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Lexical Cohesion Study in Collection of Hujan Bulan Juni Potery and It's Relevance as a Literature Learning Material in Junior High School

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Abstract

This research focuses on the use of lexical cohesion in collection of poems Hujan Bulan Juni. The object of this research is the lexical cohesion includes repetition, synonymy, hyponymy, and collocation. This research approach uses qualitative descriptive. The data in this study are linguistic data in the form of lingual units contained in an array and verse containing repetition, synonymy, hyponymy, and collocation in a collection of poems Hujan Bulan Juni. The data collection technique used in this research is direct technique by studying documentation. Analysis of the data in this study was carried out using the distributive method. The findings that there are lexical cohesion which includes: 1) repetition; 2) synonymy, 3) hyponymy and 4) collocation. The most dominant lexical cohesion in the poems is repetition. Collection of poems Hujan Bulan Juni can be used as teaching material in junior high school because 1) the language is easy to understand, 2) psychologically according to the level of student development, and 3) in terms of culture reflecting the daily culture of the Indonesian nation.

Key words: lexical cohesion, collection of poems, teaching materials

Estudio de cohesión léxica en la colección de la alfarería Hujan Bulan Juni y su relevancia como material de aprendizaje de literatura en la escuela secundaria

Resumen:

Esta investigación se centra en el uso de la cohesión léxica en la colección de poemas Hujan Bulan Juni. El objeto de esta investigación es que la cohesión léxica incluye repetición, sinonimia, hiponimia y colocación. Este enfoque de investigación utiliza descriptivos cualitativos. Los datos en este estudio son datos lingüísticos en forma de unidades lingüales contenidas en una matriz y versos que contienen repetición, sinonimia, hiponimia y colocación en una colección de poemas Hujan Bulan Juni. La técnica de recolección de datos utilizada en esta investigación es técnica directa mediante el estudio de la documentación. El análisis de los datos en este estudio se realizó utilizando el método distributivo. Los hallazgos de que hay cohesión léxica que incluye: 1) repetición; 2) sinonimia, 3) hiponimia y 4) colocación. La cohesión léxica más dominante en los poemas es la repetición. La colección de poemas Hujan Bulan Juni se puede utilizar como material de enseñanza en la escuela secundaria porque 1) el lenguaje es fácil de entender, 2) psicológicamente según el nivel de desarrollo del estudiante, y 3) en términos de cultura que refleja la cultura diaria de la escuela. Nación indonesia.

Palabras clave: cohesión léxica, colección de poemas, material didáctico.

1. INTRODUCTION

Lexical cohesion analysis is one of the main areas of research with the scope of discourse analysis (Malah, Tan, and Rasyid, 2017). Discourse analysis is a discipline that is pursued to find the relationship between form and function in verbal communication (Renkema, 2004: 1). Discourse is the most complete language unit in the grammatical hierarchy, the highest or largest grammatical unit. This discourse is realized in the form of a complete composition (novels, books, encyclopedia series, etc.), paragraphs, sentences or words that carry a complete mandate (Kridalaksana, 2008: 259). Based on the communication channel used to form discourse, the variety of discourse is divided into two, namely oral and written discourse.

Then, based on its form, discourse can be classified into three forms, namely discourse prose, poetry, and drama (Sumarlam et al., 2003: 17).

Poetry is part of the form of discourse. The word as the main essence of a poem is something that must be chosen by the poet to support the atmosphere of the poem. Fiction in poetry must also be supported by good typography. Typography is a container or form of a poem that serves to convey what is written from the implied. In addition, typography can also function as one of the doors to the understanding and interpretation of the meaning of the poem. Poetry must be able to communicate itself and be fully present with its own identity that represents the content and concrete. Poetry is a work that is formed from the arrangement of words that are full of meaning. Poetry is a literary work with compacted, shortened, and unified sounded rhythm language. (Waluyo, 2010: 1). The words in the poem are very dense and selected so that they are beautiful when read. Fiction in poetry shows the identity of the poet. With the selection of the words, then a poet will be better known by the uniqueness in concocting a word that is reflected in the connection among the stanzas. The significance of poetry can be explored from the series of words that make up it. The integration of poetic form can be reviewed based on the lexical cohesion contained in the selected words.

Lexical cohesion occurs by repeating lexemes or the same word. The role of lexical cohesion is to create a unity of texts. Therefore, if the text is not cohesive it can result in a lack of understanding from the reader or listener (Kadiri, Igbokwe, and Okebalama, 2016). Lexical cohesion is a cohesion bond that appears in a discourse because of the choice of words. Lexical cohesion is related to conceptual structure and has the ability to signal that there is a relationship between two structures (Haris and Yunus, 2014). The lexical cohesion aspect is a cohesion tool that makes a discourse coherent (Moini and Kheirkhah, 2016). According to Mulyana (2005: 29) lexical cohesion is a lexical relationship between parts of the discourse to get cohesive structure harmony. Halliday and Hasan (1976: 288) argue that lexical cohesion consists of reiteration in the form of repetition, sinomini, hyponymy, generic lexeme, and collocation. According to Halliday and Hasan, Rentel (Rani et al, 2004: 129), lexical cohesion devices consist of two kinds. First, reiteration (repetition) is a cohesion tool used by repeating a proposition or part of a proposition. Reiteration includes repetition and repetition. Second, collocation of words that indicate the existence of a close relationship of place.

Repetition is reduplication of the same word, usually with the same ref-

erence as well (Zaimar and Harahap, 2011: 148). According to Tutescu in Zaimar and Harahap, 2011: 149) synonymy is a cohesion tool in the form of a relationship between two or more lexemes. Added by Baylon and Fabre (Zaimar and Harahap, 2011: 149) elements of synonyms can replace each other without changing the meaning of utterance. Hyponymy is a relationship that shows the scope of meaning of certain lexical elements. This relationship can be vertical, namely superordinate and subordinate, can also be horizontal (Baylon and Fabre in Zaimar and Harahap, 2011: 150-151). Collocation is a thing that is always close to or adjacent to others is usually associated with one unit (Rani et al., 2004: 133).

The collection of Hujan Bulan Junipoem is one of the famous works of Sapardi Djoko Damono. This poetry collection book was first published in 1994. The collection of poems was reprinted last in 2013. The poems in this book are the choices produced during 30 years between 1964 to 1994. In this collection of poems, Sapardi tells of everyday life, for example in the Hujan Bulan Juni poem tells the story of longing and love that was not conveyed. The diction chosen by the poet is very close to the poet's daily life. Sapardi is good at selecting simple words, but has meaningful messages that are able to create images for the reader.

The lexical cohesion study of poetry is not the first to be carried out, several other researchers have done it. Herianah (2014) discusses aspects of grammatical cohesion and lexical cohesion in the poem "Tadarusku Untukmu" by Sus S. Hardjono. His research resulted in findings from the lexical aspect of repetition which is divided into repetitions of mesodiplosis, epistropha, anadiplosis, anaphora, and epizeuksis. In addition, in the lexical aspect there is also synonymy (word equivalent). Then, antonyms are absolute opposition, hyponym, and collocation. Then, Asuncion and Lino (2017) conducted research on several poems from the point of view of lexical cohesion patterns. The research proves that in poetry there are many patterns of lexical cohesion so that the poem becomes coherent.

Other studies on lexical cohesion have been carried out by Muhyidin (2018) with the object of research being a collection of Priangan Si Jelita poem by Ramadhan KH. In this research, there were many markers of lexical reiteration cohesion in the form of repetition, synonymy, metonymy, and hyponymy. Bookmark repetition is the most dominating. The similarity of this research with the above studies is to discuss lexical cohesion in poetic discourse. The difference lies in terms of the object of research. The lexical cohesion contained in Hujan Bulan Juni poetry collection is very interesting to study because this poem is formed from a series of

poetic diction. The focus of this research is the lexical cohesion in a collection of Hujan Bulan Juni poems by Sapardi Djoko Damono. In this study, the research problem is limited to the lexical cohesion of repetition, synonymy, hyponymy and collocation types. Limitation of this problem aims to limit the research to be conducted so that it is more focused and directed. In addition, the use of lexical repetition, synonymy, hyponymy, and collocation cohesion tends to be more dominantly used in a poetic discourse. The subfocus is the use of repetition, synonymy, hyponymy and collocation in the Hujan Bulan Juni poetry collection. Based on the background, focus and sub-focus of the research, the following problems can be formulated: 1) How are the use of repetition, synonymy, hyponymy, and collocation in the collection of Rainy Poems of the Month of Rain by Sapardi Djoko Damono? and 2) How is the relevance as literary teaching material in high school?

RESEARCH METHODOLOGY

This study used qualitative research. Sugiyono (2013: 12) argued that qualitative research is research that emphasizes the information and data collected in the form of words so that it does not emphasize numbers. This study investigated the use of lexical cohesion in the form of repetition, synonymy, hyponymy and collocation used in the collection of Rainy June poems by Sapardi Djoko Damono. In this research, a means of lexical cohesion marker in a written discourse in the form of a novel is described. The data in this study were linguistic data in the form of lingual units contained in an array and stanzas containing repetition, synonymy, hyponymy, and collocation in a collection of Hujan Bulan Juni poems by Sapardi Djoko Damono. The data source used in this study was poetry discourse in the collection of Rainy June poems by Sapardi Djoko Damono. The method used in collecting data was the listening method. In social science, the listening or listening method can be compared with the observation method because the activities carried out are basically listening or observing the use of language (Sudaryanto 2015: 133). The use of the language in question is in the form of the use of lexical cohesion in all lines in the collection of Rainy June poems by Sapardi Djoko Damono. This research focused on lexical cohesion contained in data sources, including repetition, synonymy, hyponymy and collocation.

Data collection technique used in this study was direct documentation studies. The documentation study technique used by researchers to collect

data was done by reading and marking data that has something to do with the focus of the study. Then, the data collection tool used in this study was the researcher as the main instrument that was a planner, executor, data collector, data analyzer, and as a reporter of research results. The validity of the data used in this study was the theory triangulation, namely by the way researchers use the perspective of more than one theory in discussing the problem under study.

Data analysis in this study was conducted using the method of distribution. According to Sudaryanto (2015: 15), the method of distribution was a method of language analysis with a determining tool that comes from the language itself. The steps of data analysis were carried out as follows: 1) data selection, namely the array pair selector who holds lexical cohesion in the form of repetition, synonymy, hyponymy, and collocation in each verse; 2) data reduction, i.e. identification, then selecting, and classifying data; 3) data presentation, namely structuring, coding, and analyzing data, and; 4) drawing conclusions in accordance with the data reduction and presentation.

RESULTS AND DISCUSSION

In this section, the results of the research that have been carried out and the discussion will be explained.

Table 1
Repetition Finding

No.	Type	Total
1.	Anaphora	22
2.	Epizeukis	5
3.	Simplek	10
4.	Epitropha	4
Total		41

Table 2
Synonymy Finding

No.	Type	Total
1.	Leksem with leksem	8
2.	Frasa with frasa	4
Total		12

Table 3
Hyponymy Finding

No.	Type	Total
1.	Hyponymy	7
Total		7

Table 4
Collocation Finding

No.	Type	Total
1.	Collocation	6
Total		6

Repetition

Repetition is the duplication of the same word, usually with the same reference. According to Malah, Tan, and Rasyid (2017) repetition is a duplication of lingual units which can be sounds, entries, words, phrases or sentence parts that are considered important to emphasize in a context. The repetition found in this research is in the form of anaphoric repetition, epoxy painting, simpleke, and epistropa. The lexical cohesion marker in the form of repetition found in a collection of poems of Rainy June by Sapardi Djoko Damono was found in 41 pieces. The following are examples of repetitions found in the collection of poems.

(1) wajah-wajah yang belum ia kenal dan sudah ia kenal,
wajah-wajah yang ia lupakan dan ia ingat sepanjang zaman
wajah-wajah yang ia cinta dan ia kutuk (Damono, 1994: 4)

(2) saat tiada pun tiada
aku berjalan (tiada-
gerakan, serasa
isyarat) Kita pun bertemu (Da-
mono, 1994: 17)

(3) kau yang mengatakan: matanya ikan!
kau yang mengatakan: matanya dan rambutnya dan pundaknya ikan! (Da-
mono, 1994: 48)

(4) akhirnya ia pilih
kutukan, ia pilih
mono, 1994: 97

(Da-

In data (1) there is a repetition in the form of lingual units of wajah-wajah repeated three times. Repetition in the example above includes anaphoric repetition types. According to Sumarlam (2005: 36) anaphoric repetition is the repetition of the lingual unit in the form of the first word or phrase on each line. The selection of words wajah-wajah describe the atmosphere of a night in the city of Solo filled with people passing . Data (2) there is word repetition that is tiada. The word tiada is a form of contraction of a non-existent phrase. Repetition like this includes epizeukis repetition, namely repetition of lingual units (words) that are emphasized several times in a row (Sumarlam, 2005: 35). The choice of words not in this poem provides a quiet and quiet atmosphere like when someone is praying to the almighty.

Furthermore, data (3) contains the repetition of your unit that says at the beginning of the line and the word ikanat the end of the line of poetry. The selection of the word ikani n accordance with the title of the poem, Aquarium. This type of repetition is called simpleke repetition, namely repetition of the lingual unit at the beginning and end of a row in a row (Sumarlam, 2005: 37). The diction chosen by the poet, aquarium and fish, is a harmonious blend of describing a beautiful pet. Then, in data (4) there is a repetition at the end of the line that is the clause he selected. This type of repetition is called epistropa repetition, namely repetition of the lingual unit at the end of a row in poetry in a row (Sumarlam 2005: 37).

Repetition is a way for poet to make poetic language more beautiful. According to Tanskanen quoted from Wang and Zang (2018), repetition as a lexical cohesion tool always refers to keywords in the text because important information is often repeated. Then, Cook (Kaur, 2015: 140) states that overusing repetition sometimes makes a sentence bad, but selecting the right repetition makes a sentence more varied. Poetry is a form of literary work that continues to develop according to tastes and aesthetic concepts that vary from time to time until now. Poetry as a work of art is poetic. Poetic language can arouse feelings, attract attention, and create novelty. Poetical in poetry can be achieved by typography and temple arrangement; sound (poetry, asonance, alliteration, figurative sound, symbol of taste, and orchestration); with choice of entries and words; figurative language; means of rhetoric; lingual element, and so on. As a discourse,

poetical in poetry requires the existence of lexical cohesion ties, one of which is the existence of repetition.

Synonymy

Murniah et al., (2000: 7) state that there are five forms of synonym existence, namely 1) lexeme is synonymous with lexeme; 2) single lexeme is synonymous with lexeme compound; 3) single lexeme is synonymous with the phrase; 4) compound lexemes are synonymous with single lexemes; and 5) the phrase is synonymous with the phrase. Synonym markers found in the June Rain poetry collection by Sapardi Djoko Damono are synonyms between lexeme, and synonyms between phrase and phrase. In this study as many as 12 pieces were found. The following is an example of that data.

- (5) bagaimanakah cara membunuh burung yang suka berkukuk
bersama teng-teng jam dinding yang tergantung sejak
kita belum dilahirkan itu?
soalnya ia bukan seperti burung-burung yang suka berkicau (Damono,
1994: 82)
- (6) cermin tak pernah berteriak; ia pun tak pernah
meraung, tersedan, atau terisak (Damono,
1994: 74)
- (7) membersihkan debu, yang bernyanyi di halaman.
Di beranda kau duduk, sendiri (Damono,
1994: 33)

In data (5) there is a synonym between the word cuckoo and the word berkicau. The word cursed is another form of the word crow which means to sound like a rooster (KBBI, 2008: 713). While the word Twitter means that it sounds like a bird (KBBI, 2008: 696). Here occurs a synonym between verbs with verbs. The word coughing is usually chosen when the rooster sounds. This poem illustrates how to kill cuckoo birds instead of singing like other birds. This is a metaphor that the cuckooer is not a real bird. Data (6) shouting words are synonymous with roaring words.

In data (7) the phrases di halaman is the synonymous with the phrases on the homepage. Synonymy is a type of meaning relation that is formed due to the similarity of meaning between one word with another word. Then, to know a word is a synonym or not, can put it in a sentence context. If the word is able to replace other words to form a context of the same sentence meaning, then the word is certainly synonymous. In this case the poet uses

synonymy to support the integration of poetic discourse. The use of synonyms is done to make the sentence more flexible and not saturate the reader by using monotonous language (Sukriyah, Sumarlam, and Djatnika, 2018). According to Chaer (2013: 298-299) synonyms occur due to several factors including: (1) time factors, (2) place or region factors, (3) formality factors, (4) social factors, (5) activity area factors, and (6) the nuances of meaning.

Hyponymy

Hyponymy is found in the Hujan Juni, which is a unit of words whose meaning is considered to be the meaning of another word unit. This hypothesis occurs because of the similarity of meanings between words with hyponym. Hyponymy in this collection of poems found as many as 7 pieces. The following is an example of that data.

(8) Bahkan bunga rumput itu pun berdusta. Ia rekah di tepi
padang waktu hening pagi terbit; siangnya cuaca
berdenyut ketika nampak sekawanan gagak terbang
berputar-putar di atas padang itu; (Damono,
1994: 63)

(9) “Itu harimau.” Hore! “Itu gajah, itu babi hutan, itu kera...”
Sebuah bola lampu ingin mmejamkan dirinya. Ia merasa
Berada di tengah hutan. Ia bising mendengar
Hingar-bingar kawanan binatang buas itu. (Damono,
1994:61)

(10) mawar dan bunga rumput
di halaman: gadis yang kecil
(dunia kecil, jari begitu
kecil) menudingnya (Damono,
1994: 23)

In data (8) the use of diction such as time, morning and afternoon. is a hypnotized formation. Morning and afternoon lingual units are hyponyms of the lingual unit of time as hypernim. Then, in data (9) diction of tigers, wild boars, and elephants is a hyponym of a wider scope of units namely wild animals. Then data (10) shows that flowers are hypernim of rose units. The use of hyponymy in these poems is a characteristic of poets who are very strong with the use of diction in accordance with the atmosphere in the poem. Chaer (2013: 100) explains that the concept of hyponym and hypernim presupposes a subordinate class and a superior class, the meaning of a word that is below the meaning of another word. Therefore, there

is a possibility that a word which is hyper-negative to a number of other words, will become a hyponym to another word that is hierarchical above it.

The results showed that there was not as much hyponymy as repetition. This is also in line with Putri's research (2016) which states that the use of hyponyms is found not as much as reiteration markers of repetition type because the repetition type markers have varied forms, whereas hyponyms are not. The concept of hyponym only relies on the existence of a subordinate class and a superior class or the existence of a word meaning under another word.

Collocation

Collocation is a close lexical meaning relationship between one element and others Collocation is the similarity of associations or the possibility of several words in the same environment in a discourse. Collocation marker in the Hujan Bulan Juni was only found as many as 6 pieces. The following is an example of that data.

(11) Mula-mula adalah seorang lelaki tua di panggung, di atas
Kursi goyang. Meja, kursi, kopi yang sudah dingin,
Lampu gantung, dan surat-surat bertebaran di lantai. (Da-
mono, 1994: 70)

(12) Hujan, yang mengenakan mantel, sepatu panjang, dan
payung, berdiri di samping tiang listrik.
(Damono, 1994: 52)

(13) ia ingat kawan-kawannya pada suatu hari natal
dalam gereja itu, dengan pakaian serba baru,
bernyanyi; dan ia di luar pintu. (Da-
mono, 1994: 1)

In data (11) kursi goyang, meja and kursi are words that are collocated. These units are used in one domain, that is the situation around the guest room. In this context, a poem entitled Sandiwara 2 is depicted by an old man going up to the stage and then sitting on a rocking chair accompanied by cold coffee. In the guest room besides rocking chairs, there are also tables and chairs. In data (12) units such as mantel, sepatu panjang, and payung are the collocation of the situation when it rains. Then, in data (13) the unit of natal, pakaian serba baru, and bernyanyi are collocations in the church domain.

Poetry as a form of literary work has a special collocation to make the

language of poetry become meaningful. Palmer in Pateda (210: 110) mentions that there are three word limitations when related to the meaning of collocation, namely: 1) meaning is limited by the elements that form words or word order; 2) the meaning of collocation is limited by the degree of compatibility of words; 3) the meaning of collocation is limited by accuracy. Basori (2017) research results state that the use of cohesion tools in poetry, however, really helps the reader in trying to understand the meaning of poetry. These cohesion tools can be used as markers which can be traced to their meaning based on the context of the language compiled by the speaker.

Relevance as Literature Teaching Material in Junior High School

In the 2013, curriculum in Indonesia is not merely taught as science but is practiced as a condemnator of knowledge. It is because the 2013 curriculum is designed to welcome the 21st century learning model in which there was a shift from students being told to students finding out. Therefore the role of language is very central. Indonesian language learning has a very important role not only to foster communication skills but also for the sake of mastery of science. Considering the important function of language learning, language learning in schools should be carried out properly. In Indonesian language learning in junior high schools there are literary learning materials, one of which is learning about poetry. In class VIII, the basic competence (KD) 3.8 examines the building blocks of poetry texts (struggle, environment, social conditions, etc.) that are played or read). This basic competency has the following indicators: 1) determine the elements of poetry builder; 2) explain the elements of poetry builders in terms of form, 3) explain the elements of poetry builders in terms of content, and 4) explain the meaning of poetry.

According to Aunurrahman quoted from Romansyah (2016) there are several principles that must be considered in choosing teaching materials, namely the principle of relevance, consistency, and adequacy. First, the principle of relevance is the principle of relevance, that is, learning material must be relevant or related to competency standards and basic competencies. Second, the principle of consistency is the principle of constancy, that is, if there are four kinds of basic competencies that must be mastered by students, the teaching material that must be taught must also be four. Third, the principle of adequacy, meaning that the material taught must be sufficient to assist students in achieving learning objectives. Teaching materials should not be too little or too much because if it is too little it will

make it difficult for students to achieve learning objectives. Whereas if it is too much, it will only result in inefficiency of time and energy possessed. Sumardi who was quoted from Doyin (2014) in his research found that literary works (poetry) taught at school were weak and very abstract for students. Weak literary works will result in the absence of things that can be utilized by students in everyday life. Aminuddin (2013: 65) argues that literary works can be used as teaching materials in schools. According to Rahmanto (2005: 27-31) there are three aspects that need to be considered in the selection of literary teaching materials in schools, namely: 1) language factors; 2) psychological factors; and 3) cultural factors.

In terms of language, the poems contained in the Hujan Bulan Juni poetry collection have the characteristics and use of classical language that is good and easily understood by high school level readers. The diction chosen by the poet is the diction of everyday life. The language is very communicative easily digested by students. Then, the writing method done by the poet also does not make it difficult for students to understand the contents of the poem.

In choosing literary teaching material, aside from the language aspect, one must also consider the stages of students' psychological development. This stage of psychological development also has a profound effect on memory, willingness to do assignments, readiness to work together, and the possibility of understanding the situation or problem solving faced and students' interest in learning. In this collection of poems, it is psychologically very compatible with the development of junior high school students. Middle school age enters language development at a realistic stage, students begin to break away from the world of fantasy. They began to feel happy and interested in real life.

Cultural background of literary works covers almost all factors of human life and its environment, such as: geography, history, topography, climate, mythology, legends, work, beliefs, ways of thinking, community values, sports, entertainment, morals, ethics, law, and so on. Usually students will be easily attracted to literary works with a background that is closely related to the background of their lives. In this collection of poems, many poets recount daily life set in the cultural background of the Indonesian nation. Events that generally occur in our society are expressed by poets in the language of understandable poetry.

Thus, it can be concluded that the collection of Hujan Bulan Juni poetry by Sapardi Djoko Damono is suitable as a literary teaching language in junior high schools. Generally, literary teachers should choose their teach-

ing materials by using the principle of prioritizing literary works in which the story setting is known by students. Literature teachers should understand what students are interested in so that they can present a work of literature that does not require a picture beyond the range of imaginative abilities possessed by their students. All three aspects must be considered in poetry learning. In teaching poetry, a teacher must choose appropriate teaching materials. This suitability can be realized by taking into account the needs of students. Because one of the goals of teaching poetry, students get pleasure from reading and studying poetry. If the poem is chosen according to the needs of students, students will be happy with the learning of poetry and vice versa. The benefits of literary learning according to Rahmanto (2005: 16-25) are 1) helping language skills, for example in learning to read poetry helps students' speaking skills; 2) increase cultural knowledge, for example by reading poetry with the theme of Indonesian culture students will get to know the culture of their own people; 3) develop creativity and taste, for example by reading poetry students will be able to develop sensitivity to taste and emotions as well as reasoning and even religiosity; and 4) support the formation of character, for example by reading poetry can increase student awareness to obey religious values and the values of local customs.

CONCLUSION

Based on the results of a lexical cohesion analysis of a collection of *Hujan Bulan Juni* by Sapardi Djoko Damono, it can be concluded that the strength and beauty of the form and meaning of the poem were built by the unity and cohesion of the lexical cohesion elements that formed it. The most dominant lexical cohesion in the poem is repetition. The use of dominant repetition is one of the poetic aesthetic forms, the intensity of the meaning of language, the clarity of information, and the integration of poetic language.

The poetry collection of Sapardi Djoko Damono, *Hujan Bulan Juni* deserves to be used as a literary teaching language in junior high schools. In terms of language easily understood by students, in terms of psychological fit with student development, and in terms of culture in accordance with the culture of the Indonesia. Generallyl, literary teachers should choose their teaching material by using the principle of prioritizing literary works in which the story setting is known by students. Literature teachers should understand what students are interested in so that they can present a work of literature that does not require a picture beyond the range of imaginative

abilities possessed by their students.

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