A Morphological Analysis of Reduplication in the Javanese Short Movie *Anak Lanang*

Khanandya Nila Ulfa[1], Deliana[1]

[1]University of North Sumatera, Indonesia
*Correspondence: Khanandyanila@gmail.com

ABSTRACT

This study investigates the morphological process of reduplication in the Javanese language as used in the short movie Anak Lanang. Using Rubino's (2005) structural typology as the analytical framework, the research identifies and classifies eleven reduplicated forms found in the film's dialogue. The data were analyzed descriptively by first extracting reduplicated items from the transcription, then categorizing them into the types that emerged: full reduplication, partial reduplication, sound-modifying reduplication, and affixed reduplication. Each item was examined for its morphological structure, part of speech, and semantic function, supported by English translations for clarity. The findings show that full reduplication is the most frequently used type, serving functions such as plurality, intensity, habitual action, and gradual processes. Partial reduplication and sound-modifying reduplication contribute to derivational and expressive meanings, while affixed reduplication—common in Austronesian languages—forms activity and behavioral nouns through the addition of the suffix –an. Overall, the study demonstrates that reduplication remains a productive and multifunctional feature of Javanese morphology, actively shaping meaning in natural conversational contexts. These results reinforce the importance of reduplication in the linguistic system of Javanese and highlight its role in everyday communication.
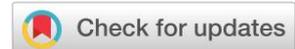
1. Introduction

Morphology, as the branch of linguistics that studies the internal structure of words and the processes by which they are formed, plays a central role in understanding how languages create grammatical and lexical distinctions. One of the most productive morphological processes found in many languages particularly those within the Austronesian family is reduplication, a structural operation in which a word or part of a word is duplicated to produce a new grammatical function or derive a new lexical item. In Javanese, reduplication is not merely a stylistic or expressive feature; it is a systematic and rule-governed morphological process that contributes significantly to word formation and grammatical marking (Kaharuddin etal., 2025; Weda et al., 2022.; Adinda et al., 2025).

Within the framework of morphological analysis, reduplication is understood as a formal operation that manipulates the shape of a base form to encode grammatical information such as plurality, iterative action, derivation, and intensity. The structural importance of reduplication in Austronesian languages has long been noted by scholars, who highlight its centrality to word-formation and inflectional morphology. As reduplication in Javanese follows predictable structural patterns such as full reduplication, partial reduplication, sound modifying reduplication, and affix-combined reduplication it offers a rich site for examining how morphological rules operate in natural language use (Katamba, 1993; Rahman & Weda, 2019; Dalyan et al., 2025).

The short movie *Anak Lanang* provides an ideal source of data for analyzing reduplication from a morphological perspective because it contains authentic Javanese speech produced in spontaneous, informal interaction. The film includes numerous reduplicated forms that reflect the productive nature of morphological duplication in everyday communication. By examining the reduplicated words found in the movie, this study aims to identify their structural types and describe how these forms function within the morphological system of Javanese. The focus of the analysis is not on pragmatic interpretation or discourse meaning, but on the morphological processes that govern reduplication as a form of word formation.

Although reduplication is widely recognized as a productive and systematic morphological process in Javanese, there is still limited descriptive research that specifically analyzes how reduplication operates in authentic, contemporary Javanese speech, especially from modern media such as short films. Existing studies often focus on traditional examples, textbook data, or generalized descriptions, which do not always reflect how speakers actually use reduplicated forms in natural communication.

The short movie *Anak Lanang* contains rich instances of real-life Javanese dialogue, yet the structural types of reduplication that appear in this film have not been identified, categorized, or analyzed from a morphological perspective. As a result, there is a gap in understanding regarding:

1. What kinds of reduplication forms occur in the movie (full, partial, modified, affixal, etc.).

2. How these reduplicated forms are structurally constructed according to morphological rules.

3. How these forms contribute to the morphological system of Javanese, independent of pragmatic or discourse meaning,

Therefore, this research is grounded in morphological theory and seeks to provide a structural description of reduplication in contemporary Javanese as observed in *Anak Lanang*. Through identifying, classifying, and analyzing each reduplicated form, the study contributes to a clearer understanding of how reduplication operates as a core morphological mechanism in the Javanese language.

1.1 Literature Review

Reduplication is a common morphological process in many languages, especially in the Austronesian family, including Javanese. Rubino (2005) defines reduplication as the duplication of all or part of a base to create grammatical or semantic functions. His typology distinguishes full reduplication, partial reduplication, and sound-modifying (ablaut) reduplication, describing them as productive strategies for expressing plurality, intensity, continuity, or lexical derivation.

In Javanese, reduplication is also recognized as an important morphological device. According to Wijana (2021), Javanese reduplication exhibits a wide range of functions such as marking plurality, repetition, distribution, reciprocal action, and emphasis. Previous studies show that full reduplication appears most frequently in natural discourse. Prasetyo (2019), for example, notes that speakers commonly use full reduplication to express repeated or intensified actions. More recent research by Susetyaningsih and Handayani (2023) confirms the continued productivity of both full and partial reduplication in contemporary Javanese texts, with sound-modifying forms appearing mainly in expressive vocabulary.

These studies indicate that reduplication in Javanese is structurally diverse yet systematic. Rubino's (2005) typology provides an appropriate framework because its categories align well with Javanese patterns, including the frequent use of affixed reduplication in Austronesian languages. This theoretical and empirical foundation supports the present study's analysis of reduplication in the *Anak Lanang* short movie.

2. Methodology

This study adopts a descriptive qualitative research design, which is appropriate for analyzing natural linguistic data and describing morphological patterns as they occur in authentic speech. Qualitative description allows the researcher to capture reduplication as it appears in real conversation without manipulating or eliciting forms artificially. As Lodico, Spaulding, and Voegtle (2010) explain, qualitative linguistic research focuses on observing language in its natural context to uncover patterns of use that reflect speakers' communicative intentions. Because reduplication in Javanese often serves multiple grammatical and semantic functions, a descriptive qualitative approach provides the flexibility to examine form, function, and contextual meaning holistically. The methodological framework of this study is grounded in Rubino's (2005) typology of reduplication, which classifies reduplicated forms based on their structural properties. Rubino's work is frequently applied in Austronesian linguistic studies because it accounts for the rich variety of reduplicative processes, including full, partial, sound-modifying, and affixed reduplication, that characterize languages such as Javanese. The analysis aims to identify how Anak Lanang utilizes these morphological patterns and what linguistic functions the reduplicated forms.

2.1 Data Source and Collection

The data were obtained from the short movie *Anak Lanang*, produced by Ravacana Films and officially uploaded to YouTube in 2019. The film is entirely in Javanese and features naturalistic dialogue among school-age children, making it a valuable corpus for examining everyday spoken morphology. The entire movie was watched multiple times to ensure

accuracy in identifying reduplicated forms, since some items may occur quickly, overlap in conversational turns, or appear in casual speech styles.

Each instance of reduplication was transcribed first in its original spoken form to preserve phonological features such as vowel reduction, assimilation, or colloquial variants. Afterward, all items were transcribed into standardized Javanese orthography to facilitate consistent morphological analysis, following guidelines from Wedhawati et al. (2006). This two-step transcription process ensures reliability and minimizes misinterpretation due to dialectal or performance-related variation.

A total of eleven reduplicated forms were collected. These were extracted manually through repeated listening rather than automated speech-recognition tools, as qualitative linguistic research requires close attention to natural phonological nuances that current ASR systems may not accurately capture, especially for regional languages.

2.2 Data Analysis

This study applies Rubino's (2005) framework for analyzing reduplication, which classifies forms according to their structural and morphological properties. Following his typology, the analysis focuses on four major patterns: full reduplication, where the entire base form is repeated (as in *bocah-bocah*); partial reduplication, in which only a portion of the base such as a syllable or its onset is duplicated; sound-modifying reduplication, characterized by phonological changes like ablaut, rhyme, or consonant substitution; and affixed reduplication, where duplication occurs in combination with derivational affixes, a process widely attested in Austronesian languages. Each reduplicated item in the data set was examined in terms of its base form, the portion of the form that undergoes reduplication, and any phonological or morphological alternations that arise during the process. The analysis also determines the grammatical function expressed by each form, whether it indicates plurality, intensification, habitual or iterative action, reciprocal meaning, or a derivational function such as forming activity nouns.

To maintain methodological rigor, this study follows a data-driven, bottom-up approach. Rather than assigning items to preset categories, the reduplicated forms were identified organically from the corpus and *then* classified according to the patterns that emerged. This inductive approach aligns with best practices in morphological fieldwork (Himmelmann, 2018), where structural patterns are allowed to surface naturally from the data. English translations accompany each example to ensure interpretative clarity and to contextualize the functional meaning within the dialogue. The final presentation of findings follows Rubino's structural categories to provide a systematic overview of reduplication in *Anak Lanang*. In presenting the findings, this study adopts a data-driven approach in which the reduplicated forms were first identified directly from the corpus and then grouped according to the structural categories observed. Rather than imposing predetermined classifications, the categories emerged from the data and were subsequently analyzed using Rubino's (2005) typology. For each form, the analysis also considers its morphological implications, including whether the reduplication serves an inflectional or derivational (semantic) function. English translations are provided to support clarity and to illustrate the contextual meaning.

3. Research Results

This section presents the reduplication patterns found in Anak Lanang, classified using Rubino's (2005) structural typology. Eleven reduplicated forms were identified in the data and grouped into four categories: full reduplication, partial reduplication, sound-modifying reduplication, and affixed reduplication. Each example is presented with its base, morphological structure, and grammatical function.

3.1 Full Reduplication

Full reduplication involves the complete duplication of the base form without phonological changes (Rubino, 2005). Five forms in the dataset belong to this category.

Table 1. Full Reduplication

No.	Root	Part Of Speech	English Translation	Reduplication	Part Of Speech	English Translation	Data
1	*konco*	noun	friend	*Konco-konco*	noun	friends	*"Konco-koncoku do njaluk drone, kok!"*
2	*sithik*	adverb	A little	*Sithik-sithik*	adverb	Over little things	*"Kowe sithik-sithik kandakake Dartinah."*
3	*pinter*	Adj.	smart	*Pinter-pinter*	Adj.	All smart	*"Wong Amerika kae pinter-pinteré."*
4	*melu*	verb	follow	*Melu-melu*	verb	get involved	*"Ora usah melu-melu, isa ora?"*
5	*suwi*	Adj.	A long time	*Suwi-suwi*	adverb	eventually	*"Suwi-suwi becaké remuk, Pak!"*

Table 1 shows five instances of full reduplication in the *Anak Lanang* data. All forms exhibit complete repetition of the base, consistent with Rubino's (2005) definition of full reduplication.

Full reduplication involves duplicating the entire base without internal phonological changes, a process that Rubino (2005) identifies as one of the most widespread and functionally diverse types of reduplication across languages. In the *Anak Lanang* dataset, **five items** fall into this category, demonstrating how Javanese uses full reduplication to encode plurality, intensity, habituality, and gradual actions.

Beyond merely repeating the base form, each example in this category illustrates how reduplication interacts with the lexical semantics and syntactic role of the word:

1. **Nominal bases (konco)** → plural or collective meaning (*konco-konco* "friends"). This reflects the typical Austronesian pattern where reduplication marks plurality or generalized reference.

2. **Adverbial bases (sithik, suwi)** → indicate incremental, gradual, or extended actions. In *sithik-sithik*, the repetition foregrounds the idea of "piece by piece" or "over little things," matching Rubino's claim that reduplication can signal distribution.

3. **Adjectival bases (pinter)** → express intensification or the sense of "many people possessing the same quality," as seen in *pinter-pinter*. This carries both semantic intensification and collective implication.

4. **Verbal bases (melu)** → mark habitual or repeated involvement (*melu-melu*), a common reduplicative function in Javanese verbs.

Collectively, the five forms demonstrate that full reduplication in Javanese is multifunctional, flexible across lexical categories, and strongly context-driven. The natural dialogue examples from *Anak Lanang* reinforce the idea that reduplication serves not only morphological marking but also pragmatic enrichment, highlighting speaker attitudes, exaggeration, or repeated actions in child speech.

3.2 Partial Reduplication

Partial reduplication duplicates only a segment of the base, commonly the initial syllable (Rubino, 2005). Only one item falls into this category.

Table 2. Partially reduplication

No.	Root	Part Of Speech	English Translation	Reduplication	Part Of Speech	English Translation	Data
1	*dolan*	verb	play	*dedolanan*	noun	On going play	*"Aku lagi dedolanan."*

The table 2 above presents the partial-reduplication pattern found in the *Anak Lanang* dataset. The base word *dolan*, a verb meaning "to play," undergoes partial reduplication in which only the initial syllable *de-* is duplicated to form *dedolanan*. Partial reduplication in Javanese typically targets the initial syllable of the base and often co-occurs with affixation. This aligns with Rubino's (2005) observation that partial reduplication is particularly productive in Austronesian languages, where it frequently produces derivational shifts.

In the dataset, only one form, *dedolanan*, belongs to this category. Despite the small number, this example is analytically significant for several reasons:

1. Reduplication + suffixation

The syllable *de-* from *dolan* ("play") is reduplicated, and the suffix *-an* is added. Both processes interact to produce a derived noun.

2. Shift in word class (verb → noun)

Dolan functions as a verb, but *dedolanan* functions as a noun ("play activity"). This supports Rubino's claim that partial reduplication often plays a derivational role.

3. Semantic extension

The reduplicated form does not simply mean "to play repeatedly," but rather refers to the concept or activity of playing.

4. Contextual function

In the sentence *"Aku lagi dedolanan,"* the word appears within a progressive construction, behaving syntactically as a noun phrase referring to an ongoing activity.

Thus, although only one partial-reduplicated form appears in the film, its structural complexity and clear derivational effect highlight the morphological productivity of partial reduplication in Javanese.

3.3 Sound-Modifying (Ablaut) Reduplication

This type involves reduplication with phonological alternation between the base and reduplicant (Rubino, 2005). The dataset contains one expressive form.

Table 3. Sound-Modifying Reduplication

No.	Root	Part Of Speech	English Translation	Reduplication	Part Of Speech	English Translation	Data
1	*bengok*	verb	shout	*Bengak-bengok*	verb	Shouting repeatedly	*"Ibuku malah bengak-bengok dhewe."*

Table 3 illustrates an example of sound-modifying, or ablaut, reduplication in the dataset. The base verb *bengok*, meaning "to shout," undergoes reduplication with a vowel alternation to form *bengak-bengok*.

Sound-modifying, or ablaut, reduplication refers to the repetition of a base form in which a phonological change, most often a vowel shift, occurs in the reduplicated segment. According to Rubino (2005), this type of reduplication typically falls under expressive forms, as it frequently signals emphasis, emotional nuance, or exaggerated meaning. In the *Anak Lanang* data, the word *bengak-bengok* illustrates this category. The base *bengok* ("to shout") undergoes a vowel modification from /o/ to /a/ in the reduplicant, yielding *bengak-*. This phonological shift intensifies the expressive force of the verb, and the resulting reduplicated form conveys stronger or repeated shouting, consistent with Rubino's description of expressive semantic functions.

The dialogue line *"Ibuku malah bengak-bengok dhewe"* demonstrates how this form functions pragmatically. Instead of merely indicating repetition, the reduplication conveys frustration, intensity, and emotional emphasis, reflecting the children's speech style and the dramatic tone of the situation. This example also shows that ablaut reduplication serves not only morphological marking but also pragmatic meaning-making, contributing significantly to the expressive character of spoken Javanese.

3.4 Affixed Reduplication

Although not a core category in Rubino's universal typology, affixed reduplication is highly productive in Austronesian languages, including Javanese. This pattern involves reduplication combined with derivational suffixes such as **–an**, forming nouns for behaviors, activities, or reciprocal actions.

Table 4. Affixed Reduplication

No.	Root	Part Of Speech	English Translation	Reduplication	Part Of Speech	English Translation	Data
1	*meneng*	noun	silent	*Meneng-menengan*	noun	Meneng-menengan	*"Kowe cah loro kok meneng-menengan?"*
2	*bethek*	verb	guess	*Bethek-bethekan*	noun	Guessing game	*"Bethek-bethekan wae, yo."*
3	*nyak*	verb	tease	*Nyak-nyakan*	noun	Acting wildly	*"Nyak-nyakan!"*

Table 4 illustrates three instances of affixed reduplication occurring in the *Anak Lanang* corpus. In these examples, each base is fully reduplicated and then followed by the derivational suffix **–an**, a morphological pattern commonly found in Javanese as well as throughout the Austronesian family. The addition of –an reliably transforms the base into a noun, regardless of whether the original form is verbal or adjectival, and typically produces meanings related to activities, behaviors, or states. While Rubino's typology does not designate affixed reduplication as a universal category, he acknowledges that in Austronesian languages reduplication frequently interacts with derivational affixes. Javanese reflects this tendency clearly, as the suffix –an often contributes to the formation of nouns expressing reciprocal actions, collective behaviors, or abstract activities.

Within the film, three tokens of this structure appear: *meneng-menengan*, *bethek-bethekan*, and *nyak-nyakan*. Although they share the same morphological pattern, full reduplication followed by, an, they diverge semantically in meaningful ways. *Meneng-menengan*, derived from *meneng* ("silent"), refers to a reciprocal act of mutually ignoring someone or giving the "silent treatment," capturing a socially interactive behavior. *Bethek-bethekan*, from *bethek* ("guess"), names a playful guessing activity, illustrating how the suffix –an readily converts a verbal action into a nominalized event. Meanwhile, *nyak-nyakan*, based on the expressive root *nyak*, denotes a chaotic or unruly type of behavior, demonstrating how expressive roots can combine with reduplication and suffixation to form culturally specific labels for group actions.

These examples highlight how affixed reduplication in Javanese serves as a productive derivational mechanism. The combination of reduplication and the suffix –an consistently produces nouns that classify actions, social interactions, and behavioral patterns. Their appearance in the children's dialogue within the film further confirms the natural and spontaneous use of this morphological process in everyday communication.

3.5 Discussion

The analysis of reduplication in *Anak Lanang* demonstrates that Javanese reduplication is a highly productive and structurally rich morphological process, reflecting broader patterns characteristic of Austronesian languages. Using Rubino's (2005) structural typology as the analytical framework allowed the study to identify not only the specific types of reduplication present in the data but also the multiple grammatical and semantic functions each type performs. Despite Rubino's identification of five universal structural patterns—full, partial, sound-modifying, rhyming, and shm-reduplication—only three appear in Javanese: full reduplication, partial reduplication, and sound-modifying (ablaut) reduplication. The absence of rhyming and shm-reduplication confirms that these patterns are not typologically compatible with Javanese phonology or word formation, and therefore do not occur naturally in the language. Meanwhile, the presence

of affixed reduplication, although not a universal category in Rubino's typology, strongly aligns with the morphological tendencies of Austronesian languages, where reduplication routinely interacts with derivational affixes such as –an to produce new lexical categories.

A major pattern emerging from the findings is the multifunctionality of reduplication across several word classes. The data show that reduplication in Javanese cannot be understood as a single-purpose morphological device; instead, it spans inflectional, derivational, and expressive domains, each shaped by the interaction of form, function, and context. Full reduplication is the most robust category in the dataset and appears in nouns, adjectives, verbs, and adverbs. This distribution reflects what Blust (2013) describes as the "morphological versatility" of reduplication in Austronesian languages, where a single formal process generates distinct meanings depending on the lexical category it modifies.

For example, nominal reduplication in *konco-konco* clearly marks plurality, a function frequently documented in Javanese grammar (Wijana, 2021) and consistent with the broader typological pattern where full reduplication indexes distributive or collective reference. In contrast, the adjectival form *pinter-pinter* does not mark quantity but instead intensifies the meaning of the base adjective. This echoes observations by Prasetyo (2019) that reduplicated adjectives in Javanese often convey emphasis or high degree—meanings that cannot be expressed through affixation alone. Verbal reduplication, as in *melu-melu*, illustrates yet another function: habitual or repeated action. This supports the longstanding view in Austronesian linguistics that verb reduplication frequently encodes aspectual meaning, particularly iterative or durative aspect (Himmelmann, 2018). The adverbial forms *sithik-sithik* and *suwi-suwi* add yet another dimension, signaling gradual progression, temporality, and incremental change. Their presence in natural discourse suggests that speakers rely on reduplication not only to encode grammatical categories but also to express subtle pragmatic nuances such as tolerance, complaint, or emphasis.

Partial reduplication, although appearing only once in the *Anak Lanang* data, provides substantial insight into the derivational capacity of Javanese morphology. The form *dedolanan* illustrates how the partial repetition of the initial syllable of the verb base *dolan* combines with the suffix –an to produce a noun meaning "play activity." This morphological pattern mirrors what Sneddon (1996) describes as a "root-transforming derivational strategy," where reduplication plays a central role in altering both grammatical category and semantic scope. In other words, while the base *dolan* denotes an action, *dedolanan* refers to the activity as an entity—a shift from verb to noun that highlights the functional flexibility of reduplication. The fact that this structure appears even once in a short and relatively simple children's dialogue underscores its productivity within the language.

Sound-modifying reduplication, represented by *bengak-bengok*, further demonstrates the expressive potential of Javanese reduplication. The vowel alternation /o/ → /a/ is not arbitrary; it intensifies the meaning of the base verb *bengok*, transforming a simple "shout" into a more forceful, repeated, or emotionally heightened action. This aligns with Rubino's (2005) classification of sound-modifying reduplication as a marker of emotional intensity or iconic expression. Such forms are common in languages with rich expressive lexicons, and their presence in children's speech—as seen in *Anak Lanang*—reflects natural tendencies toward playful phonological manipulation for emphasis or dramatization. Importantly, this type of reduplication does not merely add semantic intensity; it also serves pragmatic functions, helping speakers convey emotional stance or narrative emphasis.

Affixed reduplication contributes additional complexity to the morphological system. Forms like *meneng-menengan*, *bethek-bethekan*, and *nyak-nyakan* demonstrate that when reduplication combines with the suffix –an, the resulting structure consistently forms nouns denoting behaviors, games, or reciprocal actions. This demonstrates a high degree of morphological regularity: regardless of the base word's original class—verb, noun, or expressive root—the reduplicated + –an structure reliably produces a noun referring to an activity. Scholars such as Susetyaningsih and Handayani (2023) argue that this pattern reflects a broader Austronesian tendency toward nominalization through reduplication, a tendency clearly visible in the *Anak Lanang* data. Moreover, the meanings produced by affixed reduplication often relate to social interaction, playful activities, or shared behavior, which fits the conversational context of the film's young characters.

Taken together, the findings highlight that reduplication in Javanese is not a superficial or purely repetitive process but a deeply embedded morphological system that interacts with phonology, semantics, and pragmatics. Its ability to generate plurality, intensification, iteration, emotional coloration, and nominal derivation makes it one of the most versatile word-formation processes in the language. The conversational excerpts from *Anak Lanang* also show that reduplication remains highly active in contemporary spoken Javanese, used naturally by children in informal settings. This supports the view that reduplication is not only grammatically significant but also sociolinguistically relevant, shaping how speakers express nuance, emotion, and interpersonal meaning.

Overall, the study reinforces the notion that reduplication occupies a central place in the morphological architecture of Javanese. The patterns attested in *Anak Lanang* demonstrate a robust alignment with cross-linguistic tendencies identified in Austronesian languages, while also revealing unique features shaped by Javanese phonology and discourse practices. The multifunctional nature of reduplication observed here confirms its importance in meaning-making, and suggests that any comprehensive analysis of Javanese morphology must account for the complex roles played by reduplicative processes.

4. Conclusion

This study examined reduplication in the Anak Lanang short movie using Rubino's (2005) structural typology and demonstrated that reduplication remains a productive and multifunctional component of Javanese morphology. Eleven reduplicated forms were identified in the corpus and categorized into four types: full reduplication, partial reduplication, sound-modifying reduplication, and affixed reduplication. Although Rubino outlines five universal structural types, only three are present in Javanese, with affixed reduplication included as an Austronesian-specific extension.

The findings reveal that reduplication in Javanese serves both inflectional and derivational functions. Full reduplication appears across several word classes and expresses plurality, intensity, habitual action, and gradual processes. Partial reduplication, represented by dedolanan, demonstrates the ability of reduplication to shift grammatical categories and create activity nouns. Sound-modifying reduplication contributes expressive meaning through phonological alternation, while affixed reduplication consistently forms behavioral and activity nouns through the addition of the suffix –an. These patterns reflect the systematic nature of Javanese morphology and align with previous descriptions of reduplication in the language.

Overall, the study confirms that reduplication plays a central role in shaping meaning in Javanese. It functions not only as a formal morphological process but also as a resource for speakers to express subtle semantic distinctions in everyday conversation. By showing how reduplication operates in natural discourse, this research highlights the relevance of morphological analysis in understanding the dynamics of Javanese communication. Future studies may expand this work by incorporating larger datasets, additional dialects, or comparative analyses with other Austronesian languages to further explore the typological and functional dimensions of reduplication.

References

Adinda, R., Sosrohadi, S., Syafitri, B. A., & Andini, C. (2025). Cognitive And Cultural Barriers In Synonim Acquisition: A Psycolinguistic Study Of Indonesian Learners Of Korean. *TPM–Testing, Psychometrics, Methodology in Applied Psychology*, *32*(4), 881-888.

Blust, R. (2013). *The Austronesian languages* (Rev. ed.). Asia-Pacific Linguistics.

Dalyan, M., Rahman, F., & Fitriani. (2025). Etnolinguistic Study of Healing Discourse in Buginese Traditional Healthcare. *Journal of Cultural Analysis and Social Change*, 31-38.

Himmelmann, N. P. (2018). Lexical categories and voice in Tagalog. In P. K. Austin & J. Sallabank (Eds.), *The Cambridge handbook of endangered languages* (pp. 379–396). Cambridge University Press.

Kaharuddin, Rahman, F., Abbas, A., & Hasjim, M. (2025). The Vowel Structure of Proto-Makassar: A Phonological Reconstruction of Five Dialects. *Journal of Language Teaching and Research*, *16*(3), 880-888.

Katamba, F. (1993). *Morphology*. Macmillan Press.

Lodico, M. G., Spaulding, D. T., & Voegtle, K. H. (2010). *Methods in educational research: From theory to practice* (2nd ed.). Jossey-Bass.

Prasetyo, A. (2019). Reduplikasi dalam bahasa Jawa: Kajian morfologi. *Jurnal Linguistik Indonesia, 37*(2), 145–160.

Rahman, F., & Weda, S. (2019). Linguistic deviation and the rhetoric figures in Shakespeare's selected plays. *XLinguage"*

European Scientific Language Journal", *12*(1), 37-52.

Rubino, C. (2005). Reduplication: Form, function, and distribution. In B. Hurch (Ed.), *Studies on reduplication* (pp. 11–29). Mouton de Gruyter.

Sneddon, J. N. (1996). *Indonesian: A comprehensive grammar*. Routledge.

Susetyaningsih, R., & Handayani, S. (2023). Reduplikasi dalam bahasa Jawa kontemporer: Bentuk dan fungsi. *Jurnal Humaniora, 35*(1), 45–60.

Weda, S., Rahman, F., Atmowardoyo, H., Samad, I. A., Fitriani, S. S., Said, M. M., & Sakti, A. E. F. (2022). Intercultural Communicative Competence of Students from Different Cultures in EFL Classroom Interaction in Higher Institution. *International Journal of Research on English Teaching and Applied Linguistics*, *3*(1), 1-23.

Wedhawati, N., Setiyanto, E., Marsono, S., & Supriyanto. (2006). *Tata bahasa Jawa mutakhir*. Pusat Bahasa, Departemen Pendidikan Nasional.

Wijana, I. D. P. (2021). *Morfologi bahasa Jawa*. Gadjah Mada University Press.