



# Lexical Cohesion in the Novel Entitled “*Pencuri Kecil*” by Iin Nuraini and Its Relevance to Teaching Materials

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**Abstract.** *Purpose:* The study aims to determine the elements of lexical cohesion contained in the novel entitled *Pencuri Kecil* written by Iin Nuraini and to find out the relevance between the lexical cohesion contained in the novel entitled *Pencuri Kecil* written by Iin Nuraini with teaching materials Indonesian at school. The research uses a content analysis method with a descriptive type of research. *Methodology:* The method used descriptive textual means analyzing the data obtained in detail so that the correct data can be obtained. The results of the study are in the form of descriptions accompanied by data citations. The material object is a novel entitled *Pencuri Kecil*” written by Iin Nuraini. Data collection techniques use the listen and record method. *Results:* There are 2 conclusions from the results of this study, namely: 1. The discovery of lexical cohesion in the novel entitled “*Pencuri Kecil*” written by Iin Nuraini in the form of repetition/repetition, antonymy/opponent, hyponymy/top-down relationship, synonymy/word matching and collocation or sanding word; 2. There is relevance between lexical cohesion in the novel entitled *Pencuri Kecil* written by Iin Nuraini with teaching materials in schools, especially Indonesian lessons with the theme of writing stories (novels) and analyzing the language of stories or novels. *Applications/Originality/Value:* This research is expected to provide benefits as teaching materials and introduction to lexical cohesion in Indonesian learning and as inspiration for teachers to find surefire ways to foster student interest in learning so that learning Indonesian interesting and overall educational goals can be achieved.

## 1 Introduction

Learning Indonesian become a staple aspect to learn in schools, because we can interact with others through language [1]. Teachers also use language to convey messages to students in Indonesian learning. The goal is that the message can be effectively and efficiently digested by students so that learning objectives are achieved. There are 2 types of languages used, namely spoken and written languages. In language learning, teachers are required to have good and correct language skills. This is important so that the teacher fully understands what he is saying so that mistakes in the Indonesian language do not occur. Indonesian language errors can be interpreted as the use of a language

both orally and in writing which includes words, sentences, spellings, or paragraphs that deviate from the established linguistic rules [2]. Language errors are deviations made in language activities, while language error analysis is the process of recording error findings, identifying the types of errors, classifying the properties of errors, and determining the source and causes of language errors [3]. Fauziah & Rachmawati (2021: 776) asserts that errors in language occur due to a rule or rule of language that is ignored, either intentionally or unintentionally by language users in the use of a language [4].

Learning Indonesian is a teaching material related to language, especially writing and analysis of literary works (novels). When delivering teaching materials, it is recognized that not all students are interested in the lesson. For some students, the lessons of reading, writing and analyzing literary works are no longer considered interesting, unencouraging, unpleasant and boring lessons. If this happens then it becomes our common concern. And the situation must be addressed immediately. It is a challenge, especially for teachers of Indonesian subjects to be able to create interesting, quality and not outdated teaching materials so that students can grow their interest in learning. Teachers must be professionals in their field. The professional teacher must be able to produce a quality learning process, that is, learning that involves intensive student participation and passion, through varied learning experiences really have [5]. The lessons of Indonesian (especially writing) are admittedly not easy, so it is rare in national tests/exams to get a score of 100 as the exact lessons. If you understand it well, Indonesian lesson (especially writing and analyzing novel stories) can be viewed as productive, expressive, fun and challenging activities. By learning a language we can communicate with others.

The problem is, language skills (writing stories) cannot automatically be possessed. Writing is an activity that requires constant practice or practice [6]. Arifin emphasized that in principle there is a process of trial and error in learning and using language [7]. The statement shows that writing skills are acquired through practice consistently, constantly, full of earnestness, tenacity and unyielding. There are several obstacles faced when someone writes, including: (1) The difficulty of determining the theme and structure of the story; (2) Limited information due to lack of references; (3) The presence of laziness or boredom; and (4) Poor mastery of language rules. It is undeniable that written language errors often occur in learning activities.

In learning and using language there is a process of trial and error (try and error). And writing is not a simple skill. To be able to write well, a person is required to have supporting abilities, namely: being able to express ideas systematically, coherently, and completely. There are four aspects of language skills, namely: listening skills, reading (which is included in the receptive ability), speaking and writing skills which are included in the productive ability [8]. In line with this opinion, Fradhita et al., (2021:59) state that a language skill is needed for errors to be minimized. Language skills include four types, namely listening skills, speaking skills, reading skills and writing skills [9].

One of the very useful materials in language learning is literary works. Literature is one of the best manifestations of language. In literary works there are authentic materials for students that show them language skills. In addition, literature gives learners the opportunity to see how language forms are used to perform different functions. The relationship between form and function can be manifested better in literary works than in other manuscripts [10].

Novels as a form of literary work are always interesting to study. Because it uses a variety of written language that can be interpreted differently from one reader to another. Lack of meaning of a word can result in differences in perception [11]. On this occasion the researcher chose a novel entitled “*Pencuri Kecil*” written by Iin Nuraini for study. This novel became the winner of the PGRI Central Java Youth Writing Competition in 2018. In writing a novel, sometimes the views of the author and reader are not necessarily the same as what they want to convey. Language errors should be avoided so as not to lead to misinterpretation [12]. The meaning of a single word or sentence sometimes often makes a difference to the reader how the interpretation of the meaning actually is [13]. And the novel entitled “*Pencuri Kecil*” We will be analyzed linguistically, especially in terms of aspects of lexical cohesion and its relevance to teaching materials.

Here’s an example of research related to lexical cohesion. Kurniasari et al. (2017) conducted a study entitled Grammatical and Lexical Cohesion Devices in the Description of Grade VIII Junior High School Students and Their Relevance as Teaching Material Indonesian. The results indicate the presence of both grammatical and lexical cohesion devices. Lexical cohesion devices found included 4 reps, 1 synonymy, 2 antonymy, 1 hyponymy [14]. Goziyah et al.’s research (2020) entitled Grammatical and Lexical Aspects of Song Lyrics entitled *Jangan Rubah Takdirku* written by Andmesh Kamelang shows the results: The lexical aspect found is repetition by being characterized by the presence of words *ku ingin*, *di setiap*, and *ku tak*, and *sinomini* is characterized by the presence of words *lemah* and *goyah* [15].

The research was conducted because language has an important role in human life. Especially in the world of education which is held in the context of developing language knowledge so that students can carry out communication activities properly and correctly [16]. So that the learning objectives of Indonesian education in schools can be achieved properly. The language aspect must be strictly considered so that students understand and do not experience errors and even language deviations.

The focus of the research carried out was the study of lexical cohesion in the novel entitled *Pencuri Kecil* by Iin Nuraini. Based on the background that has been described, the formulation of the problem in this study is: (1) What are the elements of lexical cohesion contained in the novel entitled *Pencuri Kecil* written by Iin Nuraini, and (2) How is the relevance between lexical cohesion in the novel entitled *Pencuri Kecil* written by Iin Nuraini with teaching materials Indonesian in schools?. This research is expected to bring benefits as an alternative teaching material in the form of variations of Indonesian learning materials for teachers, especially related to language learning in the field of understanding lexical meanings in Indonesian learning. This research is also expected to increase students’ knowledge of lexical meanings so as to make it easier for them to understand the meanings contained in words and sentences, as well as become a reference source for research in the field of linguistics, especially in understanding lexical meanings in semantics.

## 2 Theoretical Review

### 2.1 The Nature of Novel

A novel is a long prose essay containing a series of stories of a person's life with those around him by highlighting the disposition and nature of each perpetrator [17]. The literary work of the novel presents the characters and presents a series of events in a composed manner. Literature is a written work that provides entertainment and is delivered in unique, beautiful, and artistic language and contains life values and moral teachings so as to be able to arouse the experience, moral awareness, spirituality, and emotions of readers [18]. The storyline of the novel can be a real life experience and more in the novel has the task of educating the reader's inner experience. Referring to this understanding, a novel is defined as a literary work that is poured through a piece of writing in the form of a discourse [3]. Muhyidin explained (2021:111), novels are works of modern literature in the form of fictional prose. Novels belong to the discourse of fiction in the form of prose discourses. It usually contains portraits of human life both romance, friendship, religion, and others. Novel as a medium to convey life values such as moral, social and cultural values. In essence, novels can be used as a learning resource that teaches values in life to children and adolescents [16].

Novels are interesting to study because they use a variety of written language that can be interpreted or interpreted differently from one reader to another. Lack of meaning of a word can result in differences in perception [11]. The reader's view is not necessarily the same as what the author wants to convey. The meaning of a single word or sentence sometimes often makes a difference to the reader how the interpretation of the meaning actually is [13].

### 2.2 Lexical Cohesion and Lexical Cohesion Elements

Cohesion is a semantic concept that displays the relationship of meaning between elements of a text and causes it to be referred to as text. Cohesion indicates a semantic relationship between the constituent elements of discourse. And lexical cohesion can be interpreted as interrelationships in discourse semantically [19]. Zaimar & Ayu, (2011:146) argue that lexical cohesion is the linkage or intertwining of meaning in a discourse can be seen in terms of its vocabulary. The texture consisting of the interweaving of these words will make a text solid, without neglecting the context, what plays a role here is the semantic context. So, what plays a role in lexical cohesion lies in terms of vocabulary [20].

From this description, it can be concluded that the notion of lexical cohesion is the relationship between the elements that are established so as to form a solid discourse. This relationship without neglecting the context by means of choosing appropriate words as well as the concept applied is a semantic concept. It aims to obtain the effect of the intensity of language meaning, information events, and the beauty of language.

Regarding the element of lexical cohesion, Sumarlan (2003: 35) stated that there are six elements, namely: repetition (repetition), sinomimi (word match), antonymy (opposite words), collocation (word sanding), hyponymy (top-down relationship) and equivalence (conformity). In this study, lexical meaning is defined as the meaning obtained

from a basic word. Lexical analysis is divided into six types, namely: repetition (repetition), synonymy (word matching), collocation (word sanding), hyponymy (top-down relationship), antonymy (opposite words) and equivalence (conformity) [19].

Lexical cohesion in simultaneous interpretation shows the semantic relationship between words and phrases in the text, which includes the syntax of the text, sentence structure and articulation. In a lexically cohesive text, words and phrases serve together to create a clear argument or point [21].

### 2.3 Indonesian Language Teaching Materials in Schools

In Indonesian lessons at school, there are important things that students must master, namely related to language skills. It is recognized that currently the interest in reading and writing of our students can be said to be still low. According to Raissa, writing is an activity to convey ideas to readers by using linguistic patterns in the form of writing to make it easy to understand. In fact, writing is one of the language skills that students must master, in addition to the third aspect of other skills, namely reading, listening and speaking [22]. In addition to the language skills material, there are several materials that must also be curated by students. The following Indonesian subject matter taught in high school is extracted from a book entitled Indonesian by Trianto et al., namely: Literacy development; Report the results of the experiment; Delivering persuasive speeches; Compiling short stories (with sub-chapters: Identifying short stories, Summing up the elements of short stories, examining the structure and linguistic aspects of short stories, expressing experiences and gagasams in the form of short stories, Literacy activities); Respond politely; Present the discussion text; and Compiling inspirational stories (with sub-chapters: Identifying inspirational story information, Conveying inspirational story information, Studying inspirational stories, Expressing ideas in the form of inspirational stories, Literacy activities) [23].

Based on the description of Indonesian teaching materials in schools, we can know that language skills are included in the realm of Indonesian subjects. Although it is an important part of Indonesian learning, the reality is that language learning receives less attention from students. Surprisingly there are some teachers who are less aware of this issue and are still being ignorant. In fact, according to Erlinda, teachers play an important role in developing and improving the quality of education. Quality teachers are expected to be able to develop quality learning and produce quality output as well. This means that “the better the professional quality of teachers, the greater the effect on improving the quality of teaching and learning” [24]. This is because teachers have high teaching skills, are able to optimize and utilize/use educational components such as curriculum teaching media and others so that the teaching and learning process becomes better.

Teachers should look for alternatives so that Indonesian language learning as stated in the Syllabus and Learning Implementation Plan (RPP) becomes an interesting, fun and truly mastered learning material for students. So that Indonesian lesson becomes a favorite lesson, favored by students. It is no longer a lesson to be learned. Special note teachers do not only focus learning activities on theoretical materials that emphasize student success in the National Examination (UN) but also make students like to work in the field of language.

Writing skills are very important for learners to master. Writing skills will provide many benefits in today’s advanced life. In order for students to write essays well, several types of skills are needed such as organizing opinions to remember, and conceptualizing them to the writing system. In addition, the role of the teacher is also very important in training and guiding students to write literary works well. Improvement and feedback from teachers are also very necessary so that every mistake and difficulty faced by students can be overcome so that students’ literary writing skills can improve.

#### **2.4 A Glimpse of the Novel Entitled the Little Thief by Iin Nuraini**

Novel entitled *Pencuri Kecil* written by Iin Nuraini this is published by CV. Deomedia Sukoharjo Regency. This novel is the Winner of the 2018 PGRI Central Java Youth Story Writing Competition. A brief illustration of the novel entitled “*Pencuri Kecil*”. As an editor i.e.: Adib Baroya Al Fahmi. Script layoutist: Zuni Fitri S. Cover Designer: Ghoffar Ismail Amar. First published: Juli 2022,

Number of informal pages from i to x, formal pages from pages 1 to page 76, 12 × 19 cm. Publisher: CV Diomedia Jl. Ahmad Yani Gang Manggis No. 2 RT 2 RW 3 Ngadirejo Kartasura Sukoharjo Jawa Tengah. Contains as many as 14 subtitles, namely: 1. *Namaku Rosy*, 2. *Jangan Bertanya*, 3. *Angka Tiga Belas*, 4. *Teman-Teman Baru*, 5. *Petualangan Mengerikan*, 6. *Bona yang Cerewet*, 7. *Kegelisahan Freyya*, 8. *Markas Rahasia*, 9. *Misi Pertama*, 10. *Wajah yang Muram*, 11. *Kekeringan*, 12. *Misi Terakhir*, 13. *Ayah dan Anak Lelakinya*, 14. *Aku Rindu Kalian*.

A glimpse of the author of the novel. Iin Nuraini as a teacher at SD Al Islam 3 Gebang Surakarta, is also the editor-in-chief of Alisga Magazine. His published books include: *My Son Oaseku* (2017), *Children of the Sky* (2018), *Drought on Your Forehead* (2018), *Diving in the Word Field* (2020), *Ning* (2020), *The Dream that Mother Sew* (book with Wirawan, 2021).

#### **2.5 Thinking Framework**

Research entitled “*Kohesi Leksikal Pada Novel Berjudul Pencuri Kecil Karya Iin Nuraini Relevansinya Dengan Bahan Ajar*” is a field research field bahasa. Language as a means of communication has an important role in human life, both in oral and written form. In nature a variety of written language, bahasa is often used to express oneself by channeling it through various means, one of which is through the writing of stories. Actually, the story is a productive, expressive, fun and challenging activity. The problem is that good and correct writing skills are not automatically owned by a person but can be obtained through consistent, continuous and earnest practice. Writing is not a simple skill because in its actualization it requires a person to have supporting abilities, including: being able to express ideas systematically, coherently, and completely or theoretically there are four aspects of language skills that must be, namely: listening skills, reading skills, speaking skills and writing skills. Lexical cohesion itself is the vocabulary relationship between parts of the discourse, maintaining a cohesive structural fit. Analysis of the lexical aspects of discourse focuses on eating the internal elements of discourse (Mulyana in Zuhriyah, 2020:29). The lexical aspect consists of repetition (repetition), synonymy

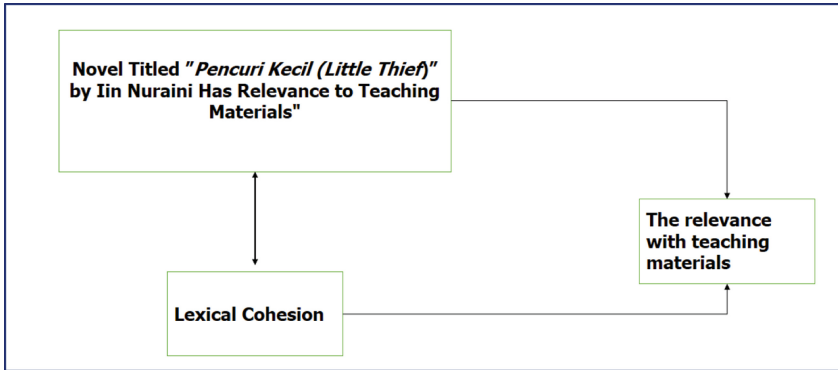


Fig. 1. Framework of thinking

(word matching), collocation (word sanding), hyponymy (top-down relationship), and antonymy (opposite).

Writing includes teaching materials in schools, especially Indonesian lessons. In reality, many of the students face problems when writing (let alone novels). Even worse, when teachers ask them to review a literary work, they are at a loss as to what to do. Is there anything wrong with this teaching material? In order for the teaching material to be well received, the teacher must immediately find the answer to the problem. Personally, teachers are required to be able to deliver learning properly and correctly. Materially, teachers must be able to make interesting teaching materials so that students can be earnest, full of enthusiasm and happy to learn the teaching materials delivered by the teacher. Especially in the world of education which is held in the context of developing language knowledge so that students can carry out learning activities vigorously and are able to communicate properly and correctly (Fig. 1).

### 3 Method

Method can be interpreted as an orderly and well-thought-out way of achieving goals (in science, etc.) or a systemic way of working to facilitate the implementation of an activity to achieve a specified goal [25]. The research uses a content analysis method with a descriptive type of research. Sukardi (2004: 157) explained that descriptive research is a research method that seeks to describe and interpret objects according to what they are. So in this study the author describes how events and events exist in the field without turning into numbers or symbols (qualitative of the field) [26]. The method used descriptive textual means analyzing the data obtained in detail so that the correct data can be obtained. The results of the study are in the form of descriptions accompanied by data citations. The semantic (microstructural) approach analysis method is used to analyze meaning with a heavy point on the lexical aspects contained in the novel entitled "*Pencuri Kecil*" written by Iin Nuraini. Research can be carried out in several places such as on campus, library rooms, scientific discussion forums and can be done at the researcher's residence. The study was conducted for 3 effective months, starting from September to December 2022.

The material object is the material under study. Formal object refers to the focus of research. Based on this understanding, the object of the research material is a book entitled “*Pencuri Kecil*” written by Iin Nuraini. The formal object is the main focus of the research, namely the lexical aspects contained in the novel. The subject of the study is the person who is a participant in the study. They are researchers (main actors), lecturers (as supervisors), colleagues (to discuss/exchange opinions) and relevant parties (on and off campus), especially academics who understand linguistics, especially about the lexical cohesion of a literary work. There are 2 types of research data, namely primary and skunder. Primary data is a novel book entitled “*Pencuri Kecil*” it is itself that is the focus of the research. Secondary data is the second that can be a support for primary data. The form can be other similar reference books, relevant research works. Data sources include: people relevant to the research activity.

Data collection techniques use the listen and record method. The listening method is used to listen to the writings in the novel. The note-taking method is used to record data in prepared record sheets. The record sheet contains a lexical analysis section. The data collection steps are: Rading meticulously novels entitled *Pencuri Kecil*; Menyi-mak paragraph by paragraph to find the presence or absence of lexical aspect markers; Inventorying fragments of discourse in the form of paragraphs to find the presence or absence of markers of lexical aspects by recording them on a note sheet; Grouping these fragments of discourse into classifications of lexical aspect marker aspects; Write down the classification results on a note sheet.

## 4 Result and Discussion

### 4.1 A Glimpse of the Novel Entitled “*Pencuri Kecil*” Written by Iin Nuraini

Novel entitled “*Pencuri Kecil*” divided into 14 subtitles and spelled out in 76 pages, with details as follows:

#### 4.1.1 Namaku Rosy (Halaman 1 s.d 7)

*Rosy (si tampan dari bukit Kapas) memasuki hutan yang berada di seberang Istana Mata Padang. Kakinya terhenti di sebuah pohon yang amat besar berumur ratusan tahun. Disebut kakek Buyut Oak karena wajahnya seperti kakek Rosy yang beruban dan berjenggot panjang. Lingkar diamatarnya 25 m dan tingginya 35 m sehingga bisa dijadikan markas persembunyian. Pohon ini sering diajak bercakap-cakap Rosy. Di hutan, Rosy ketemu sahabatnya bernama Gau (kelinci betina berwarna putih) dan Upe (elang hitam) si pengawal rahasia. Mereka akan mengantar makanan ke penduduk yang ada di seberang sungai. Rosy butuh pengawal karena di tengah hutan ada sekawanan monyet yang suka merampok. Dalam hutan mereka punya batas wilayah kekuasaan masing-masing. Mereka punya kesepakatan mengenai batas wilayah. Itulah sekilah cerita bagaimana Rosy bertemu dengan sahabat lucunya di dalam hutan.*

#### **My name is Rosy**

Rosy (the handsome from Cotton hill) enters the forest opposite the Mata Padang Palace. His feet came to a halt in a huge tree hundreds of years old. Called Oak’s great-grandfather



because his face is like Rosy's grandfather who has gray hair and a long beard. The circumference of the diameter is 25 m and the height is 35 m so that it can be used as a hiding base. This tree is often conversed by Rosy. In the forest, Rosy meets her best friends named Gau (a white female rabbit) and Upe (black eagle) the secret bodyguard. They will deliver food to residents who are on the other side of the river. Rosy needs a bodyguard because in the middle of the forest there is a flock of monkeys who like to rob. In the forest they have their own boundaries of territory. They have an agreement on the boundaries of the territory. That's the story of how Rosy met her funny best friend in the woods.

#### **4.1.2 Jangan Bertanya (Halaman 8 s.d 13)**

*Di dalam istana, Rosy tinggal di sebuah kamar besar. Sayang, jaraknya sangat jauh dari perpustakaan. Tempat paling ia suka. Rosy betah tinggal di sana sambil membaca buku kesukaan. Tetapi ayahnya lebih suka mengajaknya ke hutan. Berlatih berburu agar menjadi pemburu yang jitu. Dia tidak mengungkapkan apa alasannya. Larangan kerasnya adalah bertanya. Ada pertanyaan Rosy disuruh belajar diperpustakaan dan mencari sendiri jawabannya di buku. Pertanyaan yang membuat ayahnya marah adalah ketika Rosy bertanya "mengapa ibu meninggal saat melahirkan dia. Mungkin semua Raja seperti itu, berwenang atas segala keputusan dan bertindak diktator. Itu yang membuat Rosy geli, merasa tak enak dan tidak asyik jadi anak raja. Sejak itu Rosy menjadi malas bertanya dan lebih suka mendekam di perpustakaan. Apabila pertanyaan, ia lebih suka bertanya kepada Freyya, si penjaga 4 tungku api abadi. Ia sudah tua dan membawa tongkat aneh dari batang kayu dililit akar panjang tetapi wajahnya sangat ramah dan damai. Rosy sering mengeluh, sebagai anak bangsawan ia merasa sedih, kesepian, tidak punya siapa-siapa, dan tidak bebas bermain seperti anak kebanyakan. Pada saat inilah Freyya bisa menenangkan hatinya, Rosy ibarat Polaris, yaitu sebuah bintang terang diantara bintang yang lain.*

#### **Don't Ask**

Inside the palace, Rosy lives in a large room. Alas, it's a long distance from the library. The place he likes the most. Rosy stayed there reading her favorite book. But his father would rather take him to the forest. Practice hunting to become a surefire hunter. He didn't reveal what the reason was. The hard prohibition is to ask. There is a question Rosy was told to study in the library and find the answer herself in the book. The question that angered her father was when Rosy asked "why did mom die giving birth to him. Perhaps all Kings are like that, authorized over all decisions and acting dictators. That's what makes Rosy amused, feels bad and not engrossed in being the king's son. Since then Rosy has become lazy to ask questions and prefers to languish in the library. When asked, he prefers to ask Freyya, the guardian of the 4 furnaces of eternal fire. He was old and carried a strange stick from a log wrapped around a long root but his face was very friendly and peaceful. Rosy often complained, as a noble child he felt sad, lonely, had no one, and was not free to play like most children. It was at this time that Freyya was able to calm her heart, Rosy was like Polaris, which is a bright star among other stars.

### 4.1.3 Angka Tiga Belas (Halaman 14 s.d 17)

*Pemicu segala kekesalan Rosy adalah ayahnya. Tidak ada yang berani dengannya. Apalagi pada saat pertemuan rutin di tempat rahasia tiap tanggal 13, penasehat istana tak ada yang berkulit. Rosy seringkali menyusup di tempat ini. Ternyata ruangnya amat luas dan megah seperti aula pertemuan. Tak seperti bayangan sebelumnya, sebuah ceruk raksasa di bawah tanah dengan ruangan gelap dan remang cahaya obor di setiap sisi jalan. Tema pembicaraan waktu itu akan diberlakukannya pajak hasil bumi dan pajak hasil dagang kepada seluruh rakyat. Anehnya dalam rapat itu tak terdengar kata tidak sepakat, tidak masuk akal dan semua terasa dipaksakan. Rosy hanya diam, membekap mulut dengan kedua tangannya. Padahal ia tahu bahwa ini namanya penindasan, seharusnya berkata aku tidak setuju. Apakah ini karena anggapan bahwa Angka 13 memang angka sial.*

#### Number Thirteen

The trigger for all of Rosy’s annoyance was her father. No one dared with him. Especially during the regular meeting in the secret place every 13th, the palace advisors had nothing to do. Rosy often infiltrates this place. It turns out that the space is very spacious and magnificent like an assembly hall. Unlike the previous shadows, a giant niche underground with dark rooms and dimly lit torches on each side of the road. The theme of the talks at that time would be the enactment of a tax on produce and a tax on trade products to all people. Strangely in the meeting there was no word of disagreement, no sense and all felt forced. Rosy just kept silent, smothering the mouth with both hands. Even though he knew that this was called bullying, he should have said I didn’t agree. Is this because of the assumption that the Number 13 is indeed an unlucky number.

### 4.1.4 Teman-Teman Baru (Halaman 18 s.d 23)

*Rosy merasa gelisah sejak mendengar hasil pembicaraan di ruang rahasia. Ia belum bisa memahami betul maksud kebijaksanaan ayahnya, pajak tinggi dan dampak buruknya pada kehidupan rakyat. Pikiran dan hatinya galau. Tanapa sepengetahuan ayahnya, Rosy memutuskan mencari jawaban dengan keluar istana tanpa identitas sebagai anak raja. Tidak mudah untuk bisa keluar istana. Dengan bantuan Yasri (si penjaga gerbang), Rosy bisa keluar istana dan memulai kehidupan baru menjadi si Rosy anak petualang dari negeri antah berantah. Di ujung sebuah jembatan menuju desa di bawah lembah, langkahnya berhenti. Merasa ada yang mengikuti. Ternyata si gagak hitam (Frey), teman Freyya diminta untuk menjaganya. Rosy melanjutkan perjalanan melewati jalan terjal, berbatu dan kanan kiri terlihat jurang. Tak sengaja tubuhnya bergulir menumbuk bebatuan keras, berguling ke bawah dengan antukan batu. Kaki dan lengannya berdarah, dahinya juga. Ia ditolong seorang perempuan. Lalu diantar ke gubungnya untuk obati lukanya. Rosy terpesona dengan kepedulian perempuan itu.*

#### New Friends

Rosy has been uneasy since hearing the results of the conversation in the secret room. He has not been able to fully understand the meaning of his father’s wisdom, high taxes and their adverse impact on people’s lives. His mind and heart were upset. To the knowledge of her father, Rosy decides to find answers by leaving the palace without identity as

the king's son. It is not easy to be able to get out of the palace. With the help of Yasri (the gatekeeper), Rosy can get out of the palace and start a new life to become the adventurer's son Rosy from the middle of nowhere. At the end of a bridge leading to the village below the valley, his steps stopped. Feeling someone is following. It turns out that the black crow (Frey), Freyya's friend is asked to take care of him. Rosy continued her journey through a steep, rocky road and a ravine was visible. Accidentally his body rolled against the hard rocks, rolling down with a stone's thump. His legs and arms were bleeding, his forehead too. He was helped by a woman. Then he was sent to his hut to treat the wound. Rosy was fascinated by the woman's concern.

#### 4.1.5 Petualangan Mengerikan (Halaman 24 s.d 29)

*Rosy menjadi tamu di rumah kecil dan sederhana. Badannya masih terluka dan berdarah karena terjatuh. Ia ketemu teman kecil, putra sang ibu penolong. Anaknya lucu. Ditanya identitas, Rosy tidak menjawab jujur. Ia berkata, namaku Rosy, umur 13 tahun dan suka berkelana. Mereka cepat akrab. Rosy segera diajak bermain di luar rumah. Meski belum sehat betul dan kepayahan, Rosy diajak bermain ke hutan lebat yang mengeluarkan aura mengerikan. Rosy khawatir apakah mereka bisa keluar dengan selamat dari tempat itu. Dalam situasi panik, si Elang hitam rekan pengawal Rosy muncul. Pada saat bersamaan, mereka sudah sampai di suatu tempat dimana teman bermainnya biasa sembunyi. Sebuah rumah pohon yang dibangun sendiri. Di sana Rosy diperkenalkan dengan Si Elang hitam bernama Upe. Rosy tercengang dan hampir menyangkal dengan pemandangan yang ia lihat.*

#### Horrible Adventures

Rosy became a guest in a small and simple house. His body was still injured and bleeding from the fall. He met a little friend, the son of the helper mother. Her child is cute. Asked for identity, Rosy did not answer honestly. He said, my name is Rosy, 13 years old and loves to travel. They quickly get along. Rosy was immediately invited to play outside the house. Even though she is not completely healthy and tired, Rosy is invited to play in a dense forest that emits a terrible aura. Rosy was worried about whether they could get out safely from the place. In a panic situation, the black Eagle fellow bodyguard Rosy appeared. At the same time, they had arrived at a place where their playmates used to hide. A self-built tree house. There Rosy is introduced to the black Eagle named Upe. Rosy was stunned and almost denied the scene he saw.

#### 4.1.6 Bona Yang Cerewet (Halaman 30 s.d 35)

*Badan Rosy masih penuh goresan dan memar membiru. Pada suatu keadaan ketika bermain di tengah hutan, Si Elang hitam Upe mendekati Rosy dan mengatakan kalau Freyya menunggunya. Sementara teman barunya masih asyik berlarian memutar pohon Oak. Baru sebentar bermain saja Rosy sudah kecapaian. Ia berhenti dan duduk bersandar di pohon raksasa. Sambil berkata kepada Si Elang Hitam untuk menyampaikan pesan kepada Freyya kalau Rosy masih suka di tinggal di rumah Bono. Masih di seputaran rumah pohon. Tanpa diketahui Rosy, Bono mengetuk-ngetuk batang pohon raksasa. Tiba-tiba pohon itu bergeliat dan mengeluarkan suara keras. Beberapa dahan dan*

*daunnya pun ikut bergoyang. Pohon ini seolah bisa berbicara dan tahu isi hati orang yang diajak bicara. Tapi tidak secerewet si Bono. Rosy mengakui kalau temannya Bono memang cerewet.*

### **Chatty Bona**

Rosy’s body was still full of scratches and blue bruises. In one situation while playing in the middle of the forest, the black eagle Upe approached Rosy and said that Freyya was waiting for him. While his new friend was still engrossed in running around the Oak tree. Just playing for a while, Rosy was tired. It stopped and sat leaning against a giant tree. While saying to the Black Eagle to convey a message to Freyya that Rosy still likes to live in Bono’s house. Still around the tree house. Unbeknownst to Rosy, Bono tapped on the trunk of a giant tree. Suddenly the tree squirmed and made a loud noise. Some of the branches and leaves also swayed. This tree seems to be able to talk and know the heart of the person being spoken to. But not as fussy as the Bono. Rosy admits that her friend Bono is indeed chatty.

#### **4.1.7 Kegelisahan Freyya (Halaman 36 s.d 40)**

*Di dalam istana Rosy tidak tenang dan merasa kesepian. Ia ingin tahu kabar temannya yang di luar istana, seperti: Bono, Upe, Gau dan kakek buyut Oak. Ia bergegas menuju ke menara mau menemui Freyya agar membantunya keluar istana. Betapa terkejutnya Rosy karena pada saat itu ayahnya ada di sana sedang berbicara serius dengan sang penjaga menara. Rosy bilang ke ayahnya kalau mau melihat bintang polaris. Tanpa diduga sang ayah memperbolehkannya dengan pesan kepada Freyya agar Rosy tidak berbuat aneh. Freyya tampak gelisah dan mukanya serius memikirkan suatu hal penting. Gelisah karena sang raja menyuruhnya untuk menelisir daerah yang tidak tertib membayar pajak dan menyakinkan rakyat kalau pajak yang dibayar tak akan sia-sia. Freyya berasal dari rakyat jelata, meski lama tinggal di istana ia tak kuat batinnya dan tak tega melihat penderitaan rakyat karena hasil keringat mereka habis untuk membayar pajak. Mendengar hal ini Rosy mulai bertindak sebelum semuanya terlambat. Yaitu membuat markas rahasia di luar istana sebagai tempat cadangan makanan. Barangnya diambil dari cadangan makanan yang diambil paksa tentara kerajaan dari ladang rakyat. Freyya mendapat penjelasan dari semua rencana Rosy tetapi ia tetap khawatir akan keselamatan Rosy.*

### **Freyya’s Anxiety**

Inside the palace Rosy was not calm and felt lonely. He wanted to know the news of his friends outside the palace, such as: Bono, Upe, Gau and Oak’s great-grandfather. He rushes to the tower to meet Freyya to help him out of the palace. How surprised Rosy was because at that time her father was there talking seriously with the tower guard. Rosy told her father that she wanted to see a polaris star. Unexpectedly, the father allowed it with a message to Freyya so that Rosy would not do anything strange. Freyya looked agitated and her face was seriously thinking about an important thing. Anxiety because the king told him to investigate areas that were not orderly in paying taxes and convinced the people that the taxes paid would not be in vain. Freyya came from the common people, although she lived in the palace for a long time and she could not bear to see the suffering

of the people because the fruits of their sweat ran out to pay taxes. Hearing this Rosy started acting before it was too late. That is to create a secret base outside the palace as a place for food reserves. The goods were taken from the food reserves that the royal army forcibly took from the people's fields. Freyya gets an explanation of all of Rosy's plans but she remains worried for Rosy's safety.

#### **4.1.8 Markas Rahasia (Halaman 41 s.d 45)**

*Dengan perjuangan berat Rosy akhirnya bisa keluar istana. Pada suatu malam pur-nama, teman-teman Rosy sudah berkumpul di tengah hutan sebagai markas persembun-yian. Mereka takut, panik dan gusar, apalagi akhir-akhir ini raja sering mengutus tentara untuk menghukum penduduk yang tidak bayar pajak dan tidak menyerahkan jatah hasil bumi. Rosy menjelaskan tujuan mengumpulkan teman-teman adalah untuk membangun markas rahasia di dalam tubuh kakek buyut Oak. Tubuhnya digunakan untuk menyim-pan bahan makanan yang kerajaan rampas dari penduduk. Bahan makanan itu akan dikembalikan lagi kepada penduduk yang membutuhkan. Mereka tidak percaya, ragu dengan apa yang akan dilakukan Rosy. Di luar dugaan kakek buyut Oak mendukungnya, meskipun sudah tua tubuhnya masih mampu menampung cadangan makanan penduduk. Semua teman pun sepakat ikut membantu. Tugas berat, mungkin tak akan terasa jika mereka bersama.*

#### **Secret Base**

With an uphill battle Rosy was finally able to get out of the palace. On a full night, Rosy's friends had gathered in the middle of the forest as a hiding place. They were afraid, panicked and upset, especially recently the king often sent soldiers to punish the residents who did not pay taxes and did not hand over the rations of produce. Rosy explains the purpose of gathering friends is to build a secret base inside oak's great-grandfather's body. His body was used to store foodstuffs that the kingdom looted from the inhabitants. The groceries will be returned again to residents in need. They couldn't believe it, doubting what Rosy was going to do. It was unexpected that Oak's great-grandfather supported him, although he was old his body was still able to accommodate the residents' food reserves. All the friends also agreed to help. It's a tough task, maybe it won't be felt if they are together.

#### **4.1.9 Misi Pertama (Halaman 46 s.d 50)**

*Rosy tak tahu kalau keadaan istana mulai kacau. Ayahnya marah besar karena pajak yang masuk istana hanya sepertiga target. Hukuman akan dipertegas membayar dua kali lipat, yang mangkir akan dipanggil dan dihukum di hadapan sang raja. Rosy segera bergerak dan mendatangi lumbung pangan istana. Ia berusaha mengecoh perhatian para penjaga agar bisa masuk ke dalam lumbung dan mengambil beberapa karung untuk dibawa keluar istana. Dengan hanti-hati, susah payah dan berat Rosy berusaha keluar istana. Rosy terus berlari membawa karung makanan. Separuh perjalanan tak terlihat siapapun menghampirinya, malam begitu larut sampai suatu ketika Rosy dihentikan oleh sebuah suara. Rosy kaget, ternyata Bono bersama kudanya sudah siap dari tadi. Misi*

*pertama melewati ketatnya penjaga dan seramnya hutan telah terlalui. Dan membagi bahan makanan bagi rakyat yang kelaparan berhasil meskipun dengan cara diam-diam.*

### **First Mission**

Rosy didn't know that the palace was starting to get chaotic. His father was furious that the taxes that entered the palace were only one-third of the target. The penalty will be affirmed to pay double, the absent will be summoned and punished before the king. Rosy immediately moved and came to the food barn of the palace. He tried to trick the guards into getting into the barn and taking a few sacks to take out of the palace. With great care, hardship and weight Rosy tried to get out of the palace. Rosy continued to run carrying the sack of food. Halfway through the journey no one came to her, the night was so late that one day Rosy was stopped by a voice. Rosy was shocked, it turned out that Bono and his horse were ready from earlier. The first mission passed through the tightness of the guards and the spooky of the forest had been too much. And dividing foodstuffs for starving people succeeded albeit in a tacit manner.

#### **4.1.10 Wajah Yang Muram (Halaman 51 s.d 55)**

*Rosy berjanji dalam hati jika suatu ketika secara sembunyi-sembunyi akan mengajak sahabatnya ke istana. Bono begitu gembira ketika Rosy bercerita tentang keadaan istana. Semua bagian istana ia ceritakan dan ia gambarkan lewat lukisan. Bono begitu antusias, tapi wajahnya muram. Matanya seolah berbicara tentang harapan atau mungkin mimpi yang belum tersampaikan. Bono ingin menuju tempat dimana beberapa orang ditingkan karena melanggar adat dan tak terampuni, seperti menyenangkan. Namanya Penjara Rahasia. Di sinilah orang-orang dihukum untuk tinggal dan ditingkan. Tekadnya bulat, kalau sudah besar Bono ingin ketemu ayahnya. Baru kali ini Rosy melihat mata sahabatnya redup dan wajahnya muram.*

### **A Gloomy Face**

Rosy promised inwardly that one day he would secretly invite his best friend to the palace. Bono is ecstatic when Rosy tells him about the state of the palace. All parts of the palace he told and described through paintings. Bono was so enthusiastic, but his face was gloomy. His eyes seemed to talk about hope or perhaps an undelivered dream. Bono wants to go to a place where some people are exiled for breaking custom and being unforgivable, it seems fun. It's called the Secret Prison. It was here that people were punished for living and exile. His determination was unanimous, when he grew up Bono wanted to see his father. It wasn't until this time that Rosy saw her best friend's eyes dim and her face gloomy.

#### **4.1.11 Kekeringan (Halaman 56 s.d 61)**

*Tidur Rosy malam ini begitu nyenyak. Padahal ia tidur di dalam tubuh kakek buyut Oak dengan beralaskan daun kering. Pagi datang begitu cepat. Tiba-tiba Upe datang dan memberitahu agar Rosy segera pulan ke istana karena keadaan genting. Freyya juga takut raja marah kalau tahu ia tidak di kamar. Dengan meminjam kuda Bono, Rosy bergerak menuju istana. Sebelum masuk gerbang, tangannya dipegang Freyya menuju*

*sebuah pohon besar dan diberitahu raja marah besar karena cadangan makanan di lumbung berkurang drastis. Padahal kerajaan sedang mengalami kekeringan mkarena hujan tak kunjung datang. Dicurigai ada pencuri masuk. Ia sarankan Rosy berhati-hati dan sementara menghentikan aktivitasnya karena raja telah memperketat keamanan. Rosy mendengar saran Freyya dan akan bicara kepada ayahnya, ada solusi yang ditawarkan, yaitu dengan memberi bibit buah dan sayuran kepada rakyat. Rosy menganggap bencana kekeringan sebagai hukuman Tuhan untuk kerajaan yang memerintah dengan sewenang-wenang. Rakyat menjadi korban dan harus mengadu kepada siapa. Tetapi niat Rosy ditolak ayahnya. Sambi. Berjalan lesu ayahnya berkata, ini urusan orang dewasa, Rosy di kamar saja atau membaca buku di perpustakaan. Langkah ayahnya tak setegap dulu dan memerintahkan prajurit untuk melakukan ritual meminta hujan. Rosy kembali mengingatkan ayahnya, bencana akan berakhir kalau mereka menghentikan semua perbuatan menyengsarakan rakyat. Kembali sang ayah menyuruhnya diam.*

### **Drought**

Rosy's sleep tonight was so good. Even though he slept in oak's great-grandfather's body with dry leaves. Morning came so soon. Suddenly Upe arrives and tells Rosy to go to the palace immediately because of the precarious circumstances. Freyya is also afraid that the king will be angry if she finds out she is not in the room. By borrowing Bono's horse, Rosy moved towards the palace. Before entering the gate, Freyya held her hand towards a large tree and told the king was furious because the food reserves in the barn were drastically reduced. Even though the kingdom is experiencing drought, the rain is not coming. It is suspected that a thief came in. He advised Rosy to be careful and temporarily stop his activities because the king had tightened security. Rosy heard Freyya's suggestion and was going to talk to her father, there was a solution offered, which was to give fruit and vegetable seedlings to the people. Rosy regarded the drought disaster as God's punishment for an arbitrarily ruling kingdom. The people are victims and must complain to whom. But Rosy's intentions were rejected by his father. Sambi. Walking listlessly her father said, this is an adult's business, Rosy is in the room alone or reading a book in the library. His father's move was not as firm as it used to be and ordered the soldiers to perform the ritual of asking for rain. Rosy again reminded her father, the disaster will end if they stop all the deeds of afflicting the people. Again the father told him to shut up.

#### **4.1.12 Misi Terakhir (Halaman 62 s.d 64)**

*Rosy sudah tahu letak desa pengasingan dari Freyya, sosok penunggu 4 api abadi yang mengelilingi istana. Dia punya insting kuat tentang masa depan dan kesetiannya terhadap istana tak diragukan lagi. Rosy tidak setuju dengan ayahnya, kalau ketidakadilan hanya didiamkan, apa gunanya pendidikan yang selama ini diajarkan, apa gunanya buku tulisan pendiri negeri yang hebat, sekedar pajangan. Atas sepengetahuan Freyya, Rosy akan melakukan perjalanan panjang menuju rumah pengasingan. Freyya khawatir sekaligus yakin kalau Rosy kelak akan menjadi pemimpin kerajaan besar yang subur ini. Karena itu ia selalu menjaga agar bara semangat Rosy tidak padam.*

### **Final Mission**

Rosy already knew the location of the exile village from Freyya, the figure of the 4-time flame waitress that surrounded the palace. He had a strong instinct about the future and

his loyalty to the palace was beyond doubt. Rosy disagrees with her father, if injustice is only silenced, what is the use of the education that has been taught, what is the use of the great founding book of the country, just a display. With Freyya’s knowledge, Rosy will make the long journey to the house of exile. Freyya is worried and convinced that Rosy will one day become the leader of this great fertile kingdom. Therefore, he always keeps the embers of Rosy’s spirit from being extinguished.

#### 4.1.13 Ayah dan Anak Lelakinya (Halaman 65 s.d 69)

Gelap mulai menyelimuti istana. Rosy bersiap melakukan aksinya. Upe merasa punya firasat buruk, tetapi Rosy tak mempedulikannya. Ketika akan memasukkan kunci ke gembok besi tiba-tiba terdengar derap kuda bergemuruh dan berhenti kamudian terdengar teriakan, raja ..... kami menemukan pencuri itu. Rajapun terbangun dari tidur. Buka penutup wajahnya. Saat kain hitam penutup wajah terbuka, raja dan prajurit begitu ter-cengang. Kaget bukan kepalang. Tak percaya dengan apa yang dilihatnya. Ternyata Rosy yang melakukan hal yang tak pernah dibayangkan. Ayahnya marah. Dongkol merasa ter-tipu. Rosy menjelaskan melakukannya karena sang ayah tidak bisa menjadi pemimpin yang baik. Rosy merasa tak bisa makan dengan uang rampasan rakyat. Rosy sang-gup dihukum apa saja, yang terburuk pun akan dilakukan tapi ada permintaan ayahnya membuka gerbang seluasnya agar penduduk yang terasing bisa berdagang dan mencari penghidupan. Pajak rendah bagi yang miskin dan pajak tinggi bagi yang kaya. Raja hanya terdiam lalu tersenyum dan berkata, “Kau tumbuh dewasa dengan cepat Rosy .... Ibu-mu pasti bangga di surga. Hukumanmu besuk ayahhanda putuskan”.

#### Father and Son

The dark began to envelop the palace. Rosy prepares to do the action. Upe felt that he had a hunch of rushing, but Rosy didn’t care about it. When it was about to insert the key into the iron padlock suddenly there was a rush of horses rumbling and stopping you heard a scream, king..... We found the thief. The king awoke from sleep. Remove the face covering. As the black cloth face covering opened, the king and soldiers were so dumbfounded. Shock is not a head. Can’t believe what he saw. It turned out that it was Rosy who did something that was never imagined. His father was angry. Dongkol felt deceived. Rosy explained that doing so was because the father could not be a good leader. Rosy felt that she could not eat with the people’s spoils. Rosy could be punished for anything, the worst would be done but there was a request for her father to open the gates so that the estranged accusers could trade and make a living. Low taxes for the poor and high taxes for the rich. King just fell silent then smiled and said, “You’re growing up quickly Rosy.... Your mother must be proud in heaven. Your punishment besuk ayahhanda decide”.

#### 4.1.14 Aku Rindu Kalian

*Raja memberi hukuman kepada Rosy untuk pergi mengembara ke luar istana dan belajar kerasnya kehidupan. Upe diperbolehkan menemaninya. Sebelum pergi, sang ayah memberitahu sebuah rahasia yang membuat Rosy tidak bisa apa-apa. Dikatakan bahwa ibunya seorang bidadari yang turun dari langit. Diceritakan setelah melahirkan Rosy*



dan tugasnya selesai, ibunya kembali ke kayangan. Apakah pemberitahuan ini akan merubah hidup Rosy. Tidak, ia tetap Rosy, si anak perempuan yang mirip laki-laki. Segera Rosy melanjutkan petualangan menuju penjara rahasia. Salah satu keinginannya menemukan ayah Bono. Dalam perjalanan Rosy merasa kangen teman-temannya. Tiba terdengar teriakan, “Rosy ..... tunggu”. Ternyata Bono dan Gau menyusul untuk menemani Rosy bertualang. Mereka ada pada saat terpuruk dan tak pernah permasalahan rahasia yang selama ini ia simpan, termasuk kalau dia sebenarnya perempuan. Teman-teman tidak marah dengan hal ini. Senja terus menyeringai. Rupalla tak lagi kekeringan. Penduduk mulai bercocok tanam, beternak dan mulai menata kehidupan mereka kembali. Raja menata ulang pemerintahannya. Meski Rosy sebagai pencuri kecil tetapi tetap bangga menjadi anak raja yang tidak hanya berdiam diri di kamar.

### I Miss You

The king punished Rosy to go wandering outside the palace and study the rigors of life. Upe is allowed to accompany him. Before leaving, the father tells him a secret that makes Rosy unable to do anything. It is said that her mother was an angel who descended from the sky. It is said that after giving birth to Rosy and her duties completed, her mother returned to kayangan. Will this notice change Rosy’s life. No, she is still Rosy, the girl who looks like a boy. Soon Rosy continued the adventure towards the secret prison. One of her wishes is to find Bono’s father. Along the way Rosy felt missed her friends. Suddenly there was a shout, “Rosy ..... wait”. Ternyata Bono and Gau follow to accompany Rosy on an adventure. They were around in a downturn and never minded the secrets he had been keeping, including that she was actually a girl. Friends are not angry about this. Twilight continued to grin. Rupalla is no longer a drought. The population began to grow crops, raise livestock and began to reorganize their lives. The king reorganized his rule. Although Rosy is a small thief but still proud to be the king’s son who not only stays in the room.

## 4.2 Analisis Kohesi Leksikal

### *Repetisi/pengulangan*

1. Kakiku berlari-lari kecil memasuki **hutan**. **Hutan** ini hanya berada di seberang sebuah **istana**. **Istana** yang berdiri di puncak bukit kapas. Dikelilingi **hutan** lindung yang luas. Jika turun ke lembah, terlihat berkelok-kelok sungai melata di sepanjang sisi **hutan**. Setelahnya, hanya terlihat hamparan sabana yang sangat luas. Itu kenapa **istana** itu disebut dengan **Istana** Mata Padang. Matamu hanya akan memandang sebuah bangunan yang menjulang tinggi di puncak bukit Kapas dan dikelilingi padang yang luas. Sungguh indah. (2022: 1; 1)

My legs ran around in the woods. This forest is only opposite a palace. The palace that stands on the top of a cotton hill. It is surrounded by a vast protected forest. If you go down to the valley, you can see the meandering river along the side of the forest. After that, only a very wide expanse of savanna can be seen. That’s why the palace is called the Padang Eye Palace. Your eyes will only look at a towering building on the top of the Cotton hill and surrounded by a vast field. It’s really beautiful. (2022: 1; 1).

2. Akhirnya, langkahku terhenti di sebuah **pohon** yang amat besar. Aku menyebutnya kakek Buyut Oak. **Pohon** tua yang berumur ratusan tahun itu menantiku dengan senyum. **Pohon** Oak itu seperti kakekku yang beruban dan berjenggot panjang. (2022: 1; 1)

Finally, my steps came to a halt in a very large tree. I call him Oak's great-grandfather. The hundred-year-old tree looked forward to me with a smile. The Oak tree is like my grandfather who has gray hair and a long beard. (2022: 1; 1).

3. Terakhir kali aku meminta pada Ayahanda, **dia** hanya mengernyit. Tidak menanggapi secara serius. Lalu **dia** mengubah topik pembicaraan. **Dia** selalu gemar membawaku ke hutan untiuk berlatih berburu. Ayahanda adalah pemburu yang jitu. Ia selalu membawa hasil buruan rusa dan babi hutan. **Dia** akan terus bercerita bagaimana taktik menemukan buruan dan tidak tergesa-gesa untuk menembakkan anak panahnya. Saat seperti itu, aku hanya diam dan membaca buku-buku yang aku ambil dari perpustakaan (2022, 2; 8)

The last time I asked Dadanda, he just frowned. Didn't take me seriously. Then he changed the subject. He always loved to take me to the woods to practice hunting. Your father was a surefire hunter. He always brings the game products of deer and wild boars. He would continue to tell how the tactics of finding game and unhurried to shoot his arrows. At such times, I just shut up and read the books I took from the library (2022, 2; 8).

4. "Iya, **Tuan Muda** ... saya paham betul perasaan **Tuan Muda**. Jika anak-anak luar istana saya kumpulkan disini, mereka pasti akan iri pada **Tuan Muda**. Saat mau dilahirkan mereka akan memilih menjadi seorang pangeran. Hidup mewah di istama, memiliki kamar yang besar dan memiliki perpustakaan pribadi." Matak mulai mencari wajahnya. Ada benarnya juga perkataan orang tua itu. (2022, 2; 12)

"yes, Young Master... I understand very well the feelings of the Young Master. If the children outside my palace are gathered here, they will definitely envy Young Master. When they want to be born they will choose to be a prince. Live luxuriously in istama, have a large room and have a private library." My eyes began to search for her face. There is some truth to the old man's words. (2022, 2; 12).

5. Pemicu dari segala pemantik kekesalanku sebenarnya adalah Ayahanda. Di istana tidak ada **yang** berani dengan Ayahanda. Wajahnya **yang** berwibawa, suaranya **yang** besar dan tubuhnya **yang** tinggi tegap memiliki sesuatu **yang** bisa membuat kepala-kepala para bawahannya menunduk. (2022, 3; 14)

The trigger of all my annoyance was actually Dadanda. In the palace no one dared with your Father. His authoritative face, big voice and tall sturdy body have something that can make the heads of his subordinates lower. (2022, 3; 14).

6. Sejak penyusupannya **di** pertemuan rahasia itu, **di** kepalaku seperti tercangkok sebuah radio yang terus berbunyi dan berisik. **Di** dalam kepala seperti terngiang-ngiang kata-kata yang membuatku gelisah. Pada saat tertentu aku benar-benar akan mendengarkan dan memahaminya dengan baik. Namun tidak, aku masih labil. Aku belum bisa menahan sesuatu masalah tanpa mengeluh dan kesal. Aku bisa uring-uringan karena otakku akan meledak. Pada suatu malam aku hanya akan berada **di** kamar dan sembunyi **di** balik selimut tebal. Kamar terkunci tanpa nyala lampu. Itu cukup menenangkan meski dalam waktu lama. (2022, 4; 18)

Since his infiltration at that secret meeting, in my head it was like being grafted by a radio that kept beeping and noisy. Inside the head seemed to ring words that made me

uneasy. At any given moment I will actually listen and understand it well. But no, I'm still labile. I haven't been able to endure anything of trouble without complaining and being upset. I can get my brain bursting. One night I would just be in the room and hide under a thick blanket. The room is locked without the light on. It was quite soothing even for a long time. (2022, 4; 18).

7. *Rumah kecil. Sederhana. Tak lebih besar dari kamarku. Namun **dinding-dinding kayu ini membawa nuansa yang natural dan hangat. Tak ada hiasan mewah terpajang di dinding atau kepala tanduk rusa yang sering diawetkan untuk simbol kegagahan si pemilik rumah** (2022, 5; 24)*

Small house. Simple. No bigger than my room. But these wooden walls bring a natural and warm feel. No fancy embellishments are displayed on the walls or heads of deer antlers that are often preserved for the homeowner's stupefaction symbol (2022, 5; 24).

8. *"**Berhenti .... hey, berhenti ! Tolong berhenti .... napasku mau putus. Kau bisa didakwa mencelakai seseorang**" dan ternyata suaraku lenyap ditelan angin keras yang membantu pergerakannya masuk ke hutan. Sama sekali tidak digubrynya. Ranting-ranting pohon perih menggores lengan dan kakiku, bergoyang mengoyak-oyak tidur siang mereka. Aku paham betul, mengapa ibunya selalu berpesan agar dia tidak berbuat onar. (2022,5; 27:28)*

"Stop.... hey, stop ! Please stop.... my breath was about to break. You can be charged with harming someone" and it turned out that my voice vanished in the loud wind that helped his movement into the woods. It's not at all a nuisance. The branches of the stinging tree scratched my arms and legs, swaying through their naps. I understand very well, why his mother always told him not to make trouble. (2022,5; 27:28).

9. *"Rosy .... lihat mereka menyukaiku," teriaknya sambil **berputar-putar. Pembicaraan kami terputus dan aku ikut berlari menghampiri anak kecil itu. Tampaknya mengasyikkan jga bermain dengan mereka.***

*Napasku yang **ngos-ngosan** membuatku berhenti dan duduk di bawah pohon raksasa. Kusandakan tubuhku yang berkeringat. Bajuku sampai basah. Belum sempat kuseka dengan lengan bajuku, sebuah sapu tangan **bergoyang-goyang** di depan wajahku. (2022, 6; 31)*

"Rosy.... look at them liking me," she shouted as she circled around. Our conversation was cut off and I ran over to the little boy. It seems exciting to play with them.

My squeaky breath made me stop and sit under a giant tree. I leaned my sweaty body. My clothes got wet. I hadn't had time to shake with my sleeve, a handkerchief swaying in front of my face. (2022, 6; 31).

10. *"Mungkin karena **aku** dulu lahir dari rakyat biasa. Meski **aku** hidup dan mengabdikan di istana seumur hidupku, **aku** tetap yakin tak tahan melihat penderitaan rakyat yang bertani dan menghidupi keluarganya dengan susah payah. Hasil keringat mereka kan habis untuk membayar pajak." (2022, 7; 39)*

"Maybe it's because I used to be born to ordinary people. Even though I lived and served in the palace all my life, I still believed that I could not bear to see the suffering of the people who farmed and supported their families with great difficulty. The proceeds of their sweat are exhausted to pay taxes." (2022, 7; 39).

11. *Namun tiba-tiba suasana hening. Tak ada suara. Ada beberapa dari **mereka** tak percaya aku berkata demikian. Atau mungkin **mereka** takut membantuku, karena jika tertangkap, hidup keluarga **mereka** akan dipertaruhkan. (2022, 8; 43-44)*

But suddenly the atmosphere was silent. There was no sound. There were some of them who couldn't believe I said so. Or maybe they are afraid to help me, because if caught, their family's life will be at stake. (2022, 8; 43–44).

12. *Entah suara siapa, jantungku berdegup kencang mendengar suara lantang tersebut. Apa sebenarnya yang merasuki tubuh para pejabat istana itu ? **Mengapa mereka** kejam membuang rakyatnya demi materi semata. Bahkan kondisi istana tidak kekurangan pangan. **Mengapa mereka** harus menimbun cadangan makanan yang sudah banyak ?* (2022; 9; 47)

I don't know whose voice it was, my heart jumped violently at the loud noise. What exactly possessed the bodies of those court officials? Why are they cruel to throw away their people for the sake of mere materiality. Even the conditions of the palace are not short of food. Why should they hoard already a lot of food reserves? (2022; 9; 47).

13. *Aku berjanji dalam hati untuk mengajakmu ke istanaku. Kelak, jika aku bisa menyelundupkan tubuhmu di gerobakku. Sedangkan **kau** sangat mudah gembira jika sedikit saja kuceritakan tentang istanaku. **Kau** akan berputar-putar mengelilingi bunga seruni yang bergerombol sedikit itu sambil berkhayal jika **kau** bisa sampai ke tamanku, **kau** akan menanam banyak bunga di lahan.* (2022, 10; 51)

I promised in my heart to take you to my palace. In the future, if I can smuggle your body in my cart. Meanwhile, you're very easily elated if I tell you a little bit about my palace. You'll be circling those little swarmed seruni flowers while fantasizing that if you can get to my garden, you'll plant a lot of flowers in the field. (2022, 10; 51).

14. *Entah mengapa **tidurku** begitu nyenyak malam ini. Padahal **tidurku** bukan di dalam kamar yang luas dan nyaman. Namun di sini, di dalam tubuh kakek buyut Oak. Tempat **tidur** yang dibuatkan Bono untukku lumayan juga. Dibuat dari daun-daun kering yang menumpuk dan di atasnya tergelar selimut yang sudah usang. Kutepuk-tepuk selimut tersebut dan merapikannya. Pagi datang dengan cepat. Matahari terlihat menembus hutan dengan cepat. Matahari terlihat menembus hutan dengan sorotan vertikal seperti perosotan dari kayangan. Indah sekali pemandangan di sini.* (2022; 11; 56)

I don't know why I slept so well tonight. Even though my sleep is not in a spacious and comfortable room. But here, in the body of Oak's great-grandfather. The bed Bono made for me was not bad too. Made from dry leaves that accumulate and on top of it is a worn blanket. I patted the blanket and tidied it up. The morning came quickly. The sun can be seen through the forest quickly. The sun is visible through the forest with a vertical spotlight like a slide from kayangan. It's a beautiful scenery here. (2022; 11; 56).

15. *Dan lelaki tua itu menganguk tanda hormat. **Ia** mengerti sekali itu, namjun sebenarnya **ia** hanya khawatir padaku. Katanya, aku bakal memimpin kerajaan besar nan subur ini. Dan beberapa malam terakhir ini **ia** bermimpi hal yang sama. Bermimpi tubuhku kurus terkurung dalam ruang yang sangat gelap.* (2022, 12; 64)

And the old man nodded in respect. He understood that once, but he was just worried about me. He said I would lead this great and fertile empire. And these past few nights he's dreamed the same thing. Dreaming my body was thin confined in a very dark space. (2022, 12; 64).

16. *“Berlutut dan tampilkan **wajahmu**, bodoh?”. Sekali lagi prajurit itu memegang **wajah** dan menarik rambutku dengan keras. Ia mulai meraih kain hitam yang menutup setengah **wajahku**. Saat kain itu ditarik, terlihat **wajah** Raja tercengang. Kaget bukan kepalang. Aku menatapnya dengan berani, tanpa takut. Ketiga prajurit yang menghadap*

*Rajapun ikut tercengang. Suasana tambah mencekam. Nyala obor di setiap penjuru ruangan itu tampak bergoyang-goyang. Saksi bisu peristiwa ini. (2022, 13; 66–67)*

“Kneel down and show your face, stupid?”. Once again the soldier held my face and pulled my hair hard. He started reaching for the black cloth that covered half of my face. When the cloth was drawn, it was seen that the King’s face was dumbfounded. Shock is not a head. I looked at him bravely, fearlessly. The three soldiers facing the King were also stunned. The atmosphere is even more tense. The flame of torches in every corner of the room seemed to be swaying. A silent witness to these events. (2022, 13; 66–67).

*17. Dalam waktu seminggu, aku berjalan melewati bukit, hutan lebat dan sabana yang luas. Dengan berbekal rasa ingin tahu, aku segera pergi menuju penjara rahasia. Daerah pengasingan yang ada di gunung Bolio dan Tilangku. Aku ingin bisa menemukan ayah Bono yang diasingkan di sana. Mungkin juga aku bisa menetap di pengasingan. Bertani dan beternak domba, sapi atau kerbau. (2022, 14; 71)*

Within a week, I walked through hills, dense forests and vast savannas. Armed with curiosity, I quickly went towards the secret prison. Exile areas are on Bolio and Tilangku mountains. I want to be able to find Bono’s exiled father there. It is also possible that I can settle in exile. Farm and raise sheep, cattle or buffalo. (2022, 14; 71).

**Data 1** there is word repetition *hutan* up to 4 times and words *istana* up to 3 times to assert the place or area where the event occurred. **Data 2** there is a repetition of the word *pohon* 3 times to show the called object. **Data 3** there is a repetition of the word *dia* up to 4 times to show the same person. **Data 4** there is a combined repetition of the word *Tuan Muda* up to 4 times to show the same person. **Data 5** there is a repetition of the word *yang* up to 5 times to designate the same connector. **Data 6** there is a repetition of the word *di* as many as 5 times to assert where it happened. **Data 7** there is a repetition of the word *dinding-dinding* there was as many as 1 time pointing to the scene. **Data 8** there is a repetition of the word *berhenti* there are as many as 3 times to affirm the command. **Data 9** there is a repetition of the word *berputar-putar, ngos-ngosan* and *bergoyang-goyang* there are as many as 1 time to indicate the situation. **Data 10** there is a repetition of the word *aku* there are as many as 3 times referring to the same person’s pronouns. **Data 11** there is also a repetition of the word *mereka* there are as many as 3 times to indicate the same pronoun. **Data 12** there is a merge repetition of the word *mengapa mereka* there are as many as 2 kalin to show questions addressed to the same person. **Data 13** there is a repetition of the word *kau* there are as many as 3 times showing the same person’s pronouns. **Data 14** there is a repetition of the word *tidur*. There are as many as 3 times to show the situation that occurred. **Data 15** there is a repetition of the word *ia* there are as many as 3 times the purpose is to show a replacement for the same person. **Data 16** there is a repetition of the word *wajah* there are as many as 4 times to indicate where something happened. **Data 17** there is a repetition of the word *aku* there are up to 4 times to refer to the same person.

Repetition in this study is widely used as an affirmation related to people (figures). On the research data obtained from the Novel entitled “*Pencuri Kecil*” written by Iin Nuraini there is data that contains reps as an affirmation of a person (figure) up to 6 data. Repetitions of this study are useful for emphasizing the importance of lingual units in a context. This is supported by statements from the results of the study [27, 28]. Which states that repetition emphasizes the importance of language units in context, making

it a coherent discourse. The same statement was also made in Ambarsari’s research [29] that repetition is used in an effort to emphasize meaning while paying attention to context. So, reps are repetitions of syllables that serve to emphasize and reinforce meaning according to the context desired by the author.

#### *Antonimi/antonym*

18) *Akhirnya, langkah ku terhenti disebuah pohon yang amat besar. Aku menyebutnya kakek Buyut Oak. Pohon Oak itu seperti kakekku yang beruban dan berjenggot panjang. Aku sandarkan tubuhnya dengan napas terengah-engah, napas pendek-pendek.* (2022: 1; 1)

Finally, my steps came to a halt in a very large tree. I call him Oak’s great-grandfather. The Oak tree is like my grandfather who has gray hair and a long beard. I leaned his body down in gasps, shortness of breath. (2022: 1; 1).

19) *Aku mulai masuk ke lubang besar mirip seperti mulut gua di sisi bawah pohon ini. Pohon yang amat besar, melingkar hampir 25 m diameternya dan 35 m tingginya.* (2022, 1; 2). *Ia seperti tak terima aku selalu mengandalkan elang hitam Upe pada setiap perjalananku di hutan. Ia merutuk dirinya sendiri. Bersungut-sungut kembali menata bahan makanan yang akan aku bawa dengan gerobak kecil.* (2022; 1: 4).

I started to get into a big hole similar to the mouth of a cave on the lower side of this tree. A very large tree, circling almost 25 m in diameter and 35 m in height. (2022, 1; 2). He didn’t seem to accept that I always relied on the black eagle Upe on every trip in the forest. He reaped himself. Hurrying back to arranging the groceries I was going to bring in a small cart. (2022; 1: 4).

20) *Ia kudapati berdiri saja sambil membawa tongkat yang berasal dari batang kayu dengan dililit akar panjang. Mungkin karena ia sudah tua, ia sangat ramah padaku. Tak kubayangkan jika ia masih muda, pasti dia melarangku bertanya seperti pejabat-pejabat istana lainnya.* (2022, 2; 11)

He stood up carrying a stick that came from a log wrapped around a long root. Maybe because he is old, he is very friendly to me. I can’t imagine if he was young, surely he forbade me to ask questions like other court officials. (2022, 2; 11).

21) *“Mengapa kau panggil aku Tuan Muda ... aku senang kau memanggil namaku saja”. (2022, 2; 11) Freyya jongkok dan ikut duduk bersandar di dinding menara yang tebal dan kokoh ini. Dia sandarkan tongkatnya di samping. Sedang wajahku hanya tenggelam di balik wajahku yang sedih. Aku memang kesepian.* (2022, 2; 11–12).

“Why do you call me Young Master... I’m glad you just called my name”. (2022, 2; 11) Freyya squatted down and sat down leaning against the thick and solid wall of the tower. He leaned his wand on the side. My face just sank behind my sad face. I am indeed lonely. (2022, 2; 11–12).

22) *Para nelayan pun tak pernah sadar saat badan kecilku menyusup ke kolong meja, mereka mendorong meja sampai masuk ke ruang rahasia tersebut. Dan aku akan keluar jika meja ini sampai di dapur.* (2022, 3; 15)

The fishermen never realized when my small body infiltrated the table, they pushed the table until they entered the secret room. And I’ll be out if this table gets to the kitchen. (2022, 3; 15).

23) *Di dalam kepala seperti terngiang-ngiang kata-kata yang membuatnya gelisah. .... Pada suatu malam aku hanya akan berada di kamar dan sembunyi di balik selimut*

*tebal. Kamar terkunci tanpa nyala lampu. Itu cukup **menenangkan** meski dalam waktu yang tidak lama. (2022; 4; 18)*

Inside the head seemed to ring words that made him uneasy. .... One night I would just be in the room and hide under a thick blanket. The room is locked without the light on. It was quite soothing even in the not too distant future. (2022; 4; 18).

24) *Ibu, apa kau juga ikut berdoa ? Apakah kau bisa berdoa untukku yang masih **hidup** ? ..... Jika doa-doa biasa aku ucapkan untuk para leluhurku yang sudah **mati**, bisakah orang **mati** mendoakan orang yang masih **hidup**? Ibu, aku butuh dukunganmu. (2022, 4; 19)*

Mother, are you also participating in prayer?" Would you be able to pray for me who is still alive?" ..... If the usual prayers I say for my dead ancestors, can the dead pray for the living? Mother, I need your support. (2022, 4; 19).

25) *Rumah ini **kecil**. Sederhana. Tak lebih **besar** dari kamarku. Namun dinding-dinding kayu ini membawa nuansa yang natural dan hangat. (2022, 5; 24)*

This house is small. Simple. No bigger than my room. But these wooden walls bring a natural and warm feel. (2022, 5; 24).

26) *"Ssst ... kau siapa ?" tanya dengan **berbisik**. Aku menatapnya dengan seksama. Kepalanya menyembul dengan mata besarnya tertutup poni rambut. Jari telunjuk kugerakkan di depan wajahku. "Aku ?". "Ssst ... **jangan keras-keras**. Ibuku tidak suka keributan. **Berbisik saja**". (2022, 5; 24)*

"Shhh... who are you?" asked in a whisper. I looked at him intently. His head poked out with his big eyes covered in hair bangs. I moved my index finger in front of my face. "Me?". "Shhh... Don't be aloud. My mother doesn't like fuss. Just whisper". (2022, 5; 24).

27) *Kuperhatikan anak kecil yang berlarian memutari pohon Oak dengan mengacung-acungkan batang pohon kering. Sekelilingnya terlihat kupu-kupu beterbangan. Seolah dia memiliki magnet yang kuat pada hewan-hewan **di hutan**. Mereka tampak bahagia. Padahal mereka disini ..... di hutan, bukan **di istana**. (2022, 6; 31)*

I noticed a small child running around the Oak tree brandishing a dry tree trunk. All around can be seen butterflies flying. As if he had a strong magnetism in the animals in the forest. They looked happy. Even though they were here..... In the forest, not in the palace. (2022, 6; 31).

28) *Di sisi **utara**, tak ada. Juga **selatan** dan **timur**. Pasti ia mengawasi menara sebelah **barat**. Huh, lelah juga menaiki anak tangga yang berkelok-kelok dan agak tajam. (2022, 7; 36)*

On the north side, there is none. Also south and east. It must have been watching the tower to the west. Humph, tired also climbed the winding and somewhat sharp steps. (2022, 7; 36).

29) *Saat ini Raja sering mengutus **tentara** kerajaan untuk menghukum para penduduk yang tidak bisa membayar pajak. (2022, 8; 42) "Lantas ? Kau ingin mengumpulkan kami untuk jadi kawanan **pemberontak** ?" (2022, 8; 43)*

Nowadays the King often sends royal soldiers to punish the residents who cannot pay taxes. (2022, 8; 42) "So ? You want to gather us to be a herd of rebels?" (2022, 8; 43).

30) *"Markas ini akan aku buat di dalam tubuh Kakek Buyut Oak dan di dalamnya akan aku timbun bahan makanan yang kerajaan rampas dari penduduk. Bahan makanan itu akan aku kembalikan pada penduduk yang **kesusahan**". (2022, 8; 43) Banyak harapan*

*yang aku tumpahkan di pundak mereka. Tugas berat, mungkin tak akan terasa jika kita bersama merek. Itu kenapa aku senang sekali memiliki mereka. (2022, 8; 45)*

“I will make this base in the body of Oak’s Great-Grandfather and in it I will heap the foodstuffs that the kingdom looted from the inhabitants. I will return the foodstuffs to the troubled population”. (2022, 8; 43) A lot of hope I spilled on their shoulders. It’s a tough task, maybe it won’t be felt if we are with the brand. That’s why I’m so happy to have them. (2022, 8; 45).

31) *“Bukan ... tapi udang-udang kecil yang hidup bergerombol terlalu banyak. Kau akan menyukainya.” (2022, 10; 53) “Aku sangat ingin kesana, Ros ... suatu saat nanti jika sudah besar.” (2022, 10; 55)*

“It’s not... But the small shrimps that live in swarms are too much. You’re going to love it.” (2022, 10; 53) “I really want to get there, Ros... someday if it grows up.” (2022, 10; 55).

32) *Raja telah memperketak keamanan baik di dalam maupun di luar istana. Sulit untuk mengelabui banyak prajurit istana. (2022; 11; 53)*

The king had made security insecurity both inside and outside the palace. It is difficult to fool many palace warriors. (2022; 11; 53).

33) *Gemicik air macurnya meloncat-loncat naik kemudian turun. Kutinggalkan lelaki tua yang masih berdiri di bawah pohon rindang ini. (2022, 11; 54)*

The gurgling of the macur jumped up and down and then down. I left the old man who was still standing under this shady tree. (2022, 11; 54).

34) *“Ini urusan orang dewasa. Kau di kamar saja atau membaca buku di perpustakaan.” ..... Ada perasaan aneh ketika melihat langkah kakinya lesu tak seperti biasanya. Hari ini gagal lagi membujuk Ayahanda. Dia terus menganggapku masih kecil dan tidak perlu tahu urusan kerajaan. (2022, 11; 60)*

“This is an adult’s business. You’re just in the room or reading a book in the library.” ..... There he saw his footsteps uncharacteristically lethargic. Today failed again to persuade Dadanda. He kept thinking I was a kid and didn’t need to know the affairs of the kingdom. (2022, 11; 60).

35) *Gegas langkahku tiba-tiba berhenti. Karung yang sudah aku isi dengan berbagai bahan makanan masih kupanggul di punggung. Kutoleh ke kanan dan ke kiri. Mengendap-endap untuk membuka gembok gerbang yang luar biasa beratnya. (2022, 13; 65)*

My footsteps suddenly stopped. The sacks I’d filled with a variety of groceries were still on my back. Kutoleh to the right and left. Precipitating to open the gate’s extraordinarily heavy padlock. (2022, 13; 65).

36) *“Aku ingin Ayahanda membuka gerbang selebar-lebarnya untuk para penduduk yang terasing, agar mereka bisa berdagang ke sini dan mencari penghidupan di sini. Pajak rendah untuk yang miskin, dan pajak yang tinggi untuk penduduk yang kaya. Agar adil dan penduduk bisa melanjutkan hidup dengan tenang.” Dan Raja hanya terdiam. Lalu tersenyum ke arahku. (2022, 13; 69)*

“I want your Father to open the gates as wide as possible for the alienated inhabitants, so that they can trade here and find a living here. Low taxes for the poor, and high taxes for the rich. To be fair and the residents can move on with peace of mind.” And the King just fell silent. Then smiled at me. (2022, 13; 69).



37) *Sedih atau bahagia? Berterima kasih atau menggerutu. Aku terbiasa menjadi anak yang kesepian, menyendiri, dan tak mengenal kasih sayang Ibunda. Aku sama sekali tidak punya kenangan bersama bersama seorang yang melahirkan aku. (2022, 14; 70)* Sad or happy? Thanking or grumbling. I was used to being a lonely, aloof, and unknowing child to my mother's affections. I have absolutely no memories of being with the man who gave birth to me. (2022, 14; 70).

38) *Apa dengan memberitahuku, akan mengubah hidupku? Aku tetap sendiri, tanpa Ibunda di sampingku. Aku tetap si Tuan Muda Rosy si anak perempuan yang mirip lelaki ini. (2022, 14; 71)*

Is it by telling me, will it change my life? I remained alone, without Mother beside me. I'm still the Young Master Rosy the girl who looks like this guy. (2022, 14; 71).

**Data 18** there is an opposite word in the sentence, namely between the words *panjang* and *pendek*. The word indicates a difference in size. **Data 19** there is a counterword, namely between *besar* and *kecil*. Pointing to the size of the area of an object. **Data 20** there is an opposite word between *tua* and *muda*. Pointing to differences in age groups. **Data 21** there are opposite words between *senang* and *sedih*. Pointing to mood differences. **Data 22** there are opposite words between *masuk* and *keluar*. Pointing to the difference in the position of an object. **Data 23** there are opposite words between *gelisah* and *menenangkan*. Pointing to mood differences. **Data 24** there is an opposite word between *hidup* and *mati*. Designates the status of the existence of an object. **Data 25** there are opposite words between *kecil* and *besar*. Designate the difference in the size of a space. **Data 26** there are opposite words between *berbisik* and *jangan keras-keras*. Pointing to the difference in intonation of the voice when speaking. **Data 27** there are opposite words between *di hutan* and *di istana*. Pointing to the difference in place. **Data 28** there are opposite words between *utara – selatan* and *timur – barat*. Pointing to the difference in the direction of something. **Data 29** there are opposite words between *tentara* and *pemberontak*. Designate a difference in a person's status or predicate. **Data 30** there are opposite words between *susah* and *senang*. **Data 31** there are opposite words between *besar* and *kccil*. Both point to the size of an object. **Data 32** there are opposite words between *di dalam* and *di luar*. Pointing to position differences. **Data 33** there are opposite words between *naik* and *turun*. Pointing to the difference in the direction of a movement. **Data 34** there is an opposite word between *dewasa* and *kecil*. Pointing to the age of maturity of a person. **Data 35** there are opposite words between *ke kanan* and *ke kiri*. Both are heading in the direction of a movement. **Data 36** there are opposite words between *rendah* and *tinggi*. Pointing to the difference in the level of burden that a person must bear. **Data 37** there are opposite words between *sedih - bahagia* and *berterima kasih - menggerutu*. Pointing to mood differences. **Data 38** there are opposite words between *perempuan* and *lelaki*. Pointing to gender differences with unequal physical and non-physical characteristics.

Antonimi in this study is used to express a relationship of opposition to two units of speech that show differences in meaning but support the cohesiveness of sentences. This is supported by the research of Ramadhani et al. which states antonyms are semantic relationships between two units of language that have the meaning to assert otherwise, to contradict or contrast between one another [30]. This statement is also supported by the results of research by Yuniati & Chairunnisa (2018: 197) that antonymy or opposition of

meaning is one of the means of lexical cohesion in supporting the cohesion of discourse. Antonimi is the opposite or contradictory of one word to another but has a (coherent) interrelationship.

### *Hyponymy/top-down relationship*

39) Akhirnya, langkahku terhenti di sebuah **pohon** yang **amat besar**. Aku menyebutnya **Kakek Buyut Oak**. **Pohon tua** yang berumur ratusan tahun. **Pohon Oak** itu seperti kakekku yang **beruban** dan **berjenggot** panjang. (2022, 1;1)

Finally, my steps came to a halt in a very large tree. I call it Oak's Great-Grandfather. An old tree that is hundreds of years old. The Oak tree is like my grandfather who has gray hair and a long beard. (2022, 1;1).

40) "Namaku **Rosy** ... panjangnya **Rosy si tampan dari bukit Kapas**," tanganku menyambut jabat tangan kelinci dengan semangat. (2022, 1; 7) "Tidak ... aku tidak hilang ingatan. Namaku **Rosy** ... umurku 13 dan aku suka **berkelana**. Maaf jika merepotkan." (2022, 5; 26) Ayahanda memberitahu bahwa ibundaku seorang bidadari yang turun dari langit. .... Apa dengan memberitahuku, akan mengubah hidupku ? Aku tetap sendiri, tanpa Ibunda di sampingku. Aku tetap **si Tuan Muda Rosy**, si anak **perempuan** yang **mirip lelaki** ini. Badan tegap dengan bentuk muka yang keras. (2022, 14; 71) Penduduk mulai bercocok tanam, beternak dan mulai menata kehidupan mereka kembali. Raja sudah mulai menata ulang pemerintahannya. Meski **aku** adalah **pencuri kecil**, **aku** tetap bangga menjadi **anak Raja** yang tidak hanya berdiam di kamar.

"My name is Rosy... long Rosy the handsome from the Cotton hill," my hand greeted the rabbit's handshake excitedly. (2022, 1; 7) "No... I didn't lose my memory. My name is Rosy... I'm 13 and I love to travel. Sorry if it's troublesome." (2022, 5; 26) Your father told me that my mother was an angel who descended from the sky. .... What by telling me, will change my life? I remained alone, without Mother beside me. I'm still the Young Master Rosy, this boy-like girl. The body is well-built with a hard face. (2022, 14; 71) The population began to grow crops, raise livestock and began to reorganize their lives. The king had already begun to reorganize his rule. Although I am a little thief, I am still proud to be the son of the King who does not just stay in the room.

**Data 39** there is hyponymy i.e. the word **pohon tua** which in the next sentence is also referred to as **pohon** that **amat besar**, **Kakek Buyut Oak**, tree **beruban** and **berjenggot**. All of them point to one identity, namely the Oak Tree. **Data 40** there is hyponymy in the form of the word **Rosy** commonly called **si tampan dari bukit Kapas**, **suka berkelana**, **Si Tuan Muda**, **perempuan mirip lelaki**, **pencuri kecil** and **si anak Raja**. All of them point to one person, Rosy. Hyponymy in the above data indicates the presence of a relationship between the upper class and the lower class. This is in line with the research of Paino, et al. (2021:43) which states that hyponymy describes the relationship between the lower class and the upper class, with words that cover other words or are often called with hypernyms. Then, words that cover a broader study of their meaning are called hyponyms.

### *Synonymy/word match*

41) Namun yang membuatku **heran** adalah bagaimana mungkin dia jadi penguasa di hutan seluas ini. Aku masih **bingung** dengan ukuran batas wilayah yang mereka tandai di hutan. Apa mereka ingat tempat-tempat yang hampir sama ini ? Pepohonan tinggi,

*hijau dan beberaoa akar gantung mengganggu jalan kecil di setiap jengkalnya. Aku hanya garuk-garuk kepala. (2022, 1; 6)*

But what made me wonder was how could he be the master of this vast forest. I'm still confused by the size of the boundaries of the territory they marked in the forest. Do they remember these almost identical places? Tall, green trees and some hanging roots plagued the small road at every inch. I'm just scratching my head. (2022, 1; 6).

42) *Beginilah cara kerja Ayahandaku jadi Raja. Atau ..... memang semua Raja pasti seperti itu? Dia akan **berwenang atas segala keputusan dan bertindak diktator**. Yang terakhir itu yang membuatku geli, tak enak dan benar-benar merasakan tidak asyiknya jadi anak raja. Hanya akan **menuruti perintah dan dilarang membantah**. (2022: 2; 10)*

This is how my Father works as King. Or..... indeed all Kings must be like that? He will be authorized over all decisions and act dictators. That last one that amused me, was unpalatable and really felt the unengrossed of being the king's son. Will only obey orders and be forbidden to refute. (2022: 2; 10).

43) *Saat itu aku **hanya seorang diri**. Bersembunyi di pojok atas menara. Di istana **tak ada anak seusiaku**. Saat kesepian, aku akan ke dapur dan mengganggu para koki memasak. (2022, 2; 11),*

At that time I was just by myself. Hiding in the upper corner of the tower. In the palace there are no children my age. When I'm lonely, I'll go to the kitchen and disturb the chefs cooking. (2022, 2; 11).

44) *Ayahanda akan sangat **bahagia** saat melihatku bergumul dengan mereka. Aku diminta untuk belajar ilmu pemerintahan dari para cendekiawan istana. (2022, 3; 15–16) Seharusnya aku ikut **gembira** dengan kondisi demikian, tata bangunan dan arsitektur di kerajaan kami sangat indah dan kokoh. (2022, 3; 16)*

Your father would be very happy when he saw me struggling with them. I was asked to learn the science of government from court scholars. (2022, 3; 15–16) I should have been happy with the conditions, the building and architecture in our kingdom is very beautiful and sturdy. (2022, 3; 16).

45) *“Apa cukup aku sendiri? Sedangkan kebenaran tercoreng oleh kebijakan Ayahanda yang memberi pajak tinggi dan berdampak buruk pada kehidupan rakyat. Mereka akan **binasa**. Kerajaan akan **runtuh** dengan perlahan. (2022, 4; 20–21)*

“Is it enough for me alone? Meanwhile, the truth is tarnished by the wisdom of Ayahanda who gives high taxes and adversely affects the lives of the people. They will perish. The kingdom will collapse slowly. (2022, 4; 20–21).

46) *Saat itu juga, aku ingin jadi seorang yang berbeda. Aku bukan Rosy si anak Raja yang manja, namun si Rosy anak petualang dafri negeri antah berantah. Hmmm, sungguh enak sekali mendengar sebutan itu untuk diriku sendiri. Senyumku mengembang dengan langkah yang pasti. Udara di luar istana memang **tak menyesakkan**. Udara di sini begitu **segar**. (2022, 4; 20)*

Right then and there, I wanted to be a different person. I'm not Rosy the spoiled King's son, but Rosy the adventurous child in the middle of nowhere. Hmmm, it's really good to hear that designation for myself. My smile expanded with a sure pace. The air outside the palace is indeed not suffocating. The air here is so fresh. (2022, 4; 20).

47) *Ah, ibu itu, terlalu dramatis memandang hidup ini. Senyumku mengembang tanpa sadar. “Tidak .... aku **tidak hilang ingatan**. Namaku Rosy, umurku 13 tahun dan aku suka berkelana. Maaf jika merepotkan”.* (2022, 5; 26)

Ah, that mother, it’s too dramatic to look at this life. My smile expanded involuntarily. “No.... I didn’t lose my memory. My name is Rosy, I’m 13 years old and I love to travel. Sorry if it’s troublesome”. (2022, 5; 26).

48) *“Ini, ambil sapu tanganku. Keringatmu sangat banyak. Baru begitu saja kau **ngos-ngosan**. Jangan bilang kau haus lagi, minumku sudah kau habiskan tadi”.* (2022, 6; 31).  
 Aku mengangguk, “terima kasih. Tapi memang benar, aku **gampang capek** padahal baru sebentar kita bermainnya.” (2022, 6; 32) Setelah melihat kebingunganku, Bono hanya cekikikan. Dia menatapku dengan puas seperti tadi setelah berhasil membuatku **kepayahan** saat berlari. (2022, 6; 33) Selamat datang di rumahku, Rosy. Kau bisa berteduh di rumahku jika kau **kelelahan**.” (2022, 6; 34)

49) *Sungguhpun hanya berselang 5 hari dari pertemuan pertamaku dengan mereka, namun rasanya sangat lama. Di istana sangat **sepi**. Benar kata Upe aku memang **kesepian**, itu kenapa aku **membutuhkan teman**.* (2022, 7; 36)

Even though it was only 5 days away from my first meeting with them, it felt very long. It was very quiet in the palace. Right upe said I was lonely, that’s why I needed a friend. (2022, 7; 36).

50) *Namun dua langkah lagi kumendekat, mataku melotot dan mencoba **menutup mulut** sebelum kalimat selanjutnya aku lontarkan. “Aku ingin kau membantuku keluar malam ini,” nyaris kalimatku keluar dari mulutku, kemudian cepat **kubungkam**. Namun kekagetanku belum juga hilang saat melihat wajah Ayahanda beradu muka dengan Freyya.* (2022, 7; 37)

But two more steps away, my eyes glaring and trying to keep my mouth shut before the next sentence I threw out. “I want you to help me out tonight,” almost my sentence came out of my mouth, then I quickly silenced. But my silliness hadn’t disappeared when I saw Dadanda’s face clashing with Freyya. (2022, 7; 37).

51) *Gambaranku yang tidak bagus, kemudian aku perlihatkan pada Freyya. Saat mudanya ia sering menerima jasa **melukis** untuk bangsawan-bangsawan di istana. Kemudian dengan tangan terampilnya, ia benahi garis-garis yang kaku dan ia koreksi dengan menyempurnakanwarna agar terlihat realistis.* (2022, 8; 41) *Saat itu juga, aku sering mendatangi Freyya, bukan hanya untuk menemaniku, namun jga mengajarku **menggambar**.*

My picture is not good, then I showed it to Freyya. As a young man he often received painting services for the nobles at court. Then with his skillful hands, he fixed the stiff lines and corrected them by refining the colors to make them look realistic. (2022, 8; 41) At that time, I often came to Freyya, not only to accompany me, but to teach me to draw.

52) *Aku ingin membangun sebuah markas **rahasia** dimana **hanya kita yang tahu**. Markas ini akan aku buat di dalam tubuh Kakek Buyut Oak dan di dalamnya akan aku timbun bahan makanan yang kerajaan rampas dari penduduk.* (2022, 8; 43)

I want to build a secret base where only we know. I will make this base in the body of Oak’s Great-Grandfather and in it I will heap the foodstuffs that the kingdom looted from the inhabitants. (2022, 8; 43).

53) *Bahan makanan itu akan aku kembalikan pada penduduk yang kesusahan". (2022, 8; 43) Meski sudah tua, tapi aku masih kuat membantumu. Simpanlah cadangan makanan yang akan kau bagi lagi untuk penduduk yang menderit.* (2022, 8; 45)

I will return the foodstuffs to the troubled population". (2022, 8; 43) Although it is old, but I am still strong enough to help you. Keep the food reserves that you will divide again for the suffering population. (2022, 8; 45).

54) *Kulempar kerikil denga keras ke arah taman bunga yang terletak di depan dapur istana agar para penjaga lumbung pangan terkecoh kemudian pergi menju arah suara. Dengan cepat kulari menuju pintu lumbung yang belum terkunci. Jelas sekali bau tanah sisa sayur-sayuran yang dipanen dan bau rempah-rempah yang khas tercium saat pintu terbuka.* (2022, 9; 47)

I threw pebbles hard towards the flower garden located in front of the palace kitchen so that the guards of the food barns were fooled and then went in the direction of the sound. I quickly made my way to the unlocked door of the barn. It was obvious that the smell of soil leftover vegetables harvested and the smell of spices that were peculiar to the door opened. (2022, 9; 47).

55) *Gerbang kubuka dengan sangat hati-hati, diam dan tak bersuara. Kuletakkan sebentar karung-karung itu di sebelahku.* (2022, 9; 48)

The gate opened very carefully, silent and silent. I placed the sack next to me for a while. (2022, 9; 48).

56) *Aku mulai suka menggambar sketsa kasar semenjak kau meminta menggambarkan negeriku yang katamu elok. Aku heran. Aku sendiri bosan dengan tempat tinggalku. .... Kau selalu melonjak dan berteriak betapa indahnya tempatku. (2022, 10; 51) "Gambarku dalam keadaan tenang saja belum bagus... bagaimana bisa dalam keadaan seperti ini?" dia hanya tertawa dan tubuhnya terguncang saat tertawa riuh.* (2022; 10; 53)

I've started to like to draw rough sketches since you asked to describe my country that you say is beautiful. I was astonished. I'm tired of where I live myself. .... You are always soaring and screaming how beautiful my place is. (2022, 10; 51) "My image in a state of calm just isn't good yet... how could it be in this state?" he just laughed and his body was shaken as he laughed boisterously. (2022; 10; 53).

57) *Jenggotnya putih dan panjang mirip penyihir-penyihir beken negeri dongeng. Tapi tidak, Freyya tak punya sihir. Dia hanya punya insting yang kuat. Seperti bisa melihat masa depan yang hanya meleset sekian persen. Namun ia tetap menyangkal jika disebut peramal. Freyya si setia, bilangku.* (2022, 12; 62)

His beard was white and long similar to that of fairyland witches. But no, Freyya has no magic. He just has a strong instinct. It's like being able to see a future that only misses a certain percentage. But he still denies being called a fortune teller. Freyya the faithful, I said. (2022, 12; 62).

58) *Dan lelaki tua itu mengangguk tanda hormat. Ia mengerti sekali itu, namun sebenarnya ia hanya khawatir padaku. .... Aku melihat ada rasa takut di matanya. Mungkin karena terlalu khawatir.* (2022, 12; 64)

And the old man nodded in respect. He understood that once, but actually he was just worried about me. .... I saw that there was fear in his eyes. Maybe it's because of worrying too much. (2022, 12; 64).

59) "Cepat buka penutup wajah itu ....!" perintah Raja dengan **geram**. (2022, 13; 66) ... "Berani-beraninya kau melanggar apa yang Ayahanda perintahkan selama ini. Kau ... kau adalah satu-satunya putra Raja yang kelak memimpin negeri ini," Ayahanda bicara dengan nada **marah**. **Dongkol** merasa tertipu. (2022, 13; 68)

"Quickly take off that face covering....!" the King ordered furiously. (2022, 13; 66) ... "How dare you violate what your Father commanded you all along. You.... you are the only son of the King who will one day lead this land," Father spoke in an angry tone. Dongkol felt deceived. (2022, 13; 68).

60) Ayahanda memberitahu sebuah rahasia yang membuatku tak bisa apa-apa. Tubuhku seperti **es batu**, **membeku**. (2022, 14; 70)

Your father told me a secret that made me unable to do anything. My body is like ice cubes, frozen. (2022, 14; 70).

**Data 41** there is a word match where the words **heran**, **bingung** and **hanya garuk-garuk kepala** have a common meaning. **Data 42** there is a word match where the words **berwenang atas segala putusan**, **bertindak diktator**, **menuruti perintah** and **dilarang membantah** shows the similarity of the decision-making patterns of a ruler.. **Data 43** there is a word match where the word set **hanya seorang diri** and **tak ada anak seusiaku** has the meaning of the existence of a person who is unfriendly. **Data 44** there is a word match where **bahagia** and **gembira** pointing to a similarity of moods. **Data 45** there is a word match where the words **binasa** and **runtuh** shows the similarity of the signs of the destruction of the kingdom. **Data 46** there is a word match where the words **tak menyakkan** and **segar** indicates the same air quality.

**Data 47** there is a word match where the words **sadar** dan **tidak hilang ingatan** contains the same meaning. **Data 48** there is a word match where the words **ngos-ngosan**. **Gampang capek**, **kepayahan** and **kelelahan** both indicate unsanitary physical condition. **Data 49** there is a word match where the words **kesepian** and **membutuhkan teman** indicates the existence of a single friend. **Data 50** there is a word match where the words **menutup mulut** and **bungkam** has the same meaning. **Data 51** there is a word match where the words **melukis** and **menggambar** shows the similarity of meanings. **Data 52** there is a word match where the words **rahasia** and **hanya kita yang tahu** has the same meaning only certain people know. **Data 53** there is a word match where the words **kesusahan** and **menderita** have the same in unhappy situations. **Data 54** there is a word match where the words **pintu belum terkunci** and **pintu terbuka** both indicate the position of the open door. **Data 55** there is a word match where the words **diam** and **tak bersuara** has the same meaning.

**Data 56** there is a word match where the words **elok**, **bagus** dan **indah** indicates the same state of something. **Data 57** there is a word match where the words **penyihir** dan **peramal** shows the similarity of a profession. **Data 58** there is a word match where the words **khawatir** and **takut** has the same meaning. **Data 59** there is a word match where the words **geram**, **marah** and **dongkol** shows the similarity of moods. **Data 60** there is a word match where the words **es batu** and **membeku** indicates the same state of the liquid body. From the results of the analysis of the data above, it is known that words containing synonymy have the same semantic meaning and if reversed will not change the meaning [31]. This is also reinforced by explanation, a synonymous cohesion marker known as two or more different words but having the same or almost the same meaning. Not all

synonyms are exactly the same. It depends on the conditions under which the word is used [32] which states the same thing i.e. the word is synonymous with the same semantic meaning, so that the words can be mutually excised and interchangeable positions and will not change the meaning of the discourse.

#### *Collocation/sanding of words*

There is a collocation in the form of a word, namely *keluarga* (dari *data 61 s/d 68*). Where the family in it has elements, namely *anak raja, kakek, buyut, Ayahanda, Ibu, putra Raja, Ibumu, Ibundaku*. The sentence is as follows:

61) *Akhirnya, langkahku terhenti di sebuah pohon yang amat besar. Aku menyebutnya kakek buyut Oak. Pohon tua yang berumur ratusan tahun itu menantiku dengan senyum* (2022, 1; 2)

Finally, my steps came to a halt in a very large tree. I call him Oak's great-grandfather. The hundred-year-old tree looked forward to me with a smile (2022, 1; 2).

62) *"Namaku Rosy .... panjangnya Rosy si tampan dari bukit Kapas," tanganku menyambut jabat tangan kelinci dengan semangat. (2022,;) Rosy adalah seorang anak raja*

"My name is Rosy.... long Rosy the handsome from the Cotton hill," my hand greeted the rabbit's handshake excitedly. (2022,;) Rosy was a king's son.

63) *Terakhir kali aku meminta pada Ayahanda, dia hanya mengernyit. Tidak menanggapi secara serius. (2022,; )*

The last time I asked Dadanda, he just frowned. Didn't take me seriously. (2022,;).

64) *Pertanyaan yang membuat Ayahanda sangat marah adalah ketika aku bertanya, "Mengapa Ibu meninggal saat melahirkanku ?" (2022, 2; 10)*

The question that made your Father very angry was when I asked, "Why did Mom die giving birth to me?" (2022, 2; 10).

65) *Segera ku ganti baju polos. Aku ingin pergi tanpa identitas anak raja. (2022, 4; 20)*  
Soon I changed into plain clothes. I want to leave without the identity of the king's son. (2022, 4; 20).

66) *Berani-beraninya kau melanggar apa yang Ayahanda perintahkan selama ini. Kau ... kau adalah satu-satunya putra Raja yang kelak memimpin negeri ini," Ayahanda bicara dengan nada marah. Dongkol merasa tertipu. (2022, 13; 68)*

How dare you violate what your Father commanded you all along. You... you are the only son of the King who will one day lead this land," Father spoke in an angry tone. Dongkol felt deceived. (2022, 13; 68).

67) *"Kau tumbuh dewasa dengan cepat Rosy ... Ibumu pasti bangga di surga. Baiklah akan aku pertimbangkan itu. Sekarang kau kembali ke kamarmu. (2022, 13; 69)*

"You grew up quickly Rosy... Your mother must be proud in heaven. Well I'll consider that. Now you go back to your room. (2022, 13; 69).

68) *Di pinggir mata air Frupalla ini aku berhenti dan istirahat. Mencuci muka dan mengguyur sedikit air ke kepala dengan dua telungkup tangan. Kata Freyya, mata air yang jernih ini membawa keberuntungan. Sia asangka para bidadari benar-benar turun dari kahyangan dan aku bisa bertemu dengan Ibundaku. (2022, 14; 70)*

Terdapat kolokasi berupa *bahan makanan* (dari *data 69 s/d 72*), yang di dalamnya bisa kita temui adanya *lobak, wortel, gandum, padi, jagung, tomat, cabai, sawi, roti, sayuran-sayuran, rempah-rempah, bibit buah dan sayur*. Kalimatnya sebagai berikut:

On the edge of this Frupalla spring I stopped and rested. Wash your face and pour a little water on your head with your two hands down. Freyya said, this clear spring brings good luck. I thought the angels actually got off the kahyangan and I was able to meet my Mother. (2022, 14; 70)

There is a collocation in the form of foodstuffs (from data 69 to 72), in which we can find radishes, carrots, wheat, rice, corn, tomatoes, chilies, mustard greens, bread, vegetables, spices, fruit seeds and vegetables. The sentence is as follows:

69) *Gau berlompatan kesana kemari di pohon yang amat tinggi dan luas itu. Diisinya dengan berbagai bahan makanan: lobak, wortel, gandum, padi, jagung, tomat, cabai, sawi dan masih banyak lagi.* (2022, 1; 3)

Gau jumped here and there in the very tall and vast tree. It is filled with various foodstuffs: radishes, carrots, wheat, rice, corn, tomatoes, chilies, mustard greens and many more. (2022, 1; 3).

70) *Kuisi buku dan roti beberapa potong. Kuikatkan sandal karet yang kubeli sendiri di pasar-pasar desa.* (2022, 4; 20)

Quiz books and buns a few slices. I tied the rubber slippers that I bought myself at the village markets. (2022, 4; 20).

71) *Terlihat karung-karung putih yang bertumpukan di depan pintu. Jelas sekali bau tanah sisa sayur-sayuran yang di panen dan bau rempah-rempah yang khas tercium saat pintu terbuka tadi. Kuseret dua kecil isi rempah-rempah dan buah.* (2022, 9; 47–48)

You can see the white sacks piled in front of the door. Obviously, the smell of soil left over from the vegetables harvested and the smell of spices that were peculiar to the door opened just now. I drag two small contents of spices and fruit. (2022, 9; 47–48).

72) *“Setidaknya aku membantu sedikit makanan untuk mereka karena bercocok tanam tak langsung bisa panen. Aku sudah berjanji kembali dan membawakan bibit buah dan sayur yang unggul untuk mereka.”* (2022, 11; 59)

*Terdapat kolokasi berupa kata arah mata angin (dari data 73 s/d 76) yang didalamnya menunjuk arah ujung barat, utara, selatan dan timur. Kalimatnya sebagai berikut:*

“At least I helped a little bit of food for them because farming can’t be harvested right away. I have promised to go back and bring them superior fruit and vegetable seedlings.” (2022, 11; 59)

There is a collocation in the form of the word cardinal direction (from data 73 to 76) which points to the west, north, south and east ends. The sentence is as follows:

73) *Ayahanda membangunkan perpustakaan yang negah itu di ujung barat istana. Itu berarti jarak kamar dengan perpustakaan sangat jauh. Sekitar lima ratus meter.* (2022, 2; 8)

His father built the unsettled library at the western end of the palace. That means the distance between the room and the library is very far. About five hundred meters. (2022, 2; 8).

74) *Sore datang dengan cepat. Matahari masih mengeluarkan warna jingga di ujung barat. Badan yang penuh goresan dan memar membiru masih terasa di bagian lutut dan siku tangan.* (2022, 6; 30)

The afternoon came quickly. The sun still gives off an orange color at the western end. The body full of scratches and blue bruises is still felt on the knees and elbows of the hands. (2022, 6; 30).



75) *Dengan bergegas, kulangkahkan kakiku naik menara menjumpai Freyya. Di sisi utara, tak ada. Juga selatan dan timur. Pasti ia mengawasi menara sebelah barat.* (2022, 7; 36)

With a rush, I stepped my foot up the tower to meet Freyya. On the north side, there is none. Also south and east. It must have been watching the tower to the west. (2022, 7; 36).

76) *Di tengah-tengah laut yang luas itu terdapat dua gunung yang menjadi penunjuk arah barat dan timur. “ Lirik Bono kepadaku dan segera menerawang jauh kembali.* (2022, 10; 55)

*Terdapat kolokasi berupa nama-nama binatang (dari data 77 s/d 84) yang didalamnya kita temui kata kuda, kelinci, Elang, monyet, rusa, anak rusa, babi hutan, kupu-kupu, burung-burung, domba, sapi dan kerbau. Kalimatnya sebagai berikut:*

In the middle of the vast sea, there are two mountains that point to the west and east. Bono’s lyrics to me and immediately wandered far back. (2022, 10; 55)

There is a collocation in the form of animal names (from data 77 to 84) in which we find the words horse, rabbit, Eagle, monkey, deer, fawn, wild boar, butterfly, birds, sheep, cattle and buffalo. The sentence is as follows:

77) *“Kek ... seharusnya aku sudah diijinkan mengendari si kuda jantan itu, jadi aku tak perlu berlari kepayahan seperti ini.”* (2022, 1; 2)

“Kek... I should have been allowed to ride the stallion, so I didn’t have to run like this.” (2022, 1; 2).

78) *Tiba-tiba kelinci betina berwarna putih gesit turun dari tangga kayu. Dia langsung cekatan menyusun batang-batang kayu kering yang diikat menjadi tangga dan jembatan menuju ruang satu ke ruang lainnya.* (2022, 1; 2–3)

Suddenly a nimble white female rabbit came down from the wooden stairs. He immediately deftly arranged dry logs tied into ladders and bridges leading from one room to another. (2022, 1; 2–3).

79) *Di dalam pohon Oak raksasa itu, hidup keluarga kelinci dan seekor burung Elang hitam bernama Upe. Gau satu-satunya anggota kelinci putih yang bisa berkomunikasi dengan baik.* (2022, 1; 4)

Inside the giant Oak tree, lives a family of hares and a black Eagle bird named Upe. Gau is the only member of the white rabbit who can communicate well. (2022, 1; 4).

80) *Hari pertamaku tersesat di hutan, aku dihadang oleh sekawanan monyet.* (2022, 1; 5)

The first day I got lost in the woods, I was confronted by a flock of monkeys. (2022, 1; 5).

81) *Ayahanda adalah pemburu yang jitu. Ia selalu membawa hasil buruan rusa atau babi hutan.* (2022, 2; 8)

Your father was a surefire hunter. He always brings the results of game deer or wild boars. (2022, 2; 8).

82) *Anak itu masih berlarian mencari ranting-ranting kecil untuk ibunya memasak di rumah. Seringkali berhenti mengumpulkan ranting hanya karena ingin menangkap kupu-kupu atau mengejar anak rusa yang sesekali menampakkan diri.* (2022, 6; 30)

The child was still running around looking for small branches for his mother to cook at home. Often stop collecting twigs just because they want to catch butterflies or chase the occasional fawn. (2022, 6; 30).

83) "Iya Nak ... aku mendebgarnya. Jadi kau tak bsia berbohoing kepadaku, ha ha ha," tawanya bergemuruh mengagetkan beberapa hewan yang diam beristirahat kemudian berlarian dan **burung-burung** beterbangan. (2022, 6; 34)

"yes, son... I demoralized him. So you can't tell me, ha ha ha," he laughed, startling as some of the animals were quietly resting then running around and the birds were flying. (2022, 6; 34).

84) *Aku ingin bisa menemukan ayah Bono yang diasingkan di sana. Mungkin juga aku bisa menetap di pengasingan. Bertani dan beternak **domba, sapi** atau **kerbau**.* (2022, 14; 71)

I want to be able to find Bono's exiled father there. It is also possible that I can settle in exile. Farm and raise sheep, cattle or buffalo. (2022, 14; 71).

There is a collocation in the form of **bagian bangunan kerajaan** (from *data 85 s/d 95*) among others *kamar tidur, perpustakaan istana, tungku api abadi, menara pandang, dapur istana, ruangan bawah tanah, aula pertemuan, penjara bawah tanah, pintu gerbang istana, lumbung pangan istana, jembatan keluar istana, taman bunga, kolam air mancur* and *penjara rahasia*. All of them belong to one named group. **bagian bangunan kerajaan**. The sentence is as follows:

85) *Cahaya pagi menembus lurus lewat jendela kaca **kamarku**. Kamarku ini terlalu besar menurutku. Jika bisa, rak buku di **perpustakaan istana** dipindah saja ke kamar.* (2022, 2; 8)

The morning light penetrated straight through the glass window of my room. This room of mine is too big in my opinion. If you can, the bookshelves in the palace library are just moved to the room. (2022, 2; 8).

86) *Selain itu, aku lebih suka bertanya perihal orang-orang istana pada Freyya, si penjaga 4 **tungku api abadi** yang selalu muncul jika malam tiba.* (2022, 2; 10)

Besides, I'd rather ask Freyya about the palace people, the guardian of the 4 furnaces of eternal fire that always appears when night falls. (2022, 2; 10).

Besides, I'd rather ask Freyya about the palace people, the guardian of the 4 furnaces of eternal fire that always appears when night falls. (2022, 2; 10).

87) *Aku sering menjumpainya di **menara** saat malam merambat pelan. Ia kudapati berdiri saja sambil membawa tongkatnya yang aneh.* (2022, 2; 11)

I often encounter it in the tower when the night is creeping slowly. He just stood up carrying his strange wand. (2022, 2; 11).

88) *Saat kesepian, aku akan ke **dapur** dan mengganggu para koki memasak.* (2022, 2; 11)

When I'm lonely, I'll go to the kitchen and disturb the chefs cooking. (2022, 2; 11).

89) *Entah kenapa orang dewasa begitu repotnya membangun **ruangan bawah tanah** hanya untuk obrolkan sesuatu. Ayahanda memdekorasi ruangan tersebut seperti **aula pertemuan**.* (2022, 3; 14)

I don't know why adults are so bothered to build a basement just to talk about something. His father decorated the room like an assembly hall. (2022, 3; 14).

90) *Ahh, bukan-bukan aku seperti melukiskan ruang **penjara bawah tanah**. Karena memang di setiap kerajaan, penjara pasti berada di bawah tanah.* (2022, 3; 16)

Ahh, no-no I like painting a dungeon room. Because indeed in every kingdom, prisons must be underground. (2022, 3; 16).

91) *Langkahku kupercepat jangan sampai obor-obor jalan di luar istana mulai dimatikan. Itu tanda siapapun tak bisa keluar masuk **pintu gerbang istana**, meskipun anak raja sekalipun. (2022, 7; 40)*

My steps quickened lest the torches of the road outside the palace begin to be turned off. It was a sign that anyone could not get in and out of the gate of the palace, even if it was the king's son. (2022, 7; 40).

92) *Malam itu juga aku bergegas menyelinap di **lumbung pangan istana** yang terletak di samping **dapur istana**. (2022, 9; 47)*

That very night I rushed to sneak in the food barn of the palace located beside the palace kitchen. (2022, 9; 47).

93) *Mungkin karena sudah gelap. Obor-obor di sepanjang **jembatan keluar istana** sudah dimatikan. Namun, tak apalah .... tekadku sudah bulat. (2022, 9; 49)*

Maybe it's because it's dark. The torches along the bridge out of the palace had been turned off. However, that's fine.... My resolve has been unanimous. (2022, 9; 49).

94) *Setelah kugambar sketsa **taman bunga dan kolam air mancur** yang ada di istana, segera kumencari keberadaan Bono. (2022, 10; 53)*

After I drew a sketch of the flower garden and fountain pond in the palace, I immediately searched for Bono's whereabouts. (2022, 10; 53).

95) *Ibu menceritakannya kepadaku. Disanalah beberapa orang diasingkan karena melanggar adat dan tak terampuni. **Penjara rahasia**.” (2022, 10; 55)*

“Mom told me about it. It was there that some people were exiled for violating custom and unforgiving. Secret prison.” (2022, 10; 55).

There is a collocation in the form of **baju** or **pakaian** (from *data 96 s/d 98*) in which there is the word **them, celana, ikat pinggang, baju, tas kain, sandal karet, kain penutup wajah** all belong to one group called **pakaian/baju**. The sentence is as follows:

96) *“Gau ... cepat kemari,” hari ini aku hanya memakai **hem** katun putih dengan setelan **celana** tanggung selutut, membenahi **ikat pinggang** dari kain sutra yang berwarna merah maroon. Menjuntai hampir lepas ikatannya (2022, 1; 2)*

“Gau... Come here quickly,” today I'm wearing only a white cotton hem with a knee-length pants suit, fixing a belt from a maroon-red silk fabric. Dangling almost untied (2022, 1; 2).

97) *Segera ku ganti **baju** polos. .... Kuambil **tas kain** yang memiliki tali berkerut di ujungnya. Kuisi buku dan roti beberapa potong. Kuikatkan **sandal karet** yang kubeli sendiri di pasar-pasar desa. (2022, 4; 20)*

Soon I changed into plain clothes. .... I picked up a cloth bag that had a wrinkled strap at the end. Quizz books and buns a few slices. I tied the rubber slippers that I bought myself at the village markets. (2022, 4; 20).

98) *Kusiapkan **kain** hitam yang bisa **menutup** separuh **wajah**, dari dagu sampai hidung. (2022, 9; 47)*

*Terdapat kolokasi berupa **bagian pemerintahan kerajaan** (dari *data 99 s/d 110*) yang didalamnya terdapat **Raja, kekuasaan, penasehat istana, pejabat istana, koki, pangeran, pelayan, cendekiawan istana, rakyat, tentara istana, penduduk, pemberontak, ksatria dan jendral peran**. Kalimatnya sebagai berikut:*

I prepared a black cloth that could cover half of the face, from chin to nose. (2022, 9; 47)

There is a collocation in the form of a part of the royal government (from data 99 to 110) in which there are Kings, powers, palace advisors, court officials, chefs, princes, servants, court scholars, people, court soldiers, residents, rebels, knights and generals. The sentence is as follows:

99) *Begitulah cara kerja Ayahandaku jadi **Raja**. Atau ..... memang semua Raja pasti seperti itu ? (2022, 2; 10)*

That's how my Father worked as King. Or..... indeed all Kings must be like that ? (2022, 2; 10).

100) *Dia akan berwenang atas segala keputusan dan bertindak diktator. (2022, 2; 10) Kalimat tersebut menunjukkan adanya **kekuasaan** Raja.*

He will be authorized over all decisions and act dictators. (2022, 2; 10) The sentence indicates the existence of the power of the King.

101) *Dan saat itu juga aku langsung diseret oleh **penasihat istana**. Dia membawaku masuk ke kamar dan memperingatkan aku dengan keras agar tidak lagi bertanya. (2022, 2; 11)*

And just then and there I was dragged away by the palace advisor. He led me into the room and warned me loudly against asking any more. (2022, 2; 11).

102) *Tak kubayangkan jika ia masih muda, pasti dia melarangku bertanya seperti pejabat-pejabat istana lainnya. (2022, 2; 11)*

I can't imagine if he was young, surely he forbade me to ask questions like other court officials. (2022, 2; 11).

103) *Saat kesepian, aku akan ke dapur dan mengganggu para **koki** memasak. (2022, 2; 11) Juru masak kerajaan*

When I'm lonely, I'll go to the kitchen and disturb the chefs cooking. (2022, 2; 11) Royal cook.

104) *"Iya, Tuan Muda ... saya paham betul perasaan Tuan Muda. Jika anak-anak luar istana saya kumpulkan disini, mereka pasti akan iri pada Tuan Muda. Saat mau dilahirkan mereka akan memilih menjadi seorang **pangeran**. (2022, 2; 12)*

"yes, Young Master... I understand very well the feelings of the Young Master. If the children outside my palace are gathered here, they will definitely envy Young Master. When they want to be born they will choose to be a prince. (2022, 2; 12).

105) *Para **pelayan** pun tak sadar saat badan kecilku menyusup ke kolong meja, mereka mendorong meja sampai masuk ke ruang rahasia tersebut. Dan aku akan keluar jika meja ini sampai di dapur. (2022, 3; 15)*

The waiters were unaware when my small body infiltrated the table, they pushed the table until they entered the secret room. And I'll be out if this table gets to the kitchen. (2022, 3; 15).

106) *Aku diminta untuk belajar ilmu pemerintahan dari para **cendekiawan istana**. (2022, 3; 16)*

I was asked to learn the science of government from court scholars. (2022, 3; 16).

107) *Mulai lusa, seluruh **Rakyat** akan diberlakukan pajak hasil bumi dan pajak hasil dagang. (2022, 3; 16)*

Starting the day after tomorrow, all the people will be subject to produce tax and trade tax will be applied. (2022, 3; 16).

108) *Beberapa bulan setelah tata tertib itu diberitahukan pada rakyat, **tentara istana** rajin berkeliaran di rumah-rumah **penduduk**. (2022, 7; 39)*

A few months after the order was notified to the people, palace soldiers diligently roamed the houses of the inhabitants. (2022, 7; 39).

109) "*Lantas ? Kau ingin mengumpulkan kami untuk jadi kawan pemberontak.* (2022, 8; 43)

"So ? You want to gather us to be a rebellious herd. (2022, 8; 43).

110) "*Ah, bukan .... bukan itu teman. Ide itu terlalu ekstrim untuk kita. Apalagi kita tak; punya kemampuan tentang bela diri seperti para ksatria atau jendral perang.*" (2022, 8; 43)

*Terdapat kolokasi berupa kata lingkungan istana (dari data 111 s/d 116) yang didalamnya bisa kita temui hutan, puncak bukit Kapas, padang luas, sungai, kota, desa lembah dan sabana. Kalimatnya sebagai berikut:*

"Ah, isn't it.... it's not that friends. The idea is too extreme for us. Moreover, we do not; p martial arts skills like knights or war generals." (2022, 8; 43)

There is a collocation in the form of the word palace environment (from data 111 to 116) in which we can find forests, cotton hilltops, vast fields, rivers, cities, valley villages and savannas. The sentence is as follows:

111) *Kakiku berlari-lari kecil memasuki hutan. Hutan ini hanya berada di seberang sebuah istana.* (2022, 1; 1)

My legs ran around in the woods. This forest is only opposite a palace. (2022, 1; 1).

112) *Itu kenapa istana itu disebut dengan Istana Mata Padang. Matamu hanya akan memandang sebuah bangunan yang menjulang tinggi di puncak bukit Kapas dan dikelilingi padang yang luas. Sungguh indah.* (2022: 1; 1)

That's why the palace is called the Padang Eye Palace. Your eyes will only look at a towering building on the top of the Cotton hill and surrounded by a vast field. It's really beautiful. (2022: 1; 1).

113) "*Temani aku malam ini mengantar makanan ke seberang sungai. Sudah seminggu kita belum mengirim makanan ke penduduk.*" (2022, 1; 4)

"Accompany me tonight to deliver food across the river. We haven't delivered food to the residents for a week." (2022, 1; 4).

114) *Karena memang setiap kerajaan, penjara pasti berada di bawah tanah, bukan berada di tengah kota dalam keramaian pusat kota.* (2022, 3; 16)

Because it is indeed every kingdom, the prison must be underground, not in the middle of the city in the hustle and bustle of the city center. (2022, 3; 16).

115) *Tiba-tiba langkahku terhenti di ujung jembatan menuju desa di bawah lembah.* (2022, 4; 21)

Suddenly my steps came to a halt at the end of the bridge towards the village below the valley. (2022, 4; 21).

116) "*Di mana ? Aku tak melihat apapun selain sabana dan hutan mengerikan di seberang sungai ini.*" (2022, 10; 54)

"Where? I saw nothing but savannas and horrible forests across this river." (2022, 10; 54).

Based on data analysis on the novel entitled "*Pencuri Kecil*" written by Iin Nuraini found the results of the study in the form of references as many as 17 data, Antonimi/lawan kata 20 data, hyponymy 2 data, synonymy 19 data, collocation 55 data. This suggests that the novel is rich in data containing lexical cohesion.

Collocation has to do with the relationship between words and the basis of the fact that it often occurs in the same environment. It is lexical cohesion that depends on their tendency to occur simultaneously text. It retains lexical items that may be found together in the same lexical environment [33].

This research on lexical cohesion is in line with the research of Hardiaz, et al. with the title “*Kohesi Gramatikal dan Kohesi Leksikal dalam Novel Kubah Karya Ahmad Tohari dan Implikasinya Terhadap Pembelajaran Bahasa Indonesia di SMA*” which resulted in data in the form of lexical cohesion, namely repetition 24.39%, synonymy 43.90%, collocation 21.95%, hyponymy 2.44%, antonymy 4.88%, and equivalence 2.44%. In this study, 41 data were obtained containing lexical cohesion aspects and dominated by synonymy aspects [34]. The similarity between the research conducted by the researcher and Hardiaz is that they both analyze the lexical cohesion in a novel. The difference is that the research conducted by Hardiaz examines grammatical cohesion and lexical cohesion and its implications for learning Indonesian while the research conducted by researchers is only focused on lexical cohesion and its relevance to teaching materials. The research conducted by researchers was dominated by data in the form of collocation aspects.

### ***Relevance to Teaching Materials***

In high school there are lessons Indonesian. In it there is learning in the form of compiling short stories with sub-chapters, namely: identifying stories (novels), summing up story elements, studying the structure and linguistic aspects of stories, expressing experiences and ideas in the form of stories. There is also learning to compile inspirational stories with sub-chapters: identifying inspirational story information, conveying inspirational story information, studying inspirational stories, expressing ideas in the form of inspirational stories.

There are Basic Competencies (KD) to be achieved in Lesson Indonesian in high school (above) namely analyzing the language of stories (novels) and writing stories by paying attention to language with indicators, among others, students can: Analyze the linguistic elements of the story (novel); Identify elements of the story; Identify the topic of a story; Understanding the framework of the story (novel); Record the language and elements of the story (novel) presented; Composing the text of a personal history story (novel); Presenting, commenting on and revising the text of the story (novel) that has been written.

From the data above, it can be explained that there is a relevance between Lexical Cohesion in novels entitled “*Pencuri Kecil*” written by In Nuraini with teaching materials Indonesian at school. Language error analysis can be used as feedback in an effort to improve and improve language teaching. Knowing a student’s language error can provide several advantages, including to find out the cause of the mistake, to correct the mistake made, and to prevent or avoid the occurrence of similar mistakes in the future [8]. In order not to make mistakes, teachers must be able to package teaching materials in an interesting, fun and quality format and not outdated. There must be a surefire way to foster students’ interest in learning Indonesian. Besides having to improve their professional qualities, teachers must also be able to understand how students learn. Their interest in learning must be cultivated, both from the inside and from the outside. This is in line with what Sartika said (2019), teachers must be able to encourage students to be more active in participating in Indonesian learning activities. In addition, schools

also play an important role in improving student learning outcomes, one of which is by providing interesting reading materials related to Indonesian language learning [35].

Technically, the teaching materials submitted by the teacher must be arranged systematically, explain the instructional objectives clearly, can motivate students to study hard, anticipate student learning difficulties so that the teacher also provides guidance for students to learn the material, provides a lot of practice for students by staying oriented towards the student's learning goals individually.

## 5 Conclusion

There are 2 conclusions from the results of this study, namely the discovery of lexical cohesion relevance between lexical cohesion in the novel entitled "*Pencuri Kecil*" written by Iin Nuraini.

1 The discovery of lexical cohesion in the novel entitled "*Pencuri Kecil*" written by Iin Nuraini i.e.:

a. Repetition or repetition of words and sets of words such as: *hutan, istana, pohon, dia, Tuan Muda, di, dinding-dinding, berhenti, berputar-putar, ngos-ngosan, bergoyang-goyang, aku, mereka, mengapa mereka, tidur, ia, and wajah*. (forest, palace, tree, he, Young Master, in, walls, stop, circling, ngos-ngosan, swaying, me, them, why they, sleep, he, and face).

b. Antonimi or the opposite word between words *panjang-pendek, besar- kecil, tua-muda, senang-sedih, masuk- keluar, gelisah-menenangkan, hidup-mati, berbisik-jangan keras-keras, di hutan-di istana, utara- selatan, timur-barat, tentara- pemberontak, susah-senang, di dalam-di luar, naik- turun, dewasa-kecil, ke kanan- ke kiri, rendah- tinggi, sedih-bahagia, berterima kasih-menggerutu* and between *perempuan-lelaki*. (long-short, big- small, old-young, happy-sad, in- out, restless-soothing, life-death, whispering-don't loudly, in the woods-in the palace, north- south, east-west, army-rebels, hard-happy, inside-outside, up- down, adult-small, right- to the left, low- high, sad-happy, grateful-grumbling and between women-men).

c. Hyponymy or top-down relationship that designates *pohon amat besar* with designations *Kakek Buyut Oak, Pohon tua, Pohon Oak, kakek beruban* and *berjenggot*. Pointing to *Rosy* with designations *si tampan dari bukit Kapas, Rosy suka berkelana, si Tuan Muda Rosy, si perempuan mirip lelaki, aku pencuri kecil* dan *aku anak Raja*. (very large tree with designations Great-Grandfather Oak, Old tree, Oak tree, gray and bearded grandfather. Pointing to *Rosy* with designations the handsome of the Cotton hills, *Rosy* likes to wander, the Young Master *Rosy*, the woman looks like a man, I am a little thief and I am the King's son).

d. Sinonimy or intermediate word match i.e. *heran-bingung-hanya garuk-garuk kepala, berwenang atas segala putusan-bertindak diktator-menuruti perintah-dilarang membantah, hanya seorang diri- tak ada anak seusiaku, bahagia-gembira, binasa-runtuh, tak menyesakkan-segar, sadar-tidak hilang ingatan, ngos-ngosan-gampang capek-kepayahan-kelelahan, kesepian-membutuhkan teman, menutup mulut-bungkam, melukis- menggambar, rahasia- hanya kita yang tahu, kesusahan-menderita, pintu*

*belum terkunci-pintu terbuka, diam- tak bersuara, elok- bagus- indah, penyihir-peramal, khawatir-takut, geram-marah-dongkol and es batu-membeku.* (astonished-confused-just scratching his head, authority over all rulings-acting dictatorial-obeying orders-forbidden to refute, only alone- no child my age, happy-joyful, perishing-collapsed, unsuffocating-fresh, conscious-not lost in memory, ngos-ngosan-easy tired-sting-fatigue, lonely-needing friends, closing his mouth-silence, painting- drawing, secret- only we know, distress-suffering, unlocked doors, silent- silent, beautiful-good- beautiful, witch-fortune teller, worried-fearful, furious-angry-dongkol and ice cubes-frozen).

e. Collocation or sanding of words in the form of words: 1) The families in it include *anak raja, kakek, buyut, Ayahanda, Ibu, putra Raja, Ibu, Ibundaku*, 2) Foodstuffs consist of *lobak, wortel, gandum, padi, jagung, tomat, cabai, sawi, roti, sayuran-sayuran, rempah-rempah, bibit buah dan sayur*, 3). Cardinal directions pointing in the direction *ujung barat, utara, selatan and timur*, 4) The names of animals consist of *kuda, kelinci, Elang, monyet, rusa, anak rusa, babi hutan, kupu-kupu, burung-burung, domba, sapi dan kerbau*, 5) Building part of *kerajaan* among others, namely *kamar tidur, perpustakaan istana, tungku api abadi, menara pandang, dapur istana, ruangan bawah tanah, aula pertemuan, penjara bawah tanah, pintu gerbang istana, lumbung pangan istana, jembatan keluar istana, taman bunga, kolam air mancur dan penjara rahasia*, 6) Clothes i.e.*hem, celana, ikat pinggang, baju, tas kain, sandal karet, kain penutup wajah*, 7) Royal governments include *Raja, kekuasaan, penasehat istana, pejabat istana, koki, pangeran, pelayan, cendekiawan istana, rakyat, tentara istana, penduduk, pemberontak, ksatria and jendral peran*, and 8) The environment of the palace that can be found in the area: *hutan, puncak bukit Kapas, padang luas, sungai, kota, desa lembah and sabana*. (The families in it include the king's son, grandfather, great-grandfather, Father, Mother, King's son, Your Mother, My Mother, 2) Foodstuffs consist of radishes, carrots, wheat, rice, corn, tomatoes, chilies, mustard greens, bread, vegetables, herbs, fruit and vegetable seeds, 3). Cardinal directions pointing in the direction of the western, northern, southern and eastern ends, 4) The names of animals consist of horses, rabbits, Eagles, monkeys, deer, fawns, wild boars, butterflies, birds, sheep, cows and buffaloes, 5) Building part of kingdom among others, namely bedrooms, palace libraries, furnaces of eternal fire, viewing towers, palace kitchens, underground rooms, meeting halls, dungeons, palace gates, palace food barns, palace exit bridges, flower gardens, fountain pools and secret prisons, 6) Clothes i.e.hem, pants, belts, shirts, cloth bags, rubber slippers, cloth face coverings, 7) Royal governments include Kings, powers, court advisors, court officials, chefs, princes, servants, court scholars, people, palace soldiers, residents, rebels, knight and general role, and 8) The environment of the palace that can be found in the area: forests, cotton hilltops, vast fields, rivers, cities, valley villages and savannas).

2. There is relevance between lexical cohesion in the novel entitled *Pencuri Kecil* in Nuraini's work with teaching materials in schools, especially Indonesian lessons in which there are lessons in compiling short stories with sub-chapters, including identifying short stories, summing up elements of short stories, studying the structure and linguistic aspects of short stories, expressing experiences and ideas in the form of short stories. For this reason, in learning, teachers must be able to package these



teaching materials in an interesting, fun, quality and not outdated format. In particular, this research can be used as teaching material and an introduction to lexical cohesion to students in Indonesian learning by teachers.

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