Cohesion in Lyrics of Songs with Covid-19 Prevention Theme as Public Education

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ABSTRACT

The purpose of this research is to analyze cohesion markers contained in the song lyrics with theme of Covid-19 prevention. The type of research is descriptive qualitative. The data in this study are in the form of words, phrases, clauses, sentences and stanzas contained in the songs. Data were analyzed descriptively for both lexical and grammatical cohesion. The data sources include the lyrics of the song *Di Rumah Saja* by Sam Bimbo, *Virus Corona* by Rhoma Irama, *Bangkit* by Wan Rahil Apriliady, *Cahaya dalam Kegelapan* by Susilo Bambang Yudhoyono. The results showed that the most common cohesion marker found was lexical cohesion in the form of collocation. This indicates that there is an emphasis on the same meaning in every song lyric. The similarity of meaning is assembled and poured in every line and stanza which is full of meaningful messages for the community, so that the songs function as a medium for conveying messages to the community. The lyrics of the song provide educational value about: (1) appeal to people not to leave their homes so that the virus does not spread further, (2) humans asking God for protection to avoid covid-19, (3) invitation to rise up to fight covid-19, (4) when trials come, humans must be optimistic, pray to God, and share.

Keywords: song lyric, cohesion, covid-19

INTRODUCTION

Since mid-2019, the world has been shocked by the outbreak of a new pneumonia called the corona virus disease 2019 or covid-19. The outbreak caused by the severe acute respiratory syndrome coronavirus-2 (SARS-CoV-2) first appeared in Wuhan City, Huberi Province, China [1]. The spread of the virus was only confirmed in Indonesia in early March 2020. This epidemic has made the order of life in various countries into chaos, including Indonesia.

The increasing number of positive cases of COVID-19 in Indonesia made famous musicians such as Sam Bimbo, Rhoma Irama, and a number of musicians work together to create songs. Not only musicians, the former President of the Republic of Indonesia, Susilo Bambang Yudhoyono, to a student from Bengkilas Regency named Wan Rahil Apriliady also created songs for the community during this pandemic. This is done in the context of educating the public about Covid-19 prevention in a light way through entertainment.

Song is a discourse that is expressed in the form of sound and music. In it there are lines of lyrics that contain messages or expressions of the author's heart. The message contained in the song is usually an invitation, provocation, also teaches something to the listener [2]. A good song contains lingual units that are easy for listeners to understand and interpret. By understanding and interpreting a discourse as a whole, listeners can conclude as well as take the message contained in it.

The integrity of a discourse can be seen from the unity of form or cohesion. If a listener in an oral discourse or a reader in a written discourse wants to know the cohesiveness of a discourse, it can be seen from the cohesion markers in it. Cohesion is the relationship between parts in the text that are bound by language elements so that the discourse feels cohesive [3]. Between one sentence and another there is a relationship that creates a network, and this network is formed from a cohesive relationship [4]. There are two markers of cohesion, namely (1) grammatical cohesion and (2) lexical cohesion [5].

There have been many studies related to cohesion in a discourse. The research conducted by Herianah found grammatical cohesion markers namely references, substitutions, ellipsis and

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conjunctions as well as lexical cohesion markers namely repetition, synonyms, antonyms, collocations, hyponyms and equivalences in a poem [6]. Nursyamsi's research results showed that songwriters utilize various grammatical and lexical aspects. The grammatical aspects used are references which consist of personal references, demonstrative references, and comparative references, omissions, and concatenation; while the lexical aspects used are repetition, synonymy, collocation, antonymy, and hyponymy [7]. Alimin found grammatical markers in the form of reference, inspiration, elimination, and stringing, as well as lexical markers in the form of repetition, synonymy, antonym, and collocation [8]. Septianingrum and Sabardila found lexical and grammatical cohesion markers in the "Selebritas" rubric discourse and can be used as teaching materials to compose narrative texts. [9].

The purpose of this study is to identify cohesion markers, both lexical and grammatical cohesion contained in song lyrics with the theme of preventing Covid-19 and their educational value. During the Covid-19 pandemic, a work in the form of a song is very effectively used as a medium to convey public health education messages, with a light tone.

LITERATURE REVIEW

Song lyrics or a poem can be interpreted as a written form of art similar to poetry [10]. The language of the song lyrics is a language that is condensed, shortened, and rhythmic with a coherent sound and the choice of figurative and imaginative words. [11]. The lyrics of the song contain the meaning or message conveyed either explicitly or implicitly by the songwriter as an expression of the heart to the listener. This is because the song is seen as a medium for expressing art, creativity and expression [12]. As a form of self-expression, sound and music can also be said as discourse [13]. It can be concluded that discourse is basically a form of communication, both oral and written.

Cohesion is a syntactic organization whose sentences are arranged coherently to produce discourse both from a grammatical and lexical point of view [14] . Grammatical cohesion markers are cohesion markers that involve the use of elements of language rules [15]. Grammatical cohesion markers consist of references, substitutions, ellipsis and conjunctions. Lexical cohesion or lexical fusion is a lexical relationship between parts of discourse to get a cohesive structural harmony [16]. Lexical cohesion markers consist of repetition, synonym, antonym, hyponym, collocation and equivalence.

Grammatical cohesion is a combination of forms between sentences related to the external structure or grammatical structure.

The first marker of grammatical cohesion is a reference which is a certain lingual unit which refers to another lingal unit that precedes or follows [17], or reference exophores and endophores. References are divided into persona references consisting of person 1, person 2, person 3, both singular and plural, and demonstrative references [18]. Demonstrative references are divided into time or temporal and place or locational demonstrative pronouns, comparative references or comparisons that compare two or more things that have the same attitude, nature, character and so on.

Substitution grammatical cohesion markers are the substitution of certain lingual units with other linguistic units to obtain differentiators in a discourse [19].

An ellipsis grammatical cohesion marker is the omission of some sentence elements. Ellipsis is almost the same as substitution, the difference is that ellipsis is a substitution with something empty [20]. The shape or element that is omitted can actually be estimated based on the context of the language or outside the language.

Conjunction grammatical cohesion markers are words that are used to connect phrases, clauses, sentences in larger units [21]. In addition, conjunctions can also be used to connect paragraphs.

To form a cohesive discourse, lexical cohesion has a role in supporting the formation of cohesive discourse [22]. There are several meanings in lexical cohesion, including lexical cohesion markers which consist of a cohesive form that matches the word, namely reiteration and collocation. [23].

In addition, lexical cohesion can also be in the form of repetition, synonyms, collocations, and equivalences. [24].

Reiteration lexical cohesion markers are divided into: (1) repetition in the form of repetition of sound units. (2) Synonyms are linguistic units that have more or less the same meaning as the meaning of other expressions. (3) Hyponyms are words or phrases whose meaning is included in the meaning of other words or phrases. (4) A metonym is part of the repetition of a certain person, thing, or name that is considered popular. (5) Antonyms are propositions or opposites.

In addition, there is also lexical cohesion in the form of collocation which means the same meaning in the same sentence or paragraph.

RESEARCH METHOD

The type of this research is descriptive qualitative. The data in this study are in the form of words, phrases, clauses, sentences and stanzas contained in song lyrics related to Covid-19 prevention. The data source used is the lyrics of the song *Di Rumah Saja* by Sam Bimbo, *Virus Corona* by Roma Irama, *Bangki*t by Wan Rahil Apriliady, *Cahaya dalam Kegelapan* by Susilo Bambang Yudhoyono

Data collection in this study utilized the method of documentation and observation. The observation method was by paying attention to the use of language both spoken and written [25]. The observation method was followed by the note-taking technique as an advanced technique. The document in this research were Covid-19 prevention songs on YouTube and websites. The listening method in this study was carried out by the researcher observing, both reading the lyrics of the song and listening to the song in its entirety. Next, the researcher made orthographic transcriptions for all song lyrics, then followed up by recording the data included in the cohesion markers.

Analysis of the data used the constituent analysis method with various techniques (deletion, substitution, permutation, combination, repetition, expansion, and paraphrasing) as well as the referential identity method to identify cohesion markers in the song lyrics under study. For data validation, researchers used data source triangulation and theory triangulation.

RESULTS OF RESEARCH

Markers of Grammatical and Lexical Cohesion in Song Lyrics *Di Rumah Saja* (Just Stay at Home) by Sam Bimbo

The grammatical and lexical cohesion markers in the lyrics of this song are described in table 1.

Table 1. Song Lyric of Di Rumah Saja by Sam Bimbo

Di Rumah Saja **Sam Bimbo**
Di rumah saja, [1]buka puasa (1) Di rumah saja, kita tarawih (2) Di rumah saja, [2] rutin tadarus (3) Di rumah saja, ibadah kita (4) Musibah[3] datang, bawa bencana[3] (5) Umat manusia, berwajah duka (6) Berbaik sangka, sholat, berdoa (7) Semoga Allah mengabulkannya[4] (8)

Bersihkan hati (9)
Bersihkan diri (10)
Ikhlas dan sabar (11)
Mau lebaran (12)
Janganlah mudik (13)
Jangan mudik dulu (14)
[5]Buka puasa, di rumah saja (15)
Kita tarawih, di rumah saja (16)
[6]Rutin tadarus, di rumah saja (17)
Ibadah kita, di rumah saja (18)
[7]Buka puasa, di rumah saja (19)
Kita tarawih, di rumah saja (20)
[8]Rutin tadarus, di rumah saja (21)
Ibadah kita, di rumah saja (22)

The first song entitled *Di Rumah Saja* by Sam Bimbo is a cohesive discourse. This is because there are elements that build cohesiveness in the song. The grammatical cohesion markers found were 6 ellipsis, 1 reference, 3 repetitions, 1 synonym, 3 hyponyms, 4 collocations.

There are ellipsis or omissions found in lines 1, 3, 15, 17, 19, and 21. In these lines there is an ellipsis in the form of an omission of the word *kita* (us) which is the subject (S). When assembled into a complete sentence it becomes:

Di rumah saja, (kita) buka puasa)
Di rumah saja, (kita) rutin tadarus
(Kita) buka puasa, di rumah saja
(Kita) rutin tadarus, di rumah saja

The references found are demonstrative references that explain the context. On the 8th line there is the word *mengabulkannya* (grant) it which is a reference used to show that in the current situation humans, religious people should try and pray in the face of the covid-19 outbreak.

The existence of repetition of words that occur in almost every stanza emphasizes that at this time we are encouraged to stay at home. This is also in line with the song title given. The synonyms in line 5 describe the epidemic that occurred which was written with the words calamity (*musibah*) and disaster (*bencana*). The hypernym in the lyric experience is worship (*ibadah*) followed by the speech word. The collocations found are dominated by the worship domain in almost every stanza. This is because the spread of covid-19 in Indonesia occurred in early March, a few months later entering the month of Ramadan, so the song were adapted to the conditions and circumstances experienced at that time, namely Muslims carrying out a series of worship in the month of Ramadan in the midst of a pandemic of covid-19.

The educational value in the song is to appeal to people not to leave their homes so that the virus does not spread further. If people do not leave their homes, the potential for the spread of the virus is reduced because one of the media for the spread of the virus is the interaction between humans. This educational value can be read in the title of the song.

Markers of Grammatical and Lexical Cohesion in the Lyrics of *Virus Corona* by Rhoma Irama

The results of the analysis of Grammatical and Lexical Cohesion markers in the Virus Corona Song Lyrics by Rhoma Irama can be seen in table 2.

Table 2: Song Lyric of Virus Corona by Rhoma Irama

Virus Corona
Rhoma Irama

Kengerian yang mencekam[1], melanda segenap ala (1)
Kala makhluk itu datang menyerang[1] dan[2] mematikan[1] (2)
Dia tak terlihat mata, tak bisa diraba (3)
Namun[3] sangat mengerikan[1], seluruh manusia (4)

Hampir di segenap negeri, mereka menutup diri[4] (5)
Isolasi[4], bersembunyi[4], ketakutan tak terperi (6)

Hanyalah padaMu[5], Tuhan[5], kami mohon perlindungan (7)
Dari ancaman bahaya virus yang makin mewabah (8)
Berilah inayah untuk menghentikan (9)

Mata dunia terbuka, betapa lemah manusia (10)
Walaupun sudah digdaya, ternyata rapuh adanya (11)
Hanyalah dengan mikroba bernama Corona (12)
Sungguh telah menghancurkan sendi kehidupan (13)

Ikhtiar dan[6] juga doa mari kita upayakan (14)
Agar dunia terbebas darinya[7], virus Corona[7] (15)

This second song was a cohesive discourse because there are elements that build cohesiveness in it. The cohesion markers found are 2 references, 1 synonym, 3 conjunctions, and 4 collocations. The references found are cataphoric references whose references are after the text. The first reference to data 5 in the 7th row shows God (*Tuhan*) as supreme (*maha*) over all things. The second reference in the 15th line of 7 data points to covid-19. The synonyms found in the lyrics of the song are mentions for the equivalent of closing oneself (*menutup diri*), namely isolation (*isolasi*), and hiding (*bersembunyi*). The conjunctions used are coordinating conjunctions in data 2 and 6. In addition, there are also contradictory conjunctions in data 3 which are written with the word but. The collocation in this song is different from the previous song. The collocation contained seems to also describe the nature of Covid-19 as mentioned in data 1.

The educational value of the song includes: (1) the existence of the covid-19 virus creates a tense and terrible atmosphere, (2) all humans cover themselves and hide, (3) humans ask God for protection to avoid the attack of covid-19, (4) humans ask God to stop the covid-19 outbreak.

Markers of Grammatical and Lexical Cohesion in the Lyrics of *Bangkit* by Wan Rahio Apriliady

The results of the analysis of Grammatical and Lexical Cohesion markers in the song *Bangkit* (Rise) by Wan Rahio Apriliady is described in table 3.

Table 3. Song Lyric of Bangkit by Wan Rahil Apriliandy

Bangkit
Wan Rahil Apriliady

Jangan cemas jangan panik[1](1)
Apa lagi sampai frustasi[1](2)
Ayo lawan pandemi ini[2](3)
Covid-19[2] kita kan perangi (4)

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> Tak sama sekali sulit (5)
> Apalagi keluar banyak duit (6)
> Situasi seperti ini[2](7)
> Kalau bukan kita yang bangkit (8)
> Lalu[3] siapa lagi?(9)
>
> Ayo budayakan hidup bersih (10)
> Lindungi orang lain dan[4] dirimu sendiri (11)
> Anjuran pemerintah harus dipatuhi (12)
> Ikuti saja langkah langkah ini[5](13)
>
> Cuci tangan[6] setelah memegang sesuatu (14)
> Gunakan masker[6] jika keluar dari rumahmu (15)
> Jangan kemana mana dirumah aja[6] dulu (16)
> Jika ada keramaian hindari[6] saja dulu (17)
> Rajin olahraga[6] dan istirahat yang cukup(18)
> Selalu jaga kekebalan imun[6] tubuh (19)
> Dan lingkungan yang bersih(20)
> Itu sudah tentu(21)

The third song above is a cohesive discourse. There are elements that build cohesiveness in the song. The cohesion markers found were 3 references, 2 conjunctions, and 2 collocations. The reference found is a demonstrative reference which shows the context in data 2. The context described by the referent is covid-19. The references contained in data 5 show references related to how to prevent the transmission of covid-19. The conjunctions found in the song are coordinating conjunctions. The collocations found are the words panic (*panik*) and frustration (*frustasi*). This indeed illustrates the psychological condition of the community in dealing with the increasingly endemic Covid-19.

The educational value of the song is an invitation to comply with government recommendations, namely maintaining cleanliness and complying with health protocols. The next invitation is to rise up to fight Covid-19.

Markers of Grammatical and Lexical Cohesion in the Lyrics of *Cahaya dalam Kegelapan* (Light in Darkness) by Susilo Bambang Yudhoyono

Table 4 is a description of Grammatical and Lexical Cohesion Markers in the Lyrics of the Song by Susilo Bambang Yudhoyono

Table 4. Song Lyric of Cahaya Dalam Kegelapan by Susilo Bambang Yudhoyono

> **Cahaya dalam Kegelapan**
> **Susilo Bambang Yudhoyono**
>
> Jika bumi ini terasa gelap[1] (1)
> Menabur takut[1] di mana mana (2)
> Hati gamang[1] lanjutkan hidup (3)
> Masihkah kulihat cahaya (4)
>
> Badai Corona datang menerjang[2] (5)
> Menembus[2] dunia tak berbatas (6)
> Tangis pecah di malam hari (7)
> Menunggu datangnya harapan (8)

Cahaya ada dalam hati kita (9)
Dalam jiwa-jiwa penuh kasih (10)
Harapan ada dalam hidup kita (11)
Untuk yang mau berbagi (12)

Mendung hitam[3] itu akan pergi (13)
Bersinar indah mentari pagi[4] (14)
Tuhan tersenyum taburkan berkah (15)
Bagi yang tak pernah menyerah (16)

Cahaya dalam gelap (17)
Harapan ada (18)
Jiwaku[5] penuh kasih (19)

Mendung hitam itu akan pergi (20)
Bersinar indah mentari pagi (21)
Tuhan tersenyum taburkan berkah (22)
Bagi yang tak pernah menyerah (23)

Cahaya ada dalam hati kita (24)
Dalam jiwa-jiwa penuh kasih (25)
Harapan ada dalam hidup kita (26)
Untuk yang mau berbagi (27)

Cahaya ada dalam hati kita (28)
Dalam jiwa-jiwa penuh kasih (29)
Harapan ada dalam hidup kita (30)
Untuk yang mau berbagi[6] (31)
Untuk yang mau berbagi[6]

This song is a cohesive discourse. There are elements that build cohesiveness in the song. The cohesion markers found were 1 reference, 1 repetition, 1 antonym, 1 collocation. The reference contained in this song is the reference to the first personal pronoun, which is shown in data 5. My soul (*jiwaku*) refers to the writer, Susilo Bambang Yudhoyono, who also felt the impact of Covid-19. The repetition that appears in data 6 shows that there is an emphasis that in the current situation, in an era that is completely limited, people experience changes in their lifestyle. At the end of the song, it is emphasized for those who want to share (*mau berbagi*) twice, namely in the fourth and fifth lines. Synonyms are shown in the 2nd data that are hit (*menerjang*) and penetrate (*menembus*). Antonyms are in the 3rd and 4th data, *mendung hitam[3] itu akan pergi, bersinar indah mentari pagi[4]* (the dark cloud will leave, morning sun shine beautifully).

The antonyms contained in the song describe the writer's hope for the community in dealing with Covid-19.

The educational values that can be learned from the 4th song are: (1) light is in our own hearts, (2) people need to believe that trials will disappear and will be replaced with hope, (3) people must be willing to share, (4) God will give blessings to his people who do not give up. In general, the educational value of the lyrics of this song is that when trials come, humans must be optimistic that the trials will disappear when humans try and are willing to share.

Based on the results of the analysis of the 4 song lyrics, it can be seen that the grammatical and lexical cohesion markers are as shown in table 5.

Table 5. Grammatical and Lexical Cohesion Marker Data

Marker		Data Number
Grammatical Cohesion	Reference	7
	Substitution	0
	Ellipsis	6
	Conjunction	5
Lexical Cohesion	Repetition	4
	Synonim	3
	Antonym	1
	Hyponim	3
	Collocation	11

The most common marker of cohesion is collocation. This indicates that there was an emphasis on the same meaning in each song lyric. The similarity of meaning was assembled and poured in every line and stanza which were full of meaningful messages for the community.

AUTHOR CONTRIBUTION

In this study, Yenny Puspitawati was tasked with finding data, analyzing data, and compiling manuscripts. Markhamah, in charge of drafting the manuscript, deepening the theory and reviewing the manuscript. Likewise, Atiqa Sabarlia is in charge of reviewing the manuscript.

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