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Lexical Cohesion through Repetition in Three Selected Poems from the Anthology ”Aku Ingin Jadi Peluru” by Widji Thukul

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ABSTRACT

This study examines lexical cohesion through repetition in three selected poems from the anthology Aku Ingin Jadi Peluru by Widji Thukul. The aim is to identify the types, functions, and meanings of repetition as linguistic and rhetorical tools for conveying ideological messages and emotional expressions. Using a descriptive qualitative approach, data were collected through observation and note-taking techniques and analyzed using the distributional method with the Immediate Constituent (IC) technique. The findings reveal three primary types of repetition: anaphora (28.57%), which emphasizes themes and personal reflection; mesodiplosis (14.29%), which highlights irony and alienation; and full repetition (57.14%), which reflects the poet's struggles and existential anxieties. These results demonstrate that repetition in Widji Thukul's poetry serves not only aesthetic purposes but also functions as a strategic tool for social critique and identity exploration. This study contributes to the field of lexical cohesion in Indonesian poetry and provides a foundation for further research on cohesion in other literary works.

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1. INTRODUCTION

Poetry, as one of the most celebrated forms of literary expression, encapsulates the intricate beauty of language through unique linguistic techniques and strategies. Among these, lexical cohesion via repetition holds a prominent place. Repetition—the deliberate recurrence of words, phrases, or sentence structures—serves not merely as a rhetorical ornament but as a functional linguistic device to emphasize meaning, establish rhythm, and evoke emotional resonance in the reader.

As Sumarlam (2024) explains, lexical cohesion through repetition involves the recurrence of linguistic units such as sounds, words, or phrases. This repetition plays a pivotal role in underscoring specific meanings, maintaining thematic continuity, and focusing the discourse. By employing repetition, a text achieves a cohesive structure, weaving its discursive elements into a unified and consistent whole. For poets, this technique becomes a powerful tool to unveil layered meanings and implicit messages, urging readers to delve deeply into the nuanced fabric of the poem.

Repetition manifests in various typological forms, including:

1. Epizeuxis: Consecutive repetition for emphasis.
2. Tautotes: Repetition within the same construction.
3. Anaphora: Repetition at the beginning of sentences or lines.
4. Epistrophe: Repetition at the end of sentences or lines.

5. Symploce: A combination of anaphora and epistrophe, with repetition at both the beginning and end.
6. Mesodiplosis: Repetition at the middle of lines or sentences.
7. Epanalepsis: Repetition of the same word at both the beginning and end of a line or sentence.
8. Anadiplosis: Repetition of the final word of one sentence as the opening word of the next.
9. Complete Repetition: The verbatim recurrence of linguistic units.

The poetry collection Aku Ingin Jadi Peluru by Widji Thukul serves as the focal point of this study. Thukul's use of diverse repetition techniques not only enhances the aesthetic richness of his work but also underscores the critical messages embedded within it. His application of repetition provides a fertile ground for exploring the strategic role of language as a tool for social struggle and resistance. By analyzing repetition in this body of work, this research contributes not only to the study of Indonesian literature but also to linguistic scholarship, particularly in understanding how language operates as a medium of ideological critique.

Previous studies have delved into lexical cohesion through repetition in prose. For instance, Musayyidah et al. (2023) investigated Fiersa Besari's novel Garis Waktu and found that repetition—of words, phrases, and clauses—plays a crucial role in reinforcing meaning and clarifying information. The study identified eight types of repetition, including epizeuxis and anaphora, as key elements enriching the novel's discourse.

Similarly, Aprilyana and Sulistyono (2022) examined Yetti A. Ka's short story Tato, Ciuman, & Sebuah Nama, uncovering seven types of repetition alongside intrinsic elements like theme and character. Their findings illustrated how repetition strengthens textual cohesion and intensifies meaning. Ardiyanti and Setyorini (2019) explored grammatical and lexical cohesion in Buku Mini Dea by Watiek Ideo and Yuli Rahmawati, highlighting repetition's pivotal role in crafting clarity and coherence.

While these studies contribute significantly to the understanding of cohesion in literary texts, they predominantly focus on prose, leaving a notable gap in the exploration of poetry. To date, little research has examined lexical cohesion through repetition in poetic works. This gap presents an opportunity to investigate the linguistic intricacies of poetry, offering new insights into the use of repetition from a discourse analysis perspective, particularly its role in fostering cohesion and enriching poetic expression..

2. METHOD

This study employs a qualitative descriptive approach. Sukmadinata (2011:73) explains that qualitative descriptive research aims to describe phenomena, whether natural or human-made, with a focus on their characteristics, quality, and interrelationships between activities. Unlike experimental research, descriptive studies do not involve manipulation, treatment, or alteration of variables. Instead, they present conditions as they naturally occur.

The object of this research is lexical cohesion through repetition. The data consists of lines from poems containing instances of lexical cohesion through repetition, along with their contextual significance. The primary source is the poetry anthology Aku Ingin Menjadi Peluru by Widji Thukul, published in 2000 by Indonesia Tera in Magelang. The anthology comprises 89 poems spread across 176 pages. From this collection, three poems—Riwayat, Catatan Malam, and Catatan—were selected through purposive sampling.

Data collection was carried out using the observation and note-taking method (metode simak dengan teknik catat), as described by Sudaryanto (2017). This method involves reading the selected source material—in this case, ten poems chosen as data samples—and marking lines containing relevant instances of lexical cohesion through repetition. These marked lines were subsequently documented and coded with source identifiers for further analysis.

For data analysis, the study utilized the distributional method (metode agih), which involves analyzing linguistic units based on the internal structure of the language being studied (Sudaryanto, 2017). In this analysis, the researcher deconstructs the use of lexical cohesion through repetition within the selected poems, examining the types, forms, functions, and meanings—both explicit and implicit—that these repetitions convey.

The implementation of the distributional method incorporates the immediate constituent (IC) technique (BUL: Bagian Unsur Langsung) alongside the ellipsis sub-technique (teknik lesap). These techniques allow the researcher to systematically isolate and dissect linguistic elements, shedding light on how lexical cohesion through repetition operates within the poems to articulate layered meanings and enhance textual coherence.

3. RESULTS AND DISCUSSION

This study identifies and analyzes lexical cohesion through repetition in three selected poems from Widji Thukul's anthology Aku Ingin Jadi Peluru. The analysis reveals a diverse range of repetition types, each serving distinct functions and conveying specific meanings. The findings are summarized in the table below:

Tabel 1 Findings and Percentage

No.	Type of Repetition	Data Source Code	Number of Instances	Percentage (%)
1	Anaphora	5/AIJP/WT/2000	2	28.57
2	Mesodiplosis	7/AIJP/WT/2000	1	14.29
3	Complete repetition	3/AIJP/WT/2000	4	57.14
	Total		7	100%

3.1 Anaphoric Repetition:

Anaphoric repetition is found in the poem Catatan Malam. This type of repetition involves repeating the first word or phrase in successive lines to emphasize a specific theme or idea. For example:

aku nelentang
sendirian
kepala di bantal
pikiran menerawang
membayang pernikahan
(pacarku buruh harganya tak lebih dua ratus rupiah per jam)
kukibaskan pikiran tadi dalam gelap makin pekat
aku ini penyair miskin
(5/AIJP/WT/2000)

In stanzas 3 and 10, the word aku ("I") is repeated, underscoring the poet's introspective reflection on his social and emotional condition. This repetition draws attention to the personal struggles of the speaker as a mirror of broader societal issues.

3.2 Mesodiplotic Repetition:

Mesodiplosis, or repetition occurring in the middle of lines or sentences, appears in the poem Catatan. For example:

deretan **buku-buku** sastra
dan **buku-buku** tebal intelektual terkemuka
(7/AIJP/WT/2000)

In stanzas 3 and 4, the phrase buku-buku ("books") is repeated, emphasizing the poet's sense of alienation from the literary world. Here, books symbolize a construct of intellectualism that feels unattainable or elitist, highlighting the poet's critique of socio-cultural disparities.

3.3 Complete Repetition:

Complete or full repetition is evident in the poem Riwayat. This type of repetition involves the exact recurrence of linguistic units. For example:

kuhancurkan
kubentuk lagi
kuhancurkan
kubentuk lagi
patungku tak jadi-jadi
aku ingin sempurna
patungku tak jadi-jadi
(3/AIJP/WT/2000)

In stanzas 7 and 9, as well as 8 and 10, the phrase kubentuk lagi ("I reshape it again") is repeated to convey the poet's endless cycle of creation and destruction. This imagery reflects the speaker's restless pursuit of perfection, symbolizing both personal struggles and universal themes of human endeavor and dissatisfaction.

4. CONCLUSION

Based on the analysis of three selected poems from the anthology Aku Ingin Jadi Peluru, three primary types of repetition were identified, with the following distribution:

1. Anaphora (28.57%): Serves to emphasize themes and strengthen the poet's personal reflections, as seen in Catatan Malam with the repetition of the word aku ("I").

2. Mesodiplosis (14.29%): Highlights the poet's sense of alienation and the irony of his existence, exemplified in Catatan with the repetition of buku-buku ("books").
3. Complete Repetition (57.14%): Reflects the poet's restlessness and struggles with the creative process and existential questions, illustrated in Riwayat with the recurring phrase kubentuk lagi ("I reshape it again").

These findings demonstrate that repetition in Widji Thukul's poetry is not merely an aesthetic device but also a strategic tool for conveying powerful ideological messages and emotions. The diverse use of repetition reflects his mastery of language as a medium for social resistance and the exploration of identity.

This research contributes new insights into the study of lexical cohesion through repetition in poetry and broadens the understanding of repetition's role as a linguistic element that shapes the interpretation of poetic texts. Future studies are encouraged to explore other aspects of lexical cohesion in a wider array of Indonesian literary works, providing further depth to this field of inquiry.

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