

Phonological and morphological deviations in Iwan Simatupang's *Ziarah Malam* poetry collection

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KEYWORDS	ABSTRACT
Deviation Morphology Phonology Poetry	This study aims to identify and analyze the forms and functions of phonological and morphological deviations in Iwan Simatupang's <i>Ziarah Malam</i> poetry collection. The study employs a qualitative descriptive method with a stylistic approach. The data consist of linguistic forms, particularly words and other textual units, that deviate from conventional Indonesian linguistic forms. Data were collected through intensive reading and note-taking and were analyzed through identification, classification, contextual interpretation, and description. The findings reveal 9 instances of phonological deviation, consisting of 7 cases of phoneme omission and 2 cases of phoneme substitution. Phonological deviations contribute to rhythm, rhyme, sound harmony, and colloquial effects. Meanwhile, 26 instances of morphological deviation were identified, consisting of 14 neologisms, 5 suffix omissions, 4 prefix omissions, and 3 reduplication omissions. Morphological deviations demonstrate the poet's creative manipulation of conventional word-formation processes and contribute to linguistic compression, rhythmic effects, semantic nuance, and stylistic originality. The findings indicate that phonological and morphological deviations in <i>Ziarah Malam</i> function not merely as departures from standard Indonesian but as deliberate stylistic strategies that enhance the aesthetic and expressive qualities of the poems. Thus, the creative manipulation of sound patterns and morphological structures constitutes an important feature of Iwan Simatupang's poetic language.

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Introduction

Literary language is characterized by creative and distinctive linguistic choices that differentiate it from ordinary language and contribute to aesthetic and artistic effects (Pradopo, 2012; Wulandari & Triandana, 2022). Literature develops as writers creatively explore language and literary conventions (Ahyyar, 2019). In poetry, such creativity may appear through deviations from conventional linguistic patterns. Deviation refers to departures from standard linguistic conventions, while foregrounding refers to the prominence given to particular linguistic features to attract readers' attention and create aesthetic effects (Abrams, 1999; Rumidah et al., 2023; Van Peer et al., 2007). These concepts are closely related to stylistics, which examines how language choices contribute to meaning, aesthetic value, and artistic expression (Simpson, 2004). Previous studies have similarly emphasized the role of stylistics in examining

creative language use and literary expression (Ardin et al., 2020; Faizun, 2020; Ilmi, 2021; Lestari et al., 2021).

This study focuses on two levels of linguistic deviation, namely phonological and morphological deviation. Phonological deviation involves departures from conventional sound patterns, including the omission and substitution phonemes, which may contribute to rhythm, sound patterns, and expressive effects in poetry (Ramadhani et al., 2024; Warni et al., 2023). Morphological deviation involves departures from conventional word-formation processes, particularly through the manipulation of affixation and reduplication (Ramadhani et al., 2024). Such deviations may produce unusual, compressed, or innovative forms that expand the expressive possibilities of poetic language. Although lexical deviation and neologism are often discussed as separate categories of linguistic deviation, this study classifies neologisms as morphological deviation when their formation results from unconventional morphological processes, such as unusual affixation or reduplication. This distinction is important to maintain a clear conceptual boundary between lexical innovation and the morphological processes through which innovative forms are constructed.

One Indonesian poet known for his distinctive use of language is Iwan Simatupang, a prominent figure in modern Indonesian literature whose works are strongly influenced by existentialism and absurdism. His poetry collection *Ziarah Malam* presents philosophical reflections on human existence, life and death, and existential absurdity. These thematic concerns are accompanied by unconventional linguistic choices that challenge familiar linguistic forms and meanings. Phonological and morphological deviations in the collection can therefore be viewed not only as stylistic experimentation but also as linguistic strategies that support the expression of philosophical and existential concerns. In this context, linguistic deviation becomes part of the relationship between poetic form and thematic meaning.

Previous studies have examined linguistic deviation in various literary and non-literary contexts. Susanto (2017) investigated deviation and foregrounding in the poetry collections of Aan Mansyur and Emha Ainun Nadjib. Farhana (2021) examined phonological and morphological deviations in the Twitter posts of @cursedkidd, focusing on social media discourse rather than literary texts. Naidah et al. (2023) investigated morphological deviation in the poetry collection of Sutardji Calzoum Bachri and found that grammatical deviations were intentionally employed to create aesthetic effects. Jerniati et al. (2022) examined prefix omission in *O, Amuk, Kapak* and found that morphological deviations contributed to rhythm, rhyme, and poetic identity. Supeno (2019) also examined linguistic deviations in students' translations of Robert Frost's *The Road Not Taken*, identifying lexical and grammatical deviations in poetic translation. These studies demonstrate the importance of linguistic deviation in stylistic analysis; however, research specifically examining phonological and morphological deviations in Iwan Simatupang's *Ziarah Malam*, remains limited. In particular, a systematic examination of phoneme omission, phoneme substitution, affix omission, reduplication omission, and morphological innovation in the collection has not been sufficiently addressed.

To address this gap, this study formulates the following research question: What are the forms and functions of phonological and morphological deviations in Iwan Simatupang's *Ziarah Malam*? Accordingly, this study aims to identify and analyze the forms of phonological and morphological deviations found in the poems and their functions as stylistic devices. The analysis focuses on how these deviations are realized and how they contribute to various aspects of poetic expression, including rhythm, rhyme, sound harmony, colloquial effects, linguistic compression, semantic nuance, and stylistic originality. By examining these linguistic features, the study seeks to demonstrate that deviations from conventional linguistic patterns function not merely as linguistic irregularities but as deliberate stylistic strategies that contribute to the aesthetic and expressive qualities of Iwan Simatupang's poetry. The study is expected to contribute to stylistic research on Indonesian poetry and to a broader understanding of linguistic creativity through phonological and morphological deviation in modern Indonesian literature.

Method

This study employs a qualitative descriptive approach from a stylistic perspective. A qualitative approach is appropriate because the study seeks to identify, classify, and interpret phonological and morphological deviations based on their linguistic forms and functions within poetic texts rather than through numerical measurement. The descriptive approach is used to systematically present the forms of deviation found in the data and to explain their stylistic functions in the context of the poems (Siswantoro, 2010; Creswell, 2014). A stylistic perspective is applied to examine how deviations from conventional linguistic forms contribute to the aesthetic and expressive characteristics of the poems (Ratna, 2009). Accordingly, the study focuses specifically on the identification, classification, and interpretation of phonological and morphological deviations in Iwan Simatupang's *Ziarah Malam*.

The primary source of data is the poetry collection *Ziarah Malam* by Iwan Simatupang, published by Gramedia Widiasarana Indonesia in 1993 (ISBN 9789795532699). The collection consists of 30 poems written between 1952 and 1967. All 30 poems were initially read to identify linguistic forms that potentially represented phonological or morphological deviations. Following the initial identification, 15 poems containing relevant deviations were selected as the primary data for detailed analysis. The poems were selected purposively based on their relevance to the objectives of the study, namely the occurrence of phonological and morphological deviations (Sugiyono, 2016; Patton, 2002).

The units of analysis consist of words and other linguistic forms that exhibit deviations from conventional Indonesian phonological or morphological patterns. The data were collected through intensive reading and note-taking techniques (Mahsun, 2017; Fitriah et al., 2026). The selected poems were read repeatedly, and potentially relevant linguistic forms were recorded together with the title of the poem, verse or line position, the linguistic form found in the poem, and its corresponding standard form where applicable. The identified forms were then examined using relevant linguistic references, particularly the *Kamus Besar Bahasa Indonesia* (KBBI), to determine their status in relation to standard Indonesian usage. Other relevant linguistic references were also consulted to support the classification and interpretation of the identified forms. Repeated reading was conducted to ensure that the linguistic forms were interpreted according to their textual context and poetic function (Sudikan, 2001).

The data analysis consisted of four stages: identification and classification, contextual interpretation, description, and conclusion drawing. These stages were adapted from the principles of qualitative data analysis proposed by Miles et al. (2019). First, the identified forms were classified into phonological and morphological deviations according to the linguistic feature that departed from the standard form. Phonological deviations included phoneme omission and substitution, while morphological deviations included affix omission, reduplication omission, and unconventional word formation. Neologisms were classified as morphological deviations when their formation resulted from unconventional morphological processes. Second, each deviation was interpreted in relation to its surrounding lines. Particular attention was given to its contribution to rhythm, rhyme, sound patterning, linguistic economy, aesthetic effect, expressive effect, and semantic nuance. The interpretation was based on the relationship between the deviated form and the surrounding poetic text rather than on the assumption that every nonstandard form was intentionally created by the poet. Third, the findings were described to explain the linguistic form and its stylistic function. Finally, conclusions were drawn by relating the patterns of deviation to Iwan Simatupang's poetic style and the thematic characteristics of *Ziarah Malam*. Through this procedure, linguistic deviation was analyzed not as a linguistic error but as a stylistic choice whose function was determined through both linguistic evidence and poetic context.

Results and Discussion

In Iwan Simatupang's poetry collection *Ziarah Malam*, linguistic deviation occurs at two levels: phonological deviation and morphological deviation. In this study, phonological deviation refers to modifications in the sound structure of recognizable lexical forms. It is classified into two categories: phoneme omission, in which one or more phonemes are absent from the expected form, and phoneme substitution, in which a phoneme or sound sequence is replaced by another. Phoneme omission is further classified according to the position of the omitted sound as apheresis (initial-position omission), syncope (medial-position omission), and apocope (final-position omission). These modifications may contribute to rhythmic economy, sound patterning, or other contextual effects in the poems. The analysis identifies 9 instances of phonological deviation, consisting of 7 cases of phoneme omission and 2 cases of phoneme substitution.

Morphological deviation, in contrast, concerns modifications or innovations in word formation, including the use or omission of morphological elements such as affixes and reduplicative structures. In this study, the morphological data are classified into four categories: prefix omission, suffix or affix omission, reduplication omission, and neologism or morphological innovation. This classification is applied cautiously, since an uncommon poetic form does not necessarily constitute a morphologically incorrect form. The analysis identifies 26 instances of morphological deviation, comprising 4 cases of prefix omission, 5 cases of suffix or affix omission, 3 cases of reduplication omission, and 14 cases of neologism or morphological innovation. These forms are examined not only in relation to their deviation from familiar word-formation patterns but also in terms of how their formal characteristics contribute to the rhythm, compression, sound patterning, semantic nuance, or other literary effects of the poems.

Phonological Deviation

Phonological deviation is a form of language deviation at the sound level which is usually done by poets to achieve certain effects. Phonological deviation is found in the poem entitled *Si Nanggar Tulo, Pejalan Larut, Ekstravaganza, Ballade Kucing dan Otolet, Pada Cerlang di Balik Genang, dan Apa Kata Bintang di Laut*. These deviations are manifested through several forms, particularly phoneme omission and phoneme substitution.

Phoneme Omission

Table 1. Phonemes Omission

No.	Title of Poem	Verse	Deviation
1.	<i>Si Nanggar Tulo</i>	Verse 5	<i>Kerna bagia</i>
2.	<i>Si Nanggar Tulo</i>	Verse 12	<i>Puti-puti</i> <i>Mera-mera</i>
3.	<i>Pejalan Larut</i>	Verse 3	<i>Terdulu</i>
4.	<i>Ekstravaganza</i>	Verse 4	<i>Kalini</i>
5.	<i>Ballade Kucing dan otolet</i>	Verse 5	<i>gigimas</i>
6.	<i>Pada Cerlang di balik Genang</i>	Verse 3	<i>caya</i>
7.	<i>Apa Kata Bintang di Laut</i>	Verse 7	<i>bidari</i>

The analysis identifies 7 instances of phoneme omission. Based on the position of the omitted sound, the forms can be classified as apheresis, syncope, and apocope. Apheresis refers to the omission of an initial sound, syncope to the omission of a medial sound, and apocope to the omission of a final sound. An example of phoneme omission occurring in the apheresis position is presented in Data 1 of the table above. Phoneme omission in the initial position of a syllable can also be identified in an excerpt from the poem entitled *Si Nanggar Tulo*. This phenomenon demonstrates the occurrence of phonological deletion at the beginning of a syllable within the poetic text.

Aku sudah tinggalkan danau
Kerna bagia sudah datang ke sana
Tayang biru dan hijau
Segala warna dan
Remaja

In the excerpt above, phonological deviation can be identified in the words *kerna* and *bagia*. The word *kerna* is derived from the standard form *karena*. In this form, the vowel /a/ in the first syllable is omitted, resulting in the deletion of the syllable /ka/ as a complete syllabic unit is not accurate; rather, the vowel /a/ following /k/ is omitted, producing the form *kerna*. The resulting form also involves a change in the ordering of the sound /r/ and /e/, as the sequence /re/ in *karena* becomes /er/ in *kerna*. Thus, the deviation in *kerna* involves both phoneme omission and phoneme reordering.

Another phonological deviation occurs in the word *bagia*, which corresponds to the standard form *bahagia*. In this form, the syllable /ha/ is omitted, resulting in the shorter form *bagia*. The omission reduces the number of syllables while retaining a form that remains recognizable and interpretable in the context of the poem. These deviations demonstrate how the poet modifies conventional phonological forms to create shorter and more rhythmically economical expressions within the poetic line.

A similar phonological deviation can be observed in Data 4, specifically in the word *kalini*, as shown in the following excerpt:

Gaun kuningbiru kalini terbeli ayahnya
Mangkokku ia isi lagi dengan coklat
Pekat-pekat
Penuh-penuh

The word *kalini* is formed through the combination of *kali* and *ini*. In this form, the initial vowel /i/ of *ini* is omitted, resulting in the sequence *ni* and producing the form *kalini*. The omission of the initial phoneme represents an instance of apheresis, in which a sound at the beginning of a word or linguistic unit is deleted. In the context of the poem, this process allows the two lexical elements to be combined into a more compact form while preserving their recognizable meanings. The resulting form also contributes to the rhythmic organization of the poetic line. A similar omission of an initial phoneme can be observed in Data 5.

*Bangke makin rata
Di aspal panas
Penumpang gigimas
Bercanda*

The word *gigimas* is formed through the combination of *gigi* and *emas*. In the formation of this word, the initial vowel /e/ of *emas* is omitted, resulting in the form *mas*. The combination of *gigi* and *emas* therefore produces the shortened form *gigimas*. The deletion of the initial phoneme /e/ represents apheresis, which refers to the omission of a sound at the beginning of a word or linguistic unit. This process can also be described as zeroization, in which a phoneme present in the expected form is realized as zero in the resulting form (Muslich, 2010). In the poetic context, the omission creates a more compact linguistic form and contributes to the rhythmic economy of the line. Thus, *gigimas* demonstrates how phoneme omission can be employed as a stylistic resource in poetic language.

Examples of phoneme omission in the medial position, or syncope, are found in Data 3, 6, and 7, represented by the words *terdulu*, *caya*, and *bidari*. In *terdulu*, which corresponds to the standard form *terdahulu*, the sequence /ah/ is omitted, resulting in the shortened form *terdulu*. Similarly, in *caya*, which is derived from *cahaya*, the medial syllable /ha/ is omitted, producing the form *caya*. Another example is *bidari*, which corresponds to *bidadari*. In this form, the medial syllable /da/ is omitted, resulting in the shortened form *bidari*. These examples demonstrate the use of syncope, in which a medial sound or syllable is omitted from a lexical form.

An example of phoneme omission in the final position, or apocope, can be found in the poem *Sinanggar Tulo*, particularly in the forms *puti-puti* and *mera-mera*, as shown in the following excerpt:

*Kabut di sini biru-biru
Lapar di sini ungu-ungu
Pipi di sini mera-mera
Hati di sini puti-puti*

The forms *puti-puti* and *mera-mera* correspond to the standard forms *putih-putih* and *merah-merah*, respectively. In both forms, the final phoneme /h/ is omitted, representing apocope. The omission produces parallel final sounds across the lines, particularly through the sequence *biru-biru*, *ungu-ungu*, *mera-mera*, and *puti-puti*. This parallelism creates a regular and cohesive sound pattern within the stanza and contributes to its rhythmic and aesthetic quality. Therefore, the omission of the final /h/ can be interpreted as a phonological deviation that strengthens sound harmony and rhyme within the poetic structure.

Phonemes Substitution

Phoneme substitution refers to a phonological process in which one sound or sound sequence is replaced by another, resulting in a form that differs from the conventional form while remaining semantically recognizable (Aunia et al., 2026; Suharyanto, 2015). In poetic language, phoneme substitution may be used to produce particular sound patterns and stylistic effects. In the data examined in this study, phoneme substitution occurs in forms that reflect colloquial or informal patterns of Indonesian usage. The instances of phoneme substitution identified in the poems are presented in Table 2.

Table 2. Phonemes Substitution

No.	Title of Poem	Verse	Deviation
1.	<i>Ballade Kucing dan otolet</i>	verse 1	<i>bangke</i>
2.	<i>Ballade Kucing dan otolet</i>	Verse 3	<i>rame</i>

The following excerpt from *Ballade Kucing dan Otolet* illustrates the use of phoneme substitution:

*Di jalan ada bangke
Kucing digilas otolet

Darah
Ngeong tak sudah
Selebihnya:
Langit biru
Dan manusia buru-buru

Otolet makin rame
Di tuhan punya jalan
.....*

The first example of phoneme substitution occurs in the word *bangke*, which corresponds to the standard form *bangkai*. In this form, the diphthong /ai/ in *bangkai* is replaced by the vowel /e/, resulting in *bangke*. Although the phonological form changes, the lexical meaning remains recognizable from the context. The substitution therefore represents a deviation at the phonological level rather than a change in the intended lexical meaning.

A similar substitution occurs in the word *rame*, which corresponds to the standard form *ramai*. The diphthong /ai/ is replaced by the vowel /e/, producing the form *rame*. This form is commonly associated with colloquial Indonesian and differs from the conventional written form *ramai*. Its use in the poem introduces a more informal and conversational linguistic character. Thus, the substitution of /ai/ with /e/ in *bangke* and *rame* contributes not only to phonological variation but also to the colloquial character of the poetic language.

These examples demonstrate that phoneme substitution in *Ballade Kucing dan Otolet* involves the replacement of the diphthong /ai/ with /e/. The resulting forms remain readily interpretable while exhibiting a less formal linguistic character. In this respect, phoneme substitution functions as a stylistic device that brings elements of everyday spoken Indonesian into the poetic text.

Morphological Deviation

Morphological deviation in Iwan Simatupang's *Ziarah Malam* occurs through several forms of modification to conventional word-formation patterns. One of the forms identified in the data is prefix omission. Prefix omission refers to the absence of a prefix that would normally occur in the corresponding conventional or standard form. In the poems examined, prefix omission involves prefixes such as *ber-*, *me(N)-*, *ke-*, and *ter-*. The identified data are presented in Table 3.

Prefixes Omission

Tabel 3. Prefixes omission patterns

No	Title of Poem	Verse	Deviation	Prefix Omission Pattern
1.	<i>Apa Kata Bintang di Laut</i>	Verse 8	<i>Hembus mimpi</i>	The omission of prefix <i>ber-</i>
2.	<i>Ada Dukacita di gurun</i>	Verse 3	<i>Tantang</i>	The omission of prefix <i>me(N)-</i>
3.	<i>Gemercik Gerimis di Retak Nisan</i>	Verse 12	<i>Dijauhan</i>	The omission of prefix <i>ke-</i>
4.	<i>Pada Cerlang di Balik genang</i>	Verse 1	<i>Air genang</i>	The omission of prefix <i>ter-</i>

The omission of prefixes can be observed in several poems in the collection. The identified forms demonstrate that the poet sometimes omits morphological elements that are expected in the corresponding conventional forms. Such omissions result in shortened forms while the intended meanings remain interpretable within the poetic context. An example of prefix omission occurs in the word *tantang* in the poem *Ada Dukacita di Gurun*, as shown in the following excerpt:

*Kau yang ingin tantang
Keredupan dan kepadatan
Kau yang ingin tantang
Kecuraman bukit batu menghujam.*

The word *tantang* functions as a verb in the context of the poem and corresponds to the conventional form *menantang*. The prefix *me(N)-* is omitted from the base form *tantang*, resulting in the shortened form *tantang*. Thus, the form represents morphological deviation through prefix omission. The omission produces a more concise form while the intended meaning remains understandable from the surrounding context. In the poetic line, the shortened form also contributes to the rhythmic economy of the verse. A similar pattern can be observed in the words *hembus* and *mimpi* in *Apa Kata Bintang di Laut*, as shown below.

*Hanya cemara sunyi di puncakmu dulu
Yang linggajuran terus walau tiada hembus
Membuat kami mimpi tentang kau, serdadu asing,
Gagal diutus ke lembah kami.*

The word *hembus* occurs in the phrase *tiada hembus* and can be related to the conventional form *berhembus*. In this case, the prefix *ber-* is omitted, producing the shorter form *hembus*. Likewise, *mimpi* occurs in the expression *membuat kami mimpi tentang kau*. In a conventional construction, the verb may be expressed as *bermimpi*, whereas the poem employs the shorter form *mimpi*. Both forms demonstrate the omission of the prefix *ber-*. The use of *hembus* and *mimpi* demonstrates that prefix omission can produce a more economical linguistic form while preserving its contextual meaning.

Suffix Omission

Another form of morphological deviation identified in *Ziarah Malam* is suffix omission. Suffix omission refers to the absence of a suffix or other morphological element that would be present in the corresponding conventional form. In the poems examined, suffix omission occurs through the removal of suffixes such as *-an*, *-kan*, and *-i*, as well as the omission of an element in a circumfixal construction. The identified forms are presented in Table 4.

Tabel 4. Suffix Omission Patterns

No	Title of Poem	Verse	Deviation	Suffix Omission Pattern
1.	Ada Dukacita di gurun	Verse 1	jerit	The omission of suffix <i>-an</i>
2.	Requiem	Verse 1	mencerah	The omission of suffix <i>-kan</i>
3.	Extravaganza	Verse 2	guna	The omission of suffix <i>-kan</i>
4.	Ada Tengkorak Terdampar ke Pulau karang	Verse 6	Jelajah tanya	The omission of circumfix <i>me(N) -i</i>
5.	Sinanggar Tulo	Verse 11	diiseng	The omission of suffix <i>-i</i>

One example of a word that has had its suffix removed is the word '*mencerah*' in the poem entitled *Requiem*.

*Aku tiada dapat katakan
Apakah pergimu pada fajar atau senja
Aku hanya tahu
Kau pergi berlangit merah mencerah*

The word *mencerah* is an unusual form in Indonesian and is not listed as a standard lexical entry in the *Kamus Besar Bahasa Indonesia* (KBBI). In standard Indonesian, the appropriate form is *mencerahkan*, which is formed by adding the suffix *-kan* to the base form *cerah*. However, the omission of the suffix *-kan* in the word *mencerah* is not arbitrary. This deviation appears to be employed to achieve a particular poetic effect, particularly in maintaining the rhyme of the verse. The word preceding *mencerah* is *merah*, which also ends in the sound /h/. If the poet had used the standard form *mencerahkan*, the final rhyme would have been disrupted because the word would end in /kan/ rather than /h/. Therefore, the omission of the suffix *-kan* can be interpreted as a deliberate linguistic deviation employed to maintain the rhyme and sound pattern of the poem. Another example of suffix omission can be found in the poem entitled *Sinanggar Tulo*, specifically in the eleventh verse, as presented below.

*Mulai kini
Pulangkan risau dan derita
Kepada mereka
Yang diiseng bagia!*

The word that exhibits suffix omission in the excerpt above is *diiseng*. According to the *Kamus Besar Bahasa Indonesia* (KBBI), the word *iseng* is a recognized Indonesian lexical item, meaning to do something merely for amusement or without a serious purpose. However, the form *diiseng* does not conform to the standard morphological form expected in this context. The standard form is *diisengi*, which is formed by adding the suffix *-i* to the base word *iseng*. In the poem, the suffix *-i* is omitted, resulting in the form *diiseng*. This omission appears to be a deliberate linguistic deviation rather than an arbitrary error. In the context of the poem, the omission serves an aesthetic function by giving greater prominence to the word *diiseng*. It also contributes to the rhythm and sound pattern of the verse, thereby strengthening its poetic effect.

Reduplication Omission

Reduplication omission is another form of morphological deviation identified in Iwan Simatupang's *Ziarah Malam*. This type of deviation occurs when a reduplicated form is shortened by omitting the repeated element that would normally appear in the corresponding conventional form (Naidah et al., 2023). The omission results in a more concise linguistic form while the intended meaning remains interpretable within the poetic context. The data identified in this category are presented in Table 5.

Table 5. Reduplication Omission Pattern

No.	Title of Poem	Verse	Deviation	Reduplication Pattern	Omission
1.	Ada Tengkorak terdampar ke pulau Karang	Verse 11	bersenda	The omission of reduplication	
2.	Ada Dukacita di gurun	Verse 1	mendayu	The omission of reduplication	

The first example of reduplication omission occurs in the word *bersenda* in the poem *Ada Tengkorak Terdampar ke Pulau Karang*, as shown in the following excerpt:

*akan singgah bersenda menghibur
janda penyelam-mutiara jauh di pulau
membawa kabar dan manik-manik dari pantai*

The form *bersenda* can be related to the reduplicated form *bersenda-senda*. In the poem, however, only the first occurrence of the base form *senda* is retained, while the reduplicative element is omitted. This produces the shorter form *bersenda*. The omission of the reduplicative element represents a morphological deviation because the form differs from the reduplicated expression associated with the intended meaning in the given context. The use of *bersenda* instead of *bersenda-senda* produces a more concise expression and reduces the number of syllables in the poetic line. This shortening may contribute to the rhythmic economy of the verse while retaining a recognizable semantic relationship with the reduplicated form. Thus, the omission of reduplication can be interpreted as a stylistic strategy that contributes to conciseness and poetic rhythm.

A similar pattern occurs in the word *mendayu* in *Ada Dukacita di Gurun*, as shown in the following excerpt:

*Bersama angin daratan yang datang
Mendayu malam tadi*

The form *mendayu* can be related to the reduplicated form *mendayu-dayu*. In conventional usage, *mendayu-dayu* may describe a movement or sound that occurs gently, slowly, or continuously. In the poem, the reduplicative element *-dayu* is omitted, resulting in the shorter form *mendayu*. The shortened form remains semantically interpretable in the context of the poem while producing a more compact poetic expression.

Both *bersenda* and *mendayu* therefore demonstrate the omission of reduplicative elements as a form of morphological deviation. In addition to reducing the length of the expressions, these forms contribute to the rhythmic organization and conciseness of the poetic lines. The deviations demonstrate how the manipulation of reduplication can function as a stylistic resource in poetic language.

Neologism

Neologism constitutes the largest category of morphological deviation identified in Iwan Simatupang's *Ziarah Malam*, with 14 instances found in the data. In this study, neologism refers to newly formed or unconventional lexical forms whose morphological construction differs from established patterns of Indonesian word formation (Bram & Pasaribu, 2020; Sulistiyarini, 2024). These forms are classified as morphological deviations when their formation involves the modification, combination, or unconventional application of morphological elements such as prefixes, suffixes, or other affixal structures. Although some of the forms remain semantically interpretable, their morphological structures are unusual in relation to conventional Indonesian usage. The identified neologisms are presented in Table 6.

Table 6. Neologism

No.	Title of Poem	Verse	Deviation
1.	<i>Ada Dukacita di gurun</i>	verse 1	<i>berngantukan</i>
2.	<i>Ada Dukacita di gurun</i>	verse 10	<i>mempersaksikan</i>
3.	<i>Ada Dukacita di gurun</i>	verse 12	<i>Berkedatangan</i>
4.	<i>Ada Datang Dayang ke Jakarta</i>	verse 1	<i>berlambai</i>
5.	<i>Gemercik Gerimis di Retak Nisan</i>	verse 11	<i>mengguntur</i>
6.	<i>Apa Kata Bintang di Laut</i>	verse 1	<i>Bersebut</i>
7.	<i>Apa Kata Bintang di Laut</i>	verse 2	<i>Bernobat</i>
8.	<i>Apa Kata Bintang di Laut</i>	verse 7	<i>menghari</i>
9.	<i>Ada Dewa Kematian Tuhan</i>	verse 4	<i>Kemabukan</i>
10.	<i>Requiem</i>	verse 3	<i>Kecuacaan</i>
11.	<i>Requiem</i>	verse 15	<i>kelampauan dan keakanan</i>
12.	<i>Mawar hitam</i>	verse 5	<i>kengangaan</i>
13.	<i>Requiem</i>	verse 14	<i>ketakberhingan</i>
14.	<i>Bayang-Bayang Berpapasan</i>	verse 3	<i>Kesesaatan dan ketakterdugaan</i>

One example of neologistic formation is the word *berngantukan* in the poem *Ada Dukacita di Gurun*, as shown in the following excerpt:

*Petualanganku!
 Rebahkan segala kemah
 Sentakkan segala onta yang bergantukan
 Bangunkan segala pengikut kafilah
 Yang bergambus dan berpelukan dalam tenda.*

The form *bergantukan* represents an unconventional morphological formation because its structure does not correspond to the common patterns derived from the base form *kantuk* in Indonesian, such as *mengantuk*, *terkantuk*, and *terkantuk-kantuk*. Despite its unconventional structure, the meaning of *bergantukan* remains interpretable through its lexical relationship with *kantuk*; in the context of the poem, it describes the camels as being sleepy or drowsy. The recognizable lexical element *kantuk* enables readers to infer the intended meaning despite the unusual morphological construction. Furthermore, *bergantukan* contributes to the rhythmic and aesthetic pattern of the stanza through its phonological similarity to surrounding forms such as *rebahkan*, *sentakkan*, *bangunkan*, and *berpelukan*. Although these forms do not share identical morphological structures, their similar final sound patterns contribute to the rhythmic organization of the verse. Thus, *bergantukan* demonstrates that morphological deviation can function as a stylistic resource rather than merely a violation of conventional word-formation rules, allowing the poet to create an innovative lexical form while maintaining semantic accessibility and enhancing the rhythmic and expressive qualities of the poem. A similar morphological deviation can be observed in Data 3 below.

*Aku akan menanti, menanti,
 Tapi -, bila pada kokok ayam dini hari
 Kau belum juga berkedatangan*

The form *berkedatangan* is an unconventional morphological formation derived from *datang*. In standard Indonesian, the forms *datang*, *berdatangan*, and *kedatangan* are commonly used, whereas the combination *ber-* with the nominal form *kedatangan* to produce *berkedatangan* is uncommon. The form therefore represents an unusual application of the prefix *ber-* that produces a semantically interpretable but morphologically unconventional expression. In the context of the poem, *berkedatangan* can be interpreted as emphasizing the act or condition of arriving, potentially suggesting repeated, gradual, or continuous arrival. Thus, although the form does not conform to conventional word-formation patterns, its meaning remains accessible to readers through its relationship with *datang* and *kedatangan*. The use of *berkedatangan* consequently demonstrates how morphological innovation can provide additional semantic nuance while contributing to the poet's distinctive and unconventional use of language. A similar morphological deviation can be observed in Data 4 below:

*Di satu petang berlambai remang
 Datang satu dayang di gerbang
 Jakarta*

The use of *ber-* with *lambai* therefore produces a form that differs from the conventional Indonesian word-formation pattern. Nevertheless, its meaning remains interpretable from the lexical meaning of *lambai*, allowing readers to associate the form with the act or appearance of waving. In the poetic context, *berlambai* may also be understood as describing a visual or atmospheric quality, particularly in relation to the following expression *remang*. The unconventional formation thus expands the expressive possibilities of the lexical item while creating a distinctive poetic expression. Therefore, *berlambai* demonstrates how morphological innovation can depart from conventional affixation patterns while remaining semantically accessible and contributing to the aesthetic and expressive quality of the poem.

Discussion

The findings indicate that linguistic deviation is a significant stylistic feature in Iwan Simatupang's poetry collection *Ziarah Malam*. The analysis identified 9 instances of phonological deviation and 26 instances of morphological deviation. These deviations occur through the modification, omission, substitution, and unconventional formation of linguistic elements. Rather than being treated merely as violations of standard Indonesian, the forms identified in the poems can be interpreted as stylistic variations that contribute to rhythm, sound patterning, conciseness, and expressive possibilities. This finding supports the view that poetic language may depart from conventional linguistic patterns to foreground particular linguistic forms and produce aesthetic effects (Leech, 2014; Short, 2018; Simpson, 2004). Similar studies of Indonesian poetry have also demonstrated that linguistic deviation can function

as a stylistic resource for creating distinctive forms and enhancing the aesthetic quality of literary language (Munaris et al., 2024).

Phonological deviation in *Ziarah Malam* consists of phoneme omission and phoneme substitution, with phoneme omission representing the dominant pattern, accounting for 7 of the 9 phonological findings. The omissions occur in initial, medial, and final positions and are represented by forms such as *kerna* from *karena*, *bagia* from *bahagia*, *terdulu* from *terdahulu*, *caya* from *cahaya*, and *bidari* from *bidadari*. These forms demonstrate how the reduction of phonemic elements produces shorter linguistic units while preserving their recognizability. Such reduction may contribute to rhythmic economy and facilitate the integration of words into the limited space of poetic lines. The finding is consistent with the function of phonological deviation in poetry, where modification of sound structure may contribute to musicality, rhythm, and sound patterning (Leech, 2014; Pradopo, 2012). In particular, the forms *puti-puti* and *mera-mera*, derived from *putih-putih* and *merah-merah*, demonstrate the relationship between phoneme omission and sound patterning. The omission of final /h/ produces endings that are more closely aligned with the surrounding forms *biru-biru* and *ungu-ungu*. Thus, phoneme omission in these examples can be interpreted as contributing to phonological parallelism and rhyme. This observation is also consistent with Muslich (2010), who describes zeroization as a form of phoneme reduction that may contribute to linguistic economy while maintaining communicative value.

Phoneme substitution constitutes the remaining 2 instances of phonological deviation, represented by *bangke* and *rame*, corresponding to the conventional forms *bangkai* and *ramai*. In these forms, the diphthong /ai/ is realized as /e/, producing forms commonly associated with colloquial Indonesian. The use of such forms introduces features of spoken and informal language into the poetic text. Consequently, phoneme substitution does not merely alter the sound structure of the words but also creates a more conversational linguistic impression. This finding is consistent with the observation that the representation of non-standard or vernacular forms in literary language can contribute to authenticity and stylistic variation (Stockwell, 2021; LeBlanc, 2021). The presence of *bangke* and *rame* therefore demonstrates that phonological deviation in *Ziarah Malam* operates through both sound reduction and sound substitution, with the latter contributing particularly to the colloquial character of the poetic language.

Morphological deviation occurs more frequently than phonological deviation, with 26 instances identified in the data. The morphological findings consist of prefix omission, suffix omission, reduplication omission, and neologistic or unconventional morphological formation. The greater number of morphological deviations suggests that manipulation of word formation constitutes a prominent feature of Simatupang's linguistic creativity. Prefix omission is represented by forms such as *tantang* for *menantang* and *hembus* for *berhembus*, in which morphological elements are omitted from otherwise recognizable lexical forms. These omissions produce shorter and more economical expressions while preserving their lexical meanings. In poetic language, such morphological reduction may affect the number of syllables and consequently contribute to the rhythmic organization of the verse. The findings support the stylistic principle that deviation can foreground particular linguistic forms and create effects that differ from those produced by conventional forms (Simpson, 2004; Ratna, 2009).

Suffix omission similarly demonstrates the relationship between morphological deviation and poetic form. The form *mencerah*, for example, differs from the conventional form *mencerahkan* through the absence of the suffix *-kan*. In the context of the poem, the shortened form creates a final sound that corresponds more closely to the preceding word *merah*. The deviation can therefore be interpreted as contributing to rhyme and phonological cohesion while simultaneously producing a more concise morphological form. Another example, *diiseng*, involves the omission of *-i* from the form that would conventionally be realized as *diisengi* in the given context. These findings indicate that suffix omission may serve not only to shorten morphological forms but also to support the sound and rhythmic organization of poetic lines.

The omission of reduplication is represented by *bersenda* and *mendayu*, which can be related contextually to the reduplicated forms *bersenda-senda* and *mendayu-dayu*. The omission of the repeated elements results in more concise expressions while preserving their semantic relationship with the corresponding reduplicated forms. Reduplication in Indonesian may perform semantic functions such as indicating repetition, continuity, or intensification (Sumarsih, 2013; Subiyanto, 2018). In the poetic context, however, the shortened forms may provide greater economy of expression and contribute to the rhythm of the lines. These findings demonstrate that morphological deviation can involve not only the omission of individual affixes but also the reduction of larger morphological structures such as reduplication.

Among the morphological categories, neologism or unconventional morphological formation is the most frequent, with 14 instances. Forms such as *berngantukan*, *berkedatangan*, and *berlambai* illustrate the poet's use of unconventional affixation to produce lexical forms that remain interpretable despite differing from established patterns of Indonesian word formation. For example, *berngantukan* can be associated with

the lexical base *kantuk*, while *berkedatangan* remains semantically related to *datang* and *kedatangan*. Similarly, *berlambai* is interpretable through its relationship with *lambai* and the conventional form *melambai*. These forms demonstrate that neologistic deviation does not necessarily prevent readers from recovering meaning. Instead, recognizable lexical elements provide sufficient information for interpretation while the unconventional morphological structures introduce distinctive linguistic forms. This finding is consistent with previous research suggesting that morphological innovation can expand lexical possibilities and create new expressive resources in literary language (Satriani, 2021; Sulistiyarini & Masrukhi, 2024).

The relatively high frequency of neologistic formations also indicates that morphological deviation in *Ziarah Malam* is not limited to the reduction of existing forms. The poet also creates new morphological constructions by applying affixes in unconventional ways. Such formations allow familiar lexical elements to be reorganized into forms that are unusual but still semantically accessible. In this respect, neologism represents a particularly productive form of morphological deviation because it simultaneously introduces formal novelty and preserves connections with existing vocabulary. The findings therefore support the view that deviation in literary language can function as a means of foregrounding linguistic forms and expanding the expressive potential of established linguistic resources (Simpson, 2004; Luxemburg et al., 1989).

Overall, the findings demonstrate that phonological and morphological deviations constitute important features of Iwan Simatupang's poetic language in *Ziarah Malam*. Phonological deviation is predominantly realized through phoneme omission, with additional instances of phoneme substitution, while morphological deviation is characterized particularly by neologistic formation, followed by prefix omission, suffix omission, and reduplication omission. Across these categories, the deviations contribute primarily to phonological patterning, rhyme, rhythmic economy, conciseness, colloquial effect, and morphological innovation. The findings therefore indicate that Simatupang's use of linguistic deviation operates at both sound and word-formation levels, demonstrating how departures from conventional Indonesian forms can function as stylistic resources in poetry. Rather than being treated simply as linguistic errors, these deviations are better understood in relation to their formal characteristics and their contribution to the aesthetic and expressive organization of the poems.

Nevertheless, this study is limited to phonological and morphological deviations found in *Ziarah Malam* and focuses primarily on their forms and functions. Other aspects of linguistic deviation, such as syntactic, lexical, semantic, and graphological deviation, are beyond the scope of the present study. In addition, the interpretation of aesthetic and expressive effects is based on textual analysis and may benefit from further investigation using other analytical perspectives. Future research could extend the investigation of forms and functions to other levels of linguistic deviation in Iwan Simatupang's literary works and compare them with the works of other Indonesian poets. Such studies could provide a broader understanding of how different forms of linguistic deviation are employed and what functions they serve in different poetic contexts. Further research could also examine more deeply how particular forms of phonological and morphological deviation relate to specific poetic effects, particularly in relation to rhythm, sound patterning, and meaning construction.

Conclusion

This study concludes that phonological and morphological deviations in Iwan Simatupang's *Ziarah Malam* function as deliberate stylistic strategies rather than linguistic errors. Phonological deviations occur through phoneme omission and substitution, contributing to sound harmony, rhythm, rhyme, condensed linguistic forms, and colloquial effects, while morphological deviations are realized through prefix omission, suffix omission, reduplication omission, and neologism. Among these, neologism is the most dominant morphological deviation, reflecting Simatupang's creativity in modifying conventional word-formation patterns to produce distinctive poetic expressions. Although these forms depart from standard Indonesian conventions, their meanings generally remain interpretable through familiar lexical bases and poetic context. Overall, these deviations strengthen the rhythmic, aesthetic, expressive, and semantic qualities of the poems and constitute an important feature of Simatupang's distinctive poetic language. Future research may explore other linguistic levels, such as syntactic, semantic, and graphological deviation, compare *Ziarah Malam* with works by other Indonesian poets, and further investigate how particular linguistic deviations interact with rhythm, sound patterning, and meaning construction.

Declarations

Author contribution : Anggi Triandana was responsible for the entire research project. She also led the writing of the manuscript and collaborated with the other authors. Siti Fitriah participated in the literature review, data collection,

- and manuscript preparation. Julizah Izar contributed to the research design, methodology, and data analysis. Yoga Mestika Putra assisted in data organization. Sovia Wulandari and Shally Amna revised and edited the manuscript. All authors approved the final manuscript.
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