

LANGUAGE VARIETIES AND FUNCTIONS ON SYIIR NGUDI SUSILO BY K.H. MUSTOFA BISRI

Muhammad Hisyam Maliki
Universitas Gadjah Mada Yogyakarta, Indonesia

Abstract

Almost in all history, poetry has been written in special language, a poetic distinction, which includes special diction, stylized syntax, and certain types of figurative languages. On the contrary, poetry, sometimes, shows ordinary language like what happens in a poem written by Robert Frost, "Lodged." He personifies a conversation between wind and rain to water the flowers denotatively. The same issue also appeared on a syiir, *Ngudi Susilo*, jocosely written by K.H Bisri Mustofa in Jawi orthography. This study is aimed at revealing the language varieties in the syiir and describing the function of the language varieties in the text. The study used documentation method to collect the data in *Syiir Ngudi Susilo*. The data were then analyzed by sociolinguistics theories. The content analysis was used to interpret the communicative intensions of language varieties. Based on the analysis, the study comes to the following findings. 1) in *Syiir Ngudi Susilo*, the language varieties consist of the formal-informal utterances, the Javanese speech levels of *kromo-ngoko*, and code switching in Arabic, Sanskrit, and English. 2) The formal-informal variety is functioned to emphasize the communicative intentions to the audiences, while speech levels are modified in a morpheme, word, and phrase to suit the poetic distinction with the *wazan* (pattern) in the stanza. Besides, code-switching attempts to achieve the maximum effect to express the classifications of social strata in the community.

Keywords: sociolinguistics, poetic distinction, *syiir ngudi susilo*, language variety.

A. INTRODUCTION

During the development of Islam, it expands beyond geographical and cultural borders. Islam transforms its function not only a religion but also a way of life which teaches the fellows

to apply the characteristics of Islamic value as a control social. Receiving Islam leads the fellows to understand about the culture of Arab where Prophet Muhammad saw was born. The culture is integrated and interconnected with the native culture. Then, the innovation comes. This is the case in Java, Indonesia. The scholar Javanese Muslims innovate the Arabic alphabet into a Javanese language. This innovation is called *pegon* or *Jawi orthography*.

The term of *pegon* is in the use of Arab orthography commonly designates the identity of Muslims and the treasure for the rising of literary culture. This orthography is functioned to translate the book relating to the topic of *illahiyyat*, laws, and *muamalat*, and this also can be used as a term of written language especially to create a *syiir*. Significantly, the different between Arabic orthography and *pegon* are probably from phoneme, consonants, *ʒ*, □, *p*, and *g* to express the Javanese consonants which are not available on Arabic consonant. They are replaced by three spots in, *jim*, *'ain*, and *kaf*, ج (ʒ), ك (g), ف (p), and غ (□), while the sound *a*, *i*, and *u* based on the letters of *alif*, *ya'*, and *wawu*. In addition, the sound *e* / *ə* is marked by (~) on the top of the letters. Then, the environment determines how to utter *e*. This term becomes a special effect to enrich the literary works in Java.

On this religious context, the missionaries of Muslims struggle to grow a destiny of a community. From the religious point of view, Islam provides the value as the laws between man to man and man to God. While the cultural point of view, Islam plays in a literary development especially in poetry for those who accept the Islamic religion. The impacts are the messages, the structures, and also the languages. Poetry is a general phenomenon in the human history since the primitive age until the civilize age. Poetry always comes to treat something in different way in an expression to deliver ideas. Almost in all history, human believes that the poetry is a kind of riddle because this shows a perfect speech applying the conscious awareness of special language.

Then, poetry has some synonyms which relates to the equal meaning like *syiir*. Kamus Besar Bahasa Indonesia defines that *syiir* as the old term of poetry consists of four lines each stanza ended with the same rhyme (KBBI, 2005: 1114). Hamidi (1993: 1) argues that *syiir* relates to *nadham*, the consistent term in

a systemic of the sentences and rhyme. In the same time, Munawwir (2007, 724) mentions that *syiir* is taken from the word, *syi'ir* or *syu'ur*, which means "feeling of recognize", this develops to be *syu'ur*, *syi'ru* which defines a poet of knowledge. This is an old form of the poetry and the systematic arrangement consciously.

Based on those definitions, this concludes that *syiir* is taken from the Arabic language and the structure of the text shows the coherent to explore the meaning even the sense is the only way to feel the coherent. To empower poetry, this provides intrinsic element such as rhyme, tone, rhythm, figurative language including a visual imagery, an auditory imagery, internal sensation, tactile imagery, and olfactory imagery. Those elements probably maximize a content of the message relating to some issues. Then, Tarigan (1984: 10) mentions that the correlation of the text can be assembled with theme, it unites the meaning in literary works. Significantly, during the development of Islamic religion in Indonesia, the concept of poetry has attached; the Islamic moral value keeps inside a new spirit on the message. Kuntawijaya, cited via Khalil (2006) mentions that Islamic literature is a representative of Quran 3: 23.

الرَّتَرِ إِلَى الَّذِينَ أَوْتُوا نَصِيبًا مِّنَ الْكِتَابِ يُدْعُونَ إِلَى كِتَابِ اللَّهِ
لِيَحْكُمَ بَيْنَهُمْ ثُمَّ يَتَوَلَّى فَرِيقٌ مِّنْهُمْ وَهُمْ مُّعْرِضُونَ

"Do you not consider, [O Muhammad], those who were given a portion of the Scripture? They are invited to the Scripture of Allah that it should arbitrate between them; then a party of them turns away, and they are refusing".

However, this verse argues the ideas of Kuntawijaya that a poet has a duty to lead readers in the enlightenment. As well, poetry consists of a right value, against the bad idea, and manifest in belief. With those concepts, the poetry should impact the relation of humanism, liberation, and transcendental. This indicates that the poetry and human's life are connected with some aspects which influence each other and the existences of poetry are united with the background of human such as religion, way of life, culture, and etc.

In relation to literary work, *Syiir Ngudi Susilo* written by K.H Bisri Mustofa, consists those ideas. This *syiir* still works on *pesantren* or *madrasah* around Jepara, Kudus, Pati, Rembang, and some places at the south beach of Java until today. The same importance from this *syiir* is the poetic diction. This *syiir* is written with some languages to deliver an idea. In sharing an idea, the authors can be exercised the situation in the environment and it is introduced in a fiction works, yet some others has a value to create a social construction to guide people in a real environment.

Based on the title, this can be split into two words, *Ngudi* means *behavior* and *Susilo* means *appropriate*. The *syiir* combines the religious and moral tenets are emphasized as the ultimate meaning. This *syiir* is an expression of a communication language in a propositional sentence and at the same time as assertion of the poet's traditional distinction namely *wazan*. In fact, this poetry is uttered by people considering that sound like a poetic rhythm with one of the prosodic meters. With those reasons, poetry, sign of language, is a functional concrete as a mean of communication necessarily. Significantly, the forms of connotative may not exist in this *syiir* instead of delivering the idea in a denotation jocosely.

Relating to this issue, this paper critically examines the language varieties and the function each varieties applying sociolinguistics theory. This analyzes the language and the society theoretically and practically. Specifically, sociolinguistics is an appropriate study to answer what language varieties is used *Syiir Ngudi Susilo* and what the functions of language varieties are described in *Syiir Ngudi Ngudi Susilo*.

This analysis is a type of qualitative research and it is a descriptive in which the data is in the form of words, sentences, discourses, pictures, photographs, diaries, memorandums, and tape-video (Subroto, 1992: 7). With that definition, the researcher concerns on the language varieties and the function of each language varieties in the *Syiir Ngudi Susilo*. In addition, the analysis is in forms of explanation in words, not in the statistic form. Then, this research is a qualitative research. This is social phenomenon, literary works, manuscripts, etc, and its data can be words, sentences, or discourses (ibid 47). The prior data comes from *Syiir Ngudi Susilo* written by K.H. Bisri Mustofa published

by Menara Kudus, Kudus, while the secondary data is taken from journal or some previous researches relating to this topic.

For collecting the data, this is a documentation technique. The documentation technique is “Menggunakan sumber-sumber tertulis untuk memperoleh data” (*the research that uses the written materials to collect the data*) (ibid 42). To assemble the data, the researcher transcribes the *pegon* letters into the Javanese language. Then, the writer arranges the language varieties and defines them based on some dictionaries to get the closest meaning.

While analyzing the data, the writer applies content analysis. Ratna (2008: 48-49) mentions that “content analysis consists of two kinds: latent and communication contents. Latent content means that the content of the documents and text while communication content is the message of the communication happen “The definition relates to the meaning “*what does x mean?*” In communication content, we analyze “*what do you mean by x?*”

B. Theoretical Approach

Sociolinguistics is an interdisciplinary studies which discuss about the connection of the society and the language. This study is capable of revealing a problem which the linguistics cannot explore maximally, this relates to the language usage in a society. In short, Holmes (1995:1) mentions that sociolinguistics is the relationship between language and society. They are interested in explaining why we speak differently in different social context and they are concerned with identifying the social function of language and the way it is used to convey social meaning.

According to the definition, Holmes describes the aim of the sociolinguistic concentrating on language phenomena and the reason of the diversity language use happens in different context, content, and meaning. In addition, the diversity comes because human has a different way to treat others based on who speaks, with whom the object speaks, where a situation takes place, when, and what purposes. All those concepts are immersion in sociolinguistics. It explains the relation language varieties and social factors in the form of situational or implicational. Sociolinguistics views that a society is not a singular structure, but

it is a plural structure and this concept influences the structure of the language.

In relation to this concern, the writer applies sociolinguistic theory to analyze the interplay of language variation and the function of those variations in a community. Wardhaugh (2006:88) convinces that it is possible to refer to a language and a variety of a language as a code. As a result, some variation topic in this paper relates to the users and the usage whether code-switching and speech levels.

Scotton (1977:5) says that code-switching is a usage of two or more linguistic varieties in the same conversation or interaction. That perspective describes that code-switching is a conscious application because the speakers switch some elements of two or more languages in a conversation, while the speech levels is a degree of the language in a social because the diversity of social life between speakers and hearers. The speech levels are like the Javanese language which has a degree of *kromo inggil*, *kromo*, and *ngoko*.

In the same time, the theory of Sapir-Whorf (via Kridalaksana 2012: 209) states that language is a mean to study a culture based on the grammatical features and the semantic characterization. However, the structure of the language (based on a surface structure or a deep structure) remains the culture. Furthermore, the surface structure may express to judge what the usage of the sentences, whereas a deep structure is a necessary used to identify the meaning built by the surface structure.

C. Analysis of *Syiir Ngudi Susilo*

a. The conversion of literary language to communication language

As it stated that *syiir* is equal to poetry and it has a coherent structure which is united by the theme. Similarity, this concept appears in *Syiir Ngudi Susilo*. However, the writer has to convert the literary language in *syiir ngudi susilo* as the communication language. The writer presents starts from the structure of the poetry, rhyme, rhythm, and figurative language. Zillman (1967: 53) defines that

The recurrent sound between two or more words due to the agreement of the stressed vocal sound and its succeeding constant or syllables (when present) and differences in the preceding constant or syllables.

This interprets that rhyme is a stressed vocal which is followed by consonant in one or two syllable and it utters a sound. Then, Siswantoro (2005:87) argues that rhyme, based on the operational, is divided into three forms; exact rhyme, approximate rhyme, and medial rhyme. In short, exact rhyme is an identified sound in two words or more than two words. Approximate rhyme is not a complete rhyme because the first line and the second line are pronounced in the different way, but they are similar like the words, saw and sea. The last is a medial rhyme. It is a rhyme at the caesura ended within a couple rhyme in the single line, as the example is I bring fresh *showers* for the thirsting *flowers*. In relation to Syiir Ngudi Susilo, it consist of 84 lines and they are the exact rhyme.

*Sholatullohi Ma Lahat Kawakib
Ngalahmad Khoiri Mar Rokiban Najaib
iki syiir kanggo bocah lanang wadon
nebihake tingkah laku ingkang awon
(title 1, stanza 1)*

The stanza shows the exact rhyme, *aabb*, because vocal [I], in the end of the first and second line, is uttered with the stress pattern flowed by consonan [b], whereas the last words on the third and fourth lines are uttered with the stressed pattern on vocal [o] followed by consonant [n]. In the same time, the syiir also provides the extract rhyme on the form of *aaaa*, where the last words on the stanza are ended by vocal [I].

*piwulange ngertenono kanthi ngudi
nasihate tetepono ingkang merdi
larangane tebihono kanthi yekti
supoyo ing tembe siro dadi mukti
(title 1, stanza 12)*

b. Figurative speech

Figurative language is one of a characteristic inside *syair*/poetry and it is functioned to maximize a power of a word. Relating to the meaning of a word, they are divided into two; denotative and connotative. Denotative is a represent one meaning for one word. Hence, the ambiguity and multiple interpretations are locked for this word. A Sudjiman (2006) mention that the denotative is a word which is common use in a communication and it is free from a linked interpretation.

*Yen wong tuwo sare ojo gejer guyon
lamun siro nuju moco kudu alon*
(title 1, stanza 6)

That stanza can be translated *if the parents sleep, do not make a noise # If you are reading, you should turn down the voice*. Those sentences lay the denotative words because one sign represents one meaning. With that reason, the sentences are the reflection of the communication language which consists of the effective words in a proportional content and context while the connotative language does not appear in this *syair* instead introduced the term of *simile*.

Simile is a comparison between two distinctly different things is indicated by tge word "like" or "as" (Abrahms, 1971:61). This concludes that the features compare two objects, yet they have a similarity in characteristics. Hence, those objects are still in denotative word because both of them have the reference in meaning. The structure of the arrangement in this language is X as/like Y. This structure has a deep structure that X is not Y. to exemplify stanza 12 and 21 are the further explanation.

*Kudu ajer aja merengut kaya baya
'Kaya keting rerebutan najis tiba*

That stanza refers the meaning that "be soft, don't show an anger face like a crocodile # like a catfish (a river fish which eats a feces) crowded because of a dirt-fall. The features of the simile are marked with the word *kaya* (like) and crocodile or catfish followed. First is crocodile referring a large reptile which has a hard counter of skin and it lives near the river or lake. Second is a catfish identifying a flat head and long hair around its mouth. It

lives in rivers and it eats the feces. According to the sentence structure, it is an order word which addresses directly to the hearers. Hence, the crocodile and a catfish are compared with the hearers. With this reason, those words are a denotative because the meaning only relates to those animals and they do not have a multiple interpretation.

However, according to the lyric of *syiir*, the usage of denotation and connotation are imbalanced and it leads to the conclusion that this needs an effective meaning ignoring the multiple interpretations, hence the communicative intention of the *syiir* are delivered well to the audiences about an idea, a concept of ideal life, philosophy, love, and a social phenomenon.

c. The Analysis of Language varieties

The function of language varieties in a communication is to deliver a communicative intention to hearers effectively including the context. These varieties can be introduced in the term of formal-informal style, speech levels, and code-mixing which are applied consciously by speakers. Then, those are inferred by the background of speakers, hearers, and situation of utterances happen.

In *syiir ngusi susilo* consisting 84 lines uses four languages, Arab, Sanskrit, English, and Javanese, as a mean to share a concept of an ideal person. In the same time, Javanese language also presents the speech levels of *krama* and *ngoko* to emphasize a meaning.

i. Arabic language

Arabic language is limited on praising God Almighty Allah Swt. The sentences shows some lexical words which relates to the Islamic culture. This is started by *Basmallah* as the permission and which that everything will be better. Then, this is followed by a glory word to the prophet Muhammad saw as the last prophet for the last era. As the last, this is ended by the lexicon and sentence, *Amin Walhamdulillahirabbil'amin*, it expresses that Allah may answer all the wishes. For other code-switching in Arabic language are below.

1. ***Bismillahir rahmaanir rahiim***
A pray before doing activities in order to run well in the name of Allah
2. ***Sholatullahi maalaakhat kawakib 'ala ahmada khoiri man rakibannajaib***
Approbation to the prophet Muhammad saw
3. ***Kenthong Subuh inggal tangi nuli adus*** (title 2, line 7)
One of praying (shalat) when the break dawn
4. ***Wudhu nuli shalat khusyuk ingkang bagus*** (title 2, line 8)
An activity to pray unto Allah, Almighty
5. ***Lamun ora iya macamaca Qur'an*** (title 2, line 11)
The noble book of Moslems
6. ***Najan namung sitik dadiya wiridan*** (title 2, line 12)
Remember Allah by reading some words before and after shalat
7. ***Jawab ibu bapa alaikum salam*** (title 3, line 4)
The reply of greeting, "assalamu alaikum (good be with you)"
8. ***Iku turahe wong 'alim kiyahiku*** (title 7, line 12)
Someone who has a quality and high degree of knowledge
9. ***Adab Islam kudu tansah dipersudi*** (title 8, line 4)
One of Allah religion signed from the prophet Adam as
10. ***Negaramu butuh mentri butuh mufti butuh qodli patih seten lan bupati***
The expounder of Islamic laws
11. ***Kafir ira mentulmentul lungguhane*** (title 9, line 26)
A person who do not believe in Allah and His thoughts
12. ***Abu Bakar Shiddiq iku bakul masar*** (title 9, line 31)
The first kholifah who leads Islamic government
13. ***Ali Abu Thalib bakul kayu bakar*** (title 9, line 33)
The second kholifah who lead Islamic government
14. ***Wahid Hasyim santeri pondhok gak sekolah*** (title 9, line 35)
The first minister of religion in Indonesia in Soekarno's era

15. *Tekan kene pungkasane syiir iki* (title 9, line 39)
The equal meaning with poetry or syair
16. *Pinaringan taufiq sarta hidayah* (title 9, line 43)
A power to apply the laws of Allah and a guidance from Allah
17. *Dunya akhirat sehat wa'afiyat* (title 9, line 44)
Refer to the world and here after, while wa'afiat means strong
18. *Amin Walhamdulillahirabbil'alamin* (title 9, line 46)
A word to close pray

ii. Sanskrit

*wahid hasyim santri pondok gak sekolah
dadi mentri karo liyan ora kala
(title 8, stanza 38)*

The fragment of the stanza above can be translated that *Wahid Hasyim never gets to school, but he becomes a great minister*. That mentions that Wahid Hasyim, the father of Abdurrahman Wahid as the fourth president of Indonesia, never study in the formal education, but he becomes a great minister at the era of Soekarno, the first president of Indonesia. Then, the Sanskrit language is *santri*. *Santri* is a name relating to the students or pupils in the traditional Islamic education. Jones argues that (2008: 276) that this is a noun which means a pupil at traditional Muslim school < Skt *santri*. This happens because the word Sanskrit is expanded by Hindu-Buddha during their missionary at Java.

iii. Europe

*ora ngono dudu intelek merdeko
butuh dokter butuh mister ingkang pinter
ngilmu agomo kang nuntun laku bener
(title 7, stanza 25)*

The stanza above can be translated that, *“it is the ways of free intellect, need doctor, need mister who are greater, religion guides human to enlightenment”*. That stanza describes the

importance element that the country request to survive. This needs a doctor to supports the health of the citizen and also a mister to arrange the city. It must be attached with the knowledge about religion because it will guide people into the enlightenment. In this context, the religion means Islam. Then, code switching in this stanza is *intelek*, *dokter* and *mister*. Based on Jones, he defines that those words are a loan-word from Europe. First, *Intelek* or intellect is a noun from Holland which means that the ability to comprehend a problem deeply to be solved. Second, *dokter* or doctor is a noun form England. It relates to a profession to cure someone academically. The last, *mister* or mister is a noun from England which means a teacher. With those words, they are arranged to make a beautiful alliteration to create a special language with the reduplication of the consonant, **dokter, mister**.

The analysis above shows that *syiir Ngudi Susilo* concerns on the delivering message to the children introduced in the arrangement of the sentences and diction which is usually used in the communication language such as advice, suggest, forbid, and order effectively. Yet, it shows the limitation in the deep structures.

iv. Javanese Language

Javanese language in this *syiir* are divided into two speech levels, *krama* and *ngoko*. These levels are not a caste language but it is functioned to respect, and to emphasize the speech to hearers. Whereas the usage of the *Krama* is limited to balance with the *wazan*, and *Ngoko* is uttered to order, suggest, and forbid.

1. Speech Level, *Krama*

*yen wong tuwo sare ojo geger guyon
lamun siro nuju moco kudu alon
lamun siro liwat ono ing ngarepe
kudu nuwun amit sarto ndepe-ndepe
(title 1, stanza 6)*

That stanza can be translated, "if the parents sleep, do not make a noise, if you are reading, you should turn down the voice # if you walk in front of them, you should walk a bow and permit". At

the first and second line describe what should the children do when they are walking in front of the parents or someone who is older than they are. This mentions that they have to understand about the context of the situation, if the parents are getting sleep, they could not make a noise. While they are reading, they have to turn down the voice. In addition, third and fourth line suggests that they have to walk a bow to respect the parents and say *amit* (excuse/permit).

In the same time, the diction of that stanza combines the speech levels of *Kromo* and *Ngoko*. *Kromo* is expressed in a lexicon, *sare*. *Sare* is used for someone who is older or they have a high social degree in a society while the same meaning in *ngoko* is *туру*.

2. Speech Level, *Ngoko*

Speech level, *ngoko*, is uttered in the situation that speakers and hearers have the same degree in society and age, or a high degree to a low degree. Even though the speakers are still young, but they can speak *ngoko* to hearers who are older than he/she is.

*bagi roto sak dulurmu keben kabeh
katularan ngalim sugih bondo akeh
niat iro nuprih berkahe wong mulyo
ora niat rebut turahe wong liyo*
(title 4, stanza 22)

That can be translated that *share the entire thing to brothers equally, immerse their skill and ability into your life # you intend to get the blessing instead of fighting for a meal*. That stanza is the speech of the father while he has a blessing guess because of their knowledge. He wants that his children also have the quality in knowledge as high as his guess. Hence, he shares the remnant to the children. In this stanza, the words are dominated by *ngoko*. It happens because the conversation is between the speaker has a high degree than the hearer while the word, *nuprih*, is a *krama* functioned to equal with the blessing of the guess.

Based on language varieties in Javanese language, this can be classified into two, *krama* and *ngoko*. *Krama* is used in a

lexicon term and it is not almost used for one stanza. While *ngoko* is in full word such as *kanggo, ora, rewangono, ojo, tuwo, mangan, ngarepe, lali, podo, supoyo, nompo, konco, wong, omah, weruh, dadi, duwit, tau, sebab, ngergani, ngajeni, melu, ora* and split such as *-ing, -kang, -iku, -ring, -sak, -kabeh, dan -iro*.

2. Conclusion

The conclusion appears based on the explanation above those language varieties are in four codes, Arab, Europe, Sanskrit, and Java. The data of Arabic language are *Bismillahir rahmaanir rahiim, Sholatullahi maalaakhat kawakib 'ala ahmada khoiri man rakibannajaib, Subuh, shalat, Qur'an, wiridan, alaikum salam, 'alim, Islam, mufti, qodli, Kafir, Abu Bakar Shiddiq, Ali Abu Thalib, Wahid Hasyim, syiir, taufiq, hidayah, Dunya akhirat, wa'afiyat, and Amin Walhamdulillahirabbil'alamin*. Then, Europe is *intelek, dokter, and mister*. Sanskrit is *santri*.

The last, Javanese language is in the form of speech levels, *krama* and *ngoko*. *Krama* is only in a lexicon whereas *ngoko* is in the form of split word, preposition, and lexicon. The usage of *krama* is to respect the hearer or something relates to the conversation like *blessing* and the usage of *ngoko* is to emphasize to order, to suggest, to forbid, and to advice. Significantly, *ngoko* dominates in *syiir* because it is an appropriate code to suit the words with the *wazan* which requires the proportional word effectively.

In addition, those language varieties attend to create some prestige effects to raise the Islamic fellows with loan-words such as *mister, intelekt, dokter, mufti, and qodli* to motivate them. Those nouns refer to an appropriate position to handle a nation. The language contact possibly forms the dominant and subordinate in a society. This is possible that those words dominate the economic, social, and politics and impact the native language to be a subordinate. Automatically, the speakers of subordinate language are a low level in society. Through those varieties, this advises Muslims should take those positions by comprehending the study of religiosity and secularity.

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