

Reduplication In Nurwina Sari's Novel 3726 MDPL

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Abstract

This study is urgent because analyzing reduplication in Nurwina Sari's novel 3726 MDPL reveals how morphological patterns contribute to meaning, style, and emotional expression in contemporary Indonesian literary discourse. Reduplication is one of the most productive morphological processes in Indonesian and plays a significant role in conveying grammatical as well as semantic meanings. This study aims to analyze the forms and functions of reduplication found in the novel 3726 MDPL. The research focuses on identifying the types of reduplication and explaining their semantic contributions within the narrative context. This study employs a qualitative descriptive method, using textual data taken from the novel as the primary source. The data were collected through careful reading and note-taking techniques, and analyzed based on morphological theories proposed by linguists such as Ramlan, Chaer, Katamba, and Aronoff. To ensure data validity, the identified reduplicated forms were repeatedly cross-checked through multiple readings and verified using consistent classification criteria grounded in established morphological theories. The findings reveal that full reduplication is the most dominant type found in the novel, followed by partial and affixed reduplication. Semantically, reduplication functions to express plurality, intensity, repetition, continuity, and emotional emphasis. The results of this study are compared with previous studies on reduplication, particularly those conducted by Ambarita (2023) and Ambarita and Sembiring (2025). This research contributes to morphological studies by highlighting the use of reduplication in modern Indonesian literary texts and demonstrating its stylistic and semantic significance.

Keywords: *Indonesian Novel, Morphology, Reduplication, Word Formation, 3726 MDPL*

Introduction

Language is a system that enables human beings to express ideas, emotions, intentions, and experiences through spoken and written forms (Saputra et al., 2024). One important branch of linguistics that studies language at the word level is morphology, which focuses on the internal structure of words and the processes involved in word formation (Yulsafli, 2025). Morphology examines how words are formed and how they relate to one another within a language system, including the study of morphemes as the smallest meaningful units and the rules that govern their combination.

Among the various morphological processes, reduplication is considered one of the most productive and distinctive features in Indonesian (Pratiwi & Putra, 2023; Suryadi & Rahayu, 2022). Reduplication involves the repetition of a word or part of a word to convey a range of semantic functions, including plurality, intensity, repetition, distributive meaning, and emphasis. Unlike in many other languages where reduplication occurs only marginally or in fixed expressions, Indonesian employs this process extensively and systematically across

grammatical categories such as nouns, verbs, adjectives, and adverbs, in both formal and informal contexts (Subroto & Setiawan, 2020).

This widespread use allows speakers to express nuanced meanings efficiently without relying on additional lexical items. Moreover, reduplication is highly flexible and context-sensitive, enabling it to adapt to spoken interaction, literary texts, and digital communication alike. As a result, reduplication plays a crucial role in shaping meaning, reflecting cultural patterns of expression, and enriching the overall morphological system of the Indonesian language by enhancing its expressive and communicative capacity.

Reduplication refers to the repetition of a linguistic unit, either wholly or partially, to form a new word or to modify meaning. This process may involve the repetition of an entire word, a syllable, or a part of a morpheme, depending on the linguistic rules of a particular language. In many languages, reduplication serves important functions such as indicating plurality, intensity, continuity, or emphasis, making it a significant mechanism in word formation (Astuti et al., 2025). Reduplication in Indonesian is not merely a phonological repetition, but a morphological process that carries both grammatical and semantic functions. Through reduplication, Indonesian can express various meanings, including plurality (*anak-anak*), variety (*buah-buahan*), or repeated actions (*jalan-jalan*). This shows that reduplication plays a crucial role in conveying meaning and grammatical relationships, highlighting its importance within the Indonesian morphological system (Hidayah et al., 2024).

Similarly, states that reduplication functions as an important morphological marker in Indonesian, particularly in expressing plurality, intensity, repetition, and emotional nuance (Hasan et al., 2024). Through reduplication, speakers are able to convey meanings that go beyond the basic lexical sense of a word, such as emphasis, affection, or diminution, depending on the context in which it is used. This demonstrates that reduplication is not only a structural process but also a semantic and pragmatic device that enriches expression in the Indonesian language. Reduplication is widely used not only in everyday speech but also in literary works. In literary texts, reduplication plays an important role in strengthening imagery, expressing emotions, and creating a natural and vivid narration (Pratimi et al., 2025). Through reduplication, authors can add stylistic nuance and emotional depth, allowing readers to better experience the atmosphere and feelings conveyed in the story (Asriani & Alber, 2024).

One contemporary Indonesian novel that richly employs reduplication is 3726 MDPL. The novel portrays human relationships, emotional struggles, and physical journeys, making extensive use of reduplicated forms to reflect intensity, repetition, and subtle emotional states. This makes 3726 MDPL an interesting and relevant object for morphological analysis, particularly in examining how reduplication functions to enhance meaning and narrative expression (Wijana, 2024). Several studies have discussed reduplication in Indonesian and regional languages, highlighting its significance in morphological analysis. Examines base full reduplication in Toba Batak using a generative morphology approach (Ambarita, 2023). Focus on ablaut reduplication through a construction-based framework, showing how different theoretical perspectives contribute to a deeper understanding of reduplication as a word-formation process (Ambarita & Sembiring, 2025). In addition, other studies have explored the semantic and functional aspects of reduplication in Indonesian, demonstrating how reduplicated forms are used to express plurality, intensity, repetition, and stylistic effects in both spoken and written discourse, thereby reinforcing the importance of reduplication in linguistic and literary analysis.

However, studies that specifically analyze reduplication in Indonesian literary texts remain limited, as most previous research has focused on spoken language, regional languages, or purely structural aspects of morphology (Damayanti et al., 2024). As a result, the stylistic and expressive functions of reduplication in literary discourse have not been sufficiently explored. Therefore, this research aims to fill this gap by analyzing the use of reduplication in 3726 MDPL, focusing on its morphological forms and semantic as well as pragmatic functions within a literary context. By examining reduplication in this novel, the study seeks to show how reduplicated forms contribute to meaning construction, emotional expression, and narrative flow, thereby enriching the understanding of reduplication in Indonesian literary language.

Morphologically, word formation can be divided into derivational and inflectional processes (Zaniar et al., 2024; Goni et al., 2024; Budiani, 2025). Derivational processes create new words or change word classes, while inflectional processes modify words to express grammatical information such as number or aspect without changing their lexical category. However, reduplication occupies a unique position within morphological theory because it does not fit neatly into either category. Depending on its usage and context, reduplication can function derivationally by forming new lexical items, inflectionally by marking grammatical meanings such as plurality or intensity, and semantically by adding nuance, emphasis, or emotional coloring to the base word (Arifin & Agustina, 2019).

Proposes the Word-Based Hypothesis, which states that words function as the minimal units that serve as bases for further morphological processes, rather than smaller abstract morphemes alone. In line with this view, reduplication operates on base forms as complete words, either repeating them wholly or partially to create new lexical items or to modify meaning. This perspective supports the analysis of reduplication as a word-based process, emphasizing its role in shaping lexical meaning and grammatical function within a language (Lumbantoruan et al., 2025).

Classifies reduplication in Indonesian into several types, including full reduplication (*dwilingga*), partial reduplication (*dwipurwa*), and reduplication combined with affixation, each of which serves distinct morphological and semantic purposes (Ismiati, 2024). Further emphasizes that reduplication often functions to express meanings such as plurality, repetition, intensity, and emotional nuance, showing that reduplication is not only a formal word-formation process but also a meaningful device that enriches expression in Indonesian (Hasan et al., 2024).

Previous studies have explored reduplication from various perspectives. Analyzes full reduplication in Toba Batak and highlights its systematic morphological patterns. Examine ablaut reduplication and emphasize phonological variation within reduplicated forms (Ambarita & Sembiring, 2025). Although these studies provide valuable insights, they focus mainly on structural patterns rather than literary usage. This study differs by emphasizing reduplication as a stylistic and semantic device in Indonesian prose.

The novelty of this study lies in its in-depth analysis of reduplication as a stylistic and semantic device in Nurwina Sari's novel 3726 MDPL, a contemporary Indonesian literary work that has received limited linguistic attention. Unlike previous studies that primarily focus on reduplication in spoken discourse or traditional texts, this research examines how various forms of reduplication function narratively to express intensity, emotion, and character perspective within a modern novel. By situating reduplication within literary context, the study offers fresh insights into the interaction between morphology and meaning in contemporary Indonesian fiction.

Method

This study employs a qualitative descriptive approach, as the data are analyzed in the form of words and linguistic expressions rather than numerical measurements. A qualitative method is considered appropriate because the focus of the research is to describe, interpret, and explain linguistic phenomena specifically reduplication as they naturally occur in a literary text. Through this approach, the study seeks to provide an in-depth understanding of how reduplication functions morphologically and semantically within a narrative, rather than measuring frequency or statistical distribution.

The primary data source of this research is the contemporary Indonesian novel 3726 MDPL, which was deliberately selected because of its rich and frequent use of reduplicated forms throughout the narrative. The research was conducted in a library-based setting, as the data were obtained through intensive textual analysis of the novel rather than field observation or participant interaction. The study was carried out over a defined period, from March to May 2025, during which the researchers systematically read, annotated, and categorized all instances of reduplication found in the text. This time frame allowed for repeated readings to ensure accuracy and consistency in data identification. The novel employs reduplication extensively in depicting emotional experiences, interpersonal relationships, and physical journeys, making it a relevant and representative text for morphological and stylistic analysis. Through its narrative style, 3726 MDPL provides a wide range of linguistic data that enable an in-depth examination of how reduplication functions to construct meaning, convey psychological depth, and enhance the overall expressiveness of Indonesian literary discourse.

The data consist of words, phrases, and expressions containing reduplication that appear throughout the novel. Only reduplicated forms that are relevant to morphological analysis were deliberately selected as data, while non-reduplicated lexical items were excluded from the dataset. This selective process was carried out to ensure that the analysis remains systematic and closely aligned with the research objectives. The research instrument used in this study was a structured data identification and classification sheet developed by the researchers, which functioned as an analytical guide during the data collection process. This instrument was designed to record each instance of reduplication along with its contextual sentence, type of reduplication (such as full reduplication, partial reduplication, or reduplication combined with affixation), grammatical category, and inferred semantic or stylistic function. By using this instrument, the researchers were able to organize the data consistently and reduce subjectivity during analysis. By focusing exclusively on reduplicated forms and employing a systematic recording instrument, the study is able to examine their structural patterns, semantic meanings, and stylistic functions in a more precise and in-depth manner.

Data were collected using reading and note-taking techniques. The researcher conducted a thorough and repeated reading of the novel to gain a comprehensive understanding of the storyline and narrative context. During the reading process, reduplicated forms were identified, highlighted, and recorded systematically. Each data item was documented along with its sentence or paragraph context to facilitate accurate interpretation of meaning and function. This step is crucial, as the semantic function of reduplication often depends on its contextual usage within the text. After data collection, the reduplicated forms were classified based on their morphological types, such as full reduplication, partial reduplication, and reduplication combined with affixation. This classification follows the framework proposed, which provides a comprehensive description of reduplication patterns in Indonesian. The classification process

helps to organize the data and reveals the dominant types of reduplication used in the novel (Ismiati, 2024).

Data analysis was conducted by applying relevant morphological theories proposed by (Hasan et al., 2024). These theoretical perspectives were employed as an analytical framework to systematically identify and classify the structural patterns of reduplication found in the text, while also providing a basis for explaining their grammatical roles, semantic meanings, and stylistic functions. Through this approach, reduplication is not only examined as a formal morphological process but also interpreted in terms of how it contributes to meaning construction, expressive emphasis, and narrative effectiveness within the literary context.

To ensure the validity and trustworthiness of the data, several systematic procedures were applied throughout the research process. First, data source triangulation was implemented by repeatedly examining the novel 3726 MDPL through multiple close readings, allowing the researchers to consistently identify and confirm reduplicated forms across different narrative contexts. Each identified datum was cross-checked with established morphological theories of Indonesian reduplication to ensure theoretical accuracy in classification and interpretation. Second, analytical consistency was maintained by applying the same classification criteria to all data, particularly in distinguishing types of reduplication and their semantic functions. The use of a structured data identification instrument further minimized subjectivity and ensured that each reduplicated form was analyzed using uniform parameters.

Third, referential adequacy was addressed by providing clear contextual excerpts from the novel for each data point, enabling transparent interpretation and facilitating future reanalysis by other researchers. Finally, the research procedures, analytical steps, and interpretative frameworks were described in detail to enhance replicability, allowing subsequent studies to follow the same methodological path. Through these measures, the study ensures that the findings are credible, reliable, and methodologically sound, thereby strengthening the overall rigor of the research.

Results

This section presents the findings of reduplication identified in the novel 3726 MDPL. Based on the collected data, several types of reduplication are observed, including full reduplication, partial reduplication, and reduplication with affixation. The analysis shows that these reduplicated forms serve multiple functions within the text, operating not only at the grammatical level but also as important stylistic devices. Through reduplication, the author emphasizes emotional expression, repeated and continuous actions, degrees of intensity, and the psychological states of the characters. Consequently, reduplication plays a significant role in shaping narrative meaning and enhancing the expressive and aesthetic quality of the novel.

Types of Reduplication Found in the Novel

Full Reduplication

Full reduplication refers to the repetition of the entire base word without undergoing any phonological modification (Ismiati, 2024). This type of reduplication is the most frequently occurring form in the novel 3726 MDPL. The findings indicate that full reduplication is predominantly employed to convey meanings such as repeated actions, heightened intensity, continuity of events, and emotional emphasis, thereby enhancing the expressiveness and narrative depth of the text. Examples of full reduplication found in the novel include: 1). *Tanjakan-tanjakan penyesalan yang luar biasa*. 2). *Foto-foto seputar Gunung Rinjani*. 3). *Kalimat-*

kalimat harapan. 4). Potret-potret yang ia dapatkan. 5). Komedi-komedi kehidupan. 6). Surat-surat bintang. 7). Bangunan-bangunan bertingkat. 8). Lorong-lorong dan titik kumpul. 9). Cuitan-cuitan yang mewarnai hari hutan. 10). Manusia-manusia yang banyak

In these examples, reduplication functions to express plurality and a sense of abundance that goes beyond a simple numerical increase. Forms such as *foto-foto* and *bangunan-bangunan* highlight the large quantity of concrete objects, creating a clearer and more vivid image in the reader's mind. Meanwhile, expressions like *kalimat-kalimat harapan* and *komedi-komedi kehidupan* extend this function to abstract concepts, intensifying ideas related to emotions, expectations, and life experiences. Through such usage, reduplication amplifies the weight and richness of meaning, supporting argument that reduplication in Indonesian often serves to strengthen and deepen semantic content rather than merely marking grammatical number.

Partial Reduplication

Partial reduplication involves the repetition of only a part of the base word and is commonly combined with affixation, resulting in modified morphological forms (Ismiati, 2024). In the novel 3726 MDPL, partial reduplication is frequently used to portray repeated or continuous actions and movements, which adds a sense of dynamism to the narrative. This form of reduplication helps create more detailed and lively descriptions, enabling readers to imagine actions unfolding gradually or repeatedly, and thus contributes to the overall vividness and expressiveness of the storytelling. Examples found in the novel include: 1). *Arjuna geleng-geleng kepala*. 2). *Arjuna menggeleng-geleng kepala lagi*. 3). *Andini mengingat-ingat*. 4). *Menimbang-nimbang*. 5). *Melayang-layang di pikirannya*. 6). *Senyum-senyum*. 7). *Mencak-mencak kesenangan*

These forms function to emphasize repetitive or continuous actions that unfold over a period of time. For example, *menggeleng-geleng* depicts repeated head movements that may signal uncertainty, disagreement, or emotional tension, while *menimbang-nimbang* conveys a prolonged state of hesitation and internal deliberation. Through partial reduplication, these actions are presented not as momentary events but as ongoing processes, allowing the narrative to capture subtle shifts in thought and feeling. This linguistic strategy strengthens psychological characterization by illustrating inner conflict and emotional complexity, enabling readers to more clearly perceive and empathize with the characters' mental and emotional states.

Reduplication with Affixation

Reduplication with affixation occurs when a reduplicated base form is combined with prefixes or suffixes, resulting in more complex morphological constructions. In the novel 3726 MDPL, this type of reduplication is also present, although it appears less frequently than full reduplication. Despite its lower occurrence, reduplication with affixation plays an important role in expressing nuanced grammatical meanings, such as aspect, intensity, or emphasis, thereby enriching the linguistic variation and stylistic texture of the narrative. Examples include: 1). *Berkali-kali*. 2). *Masing-masing mahasiswa membawa carrier*. 3). *Sehat-sehat hutanku*. 4). *Senang-senang ya, hidupnya*. 5). *Jalan-jalan bersama teman-temannya*. 6). *Pagi-pagi banget*

In these examples, reduplication with affixation functions to reinforce specific semantic and stylistic meanings, particularly those related to frequency, distribution, and emotional intensity. The form *berkali-kali* emphasizes the recurrence of actions or events over time, suggesting persistence or continuity, while *masing-masing* conveys a clear distributive meaning by referring to individuals or entities separately. Meanwhile, expressions such as *sehat-sehat hutanku* and *senang-senang* reflect emotional emphasis and a sense of intimacy in the narration, allowing the author to convey warmth, personal attachment, and expressive nuance. Through these

forms, reduplication with affixation enriches the narrative by adding depth to both meaning and emotional tone.

Frequency and Dominance of Reduplication Types

Based on the data analysis, full reduplication emerges as the most dominant type found in the novel. This predominance suggests that the author deliberately favors simple and familiar reduplicated forms to preserve narrative fluency and ensure emotional clarity for the reader. Partial reduplication is primarily employed to depict physical actions and mental processes, allowing movements and thoughts to be portrayed more vividly and dynamically. Meanwhile, reduplication with affixation functions in a more supportive manner, contributing additional semantic nuances such as emphasis, intensity, and distributive meaning, thereby complementing the overall expressive and stylistic patterns of the narrative.

Stylistic Function of Reduplication in the Novel

Beyond its grammatical meanings, reduplication in 3726 MDPL functions as an important stylistic device that enhances the expressive quality of the narrative. Reduplicated forms are frequently used to convey inner emotions, such as quiet feelings or restrained expressions (*diam-diam*, *senyum-senyum*), to illustrate mental hesitation or reflective processes (*menimbang-nimbang*), and to depict repeated or habitual experiences over time (*berkali-kali*, *hari-hari*). Through these forms, the author is able to present characters' emotional states and psychological struggles in a more nuanced and subtle manner. Consequently, reduplication not only strengthens emotional depth and character development but also contributes significantly to the narrative aesthetics and literary richness of the novel.

Discussion

The dominance of full reduplication in 3726 MDPL suggests that the author deliberately relies on familiar and natural linguistic forms to communicate meaning in an effective and accessible manner. Since full reduplication is widely used in everyday Indonesian, its frequent appearance makes the narrative sound more natural, intimate, and closely connected to the readers' daily language experience. This strategy allows the story to flow smoothly without creating linguistic barriers, while at the same time enabling the author to express complex emotional states, repeated experiences, and nuanced meanings. Through the use of commonly recognized reduplicated forms, the author successfully balances linguistic simplicity with expressive depth, enhancing both readability and emotional resonance in the novel.

Full reduplication such as *pelan-pelan* and *hari-hari* emphasizes continuity, repetition, and habitual actions, which strongly support the reflective and contemplative tone of the novel. These reduplicated forms function to depict actions that unfold gradually, emotional states that persist over time, and routines that shape the characters' everyday lives. Through expressions like *pelan-pelan*, the narrative conveys patience, hesitation, or inner struggle, allowing readers to sense the slow rhythm of both physical movement and psychological development. Meanwhile, forms such as *hari-hari* highlight repetition and normalcy, reinforcing the idea of lived experience and the passage of time within the story. As a result, reduplication does not merely operate as a morphological process but also serves as a powerful stylistic device that smooths narrative flow, strengthens thematic coherence, and deepens the reader's emotional engagement by making the characters' experiences feel more intimate and authentic.

Semantically, reduplication in 3726 MDPL functions as an expressive linguistic device that intensifies emotions, represents repeated actions, and highlights ongoing or continuous

experiences lived by the characters. The use of reduplicated forms enables the author to foreground subtle emotional states such as hesitation, longing, anxiety, and persistence, making these feelings more vivid and relatable to readers. Furthermore, reduplication signals actions or situations that occur repeatedly or unfold over a prolonged period, thereby emphasizing continuity and emotional endurance within the storyline. Through these functions, reduplication extends beyond lexical meaning and plays a significant role in shaping the narrative mood, reinforcing emotional tension, and deepening the overall affective impact of the novel.

These findings support the view that reduplication in Indonesian frequently carries expressive meanings that extend beyond its basic grammatical function. Rather than merely indicating plurality, repetition, or distribution, reduplication in literary contexts operates as a powerful stylistic device used to convey inner emotions, psychological tension, and subjective experiences of the characters. Through the strategic use of reduplicated forms, authors are able to intensify emotional expression, create subtle nuances of meaning, and enrich narrative atmosphere. Consequently, reduplication plays a crucial role in shaping readers' interpretation and significantly enhances the expressive depth and aesthetic quality of Indonesian literary texts (Subiyanto, 2024).

When compared with study on Toba Batak, this research shares the finding that full reduplication is highly productive in conveying meaning (Ambarita, 2023). However, while Ambarita's study primarily focuses on structural patterns and morphological regularities within a generative framework, this research places greater emphasis on the stylistic and contextual use of reduplication in literary discourse. By analyzing reduplication within a narrative context, this study demonstrates that reduplicated forms function not only as morphological structures but also as expressive linguistic devices that enrich literary meaning and aesthetic effect. Reduplication plays a crucial role in shaping narrative voice, intensifying emotional expression, and emphasizing particular actions or states experienced by the characters. Through its recurring use, reduplication contributes to the rhythm and texture of the narrative, allowing the text to convey subtle emotional layers and experiential depth. Consequently, reduplication becomes an integral stylistic element that enhances the novel's expressive power and deepens readers' interpretive engagement with the story.

Similarly, ablaut reduplication as discussed is not prominent in 3726 MDPL, suggesting that the novel tends to favor simpler and more familiar reduplication forms (Ambarita & Sembiring, 2025). This preference indicates that literary texts often prioritize clarity, naturalness, and readability in narration, relying on commonly used reduplication patterns rather than more complex morphological variations. As a result, full reduplication becomes a more effective choice for supporting smooth narrative flow and ensuring that meaning is easily accessible to readers. Thus, reduplication in 3726 MDPL functions not only as a morphological process but also as an effective literary device that enhances the aesthetic quality of the text. Through the use of repeated forms, the author is able to strengthen imagery, emphasize emotional states, and create a more vivid and expressive narration. As a result, reduplication contributes significantly to the depth of meaning and stylistic richness of the novel, allowing readers to engage more deeply with the characters' experiences and the overall narrative atmosphere.

Reduplication helps readers visualize actions and situations more clearly by highlighting movement, continuity, and repetition within the narrative. Through repeated forms, actions are presented as ongoing or intensified processes rather than isolated events, making scenes more vivid and dynamic in the reader's imagination. At the same time, reduplication enables readers to sense the emotional intensity experienced by the characters, as repeated linguistic forms

often convey emphasis, persistence, hesitation, or heightened emotional states. In this way, reduplication functions not only as a descriptive tool but also as an emotional amplifier that strengthens readers' empathy and deepens their engagement with the characters' experiences.

Through this dual function, reduplication strengthens the connection between language and emotion by linking linguistic form with both concrete actions and inner feelings. Repeated forms allow the narrative to convey not only what happens, but also how it is experienced emotionally by the characters. As a result, the story becomes more vivid and expressive, with scenes that feel dynamic and emotionally charged rather than static. This expressive quality enhances reader engagement, as readers are drawn more deeply into the narrative world and are able to empathize more closely with the characters' experiences and emotional journeys. Moreover, the use of reduplication contributes significantly to reader engagement by creating a natural rhythm and a smoother flow throughout the narrative. Familiar reduplicated expressions give the language a more natural and conversational tone, closely resembling everyday Indonesian usage, which helps readers feel more comfortable and connected to the text. This linguistic familiarity reduces distance between the narrative and the audience, making the story easier to follow and more emotionally resonant. As a result, the narrative becomes more immersive, drawing readers into the characters' experiences, emotions, and inner reflections, and enabling them to form a deeper and more meaningful connection with the story as a whole.

Therefore, reduplication plays a crucial role in bridging linguistic form and literary meaning, demonstrating how morphological features can significantly enhance storytelling in Indonesian novels. By functioning not only as a grammatical mechanism but also as an expressive and stylistic device, reduplication enables authors to convey subtle nuances of emotion, intensity, and atmosphere that might be difficult to express through single lexical forms. Its repeated patterns can emphasize psychological states, portray ongoing actions, or highlight the magnitude of experiences faced by characters, thereby enriching narrative depth and clarifying meaning for readers. Moreover, the strategic use of reduplication contributes to the rhythmic quality of the text, making the narrative more vivid and engaging. This illustrates that morphological elements are not merely structural components of language, but dynamic resources that actively shape literary creativity, strengthen emotional resonance, and deepen reader engagement with the story.

Conclusion

This study concludes that reduplication is an essential and prominent morphological feature in the novel 3726 MDPL, playing a vital role in shaping both linguistic structure and literary expression. Among the types identified, full reduplication emerges as the most dominant form, followed by partial reduplication and reduplication combined with affixation. The frequent use of full reduplication suggests the author's strong preference for familiar, natural, and culturally embedded linguistic patterns that effectively support narrative clarity and emotional resonance. These forms allow the author to present experiences, actions, and emotions in a way that feels fluid and relatable to readers. From a semantic perspective, reduplication in 3726 MDPL functions to express plurality, intensity, repetition, continuity, and emotional emphasis. Through these functions, reduplicated forms contribute significantly to meaning construction and enhance the expressive depth of the narrative. Rather than serving merely as grammatical structures, reduplications operate as stylistic devices that enrich the emotional texture of the text and strengthen reader engagement. They help portray gradual processes, persistent emotional states, and habitual experiences, which are central to the reflective tone of the novel.

A comparison with previous studies indicates that while reduplication patterns tend to be structurally consistent across languages, their semantic and stylistic functions vary depending on linguistic systems, narrative contexts, and communicative purposes. This finding reinforces the idea that reduplication should be understood not only as a universal morphological process but also as a context-sensitive expressive resource. By focusing on a literary text, this research highlights how reduplication interacts with narrative elements to shape meaning, influence readers' interpretation, and enhance aesthetic quality. Despite its contributions, this study has several limitations. The analysis is limited to a single novel and relies primarily on qualitative interpretation, which may not fully represent the broader use of reduplication across different authors, genres, or periods. Therefore, future research is recommended to examine reduplication in various literary genres, compare multiple novels or authors, and integrate qualitative and quantitative approaches. Such studies would provide more comprehensive and generalizable insights into the role of reduplication in Indonesian literary discourse.

Acknowledgment

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