

VOLUME 16, NOMOR 1, APRIL 2017

p-ISSN 1412 - 2596 (Cetak)
e-ISSN 2460 - 8319 (Daring)

L I T E R A

JURNAL PENELITIAN BAHASA, SASTRA, DAN PENGAJARANNYA



VOLUME 16, NOMOR 1, APRIL 2017

p-ISSN 1412 - 2596 (Cetak)
e-ISSN 2460 - 8319 (Daring)

L I T E R A

JURNAL PENELITIAN BAHASA, SASTRA, DAN PENGAJARANNYA

Terbit pertama kali tahun 2002, dua kali setahun edisi Januari dan Juli. Sejak tahun 2008 periode terbitan diubah menjadi edisi April dan Oktober.

Penerbit:

Fakultas Bahasa dan Seni Universitas Negeri Yogyakarta

Susunan Redaksi

Ketua : Prof. Dr. Burhan Nurgiyantoro, M.Pd.

Sekretaris : Dr. Anwar Efendi, M.Si.

Anggota : Prof. Dr. Zamzani, M.Pd.

Prof. Dr. Endang Nurhayati, M.Hum.

Dr. Wiyatmi, M.Hum.

Basikin, S.Pd., M.Phil., Ph.D.

Penyunting Bahasa : Suharso, M.Pd.

Setyawan Pujiono, M.Pd.

Sekretariat : Virga Renitasari, S.Pd.

Alamat Sekretariat : FBS Universitas Negeri Yogyakarta

Karangmalang Yogyakarta, 55281

Telp. (0274) 550842 Fax (0274) 548207

Laman : journal.uny.ac.id/index.php/litera

E-mail : jurnal_litera_fbs@yahoo.com

Redaksi menerima artikel hasil penelitian yang berhubungan dengan masalah bahasa, sastra, dan pengajarannya. Naskah yang dimuat akan mendapat nomor bukti penerbitan sebanyak dua eksemplar. Pemuatan suatu naskah tidak selalu mencerminkan sikap dan pendirian redaksi.

VOLUME 16, NOMOR 1, APRIL 2017

p-ISSN 1412 - 2596 (Cetak)
e-ISSN 2460 - 8319 (Daring)

L I T E R A

JURNAL PENELITIAN BAHASA, SASTRA, DAN PENGAJARANNYA

Berdasarkan SK Dirjen Penguatan Riset dan Pengembangan Kemristekdikti Nomor: 36a/E/KPT/2016, tanggal 23 Mei 2016 tentang Hasil Akreditasi Terbitan Berkala Ilmiah, LITERA dinyatakan sebagai Terbitan Berkala Ilmiah Terakreditasi, periode Mei 2016 sampai dengan Mei 2021

LITERA

Jurnal Penelitian Bahasa, Sastra, dan Pengajarannya

Volume 16, Nomor 1, April 2017

- ❖ Citra Lesbian dalam Novel Indonesia Awal Tahun 2000-an Karya Perempuan Pengarang
Kasnadi 1 - 11
- ❖ Kesulitan Belajar Siswa dalam Pembelajaran Bahasa Indonesia
Basuki, Yulinda Erma Suryani, dan Dwi Bambang Putut Setiyadi 12 - 20
- ❖ Multicultural Values in Indonesian Novels of The 2000s
Suminto A. Sayuti and Wiyatmi 21 - 36
- ❖ Faktor dan Strategi Pencegahan Pemarjinalan Bahasa Suwawa di Provinsi Gorontalo
Fatmah AR. Umar 37 - 50
- ❖ Aspek Pendidikan Karakter dalam Puisi Hamka
Nani Solihati 51 - 63
- ❖ Wacana Humor dalam Meme di Media Daring
Ari Listiyorini 64 - 77
- ❖ Penalaran dalam Tuturan Lisan Guru pada Pembelajaran di SMP Kota Malang
Ribut Wahyu Eriyanti 78 - 95
- ❖ Pengembangan Pemertahanan Bahasa Jawa melalui Budaya Lokal Guyub Tutar dalam Kajian Antropolinguistik
Akhmad Tabrani dan Luluk Sri Agus Prasetyoningsih 96 - 104
- ❖ Budaya Literasi di Kalangan Mahasiswa FBS UNY
Esti Swatika Sari dan Setyawan Pujiono 105 - 113
- ❖ Pengembangan Bahan Ajar Membaca Pemahaman Berdasarkan Strategi PLAN (*Predict, Locate, Add, Note*) Untuk Siswa Kelas VII
Sudiati dan Nurhidayah 114 - 128
- ❖ Presiden Joko Widodo dalam Bingkai Media Massa
Suharyo, Surono, dan M. Farikhul. A. 129 - 138
- ❖ Pengobatan Tradisional Jawa dalam Manuskrip *Serat Primbon Jampi Jawi*
Hesti Mulyani, Sri Harti W., dan Venny Indria E. 139 - 151
- ❖ The Structure and Formula of *Gerong* Lyrics in The Prambanan Ramayana Ballet
Ratun Untoro, Hedy Shri Ahimsa-Putra, dan Ida Rochani Adi 152 - 169
- ❖ German Composites in Herman Hesse's Novel *Siddharta* and Their Correspondences in Indonesia
Sulis Triyono 170 - 179

**GERMAN LANGUAGE COMPOSITES IN HERMAN HESSE'S NOVEL
SIDDHARTA AND THEIR CORRESPONDENCES
IN THE INDONESIAN LANGUAGE**

Sulis Triyono
Fakultas Bahasa dan Seni, Universitas Negeri Yogyakarta
email: sulis@uny.ac.id

Abstract

This study aims to describe forms and meanings of German language composites and their correspondences in the Indonesian language. This was a qualitative descriptive study. The data were in the form of composites in German sentences in Herman Hesse's novel *Siddharta* and its Indonesian translation by Hedy Holzwarth. The data were collected through the reading and writing technique. They were analyzed by the comparison and distribution techniques. The results of the study are as follows. First, there are 268 forms of composites, consisting of the *Nullkonfix* form, comprising a combination of noun+noun with a total of 161, a combination of adjective+noun with a total of 5, *Konfixbeteiligung /-s/* (22 words), *Konfixbeteiligung /-n/* (49 words), *Konfixbeteiligung /-en/* (6 words), *Konfixbeteiligung /-er/* (17 words), and *Konfixbeteiligung /-r/* (5 words). Second, German language composites are formed through the derivational and inflectional processes. A word formation functions as an attribute in a composite. In the Indonesian language, it is formed through an affixation process. Therefore, it can be concluded that German and Indonesian language composites have similar processes and meaning correspondences.

Keywords: German and Indonesian language composites, correspondences

**KOMPOSIT BAHASA JERMAN DALAM NOVEL SIDDHARTA
KARYA HERMAN HESSE DAN PADANANNYA DALAM BAHASA INDONESIA**

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan bentuk, makna, dan padanan komposita bahasa Jerman ke dalam bahasa Indonesia. Penelitian ini adalah penelitian dekriptif kualitatif. Data berupa bentuk komposita dalam kalimat bahasa Jerman berasal dari buku roman *Siddharta* karya Herman Hesse dan karya terjemahan bahasa Indonesia oleh Hedy Holzwarth. Pengumpulan data menggunakan teknik simak dan catat. Analisis data menggunakan padan dan agih. Hasil penelitian sebagai berikut. *Pertama*, bentuk komposita berjumlah 268 buah, meliputi bentuk *Nullkonfix* berupa penggabungan nomina+nomina sebanyak 161 buah, penggabungan adjektiva+nomina sebanyak 5 buah, *Konfixbeteiligung /-s/* (22 kata), *Konfixbeteiligung /-n/* (49 kata), *Konfixbeteiligung /-en/* (6 kata), *Konfixbeteiligung /-er/* (17 kata), dan *Konfixbeteiligung /-r/* (5 kata). *Kedua*, komposita bahasa Jerman dibentuk berdasarkan proses derivasi dan infleksi. Konstruksi kata ada yang berfungsi sebagai atribut dalam komposita. Adapun dalam bahasa Indonesia dibentuk berdasarkan proses afiksasi. Dengan demikian, dapat disimpulkan bahwa komposita bahasa Jerman dan bahasa Indonesia memiliki kesamaan proses dan padanan makna.

Kata kunci: komposita bahasa Jerman dan Indonesia, padanan

INTRODUCTION

German language composites, also called as *Zusammensetzung*, can be defined as a '*kata majemuk*' in Indonesian. Language composites are the combination of two or more words which become one word having new meaning. The result of the combination is then called as '*kata majemuk*' (compounds) in Indonesian. The structure of the composites can be a combination of noun+noun, adjective+noun, adverb+noun. Therefore, it can be said that the combination can be free morpheme+free morpheme or bound morpheme+free morpheme.

German composites consist of two elements: the first one is *Bestimmungswort* 'determiners' i.e. the bound morphemes and the second one is *Grundwort* 'primary word' i.e. the core element. Purpose word is the determinative element since it determines meaning in the composites, for instance the word *das Haus* 'house' and the word *die Tür* 'door' become the 'compound' composite of *Haustür* 'house door'. The compound *die Haustür* 'house door' possesses article *die* because the word *die Tür* is a determiner. As for the word *das Haus* (house), it is the *Bestimmungswort* which functions as the descriptor for the attached syllables. This is in line with Duden (2014) who states that the word *Tür* in the word *Haustür* is the determiner, while the word *Haus* in the word *Haustür* is the primary word.

Compound words in Indonesian often use the terms of '*Diterangkan*' and '*Menerangkan*' or are commonly called as the Law of DM, that is to say in the compound 'house door', the descriptor is the word 'house', while the described one is the word 'door'. In spite of German, the compound 'house door' will be said as *Haustür*. The word *Haus* is the describing primary word while the word *Tür* is the one being described. So, it can be concluded that the German 'compound' language composites follow the Law of MD, while

the Indonesian 'compound' language composites follow the Law of DM.

Combinations of two or more syllables can cause the emergence of *akzent* (intonation stresses) in the language composites. These can be grouped in three types, as in the following examples:

1. *Welt'hungershilfe* (w\lt'hšKXr) 'world hunger aid'
2. '*Frauenparkplatz* ('fraXnparkplatz) 'ladies parking area'
3. *Weihnachts'plätzchen* (waihnachts'plaetzXn) 'Christmas cookies'

Based on these examples, it is stated that the first group has intonation construction of (a+(b+c)), in which (a) is the word *Welt*, which gets low intonation, while (b+c) is the word '*Hungershilfe*', which gets high intonation. Example (2) has the intonation construction of ((a)+b+c), in which (a) is the word *Frauen* which has high intonation whereas (b+c) is the next syllables which do not get high intonation. As for example (3), it has intonation construction of (a+b+(c)), in which (c) is the word *plätzchen* which has high intonation stress, while the syllables of the word *Weihnachts* do not get any intonation stress. The third syllable is located in the last position whereas in (a+b) i.e. the word *Weihnachts*, it is located in the first and the second syllable which do not get high intonation stress.

In contrast to language composites having only two syllables, the intonation stress is always in the first syllable. This is as proposed by Engel (1991 : 519) who states that *das Bestimmungswort des Kompositumsträgtimmer den Hauptakzen: Gärtengerät, Äpfelmost, Kerzenschimmer* (determinative elements as the bound morpheme in compounds are always in the first syllable, as in gardening tools, pureed apples, and candlelight.

In German, as proposed by Duden (2005: 712), the term *Kompositionsfugereferens* to an added composition in the form of *Konfixbeteiligung*, i.e. vocal or consonant in compounds. This addition is done by

inserting vocal or consonant element in the language composite. This shows how complex German language composite formation can be. Besides creating changes in the *akzent* (the intonation stress) on the first syllable, there might be intonation stress change on the last syllable. This change is due to the existence of composite formation. On the other hand, there are differences in the infix in the form of vocal and consonant used in the process of a language composite formation.

In German, language composite is one of many which is commonly used in sentences because it has such important functions. In order to form composites, several ways can be done, namely: (1) the combination of two free morphemes in the form of noun + noun refers to the noun composite, (2) the combination of two free morphemes in the form of adjective + noun refers to the adjective composite, (3) the combination of two free morphemes in the form of adverb + noun refers to the adverb composite, (4) the combination of two free morphemes in the form of verbs refers to the verb composite, and (5) derivation. As a result, the composite formation from the combination of several free morphemes leads to the emergence of new semantic features.

Based on the composite formation, German language learners who are also foreign speakers find it difficult to learn. It is as stated by Engel (1991: 520) that semantic typology in the composite will be clearly shown in a sentence, if a part of its element composition corresponds with the case. In this case, it is not easy to understand a composite unless the native speaker or foreign speakers who are experts in the language. Problem emerges when learners learn the composites for the first time. For that reason, adequate explanations on the German language composite formation are needed. The construction of the composite can be seen as follows:

einBusfahreristeiner, der einen Bus fährt
'a bus driver is someone who drives a bus'

Viewed from its roles in a sentence, a German composite can be said as having several semantic features. These features have meanings as *agentis* (agent), *instrumenti* (instrument), and *aktionis* (action) (Engel, 1991: 522). As for language composites having the *agentis* meaning, it is a language composite bringing out an action in its rightful semantic features (*das Bestimmungswortbezeichnet das von der HandlungBetroffene*), for example in the composite word *Bienenzüchter* (bee keeper) and *Zeitungsleser* (newspaper reader). A composite having *instrumenti* meaning is a language composite which has meaning of a property caused by actions (*das Bestimmungswortnenntinedurch die Handlungbewirkte Eigenschaft*), as in *Gesundsbeter* 'Healthy' and *Muntermacher* 'Cooper'. A composite having *aktionis* meaning is a language composite which has meanings that there are changes in behavior or actions (*das Bestimmungswortmodifiziert die Handlung*), as in composite *Naßkopierer* (wet photocopier) and *Schnelldrucker* (fast printer).

The focus of this study is problems in German composite formation in becoming compound words having new meanings. The novel entitled *Siddhartaby* Herman Hesse was not chosen without reasons. It should be noted that Herman Hesse was a well-known poet of Swiss-German descent who had traveled to India that inspired him to write a literary piece entitled *Siddharta*. He was a German and was interested in literature. His works became references for worldwide writers until today. In 1946 he won the Nobel Prize in literature (from the Swedish government).

German composites possess various lexical forms. This is due to the formation process which can be done in several

ways, as stated by Engel (2001: 511) that compounds are derived from the combination of the existing words. The compound formation is done by adding other elements in bound morphemes or by adding the core morpheme'. Furthermore, Engel (2001: 519) states that noun composites consist of two components: the first one as the root, and the second one as the bound element as a result of inflections, for example *Dichterkomponist* 'Poet Composer'. The second component does not affect the genus and flexes of a composite.

Engel (2001: 519) states that composites have meaning relationships which are not translated word per word, but the whole context in the composite. If someone does not master German well, then peculiarities will emerge in the process of forming new composites.

For that reason, well comprehension is needed, so that there will not be any rule deviation in forming new composites. The formation affects the intonation and semantic features. This is in line with Eisenberg (2004) who states that there are three processes of language composite formation, it can be understood from the constructing form, namely (1) having the form, in which the second part gets high intonation stress, while (c) does not get any *akzent*; (2) having the form, in which there is no high intonation stress to this part whereas other parts have *akzent*; (3) having the form of ((a b) c), where the first part, i.e. ((a b) always gets tone stress, whilst part (c) does not get any *akzent*'.

Duden (2009: 50) proposes that in language composites only consisting of two syllables, the first syllable gets high tone stress if pronounced, while the second one does not. Substantive composites do not depend on the form complexity level individually, but on the unchangeable form not only in the syllable that becomes the core morpheme, but also in the syllable that becomes the bound morpheme. Furthermore, Duden

(2009: 712) states that the weakness in language composites formation is in the *konfix* addition. It can be viewed from the formation which conveys three methods, namely: (1) not changing the form and its basic elements, (2) without additions, unless in vocal /e/ in the first syllable of some specific composites, it is eliminated, such as in the word *Schulbuch* (school book), (3) adding consonant /s/ as in *Tagesreise* (one day trip).

Duden (2014) suggests that bound morphemes are located in the first syllable of a language composite, while the core morpheme is located in the last syllable, as in the word *Haus* which is located in front of the word *Tür* so that they become *Haustür*. This shows how important the location of syllables in the composites is because it can affect meaning.

Based on the above problems, an in-depth study on the form and meaning of German language composites in the novel *Siddharta* and their equivalence in Indonesian were required. It is expected that students will understand forms and meanings of German language composites and their Indonesian equivalence through this study. Therefore, problems are formulated as follow: (1) how are forms and meanings of the German composites in *Siddharta* novel by Herman Hesse? (2) their Indonesian equivalence in *Siddharta* novel by Herman Hesse?

This study is aimed at describing: (1) forms and meanings of German composites in *Siddharta* novel by Herman Hesse, and (2) German composites and their Indonesian equivalence in *Siddharta* novel by Herman Hesse.

METHOD

The object for the data of this study is all forms of language composites in all German sentences in the *Siddharta* novel and all sentences in the Indonesian-translated work. The subject is German and Indonesian composites.

The data resource in this study is all German language composites categorized as newly formed only noun as the result of the combination of two or more words in German and their composite equivalence in Indonesian.

The data were collected from *Siddharta* novel in German and in the Indonesian-translated work as follows.

1. *Siddharta* Novel. *Eineindische Dichtung* von Herman Hesse. *Erster Teil*. 1922. Published by *Suhrkamp Verlag* in German, Lindenstrasse 29 – 35, SuhrkampHaus 60325, Frankfurt am Main. Book thickness 86 pages.
2. *Siddharta* Novel by *Herman Hesse*. A Nobel Prize in Literature Winner. This book is translated by Hedy Holzwarth and studied by Goethe Institut. Bentang Pustaka Press, Indonesia. ISBN: 9793062223. Book thickness 236 pages.

The data in this study are collected by employing the read and noted technique (Sudaryanto, 1996). This technique is done by reading the whole content of *Siddharta* novel either in the German or Indonesian version. Then, a thorough recording of all the corpus data in the form of 'compound' composites are done. The record is done in the data card to ease the corpus data categorization. It is needed for the following analysis materials in order to find the meaning equivalence between German and Indonesian (Wray, 2003: 153).

The data were analyzed using 2 methods, namely the matching and distribution method (Sudaryanto, 1998). The matching method employed is the referential sorting technique. References in the form German and Indonesian language composite are used in this technique. The distribution method uses the element division and marker reading technique. The element division technique is applied to find out the form of German and Indonesian language composites.

The reading technique is applied to find out to determine the form and meaning of German language composites in the novel *Siddharta* and their Indonesian equivalence. The collected data were then tested for validation by checking and rechecking with the help of a native speaker who was also the guest lecturer from *Deutsche Akademische Austauschdienst* (German Academic Exchange Service) in the German Education Study Program in the Faculty of Languages and Arts, Yogyakarta State University. The validation was for validating the collected corpus.

Furthermore, verification was done in the data from the study by a colleague of the Linguistic cluster to find out whether or not the data were reliable. Moreover, verification was done in the Research Proposal Seminar forum (Research Instrument Seminar) which was done in May 6, 2015 by the Research Advisory board of the Faculty of Languages and Arts, Yogyakarta State University.

Besides, the result of the study was also validated in the Research Result Seminar forum held by the Research Advisory board of the Faculty of Languages and Arts, Yogyakarta State University in October 8, 2015.

RESULTS & DISCUSSION

The findings showed that the form of composites in the novel *Siddharta - Eineindische Dichtung* by Herman Hesse appeared in 268 forms. Based on these forms, it can be specified that composites with formation processes without *konfix* can be called as *Zero konfix*, i.e. there are 161 combined form between noun + noun and 5 composites of combined form between adjective + noun. Composites in the form of *Konfix Participation* /-s/ consists of 22 compound words, *KP* /-n/ consists of 49 compound words, *KP* /-en/ consists of 6 compound words, *KP* /-er/ consists of 17 compound words, and *KP* /-r/ consists of 5 compound words.

Apart from that, there are compounding forms by adding prefixes before a word: *Präfix /Ge-/* for 1 word and *Präfix/Ober-/* for 2 words. As a result, the numbers of composites in the novel *Siddharta* are 268 compound words.

Data from the novel *Siddharta* by Hesse (1922) and the translated version by Holzwarth (2007) are described as follow.

Data 1:

..., *in der Sonne des Flußufers Booten, im Schatten des Salwaldes, im Schatten des Feigenbaumes* wuchs Siddhartha auf, der schöne Brahmanen, der junge Falke, zusammen mit seinem Freunde, dem **Brahmanensohn** (Hesse, 1922: 1).
'..., disinari matahari pada tebing sungai di dekat perahu-perahu, dalam naungan **hutan kayu sal**, di bawah bayangan **pohon ara**, di sanalah Siddhartha tumbuh dewasa, putra tampam sang Brahmana, elang belia, bersama sahabatnya, **putra seorang Brahmana**' (Holzwarth, 2007: 7).

'..., illuminated by the sun on the riverbank close to the boats, in the shade of **sal wood forest**, under the shadow of the **fig tree** was where Siddharta grew up, the handsome son of the Brahma, the young eagle, along with his best friend Govinda, **a son of Brahman** (Holzwarth, 2007: 7).

Based on data (1), it can be stated that the compound words were derived from the noun *Feigen* 'figs' and noun *Baum* 'tree' so that they became the composite *Feigenbaum*. This composite form did not create *konfix* appearances in compound words. This was caused by the noun form of *Feigen* which already has a suffix */-en-/* combined with the noun *Baum*. Thus, *konfix* was not needed anymore since the basic element in the noun which serves as the attribute in the compound word had suffix */-en/*. In contrast to the composite *Brahmanensohn*, the attributive noun in

the form of noun *Brahman* was combined with the noun *Sohn* which brought out the *konfix /-n-/* to become *Brahmanensohn*. It deals with the sound pattern.

Composite formation, according to Duden (2005: 712), is known as *Kompositionsfuge*, that is additional composition in the form of *Konfixbeteiligung* (vocal or consonant *konfix* in a compound word). This can be *konfix/-s-/*, */-s-/*, */-es/*, */-n-/*, */-en-/*, and */-er-/* as in the following data.

Data 2:

In data (2) composites were formed based on the addition of *konfix/-s-/* as follows.

..., *war nicht mehr sinnlose und zufällige Vielfalt der Erscheinungswelt*, ... (Hesse, 1922: 23).

..., *bukan lagi keragaman yang sia-sia dan kebetulan dari sekadar penampilan belaka*, ... (Holzwarth, 2007: 48).

..., this was no longer a vain diversity and coincidence from mere **appearance**, ... (Holzwarth, 2007: 48).

Based on data (2), it can be stated that *Erscheinungswelt* was a composite derived from combined words of *Erscheinung* (appearance) and *Welt* (world). German language composite in the word *Erscheinungswelt* was translated by Holzwarth (2007: 48) as the word *penampilan* (appearance) in Indonesian. This signified that there was the dissimilarity in the composite construction between German and Indonesian. The German language composite consists of two words, namely the word *Erscheinung* (appearance) and *Welt* (dunia), whereas, in Indonesian, there was only one translation to the word, i.e. *penampilan*. The different construction was caused by the differences in the word or phrases formations in the language. However, the form difference did not differentiate meaning. The equivalent form of it in Indonesian was in the form of meaning

equivalence instead of in the lexical construction. The meaning equivalent of *Erscheinungswelt* was *penampilan*. The form of construction of *Erscheinungswelt* had infix /-s-/ which was located in between words in *Erscheinungswelt*, namely the word *Erscheinung*+/-s-/+Welt.

The German language composites and the equivalent form are shown in the following data.

Data 3:

Freude sprang in seines Vaters Herzen über den Sohn, den Gelehrigen, den **Wissensdurstigen**, ... (Hesse, 1922: 1).

Kebahagiaan meliputi hati ayahnya melihat putra yang belajar dengan cepat, selalu haus pengetahuan, ... (Holzwarth, 2007: 8).

Happiness embraced his father who witnessed his fast-learning son, always **thirsty for knowledge**, ... (Holzwarth, 2007: 8).

Data (3) was a composite *Wissensdurstigen* (thirst for knowledge) which combined from the noun *Wissen* + konfix /-s-/ + adjective *durstig*. The combination resulted in a new form called the substantive or new nouns requiring konfix and suffix. Konfix /-s-/ was required to coordinate composites derived from nouns and adjectives. The suffix /-en/ was the plural form of the composite. Similar data are described as follow.

Data 4:

..., mit der leuchtenden Stirn, mit dem **Königsauge**, mit den schmalen Hüften, ... (Hesse, 1922: 1).

..., dengan dahi bersinar, **mata seorang raja**, dan pinggul ramping (Holzwarth, 2007: 8).

..., with shining temple, **eyes of a king**, and slender hip (Holzwarth, 2007: 8).

In data (4), the composite *Königsauge* (eyes of a king) was a form of new composites formation derived from the noun *König*(king) + konfix /-s-/ + noun *Auge* (eyes). Consequently, both nouns became a new meaningful composite meaning *mataseorang raja*(eyes of a king). Meanwhile, if observed carefully, there were two forms of language composites in both data, namely the composite *Wissensdurstigen*(thirsty for knowledge) and *Königsauge*(eyes of a king). Composite *Wissensdurstigen*(thirsty for knowledge) consisted of the noun *Wissen* (knowledge) + konfix /-s-/ + adjective *durstig*(thirsty), whereas the composite *Königsauge*(eyes of a king) consisted of a noun *König* (king)+ konfix /-s-/ + noun *Auge* (eyes). Based on both forms, there were two composite forms derived from noun+adjective and noun+noun.

Data 5

In data (5), composites were formed based on the addition of konfix /-n-/ as follow.

..., saß auf roten Kissen unter ein bunten **Sonnendach** eine Frau, die Herrin (Hesse, 1922: 28).

'..., duduk seorang wanita, sang majikan, di bantal-bantal merah di bawah **langit-langit** beraneka warna' (Holzwarth, 2007: 62).

'..., there sat a woman, the mistress, on the red cushions under the multicolored **ceiling**' (Holzwarth, 2007: 62).

Based on data (5), there was the structure *Sonnendach* (ceiling). The word *Sonnendach* had the structure of *Sonne*+/-n-/+*Dach*. Accordingly, the addition of konfix /-n-/ which was in between the word *Sonnendach*, was the German language structure which was equivalent to konfix /-s-/. The konfix functioned as form alignment which had no meaning. However, without konfix /-n-/ in the word

Sonnendach, the word would not have any meaning. For that reason, the structure of *Sonne+/-n-/Dach* was one unified form which has meanings. The *konfix/-n-/* existence was absolutely needed.

Data 6:

In data (6), the composite was formed by adding *konfix/-en-/* as follows.

Zuweilenabererhobersich, trat an die Hüttentür und lauschte, ob der Knabeschlafa (Hesse, 1922: 66).

'*Tetapi sesekali ia bangun, melangkah ke pintu gubuk dan mendengarkan, apakah si anak masih tidur*' (Holzwarth, 2007: 128).

'But he got up once in a while, stepping to the **hut door** and listened, whether or not his son was asleep' (Holzwarth, 2007: 128).

Based on data (6), the structure *Hüttentür* had a primary form of *Hütt+/-en-/Tür*. As a result, the word *Hüttentür* consists of three words, namely the root *Hütt* (hut), *konfix/-en-/*, and *Tür* (door). Those three elements became one word *Hüttentür* which was equivalent to the Indonesian *pintugubuk*. Both composites in German and Indonesian have more than one element. Both of them have phrase forms. Still, there are some differences between the two. German language composites have three words, while Indonesian only have two. The word *Hüttentür* has *pintugubuk* (hut door) as its equivalent form. The form difference was caused by forms of *konfix* which do not exist in Indonesian. Meanwhile, in German, *konfix* always become reference in composites formation.

Data 7:

In data (7), composites were formed based on the addition of *konfix/-er-/* as follow.

..., *immernochwaren die Menschen der Welt, die Kindermenschen,*

ihmfremdgeblieben, wieerihnenfremd war (Hesse, 1922: 42).

'..., *masih juga orang-orang dunia ini, orang-orang kekanak-kanakan, tetap asing bagi dirinya juga asing bagi mereka*' (Holzwarth, 2007: 86).

'..., still the people of this world, **the childish ones**, remain bizzare for both of him and them' (Holzwarth, 2007: 86).

Based on data (7), the composite structure of *Kindermenschen* had the primary form of *Kind + konfix /-er-/* the word *Menschen*. The word *Kind* (child) and *Menschen* (persons, people). The composites *Kindermenschen* was equal to *orang kekanak-kanakan* (childish people) in meaning. Both composites had the same form, i.e. in the form of phrases, as well as same meanings. The only difference was that the German language has *konfix/-er-/*, while Indonesian only has phrases without *konfix*. Thus, it can be said that composites in German and Indonesian have different constructions as in German, these are in the forms of words, whereas in Indonesian, these are in the forms of phrases. On the other hand, both have equivalence in meanings.

Based on the research findings, it is found that there were composites with greatly varied structures. This is all because of the word form variations which became the primary words in the composites. Meanwhile, the structure of the German language composites can be the form of *Nullkonfix*, i.e. the combination of noun + noun. It was found in 161 composites in the novel *Siddharta* by Herman Hesse. There were 5 composites as a result of the combination of adjective + noun. There were 22 *Konfixbeteiligung /-s-/*. It was found as many as 49 *Konfixbeteiligung /-n-/* in the novel. There were 6 *Konfixbeteiligung /-en-/*. The structure of composites in the form of *Konfixbeteiligung /-er-/* was found as many as 17 composites. There were 5 *Konfixbeteiligung /-r-/*.

On the other hand, there were compounding forms by adding prefixes before a word, i.e. *Präfixbeteiligung /Ge-*, which was found in 1 word, whereas there were 2 *Präfixbeteiligung /Ober-*. So, there were 268 composite forms found in the novel *Siddharta*.

German language composites can be formed in several ways. Duden (2009: 712) states that the formation includes: (1) composites formed by not changing the form and its basic elements, (2) composites without addition, unless in vocal /-e-/ on the first syllable for several composites which are omitted, as in *Schulbuch* (school book), (3) composites derived by adding consonant /-s-/ as in *Tagesreise* (daily trip).

Nevertheless, there were variations of composite formation in German. This is all because of the composite construction which requires linguistic form synchronization. Combinations of two or more words can cause a new form which has no synchronization on its vocal and consonant sounds. For that reason, it can be concluded that the German language composite formation can be in the form of combinations of two or more words derived from noun + adjective and noun + noun elements. The formation needs *konfix* such as /-s-/, /-es/, /-n-/, /-en-/, dan /-er-/ which were located in between the two words.

CONCLUSION

Based on the discussion, the conclusion can be drawn as follows.

1. There were 5 forms of German language composites in the novel *Siddharta*, namely *konfix* /-s-/, /-es/, /-n-/, /-en-/, and /-er-/. Based on the forms, it could be stated that the appearance of various forms of compound word formations in German was caused by differences in the sentence structure formation which functions as an attribute in the composite. On the

other hand, there were also composites having no meaning or *Nullkonfix*. This was resulted from the attributive form of a word and the word was qualified as a compound word in German which did not need any insertion or *konfix*.

2. There were 268 German language composites in novel *Siddharta*, which consist of 161 *Nullkonfix*, i.e. the combined form between noun + noun and 5 combined form of adjective + noun. There were 22 *Konfixbeteiligung /-s-*, 49 *Konfixbeteiligung /-n-*, 6 *Konfixbeteiligung /-en-*, 17 *Konfixbeteiligung /-er-*, and 5 *Konfixbeteiligung /-r-* in which these were functioning as compound words.

Based on the conclusion, suggestions for German language learners can be made; learners can master German well by mastering German language composites first. This is caused by the complex form in the nouns. Meanwhile, nouns have various forms depending on the genus. Plural noun forms of German have complex variants as in *besondere Pluralformen*.

ACKNOWLEDGEMENT

This work was supported by Yogyakarta State University research grant of DIPA. This work would not have been possible without the contribution suggestion of the Lecturer Applied Linguistic Postgraduate State University of Yogyakarta Prof. Dr. Pratomo Widodo and Lecturer of the German Academic Exchange Service (DAAD) Svenja Völkert, MA.

REFERENCES

- Buscha, Joachim & Irene Zoch. (2005). *Der Infinitiv. Zur Theorie und Praxis des Deutschunterrichts für Ausländer*. Leipzig: Langenscheidt Verlag Enzyklopädie. ISBN: 3-468-49493-9.
- Duden. (2009). *Die Grammatik. Unentbehrlich für richtiges Deutsch. Duden Band 4*. Mannheim: Dudenverlag. ISBN: 978-3-411-04048-3.

- Donalies, E. (2007): *Basiswissen. Deutsche Wortbildung*. Tübingen: Narr Francke Attempto Verlag GmbH + Co.KG.
- Engel, Ulrich. (2001). *Deutsche Grammatik*. Heidelberg : Julius GroosVerlag. ISBN: 3-87276-600-7.
- Eisenberg, Peter. (2004). *Grundriß der deutschen Grammatik*. Stuttgart: Verlag J.B. Metzler. ISBN: 5-476-01252-8.
- Gaeta, Livio & Schlucker, Barbara. (2012). *Das Deutsche als kompositionsfreudige Sprache. Strukturelle Eigenschaften und systembezogene Aspekte*. Berlin, New York: De Gruyter (= Linguistik - Impulse & Tendenzen 46), 1-25.
- Gluck, H. (2000). *Metzler-Lexikon Sprache*. 2. überarb. und erw. Aufl. Stuttgart, Weimar: Metzler.
- Herold-Langer, Antje; Angelika Port; Silke Peters; Pauline Villentschuk; Stefan Buch; and Sascha Filyuta. (2003). *Fugenelemente oder Kompositionsstammformen?* Humboldt-Universität: Lehrstuhl für Korpuslinguistik.
- Helmut Glück (Hrsg.). (2010). *Metzler-Lexikon Sprache*. 4. Auflage; Verlag J.B. Metzler, Stuttgart und Weimar. ISBN 3-476-02335-4.
- Lohde, M. (2006). *Wortbildung des modernen Deutschen*. Tübingen: Narr Francke Attempto Verlag.
- Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa*. Pengantar Penelitian Wahana Kebudayaan secara Linguistik. Yogyakarta: Sanata Dharma University Press.
- Sudaryanto. (1996). *Linguistik. Identitasnya, Cara Penanganan Objeknya, dan Hasil Kajiannya*. Yogyakarta: DutaWacana University Press.
- Sudaryanto. (1998). *Predikat-Objek dalam Bahasa Indonesia, Keselarasan Pola Umum*. Jakarta: Djambatan Press.
- Vaverkova, Iveta. (2012). *Possessivkomposita, Ihre Funktion und Bedeutung in der gegenwärtigen deutschen Presse und Internet-Publizistik*. Budweis: Sudbohmische Universität in Budweis, Pädagogische Fakultät Germanistik.
- Wray, Alison; Trott, Kate; Bloomer, Aileen. (2009). *Linguistics: A Practical Guide to Researching Language*. Great Britain: Bookcraft Bath. ISBN: 0 340 65210 1 (pb).
- Wortbildung*: URL: <http://www.canoo.net/services/WordformationRules/Komposition/N-Comp/Adj+N/A+N.html?MenuId=WordFormation11501>. [4.12.2010].

KETENTUAN PENULISAN ARTIKEL

L I T E R A

JURNAL PENELITIAN BAHASA, SAstra, DAN PENGAJARANNYA

1. Artikel harus ditulis berdasarkan hasil penelitian bidang kebahasaan, kesastraan, atau pengajaran bahasa dan sastra, dan belum pernah dimuat pada jurnal lain. Naskah diketik dengan program *Microsoft Word*, 1,5 spasi, sepanjang 7000 – 8000 kata. Naskah diserahkan dalam bentuk print-out sebanyak dua eksemplar beserta *soft copy (file)*. File dapat dikirim ke *e-mail*: jurnal_litera_fbs@yahoo.com
2. Nama penulis artikel tanpa gelar akademik ditempatkan di bawah judul artikel, di bawahnya ditulis nama lembaga asal penulis dan alamat korespondensi (*e-mail* atau nomor HP). Jika naskah ditulis oleh tim, semua nama anggota tim harus ditulis, tetapi penyunting hanya berhubungan dengan penulis utama atau penulis yang namanya di urutan pertama.
3. Artikel ditulis dalam bahasa Indonesia atau bahasa Inggris secara benar dengan format esai. Judul artikel dicetak dengan huruf kapital di tengah-tengah, sedang subjudul ditulis mulai margin kiri lurus tanpa menggunakan angka penomoran. Sub-subjudul dibedakan peringkat hurufnya dan dicetak *tebal miring*.
4. Artikel ditulis dengan sistematika sebagai berikut: judul, nama penulis, alamat lembaga dan korespondensi (*e-mail*); abstrak dalam bahasa Indonesia dan Inggris (100-120 kata; berisi tujuan, metode, hasil penelitian dan kesimpulan utama); kata kunci; pendahuluan (berisi masalah penelitian, situasi ilmiah dewasa ini, dapat mengacu pustaka yang menjadi landasan penelitian); metode; hasil dan pembahasan (diperkuat teori atau temuan penelitian yang relevan); simpulan; persantunan (ucapan terima kasih); daftar pustaka (*hanya memuat sumber-sumber yang dirujuk*).
5. Sumber rujukan sedapat mungkin merupakan pustaka terbitan mutakhir (lima tahun terakhir) dan diutamakan pustaka primer (*artikel penelitian dalam jurnal/majalah ilmiah atau laporan penelitian termasuk tesis dan disertasi*).
6. Perujukan/ pengutipan menggunakan teknik rujukan berkurung dan untuk kutipan langsung disertai penyebutan halaman, contoh: ... (Michael, 2008:48).
7. Daftar pustaka disusun secara alfabetis dan kronologis. Contoh sebagai berikut.
 - Buku: nama penulis (jika nama lebih dari satu kata, diambil entri terakhir), tahun, judul (*cetak miring*), kota penerbit, penerbit.
Edwards, P. A. 2008. *Children's Literary Development*. Boston: Pearson.
 - Artikel jurnal: nama penulis, tahun, judul (*diapit tanda kutip*), nama jurnal (*cetak miring*), volume/nomor, halaman.
Nurgiyantoro, B. 2012. "Kebermaknaan Soal Ujian Nasional Bahasa Indonesia SMA/MA 2012". Dalam *Litera Jurnal Penelitian Bahasa, Sastra, dan Pengajarannya*, Volume 11, Nomor 2, Oktober 2012, hlm. 167-179.
 - Internet: nama penulis, tahun, judul (*diapit tanda kutip*), situs, tanggal pengaksesan.
Mueller, J. 2008. "Authentic Assessment Toolbox". North Central College, Naperville
<http://jonathan.mueller.faculty.noctrl.edu/toolbox/index.htm>. (Diunduh 17 Januari 2009).

VOLUME 16, NOMOR 1, APRIL 2017

p-ISSN 1412 - 2596 (Cetak)
e-ISSN 2460 - 8319 (Daring)

L I T E R A

JURNAL PENELITIAN BAHASA, SASTRA, DAN PENGAJARANNYA

Citra Lesbian dalam Novel Indonesia Awal Tahun 2000-an Karya Perempuan Pengarang
Kasnadi

Kesulitan Belajar Siswa dalam Pembelajaran Bahasa Indonesia
Basuki, Yulinda Erma Suryani, dan Dwi Bambang Putut Setiyadi

Multicultural Values in Indonesian Novels of The 2000s
Suminto A. Sayuti dan Wiyatmi

Faktor dan Strategi Pencegahan Pemarjinalan Bahasa Suwawa di Provinsi Gorontalo
Fatmah AR. Umar

Aspek Pendidikan Karakter dalam Puisi Hamka
Nani Solihati

Wacana Humor dalam *Meme* di Media Daring
Ari Listiyorini

Penalaran dalam Tuturan Lisan Guru pada Pembelajaran di SMP Kota Malang
Ribut Wahyu Eriyanti

Pengembangan Pemertahanan Bahasa Jawa melalui Budaya Lokal Guyub Tutur dalam Kajian
Antropolinguistik
Akhmad Tabrani dan Luluk Sri Agus Prasetyoningsih

Budaya Literasi di Kalangan Mahasiswa FBS UNY
Esti Swatika Sari dan Setyawan Pujiono

Pengembangan Bahan Ajar Membaca Pemahaman Berdasarkan Strategi PLAN (*Predict, Locate, Add, Note*) Untuk Siswa Kelas VII
Sudiati dan Nurhidayah

Presiden Joko Widodo dalam Bingkai Media Massa
Suharyo, Surono, dan M. Farikhul. A.

Pengobatan Tradisional Jawa dalam Manuskrip *Serat Primbon Jampi Jawi*
Hesti Mulyani, Sri Harti W., dan Venny Indria E.

The Structure and Formula of *Gerong* Lyrics in The Prambanan Ramayana Ballet
Ratun Untoro, Heddy Shri Ahimsa-Putra, dan Ida Rochani Adi

German Composites in Herman Hesse's Novel *Siddharta* and Their Correspondences in
Indonesia
Sulis Triyono