sendirian. Manariknya, di balik kesukaannya yang makan banyak ini dia justru mempunyai kesaktian tinggi. Dalam pengembarannya dia bertemu dengan Sigar Penjalin dan Tameng Muter. Dua orang ini ditemukan Doyan Neda pada saat mereka sedang bertapa untuk mendapat kedigdayaan. Meskipun mereka sudah lama bertapa, mereka ternyata tidak bisa mengalahkan kesaktian Doyan Neda, sehingga keduanya harus tunduk pada Doyan Neda. Mereka bersedia menjadi adik Doyan Neda. Mereka bertiga akhirnya melakukan pengembaraan dan benar-benar menjadi saudara. Mereka bertiga berjuang mengalahkan para raksasa dan bentuk kejahatan-kejahatan lainnya di Gumi Sasak Lombok. Hingga akhirnya mereka mendirikan kerajaan, yaitu Kerajaan Selaparang. Ketiga tokoh ini kemudian dipercayai sebagai leluhur awal orang Sasak di Lombok.”

Translation:

The story tells about one person named Doyan Neda that since he was a child he ate very much. As a result, his parents, especially his father, are very shame looking at that situation. Doyan Neda is then expelled or driven away

form his home and his village. The boy then becomes a scavenger and wandering alone from one village to another, from one forrest to another. He stays alone, in bravery, in forrests. Interestingly, beyond his abnormality, he has automatically a magic power. In his wander, he meets with Sigar Panjalin and Tameng Muter. Ndoyan Neda finds these two people in forrest when they are becoming hermits to find out a magic power as what Doyan Neda has. Although they are doing a strong rituality as hermits, they cannot catch the magic power owned by Doyan Neda. They are defeated. Therefore, they acknowledge Doyan Neda as their older brother, and are always loyal to him. They become brothers. Wherever they go, they are always together. They struggles for defending the poor people. They even fight against demons and any evelish obstruction in society. Finally, they agree to found kingdoms. Doyan Neda is then known as the founder of Selaparang Kingdom, a big kingdom in Lombok. Doyan Neda and his brothers are believed as the ancestors of all Sasak people).

Doyan Neda is a story of myth or folktale. It means that the truth or not is not the concern. The point is that the message beyond the story itself. Namely: (1) the story proposes that there has been a kingdom in Lombok island, which was a very big kingdom in that island. Then this fact is really true when traced historically. All Sasak people acknowledge this point. (2) The story is presenting a message about a patriotism and kindness of Doyan Neda. In spite of his abnormality, he has kindness and vision to build and save Sasak people from any suffering and obstruction. This message can be learnt and transferred to the audience, especially to the Sasak generation, in order they they can do the same thing in their future. Therefore, up to the present time, this story is then still developed and told in any moment in Sasak people, especially in rural areas. The last but not least, (3) the story implies that Sasak people's ancestors are actually coming from many ethnic groups. They are not single origins. Some of them are coming from Java, Sunda, Melayu, Madura, Bali, Bugis, and so on. Sasak people are assimilating people from many ethnic groups.

When seeing the Table 1 above, it can be then inferred that the verbal folklores are very effective in 'planting' the basic knowledge about Sasak language and Sasak culture, aware or not, to the

children. As the proof for this notion, here are some facts:

Firstly, almost all children who live in villages or rural areas in Lombok are very familiar with and getting along intensively with those folklores. As a result, the Sasak language can be more a part of their daily lives, since those folklores are performed in Sasak language. At least, the folklores strengthen the uses of Sasak language. This notion is in line with what Asmuni (now living in Yogyakarta) and Mustajib (now living in Bali) commented, as follows:

▪ Asmuni's statement:

Tidak ada yang paling menyenangkan ketika kita masih anak-anak adalah bermain lepas dengan teman-teman di sawah atau di ladang. Saat itu kita bernyanyi sembari tertawa. Sungguh, meskipun tidak ada televisi, kita tidak peduli. Yang kita lakukan hanyalah bermain belelakaq. Itu hal yang sering kita lakukan secara spontan. Dan saya masih ingat beberapa baitnya).

(There was no other thing than that of playing freely with friends at paddy rice fields or some other places. We sang while playing away. There was no television, but we did not care. We filled our times with playing and singing lelakaq. We sag some lelakaq spontanously. And I still remember well some stanzas of the lelakaq/songs)

▪ Mustajib's statement:

Lagu cupring ket ket itu selalu saya dan teman-teman nnyanyikan ketika malam hari. Di kampung tidak ada listrik, hanya terang bulan yang menjadi lampu. Entah kenapa kami sangat menikmati ketika tengah bulan purnama. Kami isi suasana malam dengan berpinje panje dan tertawa lepas, kadang di bawah alang, kadang juga di halaman rumah. Luar biasa, masa kecil di kampung itu. Iya saya setuju, permainan anak-anak itu mengikat saya sebagai anak Sasak tulen.

(A song cupring ket ket was the one that my friends and I sang when evening came. In my kampong, there was no electricity, it was only light of the moon. Somehow we really enjoyed the situation of evening when it was fullmoon. We filled it with singing, playing riddles and laughing freely; it was sometimes in front of the house. It was an amazing situation in kampong. Yes I agree, playings make me proud of being Sasak person).

Secondly, as proposed earlier, based on interviews from some old Sasak people, most of them are still memorizing the folklores very well. They even acknowledge that the folklores are very useful for enlarging their views in sense of Sasak vocabulary as well as Sasak local wisdom. This is clearly seen, for instance, from the following quotation, taken from Khadirin Suranggane's statement:

Meskipun saya sudah tinggal hampir empat puluh tahun di Semarang, saya masih sangat ingat bagaimana cara-cara kami bermain, bewaran, bepınje-panje, bersama teman-teman saya di kampung di Tolot-Tolot Lombok Selatan dulu. Duh indahny saat-saat itu.

(Although I have been almost more or less forty years living in Semarang (Java), I still exactly remember the ways I played cheerfully, telling stories, playing riddles with my friends at Kampong Tolot-Tolot, in Southern Lombok. Oh, what a beautiful time was).

Thirdly, the significance or importance of this folklore really exists because, according to me, the folklore can open up the children's fantasy and imagination about the human life and the nature. They, for instance, start to understand the sounds of certain animals. This happens because the folklores provide some Sasak exposures and local expressions. This notion is also supported by Drs. Aswandikari S, M. Hum, a lecturer of Literature and Culture at University of Mataram. He said:

Masyarakat Sasak orangnya sederhana. Hidup apa adanya. Saya katakan apa adanya, dikarenakan sumber inspirasinya adalah keadaan alam dan lingkungan sekitar, selain suasana hatinya ketika mereka berkreatifitas. Jadi jangan heran, ketika dalam bait-bait lagu Sasak itu ada bunyi burung ataupun bunyi, gunung meletus atau hal-hal lain yang muncul dari lingkungan sekitar. Itulah orang Sasak. Dan itu masih ditemukan sekarang di pedesaan.

(Sasak people are modest. Their life goes as it is. I say so because the main sources of their inspirations are coming from nature and environment, besides the condition of their feelings when they are creatively creating folklores. It no wonder then if there are some Sasak songs' lyrics imitating the sounds of birds, of volcano's eruptions or other things found in their surroundings. That is Sasak people. And it is now commonly found in rural areas).

4 CONCLUSIONS

Folklore, especially verbal folklore, is very effective in naturally learning or cultivating mother tongue in Sasak society. This fact is said because there are 98% of informants saying that they still well remember the verbal folklore that had played in their childhood. The kinds of the folklore which have been commonly used or played are pinje-panje, elate, waran, and bedede. Those are all presented in Sasak language. This happens naturally, no design, in the social interrelation among the individuals. It happens within domestic area and public area by mostly involving two modes of process, namely: (1) the parents with the children and (2) the children with the children. The natural learning is mostly done in leisure, or in other words, the folklores are performed as their media to find out happiness or enjoyment or intertainment. In spite of the fact it goes in that sort of moment, it should be encouraged to be done because it can strengthen the power of thought, creativity, and imagination in terms of the use of Sasak language and any thing related to it. When this activity goes on, the pride and sense of belonging to their mother tongue will be strongly cultivated within the users' mentality so that, when they are adult, they will long for that moment. If possible, the sort of learning process for mother tongue should be encouraged to happen to all languages in the world. Even, it should be considered to be applied in formal educational institutions.

ACKNOWLEDGEMENTS

Thank you to the Ministry of Research, Technology and Higher Education on the support of this research. Thank you for the University of Mataram for all supports and facilities provided during the research.

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