

**KOSAKATA SASTRA DALAM BAHASA INDONESIA***Literary Vocabularies in Indonesian***I Dewa Putu Wijana**

Faculty of Cultural Sciences Gadjah Mada University

Yogyakarta Jl. Nusantara 1, Bulaksumur, Yogyakarta, Indonesia.

Pos-el: [putu.wijana@ugm.ac.id](mailto:putu.wijana@ugm.ac.id)**Abstrak**

Artikel ini berkenaan dengan kosakata ragam sastra bahasa Indonesian dengan fokus perhatian pada kategori, bentuk morfologis, ranah semantik asal bahasa, dan fungsinya. Dengan menggunakan metode reflektif dan introspektif, serta empirik, data dikumpulkan melalui berbagai genre baris-baris lirik lagu Indonesia. Data itu kemudian diklasifikasikan berdasarkan keempat permasalahan di atas. Melalui pengamatan dan analisis yang cermat didapatkan bahwa kosakata sastra bahasa Indonesia mencakup berbagai kategori. Terdapat kosakata yang memiliki bentuk mirip dan sangat berbeda dibandingkan dengan bentuk ragamnya yang biasa yang terbentuk lewat berbagai proses fonologis dan morfologis. Kata-kata sastra itu berasal dari berbagai sumber, seperti bahasa Melayu, Sansekerta, Jawa Kuno, dan Arab. Secara sederhana kosakata sastra dapat dibedakan menjadi kata biasa dan partikel yang meliputi bermacam-macam ranah semantik. Di samping fungsinya untuk mengindahkannya pengungkapan, keberadaannya dapat pula untuk menyangatkan, dan mengimbangi istilah-istilah ilmiah asing.

**Kata kunci:** kata sastra, kata biasa, dan ragam**Abstract**

This article deals with Indonesian literary vocabulary with the attention focus on their categories, morphological forms, semantic fields, language origin, and functions. By exploiting reflective introspective, and empirical methods, the data are collected intuitively through various genres of song lyric lines. They are further classified by those four problems. Through careful observation and analysis of the data collection, the research can reveal that the Indonesian literary vocabularies include various categories. There are vocabularies that have very different and similar forms from their ordinary equivalents yielded from varieties of phonological and morphological processes. The literary vocabularies are taken from various sources, such as Malay, Sanskrit, Old Javanese, and Arabic. They can be simply classified into content and functional words that cover a wide range of semantic fields. Despite their main use for beautifying linguistic expressions, their existence can also be exploited for intensifying them, and to keep them equal to (scientific) foreign terms.

**Keywords:** literary, ordinary, vocabulary, and style**Informasi Artikel**Naskah Diterima  
13 Juli 2024Naskah Direvisi akhir  
23 November 2024Naskah Disetujui  
25 November 2024

Wijana, I Dewa Putu.(2024). Kosakata Sastra Dalam Bahasa Indonesia. *Aksara*. 36(2). [doi: http://dx.doi.org/10.29255/aksara.v36i2.4390](http://dx.doi.org/10.29255/aksara.v36i2.4390). 239—256.

## INTRODUCTION

The adoption of Malay as the national language through a youth pledge in 1928 and the official language through one article of the national constitution after independence in 1945 will directly bring a consequence that the Indonesian corpus should be developed to enable this language to serve various communicative functions. Therefore, in further development, Indonesian has various Language styles to use properly according to the speech situations. Some of them are academic styles to be used in writing scientific articles or conducting academic discourses, such as scientific seminars, conferences, workshops, and other academic meeting; journalistic styles for writing news, editorials, and reports or other journalistic discourses; literary styles for writing aesthetic verbal works, such as poetry, poems, novels, etc. With regards to literary styles, even in the past times, most of the Indonesian literary books constitute works done by authors coming from Sumatra who are natives of Malay, the language from which the Indonesian adopted. Nowadays, Indonesian literary writers are no more dominated because they are coming from that island. Presently, Indonesian is already been the native language of more than 250 million people living over the archipelago, and most of them live outside Sumatra. In line with this matter, the language used in literary works also developed and was far different from the one used in the past time when the Malay writers showed their domination. This paper intends to describe the use of Indonesian present-day literary style with the focus of attention on its vocabularies specifically used by Indonesian to produce various genres of literary works that so far have not been seriously discussed by Indonesian scholars.

Most studies concerning Indonesian styles are related to differences between formal and informal styles in connection with prescriptive intentions in understanding the use of good and proper Indonesian for academic writing. Ramlan (1985, 10) mentions that there are at least 7 characteristics of Indonesian formal styles which include the use of standard pronunciation and writing at all linguistic levels, the specification use of terms, the clarity and thrifty use of linguistic elements, cohesiveness and coherence of its discursive elements, and dis-ambiguities of its lexical elements and speech intentions, the dominance use of passive voice, the consistence use of technical terms, punctuation, and personal pronouns. Shortly, the use of language in academic discourses is more accurate. Relation of syntactic functions, such as subject, predicate, object, and adverbial is very explicit which is less so in informal styles (Moeliono (1977, 6). Meanwhile, Kridalaksana (1975) states that there are eleven characteristics of standard language style at the sentence level. Those are the explicit and consistent use of *me(N)-* and *ber-*; the consistent and explicit use of syntactic functions (subject-predicate-object-adverbial); limited use of dialectal elements; explicit and consistent use of conjunction *bahwa* ‘that’ and *karena* ‘because’; consistent use of auxiliary plus agent and verb; the use of *me-kan* for expressing causative, such as *meninggikan* ‘to make it high’ instead of *dibuat tinggi* ‘it is made high’ and enclitic *-nya* for expressing possession, such as *harganya* ‘its price of’ instead of *dia punya harga* ‘it has a price’; consistent use of enclitic *-kah* and *-pun*; the use of standard lexical elements; the consistent use of address terms; the use of formal terms; and the use of formal or standard spelling (see also Kushartanti, 2006, 11). The same insights can be found in various books related to the use of standard and nonstandard Indonesian (Wijana, 2008; Sugono et als. 2007; Sugihastuti, 2014, 20-25).

The other study is concerned with popular scientific style (Wijana, 2014, 36-42). Popular scientific articles have significantly different styles from academic articles. The differences between them can be seen because popular scientific articles exploit the following matters which are less so found in more serious academic articles. Those characteristics are: the use of long sentence and short sentence combinations; the use of direct quotations; the use of personal pronouns for referring to either the writer or the readers and impersonal objects; the use of metaphors and simile; the use of informal vocabularies; the deletion of conjunction and other syntactic elements; the exploitation of anecdotes and puns.

Journalistic style is also a style that is often to be discussed by scholars interested in the use of Indonesian. However, the discussions concerning this style are very superficial. Even though there are inevitably many characteristics of journalistic style in Indonesian. Efendi & Rahayu (2022, 7-15) mention that there are at least 16 characteristics of journalistic styles, such as simple, brief, concise, straightforward, clear, attractive, democratic, populist, logical, grammatical, avoiding foreign word and terms, prioritizing active sentences, avoiding speech words, the correct choice of words, and subject to ethical rules. In more prescriptive approach, these characteristics are also implied in Puspitasari's description of this language style (2017, 1-10). The discussions concerning this style are mostly on the most typical characteristics of this style, i.e. the elliptical use of *me(N)*- and *ber-* found in Indonesian news titles (Wijana, 2004, 1-13; Suwandi, 2003).

The same as academic and journalistic styles, literary style is also characterized by specific characteristics that differentiate it from other kinds of style. Pradopo (1997, 38-47) who differentiates the language style into three categories, i.e. daily, academic, and literary style, states that the use of language for creating literary works is far different from the two other styles. The use of language in literary works is connotative, stylish, and indirect. The indirectness is achieved through semantic substitution, semantic deviation, semantic distortion, and semantic creation. This is closely related to poetic license in which the poets are given such a kind of "freedom" for achieving their aesthetic purposes (Wijana, 2017, 14-29). Other experts have about the same opinions concerning the characteristics of this style (Junus, 1989, 4; Nurgiantoro, 2018, 137). The use of language style in relation to human characters found in literary work becoming the focus of the study conducted by Widyaningsih & Widyatmoko (2020), in which the language characteristics of female characters are closely related to the Javanese style they use to communicate. The most recent study about Indonesian lexical style is conducted by Wijana (2022) concerning the use of Indonesian informal vocabulary. Outside Indonesia, various studies concerning literary style have been done by a large number of scholars. Holmes (1985) using the quantitative method, searches the possibilities of identifying the author's stylistic "fingerprint" through the use of literary style and several variables. Finally, Robinson (1985) tries to expand the concept of style, which does not merely regard the use of verbal elements, such as certain kinds of vocabulary, imagery, and sentence structure, but more essentially with how the authors do certain things, such as describing characters, commenting something, and manipulating plot. However, so far there has been no study found to discuss profoundly Indonesian vocabularies exploited in literary works. This condition compels me to study this matter more deeply, particularly its category, linguistic formation, language origin, semantic fields, and functions.

## THEORY

Any developing language is faced with problems of how to empower the means of communication to meet the communicative needs of its speakers. There are a lot of efforts to be done one of which is to develop the language corpus by increasing and developing the language vocabulary from various sources, either local or foreign languages as well. Accordingly, a lot of new vocabulary items are borrowed, adopted, and integrated to enrich the inventory of the language (Wilarjo, 1990; Wijana, 2019, 59). As far as the semantic relation is concerned, the new vocabularies will have varieties of sense relations among them or with ones that already exist within the use of language before. Those relations cover synonym antonyms, hyponyms, hypernym, etc. This article will deal with the first relation, i.e. synonym, a relation that holds between two or more linguistic expressions of having the same sense. In semantic theory, it is outlined that the similarity of synonymous pairs is never been total or complete but always partial (Wijana, 2010, 59). One member of synonymous pairs might be more generic, more formal, more intensive, more literary or aesthetic, more dialectal, more polite, more childish than

the other equivalents, etc (Ullmann, 1972). Based on this theoretical framework, literary vocabularies are words that exist in the use of language that are considered to have a nicer sense than their synonymous equivalents. Consider the following synonymous pairs. The first mentioned (in bold) expressions are more literary or nicer than the later.

**Surya** = matahari ‘sun’

**Nan** = yang ‘that’

**Bina** = bangun ‘to build’

**Bahana** = gema ‘echo’

**Esa** = satu ‘one’

**Sembari** = sambil ‘while’

**Kisah** = cerita ‘story’

According to Kreidler (1999, 96) synonymy can include various categories, such as nouns (*seaman* and *sailor*), adjectives (*large* and *big*), adverbs (*fast* and *rapid*), verbs (*left* and *departed*), etc. See (1) to (8) below:

(1) Jack is a seaman

(2) Jack is a sailor

(3) The rock is large

(4) The rock is big

(5) The train traveled fast

(6) The train traveled rapidly

(7) The train left promptly at ten

(8) The train departed promptly at ten.

From a basic viewpoint, it can be assumed that literary works need a large number of vocabulary items to enable the writers to express their aesthetic feelings sufficiently. Those vocabularies can be linguistically observed in relation to their categories, morphological forms, semantic fields, and functions.

## METHOD

It is very difficult to collect data that constitute Indonesian vocabulary specifically used in literary works or aesthetic speech for the “Standard Indonesian Dictionary” (Kamus Besar Bahasa Indonesia) (Sugono et al., 2014) does not give special labels for such vocabulary items. As such, as an Indonesian native speaker, the writer exploits the reflective & introspective method by evoking his native intuition to search Indonesian literary vocabulary and create their contextual use (Sudaryanto, 2015, 163-175). Some of the sentences are taken from songline lyrics of various genres. This effort ends with data collection, and then they are classified based on their categories. By comparing the literary vocabularies with their nonliterary or common equivalents, it is then found their formation processes whether they are directly adopted or indirectly through linguistic processes. Several dictionaries, despite the Standard Indonesian Dictionary, such as old and New Javanese Dictionaries, are used to search what language the vocabularies are borrowed from. Finally, the investigation is directed toward the search semantic field of the collected data. To differentiate the literary vocabularies from their nonliterary equivalents, they are presented in bold.

## FINDINGS

Indonesian has hundreds of literary vocabulary items that are often exploited by poets and song composers in creating their aesthetic works: Those vocabulary items found in this research are listed in the following table:

## List of Indonesian Literary Vocabulary in Alphabetical Order

### A

**Abai** = tidak peduli 'ignore'  
**Aksara** = huruf 'letter'  
**Ambang** = batas 'threshold'  
**Anugerah** = hadiah 'gift, present'  
**Arga** = gunung 'mountain'  
**Asa** = harapan 'hope'  
**Asmara** = cinta 'love'  
**Atma** = jiwa 'soul'  
**Ayu** = cantik 'beautiful'  
**Esa** = satu 'one'  
**Esok** = besok 'tomorrow'  
**Aroma** = bau 'smell'  
**Asmara** = Cinta 'love'

### B

**Bagai** = seperti 'like'  
**Bak** = seperti 'like'  
**Bahana** = gema 'echo'  
**Bahari** = laut 'sea'  
**Baharu** = baru 'new'  
**Bahtera** = kapal 'ship'  
**Bayu** = angin 'wind'  
**Bila** = kapan 'when'  
**Bina** = bangun 'to build'  
**Binasa** = mati 'dead'  
**Sangsaka** = bendera 'flag'  
**Belaka** = hanya 'only'  
**Belantara** = hutan 'forrest'  
**Berada** = kaya 'rich'  
**Beradu** = tidur 'sleep'  
**Bersahaja** = sederhana 'simple'  
**Bersua** = bertemu 'to meet'  
**Bianglala** = pelangi 'rainbow'  
**Bila** = kalau, jika, kapan 'if, when'  
**Bingkisan** = kado 'present'  
**Boga** = makanan 'food'  
**Buai(an)** = ayunan 'swing'  
**Buana** = bumi 'earth'  
**Busana** = baju, pakaian 'clothe'

### C

**Cahaya** = cahaya, sinar 'light'  
**Candra** = bulan 'moon'  
**Cendera** = nyenyak 'be sound asleep'  
**Cengkrama** = berbincang 'to talk'

**Cerca** = memberi berkali-kali 'to repeatedly give'

**Ceria** = Gembira 'happy'

**Citra** = imaji 'image'

## D

**Daku** = aku 'I'

**Dara** = gadis 'virgin girl', = merpati 'pigeon'

**Dharma** = kewajiban 'obligation, duty'

**Dasa** = sepuluh 'ten'

**Dasa Warsa** = 10 tahun 'decade'

**Derma** = sumbang 'donate'

**Dian** = lampu 'lamp'

**Dikau** = engkau 'you'

**Dini** = awal 'early'

**Dirgantara** = angkasa 'sky'

**Duga** = kira 'think'

**Duka** = sedih 'sad'

**Dusta** = bohong 'lie'

**Duta** = utusan 'ambasador'

## G

**Galau** = gelisah 'anxious'

**Gemintang** = Bintang 'star'

**Gita** = lagu 'song'

**Graha** = rumah 'house'

## H

**Hampa** = kosong 'empty'

**Haribaan** = pangkuan 'lap'

**Harkat** = harga 'value'

**Ilalang** = alang-alang, lalang 'coarse grass'

**Husada** = obat = 'drug'

## I

**Iba** = kasihan 'be pity of'

## J

**Jejaka** = pemuda 'bachelor'

**Jelita** = Cantik 'beautiful'

**Jemari** = jari-jari 'fingers'

**Jera** = kapok 'has learned someone's lesson'

**Jikalau** = kalau, jika 'if'

**Juita** = cantik 'beautiful'

## K

### Kala

**Kala** = waktu 'time'

**Kama** = nafsu 'ambition'

**Kalbu** = hati 'heart'

**Karna** = karena 'because (of)'

**Kartika** = bintang 'star'  
**Karya** = kerja 'work'  
**Karma** = perbuatan 'deed'  
**Karna** = telinga 'ear'  
**Karsa** = keinginan 'want'  
**Kembara** = tualang 'adventure'  
**Kelana** = tualang 'adventure'  
**Kencana** = emas 'gold'  
**Kendati** = walau 'although'  
**Kerap** = sering 'often'  
**Kinerja** = kerja 'performance'  
**Kian** = semakin 'getting more'  
**Kini** = sekarang 'now'  
**Kisah** = cerita 'story'  
**Krida** = Kerja 'work'  
**Kusuma** = bunga 'flower'  
**Laksana** = seperti 'like'  
**Lara** = sakit 'sick, ill, hurt'  
**Lazuardi** = langit 'sky'  
**Leluasa** = bebas 'free'  
**Lipur** = hiburan 'entertain'  
**Loka** = tempat 'place'

## M

**Mahligai** = membangun 'to build'  
**Marga** = jalan 'road'  
**Menjelang** = sebelum 'before'  
**Mentari** = matahari 'sun'  
**Mina** = ikan 'fish'  
**Mega** = awan 'cloud'  
**Murka** = marah 'angry'

## N

**Nan** = yang 'which'  
**Nanti** = tunggu 'wait for'  
**Narapidana** = tahanan 'prisoner'  
**Netra** = mata 'eye'  
**Niaga** = dagang 'trade'  
**Nian** = sekali, sangat 'very'  
**Niraksara**: buta huruf 'illiterate'  
**Niscaya** = pasti 'certain'  
**Nista** = hina 'insult'  
**Nestapa** = duka 'sad'  
**Nurani** = lubuk hati 'bottom of heart'  
**Nusa** = pulau 'island'

## P

**Pada** = cukup 'adequate'  
**Padam** = mati 'turn of'  
**Padma** = teratai 'lotus'

**Pahala** = buah 'fruit'  
**Pana, terpana** = heran 'wonder'  
**Panca** = lima 'five'  
**Pancaroba** = peralihan 'transition'  
**Panorama** = pemandangan 'view'  
**Pawana** = angin 'wind'  
**Paras** = wajah 'face'  
**Patra** = daun 'leaf'  
**Payudara** = susu 'breast'  
**Perlahan = pelan**  
**Pelita** = lampu 'lamp'  
**Pemirsa, pirsawan** = penonton 'audience, watcher'  
**Pena** = pulpen 'pen'  
**Penat** = lelah 'tired'  
**Pendam** = simpan 'hide, conceal'  
**Penghujung** = akhir 'the end'  
**Perdana** = pertama 'first'  
**Perjaka, jejak** = bujangan 'bachelor'  
**Perlahan** = pelan 'slow'  
**Perkasa** = kuat 'strong'  
**Pesona** = yang mengherankan 'wonder'  
**Petaka** = bencana 'disaster'  
**Piara** = pelihara 'raise'  
**Piawai** = pandai 'skilled'  
**Pidana** = hukuman 'criminal law'  
**Pinta** = minta 'ask for'  
**Piranti** = alat 'device'  
**Pirsawan** = penonton 'audience, watcher'  
**Praduga** = dugaan awal 'presumption'  
**Prakiraan** = perkiraan 'prediction, forecast'  
**Prakarsa** = inisiatif = initiative  
**Prasangka** = kecurigaan 'prejudice'  
**Prasarana** = infrastruktur 'infrastructure'  
**Pujangga** = pengarang 'writer'  
**Punah** = hilang 'extinct'  
**Purba** = dulu 'past time'  
**Pusara** = makam 'grave, tomb'  
**Pustaka** = buku 'book'

## R

**Raga** = badan 'body, physic'  
**Ratih** = bulan 'moon'  
**Rembulan** = bulan 'moon'  
**Rimba** = hutan 'forrest'  
**Riski** = Rejeki

## S

**Sabda** = kata 'say, word'  
**Sahaya** = saya 'I'  
**Samudera** = lautan 'ocean'  
**Sangsaka** = bendera 'flag'

**Sanubari** = hati  
**Santap** = makan 'eat'  
**Sarana** = alat 'tool'  
**Sasana** = tempat 'place'  
**Satwa** = binatang 'animal'  
**Sahaya** = saya 'I'  
**Sediakala** = seperti biasanya 'as usual'  
**Segara** = laut 'sea'  
**Seka** = hapus 'wipe, remove'  
**Sekilas** = sepintas 'at a glance'  
**Sembari** = sambil 'while'  
**Semenjak** = sejak 'since'  
**Semesta** = alam 'universe'  
**Senantiasa** = selalu 'always'  
**Senggama** = setubuh 'sexual intercourse'  
**Senja** = sore 'evening'  
**Seraya** = sambil 'while'  
**Seruling** = suling 'bamboo flute'  
**Setakat** = sejauh 'so far'  
**Silam** = lampau, lalu 'past'  
**Singgasana** = kursi 'chair'  
**Sirna** = hilang 'disappear'  
**Songsong** = sambut 'welcome'  
**Suaka** = perlindungan 'protection, asylum'  
**Senantiasa** = selalu 'always'  
**Surya** = matahari 'sun'  
**Swasembada** = memenuhi kebutuhan sendiri 'self sufficiency'  
**Syamsu** = matahari 'moon'

## T

**Tahta** = kursi, kedudukan 'throne'  
**Tak** = tidak 'not'  
**Taksim** = santun 'polite'  
**Tara** = nilai, harga 'value'  
**Tata kelola**: manajemen 'management'  
**Tata surya**: solar system  
**Tatkala** = ketika 'when'  
**Tega** = sampai hati 'have the heart to'  
**Tenaga** = daya 'power'  
**Teruntuk** = untuk 'for'  
**Terpa** = timpa 'attack'  
**Terpana** = heran 'astonished'  
**Tiada** = tidak ada 'not'  
**Tiba** = sampai 'arrive'  
**Tirta** = air 'water'  
**Titian** = jembatan 'bridge'  
**Tuk** = untuk 'for'

## U

**Usia** = umur 'age'

**Upaya** = usaha ‘effort’  
**Usada** = obat ‘medecine’  
**Usah** = Tak usah ‘no need’  
**Usai** = selesai ‘over’

## W

**Wahana** = alat ‘means’  
**Wana** = hutan ‘forrest’  
**Warsa** = tahun ‘year’  
**Warta** = berita  
**Wicara** = bicara ‘talk’  
**Widya** = Ilmu ‘science’  
**Wulan** = bulan ‘month’  
**Yuda** = perang ‘war’

## DISCUSSION

The following are my research findings concerning categories, morphological forms, language origin, semantic fields, and functions of Indonesian literary vocabularies.

### Various Categories of Indonesian Literary Vocabularies

Careful observation of the data collection proves that Indonesian literary vocabularies cover a wide range of categories. Those categories include nouns, such as **anugerah** ‘gift’, **asmara** ‘love’, **belantara** ‘forrest’, etc. Their nonliterary equivalents are *hadiah* ‘gift’, *cinta* ‘love’, and *hutan* ‘forrest’: Compare (9), (10), and (11) with (12), (13), and (14):

(9) Terimalah semuanya sebagai anugerah	Accept all as (God) gift
(10) Kisah asmara Romeo dan Juliet berakhir tragis	Romeo and Juliet’s love story ended tragically
(11) Tarzan mebnngembara di belantara Afrika	Tarzan adventures in African Jungle
(12) Terimalah semuanya sebagai hadiah	Accept all as God gift
(13) Kisah cinta Romeo dan Juliet berakhir tragis	Romeo and Juliet’s love story ended tragically
(14) Tarzan mengembara di hutan Afrika	Tarzan adventures in African Jungle

Meanwhile, the word **bercerita** ‘to tell the story’, **berderma** ‘to donate’, **bercengkrama** ‘to talk’ are verbs whose ordinary equivalents are *berceritera* ‘to tell the story’, *menyumbang* ‘to donate’, and *berbicara* ‘to talk’. Compare (15), (16), and (17) with (18), (19), and (20):

(15) Orang itu <b>bercerita</b> tentang anak gadisnya yang telah tiada	‘He told a story about his daughter who had already passed away’
(16) Hanya sedikit orang yang <b>berderma</b> untuk bencana itu	He told a story about his daughter who had already passed away
(17) Mereka masih <b>bercengkrama</b> di beranda	‘They are still chatting on the veranda’
(18) Hanya sedikit orang yang <b>menyumbang</b> untuk bencana itu	‘There were only a few people giving charity for the disaster’

---

(19) Orang itu berceritera tentang anak gadisnya yang telah meninggal ‘He told a story about his daughter who had already passed a way’

---

(20) Mereka masih **berbincang** di beranda ‘They are still chatting on the veranda’  
‘They are still chatting in the veranda’

---

The literary vocabulary can also be numbers, adjectives, conjunctions, and prepositions. Consider (21), (22), (23), and (24), and compare them with (25), (26), (27), and (28) below:

---

(21) **Esa** hilang dua terbilang ‘one disappears, two appear’

---

(22) Untuk menghibur hati yang **duka** ‘To entertain the sad heart’

---

(23) **Sembari** bekerja, dia belajar hukum ‘While working, he studied law’

---

(24) Engkau **laksana** bulan ‘You are like the moon’

---

(25) Satu hilang dua terbilang ‘one disappears, two appear’

---

(26) Untuk menghibur hati yang sedih ‘for entertaining the sad heart’

---

(27) Sambil bekerja, dia belajar hukum ‘While working, he studied law’

---

(28) Engkau seperti bulan ‘you are like the moon’

---

### Morphological Forms of Indonesian Literary Vocabularies

Morphological forms of literary vocabularies can be differentiated into mono-morphemic words and poly-morphemic words. Further, the poly morphemic forms can be distinguished into affixed poly morphemic forms and compounds.

Mono morphemic literary vocabularies might have very different forms from their ordinary counterparts, such as **asa** ‘hope’ and *harapan* ‘hope’, **aroma** ‘smell’ and *bau* ‘smell’, **bahana** ‘echo’ and *gema* ‘echo’, **karya** ‘work’ dan (*hasil*) *kerja* ‘work’, **kala** ‘time’, waktu ‘time’, etc. Their use can be seen in (29) to (33), and compare them with (35) to (38) below:

---

(29) Tidak ada **asa** sama sekali ‘there is no hope’.

---

(30) **Aromanya** sangat menyengat ‘The smell is very strong’

---

(31) Lagunya **bahana** perdamaian ‘The song is peace echo’

---

(32) Ia tidak memiliki **karya** ‘He does not have any work’

---

(33) Di **kala** ku merindukan kejayaan dahulu kala ‘When I was longing for the fame of the past’

---

(34) Tidak ada harapan sama sekali ‘There is no hope’

---

(35) Baunya sangat menyengat	'The smell is very strong'
(36) Lagunya gema perdamaian	'The song is the peace echo'
(37) Ia tidak memiliki hasil kerja	'He does not have any work'
(38) Ketika aku merindukan kejayaan dahulu kala	'When I was longing for the fame of the past'

The other possibility, the mono morphemic literary vocabularies have similar forms to their ordinary equivalents. Regarding this matter, literary words can have the same length as their equivalent, such as **pinta** 'ask for' yielded from sound substitution. Even though from a diachronic perspective, the process might involve affix deletion before the substitution occurs. See (39) and (40) below:

(39) Hanya satu <b>pintaku</b> , jujurilah kamu	'Only one I ask for, be honest!'
(40) Saya minta satu darimu, jujurilah kamu	'I beg one from you, be honest'

The literary vocabularies can also be shorter than their equivalents, such as **tak** 'no', **cahya** 'light', **karna** 'because', **tuk** 'for', **mentari** 'sun' etc. yielded from sound deletion for gaining rhyming niceties. See (41), (42), and (43), (44) and compare them respectively with (45), (46), (47) and (48):

(41) Sama sekali <b>tak</b> kusangka	'I do not realize at all'
(42) <b>Cahyanya</b> sampai ke bintang	'The light as if reaching the stars'
(43) <b>Karna</b> kau meninggalkan tuk selamanya	'Because you left me forever'
(44) Burung-burung mencari hangat <b>mentari</b> pagi	'The birds searched for the warm of morning sun'
(45) Sama sekali tak kusangka	'I did not realize at all'
(46) Cahayanya sampai ke bintang	'The light as if reaching the stars'
(47) Karena kau meninggalkan untuk selamanya	'Because you left me forever'
(48) Burung-burung mencari hangat matahari pagi	'The bird searched for the warm of morning sun'

Different from (41), (42), (43), and (44), the following (49) to (50) the shorter literary vocabularies are yielded from syntactic contractions and word deletion. In (49) and (50) Indonesian negative phrase *tidak ada* 'does not exist' is contracted becoming *tiada* 'does not exist' and *tidak usah* 'no need to' is changed to become *usah* 'no need' in literary discourses.

(49) <b>Tiada</b> kubimbang	'I did not hesitate; I did not doubt'
(50) <b>Usah</b> kau tanya lagi	'Do not ask that matter again'
(51) Aku tidak ada kebimbangan	'I have no doubt; I have no hesitation'
(52) Tidak usah kau bertanya lagi	'Do not ask about it again'

Finally **rembulan** ‘moon’, **gemintang** ‘star’, **ilalang** ‘coarse’, **jikalau** ‘if’ have longer forms than their counterparts *bulan* ‘moon’, *bintang* ‘star’, *lalang* ‘coarse grass’, and *kalau* ‘if’. The longer forms are yielded from additional formatif *rem-*, *ge-*, *i-*, and *ji-* formative. Consider (53), (54), (55), and (56), and compare respectively with (57), (58), (59), and (60):

(53) <b>Rembulan</b> bersinar terang	‘The moon shined brightly’
(54) <b>Cahaya</b> gemintang menyinar lautan	‘The star light shined the ocean’
(55) Padi ditanam, <b>ilalang</b> tumbuh	‘Rice seed is sown, coarse grass grows’
(56) <b>Jikalau</b> demikian, masalahnya selesai	‘If like that, the matter is finished’
(57) Bulan bersinar terang	‘The moon shined brightly’
(58) Cahaya bintang menyinar lautan	‘The star light shined the ocean’
(59) Padi ditanam lalang tumbuh	‘Rice is sown, coars grass grows’
(60) If like that, masalahnya selesai	‘If like that, the matter is finished’

There are several Indonesian stems that must exist with certain affixes to form literary vocabularies. The forms like **adu** ‘to sleep’, **sua** ‘to meet’, and **pana** ‘to wonder’, such as seen in (61), (62), and (63):

(61) Sang surya <b>beradu</b>	‘The sun sleeps’
(62) Sudah lama mereka tak <b>bersua</b>	‘It has been a long time, they met’
(63) Semua orang <b>terpana</b> melihat keindahan alam pulau Bali	‘All people amazed to see the beauty of Bali Island’

In ordinary-styled discourses, the last three sentences are expressed as (60), (61), and (62):

(64) Matahari tenggelam	‘The sunset’
(65) Sudah lama mereka tidak bertemu	‘It has been a long time since they did not meet’
(66) Semua orang heran melihat keindahan Pulau Bali	‘All people amazed to see the beauty of Bali Island’

The other affixes used are the negatives **tuna** ‘non’ and **nir** ‘non’, as seen in (67) and (68) below:

(67) Banyak <b>tunawisma</b> terlihat di pusat kota	‘Many homeless people are seen in the city center’
(68) Pemerintah akan memberantas <b>niraksara</b>	‘The government will eradicate illiteracy’

The ordinary style of (67) and (68) are (69) and (70) below:

(69) Banyak gelandangan terlihat di pusat kot	‘Many homeless people are seen in the city center’
(70) Pemerintah akan memberantas buta huruf	‘The government will eradicate illiteracy’

Despite **tuna** ‘non’ and **nir** ‘non’, prefix **pra-** ‘pre’ and **swa** ‘self’ are also very productive to yield Indonesian literary vocabularies. Consider (71) (72), and (73) below, and compare them with (74) (75), and (76):

(71) Saya tidak memiliki <b>prasangka</b> apa-apa	‘I Have no prejudice’
(72) Kita harus menggunakan asas <b>praduga</b>	‘We must use presumption of innocence’

tak bersalah	
(73) Sleman sudah mencapai <b>swasembada</b> beras	'Sleman has achieved rice self sufficiency'
(74) Saya tidak memiliki kecurigaan apa-apa	'I have no prejudice'
(75) Kita harus menggunakan anggapan tak bersalah	'We must use presumption of innocence'
(76) Sleman sudah dapat memenuhi kebutuhan beras sendiri	'Sleman has achieved rice self sufficiency'

Finally, the compound words **dasa warsa** 'decade' and **payudara** 'breast' are literary words whose ordinary equivalents are *sepuluh tahun* and *buah dada* 'breast'. See (75) and (76) and their equivalents (77) and (78) below:

(75) Dalam satu <b>dasa warsa</b> terakhir...	'In the last decade...'
(76) <b>Payu dara</b> merupakan salah satu daya tarik wanita	'Breast is one of the woman interesting organs'
(77) Dalam sepuluh tahun terakhir...	'In the last decade'
(78) Buah dada adalah salah satu daya tarik wanita	'Breast is one of woman attractive body organs'

### Language Origin of Indonesian Literary Vocabularies

Regarding the origin of Indonesian literary vocabulary several languages can be noted as the sources which they are coming from. Those languages are Malay, Sanskrit, Old Javanese, and Arabic. Indonesian is the national and official language of the Indonesian Republic and is adopted from Malay after setting aside several big local languages, such as Javanese, Sundanese, Balinese, etc. Accordingly, Malay is the language that has the most number of literary vocabulary in Indonesian. The word such as **bahtera** 'boat', **bak** 'like', **laksana** 'like', **dara** 'virgin, pigeon', **dian** 'lamp', **daku** 'I', **dikau** 'you', etc. See (79) to (85) below:

(79) Lajulah <b>bahtera</b> laju...	'Speed up my boat'
(80) Ilmu <b>bak</b> pusaka	'Knowledge is like a heirloom'
(81) Mereka laksana <b>bulan dan mentari</b>	'They are like the moon and the sun'
(82) Indonesia bagai <b>dara</b> jelita	'Indonesia is like a beautiful virgin'
(83) Semangatnya bagai <b>dian</b> yang tak kunjung padam	'His spirit is like a never extinguished lamp'
(84) <b>Daku</b> semalam menginap di Bogor	'I stayed one night in Bogor'
(85) Kunanti <b>dikau</b> di tempat yang sama	'I'll wait for you at the same place'

In ordinary styles, (79) to (85) are expressed as (86) to (92):

(86) Lajulah perahu laju	'Speed up my boat'
(87) Ilmu seperti pusaka	'Knowledge is like a heirloom'
(88) Mereka seperti bulan dan matahari	'They are like the moon and the sun'
(89) Indonesia seperti wanita cantik	'Indonesia is like a beautiful woman'
(90) Semangatnya seperti api yang tak kunjung mati	'His spirit is like never extinguished fire'
(91) Saya semalam menginap di Bogor	'I stayed one night at Bogor'
(92) Saya tunggu kamu di tempat yang sama	'I'll wait for you at the same place'

Sanskrit is a language that has a long and close contact with Malay and old Javanese. Therefore, a lot of Sanskrit borrowings are found in these two languages and recently appeared in the use of Indonesian. See the use of **asmara** ‘love’, **bayu** ‘wind’, **candra** ‘moon’, **gita** ‘song’, and **surya** ‘sun’ in (93) to (97) below:

(93) Kisah <b>asmara</b> Romeo & Juliet sudah difilmkan	‘Romeo and Juliet’s love story has been filmed’
(94) ...sentuhan mesra sang <b>bayu</b>	‘The romantic touch of the wind’
(95) Kisah <b>asmara</b> Romeo & Juliet sudah difilmkan	‘The smile of the moon decorated the nature’
(96) Ia menonton <b>gita</b> cinta dari SMA	‘He watched the love song from Senior High’
(97) <b>Surya</b> tenggelam di barat	‘The sunset in the west’

In daily or ordinary use, the last five sentences are expressed as (98) to (102) below:

(98) Kisah cinta Romeo & Juliet sudah difilmkan	‘Romeo and Juliet’s love story has been filmed’
(99) ...sentuhan mesra angin	‘the romantic touch of the wind’
(100) Senyuman bulan menghias maya	‘The smile of the moon decorated the nature’
(101) Ia menonton lagu cinta dari SMA	‘He watched the love song from Senior High’
(102) Ia menonton lagu cinta dari SMA	‘The sun sets in the west’

Indonesian also adopted a large number of Old Javanese words to enrich the inventory of their literary vocabulary even though there are possibilities that the old Javanese words historically come from Sanskrit. Some of the Old Javanese words still found in the use of Indonesian are **Dasa** ‘ten’, **Boga** ‘food’, **Buana** ‘earth’, **Kencana** ‘gold’, **Tirta** ‘water’, **kencana** ‘gold’ etc. Consider (103) to (106) below, and they would lose their beauty if they were translated into (107) to (110):

(103) Pramuka harus mentaati <b>dasa dharma</b>	‘Indonesian boy scouts must obey 10 duties’
(104) Dia mengambil jurusan tata <b>boga</b>	‘She takes food arrangement program’
(105) Dia menciptakan lagu <b>candra</b> buana	‘She created the song of moon of the universe’
(106) Bagai sumber kemakmuran <b>tirta</b> kencana	‘Like the source of prosperity golden water’
(107) Pramuka harus mentaati sepuluh kewajiban	‘Indonesian boy scouts must obey ten duties’
(108) Dia mengambil jurusan tata makanan	‘She takes food arrangement program’
(109) Dia menciptakan lagu bulan alam	‘She created the song of the moon of the universe’
(110) Bagai sumber kemakmuran air emas	‘Like the source of prosperity golden water’

There are also Arabic words to be found in Indonesian literary vocabularies. Those are *haribaan* ‘lap’, *kisah* ‘story’, *kalbu* ‘heart’, etc. See (111), (112), and (113) and (114):

(111) Pahlawan gugur di <b>haribaan</b> pertiwi	‘The hero dead in mother land lap’
(112) Ini <b>kisah</b> sepasang anak manusia	‘This is story about a couple of human beings’
(113) Menjadi kenangan pujaan kalbuku	‘...becoming a memory and worship of my heart’
(114) Bunga berseri di sinar <b>syamsu</b>	‘The flower shined in the sun light’

These last three examples have slightly higher or nearly the same aesthetic nuance as (115) to (118):

(115) Pahlawan gugur di pangkuan pertiwi	'The hero dead in motherland lap'
(116) Ini cerita sepasang anak manusia	'This is a story about a couple of human beings'
(117) ...menjadi kenangan pujaan hatiku	'...becoming a memory and worship of my heart'
(118) Bunga berseri di sinar mata hari	'The flower shined in the sunlight'

### Semantic Fields and Functions of Indonesian Literary Vocabularies

Indonesian literary vocabulary can simply be classified into two categories, i.e. functional words and content words. Functional words are used to express or mark various relations, such as time such as **semanjak** 'since', **di kala** 'when', **tatkala** 'when', **setakat** 'so far', contradiction, such as **kendati** 'although', similarity, such as **bak** 'like', **bagai** 'like', **laksana** 'like', conditional, such as **andaikata** 'if', **jikalau** 'if', cause, such as **karna** 'because', specification, such as **nan** 'that', etc.

Meanwhile, the content words can be used to describe various semantic fields, such as self like **daku** 'I', **dikau** 'you', **sahaya** 'I', etc.; nature and sky objects such as **bahari** 'sea', **samudera** 'ocean', **surya** 'sun', **candra** 'moon', **kartika** 'star', **bayu** 'wind'; physical conditions, such as **ayu** 'beautiful', **jelita** 'beautiful', **juita** 'beautiful', etc., emotional conditions, such as **ceria** 'happy', **duka** 'sad', **murka** 'angry', **galau** 'anxious', **nestapa** 'sad', etc., physical organs, such as **payudara** 'breast', **netra** 'eye', **raga** 'body', **paras** 'face', etc., mental entities, such as **nurani** 'heart', **kalbu** 'heart', numbers, such as **dasa** 'ten', **esa** 'one', **panca** 'five', **perdana** 'first' etc., state, such as **baharu** 'new', **padam** 'extinguished', **sirna** 'disappear', etc.; action, such as **beradu** 'sleep', (ber-)kelana 'to adventure', (meng)embara 'to adventure', **bersua** 'to meet', **bercengkrama** 'to chat', **menanti** 'to wait', etc.; physical object, such as **kencana** 'gold', **pustaka** 'book', **dian** 'lamp', **pelita** 'lamp', **boga** 'food', **busana** 'dress, clothe', etc.; human being, such as **dara** 'virgin', **jejaka** 'bachelor', **pemirsa** 'audience', **pirsawan** 'watcher', etc.; flora and fauna, such as **satwa** 'animal', **belantara** 'jungle', **wana** 'forrest', **ilalang** 'coarse grass', etc.

Any language serves a lot of communicative functions in human life. So far, there is no one can count how many functions certainly a language can serve. Roughly speaking, Jakobson (1996) outlined there are six functions of any language able to perform. Those are emotive or expressive, conation, referential, poetic, phatic, and metalingual functions. Emotive functions relate to language function used to express emotion; conation function to direct the interlocutor(s); referential to speak of the world; poetic function to meet the aesthetic need; phatic function to build, maintain, and end contact; and metalingual function to explain the language itself. As far as poetic function is concerned, a lot of efforts are carried out by the poets to make the language they use to communicate to achieve their goal one of which is to create or select lexical literary items from Indonesian inventory vocabularies. After having carefully observed, there are at least three main functions of literary vocabulary. The first function is certainly to beautify linguistic expressions to fulfill the aesthetic needs of the language users. The second, together with its synonymous equivalent they are exploited to intensify the semantic content of the expressions, such as **hutan belantara** 'jungle', **angkara murka** 'anger', **cantik jelita** 'very beautiful', **Duka nestapa** 'sadness', etc. The third function is to keep equal to the foreign (scientific) terms, such as the creation of **tata surya** to correspond to the **solar system**, **tenaga surya** to equalize to **solar energy**, **swasembada** to keep equal to **self-sufficiency**, **tata kelola** to do to **management**, **praduga** to correspond to **presumption**, **ketaksaan** (from **esa**

‘one’, **taksa** ‘ambiguous’), to do to **ambiguity**, etc. Accordingly, the legal term of *presumption of innocence* now corresponds to the Indonesian term (*Asas praduga tak Bersalah*)

## CONCLUSION

Any developing language will be faced with problems of empowering the verbal means of communication to enable it to meet the various communicative needs of its speakers. One of those communicative needs is to yield aesthetic expressions. This can be realized by facilitating its speakers with literary vocabularies that are created in various ways. As such, a lot of literary vocabularies that cover various categories (verbs, numbers, pronouns, conjunction, prepositions, etc.) are found in the use of Indonesian. There are vocabularies that have very different forms from their ordinary style equivalents, and ones that have similar forms from their ordinary counterparts. The literary vocabularies can be longer or shorter as a consequence of various phonological processes, such as contraction, sound substitution, sound deletion, as well as sound and formative addition) and morphological processes, such as affix addition and compounding. Concerning the language origin, despite Malay, the literary vocabulary also comes from Old Javanese, Sanskrit, and Arabic. The Indonesian literary vocabulary can be functional and content words. The functional words are used to mark various kinds of relations, such as time, similarity, conditional, cause, and specification. Meanwhile, the content words cover a wide range of semantic fields, such as self, nature and sky objects, physical conditions, emotional conditions, physical organs, mental entities, numbers, states, actions, physical objects, humans, flora and fauna, etc. Despite beautifying the linguistic expressions, the literary vocabularies also functioned to intensify the semantic content of the expressions and to keep them equal to foreign (scientific) terms.

## REFERENCES

- Holmes, D.I. 1985. “The Analysis of Literary Style - A Review”. *Journal of The Royal Statistical Societies*. Vol. 148. No. 4. Oxford University Press.
- Efendi, A. & Rahayu, S. (2022). “Analisis Penggunaan Bahasa Jurnalistik pada Berita Utama dalam Surat Kabar Tribun Pekanbaru”. *Sajak: Jurnal Sastra, Bahasa, dan Pembelajaran Bahasa dan Sastra*. 1(2). Pekanbaru: Universitas Islam Riau.
- Junus. U. (1989). *Stilistik: satu Pengantar*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Jakobson, R. (1996). “Linguistik dan Bahasa Poetik”. *Serba-serbi Semiotik*. Sudjiman, P & van Zoest, Aart (Eds). Kreidler, Ch. W. (1999). *Introducing English Semantics*. London: Routledge. Jakarta: Gramedia Pustaka Utama.
- Kridalaksana, H. (1975). “Beberapa Ciri Bahasa Indonesia Standar”. *Pengajaran Bahasa dan Sastra I*. pp. 15-18.
- Kushartanti, 2006. “Bahasa Indonesia Baku dan Tak Baku pada Percakapan Anak Jakarta”. *Linguistik Indonesia*. No. 1. Thn. Ke-24. pp. 1-10. Jakarta: Masyarakat Linguistik Indonesia.
- Moeliono, A.M. (1977). “Bahasa Indonesia dan Ragam-ragamnya: Sebuah Pengantar”. *Kompas* 25- 26 Oktober.
- Nurgiantoro. (2018). *Stilistika*. Yogyakarta: Gadjah Mada University Press.
- Pradopo, R.D. (1997). “Ragam Bahasa Sastra”. *Humaniora*. 4 (1). pp. 38-47. Yogyakarta: Fakultas Ilmu Budaya Universitas Gadjah Mada.
- Puspitasari, E. (2017). “Karakteristik Bahasa Jurnalistik dalam Artikel Surat Kabar Priangan”. *Diksatria*. 1(1). Ciamis: Program Studi Bahasa Indonesia Fakultas Keguruan dan Ilmu Pendidikan Universitas Galuh.

- Ramlan, M., Wijana, I D.P., Tri Mastoyo, Y. & Sunarso (1985). *Inilah Bahasa Indonesia yang Salah dan Yang Benar*. Yogyakarta: Andi.
- Robinson, J.M. (1985). "Style and Personality in Literary Work". *The Philoshopical Review*. Vol. 94. No. 2. Duke University Press.2.
- Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistis*. Yogyakarta: Sanata Dharma University Press.
- Sugihastuti. (2014). *Bahasa Laporan Penelitian*. Yogyakarta: Pustaka Pelajar.
- Sugono, D., Arifin, Z., Mustakim. (2007). *Buku Praktis Bahasa Indonesia 1*. Jakarta: Pusat Bahasa Departemen Pendidikan Nasional.
- Sugono, D., Sugiyono, & Qodratillah, M.T. (2014). *Kamus Besar Bahasa Indonesia Pusat Bahasa*. 4<sup>th</sup> Edition, Jakarta: Gramedia Pustaka Utama.
- Suwandi, S. (2003). *Fungsi Semantis dan Gramatikal Prefiks Me-: Studi Kasus Tajuk Berita Surat Kabar*, Kolita 1. Jakarta: Pusat Kajian Bahasa dan Budaya Unika Atma Jaya.
- Ullmann, S. (1972). *Semantics: An Introduction to The Science of Meaning*. Oxford: Basil Blackwell.
- Wijana, I D.P. (2004). "Mencari Kaidah Elipsis *Me(N)*- dan *Ber-* dalam Ragam Jurnalistik dan Implikasinya pada Pengajaran Bahasa Indonesia". *Wacana Akademika*. 2(6). Yogyakarta: Universitas Sarjanawiyata Tamansiswa.
- Widyaningsih, K & Widyatmoko, B. (2020). The Literary Style of Javanese female Characters in The Novel *Jemini* by Suparto Broto". *Seloka: Jurnal Pendidikan Bahasa dan Sastra*. Vol. 9. No. 2. pp. 147-158. Universitas Negeri Semarang.
- Wijana, I D.P. (2014). "Pemakaian Bahasa dalam Karya Ilmiah Populer". *Bunga Rampai Persoalan Linguistik, Sociolinguistik, dan Pragmatik*. Yogyakarta: A.Com. Press.
- Wijana, I D.P. (2008). *Bahasa Indonesia untuk Penulisan Ilmiah*. Yogyakarta: Araska.
- Wijana, I D.P. (2009). *Pengantar Semantik Bahasa Indonesia*. Yogyakarta: Pustaka Pelajar.
- Wijana, I D.P. (2017). "Kebebasan Penyair: Yang Dicapai dan Yang Dikorbankan". *Mencari Formula Baru Kritik Sastra Indonesia*. Sudibyo & Saiful Anwar (Eds.). Yogyakarta: Interlude.
- Wijana, I D.P. (2019). *Sociolinguistik*. Yogyakarta: Gadjah Mada University Press.
- Wijana, I D.P. (2022). "Informal Vocabularies in Indonesian". *Sirok Bastra*. Vol. 10. No. 2. Kantor Bahasa Provinsi Kepulauan Bangka Belitung.
- Wilarjo, L. (1990). *Realita dan Desiderata*. Yogyakarta: Duta Wacana University Press.