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**Madurese Language Speech Levels and Affixes  
Analysis of Madurese Folktales Told  
by Hasan Sasra**

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**Abstract**

**Keywords:**

Affixes  
Analysis;  
Madurese  
Folktales;  
Speech  
Levels.

In Indonesia, each ethnic group has its local languages to communicate with one another. The Madurese language stands out among the numerous local languages spoken by diverse ethnic groups in Indonesia due to its uniqueness. Affixes analysis uses in this research to identify how the words form in Madurese Folktales conversations told by *Muhammad Hasan Sasra*, they are *Pa' Sakèra*, *Bhindhârâ Sa`ot*, *Kè Moko*, *Bhângsa Cara*, *Raghâ Padmi*, *Arè' Madhurâ*, *Sombhâr Aèng Mata*, *Makamma Sayid Maulana Yusuf*, *Perrèng Sojjhinna Kè Rabâ*, and *Kè Lèsap*. The objectives of this research are (1) describing the many speech levels of the Madurese language, specifically in Madurese Folktales. (2) identifying the form and the dominant of the affixation used in Madurese Folktales conversations. The kind of this research is qualitative descriptive; the objects of this study are nine Madurese Folktales. The method used was library research and observation. The result of this study shows that there are three speech levels throughout the Madurese language, which are *Énjé' lyéh*, *Énggê Éntén*, and *Enggi Buntén*. While the affixation analysis, it was found 13 prefixes (a-, n-, pa-, ka-, m-, è-, ny-, ng-, sa-, ka-, ta-, p-, and k-) and 12 suffixes (-ân-, -an-, -na-, -a-, -eng/-na-, -nga-, -è-, -aghi-, -i-, -â-, -e-, and -èpon/-na-). The three dominants of the affixation are a-, è-, and ny- of a prefix, and for suffixes are -na-, -a-, and -an-.

**Abstrak:**

**Kata Kunci:**  
Analisis Afiks;  
Cerita Rakyat  
Madura;  
Tingkat Tutur.

Di Indonesia, setiap kelompok etnis memiliki bahasa lokal untuk berkomunikasi satu sama lain. Bahasa Madura menonjol di antara berbagai bahasa daerah yang digunakan oleh berbagai kelompok etnis di Indonesia karena keunikannya. Analisis afiks digunakan dalam penelitian ini untuk mengidentifikasi bagaimana kata-kata terbentuk dalam percakapan cerita rakyat Madura yang diceritakan oleh *Muhammad Hasan Sasra* yakni *Pa' Sakèra*, *Bhindhârâ Sa`ot*, *Kè Moko*, *Bhângsa Cara*, *Raghâ Padmi*, *Arè' Madhurâ*, *Sombhâr Aèng Mata*, *Makamma Sayid Maulana Yusuf*, *Perrèng Sojjhinna Kè Rabâ*, dan *Kè Lèsap*. Tujuan dari penelitian ini ada dua yaitu (1) mendeskripsikan berbagai tingkat tutur bahasa Madura, khususnya dalam cerita rakyat Madura dan (2) mengidentifikasi bentuk dan afiksasi yang dominan digunakan dalam percakapan Cerita Rakyat Madura. Pendekatan penelitian ini adalah deskriptif kualitatif, dengan objek penelitian berupa sembilan cerita rakyat Madura. Metode yang digunakan adalah penelitian kepustakaan dan observasi. Hasil dari

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penelitian ini menunjukkan bahwa terdapat tiga tingkat tutur dalam bahasa Madura, yaitu *Ēnjâ' Iyâh*, *Ēnggê Ēntên*, dan *Ēnggi Buntên*. Sedangkan dari analisis afiksasi, ditemukan 13 prefiks (a-, n-, pa-, ka-, m-, è-, ny-, ng-, sa-, ka-, ta-, p-, dan k-) dan 12 sufiks (-ân, -an, -na, -a, -eng/-na, -nga, -è, -aghi, -i, -â, -e, dan -èpon/-na). Tiga afiksasi yang dominan adalah a-, è-, dan ny- dari awalan, dan untuk akhiran adalah -na, -a, dan -an.

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## INTRODUCTION

Language is used as a communication tool to convey messages, ideas and thoughts through interaction. Each individual acquires the language of the society depending on where they live. A language will be different because the speakers come from different backgrounds, and also the language use is different. The language spoken by the Madurese is one application of linguistic distinctions. Madura is an area with various cultures and languages located in East Java and is known as the island of salt. Madura has its regional language, namely the Madurese language.

The Madurese language is a regional language that has a language level. There are three levels of language in the Madurese language, namely: *Ēnjâ' Iyâ* (Low Level), *Ēnggih Enten* (Mid-Level), and *Ēnggih Buntên* (High Level). *Ēnjâ' Iyâ* (Low Level) is the roughest level; this level is used for peers and younger people. The second level is *Ēnggih Enten* (Mid-Level); this level is more polite than the previous level and used for older people such as children to parents, children to uncles, aunts and other older relatives (Heriyanto et al., 2020).

The most polite level in this case compared to the others, namely *Ēnggih Buntên* (High Level). *Ēnggih Buntên* (High Level) can be used when a formal meeting, such as the *Kiai* to the audience or the student to the teacher. *Ēnggih Buntên* is also used by young people to the elder ones and a nephew to his uncle (Rahmawati, 2012). Children can also use this level with their parents and those older than them to improve politeness. With most of its originality, Madura transforms values via the work of its local genius, which is handed down from one generation to the next in the form of folktales. As is undoubtedly true, moral and religious aspects can be found within folktales, serving as a norm of philosophy for the people who read them (Harits, 2018).

Morphology is described as the study of word construction; it includes how unfamiliar words are invented in words (Lieber, 2015). A typical definition of morphology is the study of word production, which includes how new words are coined in the languages of the question words (Alim, 2020). Morphology plays an important role in the

construction of linguistic units and structures (Kusumawardhani, 2020). In conclusion, morphology is the study of how words form. According to Akbulut (2017), morphology significantly impacts the creation and interpretation of English words. Affixation is a morphological process that alters the root or base word to create a new word. Affixes are classified in two ways: (1) by their placements and (2) by their purposes. Affixes are classified into three types based on their positions: prefix, infix, and suffix. A prefix is an affix that comes before a word, an infix is an affix that comes after a word, and a suffix is an affix that comes after a word. Affixes may be attached prior to or following a base (Josiah & Udoudom, 2012).

There are three word-formation processes in the Madurese language that are most often used. The first process is to combine free morphemes with bound morphemes, the second process is to repeat morphemes, and the third is to combine free morphemes with free morphemes. The first; word type is the affixation process, including prefixation, infixation, suffixation, and confixation. The second is reduplication, and the third is composition (Sofyan et al., 2008).

Affixation is the part of morpheme and it attaches to bases (Dalimunthe, 2021). Besides it, affixation is formed by adding a combination of bound affixes and free morphemes (Jannedy et al., 1996). There are four kinds of affixation in Madurese, namely: 1) prefix (*ter-ater*), 2) infix (*sesselan*), 3) suffix (*panotèng*), 4) confix (*ter-ater bân panotèng*) (Sofyan et al., 2008). (Sofyan et al., 2008) Giving affixes to the base form is to change the grammatical meaning of a morpheme and change the category of a morpheme.

Prefix can be classified by considering their semantic meanings (Hasanah, 2014). Prefix (*ter-ater*) in Madurese language are *n-*, *a-*, *ta-*, *ma-*, *ka-*, *sa-*, *pa-*, *pan-*, *nga-*, *è-*, *èpa-*, and *èka-*. a) Prefix *n-* in the basic form can change the word class and change the meaning. The basic form of a verb attached to the prefix *n-* will turn into a transitive or intransitive verb. b) Prefix *a-*: The basic form of a verb attached to the prefix *a-* will turn into an intransitive verb, and the primary form of a noun attached to the prefix *a-* will turn into a verb. c) Prefix *ta-*: The basic form of a verb attached to the prefix *a-* will become a passive verb. d) Prefix *ma-*: The basic form of a verb or an adjective attached to the prefix *ma-* will turn into a transitive verb. e) Prefix *ka-*: The basic form of a verb, an adjective or number word attached to the prefix *ka-* will turn into a passive verb, and the primary form of a noun attached to the prefix *ka-* will turn into an imperative verb. f) Prefix *sa-*: a noun attached to the prefix *sa-* will turn into a noun. g) Prefix *pa-*: The basic form of a verb attached to the prefix *pa-* will turn into a transitive verb. h) Prefix *paN-*: The form of an

adjective attached to the prefix *paN-* will turn into a noun. i) Prefix *nga-*: The basic form of a noun attached to the prefix *nga-* will turn into a verb, the primary form of an adjective attached to the prefix *nga-* will turn into an adjective. j) Prefix *è-*: The basic form of a verb and noun attached to the prefix *è-* will turn into a passive verb. k) Prefix *èpa-*: The basic form of a verb, adjective and number word attached to the prefix *èpa-* will turn into a passive verb. l) Prefix *èka-*: The basic form of a verb, noun and adjective attached to the prefix *èka-* will turn into a passive verb (Sofyan et al., 2008).

Suffix (*panotèng*) in the Madurese language there are six, such as *-a*, *-na*, *-ana*, *-an*, *-aghi*, and *-è* have a particular grammatical meaning so that if the suffix is in the basic form, it will be a new meaning. a) suffix *-a*: The root of a verb attached to the suffix *-a* will turn into a verb, and the root of an adjective gets suffix *-a* will turn into an adjective. b) suffix *-na*: The root of a noun, verb and adjective attached to the suffix *-na* will turn into a noun. The example is *maso' > maso'na* (Mohtar, 2016). c) suffix *-ana*: this suffix cannot be attached to the basic form, which is the singular form. Therefore, this suffix will only attach to the base form is a complex form. d) suffix *-an*: The root of a noun attached to the suffix *-an* will turn into an adverb, and the root of a verb attached to the suffix *-an* will turn into a noun e) suffix *-aghi*: The root of a noun and adjective attached to the suffix *-aghi* will turn into a verb. f) suffix *-è*: The root of a noun and adjective attached to the suffix *-è* will turn into a verb, and the root of a verb attached to this suffix will turn into a passive verb (Sofyan et al., 2008).

Madura transforms its values through the work of its local genius, which is passed down from generation to generation in the form of folktales. As is undoubtedly true, moral and religious aspects can be found within Folktales, serving as a norm of philosophy for the people who read them (Harits, 2018). Society applies values and concepts to guide behaviour. Scholars of social sciences have studied the process and purpose of the inheritance of values and concepts. Greertz said that the way humans communicate, preserve and develop knowledge and attitudes towards life is the inheritance of concepts in symbolic form such as folklore generated from human imagination about everyday life (Rifqi, 2011).

Human imagination, through folklore, obtains absolute freedom, which is impossible for everyday life. Understanding culture through folklore; a given phenomenon does not have to be seen as accurate but in how the myth works. The protagonists in Madura folktales are the prince, princess, and queen, the monarch, an angel, and a few regular people who serve as heroes. The category of folktales refers to the endemic name of food, drink, clothes, buildings, and transportation. For instance, the existence of *jhamo*,

*Kodhi' Cramcam, troco', and juko' siongan* represents the endemic material cultures specifically in Madura (Rahmah, 2020). While in Madura Folktales, the themes of morality, religion, and bravery will be at the forefront of the narrative. Holy people are characterized as those who have an honest mentality and behave honestly. They include the king, the queen, the prince, and the princess (Harits, 2018).

Overview of previous researches similar to this research is Harits (2018), he probed the native of Madura folktales and linked it with the universality of the folktales in the world, by investigating the motifs, Madura folktales engage with other folktales across the nation. Furthermore, Kinasih and Hawas (2017) elaborate on the speech levels of Madurese language, particularly Bangkalan dialect, used in different settings by speakers of different social statuses and ages, and explain the different lexicons used in each of those settings. A few researchers focused on the universality of the folktales in the word and speech levels of the Madurese language in the Bangkalan dialect.

There are no researchers concerned about Madurese speech levels in nine Madurese folktales and their affixation analysis. Therefore, this research focuses on those points. The research in this paper aims to describe many speech levels of the Madurese language, specifically in Madurese folktales and identify the form and the dominant of the affixation used in Madurese Folktales' conversations.

Mohammad Hasan Sasra is one of the Madurese cultural figures who tries to preserve the folk stories of the Madurese people by telling stories. There are 9 Madurese folk tales documented by him. This research is interesting to examine further because no previous researchers have entered this space and the contribution of this research will have a good and positive impact on the scientific treasures of literature, especially the study of the Madurese language through folktales.

## **METHOD**

This research is descriptive research with a qualitative approach. In addition, this research is also applied in actual conditions where the researchers act as the main instrument, analyze the data inductively, and prioritize the process rather than the study results. The qualitative descriptive research used in this study was intended to describe and obtain comprehensive information of the many speech levels of the Madurese language, specifically in Madurese Folktales. In addition, this research identifies the form and the dominant of the affixation used in Madurese Folktales' conversations.

The data source of this research is nine Madurese Folktales told by Muhammad Hasan Sasra, they are *Pa' Sakèra, Bhindhârâ Sa`ot, Kè Moko, Bhângsa Cara, Raghâ*

*Padmi, Arè' Madhurâ, Sombhâr Aèng Mata, Makamma Sayid Maulana Yusuf, Perrèng Sojjhinna Kè Rabâ, and Kè Lèsap*. These folktales were chosen not only because of their widespread popularity in Madurese culture but also because they have a tight association with diverse perspectives, are unique due to their many different cultures, and provide a representation of Madurese life. Indeed, the data are taken by using library research and observation. In analyzing the data, the researchers use three steps: data condensation, data display and drawing and verifying conclusions. William D. Davies transcribes the sources of text for these folklores that the University of IOWA released. The manuscript is written in three languages: English, Madurese, and Indonesian. However, the written in the Madurese language has not yet refined its spelling.

## RESULT AND DISCUSSION

Based on the data that researchers analyzed, the followings are the result explanations of the Madurese language speech levels and affixes analysis of Madurese Folktales told by Hasan Sasra.

### Speech Levels in Madurese Folktales

The result of this study is there are three speech levels throughout the Madurese language are *Enjâ' Iyâ* (EI), *Èngghi Enten* (EE), and *Èngghi Bunten* (EB) as follows:

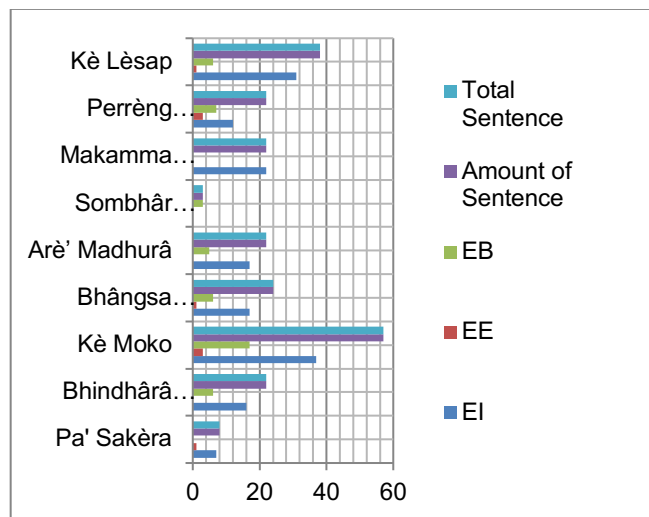


Table 1. The Usage of Speech Level in Madurese Folklores

The detailed elaboration is presented underneath, and we would like to provide one sentence example of the use of speech level in nine folktales.

#### *Pa' Sakèra* / Mr. Sakera

There are 7 EI sentences, 1 EE sentence, and 0 EB sentence. It occurs among figures; *Ginten* (Bu` Sakèra), *Sakèra, kancanah pa` Sakèra sè ka-ḍuwâ'*.

Ginten (Bu' Sakèra): "Jhâ' ghighirân dhâ' binè arapa. Orèng dhujân ghighirân dâ' binè jiya rèjhekkèna lo' bhuwât." (EI)  
Don't be angry with women, because people who like to be angry with them will lose their fortune  
*Kanca-na sè ka-ḍuwâ'*: "Kamma'a, sèra?" (EE)  
Where are you going, Sera?

### ***Bhindhârâ Sa`ot / Cleric Sa`ot***

There are 16 EI sentences, zero EE sentences, and six EB sentences. It occurs among figures; *Bhâji'*, *Nyaè Nuriyam*, *Kèyaè Bato Ampar*, *Kè pegke*, *Bhindhârâ Sa`ot*, *Radin Puspo Negoro*, and *Dhinajuh Rato Tumenggung Tirto Negoro*.

*Kèyaè Bato Ampar*: "Sapa gella' badha na'kana' nyambit e dhalem roma rey Who was that shouting in the house?a?" (EI)  
*Bhâji'* : Aba, Kaè, kaula gella' se ajawab ka panjennengnan! (EB)  
Father, I was the one who answered you!

### ***Kè Moko / Cleric Moko***

There are 37 EI sentences, 3 EE sentences, and 17 EB sentences. It occurs among figures; *Kè Moko*, *Orèng Jangka*, *Santrè*, *Sodâghâr Makassar*, *Orèng Plabbuwan*, *Rato Palembang*.

*Kè Moko* : "Akrèna rèng-orèng neng tang kampong, rèng-orèng se tao ngajhi dha' engko', se ekakan re-sa'-arè-na keng apa asèl-la se badhâ neng jarèya..." (EI)  
People in my village have recited the Koran to me, which they eat for their daily lives, but what are the results there...  
*Santrè / Student* : "Kenneng ka dhimma nèka, Keyae?" (EE)  
Where do you want to fish, Kyai?  
*Kè Moko* : "Adhu, Pangeran, nyo'on-a bellas ka'dhinto pancèng nèka mandhâr olle-ya juko' se jâ-rajâ, se bânya'." (EB)  
O Allah, I ask for your mercy so that this fishing rod can produce big and many fish.

### ***Bhângsa Cara, Raghâ Padmi***

There are 17 EI sentences, 1 EE sentence, and 6 EB sentences. It occurs among figures; *Bhângsa Patè*, *Rato Bidârbâ*, *Bhângsa Cara*, *Raghâ Padmi*.

*Rato* (queen) *Bidârbâ* : "Tang ana' jiya sambîâghi dâ' dhisana bâ'eng, rabâddhâghi." (EI)  
Please take my child to your village and take care of him  
*Bhângsa Patè* : "Dhâddhi saèna èpanyèngghâ dâri Pacangan." (EE)  
maybe it's better to support it from partnering  
*Bhângsa Cara* : "Ponapa siyang ka'dinto malem, manabi ampon parènta dâri ajunan, è-ka-èdin dâri ajunan, è-bhâkta'a pottrè-èpon ajunan." (EB)  
Whether it is day or night, if that is an order from Your Majesty, and approved by you, then we will take your daughter

### ***Arè' Madhurâ***

There are 17 EI sentences, 0 EE sentences, and 5 EB sentences. It occurs among figures; *Rato Majapahit*, *Adi poday*, *Adi Roso*, *Cara' Cangi*, *Gede Onggo Soto*, *orèng Ambunten*, and *orèng Pasongsongan*.

*Rato* (King) *Majapahit* : "Apa sangona bâ'eng?" (EI)  
what are you bringing?

Adi *poday* sareng Adi Roso : “*Pendem kadhi napa carana orèng neng kainto' mendem orèng mate.*” (EB) How do people in this area bury their dead?

### **Sombhâr Aèng Mata**

There are 0 EI sentences, 0 EE sentences, and 3 EB sentences. It occurs among figures; *Orèng Resbaja*.

Orèng Resbaja : “*Adoo.. jin binè', nyo'on tolong dhân kaulâ terro nyambhudhâ tabbhûanna polana malakè'na ana' binè' prabân bhâdhân kaulâ.*” (EB)  
O female genie, I ask you for help, I want to borrow your stomach because I want to marry my daughter

### **Makamma Sayid Maulana Yusuf**

There are 22 EI sentences, 0 EE sentences, and 0 EB sentences. It occurs among figures; *Rato Sultan Abdurrahman Paku Nyata Ningrat*.

*Rato* (King) Sultan Abdurrahman Paku Nyata Ningrat: “*Me' pas anè, mangkana satiya bânnè bulân pornama?*” (EI)  
It's so strange, it's not a full moon right now

### **Perrèng Sojhinna Kè Rabâ**

There are 12 EI sentences, 3 EE sentences, and 7 EB sentences. It occurs among figures; *Rato Panembahan Suko Wati, Kèayè, Pate*.

*Rato Panembahan Suko Wati* : “*Leee.. Engko' me' amèmpè dha' iya, dâgghi' ongghuwan.*” (EI)  
See... Why do I dream like that, I'm afraid it will come true  
*Kèayè* : “*Ontong adâ' ojhân. Kula lakar nyo'on mandhâr adâ' ojhân.*” (EE)  
Luckily it didn't rain, I really hope it doesn't rain now  
*Kèayè* : “*Bunten, dhâddhi re-sa-'are-na dhan kula engghi namong a-naong neng bâbâ-na ka'-bhungka'-an se rajâ ka'dhinto.*” (EB)  
So, every day I just take shelter under this big tree

### **Kè Lèsap**

There are 31 EI sentences, 1 EE sentence, and 6 EB sentences. It occurs among figures; *Kè Lèsap, Rato Bangkalan, Nyè pocong, Kancana Kè Lèsap, Orèng balanda, Bâlâna Kè lèsap, Tandhâ', Ponggâbâ kraton Bangkalan, Rèng-orèngnga Rato Bangkalan*.

*Rato Bangkalan* : “*Sapa, kana? Nyè Pocong ta'iya?*” (EI)  
Who's that?, Is that *Nyè Pocong*?  
*Kè lèsap* : “*Dalem ana'eng Nyaè Pocong*” (EE)  
*Ponggâbâ kraton Bangkalan*: “*Èaddhebâ panapa ka'dhinto.?*” (EB)

Based on the findings above, the researchers found three speech levels throughout the Madurese language, are: *Enjâ' Iyâ* (EI), *Èngghi Enten* (EE), and *Èngghi Bunten* (EB), it can be found in the nine of folktales told by Mohammad Hasan Sasra, they are (1) *Pa' Sakèra* there are 7 EI, 1 EE, and 0 EB, (2) *Bhindhârâ Sa'ot* 16 EI, 0 EE, and 6 EB, (3) *Kè Moko* there are 37 EI, 3 EE, and 17 EB, (4) *Bhângsa Cara, Raghâ Pادمي* there are 17



EI, 1 EE, and 6 EB, (5) *Arè' Madhurâ* there are 17 EI, 0 EE, and 5 EB, (6) *Sombhâr Aèng Mata* there are 0 EI, 0 EE, and 3 EB, (7) *Makamma Sayid Maulana Yusuf* there are 22 EI, 0 EE, and 0 EB, (8) *Perrèng Sojjhinna Kè Rabâ* there are 12 EI, 3 EE, and 7 EB, and (9) *Kè Lèsap* there are 31 EI, 1 EE, and 6 EB. Kusti Kinasih & Hawas (2017) in their research found the three speech levels of Bangkalan dialect. While Haryono & Wibisono (2018) also found that the variety of languages used in the family Tapal Kuda is Madurese language (ML) variety *ênjâ'-iyâ*, *èngghi-ênten*, *èngghe-êntên*, and *èngghi-Bhunten*. Heriyanto et al (2020) also had the same result in their paper. Davies (2010) stated that there were three speech levels of Madurese by different terms: *kasar*, *tengnga'an*, and *alos*. Especially for *alos*, it differentiates into two terms, *alos tenggi* and *alos mandhap*.

In this research, the employment of distinct lexicons is influenced by different speech levels, which are determined by the context of the dialogue, the speakers' social status, and their age. While another researcher almost has the same opinion about these, as Heriyanto et al (2020), Haryono & Wibisono (2018), and Davies (2010). They stated briefly in their paper that factors that can influence language use in Madurese speech levels caused by social factors (social status, education level, age, gender) include who speaks in what language and to whom, when, where, and about what problem.

### Affixes in Madurese Folktales

There are two affixes found in this study by the researcher; they are prefix and suffix as follow:

No.	Text Name	Prefix	Suffix
1.	<i>Pa' Sakèra</i>	<i>a-, n-, pa-, ka-, m-</i>	<i>-ân, -na, -a, -eng/-na, -nga, -è</i>
2.	<i>Bhindhârâ Sa`ot</i>	<i>a-, è-, ny-, ng-, sa-, ka-, ta-</i>	<i>-na, -aghi, -eng/-na, -i, -nga, -e, -ân, -an, -a.</i>
3.	<i>Kè Moko</i>	<i>ng-, è-, ny-, sa-, pa-, ka-, a-, m-, p-, k-</i>	<i>-na, a-, -aghi, -è, -nga, -e, -an, -ân, -eng/-na.</i>
4.	<i>Bhângsa Cara, Raga Padmi</i>	<i>Ka-, pa-, a-, n-, sa-, è-, ny-, m-, ng-</i>	<i>-ân, -èpon/-na, -i, -na, -aghi, -a, -eng/-na.</i>
5.	<i>Arè' Madhurâ</i>	<i>è-, ka-, m-, a-, ny-, n-, ng-</i>	<i>-na, -eng/-na, -a, -ân, -i.</i>
6.	<i>Sombhâr Aèng Mata</i>	<i>ny-, ma-, ka-, a-</i>	<i>-â, -na, -nga, -a.</i>
7.	<i>Makamma Sayid Maulana Yusuf</i>	<i>a-, n-, pa-, è-, m-</i>	<i>-nga, -an, -a, -na, -i, -aghi, -è.</i>
8.	<i>Perrèng Sojjhinna Kè Rabâ</i>	<i>è-, ka-, ny-, a-, sa-, m-, pa-, n-</i>	<i>-ân, -na, -an, -a, -eng/-na, -e, -è.</i>
9.	<i>Kè Lèsap</i>	<i>a-, n-, è-, m-, ng-, ny-, ka-</i>	<i>-eng/-na, -an, -a, -na, -è, -i, -ân, -aghi.</i>

Table 2. Affixes Analysis

Based on the table above, it was found 13 prefixes. They are *a-, n-, pa-, ka-, m-, è-, ny-, ng-, sa-, ka-, ta-, p-,* and *k-*. And also 12 suffixes, they are *-ân, -an, -na, -a, -eng/-na, -nga, -è, -aghi, -i, -â, -e,* and *-èpon/-na*.

## Prefixes

In all nine Madurese Folktales, there are 13 prefixes found by the researchers in the conversation. The prefixes are: *a-*, *n-*, *pa-*, *ka-*, *m-*, *è-*, *ny-*, *ng-*, *sa-*, *ka-*, *ta-*, *p-*, and *k-*. In its phonological form, the prefix /m-/ can be /m-/ , /n-/ , /ny-/ , /ng-/ (Zainudin. et al, 1978, p. 23):

No.	Prefixes	Words	Root	Meaning
1.	<i>a-</i>	<i>Abâlà</i> (v)	<i>Bâlà</i> (n)	Tell (v)
2.	<i>n-</i>	<i>Negghu'</i> (v)	<i>Tegghu'</i> (v)	Hold (v)
3.	<i>pa-</i>	<i>Pangajhârân</i> (n)	<i>Ajhâr</i> (v)	Lesson (n)
4.	<i>ka-</i>	<i>Kabhândhârân</i> (adv)	<i>bhândhâr</i> (adj)	Actually (adv)
5.	<i>m-</i>	<i>Mènta</i> (v)	<i>Pènta</i> (v)	Ask for (v)
6.	<i>è-</i>	<i>Èbekto</i> (prep)	<i>Bekto</i> (n)	When (prep, adv)
7.	<i>ny-</i>	<i>Nyoro</i> (v)	<i>Soro</i> (v)	Order (v)
8.	<i>ng-</i>	<i>Ngèding</i> (v)	<i>Kèding</i> (v)	Hear (v)
9.	<i>sa-</i>	<i>Saellana</i> (conj)	<i>Ella</i> (adv)	After (conj)
10.	<i>ka-</i>	<i>Kaangghuy</i> (prep)	<i>Angghuy</i> (v)	For (prep)
11.	<i>ta-</i>	<i>Tapapak</i> (v)	<i>Papak</i> (v)	Meet (v)
12.	<i>p-</i>	<i>Patanya</i> (n)	<i>atanya</i> (v)	Ask (v)
13.	<i>k-</i>	<i>Koca'eng</i> (v)	<i>Oca'(n)</i>	Say (v)

**Table 3. Madurese Prefixes in Madurese folktales**

- 1) /m-/ replaces all bilabial consonants of /p-/ and /b-/. Example: *Patè* (v) becomes *Matè* (v), the meaning is die (v), and it was found in pa' Sakèra's Madurese folktale. The other example is in *Bhângsa Cara*, *Raghâ* Padmini's folktale. The word "*pènta*" (v) becomes "*mènta*" (v), the meaning is ask for (v).
- 2) /n-/ replaces all bilabial consonants of /t-/. Example: *temmu* (v) becomes *nemmu* (v), the meaning is found (v), and it was found in kè Lèsap's Madurese folktale.
- 3) /ng-/ replaces all bilabial consonants of /k-/ and all vocal prefixes. Example: *kakan* (v) becomes *ngakan* (v), the meaning is eat (v), and it was found in kè Moko's Madurese folktale. The other example is in *Bhângsa Cara*, *Raghâ* Padmini's folktale. The word "*kèding*" (v) becomes "*ngèding*" (v), the meaning is hear (v). While the example of replacing the vocal prefixes is the word "*artè*" (n) becomes "*ngartè*" (v), the meaning is understand (v), and it was found in *Bhângsa Cara*, *Raghâ* Padmini's folktale.
- 4) /ny-/ replaces all bilabial consonants of /s-/. Example: *sambi* (v) becomes *nyambi* (v), the meaning is bring (v), and it was found in kè Lèsap's Madurese folktale. The other example is in *Bhângsa Cara*, *Raghâ* Padmini's folktale. The word "*soro*" (v) becomes "*nyoro*" (v), the meaning is order (v).

When Madurese affixes are attached to some primary forms of Madurese word can cause morphological or phonological processes in the formation process. Madurese affixes will have different meanings depending on the basic form to it is attached. From the thirteen prefixes in nine Madurese folktales, when they attached to the root word, most of them will not change the word class, only a few prefixes will change, such as the word "ngartè", it was found in one of nine Madurese folktales that are Bhângsa Cara, Raghâ Padmi's folktale. The word class of "ngartè" is a verb, the meaning is "understand", and the prefix is ng-. The root of "ngartè" is "artè". The meaning of "artè" is "meaning", and the word class is a noun. So, the word "ngartè" and "artè" have different word classes and meanings.

### Suffixes

In all nine Madurese Folktales, there are 12 suffixes found by the researchers in the conversation. The suffixes are *-ân*, *-an*, *-na*, *-a*, *-eng/-na*, *-nga*, *-è*, *-aghi*, *-i*, *-â*, *-e*, and *-èpon/-na*.

No.	Suffixes	Words	Root	Meaning
1.	<i>-ân</i>	<i>Kawâjibhân</i> (n)	<i>Wâjib</i> (v)	Obligation (n)
2.	<i>-an</i>	<i>Apolongan</i> (v)	<i>Polong</i> (v)	Gather (v)
3.	<i>-na</i>	<i>Ngodâna</i> (adj)	<i>Ngodâ</i> (adj)	Young (adj)
4.	<i>-a</i>	<i>Ahèrra</i> (n)	<i>Ahèr</i> (n)	End (n)
5.	<i>-eng/-na</i>	<i>Arè'eng</i> (n)	<i>Arè</i> (n)	Sickle (n)
6.	<i>-nga</i>	<i>Bhântèngnga</i> (n)	<i>Bhântèng</i> (n)	Bull (n)
7.	<i>-è</i>	<i>Ënyamaè</i> (v)	<i>Nyama</i> (n)	Name (v)
8.	<i>-aghi</i>	<i>Ëcarètaaghi</i> (v)	<i>Carèta</i> (n)	Tell (v)
9.	<i>-i</i>	<i>Ëlèngghi'i</i> (v)	<i>Lèngghi</i> (v)	Sit (v)
10.	<i>-â</i>	<i>Pegghellâ</i> (adj)	<i>Pegghel</i> (adj)	Angry (adj)
11.	<i>-e</i>	<i>Pondhukke</i> (n)	<i>Pondhuk</i> (n)	Cottage (n)
12.	<i>-èpon/-na</i>	<i>Pottrè-èpon</i> (n)	<i>Pottrè</i> (n)	Daughter (n)

**Table 4. Madurese Prefixes in Madurese Folktales**

Madurese suffixes will have different meanings depending on the basic form to which it is attached. One of the suffixes is *-a*, suffix *-a* has a meaning "will" (Zainudin, 1978). The word was found in kè Moko's folktale, which is "ollèya", it is a verb, meaning "will get". The root of "ollèya" is "ollè", the meaning is "get", the word class is also a verb, and the suffix is *-a*.

The suffixes *-na* and *-nga*, attached to a noun, have a function as an adjective that expresses possession. The suffixes *-na* and *-nga* are the same as *-nya* in Indonesian (D. Davies, 2010). The suffix *-na* and *-nga* were found in pa' Sakèra's Madurese folktale. The words are *Bhântèngnga* and *rèjhekkèna*. The meaning of *Bhântèngnga* is "his/her bull", the root is *Bhântèng*, and the suffix is *-nga*. While the meaning of *rèjhekkèna* is "his/her income", the root is *rèjhekkè*, and the suffix is *-na*. On the other hand, the suffixes

–eng and –èpon have the same meaning as the suffix –na. Nevertheless, they are used in the dialect spoken in and around Bangkalan.

Regarding the discussion about Madurese affixes, Muslimah, Hayati and Suhartatik stated briefly in their study that there were four Madurese affixes: prefix, infix, suffix, and confix. Their study showed that there were seven prefixes, 4 Infixes, seven suffixes, and 12 confixes. They analyzed the affixes from Madurese language vocabularies (Muslimah, n.d.). Meanwhile, this research shows that there are two affixes, they are prefix and suffix. There are 13 prefixes and 12 suffixes. It happens because this study analyzes the data from the conversation of nine Madurese folktales.

### ***The Dominant Kinds of Affixes in Nine Madurese Folktales***

The researchers found three dominants of the affixation that were used in Madurese folktale's conversations. They are for prefix *a-* 53 items (26%), *è-* 38 items (19%), and *ny-* 22 items (11%), and the three dominants of the affixation that used in Madurese folktale's conversations for suffix are *–na* 81 items (33%), *–a* 47 items (19%), and *–an* 29 items (12%). The percentages of all items are as follows.

No.	Prefixes	Frequency	Percentage
1.	<i>a-</i>	53	26%
2.	<i>n-</i> ,	8	4%
3.	<i>pa-</i>	12	6%
4.	<i>ka-</i>	16	8%
5.	<i>m-</i>	12	6%
6.	<i>è-</i>	38	19%
7.	<i>ny-</i>	22	11%
8.	<i>ng-</i>	19	9%
9.	<i>sa-</i>	6	3%
10.	<i>ka-</i>	16	8%
11.	<i>ta-</i>	1	0,5%
12.	<i>p-</i>	1	0,5%
13.	<i>k-</i>	1	0,5%
Total		205	100%

**Table 4. Summary of prefixes frequency**

No.	Suffixes	Frequency	Percentage
1.	<i>–ân</i>	12	5%
2.	<i>–an</i>	29	12%
3.	<i>–na</i>	81	33%
4.	<i>–a</i>	47	19%
5.	<i>–eng/</i> <i>–na</i>	23	9%
6.	<i>–nga</i>	8	3%
7.	<i>–è</i>	9	4%
8.	<i>–aghi</i>	18	7%
9.	<i>–i</i>	9	4%

10.	-â	3	1%
11.	-e	5	2%
12.	-èpon / -na	4	2%
<i>Total</i>		248	100%

**Table.5 Summary of Suffixes frequency**

## CONCLUSION

The result of this study shows that the researchers found three speech levels throughout the Madurese language, which are *Énjék Iyéh* (Low Level), *Énggé Éntén* (Mid-Level), and *Enggi Buntén* (High Level). The employment of distinct lexicons is influenced by different speech levels, determined by the context of the dialogue, the speakers' social status, and age. Moreover, from the data that have been analyzed, it was found that 13 prefixes and 12 suffixes in nine Madurese folktales are a-, n-, pa-, ka-, m-, è-, ny-, ng-, sa-, ka-, ta-, p-, and k- for prefixes. And also suffixes, they are -ân, -an, -na, -a, -eng/-na, -nga, -è, -aghi, -i, -â, -e, and -èpon/-na. Next, the researchers found three dominants of the affixation that are used in Madurese folktale's conversations. They are for prefix a- 53 items (26%), è- 38 items (19%), and ny- 22 items (11%), and the three dominants of the affixation that used in Madurese folktale's conversations for suffix are -na 81 items (33%), -a 47 items (19%), and -an 29 items (12%).

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