

Lexical Cohesion in Song Lyrics of “Malapetaka”, “Bencana”, and “Kemarau” by Rhoma Irama

Hassya Ancelia Sapna^{1, a)} Sri Puji Astuti^{1, b)}

¹Faculty of Cultural Sciences, Universitas Diponegoro

^{a)} Corresponding author: anceliasapna.as@gmail.com

^{b)} astutisripuji031@gmail.com

Abstract. Humans must maintain cleanliness, safety, and environmental sustainability. A well-maintained environment makes humans' life more comfortable. In creating song lyrics, Rhoma Irama often uses vocabulary related to the environment. This can be seen in the lyrics of his songs, among others, entitled "Malapetaka", "Bencana", and "Kemarau". The message conveyed in the lyrics of the song uses language that is interesting and easy to understand. Therefore, in the lyrics of this song, it is suspected that cohesion markers are used. Based on this background, this study reveals what lexical cohesion markers are used in the three song lyrics. Data collection is done by listening to the use of the language used in the lyrics of the song and then proceeding with the note-taking technique to record fragments of discourse that contain lexical cohesion contained in the lyrics of the song. The data was analyzed using cohesion theory, especially lexical cohesion. Based on the results of the study, it was found that to form coherent lyrics in the lyrics of the songs "Malapetaka", "Bencana", and "Kemarau", lexical cohesion markers were used in the form of repetition, synonyms, hyponyms, and collocations.

1 Introduction

Humans should maintain cleanliness, safety, and environmental sustainability. A well-maintained environment makes humans more comfortable. Likewise, the environment that does not make human life difficult. Such environmental conditions can be used by song lyricists as a source of inspiration. There are no lyrics of Rhoma Irama that have produced environmental themed songs. The lyrics of Rhoma Irama's songs with environmental themes include “Malapetaka”, “Bencana”, and “Kemarau”.

The language used by Rhoma Irama in the lyrics of the environmental-themed song is easy to understand, so the message the author wants to convey is also easy to understand. To form a coherent discourse in the lyrics of songs by Rhoma Irama themed on the environment, it is suspected that lexical cohesion is used. Based on this background, this study discusses the means of lexical cohesion contained in the lyrics of the songs "Malapetaka", "Bencana", and "Kemarau" by Rhoma Irama. In line with these problems, the purpose of this research is

to reveal the means of cohesion used in the lyrics of the songs “Malapetaka”, “Bencana,” and “Kemarau”.

Cohesion is the relationship between parts in the text which is characterized by the use of language elements. The relationship is characterized by a cohesion tool in the form of a formal marker in the form of a linguistic form [1]. Cohesion in discourse is a cohesion that structurally forms a syntactical bond². There are two cohesions in discourse, namely grammatical cohesion and lexical cohesion. Grammatical cohesion includes references, substitutions, ellipsis, and conjunctions, while lexical cohesion includes repetition, synonyms, antonyms, hyponyms, collocations and equivalences [2]. In this study, only lexical cohesion was discussed.

Research on the lyrics of the song by Rhoma Irama that has been carried out is entitled “Perbandingan Gaya Bahasa pada Puisi ‘Ibu’ Karya Mustofa Bisri dengan Lirik Lagu ‘Keramat’ Karya Rhoma Irama” [3], “Keresahan Rhoma Irama terhadap Peran Perempuan di Sektor Publik Kajian terhadap Lirik Lagu ‘Emansipasi Wanita’” [4], “Person Deixis And Spatial Deixis Of King Dangdut By Rhoma Irama Songs” [5], “Language Style in the Lyrics of the Song ‘Virus Corona’, ‘Bencana’, and ‘Suratan’ by Rhoma Irama” [6], “Illocution Force of Rhoma Irama's Songs ‘Virus Corona’, ‘Perjuangan dan Doa’ and ‘Nilai Sehat’ in Public Rise Awareness of Covid 19 Pandemic” [7], “Language Styles in The Song Lyrics of ‘Citra Cinta’, ‘Sifana’, ‘Less Salt’, and ‘Corona Virus’ by Rhoma Irama” [8], and “Lyrics of the song ‘Corona Virus’ by Rhoma Irama: Stylistic Studies” [9]. Based on these studies, research on Lexical Cohesion in the Song Lyrics of “Malapetaka”, “Bencana”, and “Kemarau” has never been carried out.

2 Research Methods

The steps taken by the author have three stages, namely the stage of data collection, data analysis, and presentation of the results of the analysis [10]. The data collection technique used is the listening and note-taking technique. The listening technique is applied by listening to the lyrics of the songs “Malapetaka”, “Bencana”, and “Dry” by Rhoma Irama which are found on YouTube and then recording the lyrics of the song. The data of this research are fragments of the lyrics of the songs “Malapetaka”, “Bencana,” and “Kemarau” by Rhoma Irama which contain lexical cohesion. The collected data are classified based on the type of lexical cohesion means. Furthermore, the data were analyzed using lexical cohesion theory. The results of the analysis are presented in an informal presentation method using an ordinary words.

3 Discussion

The results showed that the means of lexical cohesion used in the lyrics of the songs “Malapetaka”, “Bencana”, and “Kemarau” Rhoma Irama were repetition, synonyms, hyponyms, and collocations.

3.1 Repetition

Repetition is the repetition of lingual units that are considered important to give stress. Repetition is classified based on the place where the lingual unit is repeated [11]. Based on the results of the research, the repetitions used in the lyrics of the songs “Malapetaka”, “Bencana”, and “Kemarau” by Rhoma Irama are anaphora repetitions and simple repetitions. Anaphora repetition is the repetition of lingual units in each line [11]. Anaphora repetition can be seen in the following example.

- (1) *Tiada daun walau sepucuk*
 ‘There’s no leaf at all’
Tiada air walau setetes (“Kemarau”)
 ‘There’s not even a drop of water’

In the lyrics of the song “Kemarau” there is a repetition of the word *tiada* at the beginning of the line and repeated in the second line. In addition, in that line there is a repetition of words *walau* in the first line and repeated in the second line. This repetition is used to emphasize that in the dry season the plants are really dry because there is not even a drop of water so there is not even a single leaf.

Simple repetition is the repetition of lingual units at the beginning and end of several lines or sentences in a row¹¹. Example of simple repetitions

- (2) *Tiap malapetaka di dalam dunia*
 ‘Every catastrophe in the world’
Semua itu karena ulah manusia
 ‘It’s all because humans’s doing’
Mengapa banjir melanda membawa bencana
 ‘Why do floods come bringing disaster’
Mengapa topan melanda membawa bencana
 ‘Why do typhoon come bringing disaster’
Tanyakan dirimu (“Malapetaka”)
 ‘Ask yourself’
- (3) *Siapa yang mendatangkan banjir yang melanda*
 ‘Who brings in the floods that come’
Siapa yang mendatangkan topan yang melanda
 ‘Who brings in the typhoon that come’
Itulah Tuhanmu (“Malapetaka”)
 ‘That’s your God’

In the lyrics of the song “*Malapetaka*” example (2), there is a repetition of the lingual unit *mengapa* at the beginning of the first line it is repeated at the beginning of the second line. The lingual unit *membawa bencana* at the end of the first line and repeated at the end of the second line. This line is an interrogative sentence. However, in the next line, there is a lingual unit *tanyakan dirimu*. The song lyric in example (2) contains a message that the causes of calamities that occur in this world are already known to humans, even in the previous line it has been explained that disasters are caused by human activities. Likewise, with example (3), there is a repetition of lingual unit *siapa* in the first row is repeated at the beginning of the second row. The word *melanda* at the end of the first line is repeated at the end of the second line. So, the simple repetition emphasizes the statement that the calamities that exist in this world are caused by human activities.

3.2 Synonyms

Synonyms are lingual units that have the same meaning as other lingual units¹². Synonyms are two or more words that have similar meanings. It is said to be almost the same because the two or more words cannot always replace each other. Synonyms found in the lyrics of the songs ‘*Malapetaka*’, ‘*Bencana*’, and ‘*Kemarau*’ by Rhoma Irama can be seen in the following example.

- (4) *Yang selau dilanda bencana*
 ‘That always hit by disaster’
Macam-macam malapetaka (“Bencana”)
 ‘All kinds of catastrophe’
- (5) *Dan juga ganasnya peperangan*
 ‘And also a vicious war’
Yang menghantui kehidupan
 ‘That haunts existence’
Seakan-akan di dunia
 ‘As if in the world’
Tiada lagi keamanan
 ‘There’s no more serenity’
Seakan-akan di dunia
 ‘As if in the world’
Tiada lagi ketenteraman (“Bencana”)
 ‘There’s no more peace’

In the lyric fragment of the song “Bencana” example (4), there are synonyms for *bencana* and *malapetaka*. The word *bencana* is in the first line and *malapetaka* is in the second line. In example (5) there is a synonym for *menghantui kehidupan* in the second line synonymous with *tiada lagi keamanan* in the fourth line and *tiada lagi keamanan* in the sixth line. Synonyms in this example are used to form a coherent discourse and establish a commensurate meaning relationship.

3.3 Hyponyms

Hyponyms are expressions in the form of words, phrases, sentences whose meanings are connected to others¹³. Hyponyms is a meaning relation related to the coverage of specific meaning and generic meaning¹⁴. Hyponyms in song lyrics can be seen in the following example.

- (6) *Mengapa banjir melanda membawa bencana*
 ‘Why do floods come bringing disaster’
‘Mengapa topan melanda membawa bencana’ (“Malapetaka”)
 Why do typhoon come bringing disaster
- (7) *Macam-macam malapetaka*
 ‘All kinds of catastrophe’
Gempa bumi banjir badai topan
 ‘Earthquake floods typhoon’
Yang selalu membawa korban
 ‘That always brings victims’
Dan juga ganasnya peperangan
 ‘And also a vicious war’
Yang menghantui kehidupan (“Bencana”)
 ‘That haunts existence’

In the lyrics of the song “Malapetaka” example (6) there is the word *bencana* which is the superordinate and the subordinates are *banjir* and *topan*. Likewise in example (7) there is the word *malapetaka* which is a superordinate or superior and the words *gempa bumi*,

banjir, *badai topan* are subordinate or subordinate. The hyponym in the lyric is used to establish a relationship of meaning between superior and subordinate lingual units. Collocations are also known as collocations. Collocation is a certain association in choosing words that tend to be used side by side. It means that collocating words are used in a particular domain or network unit¹¹.

- (8) *Apakah ini akibat kesombongan manusia*
 ‘Is it because of humans’ vanity
Karena sudah merasa menundukkan semesta
 ‘Because they think they already subdue the world’
Agama cuma di lisan tak lagi diamalkan
 ‘Religion only spoken but no longer be practiced’
Keimanan pada Tuhan cuma berupa slogan (“Bencana”)
 ‘Faith in god is just a slogan’

The song lyric fragment in example (8) uses collocation to build a coherent discourse. In the lyrics of the song found the words *agama*, *diamalkan*, *keimanan* and *Tuhan* are words related to religion. The message to be conveyed in the lyrics of this song is that human arrogance can lead to disaster.

4 Conclusion

The results of the study found that to form a coherent discourse in the lyrics of the songs “Malapetaka”, “Bencana”, and “Kemarau” by Rhoma Irama, lexical cohesion markers were used. The lexical cohesion markers used in the three songs are repetition, synonyms, hyponyms, and collocations. The use of lexical cohesion markers in the lyrics of the song results in a more coherent discourse. The coherence of discourse in song lyrics makes song lyrics easy to understand by readers or listeners. In addition, lexical cohesion markers are also used to emphasize and clarify the meaning of song lyrics.

References

1. A. Rani, B. Arifin, and Martutik, *Analisis Wacana: Sebuah Kajian Bahasa dalam Pemakaian* (Bayumedia, 2004).
2. D. Mulyana, *Kajian Wacana: Teori, Metode, dan Aplikasi Prinsip-Prinsip Analisis Wacana* (Tiara Wacana, Yogyakarta, 2005).
3. F. Mualim and R. Erowati, *Dialektika*, **2**, 173-193 (2015).
4. M. Muzakka, *Nusa J. Ilmu Bhs. dan Sastra*, **14**, 353-363 (2019).
5. Y. Natalia and I. Santoso, *Professional Journal English Education*, **3**, 348-353 (2020).
6. S.P. Astuti, M. Muzakka, M.F. Amin, D. Hermawan, and R.D. Wulandari, in *E3S Web Conf.* (EDP Sciences, 2021), p. 2024.
7. D. Hermawan, R.D. Wulandari, M.F. Amin, M. Muzakka, and S.P. Astuti, in *E3S Web Conf.* (EDP Sciences, 2021), p. 02003.
8. M.F. Amin, M. Muzakka, S.P. Astuti, D. Hermawan, and R.D. Wulandari, in *E3S Web Conf.* (EDP Sciences, 2021), p. 2010.
9. M. Muzakka, M.F. Amin, S.P. Astuti, D. Hermawan, and R.D. Wulandari, in *E3S Web Conf.* (EDP Sciences, 2021), p. 2006.
10. Sudaryanto, *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan Secara Linguistik* (Duta Wacana University Press, Yogyakarta, 2015).

11. Sumarlam, K. Saddhono, Usdiyanto, C.S. Widyastuti, S. Muljani, S. Tarwiyah, H.J. Prayitno, W. Darmini, Pudiyono, and P. Haryono, *Teori dan Praktik Analisis Wacana* (Pustaka Cakra, Surakarta, 2003).
12. I.D.P. Wijana and M. Rohmadi, *Semantik: Teori dan Analisis* (Yuma Pustaka, Surakarta, 2008).
13. A. Chaer, *Pengantar Semantik Bahasa Indonesia* (Rineka Cipta, Jakarta, 2013).
14. Kushartanti, U. Yuwono, and M.R. Lauder, *Pesona Bhs. Langkah Awal Memahami Linguistik*. (PT Gramedia Pustaka Utama, Jakarta, 2007).