

Reduplication in the Short Story “Ikan Terbang Kufah” by Triyanto Triwikromo

 <https://doi.org/10.31004/jele.v11i5.3036>

M. Zauzi Lutfi, Lastry Sopiomy, Maulida Afriani, Nurbaiti Yasmin, Baiq Rismarini Nursaly^{abcde} 

¹²³⁴⁵Program Studi Pendidikan Bahasa dan Sastra Indonesia, Fakultas Bahasa Seni dan Humaniora, Universitas Hamzanwadi, Indonesia

Corresponding Author: Mhmdzauzilutfi@gmail.com

ABSTRACT

Reduplication is a highly productive morphological process in Indonesian, yet its stylistic function in the magical-realist short fiction of Triyanto Triwikromo remains unexplored, despite prior studies of reduplication in other Indonesian short stories, novels, and journalistic texts. This study aims to identify and describe the types and meanings of reduplication in the short story *Ikan Terbang Kufah*, published in *Celeng Satu Celeng Semua* (Gramedia Pustaka Utama, 2013). Using a qualitative descriptive method, data were collected through the listening-and-note-taking technique and analyzed using reduplication theories from Chaer, Ramlan, and Kridalaksana. The analysis identified 33 reduplication data across four types: full reduplication (18), partial or phonemically altered reduplication (3), affixed reduplication (11), and dwipurwa reduplication (1). Full reduplication was the most dominant type, chiefly expressing plurality, habituality, and adverbial intensity, while affixed reduplication largely depicted repeated bodily movement that reinforces the story's mystical, coastal atmosphere.

Keywords: *Reduplication, Morphological Process, Indonesian, Short Story, Triyanto Triwikromo*

Article History:

Received 14th July 2026

Accepted 16th September 2026

Published 19th October 2026



INTRODUCTION

Morphology is a branch of linguistics that studies morphemes and the processes by which they combine to form words (Kridalaksana, 2010). As a system, Indonesian morphology encompasses several word-formation processes, including affixation, reduplication, compounding, and abbreviation. Chaer (2008) asserts that morphological processes are essentially processes of forming words from a base form through affixation, reduplication, compounding, shortening, or category change. Among these processes, reduplication occupies a distinctive position due to its high productivity in both spoken and written registers, including literary language.

Ramlan (2001) defines reduplication as a morphological process that repeats a base form, either wholly or partially, with or without phonemic variation, and with or without combination with affixes. This process yields a range of grammatical meanings, such as plurality, intensity, similarity, repeated action, and reciprocity. Such diversity of meaning makes reduplication a linguistic feature worth investigating further, particularly in texts with dense, aesthetically charged language such as short stories.

Literary works, as vehicles of artistic expression, often employ reduplication not merely to fulfill grammatical functions but also to build rhythm, imagery, and narrative atmosphere. One Indonesian writer widely recognized for magical-realist short fiction steeped in regional myth is Triyanto Triwikromo. The short story “Ikan Terbang Kufah,” written in Semarang on 15 September 2010 and later collected in *Celeng Satu Celeng Semua: 10 Cerpen Pilihan Kompas 2003–2012* (Triwikromo, 2013), portrays a boy named Kufah's struggle to protect the sacred tomb of Syekh Muso and the flying fish of a headland threatened with eviction. The

Reduplication in the Short Story "Ikan Terbang Kufah" by Triyanto Triwikromo

mystical coastal atmosphere, the characters' repeated bodily movements, and the collective imagery of the village community are extensively conveyed through reduplicative forms, making the story a relevant object for morphological analysis.

Several previous studies have examined reduplication in various literary and non-literary texts. [Prasetya & Wuquinnajah \(2022\)](#) identified 35 reduplication data in the short story *Kejetit* by Putu Wijaya, with affixed and full reduplication as the dominant types. [Mabsuthoh & Nugraheni \(2020\)](#) examined reduplication in the novel *Gia the Diary of a Little Angle* by Irma Irawati and found variations of full and partial reduplication that helped build emotional closeness in children's narratives. [Rofiq & Nuzula \(2021\)](#) analysed the morphological process of reduplication in the motivational book *Generasi Optimis* by Ahmad Rifa'i Rif'an, while [Hidayatullah et al. \(2021\)](#) examined reduplication in the Kompas newspaper column and found all four types along with their grammatical functions in journalistic discourse.

A closer reading of these studies shows both their contributions and their limits. [Prasetya & Wuquinnajah \(2022\)](#) offer the closest point of comparison because they also analyse a single short story by an Indonesian author. Their finding that affixed and full reduplication dominate the 35 data suggests that these two types carry much of the load in short-story prose; however, the emphasis falls on the distribution of types, while the way reduplicated forms shape the narrative world of the story receives less attention. [Mabsuthoh & Nugraheni \(2020\)](#) go a step further by relating full and partial reduplication to the emotional closeness built in a children's narrative, which indicates that reduplication can contribute to the affective tone of a literary text. Their object, however, is a children's novel, which differs considerably from the dense, mythic prose of a magical-realist short story.

[Rofiq & Nuzula \(2021\)](#) and [Hidayatullah et al. \(2021\)](#) extend the scope beyond fiction, to a motivational book and a newspaper column respectively. Hidayatullah et al. report that all four types of reduplication occur in journalistic discourse together with their grammatical functions, which confirms the productivity of reduplication across registers. In expository and news texts, however, reduplication tends to be interpreted through its grammatical function alone, whereas in literary texts it is also available as a stylistic resource that contributes to rhythm, imagery, and atmosphere.

Taken together, the studies reviewed here reveal three tendencies. First, the analyses mainly revolve around identifying types of reduplication and their grammatical functions, and only a few move toward interpreting the effect of reduplication on the text as a whole. Second, the objects of analysis range from a short story and a children's novel to a motivational book and a newspaper column, yet none involves the magical-realist fiction of Triyanto Triwikromo, in which the mystical setting, bodily movement, and collective imagery may give reduplication a distinctive role. Third, little attention has been paid to how particular types of reduplication correlate with the narrative atmosphere of a story. Although studies on reduplication in literary texts are fairly abundant, none has specifically examined Triyanto Triwikromo's short stories, including "Ikan Terbang Kufah," leaving a research gap worth addressing.

Based on this background, the present study aims to identify, classify, and analyse the types of reduplication and their meanings in the short story "Ikan Terbang Kufah" by Triyanto Triwikromo. This study is expected to contribute theoretically by enriching the study of Indonesian morphology in contemporary literary texts, as well as practically by enriching the teaching of morphology and literary appreciation in higher education.

METHOD

This study employed a qualitative descriptive design to describe and analyze linguistic data in depth without statistical procedures ([Creswell & Poth, 2018](#); [Moleong, 2017](#)). The data source was the short story *Ikan Terbang Kufah* by Triyanto Triwikromo, published in *Celeng Satu Celeng Semua: 10 Cerpun Pilihan Kompas 2003–2012* ([Triwikromo, 2013](#)). The research data consisted of words undergoing reduplication in the short story. As a written literary text, the short story was examined as a document containing linguistic data ([Bowen, 2009](#)).

Data were collected using listening and note-taking techniques (Mahsun, 2014). The researcher read the story carefully and repeatedly to identify reduplication forms, then recorded each form and its sentence context in a classification table. The researcher served as the primary instrument for identifying, recording, and classifying the data, following established procedures for linguistic analysis (Sudaryanto, 2015).

Data analysis followed the stages of data reduction, data display, and conclusion drawing proposed by Miles & Huberman (1994). First, the story was reread, and words exhibiting full or partial repetition, with or without affixation or phonemic changes, were identified. Second, each form was recorded alongside its contextual sentence. Third, forms that did not constitute reduplication, such as ordinary affixation without base repetition, were excluded. Identical forms occurring more than once were counted as one datum. Fourth, the remaining data were classified into full reduplication, sound-altered reduplication, affixed reduplication, and dwipurwa reduplication based on Chaer (2008), Ramlan (2001), and Kridalaksana (2010). This systematic classification process followed established qualitative coding principles (Saldaña, 2021).

Fifth, each datum was analyzed according to its base word class and sentence context to determine its grammatical meaning, including plurality, intensity, and repeated action, as well as its stylistic function in the story. Finally, the classifications and interpretations were cross-checked against relevant morphological theories. This theoretical triangulation supported the credibility of the analysis and the consistency of the conclusions (Lincoln & Guba, 1985).

FINDINGS AND DISCUSSION

Theoretical Framework

Morphology is the study of morphemes and the processes by which they combine to form words (Kridalaksana, 2010). Chaer (2008) divides Indonesian reduplication into four types. First, full reduplication (dwilingga), the repetition of an entire base form without phonemic change, e.g., meja-meja ('tables'), buku-buku ('books'). Second, partial or phonemically altered reduplication (dwilingga salin suara), repetition accompanied by a phonemic change in one element, e.g., bolak-balik ('back and forth'), sayur-mayur ('vegetables'). Third, affixed reduplication, the repetition of a base form combined with affixation, e.g., berlari-lari ('to run around'), memukul-mukul ('to strike repeatedly'). Fourth, dwipurwa reduplication, the repetition of the first syllable of a base form accompanied by vowel weakening, e.g., lelaki ('man'), tetamu ('guests'). Ramlan (2001) adds that these four types of reduplication can produce different grammatical meanings depending on the word class of the base form and the context of use, such as plurality, intensity, similarity, repeated action, and reciprocity.

Findings

Based on the analysis of the short story "Ikan Terbang Kufah" by Triyanto Triwikromo, 33 reduplication data were identified and classified into four types: 18 full reduplication data, 3 partial or phonemically altered reduplication data, 11 affixed reduplication data, and 1 dwipurwa reduplication datum. The complete results of the analysis are presented in Table 1.

Table 1. Types and Meanings of Reduplication in "Ikan Terbang Kufah"

No.	Data	Context in the Short Story	Type of Reduplication	Meaning Analysis
1	<i>orang-orang</i>	<i>"orang-orang kota benar-benar akan menghancurkan Makam Syekh Muso"</i>	Full reduplication (dwilingga)	Full repetition of the noun 'orang' ('person') denotes plurality, i.e., the large number of city dwellers intending to demolish the tomb.
2	<i>perempuan-perempuan</i>	<i>"bermain bersama perempuan-perempuan kencur lain"</i>	Full reduplication (dwilingga)	Full repetition denotes plurality, i.e., a group of girls of Kufah's own age.

Reduplication in the Short Story "Ikan Terbang Kufah" by Triyanto Triwikromo

3	perahu-perahu	"Kufah melihat perahu-perahu kecil merapat"	Full reduplication (dwilingga)	Denotes plurality, i.e., more than one boat docking near the tomb.
4	laki-laki	"memuntahkan beberapa laki-laki... berkerumun di makam"	Full reduplication (dwilingga)	A lexicalized reduplicated form; rather than merely pluralizing 'laki', it forms a new lexeme meaning 'adult male'.
5	suara-suara	"mendesiskan suara-suara serupa cericit kelelawar"	Full reduplication (dwilingga)	Denotes plurality, i.e., various overlapping sounds that are difficult to distinguish from one another.
6	doa-doa	"serupa doa-doa yang senantiasa dipanjatkan"	Full reduplication (dwilingga)	Denotes plurality as well as the repeated act of continuous praying.
7	pohon-pohon	"pohon-pohon bakau tenggelam"	Full reduplication (dwilingga)	Denotes plurality, i.e., many mangrove trunks submerged by abrasion.
8	kata-kata	"tidak ada kata-kata penting yang menyusup ke telinga"	Full reduplication (dwilingga)	Denotes plurality, i.e., the collection of utterances or speech of Abu Jenar.
9	hari-hari	"Seperti pada hari-hari sebelumnya, tidak ada yang berani melawan"	Full reduplication (dwilingga)	Habitual meaning: an event repeated from time to time, emphasizing an established habit.
10	buku-buku	"menyelamatkan buku-buku penting di sana"	Full reduplication (dwilingga)	Denotes plurality, i.e., the collection of historical manuscripts and village genealogies.
11	apa-apa	"merasa tak bakal terjadi apa-apa"	Full reduplication (dwilingga)	Reduplication of an indefinite pronoun meaning 'nothing at all / anything'.
12	kisah-kisah	"kisah-kisah menakjubkan tentang Syekh Muso"	Full reduplication (dwilingga)	Denotes plurality, i.e., various folk stories about the origin of Syekh Muso.
13	manusia-manusia	"kita menjadi manusia-manusia yang kalah"	Full reduplication (dwilingga)	Emphasizes the collectivity of the subject sharing defeat together, rather than individually.
14	sayap-sayap	"kibasan sayap-sayap malaikat"	Full reduplication (dwilingga)	Denotes plurality, i.e., the many wing-beats forming the imagery of blazing flames.
15	ikan-ikan	"ikan-ikan terbang itu menghilang"	Full reduplication (dwilingga)	Denotes plurality, i.e., the shoal of flying fish that serves as the story's central symbol.
16	malam-malam	"Ada apa kau ke sini malam-malam, Kufah?"	Full reduplication (dwilingga)	Adverbial function denoting time intensity: arriving at an unusually late hour.
17	kadang-kadang	"Kadang-kadang, kau tahu, saat bermain..."	Full reduplication (dwilingga)	A lexicalized frequentative adverb denoting uncertain or occasional occurrence.
18	sewaktu-waktu	"jika sewaktu-waktu tanjung itu turut dilenyapkan"	Full reduplication (dwilingga)	An adverb denoting indefinite time, meaning 'at any time'.
19	sorak-sorai	"Lalu terdengar sorak-sorai"	Partial reduplication (dwilingga salin suara)	The vowel change in the second element (a → ai) denotes the high intensity of a crowd's clamor.
20	tercerai-berai	"terbakar atau tercerai-berai akibat ledakan bom"	Partial reduplication (dwilingga salin suara)	The formal variation in the second element (cerai → berai), combined with the prefix ter-, denotes a state of scattering in various directions.
21	sese kali	"sese kali petir ketika Abu Jenar mengacung-acungkan tangan"	Partial reduplication	Partial repetition of the element 'se-' fused with the base 'kali'.

			(dwilingga salin suara)	denotes a low-frequency meaning, 'occasionally'.
22	berjalan-jalan	"pria tinggi bersorban berjalan-jalan tergesa-gesa ke masjid"	Affixed reduplication (ber-)	The prefix ber- on the reduplicated form 'jalan-jalan' denotes the repeated action of walking back and forth.
23	tergesa-gesa	"berjalan-jalan tergesa-gesa ke masjid"	Affixed reduplication (ter-)	The prefix ter- attaches to the bound morpheme 'gesa', which occurs only in reduplicated form; denotes the intensity of hurriedness.
24	menuding-nuding	"senantiasa menuding-nuding dan mengacungkan jari ke langit"	Affixed reduplication (meN-)	The prefix meN- on the reduplicated base 'tuding' denotes the repeated act of pointing accusingly.
25	mengacung-acungkan	"sese kali petir ketika Abu Jenar mengacung-acungkan tangan"	Affixed reduplication (meN-...-kan)	The confix meN-...-kan on the reduplicated base 'acung' denotes the repeated act of raising something.
26	berjingkat-jingkat	"Kufah pun kemudian berjingkat-jingkat lebih mendekat" (occurs twice)	Affixed reduplication (ber-)	The prefix ber- on the reduplicated base 'jingkat' denotes the repeated, cautious tiptoeing gait.
27	menghalang-halangi	"Jika mereka menghalang-halangi, kita harus bersiap mati"	Affixed reduplication (meN-...-i)	The confix meN-...-i on the reduplicated base 'halang' denotes the repeated, persistent act of obstructing.
28	menggerak-gerakkan	"Zaenab mendesis dan menggerak-gerakkan lidahnya yang bercabang"	Affixed reduplication (meN-...-kan)	The confix meN-...-kan on the reduplicated base 'gerak' denotes the repeated act of moving something.
29	menimang-nimang	"Kufah sambil menimang-nimang bom"	Affixed reduplication (meN-)	The prefix meN- on the reduplicated base 'timang' denotes the repeated act of cradling or rocking an object in one's hands.
30	berlama-lama	"ia tidak akan bisa berlama-lama memandang bulan"	Affixed reduplication (ber-)	The prefix ber- on the reduplicated base 'lama' denotes duration, i.e., performing an action over an extended period.
31	menyuruk-nyuruk	"kegelapan menyuruk-nyuruk ke masjid kuno"	Affixed reduplication (meN-)	The prefix meN- on the reduplicated base 'suruk' denotes a slow, continuous creeping movement.
32	menjilat-jilat	"amuk laut menjilat-jilat beranda rumah" (occurs twice)	Affixed reduplication (meN-)	The prefix meN- on the reduplicated base 'jilat' denotes a repeated touching/devouring motion, resembling blazing flames or waves.
33	lelaki	"Para lelaki itu mendesiskan suara-suara..."	Dwipurwa reduplication	Repetition of the initial syllable 'la' as 'le' (vowel weakening to schwa) on the base 'laki'; forms a noun meaning 'adult male'.

Source: (Triwikromo, 2013). "Ikan Terbang Kufah" in *Celeng Satu Celeng Semua*. Jakarta: Gramedia Pustaka Utama, pp. 71-77.

Representative Examples of Each Type

To illustrate the findings in Table 1, representative data from each type are explained below together with their context in the story.

Full reduplication (dwilingga). The datum *orang-orang* (No. 1) appears in the sentence "*orang-orang kota benar-benar akan menghancurkan Makam Syekh Muso*" ('the city people will truly destroy the tomb of Syekh Muso'). The full repetition of the noun *orang* ('person') denotes plurality: it presents the city dwellers as an anonymous collective force, which heightens the

threat to the sacred tomb and the headland that Kufah tries to protect. A different meaning appears in *hari-hari* (No. 9) in "*Seperti pada hari-hari sebelumnya, tidak ada yang berani melawan*" ('as on previous days, no one dared to resist'), where the repetition of *hari* ('day') signals habituality, that is, a repeated pattern in which no one dares to resist. Meanwhile, *malam-malam* (No. 16), in the question "*Ada apa kau ke sini malam-malam, Kufah?*" ('why are you here at this hour of the night, Kufah?'), functions as an adverb of time that stresses an unusually late hour.

Partial or phonemically altered reduplication (*dwilingga salin suara*). In "*Lalu terdengar sorak-sorai*" ('then came the sound of clamor'), *sorak-sorai* (No. 19) repeats the base with a vowel change in the second element (*a* → *ai*). The change does not alter the base meaning of *sorak* ('shout') but intensifies it into the loud, collective clamor of a crowd. Likewise, *tercerai-berai* (No. 20), in "*terbakar atau tercerai-berai akibat ledakan bom*" ('burned or scattered by the explosion of a bomb'), pairs *cera* with the variant *berai* and, together with the prefix *ter-*, expresses a state of scattering in various directions, a meaning that suits the scene of destruction in which it occurs.

Affixed reduplication. The datum *berjingkat-jingkat* (No. 26), in "*Kufah pun kemudian berjingkat-jingkat lebih mendekat*" ('Kufah then tiptoed closer'), combines the prefix *ber-* with the repeated base *jingkat* and depicts a repeated, cautious tiptoeing gait, conveying the careful steps of a boy approaching. In "*Kufah sambil menimang-nimang bom*" ('Kufah while rocking a bomb in his hands'), *menimang-nimang* (No. 29) attaches *meN-* to the repeated base *timang* and denotes the repeated act of cradling an object. Because *timang* is typically associated with rocking a baby or small child, its use with a bomb creates a tense contrast between tenderness and danger. Finally, *menjilat-jilat* (No. 32), in "*amuk laut menjilat-jilat beranda rumah*" ('the raging sea licking at the porch of the house'), denotes a repeated licking motion that personifies the waves and, because the same form recurs in the scene of the blazing fire, links the imagery of water and fire.

Dwipurwa reduplication. The only datum of this type, *lelaki* (No. 33), appears in "*Para lelaki itu mendesiskan suara-suara...*" ('those men hissed sounds...'). The initial syllable *la-* of the base *laki* is repeated as *le-* with vowel weakening to a schwa, forming a noun meaning 'adult male'. Because the form is lexicalized, it is rarely perceived as a repetition. It is nevertheless instructive to compare it with *laki-laki* (No. 4), a full reduplication with the same lexicalized meaning, which shows that the same base appears in two different reduplicative patterns within a single story.

Discussion

As shown in Table 1, full reduplication (*dwilingga*) is the most dominant type, comprising 18 data, including *orang-orang*, *perempuan-perempuan*, *perahu-perahu*, *suara-suara*, *doa-doa*, *pohon-pohon*, *kata-kata*, *hari-hari*, *buku-buku*, *kisah-kisah*, *manusia-manusia*, *sayap-sayap*, and *ikan-ikan*. In line with Ramlan (2001) definition, all of these data show the full repetition of a base form without phonemic change. Semantically, full reduplication in this short story mostly denotes plurality in nouns (*orang-orang*, *perahu-perahu*, *buku-buku*, *ikan-ikan*), although several other data show more specific functions: *hari-hari* and *kadang-kadang* carry habitual or frequentative meanings, *sewaktu-waktu* and *malam-malam* serve adverbial functions denoting intensity and indeterminate time, while *apa-apa* is a reduplicated indefinite pronoun. This dominance of plural-noun full reduplication aligns with the story's narrative style, which frequently presents collective imagery: crowds of villagers, shoals of flying fish, and accumulated sounds and prayers around the sacred tomb.

Second, partial reduplication or *dwilingga salin suara* was found in 3 data: *sorak-sorai*, *tercerai-berai*, and *sese kali*. Kridalaksana (2010) explains that this type is marked by a phonemic change in one element of the reduplicated form, a change that is not random but follows a pattern already lexicalized in Indonesian. The datum *sorak-sorai* shows vocalic variation in the second element that intensifies the sense of clamor; *tercerai-berai* displays formal variation accompanied by the prefix *ter-*, denoting a state of scattering in various directions; while *sese kali* is a unique partial reduplication involving the repetition of the

Reduplication in the Short Story "Ikan Terbang Kufah" by Triyanto Triwikromo

element 'se-' fused with the base 'kali', yielding a low-frequency meaning. These three data appear at pivotal moments in the narrative, that is, chaos, destruction, and hope for a miraculous rain, so that this type of reduplication also underscores the story's dramatic turning points.

Third, affixed reduplication was found in 11 data: berjalan-jalan, tergesa-gesa, menuding-nuding, mengacung-acungkan, berjingkat-jingkat, menghalang-halangi, menggerak-gerakkan, menimang-nimang, berlama-lama, menyuruk-nyuruk, and menjilat-jilat. Chaer (2008) explains that affixed reduplication is a process in which repetition of the base form occurs simultaneously with affixation, so that the affix and the reduplicated form constitute an inseparable unit of meaning. The affix patterns found include the prefix ber- (berjalan-jalan, berjingkat-jingkat, berlama-lama), the prefix ter- (tergesa-gesa), the prefix meN- (menuding-nuding, menimang-nimang, menyuruk-nyuruk, menjilat-jilat), and the confixes meN-...-kan and meN-...-i (mengacung-acungkan, menggerak-gerakkan, menghalang-halangi). Semantically, almost all data in this category denote repeated or continuous bodily movement or physical action: berjingkat-jingkat and menyuruk-nyuruk depict a cautious, creeping gait, menuding-nuding and mengacung-acungkan portray a threatening gesture, while menjilat-jilat, which appears in two different events (the raging sea and the blazing fire), becomes a recurring motif that unites the imagery of water and fire as equally devouring forces. These findings show that affixed reduplication in this short story functions not merely grammatically but also as a marker of motif and narrative rhythm, similar to the affixed reduplication that dominates the data in Prasetya & Wuquinnajah (2022) study of the short story Kejetit.

Fourth, dwipurwa reduplication was found in only one datum, lelaki. Ramlan (2001) describes this type as the repetition of the initial syllable of a base form accompanied by vowel weakening to a schwa /e/. Although limited in number, this finding is consistent with the nature of dwipurwa reduplication in Indonesian, which is indeed unproductive and tends to be restricted to a small set of established lexical items, such as lelaki and tetangga. The word lelaki in this short story has undergone lexicalization, such that ordinary speakers no longer perceive it as a reduplicated form, even though historically and morphologically it remains the result of a reduplication process.

Overall, the dominance of full reduplication and the high frequency of affixed reduplication in "Ikan Terbang Kufah" show a pattern consistent with the findings of several similar studies, such as those on the short story Kejetit Prasetya & Wuquinnajah (2022) and various print media such as Kompas (Hidayatullah et al., 2021), which likewise identify full and affixed reduplication as the two most productive types in Indonesian. Nevertheless, the distinctiveness of this short story lies in the tendency of affixed reduplication to depict the characters' repeated and continuous bodily movements, a pattern closely intertwined with the magical-realist atmosphere and coastal-myth setting that characterize Triyanto Triwikromo's writing style. Reduplication, therefore, does not merely serve a grammatical function but also acts as a stylistic element that reinforces the rhythm, imagery, and narrative tension of the short story.

CONCLUSIONS

This study analyzed 33 reduplication data in Triyanto Triwikromo's short story Ikan Terbang Kufah, comprising 18 full reduplications (dwilingga), 3 sound-altered reduplications (dwilingga salin suara), 11 affixed reduplications, and 1 dwipurwa reduplication. Full reduplication was the most dominant type, primarily expressing plurality, habituality, and adverbial intensity. Affixed reduplication mainly depicted repeated and continuous bodily movements, strengthening the story's mystical coastal atmosphere. These findings demonstrate that reduplication functions not only as a grammatical process but also as a stylistic resource that enriches imagery, rhythm, and atmosphere. The study contributes to Indonesian morphology by applying established classifications proposed by Chaer, Ramlan, and Kridalaksana to contemporary literary fiction. It also highlights the continuum between

productive reduplication and lexicalized forms, such as lelaki, laki-laki, and kadang-kadang. Furthermore, it provides an initial morphological description of Triwikromo's short fiction and practical examples for teaching morphology and literary appreciation. Future research could investigate other morphological processes or compare reduplication across his literary works.

REFERENCES

- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27–40. <https://doi.org/10.3316/QRJ0902027>
- Chaer, A. (2008). *Morfologi bahasa Indonesia: Pendekatan proses*. Rineka Cipta <https://doi.org/10.23917/ks.v20i1.4953>
- Creswell, J., & Poth, C. (2018). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* <https://doi.org/10.4135/9781529716733.n1>
- Hidayatullah, A., Noviadi, A., & Munir, S. (2021). Reduplikasi pada surat kabar Kompas. *Jurnal Bindo Sastra*, 5(1), 13–18 <https://doi.org/10.30738/caraka.v7i2.9887>
- Kridalaksana, H. (2010). *Pembentukan Kata dalam Bahasa Indonesia* (2nd ed.). Gramedia Pustaka Utama <https://doi.org/10.17977/um015v38i22010p205>
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic Inquiry*. SAGE Publications.
- Mabsuthoh, H., & Nugraheni, A. S. (2020). Analisis penerapan reduplikasi pada novel *gia the diary of a little angle karya irma irawati*. *Literasi: Jurnal Bahasa Dan Sastra Indonesia Serta Pembelajarannya*, 4(2), 70–75 <https://doi.org/10.25157/literasi.v4i2.3569>
- Mahsun. (2014). *Metode penelitian bahasa: Tahapan strategi, metode, dan teknik*. Rajawali Pers <https://doi.org/10.21831/pep.v18i1.2128>
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook* (2nd ed.). Sage Publications [https://doi.org/10.1016/s0272-4944\(05\)80231-2](https://doi.org/10.1016/s0272-4944(05)80231-2)
- Moleong, L. J. (2017). *Metodologi penelitian kualitatif*. Remaja Rosdakarya <https://doi.org/10.21143/jlhp.vol32.no2.1339>
- Prasetya, K., & Wuquinnajah, Q. (2022). Analisis reduplikasi dalam cerpen kejetit karya putu wijaya. *Jurnal Genre (Bahasa, Sastra, Dan Pembelajarannya)*, 4(1), 1–10 <https://doi.org/10.26555/jg.v4i1.5426>
- Ramlan, M. (2001). *Morfologi: Suatu tinjauan deskriptif*. cv. Karyono.
- Rofiq, A., & Nuzula, K. A. (2021). Proses morfologis reduplikasi dalam buku generasi optimis karya ahmad rifa'i rif'an. *Jurnal Peneroka: Kajian Ilmu Pendidikan Bahasa Dan Sastra Indonesia*, 1(1), 42–58.
- Saldaña, J. (2021). *The Coding Manual for Qualitative Researchers* (4th ed.). SAGE Publications.
- Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa*.
- Triwikromo, T. (2013). *Celeng satu celeng semua: 10 cerpen pilihan Kompas 2003–2012*. Gramedia Pustaka Utama.