Learning The Meaning of Poetry Through The Song Lyrics "Ketika Tangan Dan Kaki Berkata" – Chrisye and "Tobat Maksiat" – Wali

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ABSTRACT

This study aims to find out how the meaning of the lyrics of the song "*Ketika Tangan dan Kaki Berkata*" by Chrisye is compared with the lyrics of the song "*Tobat Maksiat*" by Wali through the markers of lexical cohesion, grammatical cohesion, and coherence. Through this analysis, it will describe what meanings are contained in the two songs and the differences. The meaning of song lyrics can be used as literature learning material in high school, especially in poetry meaning material. With song lyrics, poetry learning becomes easier and more fun. This study uses a descriptive qualitative method with a discourse analysis, the aim is to describe the comparison of the meanings of the two songs that are used as poetry material. Based on the discourse text analysis, in the lyrics of Chrisye's song "*Ketika Tangan dan Kaki Berkata*" there are six types of lexical cohesion, two types of grammatical cohesion, and four types of coherence relationships. Meanwhile, in the lyrics of the Wali's song "*Tobat Maksiat*" there are four types of lexical cohesion, four types of grammatical cohesion, and eight types of coherence relationships. These two songs are unique in the use of meaning, among them, Chrisye's song uses more hyponyms and language style, while Wali's song uses synonyms more. Meanwhile, both of them use antonyms. Through the types of meaning used, the lyrics of this song can be used as a learning poetry for Senior High School, especially in the meaning of poetry.

Keywords: *discourse analysis, cohesion, coherence, song, lyrics, poetry*

1. INTRODUCTION

A wording is said to be a paragraph if the arrangement has interrelationships between its calipers and contains the intended core of the problem. This is in line with what Hanafiah (2014) said that discourse is a unity of language that contains a complete idea that has elements of cohesion and coherence. In addition, Widiatmoko (2015) concluded that discourse must pay attention to intercalyptic relationships, so as to maintain intercalyptic linkages and collapses. Such interrelationships depend on cohesion and coherence in discourse. Based on this, the important thing in a discourse is cohesion and appropriate coherence, so that it contains interrelated information between times (Nisa, et al., 2019).

The first important point is cohesion. According to Gutwinsky in Tarigan (2009), cohesion is a relationship between times through its form or meaning in a discourse. Halliday (in Mulyana, 2005) reveals that cohesion in discourse is divided into two types, namely grammatical and lexical cohesion. The grammatical cohesion aspect consists of referencing (reference), substitution (substitution), release (ellipsis), and conjunction. (Sumarlam et al, 2008). Next, lexical cohesion. This cohesion can be divided into six types, namely repetition (repetition), synonymy (word matching), antonymy (opposition), collocation (word sanding), hyponymy (top-down relationship), and equivalence (harmony).

Between one sentence and the next sentence must have a whole series. Setiawan and Achwandi (2021) said that the relationship between the elements of coherence is arranged based on a series of sentences that are coherent with each other so that the sentences between one sentence and the other are unambiguous. That is, the relationship between the times must be clearly continuous so as not to give rise to the interpretation of the

other, because the discourse must be related to meaning. Coherence is closely related to meaning as well as meaning.

Coherence relationships are characterized by several aspects of the device. Widiatmoko (2015) mentioned that these aspects are (1) comparative relationships, (2) leeway-outcome relationships, (3) effect-cause relationships, (4) cause-and-effect relationships, (5) reason-meaning relationships (argumentative) and (6) background-conclusion relationships. Nisa et. al. (2019) added other aspects, including (1) causation, (2) addition, (3) opposition, (4) inference, and (5) time. In addition, Sopiyahwati et. al. (2021) adds aspects of additive relationships, argumentative relationships, amplicative relationships, generic-specific relationships, identifiable relationships, and paraphrastic relationships. In more detail, Setiawati et. al. (2019) adds the classification of these aspects with the relationship of means-goals, background-conclusions, leeway-results, terms-results, time additives, non-time additives, and likes.

The integrity of discourse composed of cohesion and coherence can be manifested in an oral and written, one of which is the lyrics of the song. Saputri and Fajrin (2021) said that discourse is a form of oral media, in addition to singing, it can also be in the form of writing media in the form of song lyrics. Song lyrics are one of the forms of written verbal communication similar to poetry. Discourse in the form of song lyrics can also be analyzed by discourse analysis. Imam (2012) added that the discourse analysis of song lyrics analyzes the way a language in song lyrics becomes a discourse that has meaning, ideas, and thoughts.

One of the main points in the rendition of the song is the theme. Themes can be referred to as the main idea in a discourse presented (Achsani, F., 2019). One of the themes in the song is religious. Religious songs contain teachings, advice, and warnings to listeners to get closer and always remember the Almighty.

Based on the description above, researchers have an interest in making two religious song titles that are quite famous in Indonesia, namely "*Ketika Tangan dan Kaki Berkata*" by Chrisye and "*Tobat Maksiat*" by Wali as the object of research. These two songs have a common theme, namely a religious theme that contains a reminiscent message. Although they have a similar theme and message content, these two songs have differences in conveying the message through the lyrics. The lyrics and tone of the song delivered by the band's Wali are wrapped in a witty impression, while Chrisye is wrapped in a more serious impression. This makes researchers interested in seeing how the two songs are portrayed based on their cohesion and coherence markers.

The results of the discourse analysis will be used for literature learning in high school< especially poetry material in interpreting the meaning of poetry. Poetry learning in high school refers to Basic Competency 3.16, which is "Identifying the atmosphere, theme, and meaning of some poem contained in the anthology of poems listened to or read." Poetry learning can be conveyed through the medium of songs. Especially in interpreting poetry because through this discourse analysis, you can find the style of language found in this poem and its meaning, such as synonyms, antonyms, and hyponyms. The purpose of learning this poem is to understand the meaning of the style of the poetry language contained in the songs "*Ketika Tangan dan Kaki Berkata*" by Chrisye and "*Tobat Maksiat*" by Wali, as well as to compare the meaning of the two songs, because the two songs have the same theme but different ways of performing.

In the use of poetry learning in high school, three stages of learning are carried out, namely learning planning, learning implementation, and learning evaluation. Learning poetry in high school through the medium of songs like this can be useful for students, because students are required to think critically and creatively according to their respective imaginations in learning the meaning of songs, as well as more fun because through the medium of songs, students can while hearing the form of poetry in a song or music. Learning poetry using song media is also very useful for teachers, because it can be a unique and fun medium for literature learning, as well as making it easier for teachers to condition students to be more conducive when learning takes place.

2. METHODS

This research uses a descriptive qualitative approach. The researcher's purpose in using this method is to reveal a discourse analysis on Chrisye's religious song with the title "*Ketika Tangan dan Kaki Berkata*" and Wali's song with the title "*Tobat Maksiat*". Then, this study explains and describes the comparison of the

cohesion and coherence of the two songs. This refers to the theory of Sukmadinata (2016), namely qualitative research aims to describe and reveal and describe and explain a phenomenon that occurs as it is.

The data collection technique that researchers carry out is a literature study, which is data collection by researching various kinds of documents that are useful for analysis materials. According to Sukmadinata (2016) documents that can be taken can be in the form of written documents, drawings, and also electronic. The selected documents are compiled based on the purpose and focus of the problem. In this study, researchers focused on collecting documents in the form of song lyrics.

After the data was collected, the researcher analyzed the data taken from the theory of Miles and Huberman (Bagaskara, 2017), namely (1) data reduction, in this step the researcher summarized, chose the main things that are in accordance with the aspects of cohesion and coherence sought, (2) the presentation of the data, that is, the data will be arranged in a relationship pattern, so that the data will be easier to understand. The data is presented in the form of texts of a narrative nature and in the form of tables, and (3) draw conclusions / verifications, serving to find out the essence or results of the research that has been carried out.

3. RESULTS AND DISCUSSION

A. *Cohesion Comparison*
1) **Lexical Cohesion**
a. Reps

Table 1. Song Lyrics Reps Comparison

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 3]	**[verse 3]**
Berkata tangan *kita* (7)	*Ingat* mati *ingat* sakit (10)
Berkata kaki *kita* (9)	*Ingatlah* saat kau sulit (11)
[verse 5]	*Ingat-ingat* hidup cuma satu kali (12)
Tangan *kami* (16)	
Kaki *kami* (17)	
Mulut *kami* (18)	
Mata hati *kami* (19)	
[verse 1] & [verse 2]	
Akan datang hari (1)	
Akan tiba masa (4)	

Both song lyrics perform repetitions to emphasize the word that matters.

b. Antonymy

Table 2.   Comparison of Antonymy Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 3]	**[verse 3]**
Berkata *tangan* kita (7)	Ingat *mati* ingat sakit (10)
Berkata *kaki* kita (9)	Ingat-ingat *hidup* cuma satu kali (12)

The antonym of the word is *tangan* with *kaki*, as well as *mati* with *hidup*.

c. Sinonymy

Table 3. Comparison of Song Lyrics Synonymy

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 1] dengan [verse 2]	**[verse 1]**
Akan *datang* hari (1)	Pasti dirimu *habis* dan *tamat* (4)

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
Akan *tiba* masa (4)	**[verse 4]** Berapa *dosa* kau buat berapa kali *maksiat* (13) **[verse 5]** *Pandang*lah ke sana *lihat* yang di sana (16)

Synonyms of the word are *datang* with *tiba*, *habis* with *tamat*, *dosa* with *maksiat*, and *pandang* with *lihat*.

d. Hyponym

Table 4. Hyponym Comparison of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 5] *Tangan* kami (16) *Kaki* kami (17) *Mulut* kami (18)	-

In the lyrics of the first song, the words *tangan, kaki,* and *mulut* are hyponymous with each other.

e. Collocation

Table 5. Song Lyrics Collocation Comparison

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-*Mulut, suara, kaki, melangkah, tangan* -*Mata hati, sempurna, jalan cahaya, karunia, hina, hari tanggung jawab*	*dosa, maksiat, akhirat, dan tobat*.

The word groups *of mulut*, *suara*, *kaki*, *melangkah*, and *tangan* have the scope of the limbs and their useful functions. Then the group of words of *mata hati, sempurna, jalan cahaya, karunia, hina,* and *hari tanggung jawab* have a spiritual/religious scope. Meanwhile, in the lyrics of the second song, the words *dosa, maksiat, akhirat,* and *tobat* are in one scope of meaning, namely the meaning of religious advice.

f. Equivalent

Table 6. Comparison of Song Lyrics Equivalents

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 1] dengan [verse 3] *Kata* tak ada lagi (3) *Berkata* tangan kita (7) *Berkata* kaki kita (9) **[verse 1] dengan [verse 4]** Akan datang *hari* (1) Bila *harinya* (12)	-

In the lyrics of the first song, there is a *kata* equivalent to the word *berkata*. Then there is the word *hari* which is equivalent to the word *harinya*.

2) Grammatical Cohesion

a. Reference

Table 7. Comparison of Song Lyrics References

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
Referensi Eksofora:	**Referensi Eksofora**
[verse 2]	**[verse 1]**
Dari mulut *kita* (6)	Apa kan *kau* buat, *kau* tak kan selamat (3)
[verse 3]	Pasti *dirimu* habis dan tamat (4)
Berkata tangan *kita* (7)	**[verse 2]**
Berkata kaki *kita* (9)	Ayo sama-sama *kita* tobat (6)
[verse 4]	**[verse 5]**
Tidak tahu *kita* (11)	*Mereka* yang terbaring di tanah (17)
[verse 5]	
Tangan *kami* (16)	**Referensi Endofora-Katafora**
Kaki *kami* (17)	**[verse 5]**
Mulut *kami* (18)	Pandanglah *ke sana,* lihat yang *di sana* (16)
Mata hati *kami* (19)	Mereka yang terbaring ditanah (17)
Referensi Endofora-Anafora	
[verse 3]	
Berkata tangan kita (7)	
Tentang apa yang dilakukan*nya* (8)	
Berkata kaki kita (9)	
Kemana saja *dia* melangkah*nya* (10)	
[verse 5] dengan [verse 6]	
Rabbana (15)	
Hamba*Mu* yang hina (26)	
Referensi Endofora-Katafora	
[verse 4]	
Bila hari*nya* (12)	
Tanggung jawab tiba (13)	
[verse 6]	
Kepada *kami* (25)	
HambaMu yang hina (26)	

The first song uses more references than the lyrics of the second song.

b. Substitution

Table 8. Comparison of Song Lyrics Substitutions

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-	**[verse 5]** Kita *pun* kan menyusul mereka (19)

The lyrics of the second song have a substitution, that is, the word *pun*.

c. Ellipsis

Table 9. Comparison of Song Lyrics Ellipsis

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-	**[verse 4]** Berapa dosa kau buat, berapa kali [kau] maksiat (13)

In the lyrics of the second song there is an ellipsis that occurs in [verse 4] which is the pronunciation of the word *kau* in line (13).

d. Conjunction

Table 10. Comparison of Song Lyrics Ellipsis

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 4] Tidak tahu kita (11) *Bila* harinya (12) Tanggung jawab tiba (13)	**[verse 1]** Pasti dirimu habis *dan* tamat (4)

In the lyrics of the first song, there is a conjunction of the words *bila* and *dan*.

B. *Comparative Coherence*
1) Causal Relationships

Table 11. Comparison of Causal Relationships of Song lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 1] Mulut dikunci (2) (sebab) Kata tak ada lagi (3) (akibat)	**[verse 1]** Saat kau maksiat (1) (sebab) Kau tak kan selamat (3) Pasti dirimu habis dan tamat (4) (akibat)

2) Means and Purpose Relationship

Table 12. Comparison of Means and Purpose Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-	**[verse 2]** Ayo sama-sama kita tobat (6) (tindakan) Dunia sesaat, awas kau tersesat (7) (tujuan)

3) Reasons and Action Relationship

Table 13. Comparison of Reasons and Action Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-	**[verse 4]** Ingat ingat Sobat, ingatlah akhirat (14) (alasan) Cepat ucap astagfirullahaladzim (15) (tindakan)

The second song that uses a meaning with the reason and action relationship.

4) Comparison Relationship

Table 14. Comparison of Comparison Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 5] Di *jalan cahaya* (22) - *Sempurna* (23) **[verse 6]** Kepada *kami* (25) - HambaMu yang *hina* (26)	-

The first song contains lyrics that are written like poems. That's why this first song uses comparison relationships, or it can be said to use metaphorical comparison majas.

5) Paraphrasical Relationships

Table 15. Comparison of Paraphrasical Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-	**[verse 5]** Mereka terbaring di tanah (17) Bukankah mereka pernah hidup juga (18) (makna: mati)

6) Amplicative Relationships

Table 16. Comparison of Amplicative Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 1] Mulut dikunci (2) - Kata tak ada lagi (3)	**[verse 3]** Ingat mati ingat sakit (10) *Ingatlah* saat kau sulit (11) *Ingat-ingat* hidup cuma satu kali (12)

These two songs use an amplicative relationship.

7) Additive Relationship

Table 17. Comparison of Additive Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-	**[verse 1]** Dengarlah hai, Sobat, saat kau maksiat (1) (gagasan pertama) Dan kau bayangkan ajal mendekat (2) (gagasan tambahan)

8) Identifying Relationships

Table 18. Comparison of Identifiative Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-	**[verse 5]** Mereka yang terbaring di tanah (17) Bukankah mereka pernah hidup juga (18) Kita pun akan menyusul mereka (19) (identifikasi: mati)

The relationship of identification expressed by the idea in the first sentence is identified with the next sentence. This relationship is found in the second song.

9) Specific Generic Relationships

Table 19. Comparison of Specific Generic Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
[verse 2] Akan tiba masa (4) Tak ada suara (5) Dari mulut kita (6)	-

10) Argumentative Relationships

Table 20. Comparison of Argumentative Relationships of Song Lyrics

Chrisye – Ketika Tangan dan Kaki Berkata	Wali - Tobat Maksiat
-	[verse 2] Ayo sama-sama kita tobat (6) (gagasan) Dunia sesaat awas kau tersesat (7) Ingatlah masih ada akhirat (8) (argumentasi)

From the results of the analysis above, several similarities and differences in cohesion and coherence were found in the two songs. As in the repetitions performed equally emphasized to remind of sin and the day of death. Furthermore, both have synonyms and antonyms. Then, both song lyrics have colocated vocabulary. In fact, the lyrics of the first song biasfully reveal meanings, while the lyrics of the second song expressly express vocabulary related to sin and death.

Another difference is seen from the aspect of equivalent. The *word berkata* has a word base *kata* attached with a prefix *of ber-*. Then there is the word *hari* which is equivalent to the word *harinya*. The word *harinya* has the root word *hari* attached with a suffix of *-nya*. Meanwhile, in the lyrics of the second song, there is no equivalent in it. The lyrics of the first song are patterned like a poem, so they use commensurate vocabulary and their meanings close to each other, while in the lyrics of the second song there is no equivalent meaning. In addition to these differences, both song lyrics use reference words, both exophora and endophora. The use of pronomina in the lyrics of the first song uses a lot of the plural first pronomina, while in the lyrics of the second song many use the second pronomina. In the substitution aspect, it is only found in the lyrics of the second song. From the conjunction aspect, the difference is that the lyrics of the first song use subordinate conjunctions while in the lyrics of the second song use coordinate conjunctions.

Furthermore, from the aspect of coherence. The two lyrics have a cause and effect relationship. The difference is that the lyrics of the first song show the causal relationship of the human state when it is dead, while the lyrics of the second song show the causal relationship of bad/negative actions that will produce bad results as well. The next relationship is a relationship of means of purpose that is only carried out on the second song.

Furthermore, a comparative relationship is found in the first song so that meaning can be conveyed beautifully but on point. This is different from the second song which usually expresses the intent directly, without using the majas of comparison. Just like the paraphrasing aspect, the lyrics in the second song express the intention of showing a dead human being. The word *terbaring* and *pernah hidup* both refer to a human being who is now dead. However, it is delivered with a different sentence. The second song has the characteristics of being light and easy to understand. The purpose of paraphrasing is to simplify the use of language, so that readers or listeners can more easily understand the meaning of the lyrics. The first song does not have a paraphrasetic relationship because basically the first song is delivered with a more connotative meaning or the expression of its meaning is not as light as in the second song.

Moreover, the identification relationship contained in the second song. The first idea of a dead human being, is identified in the next array that all humans will surely die as well. Identification is carried out so that an intention can be known clearly and definitively. This corresponds to the characteristics of the second song whose expression is clearly or denotatively expressed, while the first song, which is predominantly connotative, does not need to express the meaning clearly, so there is no identification relationship.

In the lyrics of the first song, a specific generic relationship is used to explain an event gradually from broad to narrowing. The array *akan tiba masa* that is still commonly narrowed down with the next array *tak ada suara* and then it is further clarified by the array *dari mulut kita.* Meanwhile, the lyrics of the second song do not use a specific generic relationship because each array has clearly explained the intention it wants to convey.

The results of this analysis are used in literature learning in high school referring to the 2013 Curriculum Class X, KD 3.16, identifying the atmosphere, themes, and meanings of some poems contained in the anthology of poems that are heard or read. The following is a poetry learning scenario designed in the study.

1. Learning Indicators
 a. Using Indonesian in accordance with the rules and context to unite the nation.
 b. Have an attitude of responsibility to care, responsiveness, and courtesy in using Indonesian in telling the results of students' thoughts based on the song "*Minyak Goreng*" by Iwan Fals.

2. Learning Objectives
After listening to the songs "*Ketika Tangan dan Kaki Berkata*" by Chrisye and "*Tobat Maksiat*" Wali, class X students are able to explain the differences in the meaning of the poem and show the style of language contained in it.

3. Learning Activities
Here is a brief learning scenario that can be developed again in learning.
 a. Students respond to greetings and questions from the teacher.
 b. Teachers deliver learning objectives.
 c. In the observing activity, the teacher performed the songs "*Ketika Tangan dan Kaki Berkata*" by Chrisye and "*Tobat Maksiat*" by Wali in turn to the students.
 d. The teacher explains the synonyms, antonyms, and hyponyms contained in the two songs.
 e. The teacher divides students into groups (one group contains 2-3 students).
 f. At the discussion stage, students discuss the meaning of the song and its differences.
 g. After all the groups have discussed, the next step is to present the results of these thoughts in front of the class using good and correct Indonesian.
 h. The teacher ends the learning activity by instructing students to make a summary of the conclusion of the lesson, reflect on the activities that have been carried out, and provide feedback on the learning process and results.

4. CONCLUSION

The discourse on the lyrics of Chrisye's song entitled "*Ketika Tangan dan Kaki Berkata*" and Wali's song entitled "*Tobat Maksiat*" use cohesion and coherence correctly and slickly and uniquely so that the discourse is formed with a cohesiveness of form. These two types of songs express the form of discourse in different ways according to the characteristics of the singer or group. Based on the analysis that has been carried out, the lyrics of Chrisye's song "*Ketika Tangan dan Kaki Berkata*" there are six types of lexical cohesion, two types of grammatical cohesion, and four types of coherence relationships. Meanwhile, in the lyrics of Wali's song "*Tobat Maksiat*" there are four types of lexical cohesion, four types of grammatical cohesion, and eight types of coherence relationships.

The difference in cohesion and coherence of these two songs is seen in the diction used, as in the lexical cohesion aspect, the song "*Ketika Tangan dan Kaki Berkata*" which tends to do puns using synonyms and equivalents, while the song "*Tobat Maksiat*" does not, so this song has a poetry-like style of language. One of the factors is that this song was created by Chrisye and Taufik Ismail who are poets of poetry. This makes the intent on the song connotatively expressed.

Unlike the song, the song titled "*Tobat Maksiat*" tends to express the meaning of the content of the song clearly or clearly with the denotative use of the word. The meaning conveyed does not hide in figurative words as in the song "*Ketika Tangan dan Kaki Berkata*". This can be proved on the aspect of coherence, that the song "*Tobat Maksiat*" uses a pattern of relationships of means of purpose, paraphrasing, additives, and argumentative. These relationships are not performed on the song "*Ketika Tangan dan Kaki Berkata*". This shows that this song created by Wali intends to express meaning clearly as if it is telling a story to the listener.

Another difference is that judging from the grammatical cohesion, the song "*Ketika Tangan dan Kaki Berkata*" uses a lot of the first pronomina of the plural which is memorable this song is aimed not specifically at anyone, while the song "*Tobat Maksiat*" uses a lot of singular second pronomina, so that there is a familiar impression between the singer and the listener because the message of the song is conveyed in two directions. Apart from these aspects, aspects of cohesion and coherence are both used of course with the characteristics of their respective songs.

In essence, Chrisye's song composes the song as a discourse with a pattern of poetry and the use of language that is beautiful and full of allusions, but the meaning is still conveyed, while wali composes the song as a discourse with a simpler and easier-to-hear form, and the meaning is conveyed clearly and on target. That way, this study shows that the use of cohesion and coherence can reflect the characteristics of a song that is different, and the two songs are arranged into a good discourse.

Based on the analysis of the discourse, it appears that these two song lyrics use a stylistic language to convey the meanings they contain, such as synonyms, antonyms, and hyponyms. The meaning contained through the style of the language, can be a way to find the meaning in both songs. The use of the lyrics of this song will be the latest step in delivering the poetry material.

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