Linguistic Deviation of Remy Sylado's Poetry *Lebih Baik Mati Muda* and Its Contribution to Literature Learning at Junior High School

Herianah, Jusmianti Garing[*], Jerniati I, Nuraidar Agus, and Musayyedah

Balai Bahasa Sulawesi Selatan
[*]*Corresponding author. Email:* jusmianti.garing@kemdikbud.go.id

ABSTRACT

This research reveals linguistic deviation aspects of Remy Sylado's poetry "*Lebih Baik Mati Muda*" and its contribution to literature learning in junior high school. The research method used was descriptive-qualitative. Data collection techniques were conducted by reading-listening, recording, and documentation techniques. At the same time, data analysis was carried out in several stages, namely reduction, verification, and presentation of the data. The results show that Remy Sylado's poetry "*Lebih Baik Mati Muda*" have linguistic deviations, i.e., phonological, lexical, morphological, syntactic, semantic, and graphological deviations. Those linguistics deviations have correlated to the basic competency 3.12, as the primary point in enrichment in literacy learning in class VIII SMP. It substantially contributes to learners, in particular, class VIII SMP. Students become critical in analysing literary works, including poetry "*Lebih Baik Mati Muda*," thus, students' competence increases significantly.

Keywords: *Linguistics deviation, Poetry, Literacy learning, Contribution.*

1. INTRODUCTION

A literary work certainly has language facilities, which is a critical necessity. The language used in literary works is a definite thing for a writer to do. An author's cleverness in concocting and presenting their work is nothing but the main thing in presenting the literary work itself. An author must pay attention to the diction or language style they use. The diction or language style consists of several aspects, one of which is language style or stylistics. Talking about language style, [1] stated that language choice in literary works includes various components supporting style, namely sound choices, diction, syntactic structure, various symbolic forms, to graphology. The style in a literary text can be ascertained, not just a coincidence but a necessity. It means that a literary work can be studied from a linguistic aspect. It is analogous with [2] opinion that language is a sign of the first level in literature, 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/the linguistic meaning. In contrast, the second level is the meaning that arises from the meaning of the word in literary context in accordance with language, literary, and cultural conventions.

Literary language is a distinctive language that the author flexes and sometimes deliberately violates the language rules to achieve the impression of beauty and refinement of taste [2]. One of the literary language peculiarities is determined by the author's ability and creativity in making use of Indonesian grammatical rules differently from generally accepted ones. The uniqueness of language in literary works in the form of deviations was also expressed by [3]. He stated that language deviation in literary works is possible. It means that literary works have a looser linguistic system than other texts, particularly in poetry. Poets can express their opinions due to they have licencia poetica or freedom/authority in poetry. This view makes the poet free to express his expression. Playing diction with fragments of symbols that are far from denotative meanings and toying with enjambement by forming specific typography have become commonplace in poetry. The same thing was expressed by 4, who said that the language used in literary works was different from scientific language. Licentia poetica caused deviations in literary works.

As a consequence, the literary language becomes ambiguous, connotative, multiple meanings, and multi-interpretable. In addition, deviation causes literary works to have a language full of figures of speech.

Deviations in literary works are causing the author's freedom of expression in poetry and other literary works.

Deviations of the language rules are allegedly committing for specific purposes. The deviation occurrence in the language is a logical consequence when the author reveals his imagination and creativity. In his efforts, the author obtains an aesthetic element, the author arrives at a form of language deviation, starting now known as deviation.

Regarding deviations in literary works, [5] identified some aspects of deviation in English poetry: lexical, grammatical, semantic, dialect, register, historical, phonological, and graphological deviations. The eight forms of deviation are found in English poetry. Still, it is also possible that they are also founding in non-English poetry, for instance, poetry in Indonesian or other languages.

Previous research conducted by [3] published in Nosi Journal titled "*Deviasi dan Foregrounding dalam Kumpulan Puisi Tidak Ada New York Hari Ini Karya Aan Mansyur dan 99 Untuk Tuhanku Karya Emha Ainun Nadjib.*" The purpose of this study was to describe (1) the type of deviation and foregrounding, (2) the deviation and foregrounding functions, and (3) describe the deviation and foregrounding presentment. The results showed that the characteristics of the two authors differed from each other in terms of presentment (1) lexical deviation, (2) phonological deviation, (3) morphological deviation, (4) syntactic deviation, (5) semantic deviation, (6) graphological deviation, (7) dialect deviation, (8) register deviation, and (9) historical deviation not found in Aan Mansyur's "*Tidak Ada New York Hari Ini*" and in Emha Ainun Nadjib's "*99 untuk Tuhanku*" and (10) foregrounding. This study's results can be used as input in learning poetry texts; thus, increasing Indonesian literature knowledge is growing.

Other research was also conducted by *[4]* entitled "*Foregrounding dalam Kumpulan Cerpen Adam Ma'rifat Karya Danarto"* in Stilistika Journal. The results are (a) using foregrounding titles and symbols to present the meaning of life symbols that explore the world of mysticism, both authentic and religious. Symbolization expresses a religious attitude that follows God's absolute omnipotence. The attitude of love, seeing humans as physical-psychic creatures of the universe while gaining His freedom. The material is not an enemy and inviting humans to participate in that material world, (b) the use of language foregrounding raises many repetitions of words-phrases, sentences, and even paragraphs. It is using intensity messages and magical power by introducing the story's content. Other deviation studies were also written by *[6]* titled "*Analisis Unsur Penyimpangan (Deviasi) dalam Kumpulan Puisi Karya Penyair Nusa Tenggara Timur dan Implementasinya dalam Pembelajaran Sastra Kurikulum 2013 Edisi Revisi 2017".* The research

resulted in an element of deviation in poetry in typography, diction, image, and language style.

Furthermore, [7] researched deviation entitled "*Grammatical Deviations in Beckett's Waiting Samuel for Godot. in Language in India.*" This research is related to the analysis of Samuel Beckett's drama style *"Waiting for Godot"* at the level of grammatical deviation. The same study was also written by *[8]* entitled "*From Defamiliarization to Foregrounding and Defeated Expectancy: Linguo-Stylistic and Cognitive Sketch.* This article focuses on exposing the nature of defamiliarization, advancement from a lingua-stylistic and cognitive perspective. The recent study regarding the language deviation wrote by [9] in 2019. They investigated the language deviation in Shakespeare's plays. Their investigation found in Shakespeare's works are stylistically varied and may be misconstrued by foreign readers. This kind of deviation, in turn, may give rise to misinterpretation and misunderstanding for English foreign readers.

From the above studies, it is clear that research on linguistic deviation and its contribution to literature learning at the junior high school level has never been conducting. Therefore, the authors are interested in researching this field. The problem in this research is how is the element of linguistic deviation in Remy Sylado's poetry *"Lebih Baik Mati Muda"* and its contribution to literature learning in junior high school. The aim is to reveal the form of linguistic deviation in Remy Sylado's poetry *"Lebih Baik Mati Muda"* and its contribution to literature learning in junior high school.

1.1 THEORETICAL FRAMEWORK

1.1.1. Deviation

The terms deviation and foregrounding originate from Russian Formalism with Jan Mukarosky, Roman Jacobson, Victor Shklovsky, Jurij Tynjanov, and others [1]. Furthermore, it is saying that this term's emergence cannot separate from the author's freedom, known as the poetic license; in the discussion of literary works, the term deviation is equated with the term digression. In language exploration efforts, to obtain novelty and beauty in a literary work, it is possible to have various forms of language deviations. Thus, the occurrence of multiple forms of deviation in literary works is not a goal or just a strange wish, but as an effect and a logical consequence of the demands for creativity and novelty of pronunciation in the form of certain expressions. It is known as de-automation by Russian formalists, which means "deviation from the normal and ordinary way of speaking." In other words, the literary language is a unique speech. [10] said that in the case of poetry, "the foregrounded figure is the linguistic deviation, and the background is the language – the system taken for granted in any talk of deviation." Another perspective of linguistic deviation is stated by [11]. The study result found the language deviation in other non-grammatical

works. It found that in the Latin grammatical genre domain, the study of 'language deviations' was generally placed after the survey of the parts of the sentence.

The deviation element is an essential element in literary works; this is related to the author's freedom to express himself. This deviation element has also become a study of stylistics. According to [12], stylistics can sit comfortably between language and literature. It can contribute to understanding the text as cultural practice; it can work as a bridge between cultural, literary, and linguistic studies. Stylistic analysis can also carry out based on the forms of deviation for each style element. Those deviation elements in English works are lexical, grammatical, phonological, graphological, semantic, dialect, register, and historical deviation. The following arguments describe these deviations.

a. Lexical deviation

[5] provided definitions of lexical deviation, which was a form of deviation in lexical, word, or diction aspects. A lexical form is seen as a deviation if the way experienced a deviation from the standard conventional meaning, as seen in the dictionary. The appearance of this deviation is indicated by, among others, morphological processes, which are still problematic, new form words, neologisms, forms without meaning or not in the dictionary.

b. Grammatical deviation

Grammatical deviation involves two aspects of deviation, namely morphology and syntax.

1) Morphological deviation

The morphological deviation is related to the morphological structure, word formation system, a language. Concretely, the morphological deviation is the use of inappropriate affixation forms, either in the form of deletions or additions to the basic form or in the form of new morphological structures named neologisms. It means that it is a new formation that has not been accepted by the language-speaking community.

2) Syntax deviation

Syntax deviation is related to syntactic structure, sentence formation structure in a language. Syntax deviation is a deviation from the rules of the standard syntactic structure of the language. From the language unit involved, the syntactic structure is larger and more complex. Syntax deviation can be in the form of permutations (reversal of arrangement) of sentence elements, enjambments, incomplete sentence elements, ungrammatical structures, non-cohesive, etc.

c. Phonological deviation

The phonological deviation is a language deviation form found in phonological aspects.

Phonology is seen as a deviation if the form has deviated from the language's normal and standard sounds. [13] said that the appearance of phonological deviation forms was marked by several characteristics, i.e., the writing of letters, specific series of letters, and poetry with no meaning. Likewise, in novels, phonological deviations can occur.

d. Graphological deviation

The graphological deviation is a language deviation form found in elements of spelling and punctuation. The appearance of graphological deviation is marked by several characteristics, i.e., spelling and incorrect punctuation or inappropriate punctuation. Writing is seen as a graphological deviation if the writing has deviations from conventional and standard writing methods.

e. Semantic deviation

The semantic deviation is a language variations form in semantics. Figurative of thought includes various figures of speech, which in essence are forms of semantic deviation. The discussion of semantic deviation is usually related to multiple representations in which there are changes of substitution and creation deviation according to Riffatere's version.

f. Dialect deviation

The dialect deviation is a language deviation form in dialect elements. The use of dialect elements is a language loan that is considered deviant according to the standard language. However, poets can take certain dialect elements with a poetic license because they represent something that will be expressed. There are many reasons for poets to use dialects in their work, for instance, the prose of fiction with humor. Furthermore, according to [14], the emergence of dialect deviation is indicated by several characteristics, i.e., non-standard colloquial words, slang, local words, etc.

g. Deviation of register

The deviation of registers is language deviation form in register elements or language variations. The use of registers includes technical terms from specific fields, for instance, economics, medicine, physics, etc., which is a scientific language register. Poetry has a register deviation if the poetry or novel contains register elements or other languages. The variety of languages can be various scientific and letters, including different literary languages.

h. Deviation of the historical period

Deviation of the historical period is a language deviation form that takes using archaic words. Poetry or literary text, in general, should use the terms commonly used in its time. If the poetry uses the words of the past, it means experiencing a historical deviation.

1.1.2 The Benefits of Learning Literature

Literature has various educational functions. Learning literature in the classroom can help students stimulate imagination, develop critical abilities, and increase personalized attention. If students are asked to give a personal response to the literary text they read, students will become more confident in expressing their ideas and emotions. Students are also motivated to increase their ability to master literary texts and understand language and connect the literary text they read with the community's values and traditions.

Literature has an essential function in life. In connection with that, literature learning can be used as a tool to increase students' sensitivity to life values and wisdom in dealing with the environment, the realities of life, and attitudes of maturity. Through academic learning, it is hoped that students will grow into mature, cultured, independent, able to express themselves with their thoughts and feelings well, have broad insight, are critical, have subtle character traits, and are polite [15].

Based on the various characters that can be formed through literary learning, students can shape themselves into complete human beings, complete with their uniqueness to live during society by filling a useful and meaningful life. Teaching a literary work is not the same as teaching other subjects in general, such as biology, physics, mathematics, etc., often only transferring students' knowledge. In teaching literary works, a literature teacher must have extensive literature expertise and, most importantly, appreciate literary works. Thus, teaching provides an experience as limited as that in handbooks and can also encourage and activate students to be creative and help students solve problems faced through the media of literary works.

2. METHODS

The descriptive method is defined as a problem-solving procedure investigated by describing the condition of the research subject/object (person, institution, society, etc.) at present based on visible facts, or as it is [16]. Kirk and Miller's opinion in [17], explained that qualitative research was a particular tradition in social science that fundamentally relied on observing humans in their area and relating them to language and terms.

Based on the above opinion, this research is qualitative descriptive. It tries to describe linguistic facts in deviation from Remy Sylado's poetry "*Lebih Baik Mati Muda*" and its contribution to literature learning in junior high school. Data collection was conducted using reading-listening, recording, and documentation techniques. The research data is in the poetry text "Lebih Baik Mati Muda" by Remy Sylado. This poetry is one of the poetry titles in a collection of Mbeling poetry by Remy Sylado, published in 2004 by KPG (Kepustakaan Populer Gramedia) Jakarta [18]. Text in line becomes the primary data in analysing linguistic facts, namely linguistic deviation. Data analysis was conducted through data reduction, i.e., identification, selection, and data corpus classification. Presentation of data, i.e., structuring, coding, and analysing data. Data conclusion/verification, i.e., concluding in accordance with data reduction and presentation.

3. RESULTS AND DISCUSSION

Remy Sylado's poetry entitled "*Lebih Baik Mati Muda*" 'It's better to die young' consists of four stanzas, and each stanza consists of nine lines. The discussion of linguistic deviations described in the following sections:

3.1. Deviations in the Poetry "Lebih Baik Mati Muda"

Remy Silado's poetry is seen in the following description.

Lebih Baik Mati Muda

I   *Jika usia menua kapan waktu*
    dan aku tak berani menulis puisi
    dengan jendela yang dibuka lebar
    melihat kenyataan di luar rumah
    tentang kebusukan yang memerintah
    tentang kesemenaan yang berkuasa
    tentang korupsi yang memimpin
    tentang penindasan hak asasi
    Lebih baik aku mati muda

II *Jika puisi berhenti berpijak*
    pada keperkasaan hati nurani
    yang lahirkan kemauan mengasihi
    tapi hanya umpatan-umpatan kesumat
    dan pernyataan-pernyataan benci
    dan ungkapan-ungkapan palsu
    dan kalimat-kalimat marah
    dan sumpah serapah culas
    Lebih baik aku mati muda

III *Jika tiada lagi hakekat cinta*
    yang mukim dalam hati manusia
    sebagai harta kekayaan rohani
    sebagai rahim dari sejati puisi
    apa guna memanjang-manjang usia
    tanpa memberi warisan pekerti
    kecuali hanya menggantang asap
    berharap yang kemarin kembali
    Lebih baik aku mati muda

IV *Jika puisi kehilangan kesungguhan*
    dan tidak punya kepercayaan diri
    untuk menyatakan cinta
    untuk menyatakan peduli
    untuk menyatakan hormat
    untuk menyatakan syukur
    untuk menyatakan maaf
    untuk menyatakan iba

Lebih baik aku mati muda

3.1.1. Phonological Deviation

In the above poetry, the phonological deviation is found in stanza III, line 1, namely /*Jika tiada lagi hakekat cinta*/ 'if there is no essence of love.' The line contains sound deviations in the letter /e/ in the word *hakekat* 'essence.' The sound should change to /i/ '*hakikat*.' Thus, to avoid the sound deviation, the line must change to /*Jika tiada lagi hakikat cinta*/.

3.1.2. Lexical Deviation

The lexical deviation can be found in stanza II, line 4, namely, /*tak hanya umpatan-umpatan kesumat*/ 'not just rants'. In the line, there is the word *kesumat* means 'deep resentment and hatred.' However, to be more assertive in his expression, the author should add the word *dendam* before the word *kesumat*. Thus, the line becomes /*tapi hanya umpatan-umpatan dendam kesumat*/.

3.1.3. Morphological Deviation

A morphological deviation can be found in the poetry entitled "*Lebih Baik Mati Muda.*" The morphological deviation seems in stanza 1, line 6, /*tentang kesemenaan yang berkuasa*/ 'about the arbitrary that powers.' In the KBBI, there is no word *kesemenaan* 'arbitrary'. However, the word comes from the word *semena*, which means 'balanced, not one-sided.' Furthermore, the word *semena* has the derivatives '*kesemena-menaan*' and '*semena-mena.*' Thus, it is clear that a morphological deviation has occurred in the poetry. The supposed grammatical deviation in the line is /*tentang kesemena-menaan yang berkuasa*/.

Furthermore, another morphological deviation seems in stanza II, line 3, /*yang lahirkan kemauan mengasihi*/ 'which gives birth to a will to love.' In this line, the word lahirkan is also not grammatical. So, the line is categorized as a morphological deviation. There is no word *lahirkan* found in the Indonesian language. Therefore, the prefix should be added to the word *melahirkan* 'birth'. Thus, the line in stanza II should be /*yang melahirkan kemauan mengasihi*/. It then to be a grammatical stanza.

The grammatical deviation finds in stanza III, on line 2. Grammatical deviations are located in the line /*yang mukim dalam hati manusia*/ 'who live in the human heart.' The line contains the word *mukim* 'live,' which cannot stand alone, so there must be an affixation process attached to it, namely the prefix ber- '*bermukim*.' The line should become /*yang bermukim dalam hati manusia*/. Furthermore, in stanza II on line 5 /*apa guna memanjang-manjang usia*/ 'no use to extending the age' also happens grammatical deviation. The word *memanjang-manjang* should be attached to a suffix -*kan*; thus, it becomes *memanjang-manjangkan*

'extending.' The grammatical sentence should be /*apa guna memanjang-manjangkan usia*/.

3.1.4. Syntax Deviation

Syntax deviation can also be found in the poetry "*Lebih Baik Mati Muda.*" The syntax deviation seems on line 1 on the stanza I /*jika usia menua kapan waktu*/ 'if the age is getting old any time.' In this case, the word *jika* is a marker of a compound sentence. The line is not clear which ones are the main sentence and which ones are the clause, so the line is considered to violate the proper and correct toward the Indonesian standard structure. However, if the sentence is completed, it will become prosaic and will no longer be a language of poetry that is free of expression and has a poetic license. If the line is completed, then the main sentence precedes the conjunctive word *jika* 'if'. It becomes /*manusia tidak sadar jika usia menua kapan waktu*/ 'humans are not aware if age is getting old at any time.'

Furthermore, if we look carefully at the three stanzas of the poetry "*Lebih Baik Mati Muda.*" It always starts with the word *jika* 'if,' for example /*jika usia menua kapan waktu .... lebih baik aku mati muda*/ /*Jika puisi berhenti berpihak /.... / lebih baik aku mati muda/, /jika tiada lagi hakekat cinta /..../ lebih baik aku mati muda/, /jika puisi kehilangan kesungguhan ...../lebih baik aku mati muda/*. From these lines of poetry, it can conclude that this poetry is a sentence that has a permutation or reversal. *Lebih baik aku mati muda, jika usia menua kapan waktu ...... dan seterusnya*. However, this is only natural because it is an expression of the author to take advantage of the line and increase the author's expression in expressing his ideas; thus, they can be accepted by readers.

3.1.5. Semantic Deviation

In this poetry, there is a semantic deviation. It seems in the lines that make up the poetry. The semantic deviation is related to the explanation regarding deviations from the conventional meaning as contained in the dictionary or the actual definition, the denotative meaning. A semantic deviation also seems in stanzas I, lines 5, 6, and 7. There are personification figures in lines 5, 6, and 7. Line 5 /*tentang kebusukan yang memerintah*/ 'about the rottenness that is reigning.' contains personification figures or parables because it is impossible for rottenness or foul-smelling things to be categorized as a class of adjectives to rule like humans. Next, line 6 /*tentang kesemenaan yang berkuasa*/ 'about the arbitrary that is powering' has the word *kesemanaan* 'powering.' *Kesemenaan* is classified as an adjective. Still, in this case, the word *semena* is like a living thing that behaves in a bossy manner like a human being, whereas the word *semena* is only an adjective. In line 7 /*tentang korupsi yang memimpin*/ 'about the corruption that is leading,' contains a noun word *korupsi* 'corruption' that seems to act like a human being in the lead. Thus, words *kebusukan* 'rottenness,' *kesemenaan* 'arbitrary,' and *korupsi* 'corruption' are classified as

semantic deviations as forms of personification due to they only illustrate a parable.

In stanza II, there is also a semantic deviation, which is classified as a personification figure. The bonding properties of inanimate objects characterize it. Lines containing personification figures are in lines 1 and 2.

> ***jika*** *puisi berhenti berpijak*
> *pada keperkasaan hati nurani*

Line 1 /*jika puisi berhenti berpijak*/ 'if the poetry stops standing' is a personification figure that suggests a human being. The word poetry as an object cannot possibly stand in the same way as humans because only humans can stand on both feet. Likewise, on line 2 /*pada keperkasaan hati nurani*/ 'on the doughtiness of conscience'. The word *keperkasaan* 'doughtiness' is synonymous with a human being, in particular a brave man. However, in this poetry, it is emphasized that it stops standing on a healthy conscience. It means that poetry, as an inanimate object, is likened to a strong or powerful man. Therefore, this line is categorized as a semantic deviation of personification figures.

In addition, semantic deviations that contain personified figures are also found as the figure of speech or rhetoric of repetition. This repetition style is found in each stanza of this poetry. In stanza I, there is a repetition of the word *tentang* 'about,' rewritten. It can be seen in the following lines:

> ***tentang*** *kebusukan yang memerintah*
> ***tentang*** *kesemenaan yang berkuasa*
> ***tentang*** *korupsi yang memimpin*
> ***tentang*** *penindasan hak asasi*

It seems clear that the word *tentang* 'about' is repeated four times in stanza I. It indicates that the word *tentang* is an emphatic word that follows it. In this case, the author experienced disappointment with the government at that time. The disappointment of rottenness, arbitrary, corruption, and suppression of human rights in government becomes a scourge in the author's heart. The author feels that his freedom rights are shackled, so he feels disappointed and is better to die young. The author conveyed his complaints by selecting the diction 'tentang' as a form of his dislike of what he felt.

In stanza II, there is also repetition. The repetition is a conjunction *dan* 'and' and is repeated four times. It is in the following lines.

> ***dan*** *pernyataan-pernyataan benci*
> ***dan*** *ungkapan-ungkapan palsu*
> ***dan*** *kalimat-kalimat marah*
> ***dan*** *sumpah serapah culas*

Stanza II is an affirmation form of the author who is disappointed due to his limitations in expressing his ideas and opinions, raising the disappointment curses. Furthermore, stanza IV also has repetition in lines 3-8, which is repeated six times. It can be seen in the following lines:

> ***untuk*** *menyatakan cinta*
> ***untuk*** *menyatakan peduli*
> ***untuk*** *menyatakan hormat*
> ***untuk*** *menyatakan syukur*
> ***untuk*** *menyatakan maaf*
> ***untuk*** *menyatakan iba*

The word *untuk* 'for', repeated six times, also emphasizes the author's disappointment, who is no longer free to express. These repetitions indicate that the author is tired and bored seeing situations that do not meet his expectations. Thus, the author tries to describe his fatigue and boredom through the poetry "Lebih Baik Mati Muda."

3.1.6. Graphological Deviation

The graphological deviation is a language deviation form found in spelling and punctuation. The poetry *"Lebih Baik Mati Muda"* has a graphological deviation. It can be seen from line 1 for each stanza and the end of the line for each stanza. In stanza I, line 1 /*Jika usia menua kapan waktu*/, there is a capital letter at the beginning of the word *jika* '*If,*' but in lines 2-8, the line starts with lowercase letters. If the line is not a single unit, then the use of letters in stanza I should start with a capital letter, but there should be a comma behind each line up to line 8. Similarly, in stanzas II, III, and IV, there are graphological deviations, mainly using letters, and comma punctuation, besides that at the end of line 8, there should be a period due to in line 9 /*Lebih baik mati muda*/, starting with a capital letter. Thus, the poetry *"Lebih Baik Mati Muda"* occurs graphological deviation.

3.2. Contribution of Research Results to Literature Learning at Junior High School

Based on the Regulation of the Ministry of Education and Culture, the Republic of Indonesia Number 37 of 2018 concerning Amendments to the Regulation of the Minister of Education and Culture number 24 of 2016 concerning Core Competencies and Basic Competencies at Curriculum 2013 about Primary and Secondary Education. It is seen how the core and essential competencies in the Indonesian language lessons, in particular, junior high school level [19].

The core competencies of learning Indonesian at the junior high school level have four competencies, i.e., (1) spiritual attitude competence, (2) social attitude, (3) knowledge, and (4) skills. This competence can be achieved through an intracurricular, co-curricular, and extracurricular learning process. The formulation of spiritual attitudes' competence is "respecting and living the teachings of the religion they adhere to." While, the formulation of social attitude competence is "showing honest behavior, discipline, responsibility, care (tolerance, cooperation), polite, and self-confidence in

interacting effectively with the social and natural environment within the range of associations and existence." Both competencies are achieved through indirect teaching, i.e., modeling, habituation, and culture of the school by paying attention to students' characteristics and students' needs and conditions. The growth and development of attitude competence are conducted by the learning process and can further develop students' character (20). Based on the research findings on the linguistic deviation toward Remy Silado's poetry "Lebih Baik Mati Muda." It can contribute to literary learning at the junior high school level, mainly in grade VIII. It can be seen in basic competence 3.12 and the description of basic competence 4.12 in the following Table 1.

Table 1 Basic competencies

3.12	4.12
Menelaah struktur dan kebahasaan teks ulasan (film, cerpen, puisi, novel, dan karya seni daerah) yang diperdengarkan dan dibaca) 'Examining the review text's structure and language (films, short stories, poetry, novels, and regional artworks that are heard and read.'	Menyajikan tanggapan tentang kualitas karya (film, cerpen, puisi, novel, karya seni daerah, dll.) dalam bentuk teks ulasan secara lisan dan tulis dengan memperhatikan struktur, unsur kebahasaan, atau aspek lisan. 'Presenting responses of the quality of works (films, short stories, poetry, novels, regional artworks, etc.) in reviews text orally and in writing by paying attention to structure, linguistic elements, or oral aspects.'

The above basic competencies, especially section 3.12, are described as "Examining the review text's structure and language (films, short stories, poetry, novels, and regional artworks that are heard and read." This competence is very relevant to the research results that poetry as a study material can be examined in terms of language, mainly in linguistic deviation. The research results on the linguistic deviation of the poetry *"Lebih Baik Mati Muda"* can enrich literature learning at the junior high school level, particularly in grade VIII. Students will get used to and find it easier to understand, write, and criticize a literary work through learning based on these essential competencies.

4. CONCLUSION

Based on the analysis, it can be concluded that Remy Sylado's poetry *"Lebih Baik Mati Muda"* 'It's better to die young' has several forms of linguistic deviations. Those linguistic deviations are phonological, lexical,

morphological, syntactic, semantic, and graphological deviation. The phonological deviation occurs in the sound of the phoneme /e/ in the word 'hakekat,' which should be the phoneme /i/'hakikat.' The lexical deviation occurs in the word *kesemenaan*, which should be *kesemena-menaan*. The morphological deviation can be seen in the non-grammatical use of the words *lahirkan, mukim,* and *memanjang-manjang*. The grammatical words should be *melahirkan, bermukim,* and *memanjang-manjangkan*. Furthermore, the syntactic deviation is in the form of permutation. Then, a semantic deviation is indicated by the presence of personification and repetition figures. The last deviation found in the poetry *"Lebih Baik Mati Muda"* is the graphological deviation. Deviations from spelling indicate the graphological deviation, i.e., the use of letters and punctuation. In the poetry *"Lebih Baik Mati Muda,"* there is no deviation in dialect and register. The findings are very relevant to 3.12 competence, especially in description 4.12. It is to present responses of works quality (films, short stories, poetry, novels, regional artworks, etc.) in the form of text reviews, both orally and in writing, giving attention to structure, linguistic elements, or the oral aspect. Students can contribute well and critically to literature learning at the junior high school level, particularly class VIII. They can provide their arguments using Indonesian following excellent and correct principles. Thus, literary learning at junior high school in class VIII runs effectively and smoothly, and students' abilities improve significantly.

AUTHORS' CONTRIBUTIONS

All the authors contributed well to the study. H wrote, analysed, and designed the study. JG participated in conceiving, analysing the data, and translating the manuscript. JI participated in developing the research and also exploring the data. NA participated in analysing the data. M also participated in analysing the data. All authors read the final manuscript and approved it.

ACKNOWLEDGMENTS

REFERENCES

[1] Nurgiantoro B, Stilistika: cetak III. Gadjah Mada University Press, Yogyakarta.

https://ugmpress.ugm.ac.id/userfiles/product/daftar_isi/Stilistika.pdf. 2019.

[2] Rene Wellek & Austin Warren, Teori kesusastraan. Gramaedia Pustaka Utama, Jakarta, 1995.

[3] Susanto A, Deviasi dan foregrounding dalam kumpulan puisi tidak ada New York hari ini karya Aan Mansyur dan 99 untuk tuhanku karya Emha Ainun Nadjib. *Jurnal NOSI*, pp. 1-14. https://pbindoppsunisma.com/wpcontent/uploads/2017/10/Agus-Susanto.pdf. 2017.

[4] Widayati M, Sukoharjo B, Foregrounding dalam kumpulan cerpen Adam Ma'rifat karya Danarto. *Jurnal Stilistika*, pp. 1-14. DOI: https://doi.org/10.32585/.v3i1.6. 2017.

[5] Leech GN, A linguistic guide to english poetry. London: Longman; 1991.

[6] Rimasi, Analisis unsur penyimpangan (deviasi) dalam kumpulan puisi karya penyair Nusa Tenggara Timur dan implementasinya dalam pembelajaran sastra kurikulum 2013 edisi revisi 2017. *Jurnal NOSI*, pp. 1-21. https://pbindoppsunisma.com/wpcontent/uploads/2018/06/Rimasi.pdf. 2018.

[7] Akhter S, Hayat M, Grammatical deviations in Samuel Beckett's waiting for godot. Lang India, pp. 1-26. http://www.languageinindia.com/sep2012/sairawaitingforgodot.pdf. 2012.

[8] Kupchyshyna Y, Davydyuk Y, From defamiliarization to foregrounding and defeated expectancy: Linguo-stylistic and cognitive sketch. Lege Artis, 2017, pp. 1-36. https://lartis.sk/wp-content/uploads/2019/01/KupchyshynaDavydyukLArt2.02.2017.pdf.

[9] Fathur Rahman & Sukardi Weda, Linguistic deviation and the rhetoric figures in Shakespeare's selected plays. *Xlinguae Journal*, pp. 37-52. DOI: https://doi.org/10.18355/XL.2019.12.01.03. 2019.

[10] Hossein P & Vahid M, Linguistic deviation in poetry translation: an investigation into the English renderings of Shamlu''s Verse. *Language Teaching and Research Journal*, Vol. 2, No. 6, pp. 1329-1336. DOI: https://doi.org/10.4304/jltr.2.6.1329-1336. 2011.

11] Fábio Fortes & Fernando Adão de Sá Freitas, The notion of language deviations in *St. Augustine's Ars pro fratrum mediocritate breuiata. Archai Journal*, pp, 1-20. DOI: https://doi.org/10.14195/1984-249X_27_10. 2019.

[12] Sonia Zyngier, Towards a cultural approach to stylistics. *Cauce Journal*, pp, 365-380. https://cvc.cervantes.es/literatura/cauce/pdf/cauce24/cauce24_21.pdf. 2001.

[13] Yulianto B, Deviasi fonologis tuturan bahasa Indonesia anak. *Diksi Journal*, pp. 1-10. https://journal.uny.ac.id/index.php/diksi/article/view/6594/5654. 2015.

[14] Nurgiyantoro B, Stile dan stilistika. *Diksi Journal*, pp. 1-9. DOI: https://doi.org/10.21831/diksi.v0i1.7100. 2015.

[15] Tindaon YA, Pembelajaran sastra sebagai salah satu wujud implementasi pendidikan karakter. J Chem Inf Model, DOI: https://doi.org/10.24114/bss.v1i1.198. 2013.

[16] Hadari N, Metode penelitian bidang sosial. Yogyakarta: Gadjah Mada University Press; 2019.

[17] Moleong L. Metode penelitian kualitatif. 36th ed. Bandung: Remaja Rosdakarya, 2017.

[18] Silado R, Puisi Mbeling Remy Silado. Jakarta: Kepustakaan Populer Gramedia.

[19] Permen 37 Tahun 2018_61. KI-KD SD SMP SMA Lengkap.pdf. https://goeroendeso.files.wordpress.com/2019/01/permendikbud-37-tahun-2018-tentang-ki-kd.pdf

[20] Pendidikan M, Kebudayaan DAN, Indonesia R. (jdih.kemdikbud.go.id. 2018); https://jdih.kemdikbud.go.id/?service=srv:00.2189516841ccb704967a8d1523fcddb5889a8647&ref=80f4c25856c8sm65vjfjj95313ej9f7ded1u9f347c0602pb480q0c35674c3rfey52n0dte787lfe367bb13b081kh02c4j1w4jbof3jj4f10683c9z4c0cc7g556xi606c