



OMISSION OF THE PREFIX MENG- AND THE SUFFIX –KAN IN INDONESIAN POETRY: A STYLISTIC STUDY

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Abstract*

Abstract

This study aims to describe the forms of omission regarding the prefix meng- and the suffix –kan in Indonesian poetry and to explain the resulting stylistic functions. This study employs a qualitative method with a linguistic stylistic approach at the morphological level. Data consisting of Indonesian poems containing affix omissions were collected through a literature review technique and analyzed by identifying, classifying, and interpreting the forms of omission. The results indicate that the omission of the prefix meng- and the suffix –kan is a form of linguistic deviation that is systematic and deliberately employed by poets. This omission not only simplifies word forms but also serves to create aesthetic effects, strengthen rhythm, and deliver a more expressive and communicative linguistic impression. Significantly, these findings confirm that morphological deviation in poetry is a stylistic strategy reflecting the poet's creativity and distinctive style. The implications of this study highlight the importance of stylistic analysis in understanding the relationship between linguistic structure and aesthetic value in literary works, particularly in Indonesian poetry.

1. Introduction

Literary works are prime objects of stylistic studies that extensively utilize creative language, such as poetry, short stories, novels, and prose. Within these literary works, authors possess the freedom to deviate from standard linguistic rules. This deviation serves as a form of aesthetic expression, creativity, and personal identity or signature. Authors deviate from linguistic rules based on specific linguistic characteristics. Consequently, ungrammatical language in literary works yields its own unique aesthetic value. Thus, literary works become highly relevant to analyze through a stylistic approach, particularly in examining the relationship between linguistic form and the generated aesthetic effect.

The urgency of this study lies in the importance of understanding that linguistic deviation in poetry is not merely a violation of rules, but a meaningful stylistic strategy. According to Leech and Short (2007: 9) style refers to how language is used in a specific context, by a specific speaker, and for a specific purpose. In literary works, style reflects the author's linguistic choices that reveal their identity. Leech and Short (2007: 13–20) categorize style into three perspectives: as the dress of thought, as a manner of expression, and as an organic unity between form and content. Meanwhile, Enkvist (in Junus, 1989) views style as a deviation from the norm, a choice of expression, and an individual characteristic. Therefore, style becomes an essential means for authors to present both beauty and meaning in literary works.

Stylistics, as the linguistic study of style, addresses not only what is used in a text but also why and how those forms generate aesthetic effects (Leech and Short, 2017: 11). Stylistics connects linguistic analysis with literary interpretation through a reciprocal relationship between linguistic description and aesthetic meaning. In this context, linguistic stylistics focuses on linguistic facts to identify an author's distinct style, whereas literary stylistics emphasizes the aesthetic value resulting from such language use. This study utilizes a linguistic stylistic approach, specifically at the morphological level.

The research problems addressed in this study are the forms of grammatical deviation in poetry at the morphological level and the aesthetic functions resulting from those deviations. Specifically, this research focuses on the process of affix omission, particularly the prefix *meng-* and the suffix *-kan*. Affix omission is a dominant form of morphological deviation in Indonesian poetry. According to the online KBBI (2016), omission is the process of removing certain elements, whereas an affix is a bound morpheme that functions to form grammatical meaning. Thus, affix omission can be understood as the deletion of an affix from a base word that has undergone a morphological process.

In morphology, word formation consists of affixation, reduplication, composition, and zero derivation (Ramlan, 2009: 51). Affixation is the process of adding a bound morpheme to a base word, which can alter its form and meaning (Kridalaksana, 2008: 3). Kridalaksana notes six types of affixes: prefixes, infixes, suffixes, simulfixes, confixes, and suprafixes. An affix always manifests as a bound morpheme (Darwis, 2012: 15). Furthermore, there are morphophonemic rules, namely sound changes resulting from affixation, such as the alteration of the phoneme /ng/ into /m/, /n/, or /ny/ depending on the initial phoneme of the base word (Kridalaksana, 2017: 118). However, in poetry, these rules are often not strictly followed due to poetic license.

According to Darwis (2019: 5), the process of affix omission does not occur randomly but follows specific patterns. Affix omission comprises: (1) the deletion of affixes commonly used in everyday language, (2) the deletion of morphemes in reduplicated forms, and (3) the deletion of elements in compound words. The types of affixes that frequently undergo omission include the prefix *meng-*, suffix *-i*, suffix *-kan*, prefix *ber-*, confix *ke-an*, suffix *-an*, prefix *se-*, and suffix *-nya*. In this study, the focus is directed toward the omission of the prefix *meng-* and the suffix *-kan* because these two forms are the most frequently found in the poetic data and demonstrate distinctive, stylistically significant patterns of deviation.

While numerous stylistic studies have been conducted, research specifically examining affix omission in Indonesian poetry remains limited. This phenomenon is crucial for uncovering stylistic patterns and poets' aesthetic strategies in creating beauty through linguistic deviation. This indicates a need for further research to understand affix omission as a form of linguistic creativity in literature.

Based on this background, this study aims to: (1) identify the forms of affix omission in poetry, specifically the prefix *meng-* and the suffix *-kan*, (2) analyze the patterns of morphological deviation that occur, and (3) explain the aesthetic function of these forms in creating poetic language beauty. Consequently, this study is expected to contribute to the development of linguistic stylistics, particularly regarding morphological aspects in literary works.

2. Research Methods

This study employs a qualitative method with a literature review design to analyze data from published poetic texts. The approach used is linguistic stylistics at the morphological level, which examines the relationship between linguistic forms and their resulting aesthetic effects. This approach aligns with the research objective, which is to describe the forms of omission regarding the prefix *meng-* and suffix *-kan* and to explain their stylistic functions. The object of this study is the forms of affix omission in Indonesian poetry, focusing on the omission of the prefix *meng-* and the suffix *-kan*.

The data sources for this study consist of an Indonesian poetry collection by several purposively selected poets. The research data include words or phrases within stanzas that indicate affix omission. The primary instrument in this study is the researcher, who is actively involved across all research stages, from data collection to interpretation. To support this process, a classification table is used as an aid to group data based on the type of omission.

Data collection was conducted using a literature review technique by examining relevant poetry sources. Subsequently, reading and note-taking techniques were employed to identify and record linguistic forms that match the research focus. Data analysis was performed through several stages:

1. Identifying data by finding words or phrases experiencing affix omission.
2. Classifying data based on the type of omission, namely the prefix *meng-* and the suffix *-kan*.
3. Interpreting data by explaining the occurring morphological processes and analyzing the stylistic functions of the omissions in generating aesthetic effects, rhythm, and expressiveness in poetry.

Through these systematic steps, the analysis answers the research objectives and demonstrates that affix omission serves as a stylistic strategy reflecting the poet's creativity.

Several previous studies are relevant to this research. First, a study by Indramini et al. (2022) examined confix omission in the poetry of Sutardji Calzoum Bachri. Their study aimed to describe the forms of confix omission in the poetry collection *O, Amuk, Kapak*, which comprises 69 poems as data sources. The results showed that confix omission is a form of morphological deviation consciously used by the poet to produce beauty. Additionally, affix omission opens wider opportunities for reader interpretation in understanding poetic meaning. This study is relevant to Indramini et al. (2022) as both address morphological aspects in poetry within stylistics. However, the current study differs by focusing on the omission of the prefix *meng-* and the suffix *-kan*, which serves as its novelty.

Second, a study by Naidah, Abbas, and Kaharuddin (2023) titled "Stylistic Behavior (Morphological Deviation) in Sutardji Calzoum Bachri's Poetry Collection" examined various morphological deviations in the poet's work. The purpose of their study was to identify forms of morphological deviation based on grammatical deviation patterns and to describe their role in

producing aesthetic effects. The results indicated that deviations consist of affix omission (prefixes, suffixes, and confixes), omission of reduplication and conjunction elements, and variations of base forms through analogy patterns and syllable restructuring. Furthermore, they found that certain morphological deviations could yield aesthetic effects, such as impressions of hope, loneliness, hatred, and sadness. That study is relevant because both analyze linguistic stylistics in poetry.

The third relevant study was conducted by Laudy, Nurhasanah, and Pratiwi (2024), titled "Stylistic Analysis on Name and Meaning: Four Poetry Collections by Ajip Rosidi," which examined language style in the collection and its relevance as teaching material for high school poetry. The objective was to describe the types of language styles used and recommend them as a learning module. The results indicated various types of language styles, including comparison, opposition, association, and repetition. Among these, paralipsis was found to be the most dominant style. This study is relevant because it shares the same stylistic approach.

3. Discussions

Based on the data identification, ten items exhibiting affix omission were found. Below is Table 1 showing the classification of the data, followed by detailed descriptions and author analysis.

Table 1

Omission Patterns of Prefix and Suffix in Indonesian Poetry

No	Poetic Line Fragment	Omission Pattern
1	<i>Engkau butuhkan bunga-bunga ditaburkan (Dorothea Rosa Herliany)</i>	Butuhkan ← membutuhkan
2	<i>Engkau nikahi ilalang (Dorothea Rosa Herliany)</i>	Nikahi ← menikahi
3	<i>Ia tak lihat orangnya (Di Bawah Bulan - W.S Rendra)</i>	Lihat ← melihat
4	<i>Jadi mengapa langkah ini sepikan diri dari tuju? (W.S Rendra)</i>	Sepikan ← menyepikan
5	<i>Kita simpan bedil dan kelewang (W.S Rendra)</i>	Simpan ← menyimpan
6	<i>Tugasku hanya menterjemah (Subagio Sastrowardoyo)</i>	Menterjemah ← menerjemahkan
7	<i>Tenang menyenangkan terang cuaca (J.E. Tatengkeng)</i>	Menyenang ← menyenangkan
8	<i>Kini terbang dan menemu jodohnya (W.S. Rendra)</i>	Menemu ← menemukan
9	<i>Daging jangan beri nasi tuhan mencipta nya tanpa setahuku (Sutardji Calzoum Bachri)</i>	Mencipta ← menciptakan
10	<i>aku pun akan memecah pelahan dan bertebaran dalam hutan (Sapardi Djoko Damono)</i>	Memecah ← memecahkan

Based on the classification results, the research reveals two primary patterns of omission: the omission of the prefix *meng-* and the omission of the suffix *-kan*. The detailed explanations are as follows.

3.1 Prefix meng- Omission Pattern

Butuhkan ← membutuhkan: Based on the poetic line, it is evident that the poet omits the prefix *meng-* from the word *membutuhkan*. Grammatically, in certain contexts, the word *butuhkan* is unstandardized because the verb *membutuhkan* is required to denote an action. Morphologically, *membutuhkan* originates from the base word *butuh* combined with the confix *meN-* *-kan*. During affixation, the phoneme /b/ does not undergo nasalization, thus forming *membutuhkan* (*meN-* + *butuh* + *-kan* → *membutuhkan*). The poet deliberately omits the prefix *meN-*, changing the form to *butuhkan*. This is done to achieve stylistic effects, namely word condensation, rhythmic adjustment, and auditory beauty.

Nikahi ← menikahi: The fragment shows that the poet omits the prefix *meng-* from the word *menikahi*, choosing *nikahi* instead. Morphologically, *menikahi* comes from the base word *nikah* with the prefix *meN-* and suffix *-i* (*meN-* + *nikah* + *-i* → *menikahi*). In the affixation process, the initial phoneme undergoes no significant loss, and the prefix *meN-* is realized as *me-*. The poet intentionally omits the prefix *meN-*, reducing the form to *nikahi*.

Lihat ← melihat: The line displays that the poet omits the prefix *meng-* from *melihat*, opting for *lihat*. The word *melihat* stems from the base word *lihat* attached to the prefix *me-*. No phoneme loss occurs during affixation, yielding *melihat* (*me-* + *lihat* → *melihat*). The poet deliberately drops the prefix *me-*, leaving the form *lihat*. The word *lihat* represents everyday language purposely incorporated to generate aesthetic beauty.

Sepikan ← menyepikan: The poet omits the prefix *meng-* from *menyepikan*, selecting *sepikan*. The word *sepikan* derives from the base word *sepi* combined with the confix *meN-* *-kan*. In the affixation process, the phoneme /s/ in *sepi* undergoes nasalization, transforming into *menyepikan* (*meN-* + *sepi* + *-kan* → *menyepikan*). The poet intentionally omits the prefix *meN-*, resulting in *sepikan* to create an artistic effect.

Simpan ← menyimpan: The poet clearly omits the prefix *meng-* from *menyimpan*, using the base form *simpan*. The word *menyimpan* is formed when the base word *simpan* receives the prefix *meN-*. During affixation, the phoneme /s/ undergoes nasalization, becoming *menyimpan* (*meN-* + *simpan* → *menyimpan*). The poet deliberately omits the prefix *meN-*, keeping the form *simpan*. Colloquial language like *simpan* is intentionally used to evoke a poetic aesthetic.

3.2 Suffix -kan Omission Pattern

Menterjemah ← menerjemahkan: The line reveals that the poet omits the suffix *-kan* from *menerjemahkan*. This non-grammatical word is intentionally used. Morphologically, *menerjemahkan* comes from the base word *terjemah* with the confix *meN-* *-kan*. Standard affixation causes the phoneme /t/ to merge, forming *menerjemahkan* (*meN-* + *terjemah* + *-kan* → *menerjemahkan*). However, the poet omits the suffix *-kan* and retains the un-nasalized cluster, resulting in *menterjemah*.

Menyenang ← menyenangkan: The poet omits the suffix *-kan* from *menyenangkan*, employing an unstandardized form for creative purposes. The standard word *menyenangkan* comes from *senang* plus the confix *meN-* *-kan*. Affixation causes the phoneme /s/ to melt into *menyenangkan* (*meN-* + *senang* + *-kan* → *menyenangkan*). The poet omits the suffix *-kan*, creating *menyenang* to introduce variation and harmony of sound. This is prominent in the line "Tenang menyenangkan terang cuaca," where *menyenang* creates an internal rhyme with *tenang* and *terang*.

Menemu ← menemukan: The poet omits the suffix *-kan* from *menemukan*, utilizing a non-grammatical form deliberately. The word *menemu* stems from the base *temu* with the confix

meN- -kan. Standard affixation nasalizes the phoneme /t/, yielding menemukan (meN- + temu + -kan → menemukan). The poet removes the suffix -kan to leave menemu for aesthetic beauty.

Mencipta ← menciptakan: The poet omits the suffix -kan from menciptakan, producing a grammatically unconventional form. The word mencipta originates from the base cipta with the confix meN- -kan. The phoneme /c/ does not dissolve during affixation, forming menciptakan (meN- + cipta + -kan → menciptakan). The poet omits the suffix -kan, utilizing mencipta to generate artistic elegance.

Memecah ← memecahkan: The poet omits the suffix -kan from memecahkan, adapting it into memecah. In certain contexts, this can be considered ungrammatical because the transitive verb memecahkan typically requires a direct object. Morphologically, memecahkan derives from pecah with the confix meN- -kan. The phoneme /p/ dissolves during affixation, becoming memecahkan (meN- + pecah + -kan → memecahkan). The poet omits the suffix -kan, leaving memecah to achieve specific stylistic goals: language economy (word condensation), rhythmic and metric adjustment, and euphonic beauty. This proves that suffix omission is a conscious stylistic deviation utilized to strengthen poetic aesthetics.

4. Novelities

Articles have originality and have new contributions to important scientific contributions to be published. For this reason, this study offers a precise morphological deviation breakdown focusing specifically on the dual co-occurrence of prefix meng- and suffix -kan omission patterns across multiple classic Indonesian poets. Previous studies (e.g., Indramini et al., 2022; Naidah et al., 2023) focused generally on confixes or macro deviations in a single author's anthology. This study presents a cross-poet structural analysis mapping these two distinct affixes to exact stylistic motivations (language economy and euphonic rhyme harmony), strengthened by a comprehensive literature review.

5. Conclusion

Based on the data analysis, it is concluded that poets frequently omit the prefix meN- and the suffix -kan in derivative verbs. Forms such as butuhkan, nikahi, lihat, sepikan, simpan, menterjemah, menyenangkan, menemu, mencipta, and memecah demonstrate the deletion of affixes that grammatically belong to the base verb. Far from being mere errors, affix omission serves as an intentional aesthetic strategy to achieve language condensation, reinforce rhythm, and create sound harmony within poetic lines.

This study strengthens stylistic and morphological research by demonstrating that morphological deviation in poetry represents linguistic creativity rather than errors. Practically, these findings can be integrated into Indonesian language pedagogy—particularly in poetry analysis and morphological structures—helping students realize that non-standard forms in poetry possess vital aesthetic functions. This study is limited to the morphological aspects of prefix meN- and suffix -kan omission. Therefore, future research is encouraged to expand into other forms of stylistic deviation, such as reduplication, syntactic inversion, and phonological play in modern Indonesian poetry.

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