



Morphological Deviation With Prefix Omission Patterns For Aesthetic Purposes (Text Study Of Poetry Book “O, Amuk, Kapak” By Sutardji Calzoum Bachri)

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Abstract

One of the strengths of writers is to create aesthetics and distinctive identity by using language. One of the ways is through making linguistic deviation. The purpose of this study is to find out the morphological deviation with prefix omission in the poetry book “O, Amuk, Kapak” by Sutardji Calzoum Bachri. In this study, the researchers applied the qualitative method with an interactive-patterned data analysis consisting of three stages: data reduction, data presentation, and conclusions & verification. Results showed that in the poetry book “O, Amuk, Kapak”, Sutardji Calzoum Bachri used three forms of morphological deviation with prefix omission, namely the omission of the prefixes me-, ber-, and ter-. These deviations were deliberately carried out by Sutardji Calzoum Bachri for several purposes. The first is to generate aesthetic sounds (rhymes and rhythms). The second is to give the reader impression as an aesthetic marker (literary stylistics). At last, the third is to serve as a marker for indicating the existence of the author and his works.

Keywords: deviation, morphology, omission, prefix.

INTRODUCTION

The quality of literary works today is much different from literary works of several years ago. It is caused by the current condition, in which everyone can write and publish literary works in a short time. Consequently, the standards of literary works are often ignored. Another thing that affects the decline in the quality of literary works is the number of writers who lose their unique characteristics in their work. As a result, there is no literary work that can represent the current era like Chairil Anwar which can represent the 1945 era or other writers that represent their respective eras.

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In the past, several poets have given characteristics to their work, such as Amir Hamzah, Chairil Anwar, and Sutardji Calzoum Bachri. They did that by making linguistic deviations. Here, deviation means constructing new words with irregular patterns or misdirecting the standard language. A poet has a poetic license. Therefore, a poet has the freedom to make deviations (Darwis, 1998; 2008). There are several forms of deviation, namely morphological, phonological, syntactic, dialectal, register, semantic, graphological, and historical deviations. In this study, the researchers focus on morphological deviation. It is one of the deviations characterized by the use of affixation, reduplication, or inappropriate composition.

The peculiarity of the poets (by making deviations) can maintain their existence. For example, Amir Hamzah, known as the King of New Poets (Indonesian: Raja Penyair Pujangga Baru), is an Indonesian writer from the generation of Pujangga Baru. Amir Hamzah in his poem entitled “Sebab Dikau” made several deviations. We may see the morphological deviation in the line **Maka merupa di datar layar**. The word **merupa** undergoes prefix exchange from /ber-/ to /me-/. The standard word should be **berupa**, not **merupa**.

Furthermore, Chairil Anwar also conducts the same thing. He is known as “Binatang Jalang” from his work entitled “Aku”. He is a pioneer of the generation of 1945 and modern Indonesian poetry. Chairil Anwar makes a deviation in his poem entitled “Sajak Putih”. The line **Kau depanku bertudung sutra senja** undergoes the syntactic deviation, namely the omission of the preposition /di/ in the phrase **di depanku**, thereby becoming the word **depanku**.

Moreover, another poet that made deviations is Sutardji Calzoum Bachri. He is a pioneer of the generation of the 1970s. He was born in Riau in 1941. In his poetry book “O Amuk Kapak”, he made many deviations in the field of morphology. In his poem “Dapatkau”, we may find a morphological deviation. The line **dapatkau nyeberangkan sungai?** undergoes a morphological deviation in the word **nyeberangkan** by omitting one of the elements of confix me-kan. In addition, in his famous poem entitled “Tragedi Winka dan Sikha”. The word **winka** undergoes a morphological deviation in the order variation. The word should be **kawin** but being deviated to be **winka**. The same thing also occurs in the word **sihka**. The word also undergoes a morphological deviation in the order variation. The correct word should be **kasih**.

In the pattern of deviation formation (i.e., the order variation or reversal of syllables), Sutardji wants to convey meaning by reversing the order of the two words: **kawin** becoming **winka** and **kasih** becoming **sihka**. The meaning to be conveyed by the word **winka** is about a marriage that is messy and ends in separation, while the meaning in the word **sihka** is about love between husband and wife, in which the love has turned into hate. Therefore, the importance of deviating can be seen in the aforementioned poems. These poets make deviations to get a deeper meaning, create aesthetics, and build characteristics for their respective works.

The poems by Sutardji Calzoum Bachri are very rich in deviations, especially morphological deviations. For this reason, the use of deviations made by Sutardji Calzoum Bachri becomes an interesting thing to study scientifically.

Related to the problem of deviation, several previous researchers have conducted studies addressing this phenomenon. Those relevant to this study are studies by Muhaiminah (2012), Fadhilasari (2016), Susanto (2017), Maulidya & Lustyantie (2018), and Mardiono (2020). Muhaiminah in her research focused on the grammatical deviations of Chairil Anwar’s poem entitled “Sajak Putih” in the fields of morphology and syntax. He found morphological deviations in the poem, namely the removal of morphemes in the affixation process. Apart from that,

Fadhilasari studied the form of deviation but on a different object from Muhaiminah's research. Fadhilasari studied phonological, morphological, and syntactic deviations in the speech of people with Broca's aphasia. The results of her study indicated several kinds of deviations in the form of omissions, additions, replacements, and irregularities in phonological deviations.

In 2017, research on deviation was conducted by Susanto which strengthened Fadhilasari's research but with a different object of study. Susanto studied not only the type of deviation but also the foregrounding in the poetry collections of Aan Mansyur and Emha Ainun Nadjib. The results of the study showed that the characteristics of these two men of letters were different from each other in terms of presenting various kinds of deviations.

In the following year, research on deviation is addressed again by Maulidya & Lustyantje. The study also examined the forms of deviation. In their study, Maulidya & Lustyantje used Calligrammes' poetry as the object of research. The results of the study found various forms of deviation, namely lexical, phonological, grammatical (i.e., morphological and syntactic deviations), graphological, semantical, dialectical, register, and historical period deviations.

The study that is the most similar to this research is conducted by Mardiono. He also examined the form of deviation in the poetry book of Sutardji Calzoum Bachri entitled "O, Amuk, Kapak". However, Mardiono only studied 17 of 69 poems in the book. The results of his study indicated deviations in the form of deletion of punctuation marks, merging of two or more words, merging two words into one, morphological deviations of affixation, and formation of word types.

Although there have been studies that have examined the deviation in the poetry book of Sutardji Calzoum Bachri entitled "O Amuk Kapak", the samples used in the study are very limited. Furthermore, it is feared that it does not fully describe the form of morphological deviation in the poetry book of Sutardji Calzoum Bachri. To strengthen the results of those studies, further research is needed to find out the linguistic deviations made by Sutardji Calzoum Bachri – one of the famous Indonesian poets.

This study focuses on morphological deviations in the form of prefix omission because of the uniqueness of Sutardji Calzoum Bachri's work which mostly plays on morphology. The researchers in this study also connect the form of morphological deviation of Sutardji Calzoum Bachri with the fact that his effort is successful to achieve the goal of aesthetic effect because all his poems are some of the literary works that contain poetic aspects. In addition, there has been no previous research linking morphological deviation with the aesthetic form of literary works.

The theory that the researchers use to examine the form of morphological deviation in this study is the theory put forward by Jan Mukarovsky, a follower of the Prague structuralism school who introduced the Aesthetic Theory in his book "Aesthetic Function Norms". Mukarovsky argues that the aesthetic effect in a literary work is produced through the poetic function of language by changing the phonological, grammatical, and syntactic structures. Moreover, to find out the pattern of grammatical deviations in the form of prefix omission in Sutardji Calzoum Bachri's poetry, the researchers use the concept of grammatical deviations in poetry proposed by Darwis (2011), namely the omission.

THEORETICAL BASIS

Language is the main modality in the process of creating literature, which means that literature can only be created with language. Therefore, literature is a linguistic product that is "unique", "interesting", "different than others", "extraordinary", and "special". With these characteristics, literature is different from other varieties of languages. In addition, with this uniqueness, the

authors of literary products can build their own unique identity through the construction of the language used in their work. One of the ways is through making linguistic deviations. There are two paths that can be the focus of research to see the uniqueness of the author's language in literary works, namely the uniqueness of diction and the grammatical aspect used. For this reason, this section describes several concepts regarding (1) language forms and meanings, (2) the form of language used to wrap meaning, (3) stylistics (forms chosen to explain, obscure, or disguise meaning), and (4) morphological deviation. The following is a description of those concepts.

Language Forms and Meanings

Language is essentially created from the construction of "form" and "meaning". The forms of literary language are linguistic units, such as phonemes, morphemes (words, affixes, reduplications, & affixations), phrases, clauses, sentences, and discourses. The question is how the meaning of literary language is accommodated by certain forms of language so that it appears distinctive, extraordinary, or different from the others. Therefore, the meaning embodied by the form of language in this study is not about "what is the meaning of a word, a phrase or a sentence in literature?" This study addresses how the authors of literary works use language in an "eccentric" way to "polish" meaning so that their works have a privilege. Indirectly, the privilege itself provides the identity or marker for the authors of those literary works. For this reason, the form of language in the process of literary creation is a personal characteristic of an author.

It is the dichotomy of form and meaning of language. However, some experts argue that, in addition to the two dichotomous constructions, language is also created from the construction of "function". Through this discourse, it can be understood that the constructions that makeup language are divided into three, namely form, meaning, and function (Darwis, 2022).

Meaning is divided into several parts, namely lexical and grammatical meanings. Lexical meaning is also defined as the meaning of the concept given to a word or the meaning listed in the dictionary. Meanwhile, grammatical meaning is the meaning that is formed from the grammatical process. The grammatical process is the process of forming language by mixing words. For example, the words **tidak** and **makan** have different meanings. However, they may undergo a morphological process to become **tidak makan**, which creates new and different meanings from the meaning of two words that make them up. In the process of creating literary works, art or aesthetics can play with language and often creates different associations, thereby arising connotative and denotative meanings.

The connotative meaning is the meaning that literary writers try to "blur" by using languages that are not directly associated, such as the phrase "cutting time". If we look at the denotation of the phrase, it is clear that what is meant is the activity of cutting or tearing time using scissors. This definitely is illogical because a new question arises, namely "how can someone be able to cut time?" For this reason, interpreting an expression like the example phrase above does not have to look at the actual associations. The reader must be able to interpret outside of the associations displayed by the author. It could be that the author tries to reveal "a situation or event that should have been passed but was missed due to another situation".

In addition, we may know contextual and cultural meanings. Contextual meaning is related to situational communication. It can also be associated with meaning at the pragmatic level. For example, a lecturer enters a classroom in which the blackboard is still very dirty. He then responds by saying "The blackboard is still very dirty, isn't it?" If the students who act as communication partners only have linguistic competence, they may only say "Yes, Prof." and do nothing.

However, if there is a student directly cleaning the blackboard, the student can be said to have the competence to understand the contextual meaning. Meanwhile, cultural meaning is the meaning formed based on cultural understanding. This meaning generally only applies to certain cultural areas so that other cultures will not be able to reach its meaning.

It is the dynamics of language in literature. As stated at the beginning, literary language is something special, unique, interesting, and different from others.

If we look at language as a cultural product, it can be defined that language is a social symbol. For this reason, language serves as a social symbol. Therefore, the study of language concerning social aspects is no longer at the comprehensive linguistic level but has become the object of multidisciplinary or interdisciplinary studies. They are commonly referred to as applied linguistic studies, such as sociolinguistics, ethnolinguistics, anthropolinguistics, semiotics, or other fields of applied linguistics.

Forms of Language Used to Wrap Meaning

We may have asked why literary language seems complicated, exaggerated, or even strange. Indeed, literary language is different from other varieties or forms of language. The phrase “wrapping meaning” in this study does not refer to the meaning of the word “wrapping” that we often use, such as wrapping food, wrapping goods, or wrapping gifts. It refers to the efforts, methods, or strategies taken by language users (literary authors) to create indirect messages with certain linguistic styles. The purpose of the act of “wrapping meaning” for a literary writer is related to the interest in linguistic art for the realization of the aesthetics of his literary work.

As previously stated, the forms of language in this study are linguistic units, such as phonemes, morphemes (words, affixes, reduplications, & affixations), phrases, clauses, sentences, and discourses. These forms are used by the author of literary works as the main modality to wrap meaning, either to explain, obscure, or disguise the meaning. Then, some might ask “Why should literary writers wrap meaning? Would not that make it difficult for the reader to understand the contents or intents of his work?” The answer is that this is the value of art in the process of creating literature with language as the main medium. This is because the value of a literary work lies in the quality of the aesthetics of the language the authors use, which is none other than the ability of an author to wrap meaning. If a literary author uses language clearly, then his specialty and uniqueness are lost. Furthermore, the work they create will be similar to other forms of language. In other words, the linguistic characteristics of his work are lost (Darwis, 2022).

Stylistics: Language Forms Chosen to Explain, Obscure, or Disguise Meaning

Stylistics is often paired with the term language style (Verdonk, 2002). In some writings or even in lectures, stylistics is still seen in the traditional view. Even, it is often limited to figures of speech, such as metaphor, irony, sarcasm, anecdotes, and others (Askarzadeh Torghabeh, 2019). However, in this paper, stylistics is broadly defined as the art of using language. In other words, every literary author has different linguistic styles or stylistics. In this study, literary authors refer to absolutely having a poetic license so that there are no writing rules that can restrain them from creating literature. In other words, there are no grammatical rules (phonological, semantic, or syntactic rules) that can restrain authors of literary works from making their work. However, literary authors must still pay attention to the communicative realm of the work created even though it must be in an unusual style. The point is that literary authors have the freedom to be

creative. Despite that, if a literary author wants to follow the rules of language in the process of creating literary works, it is also not something that is prohibited (Darwis, 2011).

Simpson (2004) explains that stylistics is a field of science that explores language and specifically creativity in language, while conducting stylistic analysis, thereby enriching our way of thinking about language. In addition, by exploring language, the process becomes like extracting substantially the understanding of the text (literature).

The art of creating language in the process of making literary works is also called the art of language deviation. Here, the deviation is not a misrepresentation of a state of being wrong or violating certain grammatical rules. The deviation in question is the “irregularity” of using language to represent certain ideas or intentions. The examples may be seen in the expressions “membunting makna” and “keakbaran cinta” in the Indonesian language. The question is why these authors of literary works do not use the expressions “mengandung makna” or “keagungan cinta”. For them, this is an art that is then seen as the art of linguistic deviation and becomes something that gives an aesthetic impression that has no problem with it.

Language aesthetics in the process of creating literary works as a form of language deviation is a step or strategy taken by the author to explain, obscure, or disguise meaning. Everything is for the sake of aesthetics or the value of literary art itself (Darwis, 2011). This is what can add value or quality to a literary work.

The study of stylistics concerning the art of language needs to clarify the difference between linguistic stylistics and literary stylistics. The two are very different. Linguistic stylistics is the art of using language that does not have a certain mode of deviation but is only limited to a certain identity or linguistic feature in a writer. Meanwhile, literary stylistics is the art of using language with an aesthetic mode so that it appears different in the use of languages, such as creating interesting rhymes or rhythms. The division of search domains related to linguistic stylistics and literary stylistics in literary texts is presented in Figure 1.

The figure presents a cycle of observing literary texts. The search for literary functions (i.e., literary stylistics) will give birth to findings of aesthetic effects. Meanwhile, the search for linguistic evidence will result in findings of linguistic distinctions between one author and another or collectively.

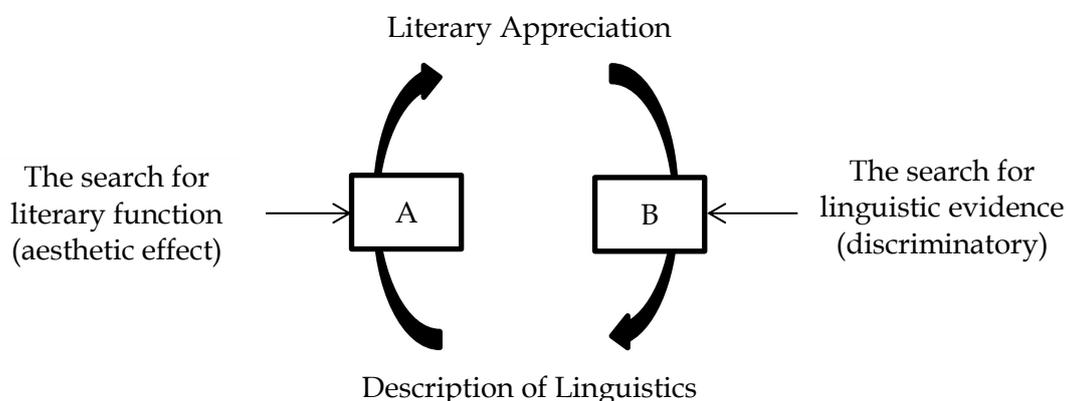


Figure 1. Language Study Cycle in Literary Text

Morphological Deviations

The morphological process is basically the process of forming words from a basic form through affixing (the affixation process), repetition (the reduplication process), merging (the composition

process), shortening (the acronymization process), and changing statuses (the conversion process). The form of morphological deviation is characterized by the use of inappropriate affixations, omissions & changes to the basic form, and the formation of new morphological structures (Darwis, 2008). Therefore, the morphological deviation is a form of deviation from the standard morphological structure. However, the formation is not common or does not exist in everyday language (Darwis, 2011).

Examples of morphological deviation with affixation can be found in Chairil Anwar's poems. In the poem "Cintaku Jauh di Pulau", the word **berpeluk** should be **berpelukan**. Furthermore, in the poem "Sajak Putih", the word **meriak** should be **beriak**. In addition, examples of morphological deviation with reduplication can be found in the words **tulang-tulang** and **selam-berselam** which should be **tulang-belulang** and **saling menyelami**, respectively. Apart from that, the example of the morphological deviation with composition is found in the word **berbiak** which should be **berkembang biak**.

There are six patterns of grammatical deviation in poetry, namely (1) omission, (2) exchange, (3) analogy, (4) synonyms/form variations, (5) sequence variations, and (6) incorporation (Darwis, 2011). These six patterns are described in the following.

1) Omission pattern

The omission pattern has three rules. The first is the omission of certain affixes found in everyday language. The affixes that often experience omission in the Indonesian language are the prefixes *me-* & *ber-*, the suffixes *-i*, *-kan*, *-an*, & *-nya*, confixes *me-kan*, *me-i*, *pe-an*, & *ke-an*, and simulfix *memp-kan*. The second is the omission of morphemes in reduplication. At last, the third is the omission of certain morphemes from compound words (Darwis, 2011). An example of the omission of the prefix *ber-* can be found in a line of Chairil Anwar's poem. In the line Waktu **jalan**. Aku tidak tahu pa nasib waktu?, the word **jalan** should be **berjalan**.

2) Exchange pattern

In the exchange pattern, the basic form of a word that is given the prefix *ter-* is exchanged with the prefix *ber-*, such as the word **terkesiap** becoming **berkesiap**. Another example is the exchange of the affix *di-kan* with the prefix *ter-*, such as the word **disebabkan** becoming **tersebab**.

3) Analogy pattern

The form of analogy is taken from the existing form. For example, the phrase **saksi bisu** in the Indonesian language is analogous to **dinding bisu** (Akrom, 2012).

4) Synonym/form variation pattern

It is characterized by the paradigm of substitution of words or phrases that are considered clichés with other words or phrases that are synonymous. It includes the alternation between affixes that have similarities in terms of semantic roles. Examples of synonym/form variation are the prefixes *meng-* and *ber-* (Darwis, 2011). The word **mengering** becomes **berkering** and the word **berjuta-juta** becomes **menyejuta**.

5) Sequence variation pattern

This pattern can be found in Chairil Anwar's famous poem entitled "Tragedi Winka dan Sihka" as mentioned previously. The word **kawin** undergoes the syllable order variation pattern to be **winka**. The same thing also occurs in the word **kasih** which becomes **sihka**.

6) Incorporation pattern

The incorporation pattern combines two or more words to condense their meaning through the use of certain affixes. For example, **menjadi berjuta-juta** becomes **menyejuta** and **cari-cari muka** becomes **bermuka-muka** (Darwis, 2011).

Based on the six patterns of grammatical deviation put forward by Darwis, the researchers in this study only focus on one pattern, namely the omission pattern to find out grammatical deviations in the form of prefix omission in the poetry book “O, Amuk, Kapak” by Sutardji Calzoum Bachri.

Sutardji Calzoum Bachri’s Poems

The poetry book “O, Amuk, Kapak” by Sutardji Calzoum Bachri is one of the most famous literary works in Indonesia. Sutardji’s poetry has characteristic writing from the choice of words, meanings, and grammar used. Although the medium in the poem is limited, the message can be conveyed well.

Signatures and language in Sutardji’s poetry can be used as a source of analysis, especially those related to morphological deviations. In his literary works, Sutardji omits many affixes, (prefixes, suffixes, and confixes). Sutardji even uses a lot of basic words without being formed with a prefix or suffix. However, his works still get the rhythm for fluency in reading, while also having the full power of expression because of its density. For example, instead of using the phrase **saling bergigitan**, he uses **saling gigitan**.

METHODS

Types of Research

The type of this study is a qualitative research based on several concepts and principles. Some of the concepts are as follows. (1) Data used in this study is verbal data. (2) Research is descriptive in nature. (3) This study is oriented to understanding meaning. (4) This study prioritizes direct relationships between researchers and the world being studied. (5) This study prioritizes the role of researchers as the key instrument (Hashemian & Iravani, 2010; Moleong, 2016; Siahmansouri & Hoorvash, 2020).

Research Setting

This study was conducted from January to March 2022 starting from research planning to report writing. This study was carried out in Makassar.

Research Design

In this study, the researchers employed a content analysis approach. The researchers first read the poetry book “O, Amuk, Kapak” by Sutardji Calzoum Bachri, while collecting morphological deviations with prefix omission from the book. After the data was collected, the researchers analyzed the form of its morphological deviation based on several patterns of grammatical deviation put forward by (Darwis, 2011). Furthermore, to determine the form of morphological deviation that achieves an aesthetic effect, the researchers used a hermeneutic approach put forward by Schleiermacher, namely analyzing linguistic elements and interpreting the meaning of the morphological deviations.

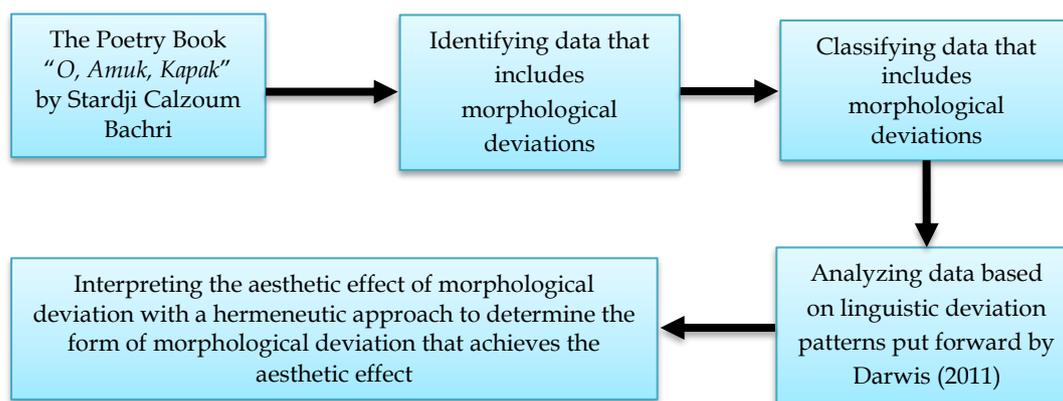


Figure 2. Data processing

Research Focus

The focus of this research is to find morphological deviations in the form of omission prefixes and the aesthetic effects caused in the poetry book "O, Amuk, Kapak" by Sutardji Calzoum Bachri.

Data and Sources

The research data are information or real material that is studied or analyzed. The data in this study were in form of words that contain morphological deviations with prefix omission. Apart from that, the data source is the subject of the obtained data which becomes the basis for the place to obtain the required data. The data source in this study was the poetry book "O, Amuk, Kapak" by Sutardji Calzoum Bachri, which contains 69 poems.

The Technique of Data Collection

At this stage, the researchers collected data using literature study and documentation techniques. The following are the steps that the researchers took in this study.

1. The first was data collection. After all the data were collected, the data were checked by reading and understanding the morphological deviations in the poetry book "O, Amuk, Kapak" by Sutardji Calzoum Bachri repeatedly.
2. The second was data selection. After all the data were checked, the researchers conducted a note-taking technique by recording the words or sentences from the data source. Then, the researchers identified the form of linguistic deviation contained in the data object and marked the word or sentence. This activity was followed by taking notes and numbering the marked word or sentence. This was intended to make it easier for researchers to find and classify data.
3. The third is data grouping. The data that had been selected were then grouped into one. The grouping of data was based on the form of morphological deviations.

Data Validity

The validity of the findings was intended to re-examine the validity of the data obtained in the study. In this study, it is necessary to have a match between the researchers' point of view and the perspective of others in analyzing morphological deviations in the poetry book "O, Amuk, Kapak"

by Sutardji Calzoum Bachri. Therefore, the researchers used the investigator triangulation technique which involved several people who were considered to have competence in analyzing and interpreting the results of the data analysis. Triangulation is a data collection technique that combines various data collection techniques and existing sources (Sugiyono, 2016).

The Technique of Data Analysis

The employed data analysis technique carried out in this study referred to the technique put forward by Miles and Huberman (Moleong, 2016), consisting of data reduction, data presentation, and conclusions & verification.

RESULT AND DISCUSSION

There are three forms of prefix omission patterns found in the poetry book “O, Amuk, Kapak” by Sutardji Calzoum Bachri, namely the omission of the prefixes *me-*, *ber-*, and *ter-*. The following is a description of these three patterns of the prefix omission.

Morphological Deviation with Prefix Omission Pattern

The Omission of the Prefix *Me-*

The researchers found 15 data that proved that the poetry book “O, Amuk, Kapak” by Sutardji Calzoum Bachri used the morphological deviation by omitting the prefix *me-*. Those data are shown in the following table.

Table 1. Morphological Deviations with the Omission of the Prefix *Me-*

No	Prefix Omission Pattern		
	The Omission of the Prefix <i>Me-</i>	Correct Form	Meaning in English
1.	Ngantuk	Mengantuk	To feel sleepy
2.	Nyelinap	Menyelinap	To sneak
3.	Nangis	Menangis	To cry
4.	Ngendap	Mengendap	To settle
5.	Nenggelamkan	Menenggelamkan	To drown
6.	Nyelinap	Menyelinap	To sneak
7.	Nyanyi-nyanyi	Menyanyi- Menyanyi	To sing
8.	Ngalir	Mengalir	To flow
9.	Ngisap	Mengisap	To suck
10.	Ngalir	Mengalir	To flow
11.	Nangkap	Menangkap	To capture
12.	Nuju	Menuju	To go to (some- where)
13.	Ngalir	Mengalir	To flow
14.	Ngucur	Mengucur	To pour
15.	Nyerbu	Menyerbu	To invade

aesthetic effect with the impression of hope in the word **ngantuk** and the impression of sadness in the word **nangis**. The explanation of the meaningful aesthetic form is discussed further in the second problem formulation.

The Omission of the Prefix Ber-

The researchers found 3 data that proved that the poetry book “O, Amuk, Kapak” by Sutardji Calzoum Bachri used the morphological deviation by omitting the prefix ber-. Those data are shown in the following table.

Table 2. Morphological Deviations with the Omission of the Prefix Ber-

No	Prefix Omission Pattern		
	The Omission of the Prefix Ber-	Correct Form	Meaning in English
1.	Harap	Berharap	To hope
2.	Pijak	Berpijak	To stand
3.	Malam	Bermalam	To stay overnight

The prefix ber- is used to form verbs which can mean to take action for oneself, to be in a state, to state a usage, or to declare ownership. The following are examples of data that prove this finding.

...

dedaunan **harap**

agar

angin menggoyang-goyang pinggul mereka

(Source: Data #005, Poem 2 “Mana Jalanmu”, Verse 1, Line 6, Page 5)

In the excerpt of data #005 above, we may find the word **harap** which is a verb and a basic word. However, the word **harap** in the phrase **dedaunan harap** is a form of morphological deviation with the omission of the prefix ber-. This is because the word is preceded by the word **dedaunan**.

If referring to the rules of writing in Indonesian, to make the phrase **dedaunan harap** become standard, the word **harap** should have the prefix ber-, making it **berharap**. Thus, the phrase can be in line with the meaning intended by the poet, namely **daun-daun yang berharap**. The morphological deviations with the omission of the prefix ber- are strengthened in data #010, as follows.

herman tak bisa **pijak** di bumi tak bisa malam di bulan

tak bisa hangat di matari tak bisa teduh di tubuh

....

(Source: Data #010, Poem 11 “Herman”, Verse 1, Line 1, Page 11)

In the excerpt of data #004 above, we may find the word **pijak** which is a verb and a basic word. Although the word **pijak** is the standard form of the word, the word **pijak** in the excerpt above is not acceptable in Indonesian because it refers to the clause **Herman tak bisa pijak**.

After analyzing further, the word **pijak** used by Sutardji in the clause **Herman tak bisa pijak** refers to the word **berpijak**. Based on the rules of writing in Indonesian, to make the clause **Herman tak bisa pijak** standardized, the word **pijak** should be given the prefix **ber-**, thereby making it **berpijak**. The same thing also occurs in data 011, as follows.

herman tak bisa pijak di bumi tak bisa **malam** di bulan
tak bisa hangat di matari tak bisa teduh di tubuh
....

(Source: Data #004, Poem 11 “Herman”, Verse 1, Line 1, Page 11)

In the excerpt of data #011 above, we may find the word **malam** which is a noun and a basic word. The basic word **malam** is following the standard Indonesian spelling. However, when referring to the clause **Herman tak bisa pijak di bumi tak bisa malam di bulan**, the word **malam** that is meant by Sutardji is the verb **bermalam**. The word **malam** should have the prefix **ber-** to become the word **bermalam**. Therefore, the correct form of the clause is **Herman tak bisa berpijak di bumi tak bisa berpijak di bulan**.

The omission of the prefix **ber-** on the data #005, #010, and #011 is found at the beginning, middle, and end of the line. Sutardji deliberately uses the words **harap**, **pijak**, and **malam** and puts them at the beginning, middle, and end of the line to get an aesthetic effect with aesthetic impressions, such as the impression of hope, sadness, loneliness, and others.

The Omission of the Prefix Ter-

The researchers found 1 data that proved that the poetry book “O, Amuk, Kapak” by Sutardji Calzoum Bachri used the morphological deviation by omitting the prefix **ter-**. The data is shown in the following table.

Table 3. Morphological Deviation with the Omission of the Prefix Ter-

No	Prefix Omission Pattern		
	The Omission of the Prefix Ter-	Correct Form	Meaning in English
1.	Senyum	Tersenyum	To smile

The prefix **ter-** has the function of expressing an active verb that cannot be converted into a passive verb. In addition, it makes the verb have the meaning of stating a condition and expressing an action that occurs suddenly.

...
bulan **senyum**
ikan mencubit pipinya
....

(Source: Data #006, Poem 2 “Mana Jalanmu”, Verse 5, Line 1, Page 5)

In the excerpt of data #006 above, we may find the word **senyum** which is a noun and a basic word. The word **senyum** corresponds to the standard Indonesian spelling. However, when referring to the phrase **bulan senyum**, the word **senyum** referred to by Sutardji is a verb

tersenyum. Therefore, the phrase **bulan senyum** that matches the meaning intended by the poet refers to the phrase **bulan yang tersenyum**.

The word **senyum** in the excerpt of the poem is a form of morphological deviation with the omission of the prefix *ter-*. Based on the standard Indonesian writing rules, the word should be **tersenyum**. Sutardji Calzoum Bachri deliberately uses the word **senyum** and puts it at the end of the line to get an aesthetic effect with an impression of longing. In addition, this kind of linguistic deviation is a characteristic of Sutardji in his works.

Morphological Deviation with Prefix Omission for Aesthetic Purposes

The prefixes *me-*, *ber-* and *ter-* are intentionally omitted by Sutardji to broaden the reader's impression of meaning. For example, Sutardji omits the prefix *me-* in the word **ngantuk**. The word **ngantuk** in the everyday Indonesian language means feeling tired and going to sleep. However, when examining the whole poem, the word **ngantuk** referred to by Sutardji means a description of someone who has lost his way and tirelessly hopes for guidance from his Lord. Based on this meaning, it can be known that Sutardji's goal to eliminate the prefixes *me-*, *ber-*, and *ter-* from several basic forms is to make readers do not only interpret Sutardji's work based on the meaning of words from everyday Indonesian language or standard Indonesian language. He wants the readers can interpret his work based on the aesthetic impression.

According to Darwis, the theory of morphological deviation with the prefix omission is very appropriate to be used to study Sutardji's poetry book which indeed presents many forms of deviations. These deviations are the hallmark of Sutardji's work. In addition, it serves as a differentiator with other poets. Sutardji makes those deviations to get an aesthetic effect with an aesthetic impression, such as the impression of hope, loneliness, hatred, sadness, longing, and anger. To find out the aesthetic impression from the morphological deviation forms, the researchers used the hermeneutic theory put forward by Schleiermacher so that the researchers can analyze and interpret the words included in the morphological deviation form.

Based on the morphological deviations with the prefix omission found in the poetry book "O, Amuk, Kapak", Sutardji Calzoum Bachri wants to establish a distinctive identity in his work. In addition, he deliberately makes deviations to get an aesthetic effect on his work. This is evident from the consistency of the morphological deviations performed by Sutardji in each of his works.

CONCLUSION

There are three forms of morphological deviations with the prefix omission in the poetry book "O, Amuk, Kapak" by Sutardji Calzoum Bachri, namely the omission of the prefixes *me-*, *ber-*, and *ter-*. These deviations are deliberately carried out by Sutardji Calzoum Bachri for several purposes. The first is to generate aesthetic sounds (rhymes and rhythms). The second is to give the reader impression as an aesthetic marker (literary stylistics). At last, the third is to serve as a marker for indicating the existence of the author and his works.

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