

GRAMMATICAL COHESION IN A SHORT STORY ENTITLED "MATAHARI READY TO BE SOLD" IN THE BOOK "HOMELESS IN MY OWN VILLAGE" BY EMHA AINUN NADJIB

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ABSTRACT

In linguistic studies, grammatical cohesion is one of the important aspects in discourse analysis, one of which is in literary texts such as short stories. In this study, a short story entitled "Matahari Ready for Sale" will be analyzed based on its classification. This short story not only presents an interesting storyline and social representation, but also shows the distinctive use of grammar in building meaning. This study uses a qualitative approach because this study tries to decipher language data using interpretation. In addition, the data that has been collected will be collected using a quantitative analysis model from Milles & Huberman which includes data collection, data reduction, data display (data presentation), and conclusion drawing and verification. The data that have been collected from the short story will be used to analyze the classification of the human typology and one of them is banyan man.

Keywords: Emha Ainun Najib; grammatical cohesion; Homeless in My Own Village; short story

INTRODUCTION

In linguistic studies, grammatical cohesion is one of the important aspects in discourse analysis, one of which is in literary texts such as short stories. Grammatical cohesion includes a variety of linguistic elements that help form cohesion in a text, such as references, substitutions, ellipses, and conjunctions (Setiyono & Sutrimah, 2016). Through grammatical cohesion, the relationships between sentences in a text become clearer and easier for readers to understand.

Short stories as a form of literary work have a distinctive language structure and often contain various elements of cohesion. One of the interesting short stories to study in the aspect of grammatical cohesion is *Matahari Ready for Sale* in the book "Homeless in My Own Village" by Emha Ainun Nadjib (2016). This short story not only presents an interesting storyline and social representation, but also shows the distinctive use of grammatical cohesion in building meaning and cohesion of the text.

In this study, the theory that will be used to study grammatical cohesion is the theory of Mulyana and Halliday & Hasan. Cohesion can be interpreted as the cohesion of forms that structurally form syntactic bonds (Mulyana, 2005). Cohesion is divided into two types, namely grammatical cohesion and lexical cohesion (Fauzan, 2016; Setiyono & Sutrimah, 2016; Umar et al., 2018; Winita & Ramadhan, 2019). Grammatical cohesion includes: (1) referencing (*Reference*), (2) substitution (*substitution*), (3) ellipsis (*ellipsis*), (4) networking (*Conjunction*) (izar et al., 2019) (Muhyidin, 2020). For more details, here is the explanation.

Reference is a type of grammatical cohesion in the form of a specific lingual unit that refers to another lingual unit (or a reference). There are two types of this molding, namely molding *endophoric* and molding *exophoric*. Molding *exophoric* is a reference to a lingual unit that exists outside the discourse text, while *endophoric* its reference in discourse. The element of discourse that refers to the other elements mentioned earlier is called *anaphoris*, while those who refer to or refer to the things described afterwards are called *cataphora* (Mulyana, 2015) (Syukron et al., 2020). Certain lingual units that refer to other lingual units can be persona (personal pronouns), demonstrative (demonstrative pronouns), and comparative (lingual units that function to compare one element with another) (izar et al., 2019).

Anaphoric references refer to words or phrases that refer back to other words or phrases that have been used at the beginning of the text. Example: "Indonesia is a paradise as well as a true story, not a mere puff of the thumb or romance from the past. There are so many beautiful places that are hidden and still virgin. Unfortunately, these places have not been seriously worked on as tourist destinations."

Phrases *those places* In the third sentence above is used to refer to the phrase *Beautiful place* in the previous sentence. The reference is intended to point to the place mentioned earlier (W. A. Maharani, 2015).

Persona Molding is a grammatical cohesion with persona referencing (me, you, he, he, them, we, -me, -you, -his) (Yunus & Maulita, 2021).

Demonstrative is a grammatical cohesion with demonstrative reference (a pointing pronoun) (Widayati, 2015). The pointer can be: *Now, now, now, then, past, noon, afternoon, day, today, there, here, there, where, there, this, and that*.

Comparative is a grammatical cohesion that refers to a word that is comparative (Kurniati, 2019). One form of grammatical cohesion is comparative, which is comparing two or more things that have similarities or similarities in terms of form/form, attitude, nature, disposition, behavior, and so on with word markers (*same, equal to, like, identical, etc.*), similarities (*same, like, additional, similar, that too, etc.*) and differences (*others, different from, whereas, etc.*), as well as those that are specific (*more, less, less, further, etc.*).

Cataphoric references describe lingual units that refer to words or phrases other used in the sentence that follows/follows (P. D. Maharani & Candra, 2018; Syukron et al., 2020).

Substitution is the process and result of the replacement of language elements by other elements in a larger unit. Substitution is done to obtain a distinguishing element or to explain a particular structure (Kridalaksana, 2011).

Diffusion or ellipsis is the process of omitting words or other linguistic units. The ellipsis is also the substitution of the empty element \emptyset *Zero* that is, elements that actually exist but are deliberately omitted or hidden. The goal is for the practicality of the language to be somewhat shorter, more concise, and easy to understand quickly (language effectiveness and efficiency) (Mulyana, 2015).

A conjunction is a form or linguistic unit that functions as a connector, coupler, or link between words, phrases, and phrases, clauses with clauses, sentences with sentences, and so on (Syukron et al., 2020). Some of the conjunctions are: a) adversative conjunctions

(however, but), b) causal conjunctions (because, because), c) correlative conjunctions (moreover, as well), d) subordinate conjunctions (although, if), and e) temporal conjunctions (before, after, then, so). In addition, there are links between sentences such as *Moreover, despite this, furthermore, thereafter*, and so on.

Thus, the study of grammatical cohesion in short stories *Matahari Ready for Sale* It is important to know the extent to which these cohesion elements play a role in building the coherence of the text (Hasibuan, 2014). In addition, this research can provide insight for readers and writers in understanding and applying grammatical cohesion in literary works. Therefore, this study will analyze the types of grammatical cohesion contained in the short story.

RESEARCH METHOD

This study uses a qualitative approach because this study tries to decipher language data based on interpretation (Mufidah et al., 2023; Nurislaminingsih & Rochwulaningsih, 2022). Therefore, the data sources of this study are short story entitled "Matahari Ready for Sale, while the data contains sentences and paragraphs that contain grammatical cohesion (Fian & Muhdi, 2022). The data collection technique of this research is read and recorded (Fian & Muhdi, 2022; Karuna et al., 2022). Furthermore, the data that has been collected will be analyzed using a qualitative analysis model from (Miles & Huberman, 1984) which includes data collection, data reduction, data display (data presentation), and conclusion drawing and verification.

RESULT AND DISCUSSION

Grammatical cohesion in this short story includes: (1) reference, (2) substitution, (3) *ellipsis*, (4) *conjunction*. The data that has been obtained from the short story entitled "Matahari Ready for Sale" will be analyzed based on its classification. The following is the analysis

Molding (Reference)

Persona Reference

In the persona reference, there are several personas used in the short story such as he, us, me, and –ku.

- 1) Persona He: The use of the persona "he" in the short story refers to the person who has been described earlier. In the short story there are 11 uses of *his* persona. Here is an example of the quote. "This was a young man, full of vitality, carrying creative ideals that overflowed so one night he asked me to write the Opening Prayer of the Gate of Heaven". "After the final greeting, he affixed his signature which was only a circle of the sun with a view of the lines of light around it". "He added the Javanese word meaning 'sun' at the end of his name."

In some of the short stories, the pronouns *she* is a singular third persona pronoun (Fauzi et al., 2018). Pronoun *she* used to replace the intended figure, which refers to the character "This is a young man, full of vitality, shouldering overflowing creative ideals", namely the man who ordered to make a letter.

"He is now making a pond and I am one of the fish. The pronoun *in* the quote refers to the man's boss. "*However, the banyan man is a picture of a person who cares, even though he himself is not fruitful. It provides shade, but it also makes it impossible for any plant to grow under it or around it*". The pronoun *in* the quote refers to the typology of the banyan man. Other quotes are as follows.

- 2) He uses the metaphor of "pond": He called himself "the fish in the water". And, there is a modern industrial context to it: "ready to sell or eat." In both of these quotes, the pronoun *he* refers to the boss in the quote "The "boss" mentioned in the letter of our young artist is such a banyan". Other quotes are as follows. "Therefore, when a certain part of his letter states that as a fish he has jumped out of the aquarium, I can only express optimism and joy that he is a creative and self-conscious human being".

The persona's use *of it* in the quote refers to the man who wrote the letter. It can be concluded that there are two references to his persona in the short story. the first refers to the man who tells him to make a letter, the second is the boss"

- 3) Our Pronouns: In the short story there are three uses of pronouns *we*. Our pronouns are pronouns that refer to the speaker and the interlocutor (Pandini, 2020). Here is the data.

"We can praise the coconut man as in the ethos of the Scouts, whose all elements are socially beneficial" "However, at some point we can also refuse to be a coir mat man, which is one of the products of the coconut man."

Pronouns *we* in both fragments of the short story refer to the reader who is clarified by the previous quote, namely "Dear readers" (Waslam et al., 2022). There are different types of human typology and one of them is *banyan man*". In addition, there is further data, namely: The "boss" mentioned in our young artist's letter is that kind of banyan tree." Our *pronouns* in the short story fragment refer to the recognized artist.

- 4) My Pronouns (3): In the short story there are three uses of the pronoun *I*. Here is the explanation. "He is now making a pond and I am one of the fish". "The closing sentence was very uneasy: "I was so anxious to meet you, but I can imagine how busy you are. However, I was very worried. Very!

The three pronouns *I* in the quote refer to the young man who told me to make a letter.

- 5) My use: In the short story there is 1 use of *-ku*. The following is the data. "My boss is in a stoned state after sipping the zamzam water!" he wrote, beginning his whole quivering expression.

The pronoun *-ku* in the word *Bosku* in the short story refers to the boss of a young man who told him to make a letter.

Demonstrative References

The demonstrative in this short story includes this, that, in, on, now. Here is the explanation.

- 1) This Pointer Word: Use of the word demonstrative *Ini* In the short story there are four uses. The following is the data. "This SURAT is from the art world". The use of *this pointer* word in the short story quote refers to the word letter. Other uses are as quoted below.

"Do not live this one-time life that you fill with being people's doormats and shoes."

Use of the word pointer *Ini* In the short story quote, it refers to a life lived only once. Therefore, don't waste your life by only being used by others. Other quotes are as follows. "This type of human being is always oriented towards self-greatness, the fragrance of names, the monumentalization of existence, high egocentrism, and tends to treat anything and anyone as a mere tool for his personal existence."

The use of *this pointer* in the short story quote refers to the typology of the banyan man which in the previous sentence discussed the typology of the human being. The "boss" mentioned in our young artist's letter is that kind of banyan tree."

The use of *this pointer* in the short story quote refers to the boss who is like the typology of a *banyan man*.

- 2) The Pointer Word: The word designation in the short story is used only three times. Here is the data. "The coastal youth has always had a sparkling face" The use of *the pointer* in the short story quote refers to *coastal youth*. Other uses are as quoted below. "The fish are floundering, ready to be sold or eaten!". The use of *the pointer* in the short story quote refers to the presence of fish in the pond. Other uses of the predicate are also found in the following quote. "What the Sun wrote to me was that there was no democratic routine in the group he joined. "The use of the word pointer in the short story quote refers to the author of the letter, namely the Sun
- 3) Preface in: Prepositions in indicate a place, time, or direction (Pratiwi et al., 2019). There are seven uses *at* in the short story. Here is the data.

"However, the pressure of the problem is as if it is beyond that: education, opportunities and independence to develop personality, the slippery path of creativity, social politics, and the psychological complex typical of artists."

The use of prepositions *in* the short story quote refers to and explains conditions that are different from the art mentioned in the previous sentence. It is clear that the short story fragment explains aspects such as education. "He affixed a signature that was only a circle of the sun with a view of the stripes of light around it". The use of the preposition *in* the short story quote refers to the place, especially around the signature affixed. He added the Javanese word meaning 'sun' at the end of his name." The use of the preposition in the short story quote refers to the place where the name is affixed to the signature. "It provides shade, but it also makes it impossible for any plant to grow under it or around it." The use of the preposition in the short story quote refers to the place under and around the banyan tree. "But ahead of the "war" on stage, everything has to be in the hands of the director as the sole authority winner. "There are two uses of the preposition *in*. The first usage refers to the place, namely the stage and in the second refers to the person in control, namely the director.

- 4) Preposition On: There is a use of a preposition *in* the short story. Here is the excerpt. "One night he asked me to write...". The use of the preposition *in* the short story quote refers to the description of the time, namely night.
- 5) Word Point Time Now: There is one use of a word that indicates time, namely the present word. Here is the excerpt. "He is now making a pond and I am one of the fish". The use of the present preposition *in* the short story quote refers to the state of time that is happening.

Comparative References

Comparative Words Like

The use of the word comparative in the pen is only used once, especially words *like*. Here is the excerpt. "We can praise *the coconut man* as in the ethos of the Scouts, whose all elements are socially beneficial". The use of such words refers to the type of coconut man whose all things are socially beneficial. Thus, this typology is always beneficial to others or their environment.

Substitution

In this short story, there are three substitutions used. Here is the data. "The coastal youth has always had a sparkling face". "What the Sun wrote to me was the absence of a democratic routine in the group he joined. What exists at all times and in every context is only centralization: devotion to banyan. *Coastal youth* and *The Sun* substituting the perpetrator who ordered the letter to be made, namely in the previous quote "A young man, full of vitality, shouldered an overflowing creative ideal, so one night he asked me to write *Prayer for the Opening of the Gate of Heaven...*". In addition, there are other substitutions that will be explained as below

The "boss" mentioned in our young artist's letter is that kind of banyan tree." *Such banyan* is not a literal substitution of the banyan tree, but a substitution of the typology of *the banyan man* with various philosophies in it that have been explained in the previous sentences.

Diffusion (ellipses)

In this short story there is a dissipation that is used as follows. "If a human being wants to be the boss in art, the subordinates are not individuals who have their own creative rights, but are spare parts for the building of the boss's fragrance monument". In this sentence there is the dissipation of "subordinates". Thus, if it is repaired, it will be as follows

If a human being wants to be the boss in art, the subordinates are not individuals who have their own creative rights, but the subordinates become spare parts for the building of the boss's fragrance monument."

Conjunction

The conjunctions contained in this short story are intrasentence conjunctions and intersentence conjunctions. Here is the explanation.

But

"However, at a certain moment we can also refuse to be a *coir mat man*...". Conjunction *but* becomes a link between sentences that marks the resistance of the previous sentence/question. The apparent resistance is to invite the reader not to become a *coir human* under certain conditions

"However, the pressure of the problem is as if it is beyond that: education, opportunities and independence to develop personality, the slippery path of creativity, social politics, and the psychological complex typical of artists" Conjunction *but* becomes a link between sentences that marks the resistance of the previous sentence/question. The apparent resistance is about the aspect discussed that is different from the art world which in the previous sentence discusses this.

Real

The actual *conjunction* has only one use. Here is the excerpt. "The plant identification format to describe humans is indeed relative and contextual". The "real" conjunction has a real meaning or that the depiction of plants about humans is relative and contextual.

However,

"However, *the banyan man* is a picture of the person who cares...". Connections between sentences that state contradictory or inconsistent things. This conjunction is similar to the conjunction "however". In this case, "but" has a meaning that states that it is contrary to the previous paragraph. The previous paragraph describes the typology of *the grass man* and *the ndaglog man*, while this sentence describes the type of *banyan man* who is about a person who cares, even though he himself is not fruitful. It provides shade, but it also makes it impossible for any plants to grow under it or around it.

Is Only

Conjunction *is only* used once in the short story. Here is the excerpt. "If a person wants to be the boss in art, the subordinates are not individuals who have their own creative rights, but spare parts for the building of the boss's fragrance monument."

Conjunctions *are* intrasentence conjunctions that state contradictions. In this sentence, the opposition is in the position of the boss filled by the banyan man instead of being a protector, even though he himself does not bear fruit. It provides shade, but also makes any plant unable to grow under it or around it, but only becomes a replacement/device that can be replaced when it is damaged or no longer needed.

Even

The use of this conjunction is only used once. Here is the excerpt. "In fact, he may have felt jealous of the development of his own men's creativity." *It even* includes intrasentence conjunctions that express more reinforcement. Therefore, the sentence reinforces that the boss will not give room for creativity for his men because it will make him a threat to the boss. Thus, bosses feel jealous when their subordinates experience creative development.

Therefore

The conjunction *is therefore* only used once in the short story. Here is the excerpt. "Therefore, when a certain part of the letter". *Therefore*, it becomes a link between sentences that states the consequences of something that has been caused before. In this sentence, it refers to the cause of the sentence "This is a model of idolatry and idolatry from the art world".

CONCLUSION

Based on the analysis that has been carried out, that in the short story *Matahari Siap Sold* in the book "Homeless in My Own Village" by Emha Ainun Nadjib there are four types of grammatical cohesion which include *reference*, substitution, *ellipsis*, and *conjunction*. The most grammatical cohesion is in references. Therefore, texts that contain grammatical cohesion are based on efficiency and clarity so as to make the text more concise and easy to understand; Cohesion and coherence, which help connect sentences or paragraphs so that the ideas in the text remain logically intertwined; Makes it easier for the reader by keeping the reading flow flowing and not boring; Showing relationships in the text that can show relationships between parts of the text, such as referring to something that has been mentioned before or that will be mentioned later; Helps in a more natural style of language and fits the context of the communication used in the text. Thus, grammatical cohesion is important in building effective and communicative texts.

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