

# Linguistic Deviation in the Novel of Sayat-Sayat Sunyi

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### ABSTRACT

This paper aims to describe the linguistic deviation in the novel of Sayat-Sayat Sunyi by S. Gegge Mappangewa. The method used in this paper is descriptive qualitative. This research is a library research, so that in its implementation it is carried out by using inventory, reading-listening, and notes. The results of the discussion show that in the novel of Sayat-Sayat Sunyi found several linguistic deviations, namely phonological, lexical, morphological, semantic, graphological, and dialectal deviations. The phonological deviation is characterized by the use of a series of phonemes such as the sound of *dang ding dong*; the lexical deviation is characterized by the use of foreign vocabulary such as *ray-ban*, morphological deviation is indicated by the use of the suffix *-kan* in 'melukakan', the use of the prefix *-ber* in 'berlelaki'; the semantic deviation is characterized by the use of several figures of speech such as synecdoche, hyperbole, antithesis, repetition, and metonymy; the graphological deviation is characterized by punctuation deviations and deviation words from the standard form; and the dialect deviation is marked by the use of Buginese dialect expressions such as *makkunrai pasebbo' pabbaresseng* 'women who leak rice' or 'women who do not know to save money', naming Buginese dialects such as *anak patula tula* and so on.

**Keywords:** *linguistic deviation, literary works, Sayat-Sayat Sunyi.*

## 1. INTRODUCTION

Stylistic research pays attention to the use of language in literary works. The problem that becomes the focus of stylistic attention is the use of language that deviates from everyday language, or is called a distinctive language in literary discourse. Deviations in the use of language can be in the form of deviations from the rules of the language, the number of uses of regional languages, the use of foreign elements or foreign elements. Deviations from the linguistic rules are suspected to be carried out for certain purposes so that they need to be studied. This is in line with the opinion [1] which says that the choice of language in literary works includes various components that support style, starting from the choice of sound, diction, syntactic structure, various figurative forms, to graphology. Style in a literary text can be ascertained not just a coincidence, but must be chosen with various considerations. In this case, it indicates that a literary work can be studied in terms of linguistic or linguistic aspects. This is in line with the opinion [2] which says that in literary works, language is a sign of

the first level, while literature is a sign of the second or higher level. Understanding the first level of literary language is understanding the meaning of the word itself/linguistic meaning, while the second level is the meaning that arises from the meaning of the word in the literary context in accordance with the conventions of language, literature, and culture. This is in accordance with the opinion [3][4] [5][6].

In literary works, the means of language are used more systematically and deliberately by an author. Literary language is a distinctive language, language, language that has been flexed by the author and sometimes deliberately violates the rules of language so as to achieve the impression of beauty and subtlety of taste. Furthermore Wellek [7][8] this is in accordance with the opinion of the peculiarities of literary language explained that the absolute conditions of investigation (poetry, prose) were determined, among other things, by the ability and creativity of the author in utilizing the grammatical rules of the Indonesian language differently from those generally accepted.

According to [9] the deviation of language use in literature is caused by three things, namely displacing of meaning, distorting of meaning, and creating of meaning. This deviation occurs because of the intentional element of the author in presenting his literary work to make it look different from other authors. In other words, what is displayed is the personal characteristics of the author himself. Deviations or deviations by the author are intended to get an aesthetic and forward impression in his work. This is in line with the opinion of [10][11][12]

In relation to the deviations in literary works, [13] identified various aspects of deviations that appear in English poetry, namely eight forms of deviation, namely lexical, grammatical, phonological, graphological, semantic, dialectal, register and historical deviations. The eight forms of deviation are found in English poetry, but it is also possible to find them in non-English poems such as Indonesian poetry. According to [14] among the three genres of modern literature, including poetry, prose and drama, poetry is the most frequently used object of stylistic research. The characteristic of poetry is the density of language use, so it is most likely to display stylistic characteristics. The hallmark of prose is the story (plot), while drama is the dialogue. Therefore, stylistic elements in prose and drama must be sought in relation to plot and dialogue. This is in accordance with [15] [16][17]

Likewise, in literary works in the form of novels, the language used is different from poetry. The language of the novel is prose which is generally storytelling (epic and narrative). In storytelling, people describe something with the available words, while in making poetry, the activity is an outpouring of the soul that is needed solid (lyrical and expressive). Because of its density, poetry is suggestive and associative, while prose is descriptive [18][19]

Before discussing previous research on deviation, several previous stylistic studies related to the object of research will be shown. Research entitled *Deviasi dan Foregrounding dalam Kumpulan Puisi Tidak Ada New York Hari Ini Karya Aan Mansyur dan 99 Untuk Tuhanku Karya Emha Ainun Nadjib* [19] published in the journal *Nosi*. The purpose of this study is to describe (1) the type of deviation and foregrounding, (2) the function of deviation and foregrounding, and (3) describe the presentation of deviation and foregrounding. Further research *Grammatical Deviations in Samuel Beckett's Waiting for Godot*. [20] in *Language in India*. This research article deals with the analysis of drama style Samuel Beckett 'Waiting for Godot' on the level of grammatical deviation. Further research entitled *Linguistic deviation and the rhetoric figures in Shakespeare's selected play* by [15] in *Xlingua linguistic and rhetorical deviations in drama*. Furthermore, research on linguistic deviation in the

novel. Likewise, the research entitled *Levels of Linguistic Deviations in Dickens' "Hard Times"*. written by [21] in the journal *IJCC*, discusses the exploration of various levels of linguistic analysis: phonological level, syntactic level, morphological level, lexical level, and semantic level used specifically for literary aesthetic purposes. From the examples above, it can be said that this research is important in analyzing one of the novels by S. Gegge Mappangewa entitled *Sayat-Sayat Sunyi* by looking at how the use of linguistic deviation in the novel. The purpose of this study is to determine the type of deviation in this novel in the framework of providing knowledge in understanding language in literary works.

## 2. LITERATURE REVIEW

Deviations in literary works are possible. This is because literary works have a looser linguistic system. In this case the term deviation is equated with deviation [22]. The terms deviation and foregrounding come from Russian Formalists with the characters Jan Mukarovsky, Roman Jakobson, Victor Shklovsky, Jurij Tynjanov, and others [22] Furthermore, it is said that the emergence of this term cannot be separated from the freedom possessed by the author, known as poetic license. In the context of talking about literary works, the use of the term deviation is equated with the term deviation. Efforts to explore language to obtain novelty to find beauty in a literary work may allow for various forms of language deviation or deviation. Thus, the occurrence of various forms of deviation in literary works is not a goal or just wanting to be weird, but as a logical effect and consequence of the demands for creativity. and novelty of pronunciation in the form of expressions certain. By Russian Formalists, it is known as deautomation which means deviation from the normal and ordinary way of speaking. In other words, literary language is a narrative in a distinctive way.[20][23][24][25]

The element of deviation is an important element in literary works, this is related to the freedom of an author in expressing himself. The element of this deviation is also a study in the study of stylistics. Not only is it different from stylistic analysis which is based on a study of each style element, a stylistic study can also be carried out based on the forms of deviation of each style element. [13] identified various aspects of deviation that appear in English poetry, namely eight forms of deviation, namely lexical, grammatical, phonological, graphological, semantic, dialectal, register and historical deviations. Aspects of the deviation can be described as follows:

### a. Lexical deviation

Lexical deviation according to [13] is a form of deviation that occurs in the lexical aspect, word, or diction. A lexical form is seen as a form of deviation if the form experiences a deviation in meaning from the

standard conventional meaning as seen in the dictionary. The emergence of this form of deviation is, among others, marked by morphological processes, which are still problematic, new formed words, neologisms, forms without meaning or not in the dictionary. which are still problematic, new formed words, neologisms, word forms without meaning or not in the dictionary.

#### b. Grammatical Deviation

Grammatical deviation involves two aspects of structure, namely morphological and syntactic structures. 1) Morphological deviation. Morphological deviation is related to the morphological structure, word formation, in a language. Concretely, the morphological deviation is in the form of using inappropriate forms of affixation, either in the form of omissions or additions to the basic form, or in the form of the formation of a new morphological structure called neologism. This means that it is a new formation that has not been accepted in the community using the language. 2) Syntactic deviation. Syntactic deviation is related to the syntactic structure, the order of sentence formation, in a language. A form of syntactic structure is seen as a form of deviation if the form deviates from the rules of the standard syntactic structure of the language.

#### c. Phonological Deviation

Phonological deviation is a form of language deviation found in the phonological aspect. A form of phonology is seen as form of deviation if the form has deviation from the sound of a natural and standard language. According to [19], the emergence of phonological deviation forms is characterized by several characteristics, including the writing of letters, a certain row of letters, in poetry but it has no meaning. Similarly, in the novel phonological deviation can occur.

#### d. Graphological Deviation

In graphology (graphological deviation) is a form of language deviation found in the elements of graphological spelling and punctuation. The emergence of the form of graphological deviation is marked by several characteristics, including the form of language deviations found in the elements of spelling and punctuation or improper punctuation, graphology. A form of writing is seen as a form of graphological deviation if the writing experiences deviations from conventional and standard writing methods [19][6][26]

#### e. Semantic Deviation

Semantic deviation is a form of language deviation contained in semantics. Figurative of thought includes various kinds of figure of speech which are essentially forms of semantic deviation. Talks about semantic deviation are usually related to various kinds of expressions in which deviations from change, deviation, and creation according to Riffatere's version.

#### f. Dialect Deviation

Dialect deviation is a form of language deviation found in dialect elements. The use of the dialect element which can also be seen as a form of language borrowing is considered deviant according to the standard language size. Furthermore, according to [19] the emergence of dialectal deviation forms is marked by some characteristics include deviations from dialect elements in the form of the use of colloquial words, slang, regional language words, and others that are not standardized. This is in accordance with the opinion [25][10][3]

#### g. Register Deviation

Register deviation (deviation of register) is a form of language deviation contained in the register element or language variety.

#### h. Historical Deviation

Historical deviation (deviation of historical period) is a form of language deviation in the form of the use of archaic words.[1] The use of historical deviation is an author's freedom of expression with a specific purpose.[26]

### 3. METHOD

This study uses qualitative descriptive because it tries to describe the linguistic facts used in the novel including the form of deviation. The primary data source in this study was Sayat-Sayat Sunyi (2016), while the secondary data sources were obtained from related reference books, as well as the results of documentation that supported the research. This research is a library research, so that in its implementation, it will be carried out with data collection techniques using reading-listening, recording, and documentation techniques [27][[28]]. The series of data analysis model of Miles and Huberman (2012) can be described with the following steps: (a). Data reduction, namely identification, selection, and classification of the data corpus (b). Presentation of data, namely structuring, coding, and analyzing data. (c). Data inference/verification, namely drawing temporary conclusions in accordance with data reduction and presentation.

### 4. RESULT

The types of deviation in the novel Sayat-sayat Sunyi by S. Gegge Mappangewa can be seen in the following discussion.

## 4.1 Phonology

### 4.1.1 Utilization of phoneme sequences

Phonological deviation in the form of using a row of letters or phonemes can be seen in the following example

- (1) “Hupppsss, waduhhh!” Tangannya teriris sembilu. Segera diisap jarinya agar darahnya berhenti mengucur dari perihnya tidak bertahan lama. (hlm. 75).
- (2) Kenal dengan Euis Darliah, kan? Yang menyanyikan lagu, Apa-apanya Dong, dang ding dong, dang ding dong!”(hlm. 40).

In data (1), there is a series of letters, namely hupppsss... which has no lexical meaning. But in that sentence, the row of letters is an expression of pain in a cut hand. The use of a series of phonemes to add to the aesthetic impression.

In data (2) there are rows of letters, *dang ding dong, dang ding dong* which have no meaning in the KBBI so that they experience phonological deviation. The use of the use of a series of phonemes is intended to give an aesthetic impression to the sentence.

### 4.1.2 Utilization of the preposition *di-*

Phonological deviation in the form of the use of prepositions can be seen in the following example.

- (3) Ditinggal, dikhianati, dikasari, dan banyak lagi di-di yang lain, semua objeknya adalah perempuan. (hlm. 241)

In data (3), there is a letter *di*, which leads to other verbs such *ditinggal, dikhianati, and dikasari*. The use of this word as a form of condensation of meaning and parallel with the previous verb, giving rise to an aesthetic impression.

## 4.2 Lexical

### 4.2.1 Utilization of foreign vocabulary

Lexical deviation can also be in the form of using foreign language vocabulary as follows. Lexical deviation in the form of the use of foreign languages can be seen in the following data.

- (4) Di pasar Bilokka minggu lalu, Suriani berhasil membawa poster Ari Wibowo yang sedang memeluk gitar listrik dengan mengenakan topi baret dan kacamata *ray-ban*. (hlm. 39).

In data (4), there are foreign words for *ray-ban* glasses or sunglasses to prevent glare. The use of this term is to give a modern impression, even though the background of the story is in the area.

### 4.2.3 Inaccuracy of diction

In this novel there is a deviation in terms of diction inaccuracy such as this data.

- (5) Akhirnya pada jam tertentu suara-suara radio terdengar dari rumah-rumah panggung orang Buginese. Jam-jam tertentu yang dimaksud biasanya siang di acara radio Buginese Abadi, atau sore saat acara radio Terminal Dangdut. (hlm. 47).

In data (5) there is the word *jam* ‘clock’ which should be used as the word *time*. Likewise, with the word *certain hours, or certain times*. The use of this word to show that *time* is synonymous with *hours*.

## 4.3 Morphology

### 4.3.1 Utilization of the suffix *-kan*

The morphological deviation in the form of the use of the suffix-*kan* can be seen in the following data.

- (6) Sangat melukakan jika Salman bersama anak-anak lain ikut mengerumuninya dan mengejeknya sebagai orang gila. (hlm. 284).
- (7) Suriani yang diteriakinya hanya menoleh sebentar, lalu pergi sambil memperbaiki sarung yang dikudungkan di kepalanya untuk menghindari terik matahari. (hlm. 75).

In data (6) there is the word *melukakan*. In EYD there is no derivative word to *melukakan*, what is to *melukai*, so that there is a morphological deviation in the sentence. The use of the word *melukakan* to create emphasis and aesthetic impression. The word *dikudungkan* is not found as a derivative of *kudung*, it should be used as *kudung*. The use of words is used to condense words and as an aesthetic element.

### 4.3.2 Utilization of prefixes *ber-*

The morphological deviation in the form of the use of prefixes can be seen in the following data.

- (8) Berharap Malikhlah kemudian yang akan menyelamatkan keluarganya yang tak berlelaki lagi. (hlm. 154).
- (9) Ya, orang gila itu banci. Putusnya. Tapi? Lagi-lagi dia ber-tapi. Jangan-jangan bukan banci, tapi perempuan yang menyamar laki-laki untuk menyembunyikan identitasnya? (hlm. 311)

In data (8) there is the word *lelaki* ‘male’ which is prefix *ber-* to *berlelaki*. In the grammatical system, there are no *lelaki* words, so it is categorized as a morphological deviation. Foregrounding this word to condense the meaning of having another man. In data (9) there are words *tapi* they are written three times, this indicates that there is repetition. The use of this word to add an aesthetic impression in the sentence. In addition, the word *ber-tapi* is not appropriate to use for an aesthetic impression. However, the word *ber-tapi* is not

used properly, it should say the word but, the use of this word is a form of condensing meaning.

#### 4.3.3 Utilization of *meng-*, *confix meng-i*

The morphological deviation in the form of the *meng-* prefix, and the *meng-i* confix can be seen in the following data.

- (10) Tungke terkadang terjaga tengah malam di rumah sepinya, seolah ada dengung yang mengirama di atas rumahnya. (hlm. 156).
- (11) Nyala-nyala pelita yang biasa meremangi Bolalimappulo saat malam, kini padam semua. (hlm. 211).

In data (10) there is a *irama* word that gets the prefix to become a *mengirama*. In the EYD the word was not found, and it should be replaced with a *berirama*. Foregrounding this word to give an aesthetic impression to the sentence. In data (11) there are dim words that have the prefix *me-* and the suffix *-i*. In this data, the word *meremangi* should be replaced with *meremangkan* which means to give dim light. The use of this word to give a density of meaning and aesthetic impression.

#### 4.3.4 The omission of the suffix *-i*

The use of *i*-suffix removal can be seen in the following example

- (12) Pagi pertama sejak sebatang kara. Embun-embun turun membasah di semua ujung daun (hlm. 161).

In data (12) there is a basic word *wet* 'basah' which is prefix *mem-* to become *membasah* 'wet'. Grammatically, there is no derived word *wetting* which should be *wet*. The use of this word to get an aesthetic impression.

### 4.4. Semantic

Semantic deviation is characterized by the use of several figures of speech, such as the following.

#### 4.4.1 The use of *synecdochi figurative language*

Synecdoche is a kind of figurative language that uses part of something to express the whole (part pro toto) or uses the whole to express part (protem pro toto). The use of synecdoche figure of speech can be seen in the following example.

- (13) Lalu jika peribahasa mewanti-wanti agar tidak berumah di tepi pantai kalau takut dilebur pasang, maka orang Buginese mewanti-wanti untuk tidak berumah di dekat sungai, bukan air bah yang mereka takuti, tapi air besar (hlm. 13).
- (14) Impian bahagia yang selama ini dibangunnya, baru saja runtuh. Dia merasa daging hatinya berada di bawah reruntuhan bangunan rumah itu. (hlm. 104).

In data (13), there is a semantic deviation of the synecdochi style, namely the word *big water*. In this case the *big water* in question is human waste, which is

fed with large water. The use of this deviation to give an aesthetic impression. In data (14), there is a semantic deviation which is indicated by the word *meat heart*. The word contains a synecdoche style, which is a certain part of the whole. The use of this word to give an aesthetic impression.

#### 4.4.2 The use of *hyperbole*

Is a kind of figurative language that contains an exaggerated statement, by exaggerating something. This is contained in the following data.

- (15) Dengan kedalaman lima meter, butuh waktu sekitar tiga tahun untuk memenuhi tabungan itu. (hlm 14).
- (16) Hiburan lain yang sering disemuti warga adalah orkes melayu yang hanya ada di acara-acara pernikahan. (hlm. 47).

In data (15), there is a saving word which includes a hyperbole semantic deviation, because it actually means a place for defecation. The use of this word to give an aesthetic impression. In this data (16) there are many. In this case, the word *muted* includes hyperbole or exaggeration. The use of this word to give an aesthetic impression in this sentence.

#### 4.4.3 The use of *antithesis figurative language*

The idea in the antithesis is manifested by the opposite word or group of words

- (17) "Kamu tak bisa menyembunyikan lukamu dengan tak menangis seperti itu, Suri. Kamu malah semakin terluka di mataku. Matamu memang mengering, tapi di bola mata itu saya melihat isyarat jika kamu ingin berteriak sekeras-kerasnya. (hlm. 69).

In data (17) there are sentences that contain antithesis language style. This is indicated by the clause that your eyes are dry as opposed to you wanting to scream out loud. The use of this language style to show an aesthetic impression in creating sentences.

#### 4.4.4 Use of *figure of speech repetition*

Repetition figure of speech is characterized by repetition elements such as the following data.

- (18) Ada pesan di tatapan-tatapan itu. Pesan terkirim, Pesan diterima. Pesan terbaca. (hlm. 25).

In data (18) there is a repetition or repetition language style, namely the message word that is read four times. The use of this word to give the impression of importance in the meaning of the word *message*.

#### 4.4.5 The use of *metonymy*

Metonymy figure of speech shows the existence of a connection or affinity with the real meaning. This can be seen in the following data.

- (19) Lalu bagaimana jika panggilan alam itu datang saat Subuh atau malam hari? Tentu saja tetap wajib ditunaikan. Panggian yang satu itu, tak mengenal rasa takut. (hlm. 15).

In the data (19), there is a natural call which means going to defecate. This word is a metonymy style because there is a link with the actual word, which is nature's call to defecate. The use of this word to get an aesthetic impression.

#### 4.5 Graphology

The graphological deviation is characterized by deviations from writing punctuation marks, and writing standard forms. This can be seen in the following data.

##### 4.5.1 Punctuation deviation

Deviations from the form of writing punctuation can be in the form of writing double quotes, italics and capital letters as follows.

- (20) Dia hafal lagu yang itu. Isinya bercerita tentang anak biyu yang berarti sebatang kara. (hlm. 30).  
 (21) Ada Radio Suara As'asiah dari Sengkang, Suara Mesra dari Pare-pare atau Suara Simpati Angkasa dari Kabupaten Pinrang. (hlm. 47).

In data (20) i there is the word *anak biyu*. The word is a Buginese term about orphans. Writing upright letters is a graphological one, so it must be written in italics to be a mute child. In this data (23) there is the word Pare-pare which should be Parepare because it is not a repeated word, but a geographical name, and it is written without hyphens because it is one of the capitals in South Sulawesi. Thus the word includes a graphological deviation.

##### 4.5.2 Deviation from the standard form of writing

In this novel there are deviations in terms of the standard form of writing, as follows.

- (22) "Maaf!" Kalimat ayah Hasnah dipotongnya, "Anak saya Rammang insya Allah akan menemukan jodohnya tapi bukan hari ini. (hlm. 103).  
 (23) Setelah Ashar baru kemudian kembali ke sawah. Mengatur volume air, menyangi padi dan gulma, hingga menanam kembali bibit padi pada bagian yang tanaman padinya mati. (hlm. 134).

In the word (22) there is the word God willing, which should be written insha Allah. Likewise, in the data (23) there is the word Asr which should be written Asar according to the standard rules. The word should be written in lower case according to the standard rules.

#### 4.6 Dialect

Dialect deviation can be seen by using the Buginese dialect in the form of expressions, personal names, nouns and verbs. This can be seen in the following data.

##### 4.6.1 Use of Buginese expressions

The use of Buginese language expressions can be seen in the following example

- (24) Orang-orang Buginese punya cara tersendiri untuk mempertahankan beras tetap tersedia hingga musim panen berikutnya. Dan cara ini harus diketahui oleh semua wanita Buginese. Jika tidak, akan dicap sebagai makkunrai pasebbo' pabbaresseng. Jika perempuan sudah bergelar serupa ini, adalah sah menurut adat untuk diceraikan. (hlm. 28).

In data (24) there is the use of the expression *passebbo pabbaresseng* or women who leak rice/women don't know how to save money. By foregrounding the author uses this term to show a deeper expression that a Buginese woman must be good at appreciating her husband's income, for example, and good at frugality, because *pabbaresseng* is the source of life.

##### 4.6.2 Use of Buginese self-name

The use of self-names in Buginese can be seen in the following data.

- (25) Setelah jasad tantenya dimakamkan, barulah dia mengerti, bahwa tatapan-tatapan itu adalah tatapan menghakimi. Menurut mereka, Tungke' adalah anak patula-tula. Siapapun yang ditempatinya menyambung hidup, pasti akan meninggal (hlm. 23).

In data (25), there is the use of the term *patula-tula* commonly called unlucky children, because the person they live in will get a disaster in the form of death. This term is an expression of the author so that the meaning is better understood that the child-*patula-tula* is very scary in the life of the Buginese family, because of the misfortune in the form of death, even though it is believed that death is in the way of God.

##### 4.6.3 Utilization of Buginese noun vocabulary

In this novel, the following uses of noun vocabulary in the Buginese language are found.

- (26) Dia meraih sepotong buluh bambu yang panjangnya hanya selengan dan diameternya sebesar pertemuan telunjuk dan ibu jari yang membentuk O. Bambu itu disebut pabberung. Ada di setiap dapur orang Buginese. Dipakai untuk meniup bara api yang nyalanya padam (hlm. 36).  
 (27) Rumah termegah di kampung adalah bola camming. (hlm. 56).

In this data (26), there is a tool called a bamboo pabberung which is used to blow the embers in the kitchen. Foregrounding the use of this word to emphasize that in the Buginese area there are simple tools that are still used in this modern era. In addition to this data (27) there is the word camming ball or mirror ball which is only used by the nobility. Foregrounding this word to show Buginese identity about their traditional house. In this data there is a vocabulary of saoraja, namely the building of a magnificent king's house. Foregrounding in the use of this word to give the impression of grandeur in Buginese customs.

#### 4.6.4 Utilization of Buginese verb vocabulary

The use of verb vocabulary in Buginese is also found in this novel, in the following data.

(28) Seluruh rangkaian acara lamaran telah selesai, mulai dari mappettu ada' hingga mappenre dui. (hlm. 86).

In this data, there are the phrases *mappettu ada* is 'break the word' and *mappenre dui* 'deliver shopping money'. Both of these phrases are Buginese verb forms. Foregrounding this word to highlight Buginese customs so that the public knows.

## 5. DISCUSSION

In a literary work, the means of language is an important thing. In connection with the use of language in literary works, a writer is good at utilizing these linguistic aspects in creating his work. An author who pays attention to the style of language is included in one of the fields of linguistics, namely stylistics. In research on linguistic deviation in the novel *Sayat-Sayat Sunyi* by S. Gegge Mappangewa, there are several aspects of deviation. Of the eight aspects of deviation, which are found in this novel, there are six aspects, namely phonological aspects, lexical morphology, semantics, graphology and dialect. diction, morphological deviation discusses the suffix kan, prefix ber, prefix meng, and meng-i. Semantic deviation discusses the use of synecdochi, hyperbole, antithesis, and metonymy. Graphological deviation discusses punctuation and standard forms. Dialect deviation discusses the use of Buginese expressions, the use of self-names, the use of Buginese noun and verb vocabulary. The use of various types of deviation, of course, has something to convey in the form of foregrounding or protrusion in this case to give an aesthetic impression contained in this novel.

## 6. CONCLUSIONS

Deviations in language use can be in the form of deviations from language against language rules. Deviations from the linguistic rules are suspected to be carried out for certain purposes. The occurrence of deviations in language is actually a logical consequence

when the author tries to express something of his imagination and creativity. In the novel *Sayat-Sayat Sunyi* by S. Gegge Mappangewa, there are six aspects of deviation found, namely phonological aspects, lexical morphology, semantics, graphology and dialect. Phonological linguistic deviation is characterized by the use of a series of phonemes such as the sound of dang ding dong, lexical deviation is characterized by the use of foreign vocabulary such as the word ray-ban, morphological deviation is indicated by the use of the suffix -kan in the word wound, the use of the prefix in the word man. Furthermore, semantic deviation is characterized by the use of several figures of speech such as synecdoche, hyperbole, antithesis, repetition, and metonymy. Graphological deviation is characterized by punctuation deviations, and word deviations from the standard form. The dialect deviation is indicated by the use of Buginese dialect expressions such as *makkunrai pasebbo' pabbaresseng* 'a woman who leaks rice' or a woman who doesn't know how to save money, naming herself a Buginese dialect such as the word *anak patulata-tula*, using noun vocabulary such as *bola camming*, 'mirror house', *saoraja* 'house of the king' and so on. Hopefully this article can be useful for all of us, especially language and literature observers.

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