

ANALYSIS OF MORPHOLOGICAL REDUPLICATION IN LOCAL MADURA POETRY

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ABSTRAK. Reduplikasi merupakan salah satu proses morfologis yang menghasilkan bentukan kata baru dan makna gramatikal pada hasil bentukan tersebut melalui pengulangan kata (Lutfitasari, 2023:35). Artinya, reduplikasi menjadi teori potensial untuk telaah makna-makna gramatikal pada bentuk pengulangan kata dalam syair lokal Madura. Syair lokal Madura memiliki makna unik sebagai penggambaran fenomena kebudayaan masyarakat Madura. Makna unik tersebut juga melekat pada bentuk pengulangan kata sebagai hasil dari proses morfologis (reduplikasi), sehingga bentukan morfologis pada syair lokal Madura menjadi tema menarik untuk ditelaah secara mendalam. Penelitian ini memiliki tujuan untuk menguraikan jenis reduplikasi morfologis dalam syair lokal Madura yang memiliki makna gramatikal sebagai cerminan kebudayaan masyarakat Madura. Ada dua fokus penelitian ini, yaitu 1) menganalisis jenis reduplikasi morfologis syair lokal Madura, dan 2) menganalisis fungsi makna gramatikal pada bentuk reduplikasi dalam syair lokal Madura sebagai cerminan kebudayaan Masyarakat Madura. Penelitian ini menggunakan metode kualitatif deskriptif yang berfungsi untuk menguraikan hasil telaah jenis dan makna reduplikasi. Sumber data penelitian ini berasal dari syair-syair lokal Madura berupa *paparegan*, *kejhung*, dan *syi'ir* Madura. Ada dua hasil penelitian ini. *Pertama*, jenis reduplikasi morfologis dalam syair lokal Madura berupa jenis kata ulang sebagian regresif dan termasuk dalam *dwilingga*. Bentukan reduplikasi morfologis tersebut berupa kategori kata nomina, adjektiva, numeralia (bilangan atau kuantitas), adverbial, dan verba. *Kedua*, makna gramatikal pada bentukan reduplikasi morfologis dalam syair lokal Madura berfungsi untuk mengungkapkan karakteristik budaya *andhap asor* (rendah hati), keragaman hasil laut, nilai sosial yang dipatuhi oleh perempuan Madura, kedudukan dalam pertemanan, dan wujud kepatuhan masyarakat madura.

Kata kunci: reduplikasi morfologis; syair lokal; karakteristik masyarakat Madura

ABSTRACT. Reduplication is a morphological process that produces new word formations and the grammatical meaning of these formations through the repetition of words (Lutfitasari, 2023:35). This means that reduplication is a potential theory for studying grammatical meanings in the form of word repetition in local Madurese poetry. Local Madurese poetry has a unique meaning as a depiction of the cultural phenomena of the Madurese people. This unique meaning is also attached to the form of word repetition as a result of the morphological process (reduplication) so that the morphological formation in local Madurese poetry becomes an interesting theme to study in depth. This research aims to describe the types of morphological reduplication in local Madurese poetry which has grammatical meaning as a reflection of the culture of the Madurese people. There are two focuses of this research, namely 1) analyzing the type of morphological reduplication of local Madurese poetry, and 2) analyzing the grammatical functions meaning of the form of reduplication in local Madurese poetry as a reflection of the culture of Madurese society. This research uses a descriptive qualitative method which functions to describe the results of the study of the types and meaning of reduplication. The data source for this research comes from local Madurese poetry in the form of *paparegan*, *kejhung*, and Madurese *syi'ir*. There are two results of this research. First, the type of morphological reduplication in local Madurese poetry is a partially regressive type of reduplication and is included in *dwilingga*. The morphological reduplication forms are in the form of nouns, adjectives, numerals (number or quantity), adverbial and verb categories. Second, the grammatical meaning of the morphological reduplication formation in local Madurese poetry functions to express the cultural characteristics of *andhap asor* (humble), the diversity of marine products, the social values adhered to by Madurese women, their position in friendships, and the form of obedience of Madurese society.

Keywords: morphological reduplication; local poetry; characteristics of Madurese society

INTRODUCTION

Morphological reduplication is a morphological process in grammatical units in the form of morphemes that are repeated in full or in part (Ramlan, 2012: 65). Morphological reduplication as a process of forming Madurese's vocabulary has a characteristic in the form of repetition of some of the final syllables (Sofyan, 2008: 133). Based on this opinion, the morphological reduplication of Madurese has the characteristic of repeating only enough of the final syllable of the original word form

and a form of regressive repetition. (the direction of the repetition is to the left or is located before the form of the original word. In addition, according to Prawirta (2009: XXV), the morphological process of the Madurese language produces the word *re* or *Oca'* Rangkap which has several types, namely the word *re dwilingga* (repetition of the final syllable and regressive), *dwipurwa* (repetition of the initial syllable in the basic form and regressive form), and perfect reduplication (repetition of the original whole word form). Reduplication has the function of forming new words that have grammatical meaning

or meaning that arises from the results of repetition (Sumadi, 2012: 121). The formation of grammatical meaning also applies to the form of rephrasing in local Madurese poetry.

Local Madurese poetry is a product of Madurese literature which is included in the old literature section. The word poetry comes from Arabic which is interpreted as a song (Fepial and Sri, 2014:70). The development of broadcasting in Indonesia can be seen in the meaning of poetry as one of the elements that form poetry (Hijriah, 2018: 89). This means that poetry is an element that forms poetry which consists of stanzas and each stanza consists of four lines with the rhyme pattern a, a, a, a. Poetry in Madurese literature is realized in the form of *paparegan* (poems with each stanza consisting of four lines), *kejhung* (songs in the form of *paparegan* poetry), and Madurese *syi'ir* (old poetry containing advice about religious values). These forms are usually displayed or chanted through local customs or traditions, typical Madurese arts performances, recordings, and religious lectures. The Madurese poetry that is sung or read is full of advice or teachings about the morality and life guidelines of the Madurese people. The Madurese community's way of life is closely related to the *andhap asor* culture which regulates the values of courtesy and respect for others in the social context (Zubairi, 2013). This phenomenon makes poetry a cultural product that contains the life values of a particular society. In accordance with Amir's (1995) opinion, culture as a product implicitly contains religiosity, ethics, philosophy and aesthetic values.

Based on the description above, this research aims to describe the findings of the type of morphological reduplication in local Madurese poetry as a sign of expressing grammatical meaning as a reflection of the culture of Madurese society. Thus, there are two focuses of this research, namely 1) analyzing the type of morphological reduplication of local Madurese poetry, and 2) analyzing the grammatical meaning of the form of reduplication in local Madurese poetry as a reflection of the culture of Madurese society.

METHOD

This research is included in descriptive qualitative research. Qualitative research is a type of research for presenting descriptive data in the form of verbal words about certain phenomena as research objects (Hikmat, 2011). The application of qualitative research takes the form of descriptions of the results of the analysis of types of reduplication in local Madurese poetry. This analysis is guided by a theoretical design regarding the characteristics

of repetition of Madurese vocabulary and types of repetition of Madurese vocabulary.

The data in this research is objective, so researchers play an active role in collecting natural research data. There are three stages carried out in collecting research data. First, the researcher prepared an interview guide instrument that was used to extract data from sources. Second, researchers assisted by field officers carried out interviews with resource persons. Third, researchers extended the data collection time. The location of this research is in three sub-districts in Sampang district, namely the Banyuates sub-district, Tangelangan sub-district, Pangerengan sub-district, and Torjun sub-district. The choice of research location was based on the potential of the location which still preserves one of the local cultures in the form of poetry cultures such as poetry in the form of *paparegan*, *kejhung*, and Madurese *syi'ir*.

This research data is in the form of morphological reduplication in local Madurese poetry (poems in the form of *paparegan*, *kejhung*, and Madurese *syi'ir*). The data source comes from interviews with four sources named Agustina, Bustomi, Syarif, and Imam. Agustina is the first resource person as a native of the Sampang district who works as a teacher and is active in community organizations, so she knows cultural phenomena that still exist in the Sampang district. Bustomi is a native of Sampang district who is currently the head of the Environment and Cultural Heritage Division of Indigenous Peoples of the Archipelago DPW East Java, so he has a strong background and experience in the field of culture, especially local culture that develops in Sampang district. Syarif is a native of the Sampang district who has a profession as a village secretary, so he can understand the cultural potential developing in society. Imam is one of the young people from Sampang district who actively participates in community organizations, so he has a broad view of the culture that still exists in Sampang district today. This research was carried out on September, 13th 2023, September, 19th 2023, September, 27th 2023, October, 4th 2023, and October, 24th 2023.

Data collection in this research used probing and tapping techniques. Tapping techniques are usually used to obtain data synchronously or data obtained during interviews with sources (Mahsun, 2014). This technique is needed for interview and recording activities. Skilled techniques are applied through interviews with sources and tapping techniques are applied through recording activities during the interview. The following table is used for data collection instruments in this research.

Table 1. Interview Instrument

No	Question
1	Are there any typical Sampang arts/traditions/customs that take the form of speech? If so, what is it called and explain its form/content?
2	Are there any literary works (e.g. rhymes, poetry, song lyrics, and mantras) Typical of Sampang which means teaching about not saying dirty words or teaching manners? If there is a name for this literary work, what is it and what is its form/content?
3	Is there a typical Sampang culture/art/tradition/custom that teaches the prohibition of saying dirty or rude words and teaches good manners? If so, what is its form/content?
4	Do the people of Sampang know about andap asor culture, if yes, what form does it take?
5	Are there any taboo languages that are prohibited from being spoken by the people of Sampang? If so, what are the forms of taboo language?
6	Is there a Sampang tradition that contains the meaning of always living in harmony and not ridiculing/ridiculing each other between individuals? If so, what is this tradition?
7	Name the arts/traditions/customs that specifically teach politeness or etiquette to older people? If so, please mention it!
8	Are there prayers burdah or praises that are intended to advise people not to speak harshly/teach them good manners? If so, what is it and state its contents?

Table 2 Instrument for transcription of recorded data

Source Identity: Name : Address :
ranscription results: Source person: “.....” Source person: “.....”

Data analysis in this research was carried out in four stages, namely classifying data based on the type of reduplication, presenting data based on data classification, and concluding. This research process is divided into four stages, namely pre-research (reading references or journals, determining the topic of analysis, and preparing the article title), research stage (collecting data and analyzing data), and post-research (creating a research report in the form of a scientific article).

RESULTS AND DISCUSSION

Local Madurese poetry that has undergone a morphological reduplication process exists in the form of paparegan, kejhung, and Madurese syi’ir. The following is a description of the results and discussion of the analysis of morphological reduplication in local Madurese poetry.

1. Morphological Reduplication in Paparegan

Poetry as an element forming *paparegan* or old poetry. The poetry is realized in each stanza and each stanza contains four lines. According to Jasin (2005), *paparegan* is included in the old type of poetry (pantun) which is in the form of stanzas (each stanza consists of four lines) which are divided into samperan/bibidan parts and as conten or *tegessa*.

There is a form of morphological reduplication in Madurese poetry. This poetry is an element that forms *paparegan*. *Paparegan* is included in Madurese literary works in the form of old poetry or pantun. The following is an excerpt from a poem in *paparegan* in the form of morphological reduplication.

Namen maghi’ tombo sokon
Bing-tabing kerrep bannya’ kalana
Mompong ghi’ odi’ kodhu rokon
Ma’ olle safe tengka polana

Translation:

Planting sour fruit seeds grows breadfruit
The dense bamboo walls have many scorpions
While you’re still alive, you have to be in harmony
So that he can behave safely

The data above is a form of stanza quotation from *paparegan* which is formed in four lines. Each line consists of poetry formations consisting of Madurese vocabulary. The *paparegan* verse quote data above is the result of interviews with one of the sources for this research, namely Mrs. Agutina, a native of Sampang district. The *paparegan* poems above are recited at the *remoh* event. According to Utami (2019), *remoh* is a tradition in the form of a *blater* community association (a gathering of rich and respectable people) or ordinary citizens whose aim is for economic transactions such as social gatherings carried out by men. Apart from that, *Remoh* is usually carried out in celebration processions to help each other or *bhubuwân* accompanied by soronen music (Abidin, 2013). The form of *paparegan* above is usually delivered by panjak as a player who beats the *gemelan* to accompany the dancers in the *remoh* event. *Remoh* is one of the local Madurese cultural products that still exists or exists in the Sampang district, such as Ketapang sub-district and Tambelangan sub-district.

The poems in the *paparegan* above have a morphological reduplication form in the form of *bing-tabing* which comes from the basic form of *tabing* meaning bamboo wall, so that *bing-tabing* is interpreted as bamboo walls. This reduplication gives rise to a new grammatical meaning in the form of *more than one wall* or *means a lot*. *Bing-tabing* is a type of partially regressive word repetition (repetition direction to the left). A regressive repetition is a form of reduplication by repeating the basic form which is in the second position or to the right of the form being repeated (Ramlan, 1983:76). The repetition formation in the *bing-tabing* formation, if examined from the characteristics of the morphological reduplication formation of the Madurese language, is included in the *dwilingga* or repetition of syllables at the back (end) of the word *tabing*. The morphological

reduplication form of *bing-tabing* is included in the noun category.

The reduplication formation of *bing-tabing* in the sentence *bing-tabing kerrep bannya' kalana* emphasizes the meaning of many bamboo walls infested with scorpions. The meaning provides many contextual cues in the form of, 1) the phenomenon that is often found regarding bamboo walls which are often infested with scorpions, 2) this phenomenon can be linked to the existence of bamboo walls which are often found because they are one of the materials used to build traditional Madurese *Tanean Lanjhang* houses. One form of the house is in Bandang Laok Village, Kokop District, Bangkalan Regency, Madura (Kurnia and Agung, 2015:16-17). Thus, the formation of morphological reduplication of *bing-tabing* as a language sign functions as a contextual meaning of one of the typical Madurese cultural products, namely the *Tanean Lanjhang* traditional house.

Here is another form of *paparegan* which is composed of poems in verse form. Some of these poems are composed of morphological reduplication. The following is a description of what *paparegan* looks like.

Jagung odik mele da gembong
Mele topak dek crème akoccaan
Dadi reng odik jek bong-sombong
Mon la dapak anak binik se appesaa

Translation:

Live corn bought from the kingpin
Buy ketupat to Crème wearing a peci
So people should not be arrogant in life
When a child arrives, the wife separates

The data excerpt above is the result of an interview with a resource person named Mrs. Agustina. The data above is a form of *paparegan* or old poetry which consists of verses in one stanza. The form of *paparegan* above is read or delivered at a *remoh* event by *panjak*. Procurement of *remoh* traditional in this context aims to gather the male community for a celebration event who also have to pay several fees according to the agreement.

The reduplicated form of *bong-sombong* in the data above comes from the basic word *sombong* meaning arrogant, so that *bong-sombong* means very arrogant. This reduplication gives rise to a new grammatical meaning in the form of a *more* arrogant meaning. *Bong-sombong* type of rephrasing is partly regressive (direction of repetition to the left). Apart from that, the *bong-sombong* form is included in the repetition of the last syllable (*dwilingga*/repetition at the back) of the word arrogant. Bong-arrogant is included in the adjective word category.

The word *bong-sombong* in the sentence *dadi reng odik jek bong-sombong* emphasizes the meaning of the action of not being arrogant. The meaning of the action provides a contextual signal in the form of arrogance as an action that a person should not have. This is by one of the cultures of the Madurese people, namely the culture of *andhap asor* (humble/not arrogant). *Andhap asor* is a guideline for individual behavior in social life which is related to polite, courteous, and respectful attitudes toward other people (Zubairi, 2013). This means that the morphological reduplication form of bong-arrogant serves to signal the morality of Madurese society which highly upholds *andhap asor* (humble/not arrogant) culture.

The following is another *paparegan* excerpt composed of morphological reduplication formations. The morphological reduplication formation below is also a reflection of the culture of the Madurese people.

Jukok pindang cem-cem bernaah
Juko bendheng is a poteh color
Oreng is as good as his behavior
Mon epanheng macelek ateh

Translation:

Pindang fish come in various colors
White milkfish
A person with good manners
If you look at it, it's refreshing

The *paparegan* above is the result of an interview with one of these sources named Bustomi. The example of the poems in *paparegan* above is spoken in one of the customs or traditions that still exist in Sampang district, especially in the Ketapang and Banyuwates areas, namely pellets. Birth pellets are a thanksgiving tradition when you are seven months pregnant. The reading of *paparegan* at the birth ceremony is to advise prospective parents to behave well and teach goodness to the child who will be born in the future.

There is a form of morphological reduplication in the first line in the form of *cem-macem* which comes from the basic form *macem* meaning type, so that *cem-macem* is interpreted as various types. This reduplication gives rise to grammatical meaning in the form of various meanings or more than one kind/type. *Cem-macem* is a type of partly regressive word repetition or repetition direction to the left. The *cem-macem* form is also included in the repetition of the last syllable or *dwilingga* (repetition of syllables at the back) of the word *macem*. The morphological reduplication form *cem-macem* is included in the category of numerals (number or quantity).

The word *cem-macem* in the sentence *jukok bulus cem-macem* often emphasizes the meaning

of *pindang* fish with ‘various’ colors/types. The meaning of various provides contextual cues regarding additional explanations about various kinds of *pindang* fish. *Pindang* fish is one of the processed fish in Madura. These types of *pindang* fish include *pindang* bulus fish, *pindang* perkak fish, and *pindang* sesseh fish. Based on the results of potential analysis in coastal areas in Arosabaya sub-district, *pindang* fish is a portrait of fisheries potential in the area (Hur, et al, 2020). The morphological reduplication formation of cem-macam contextually functions as a sign of meaning regarding the various marine products of the Madurese community, one of which is seafood.

Based on the description above, the formation of morphological reduplication is one of the elements that form *paparegan* poetry. These poems are usually recited at *remoh* and *pellet kandhung* events. There are three characteristics of the morphological reduplication formation in *Paparegan* poetry, namely 1) it is included in the type of partially regressive repeat words, included in the *dwilingga* or repetition of syllables at the back (end), and is included in the noun category, 2) the type of partial repeat words regressive (repetition direction to the left), repetition of the last syllable (*dwilingga*), and included in the category of adjective words, 3) including the type of partially regressive words, repetition of the last syllable or *dwilingga*, and included in the category of numerals words (number or quantity). Apart from that, the formation of reduplication in the *paparegan* poetry has a function as a sign for contextual meaning about one of the cultural products of the Madurese people, namely the *ada tanean lanjhang* house, which functions to signal the morality of the Madurese people who highly uphold the culture of *andhap asor* (humble/not arrogant), and functions as a sign of the meaning of the Madurese people’s various marine products, one of which is seafood.

2. Morphological Reduplication in *Kejhung*

Poetry in the form of *kejhung* which is the result of Madurese literary works. *Kejhung* is the chanting or singing of poetry in the form of *paparegan*. According to Bouvier (2005), *kejhung* is an art that is displayed in various Madurese traditional events, such as *sandhur*, *soroenen*, and *rokat*. The poetry in *kejhung* contains advice or moral advice for organizing social life.

The form of morphological reduplication in Madurese poetry is an element forming *kejhung*. *Kejhung* is a song of poetry in the form of *paparegan*, so it is included in old poetry or *pantun*. Below is a description of the *Kejhung* poems which contain elements that form morphological reduplication.

Ka pasar lek jek ben-aben
Percoma melehya otok
Pangakona lek sedegig praben
San e tenggu anaken petok

Translation

Go to the deck market, don’t take too long
If you only buy long beans
My sister’s confession is still a virgin
When he saw his seven children

The data above are poems in the form of *kejhung* in one stanza. The *Kejhung* quote above comes from an interview with one of the sources named Bustomi. The *kejhung* above is usually sung in traditional arts events in the form of performing arts (theatre) in the form of Madura *sandhur*. *Sandhur* Madura is one of the traditional performing arts in which the procession includes a part for presenting *kejhung*. The *kejhung* dish is accompanied by *soronen* or typical Madurese wind instruments, gongs, *kendhangs*, *bonangs* and *kempul*. According to Theresiana, et al (2016), Madurese *sandhur* is a performing art with its characteristics in the form of presenting Madurese language songs and dance presentations by *lenggek* (male dancers who act as women). The presentation of Madurese *sandhur* is divided into, the presentation of *kejhung* (*ngejung* or singing), the presentation of traditional dances (*rondhing dance*, *kelonoan mask*), and the main performance, namely *sandhur* (theatre).

The form of morphological reduplication in the *Kejhung* quote above is in the form of *ben-aben*. The form *ben-aben* comes from the root word *aben* which means afternoon, so *ben-aben* is interpreted as midday. This reduplication gives the grammatical meaning of *more afternoon*. *Ben-aben* is a type of partially regressive word (repetition direction to the left). This repetition is also included in the repetition of the last syllable (*dwilingga*/repetition at the back) of the word *aben*. The reduplication form of *ben-aben* is included in the noun category.

The reduplication of *ben-aben* in the sentence *Ka pasar lek jek ben-aben* emphasizes the meaning of ‘time’ (don’t go to the market during the day). Contextually, *ben-aben* gives a signal to Madurese women about when it is not recommended to go to the market. This prohibition is a contextual signal about several social values that Madurese women must adhere to. Madurese women are individuals who are active in preserving and transforming wisdom, family, and social values (Rakhmawati, 2018:185). Thus, the formation of morphological reduplication is a language sign to interpret social norms or values that apply in the life of Madurese society.

There are other *kejhung* quotes whose constituent elements are morphological reduplication formations. The following is a quote from *Kejhung*.

Cong sengkok bekna re **da-pada**
 Buah celok jek ekakan
 Mon aocap se **te-ngate**
 Maklek tak dadi arasanan

Translation:

Friends, you and I are both
 Do not eat sour fruit
 If you say that, be careful
 So that it doesn't become the subject of gossip

The data above is a form of *kejhung* which comes from an interview with one of the sources for this research named Syarif, a native Sampang resident. The *kejhung* poems in the quote above are usually found on cassette recordings which are usually played by the families of the interviewees in Torjun sub-district. These *kejhung* recordings are used as a form of entertainment or accompanying songs for farmers or fishermen while working (Syarif, 2023). By Bouvier's opinion (2000:286), *kejhung* is a Madurese tradition for entertaining oneself or a group combined with other performing arts, such as *soronen* and *ludruk*, *sandhur*.

The morphological forms of reduplication in the quote above are in the form of *da-pada* and *te-ngate*. The *da-pada* form comes from the basic form *pada* which means the same, so the *da-pada* form means the same. The reduplication process gives rise to grammatical meaning in the form of being in the *same or parallel state*. *Da-pada* is a type of partially regressive word (repetition direction to the left). This form is included in the repetition of the last syllable (*dwilingga*/repetition at the back) of the word *pada*. *De-pada* is included in the adjective category. Apart from that, there is another form in the form of *te-ngate* which comes from the basic form *ate* meaning heart, so the form *te-ngate* means careful. This form of reduplication gives the grammatical meaning of being *more careful*. *Te-ngate* is a type of partially regressive repeat word (repetition direction to the left) and includes repetition of the last syllable (*dwilingga*/repetition at the back) of the word *ate*. *Te-ngate* is included in the adverbial word category and functions to form nouns into adverbials.

The word *da-pada* in the sentence formation *cong sengkok* means *re da-pada* emphasizes the meaning of a similar situation (position/position), for example, Mas, I and you are the same (position/position). The meaning of *da-pada* provides a contextual signal in the form of equality of position between male individuals in friendship. This equality is related to each individual (men) in the context of friendship (social) having the same position so that no one is more dominant or superior. Recognition of position is one of the individual needs in maintaining self-esteem (Maslow, 1975). If it is related to

Madurese culture, Madurese people will feel offended and feel their self-esteem is lowered if it is related to issues or disputes over property, throne and women (Taufiqurrahman, 2012-9).

The *te-ngate* formation in the sentence formation *mon aocap se te-ngate* gives more emphasis to the meaning (if you say it more carefully). The meaning of *te-ngate* provides contextual cues in the form of advice to maintain speech etiquette. The reality of speaking ethics in Madurese society is regulated through language levels based on a social position called *dag-ondegga basa*. The Madurese language level or *dag-ondagga* base is divided into three levels. First, the general language level/lomra (*iya-enja*). This language is usually spoken by individuals who have an equal position as a language of familiarity. example: *bakna* means you. Second, intermediate or intermediate language level (*enggih-enten*). The language is usually used by someone when talking to older people. For example, children to parents and in-laws to sons-in-law. Example: *dhika* means you. Third, high language level or *alos* (*Enggih-bhunten*). language used for official forums to uphold civility. There is also a high level of refined language (*Alos-tenggi*). Usually used by *priyayi* or palace people and praying to Allah. Example: *panjhenengan* means you.

There are other forms of *kejhung* whose constituent elements come from morphological reduplication. The following is an excerpt from *Kejhung* entitled *Pantun Hartaman*.

Jukok cakalan cong jek bit-kobbit
 Jukok kakap nyo'on palota
 Abekalan cong jek bit-abit
 Takot tak koat gudenah setan

Translation

Carp skipjack tuna, don't peel it
 Snapper asks for sticky rice
 Fiancé, bro, don't be too long
 Fear of not being strong enough to resist
 Satan's temptations

The data above is one of the stanzas in the *Hartaman pantun* which is built on elements of the poetry in each line. *Hartaman's pantun* is sung with distinctive musical instruments. *Hartaman pantuns* are usually performed at weddings and contain advice or advice about the household. *Hartaman's pantun* is one of the *kejhung* that still exists in Sampang district, especially in Pangerangan sub-district. This comes from Imam's opinion as one of the sources for this research. The *Hartaman Pantun* is often sung and uploaded on YouTube social media.

There are two forms of morphological reduplication in the *kejhung* quote above, namely the *bit-kobbit* and *bit-abit* forms. First, the *bit-kobbit*

form comes from the basic form *kobbit* which means peeled, so *bit-kobbit* is interpreted as peeled. This form of reduplication provides grammatical meaning in the form of activities that are carried out repeatedly. *Bit-kobbit* is a type of partially regressive reduplication or reduplication direction to the left. This form is included in the repetition of the last syllable (*dwilingga*/repetition at the back) of the word *kobbit*. *Bit-kobbit* falls into the category of verbs. Second, the form of *bit-abit* which comes from the basic form of *abit* means long, so *bit-abit* means long. *Bit-abit* is a type of partially regressive repeat word (repetition direction to the left). This repetition is included in the last syllable (*dwilingga*/repetition at the back) of the word *abit*. Bits are included in the adjective word category.

The reduplication form of *bit-kobbit* in the sentence *jukok caklan cong jek bit-kobbit* emphasizes the meaning of repeated actions (don't peel goldfish skipjack). The meaning of *bit-kobbit* provides a contextual cue about the repetitive action that is prohibited, namely peeling skipjack fish. Apart from that, there is a *bit-abit* form in the sentence *abekalan cong jek bit-abit* which emphasizes the meaning of 'time' (your fiancé, don't take too long). The meaning of the bits provides contextual cues regarding advice to individuals who are engaged to get married soon. From the perspective of Madurese society, most girls who are old enough are ordered to marry immediately based on compliance with the customary laws of their ancestors, religious advice, and so that their daughters are safe from the myth of old women (Munawara, et al, 2015:427).

Based on the explanation above, the element of reduplication is the poetry that forms *kejhung*. The chanting of *kejhung* poetry is usually performed in typical Madurese performing arts in the form of Madurese *sandhur*, cassette recordings that are usually played, and in the form of *Hartaman pantun* which is performed at weddings. There are three forms of morphological reduplication in *Kejhung* poetry, namely 1) the partially regressive type of repeat words, included in the *dwilingga* or repetition of syllables at the back (end), and included in the noun category, 2) including the partially regressive type of repeat words (repetition direction to the left), repetition of the last syllable (*dwilingga*/repetition at the back), and category of adjective words, 3) including partially regressive types of repetition (repetition direction to the left), repetition of the last syllable (*dwilingga*/repetition at the back), is in the category of adverbial words, and functions to form noun words into adverbials, 4) is included in the repetition of the last syllable (*dwilingga*/repetition at the back) and in the category of verb words, and 5) is included in the type of partially regressive word

repetition (direction of repetition towards left), is included in the last syllable (*dwilingga*/repetition at the back) of the word *abit*, and is included in the adjective word category. Apart from that, the form of morphological reduplication as a language sign provides contextual meaning regarding, 1) social values that must be adhered to by Madurese women, 2) providing contextual signals in the form of equality of position between male individuals in friendship, 3) providing contextual signals in the form of advice on maintaining the Madurese community's prayer ethics which is regulated through language levels based on social position called *dag-ondegga basa*, and 4) providing contextual signals regarding advice to individuals who are engaged to get married immediately and according to the Madurese community's perspective regarding the commands of women old enough to get married soon.

3. Morphological Reduplication in Madurese Shi'ir

Poetry in the form of Madurese *syi'ir* which is one of the literary works in Madura. According to Husain (1970), poetry is imaginative expressions that have beautiful diction, so they contain emotive elements for the listener in the form of poetry. Madurese *sy'ir* is classified as old poetry which contains advice about Madurese religious values and behavior. The voice teacher's adherence to poetry is in the form of poetry (a, a, a, a) and in the form of stanzas (each stanza has four lines) where each stanza is in the form of *bibidhan* (content). Madurese poetry in the form of *paparegan*, *kejhung* and Madurese *syi'ir* is performed in traditional or traditional events, typical Madurese arts, recordings and religious lectures.

The form of morphological reduplication in poetry culture is visible in Madurese poetry. Madurese *sy'ir* is classified as old poetry which contains advice about Madurese religious values and behavior. The following is an excerpt from Madurese poetry which contains elements that form morphological reduplication.

Pas Bada suara ngoca
Te-ngateh bekna la pera
appesa ben binena
reng toana ben potona

Translation

then a voice said
be careful your part will arrive
separated from his wife
his parents and their descendants

The data excerpt above is part of a poem entitled *Ceretanah Oreng Match* which was sung by Ust. Aminullah Murad. The form of *syi'ir* above still

exists in Sampang district and this statement comes from Bustomi as one of the sources in this research. The *syir'ir* is in the form of a recording that is already on YouTube. *Syi'ir Ceretanah Oreng Match* contains advice about religious values, especially the journey of life and advice about death that will be faced.

There is a form of morphological reduplication in the quote above which is in the form of *te-ngate*. *Te-ngate* comes from the basic form *ngate* which means careful, so *te-ngate* is interpreted as careful. *Te-ngate* is a type of partially regressive word repetition or repetition direction to the left. The reduplication form produces a more careful grammatical meaning. This form is included in the repetition of the last syllable (*dwilingga*/repetition at the back) of the word *ate*. *Te-ngate* is included in the adverbial word category and functions to form nouns into adverbs.

The morphological reduplication form *te-ngate* in the sentence formation *te-ngateh bekna la pera* gives more emphasis to the meaning (if you say it carefully). The meaning of *te-ngateh* provides contextual cues about advice for humans. The advice is to always be careful as a human because in time you will die, so you must be ready to separate from your family and relatives. Apart from that, this advice is a form of reminder for humans to obey God's provisions. Madurese standards of obedience can be seen through the existence of a typical Madurese philosophy called *Bhuppa' Bhabu' Ghuru Rato'* (obedience to mother, father, teacher/ustad, and government). This obedience is a reference to obedience in terms of religiosity, so the Madurese people obey the normative teachings of religion whose position is above the four philosophies (Nasrullah, 2019: 284).

There is another form of Madurese *syi'ir* whose constituent elements consist of morphological reduplication formations. The following is proof of this poetry.

*Aduh kacong bekna sengak
Neng e dunnyah jhek mak-tamak
Laa ilaaha ilalloh, la ilaha illallah
La ilaha illallah Muhammad Rasulullah*

Translation:

Oh little brother, be careful
Don't be too greedy in this world
There is no god but Allah, there is no god but Allah
There is no god but Allah, Prophet Muhammad is the messenger of Allah

The *syi'ir* above is one of the quotes from Madurese *syi'ir* entitled *ouch kacong bekna sengak*. This data comes from the expressions of Imam as one of the sources in this research. *Syi'ir ouch kacong bekna sengak* created by Ust.Sattar. *Syi'ir*

oh kacong bekna sengak is one of the *syi'ir* that still exists in Sampang. This *sy'ir* is usually sung during *salawat* events for celebrations (weddings or other celebrations) and is accompanied by dance movements by several men.

The morphological reduplication form in the *syi'ir* above is in the form of *mak-tamak*. *Mak-tamak* comes from the root word *greedy*, meaning *greedy*, so *mak-tamak* means *too greedy*. *Mak-tamak* is a type of partially regressive word repetition or repetition direction to the left. This form of reduplication gives rise to a grammatical meaning in the form of being *greedier*. This form is included in the repetition of the last syllable (*dwilingga*/repetition at the back) of the word *greedy*. *Mak-tamak* is a category of adjectives.

The reduplication form of *mak-tamak* has the meaning of *more or very* (You in this world, don't be too greedy). The contextual meaning of the form of *greed* is in the form of language which contains the intention of giving advice or prohibiting each individual not to have a greedy attitude. Madurese people avoid *greed* by respecting or not taking what is rightfully theirs from others. This is a form of respect for fellow humans in the social life of Madurese society as an embodiment of *andhap asor* culture (Zubairi, 2013).

Based on the explanation above, the form of morphological reduplication is one of the forms of Madurese *syi'ir*. Madurese *Syi'ir* is usually sung in recorded form and during celebrations at celebrations or other events. There are three characteristics of the form of morphological reduplication as a component of Madurese *syi'ir*, namely 1) included in the type of partially regressive words, 2) included in *dwilingga* or repetition of syllables at the back (end), and 3) included in the category of adverbial words and adjective. There are two functions of morphological reduplication, namely 1) linguistic signs for contextual meaning regarding the form of Madurese people's obedience to God's provisions by typical Madurese philosophical standards called *Bhuppa' Bhabu' Ghuru Rato'* (obedience to mother, father, teacher/ustad, and government) which is considered as a reference for obedience in terms of religiosity, and 2) a form of respect for fellow humans in the social life of Madurese society as an embodiment of *andhap asor* culture.

CONCLUSION

There are two conclusions from the research that has been carried out. First, the type of morphological reduplication in the form of *paparegan*, *kejhung* and Madurese poetry is in the form of a partially regressive type of reduplication and is included in *dwilingga* or repetition of syllables at the back

(end). The morphological reduplication forms are in the form of noun, adjectives, numeralia (number or quantity), adverbial and verb categories. Second, the grammatical meaning in the form of *paparegan*, *kejhung*, and Madurese *syi'ir* poetry takes the form of multiple meanings, more meanings, various meanings, and meanings of activities that are carried out repeatedly. These grammatical meanings function to explain the following meanings, 1) the contextual meaning of one of the cultural products of Madurese society in the form of the *tanean lanjhang* culture house, 2) hinting at the morality of Madurese society which highly upholds *andhap asor* (humble/not arrogant) culture, 3) as a sign of meaning regarding the various Madurese marine products, one of which is sea fish, 4) meaning of social values that must be adhered to by Madurese women, 5) providing contextual signals in the form of equality of position between male individuals in friendship, 6) giving contextual signals in the form of advice to maintain the Madurese community's prayer ethics which are regulated through language levels based on social position called *dag-ondegga basa*, 7) contextual giving advice to individuals who are engaged to get married soon and according to the Madurese community's perspective regarding the order for women to be old enough to get married immediately, 8) language signs for contextual meaning regarding the form of Madurese people's obedience to God's provisions in accordance with typical Madurese philosophical standards called *Bhuppa' Bhabu' Ghuru Rato'* (obedience to mother, father, teacher/ustad, and government) which are considered as references to obedience in terms of religiosity, and 9) a form of respect for fellow humans in the social life of Madurese society as an embodiment of *andhap asor* culture.

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