

THE USE OF REDUPLICATION ADJECTIVES IN CONTEMPORARY NOVELS

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Abstract: Reduplication adjectives are widely used in contemporary novels to show beauty. This study aims to determine the use of reduplication adjectives in contemporary novels. The data sources are sentences containing reduplication adjectives in three contemporary novels with the titles "*Karena Aku Cinta*" by Mita Juniar published by Zettu East Jakarta in 2014, "*Kangen*" by Putu Deriska published by Euthenia West Jakarta in 2015, and "*Perahu Kertas*" by Dewi Lestari published by Bentang Pustaka Yogyakarta in 2012. The method used is the listening method with a note-taking technique. The listening was done by reading the three novels and recording all the reduplication adjectives in the contemporary novels ("Karena Aku cinta" karya Mita Juniar, "Kangen" karya Putu Deriska, dan Perahu Kertas karya Dewi Lestari). The results show that there are two main forms, namely basic reduplication adjectives and affixed reduplication adjectives. The affixed adjectives are divided into five patterns: ber- D+R, se- D+R -nya, D+R -an, ter- D+R, and D+R -nya, which show the process of derivation and inflection as well as word class changes, such as from nouns or numerals to adjectives. In terms of meaning, adjective reduplication contains six types: *sebenarnya-sebenarnya*, *meskipun*, *berulang-ulang*, *menyerupai*, *intensitas*, dan *superlatif*.

Keywords: *adjectives, reduplication, contemporary novels*

INTRODUCTION

In Indonesian language, the word formation process includes six types, namely affixation, reduplication, composition, abbreviation, zero derivation, and reverse derivation (Kridalaksana in Darwis, 2012: 18). Of the six processes, reduplication is one of the most productive ones used by Indonesian speakers in everyday life. According to Kridalaksana (1983:143), reduplication is a process and result of the repetition of language units as a phonological and grammatical tool. Meanwhile, Ramlan (1983:57) defines reduplication as the process of repeating grammatical units, either completely or partially. Based on these two

opinions, it can be concluded that reduplication is the process of repeating grammatical units of language, either partly in the form of phonemes or morphemes or the whole form. This process can occur in various word classes such as verbs, nouns, adjectives, adverbs, pronominal, interrogatives, and numerals. Each word class that undergoes reduplication will show different characteristics, in terms of form, meaning, and function.

The productivity of reduplication use in Indonesian is evident in people's language practices, both orally and in writing. Words such as *gara-gara*, *rumah-rumah*, and *cantik-cantik* are proofs that reduplication has an important role in forming and conveying meaning in communication. However, the use of reduplication must still follow the rules or rules of language so that the meaning produced can be understood correctly. In informal situations, creative forms such as *rumah-rumah* often appear, which structurally appear as a form of reduplication, but do not necessarily have a meaning that can be clearly defined in the semantic system of Indonesian. This shows the importance of understanding the rules that shape the reduplication process, including how they apply in more aesthetic contexts of use such as literary works.

Literary works, as a medium of artistic and aesthetic expression, allow freedom in the use of language. To achieve beauty and allure, literary works often deviate from the normative rules of language through what is referred to as poetic license. In this context, even the use of linguistic forms such as reduplication can deviate from standard rules. Therefore, it is interesting to examine whether the rules and meanings of reduplication, especially in the adjective word class, still apply when applied in literary works such as poetry, short stories, or novels. This research specifically focuses on the use of adjective reduplication in contemporary novels. The selection of contemporary novels as the object of study is based on the reason that these works reflect the tastes, language styles, and life dynamics of modern society. In addition, contemporary novels also tend to be popular among today's readers, making them representative to reveal the tendency of reduplication forms and meanings in the context of modern Indonesian literature.

By studying the form and meaning of adjective reduplication in contemporary novels, this research is expected to make a theoretical contribution to the development of linguistic studies, especially in the fields of morphology and literary stylistics. On the other hand, practically, this research can be a source of information and reference for language

researchers and students who are interested in examining the issue of reduplication in the realm of literature, as well as an initial step for further, more in-depth research.

METHOD

This research is descriptive research that aims to explain carefully the form and meaning of reduplication adjectives in contemporary novels. In line with that, Sudaryanto (1986:62) explains that descriptive research aims to describe what is observed in the object of study as it is based on existing facts. The research methods used include library research and field research. Literature research was conducted by reading relevant literature to obtain theoretical foundations, scientific concepts, and secondary data. Furthermore, field research was conducted to obtain primary data regarding the use of adjective reduplication. In this case, the listening method with a note-taking technique was used. Mahsun (2005:92) states that the listening method is not only used for spoken language, but also for written language such as ancient manuscripts, narrative texts, mass media, and literary works. Data were obtained by listening to three contemporary novels: *Karena Aku Cinta* by Mita Juniar, *Kangen* by Putu Deriska, and *Perahu Kertas* by Dewi Lestari. The technique used is a note-taking technique, by recording all forms of reduplication adjectives in the three novels.

The population in this study is all sentences containing reduplication adjectives in the three novels, while the sample is taken purposively in the form of five or three sentences containing reduplication adjectives. The main data sources are three contemporary novels, namely *Karena Aku Cinta* (Mita Juniar, Zettu, 2014), *Kangen* (Putu Deriska, Euthenia, 2015), and *Perahu Kertas* (Dewi Lestari, Bentang Pustaka, 2012). In data analysis, because the nature of the research is descriptive, the analysis is carried out based on empirical facts in the novels. The steps include reading and recording all reduplication adjectives, then classifying them based on form and meaning

Reduplication is a common morphemic process found in many languages, although in Indo-European languages this form is almost unknown (Darwis, 2012:17). Verhaar (1993:152) states that reduplication is a morphemic process that repeats the basic form or part of the basic form, while Keraf (1980:119) calls it word repetition. Ramlan (1983:55) adds that reduplication is the repetition of grammatical units, either completely or partially, with or without phoneme variation. This process produces a new word called a reword. In the context

of word formation, Muslich (1990:48) and Chaer (2006:286) emphasize that reduplication is a productive morphological tool, which can occur in base words, affixed words, and compound words. Solichi (1996:9) also strengthens this view by emphasizing that reduplication produces new forms of repeated grammatical units.

Reduplication has two main characteristics according to Ramlan (2001:69). First, reduplication does not change the word class; nouns remain nouns, verbs remain verbs, and so on. Second, the base form that undergoes reduplication is always a commonly used language unit, as in the word *Memata-matai*, which comes from the base word *mata*. In addition, adjectives as one of the word classes that can undergo reduplication have special characteristics according to Kridalaksana (1986:57), including being accompanied by the particle *not*, joining with nouns, and intensification particles such as *lebih*, *sangat*, and *agak*. Adjectives also have morphological characteristics such as suffixes *-er*, *-if*, *-i*, and can be formed into nouns through the confix *ke-an*.

In terms of form, Darwis (2012:67-88) divides reduplication into four types: basic reduplication (*duduk-duduk*), reduplication with affixes (e.g. *berjalan-jalan*, *memukul-mukulkan*), reduplication with sound variation (*bolak-balik*, *gonta-ganti*), and semantic reduplication which is the repetition of meaning through synonymous pairs such as *sangkut-paut* and *uji-coba*. Ramlan (1983:55) divides it into repetition of the whole (e.g. *sepeda-sepeda*), partial repetition (*lelaki*, *tetamu*), repetition with affix combinations (*gunung-gunungan*), and repetition with phoneme changes (*gerak-gerik*, *robak-rabik*). Kridalaksana (2002:88) adds other structural forms such as *dwipura* (repetition of the initial syllable: *tetamu*), *dwilingga* (full repetition: *rumah-rumah*), *dwilingga copy sound* (*pontang-panting*), *dwiwasana* (*perlahan-lahan*), and *trilingga* which reflect repetitive onomatopoeia such as *dag-dig-dug* or *cas-cis-cus*.

In terms of meaning, Ramlan (2001:176) suggests that reduplication can express the number of objects (*rumah-rumah*), unconditional meaning (*jambu-jambu dimakannya* → *meskipun jambu dimakannya*), similarity of form (*kuda-kudaan*), repetitive actions *berteriak-teriak*), casual actions (*makan-makan*), mutual actions (*pukul-memukull*), work relationships (*cetak-mencetak*), somewhat meaning (*kemerah-merahan*), the highest intensity (*sepenuh-penuhnya*), to the statement of feelings without changing the basic meaning (*membedakan* → *membeda-bedakan*). Chaer (2006:288) adds that reduplication produces words that fit the

context of speech with meanings such as many, all, and various, especially if accompanied by the suffix *-an* as in *buah-buahan*.

FINDINGS AND DISCUSSION

The findings of reading three contemporary novels; *Karena Aku Cinta* by Mita Juniar, *Kangen* by Putu Deriska, and *Perahu Kertas* by Dewi Lestari, are the author obtained 44 data of adjective reduplication. The data was then classified based on its form using Darwis' theory (2012: 67-85), because the theory is considered the most appropriate and provides explicit and detailed classification criteria. This theory has previously been applied to verb reduplication, and in this study it is reused to see if there are any differences in its application to adjective reduplication.

1. Shape Classification

a. Basic Reduplication Adjective

Adjective reduplication is the repetition of the entire base form, without a change in phoneme and not combined with the process of adding affixes. We can formulate adjective reduplication as D+R. For example:

- 1) *Malu* + R → *malu-malu*
- 2) *Buru* + R → *buru-buru*
- 3) *Benar* + R → *benar-benar*
- 4) *Jelek* + R → *jelek-jelek*
- 5) *Berani* + R → *berani-berani*

b. Affixed Reduplication

Reduplication with affixes is divided into the affixes that build the reduplicated word. Here are the forms:

1) Adjective Reduplication Affixed (Formula *ber-* D + R)

Adjectives with the formula *ber-* D+R can be read as basic adjectives with reduplicated *ber-* prefixes, but the *ber-* prefixes are dropped in the reduplicated form. For example, *lama* → *berlama* → *berlama-berlama* → *berlama-Ølama*.

In addition, the two base forms of the three examples in this formula can also be filled by nouns (denominal adjectives). This shows the process of derivation (derivational

reduplication adjectives) occurs. Here are the examples.

- a) *Lama* → *berlama-lama*
- b) *Tanya (n)* → *bertanya-tanya*
- c) *Api (n)* → *berapi-api*

2) Adjective Reduplication Affixed (Formula *se- D + R -nya*)

The adjective reduplication formula *se-D+Rnya* can be read as a basic adjective with the suffix *se-nya* reduplicated, but the suffix *-nya* in the base morpheme and the prefix *se-* in the reduplicated form are each removed. This adjectival reduplication is also called derivational reduplication because the three base forms of the three examples are adjectives and after reduplication the word class changes to adverbial (adverbial deadjektiva). For example, the word *jelek* → *sejeleknya* → *sejeleknya-sejeleknya* → *sejelekØ-Øjeleknya*. Here are some examples:

- a) *Jelek* → *sejelek-jeleknya*
- b) *Tinggi* → *setinggi-tingginya*
- c) *Keras* → *sekeras-kerasnya*

3) Adjective Reduplication Affixed (Formula *D + R -an*)

Reduplicated adjectives with the formula *D+R -an* can also be called reduplicated *-an* base adjectives, but the suffix *-an* is dropped on the base morpheme. For example, the word *gila* → *gilan* → *gilan-gilan* → *gilaØ-gilaan*. These reduplicated adjectives can also be called inflectional adjectives because the three base forms of all three examples are adjectival word classes and after undergoing the reduplication process the word class does not change. Similar examples can be given as follows.

- a) *Gila* → *gila-gilaan*
- b) *Acak* → *acak-acakan*
- c) *Besar* → *besar-besaran*

4) Adjective Reduplication Affixed (Formula *ter- D + R*)

Reduplicated adjectives with the formula *ter- D+R* can be read as basic adjectives with *ter-* prefixes that are reduplicated, but the *ter-* prefix is dropped in the reduplicated form. For example, the word *gila* → *gila* → *tergila-gila* → *tergila-Øgila*.

These reduplicated adjectives can also be called derivational reduplication adjectives because one base form in all four examples is a noun word class and after reduplication it changes into an adjectival word class (denominal adjective). Similar examples can be given as follows.

- a) *Gila* → *tergila-gila*
- b) *Gopoh* → *tergopoh-gopoh*
- c) *Bata(n)* → *terbata-bata*
- d) *Heran* → *terheran-heran*

5) Adjective Reduplication Affixed (Formula D + R -nya)

Reduplicated adjectives with the formula D+R -nya can be read as basic adjectives with the reduplicated suffix -nya, but the suffix is dropped on the base morpheme. For example, *bosan* → *bosannya* → *bosan-bosannya* → *bosanØ-bosannya*.

These reduplicated adjectives can also be called derivational adjectives because one base form of the two examples is a numeral word class and after reduplication, the word class changes to an adjective word class (adjective denumeralia) is a reduplication of a base adjective that has a reduplication suffix -nya. The numerals word class "one" can also change into an adjective word class when reduplicated with the suffix -nya.

- a) *Bosan* → *bosan-bosannya*
- b) *Satu(num.)* → *satu-satunya*

Notes:

In this study, the author found one data of adjective reduplication of sound variation. This shows that the form is not productively used in contemporary novels. For example,

- a) *Ceplos* → *ceplas-ceplos*

2. Classification of Meanings

Adjective Basic reduplication in contemporary novels has a variety of meanings. The following is the explanation. Meaning "really or truly and meaning although.

1) The meaning of truly or earnestly

- a) *Buru-buru*

“Tadi **buru-buru** banget” (Juniar, 2014:19)

The meaning of reduplication in this sentence shows that someone is really in a hurry.

b) *Benar-benar*

“**Benar-benar** tidak ada yang bisa kuajak mengobrol” (Deriska, 2015: 14)

The reduplication in this sentence shows that someone is really lonely because there is no one to chat

c) *Berapi-api*

“Tutur Eko **berapi-api**” (Lestari, 2012: 127). The meaning of reduplication in this sentence is to be really angry or emotional.

d) *Berani-berani*

“**Berani-berani** minta berhenti kuliah hanya gara-gara lukisannya laku segelintir”(Lestari, 2012: 156). The meaning of reduplication in the sentence is brave or daring to ask to quit college.

e) *Acak-acakan*

“*Keenan berdiri di hadapannya, masih dengan rambut **acak-acakan***” (Lestari, 2012: 126). The meaning of reduplication in this sentence is to be completely disheveled.

f) *Tergila-gila*

“*Ia **tergila-gila** padamu*” (Juniar, 2014: 19). The meaning of reduplication in this sentence is really or truly crazy (excessively fond).

g) *Tergopoh-gopoh*

“*Seorang petugas datang **tergopoh-gopoh***” (Lestari, 2012: 23). The meaning of reduplication in this sentence is really or truly hastily (hurry, rush).

h) *Terheran-heran*

“*Kugy gantian **terheran-heran***” (Lestari, 2012: 167) The meaning of reduplication in this sentence is really or truly surprised.

i) *Malu-malu*

“*Mengubah posisi tangannya **malu-malu***” (Juniar, 2014: 92). The meaning of reduplication in this sentence shows how someone who changes the position of his hands shyly.

This reduplication explains that he is in a state of earnestness or really embarrassed.

j) *Berlama-lama*

“*Bahkan rela **berlama-lama** menjelajahi mall*” (Juniar, 2014:29-30). The meaning of reduplication in this sentence is to really explore the *mall* for a long time.

2) Meaning of Although

a) *Jelek-jelek*

“*Tapi **jelek-jelek** gitu, Jeroen banyak yang naksir*” (Lestari, 2012: 15). The meaning of reduplication in this sentence is although ugly.

3) Repetitive Meaning

a) *Bertanya-tanya*

Keenan menerawang di atas tempat tidur, ***bertanya-tanya*** pada dirinya sendiri (Lestari, 2012: 12). The meaning of reduplication in this sentence is to express an action that is done repeatedly.

4) Meaning of Resembling

a) *Gila-gila*

“*Aktivitas kamu juga **gila-gilaan***” (Lestari, 2012: 100). The meaning of reduplication in this sentence is to resemble a crazy person.

b) *Terbata-bata*

“*Hanya hembusan udara kosong yang **terbata-bata***” (Lestari, 2012: 23). The meaning of reduplication in this sentence is to resemble someone who stutters.

5) Meaning of Intensity

a) *Besar-besaran*

“*Berencana akan kampanya **besar- besaran***” (Lestari, 2012: 158). The meaning of reduplication in this sentence is intensity or making it huge.

6) The Most Highly Achievable Meaning

a) *Sejelek-jeleknya*

*Kodok pasang tampang jelek, **sejelek-jeleknya*** (Juniar, 2014: 11)

b) *Setinggi-tingginya*

*Kodok mengepalkan tangannya dan menaikannya **setinggi-tingginya*** (Juniar,

2014: 72).

c) *Sekeras-kerasnya*

Ia stel MP3 sekeras-kerasnya (Juniar, 2014: 77).

CONCLUSION

Reduplication adjectives in contemporary novels prove to be very productive in use, both in form and meaning variations. The use of adjective reduplication forms shows a variety of structures, ranging from basic forms such as *berlama-lama*, *sekeras-kerasnya*, *gila-gilaan*, *tergopoh-gopoh*, dan *satu-satunya*. These forms can undergo word class changes, for example from nouns to adjectives (de-nominal adjectives), from adjectives to adverbs (de-adjectival adverbs), or remain in the adjectival class. However, not all forms of reduplication proposed by experts were found in the analyzed novels, such as semantic reduplication and sound variation, which only appeared once in the data. In terms of meaning, adjectival reduplication in the novels reflects six types of meaning, namely the meaning of "really or truly" (such as *buru-buru*, *berapi-api*, *tergila-gila*), the meaning of "although" (such as *jelek-jelek*), the meaning of "repeatedly" (such as *besar-besaran* the meaning of "resembling" (such as *crazy*), the meaning of "intensity" (such as *besar-besaran*), and the meaning of "the highest that can be achieved" (such as *setinggi-tingginya*).). The results of this study show that adjectival reduplication is an important part of the formation of meaning and expression in contemporary novels.

However, this research certainly still has limitations, both in the scope of the data and the analysis approach. Therefore, the author realizes that more in-depth and extensive research is still needed on reduplication in other novels or in different literary genres. The author also looks forward to constructive suggestions and feedback from the readers for the development of similar research in the future.

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