

## The Form of Sound Style in the Will of *Wasiat Renungan Masa Pengalaman Baru* by TGKH.Muhammad Zainuddin Abdul Majid

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**ABSTRACT:** The aim of this research is to describe the form of sound style in the Will of *Wasiat Renungan Masa Pengalaman Baru* (Reflection on New Experiences) by TGKH.Muhammad Zainuddin Abdul Majid using a qualitative descriptive approach, and data collection techniques use library techniques. As for the manner, this technique is used to find various references and data which are sentences needed in this research. The stages of data analysis in this study include identifying data, classifying data, analyzing data, and making conclusions based on the focus of the research which is Sound Style in the Will of Reflection on New Experiences by TGKH.Muhammad Zainuddin Abdul Majid. The conclusion of this study is sound re-style (assonance and alliteration, initial rhyme, final rhyme and inner rhyme) and the rhythm of the vowel and consonant meter forms.

**Keywords** –poetry, folk poetry, literary works, aesthetics, stylistics.

### I. INTRODUCTION

Literary work is author's work created from his or her observations and experiences. A literary work is not just something that is resulted of emptiness and experience. Pradopo (2021:258) explains that literary works are not created from a cultural vacuum. Literary works become the manifestation of an imagination that appears from the nature of an author. Through author's experience, it will create his own imagination. Ramadanti asserts (2018:139) that literary works as socio-cultural documents are based on the view that literary works record the socio-cultural reality of a society at a certain time. Through a cultural experience, the author will make a literary work into something unique and interesting for the audience. Therefore, it can be synthesized that literary works are works born from the author's cultural experience created through his own imagination.

Being an author of literary works will create something based on imagination which is based on his own mind and consciousness. Minderop explains (2016:16) that literary works which are poetry or musical art in which the poems are a manifestation of something that comes from the unconscious realm. One of the literary works born from observation and experience is poetry. Poetry is a literary work in the form of an old poem that has lines and rhymes. Jamaris (2002:38) explains that poetry is a poem consisting of four lines, having rhyme aaaa, and the four lines are content. Poetry is an inseparable part of literature's development in Indonesia. The poem contains many stories, cultures, teachings and character of a person. Hemdi (2021: 61) explains that poetry is an expression of something written in beautiful (aesthetic) language, eliminating pleonastic long-winded words or sentences, then hypnotizing the listeners. If you look at the journey of poetry in Indonesia, Lubis (2020:47) explains that poetry is one of the old types of poetry originating from Persia, which was brought into Indonesia at the same time as the entry of Islam. This is as same as Fitria's opinion (2017: 5) that the term poetry comes from Arabic, which is syi'ir or syu'ur that means feeling aware. The word syu'ur is developed into syi'ru which means poetry in general knowledge. Therefore, the journey of poetry in Indonesia experiences developments and changes, so it becomes a poem.

Muhammad Zainuddin Abdul Majid or often known as Maulanasyeh is a national hero. In addition, he is known as a scholar and also a writer. Haromain (2019:10) explained that Tuan Guru M.ZainuddinAbd.Madjid during his life had composed and compiled about 20 books and collections of prayers, one of his works is the Will of Reflections on the New Experience which contains verses. The Will of Reflection contains many messages, including messages that are shown to his students which is still relevant to today's life. Wathoni (2021:6) explains that the Will of Time Reflection means that Maulanasyeh composes a written will from the results of Maulana's reflection only in the way of form which is shown to his descendants, students, NW abiturans, NW lovers, and NW sympathizers.

In this study, the researcher examines the style of language contained in the Will of Time Reflection. Another reason of this research conducted is to dissect and find out the form of the sound style contained in the Will of Time Reflection, so the readers can find out more about the aesthetic phenomena contained in the Will of Time Reflection. This study uses stylistic approach, so the researcher figures out the aesthetic contained in the Will of Time Reflection.

There are number of studies that examine the style of language in poetry, such as those which are conducted by Antari, Wedayanti, and Artana (2016), Fransori (2017) and Hasanah, Ferdian, and Iqbal (2019).

## II. GOAL OF STUDY

The purpose of this study IS to describe the form of sound style in the Will of Reflection on New Experiences by TGKH.Muhammad Zainuddin Abdul Majid.

## III. THEORETICAL REVIEW

### A. Poetry

Poetry comes from the word poet in German which means to create or create. Meanwhile, in Greek it means a person who creates imagination. Poetry is never separated from literary works. A literature is considered interesting because it is able to make the reader interested in the text itself. Horatium (in bidianta:39) presupposes two things for poetry which poetry has to be beautiful and entertaining (*dulce*), but at the same time poetry must be useful, and it teaches something to the readers. Daarismara (2018:11) explains that poetry is one of literary works' genre that has more concise or simple form. Although it has simplicity, poetry has a broad and deep meaning. Poetry always puts forward a literary work that is aesthetic and full of meaning. As supported by Herbert Dpencer (Herman, 1995: 23), poetry is a form of expressing idea that is emotional by considering the effect of beauty. On another hand, Intisa (2015: 4) explains that poetry is a form of literary variety which the language is bound by rhythm, dimension, rhyme, lines and stanzas, but the form and the language are carefully selected and arranged, so it sharpens people's awareness of experience and generate special responses through sound arrangement, rhythm and meaning.

The development of poetry in Indonesia is very good and has three phases which are old, new and modern poetry. Intisa (2015:4) explains that in old poetry, it is known as a rigid form that is very bound by rules, such as the number of syllables, lines, stanzas and rhymes, while in new poetry it does not recognize these forms, but it begins to reduce the attachment. Meanwhile, modern poetry contains free forms. Setiawan (2019:27) reveals the types of poetry which are types of poetry based on form including old, new, modern, and contemporary forms of poetry. Types of poetry based on the content consist of epic, line, narrative, dramatic, didactic, satirical, romance, religion, ode, and hymn poetry. Suprianti (2020:27) divides the basic elements of poetry including: 1. sound stratum; 2. unit of meaning; 3. Layers of the world which the reality described by the poet; 4. layers of the world seen from a certain point of view; and 5. layers of the world that are metaphysical.

This research focuses on old poetry research. Old poetry is a poetry that is still bound by the number of lines per stanza, the number of syllables per line, which one of the forms has the same ending in each stanza (Supriono, 2020:2). One of old poetry's forms is the Will of Time Reflection on New Experiences by TGKH.Muhammad Zainuddin Abdul Majid.

### B. Stylistics

A literary work will have the beauty of its own language. In the literature's delivery, it will always be carried out with disclosure of effective language and utilized carefully as possible, so it appears with an attractive figure for the readers, because the beauty of a literary work will not be separated from the language used. Likely Nurgiantoro (2018:1) explained that talking about style and stylistics are always related to linguistic aspects. In addition, language becomes a recorder in every event in the form of literary works such as chronicles, poems, verses, rhymes, to contemporary poetry that is recorded in language today. Seliviana (2021:37) explains that language has a message of beauty, and at the same time it brings meaning. Without the beauty of language, literary works become flat because the beauty of literary works are almost entirely fulfilled by the ability of the author to play the language.

According to Ratna (2009: 2), Stylistics is the science of style, while (style) in general is typical ways of how everything is expressed in a certain way, so that the intended goal can be achieved optimally. The way of expression can include every aspect of language: diction, use of figurative language, and figurative language. Fairclough (2003:159) states that style is an aspect of writing that can give the identity of writing. The identity itself is the peculiarity of the author's language. Based on some opinions above, it can be synthesized that stylistics is a branch of literature that examines style.

Studying stylistics is inseparable from style of language. One of the forms of language style is sound style. Pradopo (2020:10) classifies the scope of stylistics consisting of; a). intonation b). sound c). words and d) sentences. Sound style includes figurative sound, rhyme (rhyme), orchestration, and rhythm. Word style includes form style (morphology), word meaning (semantics) which includes diction, figurative language, word

origin style (etymology) and also sentence style which includes sentence form style and rhetorical means. Pradopo (2019:273) explains more detail such as; 1). sound includes alliteration, assonance, rhyme patterns, orchestration and rhythm, 2). words include aspects of morphology, semantics and etymology, and 3). Sentence includes sentence style and rhetorical means.

#### IV.METHODOLOGY

This study uses a qualitative descriptive approach with content analysis methods. According to Sutopo (2006: 40), in descriptive qualitative research it emphasizes notes with detailed, complete and in-depth sentence descriptions, and it describes the actual situation to support data presentation. In this study, a description of the research data will be carried out. Ratna (2015: 49) states that the content analysis method is a method that is carried out on the basis of interpretation of the meaning and meaning in content-dense documents such as the writing style of an author. Yusuf (2017: 44) explains that content analysis in a broad meaning is an analytical technique to make a conclusion/decision from various written and recorded documents systematically and objectively, identifying a message/message or data/information in its context. Thus, it can be synthesized that content analysis is an activity of interpreting data in order to produce conclusions that are carried out systematically.

The data and sources of data in this study are contained in the Will of Time Reflection on New Experiences by TGKH.Muhammad Zainuddin Abdul Majid and the results of interviews with several informants. The sampling technique used in this research is purposive sampling. Sutopo (2006: 58) argues that the choice of sample in qualitative research is directed at data sources that are considered to have important data and related to the observed problems.

Data collection techniques in this study uses library techniques and interview techniques. The triangulation used by the researchers is theoretical triangulation and data source triangulation. In this study, the researcher uses flow model of analysis by Miles & Huberman (Sutopo, 2006: 114-115; Ratna, 2010: 310) as data analysis technique. Triangulation of data sources is a way for researchers to test the correctness of data by using a variety of different data sources (Sutopo, 2006:93).

#### V. RESULTS AND DISCUSSION

##### 1. Sound Restyle

###### a. Assonance and Alliteration

- 1) Because of always upholding orders  
*Karena selalu menjunjung perintah*  
 Bringing the Qur'an and Sunnah to life  
*Menghidupkan Qur'an menghidupkan sunnah*  
 Many details of wisdom  
*Banyak terhulur butiran hikmah*  
*Falhamdulillahwasysyukrulillah*  
 (WRMPB: 1)

There are several assonances in the stanza above. The first line contains the a-e-u assonance. in the second line contains the a-e-i-u assonance and in the third line the a-u-i assonance. so that by using different assonance in the verse above, it creates a certain sweetness and atmosphere.

- 2) *Dewi mengirim sebuah kelapa*  
 Dewi sent a coconut  
*Tinggi pohonnya lima ribu depa*  
 The height of the tree is five thousand fathoms  
*Batu keliling tugasnya menjaga*  
 The surrounding stone is guarding  
*Pulau Lombok selama-lamanya*  
 Lombok Island is forever  
 (WRMPB: 10)

In the stanza above, there are different assonances in each stanza. In the first line, there are a-e assonances. The second line only has a assonance, the third line has a, e, and u assonance, while in the fourth line there is only a assonance.

- 3) *Sangat ajibnya pengambilan batu*  
 It is very good to take stones  
*Ia berpindah ke sana ke situ*  
 It moves from there and there  
*Ngembalikannya secara tertentu*  
 Return it specifically  
*Diterimakan di atas perahu*

Received on the boat  
(WRMPB: 13)

Alliteration in the above stanza uses a different consonant in each line. The first line uses the consonant b-n-t. The second line uses the consonant k-n-s. The third stanza uses the consonant n-r-t, and the fourth line uses the consonant t.

- 4) *Di Sasak ini banyaklah masih*  
In this Sasak there are still many  
*Pusaka lama di tempat tersisih*  
An old heirloom in an abandoned place  
*Lobar- Loteng di tempat terpilih*  
*Lobar Loteng* in the chosen place  
*Di Lotim penuh dijaga Patih*  
In Lotim fully guarded by the Patih  
(WRMPB: 14)

Alliteration in the verse above; the first line uses the consonant k-n-m-s. The second line uses the consonants p, s, t. The third line using the consonant d-l-p-r-t. Meanwhile, the fourth line uses p-t consonants.

#### b. Early Rhymes

- 1) *Maulana Malik banyak berjasa*  
Maulana Malik has done a lot  
*Memberi bantuan hiburan nyata*  
Providing real entertainment help  
*Terima kasih berjuta-juta*  
Thank you a million  
*Wasysyukrulahu Abadan Abada*  
(No translated)  
(WRMPB: 16)

The initial rhyme used in the stanza above is m-m: maulana-giving. The word /maulana/ is often attached to the name of a scholar or respectable person who had great services for the progress of civilization at that time. Meanwhile, the word /give/ is interpreted as a gift or surrender of something.

- 2) *Memang begini caranya syetan*  
This is the devil's way  
*Mendikte insan membuang iman*  
Dictating people to throw away faith  
*Tak perdulikan ajaran Tuhan*  
Don't care about God's teachings  
*Asal mendapat kursi dan umpan*  
As long as you get a seat and bait  
(WRMPB: 57)

The initial rhyme used in the above stanza uses m-m: indeed-dictating. The word /indeed/ is an adverb which means really. Meanwhile, the word /dictation/ means telling people to write what is said or read.

#### c. Final Rhyme

- 1) Datu with his father  
Giving submission and Kumbakarna  
Sweeping the universe and so on  
The evidence of Rinjani and Gajah Mada  
(WRMPB: 3)

The final rhyme used is the a-a-a-a pattern, which the words are /father/, /Kumbakarna/, /so on/, and /Gajah Mada/.

- 2) *Pandai memakai seluruh Bahasa*  
Good in using all languages  
*Yang nyata berlaku dalam dunia*

What's real in the world is working  
*Ia tak perlu berhadapan muka*  
It doesn't have to be face to face  
*Cukup hanya kearah mereka*  
Go to them only

(WRMPB: 19)

The final rhyme in the above stanza uses the a-a-a-a pattern, which the words are /language/, /world/, /face/, /them/.

#### d. Inner Rhymes

- 1) *Karena selalu menjunjung perintah*  
Because of always upholding orders  
*Menghidupkan Qur'an menghidupkan sunnah*  
Bringing the Qur'an and Sunnah to life  
*Banyak terhulur butiran hikmah*  
Many details of wisdom  
*Falhamdulillahwasysyukrulillah*  
(WRMPB: 1)

The stanza above uses the pattern an, which is found in the second line, which the words are /enlivening/-/qur'an/, and /turning/.

## 2. Rhythm

One of the things that makes TGKH.Muhammad Zainuddin Abdul Majid's work special is because of various rhythms in each verse created. Some of the rhythms in the Will of Reflection on New Experiences are as follows:

- a. *Maulana Malik banyak berjasa*  
Maulana Malik has done a lot of things  
*Memberi bantuan hiburan nyata*  
Providing real entertainment help  
*Terima kasih berjuta-juta*  
Thanks you a million  
*Wasysyukrulahu Abadan abada*  
(No translated)  
(WRMPB: 16)
- b. *Guci senggeger berlambang api*  
The jar of senggeger with the symbol of fire  
*Naga dan ayam sapi kelinci*  
Dragon and chicken cow rabbit  
*Hikmat Belongas sangat berarti*  
The wisdom of Belongas means a lot  
*Tunjukkan tanda kebesaran Ilahi*  
Show the sign of God's greatness  
(WRMPB: 4)
- c. *Hamba yang khusus sering bertemu*  
Special servants often meet  
*Di tempat yang memang sudah tertentu*  
In a certain place  
*Karena mereka mendapat restu*  
Because they got blessing  
*Dengan mudahnya membuka pintu*  
Easily open the door  
(WRMPB: 15)
- d. *Harus bedakan ghaib dan aib*  
Must distinguish between unseen and disgrace  
*Pemimpin 'ibadat Rijalulghaib*  
Director of 'ibadat RijalulGhaib  
*Pengajak ma'siatRijalul 'aib*  
Rijalul's disgrace invites  
*Tepat namanya Dajjalul 'aib*  
Exactly his name is Dajjalul 'aib  
(WRMPB: 87)
- e. *Pembela dunia serempak mengepung*  
The defenders of the world are surrounding in unison  
*Terus-menerus tidak terhitung*  
Constantly countless

- Segala cara bergunung-gunung*  
All ways are mountainous  
*Akhirnya mereka termenung bingung*  
Finally they are confused  
(WRMPB: 53)
- f. *Sungguh besarlah bantuan Patih*  
Patih's help is really great  
*Turut berjuang siap melatih*  
Join to fight ready to train  
*Semoga Allah Yang Maha Pengasih*  
May Allah the Most Merciful  
*Limpahkan asuh asah dan asih*  
Blessing protection, care and love  
(WRMPB: 37)
- g. *Bila seorang kehilangan akhlak*  
When someone loses character  
*Dhahir batinnya suka memberak*  
His physic and mind like to defecate  
*Ibu bapaknya dipandang budak*  
His mother and father are seen as slaves  
*Bila tak dapat emas dan perak*  
If you don't get gold and silver  
(WRMPB:119)
- h. *Pecah piring tidaklah soal*  
Breaking the plate doesn't matter  
*Karena piring banyak dijual*  
Because many plates are sold  
*Asalkan hidup iman dan akal*  
As long as you live faith and sence  
*Tuhan menjamin Rizki yang halal*  
God guarantees halal maintenance  
(WRMPB:112)
- i. *Berikan andilmu kepada Islam*  
Give your contribution to Islam  
*Di abad bangkitnya seluruh umam*  
In the century of the rise of the whole Ummah  
*Iman Taqwa jadikan imam*  
Faith Taqwa make it as Imam  
*Menghadap Ka'bah Masjidil Haram*  
Facing the Kaaba of the Grand Mosque  
(WRMPB: 70)
- j. *Pembela akhirat tampil ke depan*  
Defenders of the afterlife come to the front  
*Membuka jalan Nahdlatul Wathan*  
Opening the path of Nahdlatul Wathan  
*Ikut berjuang dalam barisan*  
Join the fight inline  
*Keridaan Tuhan pokok tujuan*  
God's pleasure is the main goal  
(WRMPB: 54)
- k. *Setan iblis terpukul mundur*  
The demon demons were knocked back  
*Usaha mereka terbakar hancur*  
Their struggle was burnt shattered  
*Dengan bantuan Al-hayyu Syakur*  
With the help of Al-hayyu Syakur  
*Dibimbing oleh pembimbing jujur*  
Guided by honest mentors  
(WRMPB: 47)

- l. *Nahdlatul Wathan berjalan terus*  
 Nahdlatul Wathangoes on  
*Siang dan malam tidak terputus*  
 Day and night are non-stop  
*Meskipun dahsyat gelombang arus*  
 Even though the waves are powerful  
*Dalam lindungan Ilahi Al-Quddus*  
 In the protection of Allah Al-Quddus  
 (WRMPB: 55)
- m. *Orang sekarang gila menyebut*  
 People are crazy now saying  
*Rijalulghaib harus diturut*  
 Unseen Rijalul must be obeyed  
*Walau penyebar Haruut wa Maruut!?*  
 Even though the spreader of Haruut wa Maruut!?  
*Wahai inilah i'tiakad bangkrut!!!*  
 Oh this is I'tiakad bankrupt!  
 (WRMPB: 82)
- n. *Banyaklah orang memasuki NW*  
 Many people enter NW  
*Tujuan pokoknya kursi pegawai*  
 The main purpose is the employee chair  
*Tidak berfikir hidupakan NW*  
 Don't think to turn on NW  
*Iman taqwanyaberpagi-sore*  
 His loyal faith in the morning and evening  
 (WRMPB: 154)

Rhythm is divided into two, which are metrum and rhythm. Metrum is as similar as rhythm caused by the regular stress of a fixed syllable. While the rhythm of the rhythm is caused by dissimilar repetitions and dissimilar syllables. Accordingly, because this research makes the object of the research on poetry, a metrum is obtained. There are several forms of meters obtained which will be described in the following table:

No	Vowel	Number of verses
1	A	There is in 29 stanzas
2	I	There is in 26 stanzas
3	U	There is in 27 stanzas

Table 1 Metrum in the form of Vowels

No	Consonant	Number of verses
10	B	There is in 1 stanza
3	G	There is in 14 stanzas
2	H	There is in 21 stanzas
8	K	There is in 4 stanzas
9	L	There is in 3 stanzas
5	M	There is in 8 stanzas
1	n	There is in 28 stanzas
4	r	There is in 9 stanzas
6	s	There is in 8 stanzas
7	t	There is in 6 stanzas
11	w	There is in 1 stanza

Table 1 Metrum in the form of Consonant

## VI. Conclusion

Based on the results of the research and discussion of sound style analysis in in the Will of Time Reflection on New Experiences by TGKH.Muhammad Zainuddin Abdul Majid, are concluded as follows. Firstly, the discovery of re-styled sounds includes assonance and alliteration, initial rhyme, ending rhyme, and inner rhyme. Secondly, there are various rhythms, both in the form of a vowel meter and a consonant meter. The vocal meter gets 29 stanzas of a vowel, 26 stanzas of i's vowel and 27 stanzas of u's vowel. Then, the consonant meter is found consonant b of 1 stanza, consonant g of 14 stanzas, consonant h of 21 stanzas, consonant k of 4

stanzas, consonant l of 3 stanzas, consonant m of 8 stanzas, consonant n of 28 stanzas, consonant r of 9 stanzas, consonant s of 8 stanzas, consonant t of 6 stanzas, and consonant w of 1 stanza.

## VI. APRECIATION NOTE

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