

"ANALYZING COHESION IN THE LYRICS OF THE SONG" TERANG BULAN "BY ALM. DJAGA DEPARI. "

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ABSTRACT

This study discusses the use of cohesion markers in the lyrics of the song "Terang Bula" by the late Djaga Depari. The aim is to describe the shape of the marker Grammatical cohesion and lexical cohesion between lyrics in the song. This research is a qualitative descriptive study. Subject on This research is the song "Terang Bulan" by the late Djaga Depari. The object of this research is the whole form of cohesion markers contained in the songs "Terang Bulan" by the late Djaga Depari. Data obtained by reading and taking notes. The results showed that The form of markers of grammatical cohesion and lexical cohesion found in the song "Terang Bulan" is in the form of a) exophore reference and endophore reference, b) substitution, c) ellipsis, d) conjunction, and e) reiteration in terms of repetition.

Key words: grammatical cohesion, lexical cohesion

1. INTRODUCTION

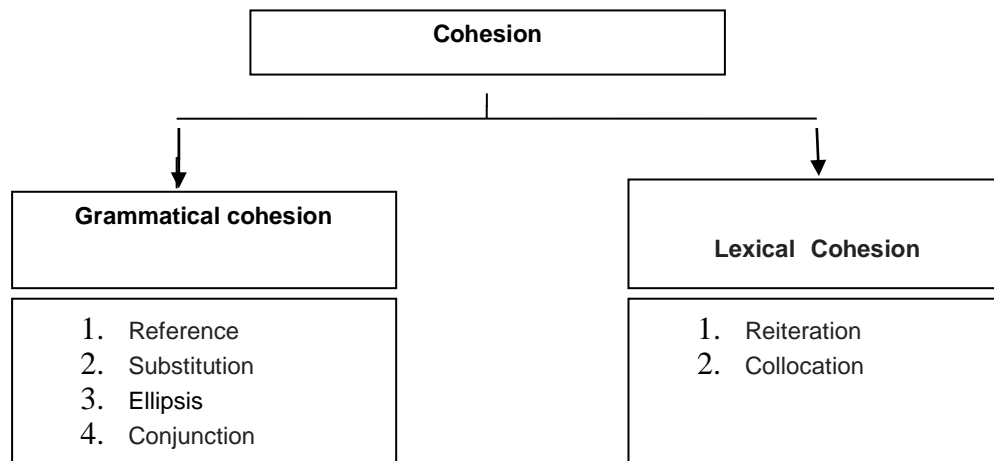
Indonesia, with its very diverse ethnic groups, has a variety of languages. Even though Indonesia Indonesian has been agreed to be the national language, it cannot be denied that the various regional languages are still used as a means of communication in the regions concerned and even the regional languages are preserved by the state so that they are not lost. Karo language is one of the regional languages which is still used by the community. As a regional language, the Karo language has an important role in the life order of the Karo people, especially those living in the village, both in daily communication, traditional ceremonies, religious activities and sometimes even used in teaching and learning activities. In this regard, it can be seen that language is part of the culture of society. Language as one of the studies of science has levels consisting of phonology, morphology, syntax, semantics, pragmatics, and discourse. All of these levels are interrelated with one another and the most complete and complete level is discourse. Discourse as one level of language study kajian is a language construct that has a unity of meaning (semantically) between the parts that make up it. In KBBI, it is stated that discourse is the most complete language unit that is realized in the form of essays or complete reports such as novels, books, articles, speeches, or sermons. The markers of grammatical cohesion consist of references, substitutions, ellipsis, and conjunctions, while the markers of lexical cohesion consist of reiteration and collocation. Coherence is different which emphasizes the analysis the meaning relationship between sentences that build a discourse. Although there is no formal marker found in it such as in the cohesion relationship, the text can still be viewed as a discourse if aitan has a relationship of meaning. In this study, researchers only analyzed in terms of cohesiveness. Based on the above view, the researcher draws the conclusion that the song text can be said to be a discourse because it is built by a unity language from the beginning to the end, has form and meaning, and carries a complete and complete message. This can be seen from the use of songs as a means of expression, for both the writer and the listener. This can be

seen from the works of composer Karo who poured their hearts and minds into the song lyrics. Karo composer who is well known for his skills in writing songs is the late Djaga Depari. Even though he is gone, the songs he composed are still remembered and sung by the public even the song "Piso Surit" has been known nationally. Apart from being a means of expression, folk songs also have a role in developing and fostering regional languages. Regional songs are a tool to maintain culture especially regional languages so that regional languages will not become extinct. Folk songs are also a means to introduce an area, both culture and language. That's what is one of the reasons the writer chose the song text (Karo) as research material.

2. DISCUSSION

1). Understanding Cohesion

Cohesion is a relationship between parts in the text which is indicated by the use of the language element. Cohesion is indicated by the presence of markers in a text, both grammatical markers and lexical markers. Widdowson in Hasibuan (2013: 35) suggests that "Cohesion is a relationship of meaning between one sentence to another sentence in the text and the relationship is realized in the form of a bond with formal linguistic markers." Furthermore, Djajasudarma in Darma (2014: 52) states, "Cohesion is the harmony of the relationship between one element and another" in discourse so that a neat or coherent understanding is created. " So it can be concluded that discourse is determined by its cohesion relationship and this cohesion relationship is formed if the interpretation of the meaning of another utterance cannot be understood its meaning effectively, unless it refers to other elements. For example: Indonesian language lectures are often so boring that they don't get any attention at all from students. This is because the lecture material presented by the lecturer is actually a known problem for students. In addition, students who have studied Indonesian since they were in elementary school or have studied Indonesian for at least twelve years feel that they are able to use Indonesian. As a result, choosing or determining the course material to be given to students is a difficulty in itself for Indonesian language teachers (Hasibuan, 2013: 35). The above discourse can be interpreted appropriately as a discourse that relates to the sentences that build the discourse not as a stand-alone sentence. It is inseparable from the emergence of elements like this, besides, and their consequences in the discourse. These elements make the discourse intact and meaningful. From this example it is clear that all the elements that exist are interrelated and depend on other elements. According to Halliday and Hasan in Darma (2014: 54) "That cohesion is a set of possibilities contained in language to make one 'text' have a unity, this means that the relationship of meaning, both lexical and grammatical meanings, needs to be realized. united in the unity that makes up the text. " Furthermore, Halliday and Hasan in Darma (2014: 54) differentiate cohesion into two types, namely grammatical and lexical cohesion. Grammatical cohesion includes reference (reference), substitution (replacement), ellipsis (omission), and conjunction (conjunction). While lexical cohesion includes reiteration and collocation. Thus it can be concluded that cohesion is a relationship between sentences. in a discourse, either from a certain grammatical or lexical point of view. The distribution of the marker can be seen from the following figure:



Grammatical cohesion is the cohesion of parts of discourse that are translated into a grammatical system. Grammatical cohesion can be formed through reference, substitution, and ellipsis. This can be seen in the following example: Example A: There are parents who agree that students can bring cell phones to school because they think it can make it easier for parents to be able to contact their children.

Example B:

When the cell phone rings while the teacher is teaching in the classroom, even if it is only on vibration mode, the teacher will miss a few moments of teaching opportunities because he is not distracted. It will cost the whole class.

Based on the example 1) above, in the words of the child, it goes to the parents; whereas in example 2) the phrase that takes care of the sentence the teacher will lose the opportunity to teach. Means of grammatical cohesion include references, substitutions, ellipsis, and conjunctions.

a). Lexical Cohesion

Apart from being supported by grammatical aspects, the cohesiveness of discourse must also be supported by lexical aspects. The lexical aspect of discourse focuses on the meaning or inner structure of a discourse. Lexical cohesion is the integrity of sentences which are manifested in the lexical system (Sumadi, Subariyanto, and Sutana in Hasibuan, 2013: 37).

2). Song

Songs are a variety of rhythmic sounds. [Http://id.wikipedia.org/wiki/lagu](http://id.wikipedia.org/wiki/lagu) states that "Songs are senior compositions of tones or sounds in sequences, combinations, and temporal relationships (usually accompanied by musical instruments) to produce musical compositions that have unity and continuity (containing rhythm). "

Song Lyrics by Alm. Djaga Depari

Terang Bulan

Endeken kami lagu si terang bulan turang la megogo

Tare-tarena bintang mergaris-garis

Pala-pala erkuan turang la megogo

De sirang ningen pagi ngandung tertangis

*Lagu si terang bulan turang morah ate
Lagu si terang bulan bulanna meganjang
Pala-pala erkuan turang morah ate
Adi enggo erkuan ulanai kita sirang
Langit meratah bintang margore-gore turang la megogo
Bulan meganjang turang bulan belah purnama
Arih-arihta pedas kal gelah jore turang o turang
Lah ola lasam kita rusur ngerana*

*Lagu si terang bulan turang la megogo
Lagu si terang bulan nggara sepuluh
Jendam kita erkuan turang o turang
Ula min lasam turang kita melawen tunduh
<versi I >*

*Nde sere pia rudang
Jera ni gele-geleken langge baka rudang
Nde sere pia sanggar baleng
Jera ni gele-geleken rudang ku deng-dengi
Enda meruah-ruah si rudang
Kel nina si regi-regi.
Enda meruah-ruah si rudang
Kel nina batang si regi-regi.*

*Lagu kai ndia nande bapa kerina
Deba i endaken kami keleng kel ateku.
Lagu kai ndia nande bapa kerina
Deba i endaken kami turang ku kelengi.
Enda mejuah-juah turang kerina simegi-megi.
Enda mejuah-juah turang kel k'rina simegi-megi.*

*Enda lagu terang bulan terangina Tiganderket
Arah Tiganderket kita ku Jandi Meriah.
Andi enggo kita erkuan nande Nangin ateku leket
Ukurku si serbut 'nggo tambah meriah
Tambar malem, tambar malem.*

*<versi II >
Endeken kami lagu si terang bulan turang la megogo.
Endeken kami lagu si terang bulan turang la megogo.
Tare-tarena turang bintang megaris-garis.
Pala-palaenggo erkuan turang ku kelengi.
Pala-palaerkuan turang ku kelengi.
Nde sirang ningen turang, kami ngandung tertngis
Nde sirang ningen pepagi, kami tangis teriluh.*

*Lagu siterang bulan turang la megogo
Lagu siterang bulan, bulanna meganjang.
Enggo kita erkuan turang kusayangi
Enggo kita erkuan, ulainai kita sirang, ula kita sirang!*

*Langit meratah, bintang megore-gore turang la megogo.
Langit meratah, bintang megore-gore turang la megogo.
Bulan meganjang turang, bulan belah purnama.*

*Arih-arihta pedas lah gelah jore, turang ku kelengi.
Arih-arihta pedas lah gelah jore, turang ku kelengi.
Segelah ula lasam turang, kita rusur ngerana
Gelah ula lasam mesayang, kita rusur ngerana.*

*Lagu siterang bulan turang la megogo
Lagu siterang bulan, bulanna meganjang.
Enggo kita erkuan turang kusayangi
Enggo kita erkuan, ulainai kita sirang, ula kita sirang!
<versi III>
Endeken kami lagu siterang bulan turang la megogo
Endeken kami lagu siterang bulan turang la megogo
Tare-tarena bintang mergaris-garis*

*Pala-pala erkuan turang la megogo
Pala-palaerkuan turang la megogo
Nde sirang ningen pagi kami ngandung tertangis
Enda adinga sirang pagi kami ngandung tertangis*

*Lagu siterang bulan turang morah ate
Lagu siterang bulan bulanna meganjang
Enggo kita erkuan turang morah ate
'Nggo kita erkuan ulanai kita sirang, ula kita sirang!*

(<http://persadandepari.blogspot.co.id/p/lirik-lagu-ddepari.html>).

3. Meaning of the Song *Terang Bulan*

The song *Terang Bulan* tells about youthful love, the lyrics in the song suggest someone who loves their lover very much. He doesn't want to be separated from his beloved lover, it can be seen from the lyrics:

Palana enggo kita erkuan turang morah ate If you have met a lover the good heart
Adi enggo erkuan ulanai kita sirang If you have met do not part

All the lyrics in the song *Terang Bulan* tell about a person's feelings for someone he loves. The lyrics in this song are presented in the form of a rhyme, in ancient times in Karo society a man who wanted to propose to a woman would approach / ingratiate himself with chanting (*naki-naki*). They describe their feelings through rhymes.

3. METHODOLOGY

In research, the research method plays an important role in achieving the expected objectives as well as making it easier for researchers to know and understand objects and to broaden their horizons about the object to be studied. Where the method is a way of working in understanding the object that is the target of research. Sugiyono (2016: 2) states, "The research method is basically a scientific way to obtain data with specific purposes and uses. The method used in this research is descriptive qualitative method." Sukmadinata, (2015: 54) states, "Descriptive research is a research method aimed at describing existing phenomena, which are taking place at present or in the past." This study does not make manipulations or changes to the independent variables, but describes a condition as it is, not by numbers. In other words, descriptive methods are used to describe the object under study using the object of research. This method is accompanied by analytical activities in order to obtain a deeper discussion of the cohesion (cohesion) of discourse in the songs "Terang Bulan" by Alm. Djaga Depari.

4. RESULT AND DISCUSSION

a. Terang Bulan Song Lyrics

The song Terang Bulan tells about youthful love, the lyrics in the song suggest someone who loves their lover very much. He does not want to be separated from his beloved lover, words of love are chanted through rhymes as is the tradition in karo society to approach someone he loves. This can be seen from the lyrics:

(1) *Endeken kami lagu si terang bulan turang la megogo*

We sing the sweet lover's moonlight song

(2) *Tare-tarena bintang mergaris-garis*

Studded with bright stars

(3) *Pala-palana kita enggo erkuan turang la megogo*

If you have met a kind lover

(4) *De sirang ningen pagi ngandung tertangis*

If I parted later it would make me cry

(17) *Nde sere pia rudang*

This is shallot lemongrass

(18) *Jera ni gele-geleken langge baka rudang*

Jintan halved the basket of taro flowers

(19) *Nde sere pia sanggar baleng*

This is shallot lemongrass, the tares become a barrier

(20) *Jera ni gele-geleken rudang ku deng-dengi*

Jintan halved the basket of taro flowers

(21) *Enda meruah-ruah si rudang*

This is out of interest

(22) *Kel nina si regi-regi*

He said the grass smells good

(23) *Enda meruah-ruah si rudang*

This is out of interest

(24) *Kel nina batang si regi-regi*

He said the grass smells good

b. Cohesion Analysis of "Terang Bulan" Song

1. Reference

Reference is a grammatical cohesion in the form of certain linguistic elements referring to elements that follow or precede. As for the use of references contained in the lyrics of the song "Terang Bulan" by Alm. Djaga Depari are as follows:

a) Eksofora Reference

Exophore references are things or functions that refer back to something that is outside the text but still in the context of the situation. There are references to exophoria found in the lyrics of the song "Terang Bulan" by Alm. Djaga Depari.

(20) <i>Jera ni gele-geleken rudang ku deng-dengi</i>	Jintan halved the basket of taro flowers
(26) <i>Deba i endeken kami keleng kel ateku</i>	Which we will sing my dear
(28) <i>Deba i endeken kami turang ku kelengi</i>	Which we will sing my dear
(34) <i>Ukurku si serbut 'nggo tambah meriah</i>	Hearts that were heartbroken became radiant
(39) <i>Pala-palana kita enggo erkuan turang ku kelengi</i>	If you have met a kind lover
(40) <i>Pala-palana kita enggo erkuan turang ku kelengi</i>	If you have met a kind lover
(45) <i>Enggo kita erkuan turang kusayangi</i>	If you have met a kind lover
(50) <i>Arih-arihta pedas lah gelah jore, turang ku kelengi</i>	Hopefully this agreement will come true, dear lover
(51) <i>Arih-arihta pedas lah gelah jore, turang ku kelengi</i>	Hopefully this agreement will come true, dear lover
(56) <i>Enggo kita erkuan turang kusayangi</i>	If you have met a kind lover

The word -ku in the lyrics above refers to the actor / presenter of the song that is told in the song's lyrics. These references are categorized into references to a single personal pronoun I.

(1) <i>Endeken kami lagu si terang bulan turang la megogo</i>	We sing the sweet lover's moonlight song
(26) <i>Deba iendeken kami keleng kel ateku</i>	Which we will sing my dear
(28) <i>Deba iendeken kami turang ku kelengi</i>	Which we will sing my dear
(36) <i>Endeken kami lagu si terang bulan turang la megogo</i>	We sing the sweet lover's moonlight song
(37) <i>Endeken kami lagu si terang bulan turang la megogo</i>	We sing the sweet lover's moonlight song
(58) <i>Endeken kami lagu si terang bulan turang la megogo</i>	We sing the sweet lover's moonlight song
(59) <i>Endeken kami lagu si terang bulan turang la megogo</i>	We sing the sweet lover's moonlight song

The word -ami in the lyrics above refers to the performer and presenter of the song that is told in the song's lyrics. These references are categorized into references to plural personal pronouns I

(2) <i>Pala-palana kita enggo erkuan turang la megogo</i>	If you have met a kind lover
(7) <i>Palana enggo kita erkuan turang morah ate</i>	If you have met a kind lover
(8) <i>Adi enggo erkuan ulanai kita sirang</i>	If you have met, don't separate anymore

(15) ~~Jendam **kita** erkuan turang o turang~~

This is where we negotiate, O lovers
From Tiganderket to Jandi it was

(32) Arah Tiganderket **kita** ku Jandi Meriah
festive

(33) Adi enggo **kita** erkuan nande Nangin ateku leket
heart

If you have met Nande Nangin my

(39) Pala-palana **kita** enggo erkuan turang ku kelengi

If you have met a kind lover

(40) Pala-palana **kita** enggo erkuan turang ku kelengi

If you have met a kind lover

(45) Enggo **kita** erkuan turang kusayangi

If you have met a kind lover

(46) Enggo **kita** erkuan, ulanai **kita** sirang, ulanai **kita** sirang
separate again, don't separate again

If you have met, don't

(52) Segelah ula lasam turang, **kita** rusur ngerana
is not in vain

So that our love, our conversation

(53) Segelah ula **kita** lasam mesayang, **kita** rusur ngerana
conversation is not in vain

So that our love, our

(56) Enggo **kita** erkuan turang kusayangi

If you have met a kind lover

(57) Enggo **kita** erkuan, ulanai **kita** sirang, ulanai **kita** sirang
separate again, don't separate again

If you have met, don't

(61) Pala-palana **kita**, nggo erkuan turang ku megogo

If you have met a kind lover

(62) Pala-palana **kita** 'nggo erkuan turang ku megogo

If you have met a kind lover

(67) Enggo **kita** erkuan turang morah ate

If you have met a kind lover

(68) 'Nggo **kita** erkuan ulanai kita sirang, ulanai kita sirang
separate again, don't separate again

If you have met, don't

The words -kita in the above lyrics refer to the actor / presenter of the song that is told in the song's lyrics. The reference is categorized into multiple personal pronouns referents.

2. Substitution

Substitution is the replacement or exchange of a word, phrase, or clause by another pronoun. According to Suparno and Martutik in Hasibuan (2013: 41) that, "A word that replaces another word without changing the reference is called a substitution. Substitution is used to avoid repeated mention of the thing or word used. In the lyrics of the song "Terang Bulan" no substitutions are found.

3. Ellipsis

Ellipsis is the negation of words or units that exist the origin can be predicted from the context of language or outside the language (Kridalaksana in Tarigan, 2014: 101). An ellipsis can also be said to be a substitute for something that exists but is not spoken or written down. This is done for practicality, the ellipsis is expressed in terms of zero (Ø). As with substitution, ellipsis is used for the integrity of discourse, so that the same forms are not repeated, which in turn will lead to monotony in the discourse. In the lyrics of the song "Terang Bulan" there is no ellipsis found. This is stated because in the song "Terang Bulan" there is no missing words that can be predicted. The use of the ellipsis marker is found in the song "Pernantin", namely, Inganku mengelin ndube thus winning gurila bage (where I survived first, until the guerrilla war won). In the lyrics, the missing word is Pernantin. These elements can be tested by adding the word Pernantin to the sentence so that the word Pernantin is created.

4. Conjunctions

Conjunctions are used to combine word for word, phrase with phrase, clause with clause, sentence with sentence, or paragraph with paragraph. There are no conjunctions found in the lyrics of the song "Terang Bulan" by Djaga Depari. Conjunctions in Karo include the words *ntah* (or), *bagepe* (and), *sope* (before), *ras* (and), *kenca* (after), *adi* (if). The use of conjunctions can be seen in the lyrics of the song "Pernantin", namely *lalap Aku*. He forgot the various tambourines of the *sapo-sapo* race (I still don't forget the valley and the garden and the hut). The conjunction in the lyric part of the song is *race*.

5. Reiteration

Reiteration is a form of lexical repetition because it has linkages to show the integrity of the discourse. Reiteration is divided into three parts, namely repetition, synonymy and superordinate. In the lyrics of the song "Terang Bulan" by Djaga Depari, only repetitions and synonyms are found. The following is an analysis of the song *Terang Bulan* in terms of reiteration.

a) Repetition

Repetition is also called repetition by repeating the same words (meaningful) in discourse. The word that is repeated is a word that should not be forgotten or not used in the text because if it is not used, the meaning in a text will be blurred. Below is an analysis of the lyrics of the song "Terang Bulan" by Djaga Depari in terms of repetition:

(1) <i>Endeken kami lagu si terang bulan turang la megogo</i> moonlight song	We sing the sweet lover's
(3) <i>Pala-palana kita enggo erkuan turang la megogo</i> lover	If you have met a kind
(9) <i>Langit meratah bintang margore-gore turang la megogo</i> studded with a kind lover	The starry blue sky was
(13) <i>Lagu si terang bulan turang la megogo</i> song	Sweet lover's moonlight
(36) <i>Endeken kami lagu si terang bulan turang la megogo</i> sweet lover's moonlight song	We sing the
(37) <i>Endeken kami lagu si terang bulan turang la megogo</i> sweet lover's moonlight song	We sing the
(43) <i>Lagu siterang bulan turang la megogo</i> lover of my heart	The moonlight song, the
(47) <i>Langit meratah, bintang megore-gore turang la megogo</i> studded with a kind lover	The starry blue sky was
(48) <i>Langit meratah, bintang megore-gore turang la megogo</i> studded with a kind lover	The starry blue sky was
(54) <i>Lagu siterang bulan turang la megogo</i> lover of my heart	The moonlight song, the
(58) <i>Endeken kami lagu siterang bulan turang la megogo</i> sweet lover's moonlight song	We sing the
(59) <i>Endeken kami lagu siterang bulan turang la megogo</i> sweet lover's moonlight song	We sing the
(61) <i>Pala-palana kita 'nggo erkuan turang la megogo</i> lover	If you have met a kind

(62) *Pala-palana kita 'nggo erkuan **turang la megogo***
lover

If you have met a kind

The repetition of the lyrics above is the la megogo cataturang, by repeating these words the song lyrics above become more cohesive as well as the emphasis of the sentence.

(2) ***Tare-tarena turang bintang megaris-garis***

Studded with bright stars

(38) ***Tare-tarena turang bintang megaris-garis***

Studded with bright stars

(60) ***Tare-tarena turang bintang megaris-garis***

Studded with bright stars

The repetition of the above lyrics is the word Tare-tarena turang bintang megarline, by repeating these words the song lyrics above become more cohesive as well as sentence emphasis.

(1) ***Endeken kami lagu si terang bulan turang la megogo***
moonlight song

We sing the sweet lover's

(36) ***Endeken kami lagu si terang bulan turang la megogo***
moonlight song

We sing the sweet lover's

(37) ***Endeken kami lagu si terang bulan turang la megogo***
moonlight song

We sing the sweet lover's

(58) ***Endeken kami lagu siterang bulan turang la megogo***
moonlight song

We sing the sweet lover's

(59) ***Endeken kami lagu siterang bulan turang la megogo***
moonlight song

We sing the sweet lover's

The repetition of the above is the word Endeken of our song siterang Bulan turang la megogo, by repeating these words the lyrics of the song above become more cohesive as well as an emphasis on the sentence.

(9) ***Langit meratah, bintang megore-gore turang la megogo***
studded with a kind lover

The starry blue sky was

(47) ***Langit meratah, bintang megore-gore turang la megogo***
studded with a kind lover

The starry blue sky was

(48) ***Langit meratah, bintang megore-gore turang la megogo***
studded with a kind lover

The starry blue sky was

The repetition of the above lyrics is the word Langit meratah, bintang megore-gore turang la megogo, by repeating these words the song lyrics above become more cohesive as well as the emphasis of the sentence.

(61) ***Pala-palana kita 'nggo erkuan turang la megogo***
lover

If you have met a kind

(62) ***Pala-palana kita 'nggo erkuan turang la megogo***
lover

If you have met a kind

The repetition of the above lyrics is the word, by repeating these words the song lyrics above become more cohesive as well as the emphasis of the sentence.

(39) ***Pala-palana kita enggo erkuan turang ku kelengi*** If you have met a kind lover

(40) ***Pala-palana kita enggo erkuan turang ku kelengi*** If you have met a kind lover

The repetition of the above lyrics is the word Pala-palana, we don't want to forget, by repeating these words the lyrics of the song above become more cohesive as well as the emphasis of the sentence.

(5) *Lagu si terang bulan **turang morah ate***

lover of my hear (7) *Palana enggo kita erkuan **turang morah ate***
kind lover

The moonlight song, the
If you have met a

(65) *Lagu siterang bulan **turang morah ate***

lover of my heart

The moonlight song, the

(67) *Enggo kita erkuan **turang morah ate***

lover

If you have met a kind

The repetition of the above lyrics is a category of morah ate, by repeating these words the lyrics of the song above become more cohesive as well as the emphasis of the sentence.

(5) ***Lagu si terang bulan turang morah ate***

heart

The moonlight song, the lover of my

(65) ***Lagu siterang bulan turang morah ate***

lover of my heart

The moonlight song, the

The repetition of the above lyrics is the word Song siterang Bulan turang morah ate, by repeating these words the lyrics of the song above become more cohesive as well as the emphasis of the sentence.

(67) ***Enggo kita erkuan turang morah ate***

lover

If you have met a kind

(7) ***Palana enggo kita erkuan turang morah ate***

lover

If you have met a kind

The repetition of the above lyrics is that the word enggo is less morah ate, by repeating these words the song lyrics above become more cohesive as well as an emphasis on the sentence.

(10) ***Bulan meganjang turang, bulan belah purnama***

unfortunately, the half-full moon

The rising moon,

(49) ***Bulan meganjang turang, bulan belah purnama***

unfortunately, the half-full moon

The rising moon,

The repetition of the above lyrics is the word Bulan meganjang turang, Bulan sumb purnama, by repeating these words the lyrics of the song above become more cohesive as well as the emphasis of the sentence.

(11) ***Arih-arihta pedas kal gelah jore turang o turang***

will come true, dear lover

Hopefully this agreement

(15) ***Jendam kita erkuan turang o turang***

negotiate, O lovers

This is where we

The repetition of the above lyrics is a turang word, by repeating these words the lyrics of the song above become more cohesive as well as an emphasis on the sentence.

(11) ***Arih-arihta pedas kal gelah jore turang o turang***

will come true, dear lover

Hopefully this agreement

(50) ***Arih-arihta pedas lah gelah jore, turang ku kelengi***

will come true, dear lover

Hopefully this agreement

(51) ***Arih-arihta pedas lah gelah jore, turang ku kelengi***

will come true, dear lover

Hopefully this agreement

The repetition of the above lyrics is the word Arih-arihta spicy is gelah jore, by repeating these words the song lyrics above become more cohesive as well as an emphasis on the sentence.

(18) *Jera ni gele-geleken langge baka rudang*
of taro flowers

Jintan halved the basket

(20) *Jera ni gele-geleken rudang ku deng-dengi*
of taro flowers

Jintan halved the basket

The repetition of the lyrics above is the word *rudang*, by repeating these words the song lyrics above become more cohesive as well as an emphasis on the sentence.

(21) *Enda meruah-ruah si rudang*

This is out of interest

(23) *Enda meruah-ruah si rudang*

This is out of interest

The repetition of the above lyrics is the word *Enda meruah si rudang*, by repeating these words the lyrics of the song above become more cohesive as well as the emphasis of the sentence

(22) *Kel nina si regi-regi*

He said the grass smells good

(24) *Kel nina batang si regi-regi*
good

He said the grass smells

The repetition of the above lyrics is the word *Kel ninadan regi-regi*, by repeating these words the song lyrics above become more cohesive as well as the emphasis of the sentence.

(25) *Lagu kai ndia nande bapa kerina*

What song will we sing, mother and

father

(27) *Lagu kai ndia nande bapa kerina*

What song will we sing, mother and

father

The repetition of the above lyrics is the word of the Song *kai ndia nande bapa kerina*, by repeating these words the lyrics of the song above become more cohesive as well as an emphasis on the sentence.

(26) *Deba i endeken kami keleng kel ateku*

Which we will sing my

dear

(28) *Deba i endeken kami turang ku kelengi*

Which we will sing my

dear

The repetition of the above lyrics is our word *Deba i endeken*, by repeating these words the lyrics of the song above become more cohesive as well as sentence emphasis.

(29) *Enda mejuah-juah turang kerina simegi-megi*

Which we will sing my

dear

(30) *Enda mejuah-juah turang kel k'rina simegi-megi*

Cheer up all who listen

The repetition of the above lyrics is the word *Enda mejuah-juah turang*, by repeating these words the song lyrics above become more cohesive as well as the emphasis of the sentence.

(35) *Tambar malem, tambar malem*

Wound healers, wound healers

The repetition of the above lyrics is the word *Tambar malem*, by repeating these words the lyrics of the song above become more cohesive as well as the emphasis of the sentence.

(41) *Nde sirang ningen turang, kami ngandung tertangis*

If I parted later it would

make me cry

(42) *Nde sirang ningen pepagi, kami tangis teriluh.*

If I parted later it would

make me cry

The repetition of the above lyrics is the word *Nde sirang ningen*, by repeating these words the lyrics of the song above become more cohesive as well as an emphasis on the sentence.

45) *Enggo kita erkuan turang kusayang*

If you have met, don't

separate again, don't separate again.

(46)**Enggo kita erkuan**, ulainai kita sirang, ula kita sirang!

If you have met, don't

separate again, don't separate again.

The repetition of the above lyrics is our Enggo word, with repeating those words the above song lyrics become more cohesive as well as sentence emphasis.

(50)**Arih-arihta pedas lah gelah jore, turang ku kelengi**

Hopefully this agreement

will come true, dear lover

(51)**Arih-arihta pedas lah gelah jore, turang ku kelengi**

Hopefully this agreement

will come true, dear lover

The repetition of the above lyrics is that the word Arih-arihta is spicy gelah jore, turang ku kelengi, by repeating these words the song lyrics above become more cohesive as well as an emphasis on the sentence.

(52)**Segelah ula lasam** turang, kita rusur ngerana

So that our love, our

conversation is not in vain

(53)**Gelah ula lasam** mesayang, kita rusur ngerana

So that our love, our

conversation is not in vain

The repetition of the above lyrics is the word ula lasam, by repeating these words the song lyrics above become more cohesive as well as the emphasis of the sentence.

(52)**Segelah ula lasam** turang, **kita rusur ngerana** So that our love, our conversation is not in vain

(53)**Gelah ula lasam** mesayang, **kita rusur ngerana** So that our love, our conversation is not in vain

The repetition of the above lyrics is the word we are rusur ngerana, by repeating these words the lyrics of the song above become more cohesive also as a sentence emphasis.

(1)**Endeken kami lagu si terang bulan** turang la megogo
moonlight song

We sing the sweet lover's

(5)**Lagu si terang bulan** turang morah ate
my heart

The moonlight song, the lover of

(6)**Lagu si terang bulan** bulanna meganjang
my heart

The moonlight song, the lover of

(13)**Lagu si terang bulan** turang la megogo
my heart

The moonlight song, the lover of

(14)**Lagu si terang bulan** nggara sepuluh
my heart

The moonlight song, the lover of

(36)**Endeken kami lagu si terang bulan** turang la megogo
moonlight song

We sing the sweet lover's

(37)**Endeken kami lagu si terang bulan** turang la megogo
moonlight song

We sing the sweet lover's

(43)**Lagu siterang bulan** turang la megogo
my heart

The moonlight song, the lover of

(44)**Lagu siterang bulan**, bulanna meganjang
my heart

The moonlight song, the lover of

(54)**Lagu siterang bulan** turang la megogo
my heart

The moonlight song, the lover of

(55)**Lagu siterang bulan, bulanna meganjang**
my heart

The moonlight song, the lover of

The repetition of the above lyrics is the word Song siterang Bulan ,, by repeating these words the song lyrics above become more cohesive as well as the emphasis of the sentence.

(1)**Endeken kami lagu si terang bulan turang la megogo** We sing the sweet lover's
moonlight song

(26)**Deba i endeken kami keleng kel ateku** Which we will sing my dear

(28)**Deba i endekenkami turang ku kelengi** Which we will sing my dear

(36)**Endeken kami lagu si terang bulan turang la megogo** We sing the sweet lover's
moonlight song

(37)**Endeken kami lagu si terang bulan turang la megogo** We sing the sweet lover's
moonlight song

The repetition of the above lyrics is our Endeken word, by repeating these words the lyrics of the song above become more cohesive as well as the emphasis of the sentence.

(8) **Adi enggo erkuan ulanai kita sirang** If you have met, don't
separate anymore

(15)**Jendam kita erkuan turang o turang** This is where we negotiate, O
lovers

The repetition of the lyrics above is the word erkuan, by repeating these words the lyrics of the song above become more cohesive as well as an emphasis on the sentence.

(7)**Palana enggo kita erkuan turang morah ate** If you have met a kind lover

(33)**Andi enggo kita erkuan nande Nangin ateku leket** If you have met Nande Nangin
my heart

(45)**Enggo kita erkuan turang kusayangi** If you have met a kind lover

(46)**Enggo kita erkuan, ulainai kita sirang, ula kita sirang!** If you have met, don't separate
again, don't separate again

(56)**Enggo kita erkuan turang kusayangi** If you have met a kind lover

(57)**Enggo kita erkuan, ulainai kita sirang, ula kita sirang!** If you have met, don't separate
again, don't separate again

The repetition of the above lyrics is the word Enggo we erkuan, by repeating these words the song lyrics above become more cohesive as well as the emphasis of the sentence.

b) Synonymy

Another form that can show cohesiveness is synonymy. Synonymy can be interpreted as other names for objects, the same thing or expressions whose meaning is more or less the same as other expressions. In the following we can see the use of synonymy in the lyrics of the song "Terang Bulan" by Alm. Djaga Depari.

(2)**Tare-tarena bintang mergaris-baris** Studded with bright stars

(9)**Langit meratah bintang margore-gore turang la megogo** The starry blue sky was
studded with a kind lover

The synonym form of the above text is a group of words with lines and margore-gore. With the use of synonym reiteration, the text above becomes cohesive.

(33)**Adi enggo kita erkuan nande Nangin ateku leket** If you have met Nande
Nangin my heart

(35)*Tambar malem, tambar malem.*

Wound healers, wound healers

The synonym form of the text above is the word group nande nangen and tambar malem.

With the use of synonymy reiteration the text above becomes more cohesive.

6) Collocation

Collocation refers to a paradigmatic relationship because of its linear nature, being in one sphere of meaning so that it can be concluded as a meaning of collocation. The use of shapes like this can form a complete text. In the lyrics of the song "Terang Bulan" by Alm. Djaga Depari did not find any collocations. The use of collocation can be seen in a piece of the Pernantin song, namely, lalap I He forgot the various tambourines of the sapo-sapona race (I still don't forget the valley and the garden and the hut). The use of collocation markers in the sentence can be seen in the words berneh-berneh, reba-tambourine, sapo-sapo which are a unit which has a relationship, namely about rice fields / fields.

Terang Bulan Song Lyrics

NO	COHESION MARKERS		PERCENTAGE
1	GRAMMATICAL	Reference	16,66%
		Substitution	11,11%
		Ellipsis	61,11%
		Conjunction	5,55%
2	LEXICAL	Reiteration	5,55%
		Collocation	0%

5. CONCLUSIONS AND SUGGESTION

A. Conclusion

Song as a form of written discourse is an imaginative work that serves as a means of expressing one's heart and emotions. Based on the results of research on the song "Terang Bulan" by Djaga Depari in terms of using kosehi markers, the following conclusions can be drawn:

1. In the song "Terang Bulan" by Djaga Depari, it is found that there are markers of grammatical and lexical cohesion.
2. In the song "Terang Bulan", markers of grammatical cohesion that are found include references, substitutions, while lexical cohesion includes repetition reiterations, synonym reiterations.
3. The association of cohesion markers can be traced using parataxis and hypothetical forms.

B. Suggestion

1. Learning literature, especially songs, needs to be improved as an effort to preserve and pay attention to national culture.
2. To teach Indonesian, especially in writing activities, Indonesian language teachers must deepen students' abilities in the field of cohesion so that the students' writing is more interesting to read.
2. To create a complete discourse, it is necessary to pay attention to the use of cohesion markers.
3. Teaching about discourse analysis needs to be discussed more deeply, especially in terms of cohesion.

4. Hopefully the cohesion analysis of the song "Terang Bulan" by Djaga Depari is useful as a material for understanding the analysis.

5. It is necessary to conduct further research to be used as constructive input and suggestions for the success of this research.

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