

Cohesion and Coherence in The Short Film Series *Bocah Ngapa(k) Ya* on Trans7 Official Youtube Account

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Abstract—A Short film series *Bocah Ngapa(k) Ya* uses Javanese Ngapak. This language is used by Javanese people on the north coast such as Banyumas, Kebumen, and Tegal in daily life. Cohesion and coherence are neatly arranged in every dialogue of this comedy-themed short film series. The purpose of this study is to explain the aspects of grammatical and lexical cohesion as well as semantic aspects of coherence in the short film *Bocah Ngapa(k) Ya* on the Trans7 Official YouTube account. This research uses data from 10 videos produced on June 15, 2019. The method used in this research is descriptive qualitative with discourse analysis approach. The technique used in the process of merging data is listening and note taking. The result represents the aspects of grammatical cohesion (conjunction, substitution, and ellipsis), lexical cohesion (repetition, antonym, and hyponym), and semantic relationships (reasons, conditions- results, amplicatives, and paraphrases) that make the discourse in the short film has a cohesive character and coherent meaning. Based on the natures, even though all of them did not have cohesion and coherence but the discourse could be understood clearly by audience.

Keywords—discourse analysis, grammatical cohesion, lexical cohesion, coherence, descriptive qualitative

I. INTRODUCTION

Language is a meant to communicate among humans. Language is a meaningful and articulated sound symbol system (produced by utterance) that is arbitrary and conventional in nature, which is used as a means of communication by a group of people to give birth to feelings and thoughts (Wibowo, 2001). The study of language is also called linguistics. In linguistics there are other branches of science that discuss language, one of which is discourse analysis. Discourse is a form of language use (Van Dijk, 1997). In the discourse analysis there are elements of the integrity of the discourse called cohesion and coherence (Mulyana, 2005:25). Cohesion relates to the constituent elements in the structure of discourse sentences, while coherence discusses the meaning contained in the discourse.

Divided into two, namely grammatical and lexical. The elements of discourse cohesion can be divided into two types, namely grammatical cohesion and lexical cohesion (Halliday, 1976:4). Grammatical cohesion is a form between sentences that are realized in the grammatical system (Indiyastini, 2004). The grammatical aspect is also called the structure of discourse birth because it comes from within the

discourse itself. This aspect contains references, substitution, ellipsis, and conjunction. Reference is one type of grammatical cohesion that forms certain language units that form other language units that precede or are followed (Wiyanti, 2016:188-202). Substitution is a substitute unit for a particular language in the discourse to be obtained without distinction (Wiyanti, 2016:188-202). Ellipses are the removal or release of certain language units mentioned earlier (Wiyanti, 2016:188-202).

While lexical cohesion is a guiding tool in the form of a lexical system (Indiyastini, 2004). In other words, to produce cohesive paragraphs, it can be reached by selecting words that are in accordance with the contents of the intended paragraph. This lexical aspect includes synonyms, antonyms, repetition, collocation, and hyponym.

If cohesion is related to the structural form in the discourse, coherence is related to the meaning contained in the discourse. Overall, the coherent meaning relationship becomes part of the semantic organization. Coherence means cohesiveness and understanding between units in a text or utterance. Every utterance can be said to be coherent if there is integration in it. This coherent wholeness is explained by the existence of meaningful relationships that occur between elements systematically (Brown, 1983). Harimurti Kridalaksana (in Mulyana, 2005:32) said the discourse coherence relationship is actually a semantic relationship. The relationship is represented by a semantic connection between one sentence (part) with another sentence. Such semantic relations include, cause-effect relationships, reason-causal relationships, means-result relations, means-goal relations, background-conclusion relations, yield-relaxed relations, condition-outcome relations, comparative relations, paraphrastic relations, amplicative relations, temporal additive relations, nontemporal additive relationships, identification relations, generic-specific relationships, and like relationships. In the short film *Bocah Ngapa(k) Ya* there is cohesion and coherence that are both related and separate. Based on the description above, the purpose of this study is to explain the aspects of grammatical and lexical cohesion, as well as the semantic coherence relationship in the short film series *Bocah Ngapa(k) Ya* on the Trans7 Official Youtube Account.

Several previous studies investigating about cohesive device usages were: Ratnanto (2010) titled "*Kohesi Gramatikal dan Leksikal pada Editorial The Jakarta Post*". This descriptive research used grammatical and lexical

cohesive devices in The Jakarta Post editorial texts. The next research was done by Sukriyah, Sumarlam, and Djatmika (2018), titled “*Kohesi Leksikal Sinonimi, Antonimi, dan Repetisi Pada Rubrik Cerita Anak, Cerita Remaja, Dan Cerita Dewasa Dalam Surat Kabar Harian Kompas*”. This research reviewed lexical aspect parts by focusing on synonymous, antonymous, and repetitive aspects in Kompas newspaper. The difference of this research with the previous one is - this research does not review grammatical and lexical cohesions but also about coherence in the short film series *Bocah Ngapa(k) Ya*.

Bocah Ngapa(k) Ya is a comedy-themed short film series produced by Rendra Polapike. This film is aimed at introducing language in the daily life of Sadangwetan, Sadang District, Kebumen Regency, Central Java, which is Rendra's home environment. The figure of *Bocah Ngapa(k) Ya* are three elementary school children who live around Rendra's house (Ilham, Fadly, and Azkal) together with Rendra himself who plays the role of the RT. The language used in the dialogue of this film is Ngapak Javanese, Javanese used by Javanese people on the north coast such as Banyumas, Kebumen, to Tegal. The language is spoken in the Ngapak style of speech and makes it easy for viewers to understand this film. Initially Rendra Polapike uploaded the film series to the Polapike Youtube account at the end of 2018. After being quite viral, now *Bocah Ngapa(k) Ya* was broadcast live on the private television station Trans7 and uploaded on the Trans7 Official YouTube account with the same player, namely Ilham, Fadly, and Azkal. Ngapak Javanese language variety is same with typical Javanese language but the pronunciation is different. It is pronounced as the handwriting written by having Ngapak speech style. There were also unique vocabulary which made the listeners noticed it was Ngapak language variety. This research focused on cohesion and coherence of Javanese language sentence structure in general by using Javanese language object in common. Therefore, Ngapak language which was popularized by *Bocah Ngapa(k) Ya* short film series made the researcher wanted to investigate the cohesion and coherence of the movie. Many dialogues that contain cohesion and coherence are neatly arranged in this comedy-themed film series.

II. PROPOSED METHOD

This qualitative descriptive research had data source from the uploaded *Bocah Ngapa(k) Ya* movie series on June 15, 2019. The used data were sentences consisting of cohesion and coherence from those 10 uploaded videos. The technique used in the process of merging data uses the technique of listening and note taking. The listening technique is done by watching the short videos of *Bocah Ngapa(k) Ya* on the Official Trans7 youtube account uploaded on June 15, 2019. The note taking technique is done to categorize the cohesion and coherence sections for the videos that have been watched.

III. RESULT AND DISCUSSION

Based on the research that has been done, the results of the research will be presented in tabular form then described in the discussion accompanied by examples of the speech. This research found three types: grammatical, lexical, and

semantically coherent correlations which would be explained clearly on each aspect.

TABLE I. GRAMMATICAL COHESION

No	Video's Title	Grammatical Cohesion Aspects
1	<i>Kegagalan</i>	Conjunction
2	<i>Tulang Punggung</i>	Substitution
3	<i>Anak Angkat</i>	Ellipsis
4	<i>Jual Kambing</i>	-
5	<i>Bayar Hutang</i>	Substitution
6	<i>Buat Perhitungan</i>	Substitution
7	<i>Anting Jatuh</i>	Conjunction
8	<i>Nawar Barang</i>	Conjunction
9	<i>Ngantuk</i>	Conjunction
10	<i>Ramalan Zodiak</i>	Substitution, Conjunction

On the table, from 10 videos of *Bocah Ngapa(k) Ya* short film serial, three aspects of grammatical cohesion are found, including substitution, ellipsis and conjunction.

1. Substitution

Substitution is the result of replacing language elements by other elements in larger units to obtain differentiation or to explain certain structures (Kridalaksana in Tarigan, 1993:100). In the “*Tulang Punggung*” video. In the video, the teacher asks another name for cartilage and Fadly answers correctly. Cartilage and soft bone are the same. This discourse proves the change of name of cartilage to soft bone.

The second discourse that uses substitution titled “*Bayar Hutang*”. In this discourse, the Azkal figure expresses his gratitude by adding money when he pays debt to Fadly. However, Fadly did not want to accept it because it was usury. Azkal urged Fadly with the reason he was willing to give the money. The word *ikhlas* is a substitute for Azkal's gratitude to Fadly.

In addition, substitution is also found in the video entitled “*Buat Perhitungan*”.

Fadly : “*Wingi kan time bal-balane dhewek kalah karo RT sebelah.*”

Azkal : “*Dhewek kudu bisa bales, Ham. Gawe perhitungan.*”

Kakaknya Ilham : “*Aja kaya kuwi lah, ora apik dendam.*”

Substitution in the discourse is the replacement of the words *kudu bisa bales* and *gawe perhitungan*. Both have the same meaning to win a soccer game against the RT next door.

Furthermore, in the video titled “*Ramalan Zodiak*” there is the replacement of the word *apik* which means good with the word *ra ana sing elek* which means nothing is bad. This shows that the word ‘good’ in the discourse is replaced by the word nothing bad.

2. *Ellipsis*

Ellipsis is the negation of words or other units whose original form can be returned or predicted from the language context (Kridalaksana in Tarigan, 1993:101). Ellipsis is found in the short film *Bocah Ngapa(k) Ya*, entitled "Anak Angkat".

- Fadly : "Sapa sing arep disantuni, Pak RT?"
- Pak RT : "Ya kuwi kanggo anak-anak yang tidak mampu neng kampung kene. Padha pengin oleh santunan ora?"
- Azkal : "Sarate apa, Pak RT?"
- Pak RT : "Ya sarate ya tidak mampu."

In the discourse explained that there is a release of words from underprivileged children to only not capable. Both have the same meaning, namely the requirements in order to receive compensation from generous people who visit the house of Mr. RT.

3. *Conjunction*

Conjunction is a means of connecting in compound sentences. Conjunction can give rise to a relationship between certain meanings on the units which they connect. On the short film *Bocah Ngapa(k) Ya*, the first conjunction was found on the video titled "Kegagalan".

- Ilham : "Iki, oleh 8,5."
- Azkal : "Wis apik kuwi lah, Ham."
- Fadly : "Iya, Ham. Bijine wis akeh, mbok."
- Ilham : "Iya, tapi inyong pengin oleh biji 10, mbok."

The conjunction contained in the quote is a conjunction of resistance. This is indicated by the word *tapi*. Ilham figure who gets 8.5 is not happy because he wants to get 10.

The second discourse that contains conjunctions is a video titled "Anting Jatuh".

- Fadly : "Anting-antinge emas?"
- Temam Rima : "Ya emas, nek dudu emas ya ra digoleti."
- Azkal : "Woe, ewangi nggoleti yok."
- Fadly : "Ayo."

In the discourse there is a condition relationship that is marked by the word *nek* which means if. The conjunction connects the state of those who are looking for earrings and types of earrings that fall. Conjunction terms are also contained in the video entitled "Nawar Barang".

- Ilham : "Hla terus ben oleh ditawar pira?"
- Bakul dolanan : "Ya 20.000 lah."
- Ilham : "Ya masalahe kuwi, Lik. Nek inyong tawar 20.000, nyong ra bisa bayar."

The word *nek* in Ilham narrative means if. The word is a conjunction between the price offered by the seller and the reason Ilham does not want to bargain with that price.

Conjunction is also found in the discourse in the video titled "Ngantuk". In this video, the teacher invites students to discuss about ecosystems.

- Azkal : "Ekosistem bisa rusak atau tidak, Bu?"
- Bu Guru : "Bisa Azkal. Eskosistem bisa rusak karena faktor alam dan faktor manusia."

The causal relationship is very clearly seen in the discourse above. The word *karena* indicates the cause of damage to the ecosystem. In addition to the causal relationship there is also an additive relationship in the discourse. The words *dan* indicate additional reasons for damage to the ecosystem, meaning that damage to the ecosystem does not occur due to just one factor. Besides the causal relationship, there is also a marker relationship in the video. Marker relationships are indicated by the words *contohnya*. In this video, Teacher marks examples of natural and human factors that can damage ecosystems.

Furthermore, in the video titled "Ramalan Zodiak" there is an additive relationship that connects the addition between the words *keuntungan* and *hadiah*. In addition, there is a causal link that connects luck with reason.

TABLE II. LEXICAL COHESION

No	Video's Title	Grammatical Cohesion Aspects
1	<i>Kegagalan</i>	Repetition
2	<i>Tulang Punggung</i>	Hyponym
3	<i>Anak Angkat</i>	-
4	<i>Jual Kambing</i>	-
5	<i>Bayar Hutang</i>	-
6	<i>Buat Perhitungan</i>	-
7	<i>Anting Jatuh</i>	-
8	<i>Nawar Barang</i>	Antonym
9	<i>Ngantuk</i>	-
10	<i>Ramalan Zodiak</i>	-

On the table, from the ten *Bocah Ngapa(k) Ya* videos, three aspects of lexical cohesion were found including repetition, antonym, and hyponym.

1. *Repetition*

Repetition is a marker of intercultural relationship in paragraphs, marked by the repetition element that repeats the element contained in the sentence in front of it (Ramlan, 1993:30). Repetition or repetition can be seen in the video titled "Kegagalan".

- Fadly : Ya, Bu. Ilham sedih, Ilham penginnya dapat 10."

The discourse text above shows the repetition of the name 'Ilham' in one sentence. Fadly not only once quoted the name 'Ilham' in one sentence.

2. *Antonym*

Antonyms are also called opposite words. Antonyms are opposite lingual units, also called opposition terms (Sukoyo, 2012:27). In the short film *Bocah Ngapa (k) Ya*, there is a word resistance in the video title "Nawar Barang".

- Ilham : "Regane murah apa larang, Lik?"
- Bakul dolanan : "Ya murah lah..."

The discourse above shows the existence of the opposite word *larang* which means expensive and the word *murah* which is the opposite of the word expensive.

3. *Hyponym*

Hyponym is a relationship between constituents that have general and specific meaning. The first video that contains a hyponym is "*Tulang Punggung*". In the video, the teacher explains that there are several types of human bones, and then mentions them one by one, including hard bones and cartilage. In this discourse the general meaning of the constituents is the human bone, while the special meaning is hard bone and cartilage.

TABLE III. SEMANTIC RELATIONSHIPS OF COHERENCE

No	Video's Title	Semantic Relationships
1	<i>Kegagalan</i>	Relationship of reasons, amplicative relationship
2	<i>Tulang Punggung</i>	-
3	<i>Anak Angkat</i>	-
4	<i>Jual Kambing</i>	Relationship of reasons
5	<i>Bayar Hutang</i>	Relationship of reasons
6	<i>Buat Perhitungan</i>	Paraphrastic relationship
7	<i>Anting Jatuh</i>	Relationship of reasons
8	<i>Nawar Barang</i>	Relationship of reasons
9	<i>Ngantuk</i>	Conditions of outcome-relations
10	<i>Ramalan Zodiak</i>	Amplicative relationship

On the table, from the ten *Bocah Ngapa(k) Ya* videos, found a semantic coherence relationship of four, including the semantic relations of causes, the parafrastic semantic relations, the semantic relations of outcome, and the amplicative semantic relations.

1. *Relationship of reasons*

The coherence relationship of causes makes one part of the sentence answer the question "what is the reason?" (Mulyana, 2005:33). In this short film series, the means-results relationship is in the title "*Kegagalan*".

Bu Guru : "Azkal, Ilham, Fadly. Kenapa?"
Azkal : "Ini, Bu. Nilainya Ilham dapat 8,5."
Fadly : "Ya, Bu. Ilham sedih, Ilham pengennya dapat 10."

The relationship between the reasons happened to the teacher's speech, Azkal, and Fadly about something that made Ilham sad. The reason Ilham is sad is that the score only got 8.5, not 10.

Azkal : "Wedhuse arep dikapakna, pak RT?"
Pak RT : "Ya arep inyong dol."
Fadly : "Hla geneya didol, pak RT?"
Pak RT : "Iya, lagi butuh dhuwit nyong."

Discourse that contains the coherence of the relationship of the second reasons is in the video titled "*Jual Kambing*". The discourse explained that the reason the pack RT sold his goat was because he did not have money.

The third discourse that has a semantic relationship for reasons is "*Bayar Hutang*". In the discourse, the reason

Fadly refused additional money from Azkal was because he remembered the ustad's words that the debt that had interest was usury, and Fadly did not usury because it was haraam.

The next discourse is entitled "*Anting Jatuh*" which tells of the disappearance of Rima's earrings when she is in front of the stall.

Fadly : "Anting-antinge emas?"
Teman Rima : "Ya emas, nek dudu emas ya ra digoleti."
Azkal : "Woe, ewangi nggoleti yok."
Fadly : "Ayo."

The above discourse explains that the reason they are still looking for a fallen Rima earring is because the earring is gold. If it's not gold, there's no way they are still looking for it.

The relationship between the reasons is further found in the video entitled "*Nawar Barang*".

Ilham : "Hla terus ben oleh ditawar pira?"
Bakul dolanan : "Ya 20.000 lah."
Ilham : "Ya masalahe kuwi, Lik. Nek inyong tawar 20.000, nyong ra bisa bayar."

In the discourse above, the relation of reasons is made between Inspiration and the toy seller. When the toy seller told him that the price of the toy chosen by Ilham was expensive, Ilham offered it very cheaply. But this was not accepted by the toy seller. The toy seller offered to buy the toy for only 20.000, but Inspiration was still too expensive at that price. That caused Ilham not to bid the toy for 20.000 because he would not be able to pay for it. In addition, Ilham bargained with the lowest possible price because the money he had was only 2.000 rupiah.

2. *Conditions of outcome-relations*

The condition-results relationship makes one part of the sentence answer the question: "what must be done?" Or "what conditions must be caused to obtain results?" (Mulyana, 2005:33). In this short film series, the condition-yield relationship is contained in a video entitled "*Ngantuk*".

In the video, Ilham who is sleepy in class is reprimanded by the teacher and his friends for not sleeping during class. But Ilham has another opinion. He expressed his opinion by asking questions to his friends about what to do if thirsty and hungry. His friends agreed to answer if thirsty must drink, if hungry must eat. Ilham concluded both of them and combined them with his problems at the time, so if you are sleepy you must sleep.

3. *Paraphrastic relationship*

The paraphrastic coherence relationship makes one part of the sentence express the contents of how the other part of the sentence is in another way (Mulyana, 2005:34). In this short film series, the paraphrastic relationship is in the title "*Buat Perhitungan*".

Azkal : "Dhewe kudu bisa bales, Ham. Gawewe perhitungan."
Mbake Ilham : "Aja kaya kuwi lah, ora apik dendam."
Fadly : "Ora dendam, mbak. Dhewek ki mbuktikan, dhewek bisa menang."
Azkal : "Iya, Mbak. Nek ra nggawe perhitungan, disepelekan ngko, Mbak."

Mbake Ilham : “Iya, tapi ja nganti dendam. Aja nafsu mengalahkan.”
Azkal & Fadly : “Iya, Mbak..”

In the video, the paraphrastic relationship is explained by the words of Azkal and Fadly who want to prove that they can also win soccer, even though yesterday their team lost against RT next door.

4. Amplicative relationship

The amplicative coherence relationship makes one part of the sentence strengthen or clarify the other part of the sentence (Mulyana, 2005:34). In this short film series, the amplicative relationship is in the title “Kegagalan”.

Ilham : “Lek kegagalan adalah keberhasilan yang tertunda, kenapa Lik Paidi meninggal?”
Azkal : “Apa hubungane, Ham?”
Ilham : “Kan Lik Paidi meninggal gara-gara gagal ginjal. Ora berhasil, malah meninggal.”

The quote shows that the first utterance uttered by Ilham was clarified in the second utterance. His disagreement with the phrase *kegagalan adalah keberhasilan yang tertunda* is explained by the fact that Lik Paidi who failed kidney but did not succeed, but died.

The amplicative relationship is also found in the video entitled “*Ramalan Zodiak*”. In the video, Ilham reminds Fadly and Azkal that the zodiac prophecy is not to be trusted. But they both continued to argue because the prophecy written in the book was not bad. With this rebuttal, Ilham confirmed that there was indeed no bad prediction because it was to please his readers. The amplicative relationship here is an affirmation of not believing in this self-fulfilling prophecy.

Based on the discussion, the grammatical cohesion were found to be 4 substitutive aspects, 1 elliptical aspect, and 5 conjunctive aspects. On lexical cohesion, it was found 1 repetition aspect, antonym, and hyponym. On coherent correlation semantically, it was found 5 relationship of reasons, 1 conditions of outcome-relations, 1 paraphrastic relationship, and 2 amplicative relationship.

IV. CONCLUSION

Based on the findings, it could be concluded that not all cohesive and coherent aspect were within *Bocah Ngapa(k)*

Ya video discourse, upload on June 15, 2019. With the method used is descriptive qualitative and refer and note, three grammatical cohesion (conjunctions, substitution, and ellipses) were obtained, with the method used being descriptive qualitative and refer to and record, three grammatical cohesion (conjunctions, substitution, and ellipses) were obtained. three lexical cohesion (repetition, antonym, and hyponym), and four semantic relations in coherence (relationship of reasons, conditions of outcome-relations, paraphrastic relationship, and amplicative relationship). From the aspects that have been found, it can be concluded that *Bocah Ngapa(k) Ya* discourse is cohesive and means coherent.

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