The form and role of deviation in a collection of poems *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur

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Abstract: The problem in this study is related to the form and role of deviations in the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* [Why Wound does not Forgive Knife] by M. Aan Mansyur. The study is aimed at describing the forms and roles of deviation in the collection of poems. The method used in this study is descriptive qualitative which uses a collection of poems under the study as a data source. There are 8 titles used as data sources to represent the entire poem. The data analysis technique in this study is a text analysis. The steps taken by the researchers in carrying out data analysis include: 1) reading and observing carefully the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur, 2) collecting data, 3) reducing the data, 4) presenting the results of the analysis, and 5) drawing conclusions. The results of the study show that the poet used lexical deviations, phonological deviations, grammatical deviations, semantic deviations, graphological deviations, dialect deviations, register deviations, and historical deviations in the poem collection. The results of the study show that the forms and roles of deviations in the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur have the functions of obtaining density of meaning, generating an atmosphere, looking for new expressions, actualizing ideas, obtaining aesthetic effects, achieving visual beauty, finding accuracy in pronunciation through regional characteristics, strengthening the atmosphere, and achieving accuracy of meaning.

Keywords: *the form and role of deviation, a collection of poems*

INTRODUCTION

A depiction of every aspect of peoples' life is the fundamental element of literary works that are content-based. This demonstrates that literary creations are products of the society. The expression of the society's own creative process is one of the goals of literary works (Schat *et al.*, 2023). Thus, the creative and imaginative aspects of literary works are what unite the essence of literary works (Pettersson, 2016). It is first described as creative labor since it calls for innovative ideas in everything from themes to expression of ideas to language use, including word choice (Muhsyanur *et al.*, 2022).

According to Kant, how can we account for the presence of universal tastes and emotions if the evaluation of an object's aesthetic value is subjective and each observer experiences it differently? In this theory, judgments about aesthetics are neither theoretical nor moral, nor empirical (Zangwill, 2003). Therefore, evaluation of aesthetics is always subjective (based on the subject's experience watching the item), but it also has the capacity to transcend personal bounds and take on a more collective shape (Rujito, 2020).

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The success of a literary work is not only determined by strong and quality intrinsic and extrinsic factors, but it is also supported by the use of language that can make readers feel comfortable and enthusiastic (Isnan, 2020). Basically, by comprehending and sympathizing with a range of human life experiences, reading and composing literary works sharpens human reasons and feelings through poems, short stories, novels, plays, and other literary works. The author artistically and creatively conveys this experience. Literature is becoming more sophisticated as information and technology advance (Ayuningrum *et al.*, 2022).

Literature can be interpreted as a message that has been coded by the author using special or unusual language to achieve a certain impression for the reader thereby distinguishing it from non-literary works (Prasetyo *et al.*, 2021). Beautiful literary works will make readers feel shocked when they see the world in a different way. The discovery of new ways of narrating through intense creativity will enable the emergence of new content and interpretations (Nurgiyantoro, 2019). Teeuw (in Suminto & Irawati, 2009) states that literature shows peculiarities that are not found in language in other sciences. Literary works are used to express the thoughts and feelings of the author (Buyung *et al.*, 2015). Each reader has different beliefs, experiences, and values, coupled with the fact that the situation at the time of reading greatly influences the reader's interpretation (Damono, 2006). By comprehending and empathizing with the many experiences of human life, reading and composing literary works essentially refines human reasons and sentiments. To develop an objective interpretation, stylistics is therefore necessary (Silalahi & Romala, 2022).

One of the most popular literary genres in today's world is poetry. Poetry is a literary genre that uses rhythmic and beautiful wording to express ideas by way of evoking feelings that indirectly involve the five senses (Pradopo, 2009). Poetry has diction that creates melodious sounds so that the combination of words shows a harmony of sounds that is appropriate to the context (Banita *et al.*, 2020). Horatius (in Suminto & Irawati, 2009) states that poetry must be aesthetic and fun (*dulce*) as well as useful and able to provide knowledge (*utile*).

Poetics can be linked to stylistics. Style was a concept in the field of rhetoric in ancient Greece. It was seen as an artistic and technical method for writing texts that persuaded readers (Uhlig, 2024). Works on rhetoric were written by Socrates, Plato, and Aristotle, among other ancient Greek philosophers (Li & Shi, 2015). If poetry culture continues to evolve at a rapid pace in steps with the times, then the inclination for poetry to be easily created becomes the norm (Xiaoyu *et al.*, 2024). As a result, the variety of issues explored in poetry is enhanced by the multitude of poets who participate (Budiono *et al.*, 2024). Literary culture is more than just amusement or the poet's emotional ideas conveyed through language (Siregar, 2024). A poet can convey all of their emotions and expressions at that moment

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through literature, which can be used as a unique form of escape (Putri & Rukiyah, 2022).

Stylistics is defined as a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to factors such as genre, context, historical period, and author (Jeffries & McIntyre, 2010). Stylistics cannot be successful without a thorough grounding in general linguistics, because its only primary concern is the contrast of language systems in a work of literary art (Wellek & Warren, 1956). Stile (style) is defined as a way of linguistic expression in prose, such as the way the writer expresses whatever is being said (Abrams, 1999). To clarify this, one can look at the Swiss linguist Saussure's distinction between "*langue*" and "*parole*". *Langue* is a code or system of rules that is common for speakers of a language while *parole* is a special use of the system created by the speaker or writer (Leech & Short, 2007).

Literary language has double meanings (ambiguity), is arbitrary, does not make sense, and hides meaning (Suarta & Dwipanaya, 2014). Language variations that do not follow grammatical rules are linguistic phenomena that commonly occur in poetry (Hikmat *et al.*, 2017). Deviation is the term for breaking linguistic conventions (Damirovna, 2023). In essence, the aspect of deviation only became popular after it was initiated by the Russian Formalists. The initiators of deviation theory include: Roman Jakobson, Victor Shklovsky, Jurij Tynjanov, and Jan Mukarovsky (Striedter, 1989). Deviation is the use of deviant language. Language variations that do not follow grammatical rules are a linguistic phenomenon that commonly occurs in poetry (Hikmat *et al.*, 2017). Several forms of deviation were proposed by Leech (in Nurgiyantoro, 2022) namely lexical deviation, phonological deviation, grammatical deviation, semantic deviation, graphological deviation, dialect deviation, register deviation and historical deviation. Lexical deviation is a deviation in lexical aspects, words and diction. Phonological deviation is a deviation in phonological elements or language sounds that become unnatural, non-standard, and the language sounds do not have conventional meaning. Grammatical deviation is a deviation in grammatical elements that involves two aspects of structure, namely morphological and syntactic. Semantic deviation is an element of meaning. Graphological deviation is a deviation in the aspects of spelling and punctuation. Dialect deviation is the use of dialect elements due to differences in language variations of speakers from geographical origins and social environments. Register deviation is a language deviation in the register aspect or language variety. Historical deviation is the use of words that are rarely used (archaic) because they are no longer the era (Nurgiyantoro, 2022).

The role of deviation in poetry is very important to provide opportunities for poets to explore and express their creativity in unique and innovative ways (Amabile, 1985). Deviations allow poets to create artistic effects, wordplay, and language styles that arouse readers' emotions through po-

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etry (Menninghaus *et al.*, 2017). By using deviation, poets can manipulate words and sounds to create unique rhythms, tones and rhymes, thereby enriching the reader's experience of reading poetry (Blasing, 2009). The existence of deviation in poetry certainly plays a role in every form.

Research studies related to deviations in poetry collections have been conducted before. These are, among others, (1) *Penyimpangan Bahasa Puisi dalam Sastra Siber* [Deviations of Poetic Language in Cyber Literature] (Solihati, 2014); (2) *Penyimpangan Bahasa dalam Sebuah Puisi* [Language Deviation in Poetry] (Henilia, 2021); (3) *Deviations of Syntax in Collection of Poetry Stanza and Blues by W.S. Rendra* (Hidayatullah *et al.*, 2022); (4) *Morphological Deviation in the Form of Confix Deletion in Literary Texts (Poetry)* (Indramini *et al.*, 2022); and (5) *Deviasi Semantik dalam Wujud Majas Simile pada Kumpulan Puisi Binatang Kesepian dalam Tubuhmu Karya Ilda Karwayu dan Implikasinya dalam Pembelajaran Bahasa di SMA* [Semantic Deviation in the Form Simile Figure of Speech in the Poem Collection of Loneliness in your Body by Ilda Karwayu and its Implications in Language Learning in the Senior High School] (Yunitun *et al.*, 2022).

What previous studies have in common with the present study lies in examining deviations in a collection of poems. The differences include: first, previous research did not examine all forms of deviations, in fact it only focused on one form. Meanwhile, this study focuses on eight forms of deviations. Second, previous studies did not link the role of deviation. Meanwhile, this study focuses on the role of deviation that is present in poetry collections. Lastly, the poetry collection book *Mengapa Luka Tidak Memaafkan Pisau* [Why Wound does not Forgive the Knife] by M. Aan Mansyur has never been studied by other researchers regarding the forms and roles of deviations.

M. Aan Mansyur was chosen to research his work in the form of poetry because he is one of the Indonesian poets who has a unique and distinctive writing style. The deviations in poetry make his work even more interesting because he combines colloquial language with an unconventional writing style. Through words, M. Aan Mansyur succeeded in conveying critical messages about life in a different way. His work has received much recognition and appreciation from writers and literary critics. This is proven by his winning the Kemdikbudristek Literature award and the 2021 Kusala Sastra Khatulistiwa Award for his book entitled *Mengapa Luka Tidak Memaafkan Pisau* as the best poetry collection.

There are eight titles used as data sources to represent the entire poem. Each selected title of the poem is connected to the five different sections and represents the major themes in the book. These five parts are: Part I (self): *Menulis/Membaca Puisi* [Writing/Reading Poems] and *Tentang Sekarang* [About Now]; Part II (family): *Ibuku Kepada Suaminya* [My Mother to her Husband]; Part III (city): *Makassar adalah Jawaban. Tetapi, Apa Pertanyaannya?* [Makassar is the Answer, but What are the Questions]; Part

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IV (social unrest or protests against the state): *Gema, Magrib Menyala,* and *Harga Mati*; and Part V (something connected): *Dan.* Data reduction was carried out to represent the eight forms of deviations for the following reasons. First, by reducing the number of the poetry titles, a clearer focus will be obtained on the essential elements in the literary works. Second, data reduction helps to avoid repeating themes or ideas that are very similar among the poetry titles. Third, with fewer titles, it will make it easier to digest the message of each poem. Finally, by presenting eight poetry titles that best represent the eight forms of deviations, the researchers can see the various styles of writing, typography, and themes that exist in poetry as part of the literary works. Thus, reducing the data to eight poetry titles was done to optimize the representation of the eight forms of deviations in poetry, eliminate redundancy, improve comprehension, and provide a focused and meaningful reading experience. Research on deviations in poetry collections is important because it can provide in-depth understanding of how poets use innovations in language and writing styles to create poetry that stirs the emotions and imagination of readers. Based on the discussion above, it is important to research and consider the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur regarding the forms and roles of deviations.

METHOD

The method used to obtain data for a specific purpose is called a research method (Sugiyono, 2019). The descriptive qualitative method was used in this study. Through a process called qualitative research, descriptive information about the subject's speech, writing, and behaviour is generated in details (Bogdan & Taylor dalam Sujarweni, 2021). By using a descriptive qualitative method, a literary researcher is required to be able to describe the results of the analysis in as much detail as possible based on the data obtained, bearing in mind that literary works are considered less effective when studied using quantitative methods.

This study uses descriptive qualitative verbal data of literary texts in the form of poetry regarding the use of diction, rhyme, and typography with various forms of deviations. The data source in this study is the poetry collection book *Mengapa Luka Tidak Memaafkan Pisau* [Why Wound does not Forgive Knife] by M. Aan Mansyur (Mansyur, 2021). Data collection and analysis techniques are in the form of text analysis by describing the data elicited. The analysis of the text is used to classify and describe the form and role of deviations in the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur in each line and stanza. The following are the steps the researchers took to analyze the data: 1) read and observe carefully all the contents in the poetry collection *Mengapa Luka Tidak Memaafkan Pisau*, 2) collect data by marking data that contain forms and roles of deviations in each word, phrase, or sentence in each line or stanza, 3)

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classify the selected data regarding the forms and roles of the deviations, and 4) present the results of the analysis of the forms and roles of deviations that have been classified.

RESULTS AND DISCUSSION
Results

The data analyses show that there are eight forms of deviations which are used as research indicators. There are eight titles used as data sources to represent the entire poem. The data analyzed in this study include every line and stanza that contains deviations and is associated with roles in each form. The data found is presented in the table and discussion below.

No.	Deviation Form	Data
1.	Lexical Deviation	"*Ketanpaan*" (nothingness)
		"*Kegesitan*" (agility)
		"*Gerumbul*" (bunch)
2.	Phonological Deviation	"*bertanya: spa musik kesukaan makassar?*" (ask: makassar's favorite music spa)
3.	Grammatical Deviation	Morphological Deviation a. "*kegesitan*" (agility) b. "*dedahanan*" (branches) Syntactic Deviation a. *//menulis puisi/ atau melibatkan diri tanpa henti-/ hentinya dalam kehilangan.//* (//write poetry/ or involve yourself endlessly in loss.//) b. *//aku memanggul kata-/ kataku kini.//* (//I carry my words now.//) c. *//1. ayah pergi ke kantor./ (ibu pergi ke mana?)/ adik pergi ke bioskop./ sarimin pergi ke pasar./ makassar pergi ke jakarta.//* (//1. father went to the office./ (where did mother go?)/ sister went to the cinema./ sarimin went to the market./ makassar went to jakarta.//) d. *//mari berjuang/ uang/ cari waktu luang/ uang/ "tuang, tuan, tuang!"/ uang/ tubuh berjatuhan/ tuhan/ o, kemenangan!/ angan!//* (//let's fight/ money/ find free time/ money/ "pour, sir, pour!"/ money/ bodies fall/ god/ o, victory!/ wishful thinking!//) e. *//petani beranjak/ pulang meninggalkan ladang.//* (//farmers leave/go home leaving the fields.//) f. *//jika mereka bedah/ mayatmu, mereka//* (//if they dissect/ your corpse, they//). g. *//pertahankan dan—//* (//maintain and—//)

No.	Deviation Form	Data
4.	Semantic Deviation	a. *//menyimak ketidaktahuan & memahami/ ketanpaan & menyelami kesunyian//* (//listening to ignorance & understanding/ nothingness & delving into silence//)
		b. *//hari/ yang memenjarakan & yang membebaskan//* (//day/ that which imprisons & that which liberates//)
		c. quotations *//mengapa/ waktu begitu lihai menyakiti//* (//why/ time is so good at hurting//)
		d. *//makassar pergi ke jakarta.//* (//makassar goes to jakarta.//)
		e. *//dengan kabut bagaikan busa/ sabun membersihkan cuaca.//* (//with a mist like foam/ soap cleans the weather.//)
5.	Graphological Deviation	a. *//setiap benda/setiap waktu//* (//every object/every time//)
		b. *//jawaban menggapaimu nanti. mengapa//* (//the answer reaches you later. why//)
		c. "makassar" and "jakarta"
		d. *//mari berjuang/ uang/ cari waktu luang/ uang/ "tuang, tuan, tuang!"/ uang/ tubuh berjatuhan/ tuhan/ o, kemenangan!/ angan!//* (//let's fight/ money/ find free time/ money/ "pour, sir, pour!"/ money/ bodies fall/ god/ o, victory!/ wishful thinking!//)
		e. *//meninggalkan padang. petani beranjak//* (//leave the field. farmers move//)
		f. *//jika mereka bedah//* (//if they dissect//)
		g. *//dari setiap kata/ dari setiap waktu/ dari setiap benda/ dari setiap aku//* (//from every word/ from every time/ from every thing/ from every me//)
6.	Dialect Deviation	*"anging mammiri"* (breeze)
7.	Register Deviation	"amin"
		"*bedah*" (surgery)
8.	Historical Deviation	"*almanak*" (almanac)

Discussion
Part I
Forms and Roles of Deviations in the Poem Menulis/Membaca Puisi

In the poem *Menulis/Membaca Puisi* [Writing/Reading a Poem], a form of semantic deviation in the form of the use of figurative words in quotations *//menyimak ketidaktahuan & memahami/ ketanpaan & menyelami kesunyian//* [//listening to ignorance & understanding/ nothingness & diving into silence//] to enrich the meaning contained in poetry by using connotative language. The form of the lexical deviation is found in the word *"ketanpaan"* [nothingness] which is not listed in the KBBI but plays a role in sparking the reader's curiosity as to why the poet uses the word "*ketanpaan*" [nothingness] not "*ketiadaan*" [absence] to refer to something that does not exist. The word "*ketanpaan*" [nothingness] also includes a devi-

ation from the grammatical morphological aspects which serve to create a psychological impact on the reader such as wondering. In the stanza *// menyimak ketidaktahuan & memahami/ ketanpaan & menyelami kesunyian/ sebagai sungai yang bening & tidak pernah kering//* [//listening to ignorance & understanding/ nothingness & diving into silence/ as a river that is clear & never dries up//], there is a repetition of the conjunction three times in the same stanza, thus violating syntactic rules regarding the effectiveness of sentences. This seems to be deliberately done to present a writing pattern that gives poets freedom through writing. The five forms of deviation in the form of grammatical-syntactic deviation, semantic deviation, and graphological deviation are present in *Membaca/Menulis Puisi* and function to provide a comprehensive picture of the use of language as a special medium to convey messages about the upheavals that occur in society. These deviations are not only a tool for expressing individual experiences, but also for exploring the psychological, emotional and even social dimensions contained in literary works.

Forms and Roles of Deviations in the Poem Tentang Sekarang

In the poem *Tentang Sekarang* [About Now], a form of graphological deviation exists in the form of a typographical game on quotations *//setiap benda/setiap waktu//* [//every thing/every time//] written not parallel to the left margin of the paper which plays a role in providing variations in writing and providing breaks. Forms of grammatical syntactic deviation are found in the quotations *//menulis puisi/ atau melibatkan diri tanpa henti-/ hentinya dalam kehilangan.//* [//writing poetry/ or involving yourself endlessly in loss.//) in the form of breaking the syntactic part to the next array to create a certain tone and emphasis. The manifestation of semantic deviation in the quotations *//hari/ yang memenjarakan & yang membebaskan//* [// day/ which imprisons & which liberates//] serves to compare two different things. Lastly, historical deviations were found in the word "almanak" [almanac] which means calendar. This word is now rarely used so it is classified as a historical deviation whose role is to open up space for exploration of certain events. The existence of these four forms of deviations in poetry provides a deep illustration of the poet's inevitable desire to be perceived and understood through the layers of suffering experienced, loss felt, emptiness felt, and memories that now only settle in his fantasies and hopes; forms a complex emotional narrative and continuously invites deep reflection on human reality.

Part II

Forms and Roles of Deviations in the Peom Ibuku kepada Suaminya

In the poem *Ibuku kepada Suaminya* [My mother to her Husband], the form of graphological deviation is found in the quotations *//jawaban menggapaimu nanti. mengapa//* [//the answer reaches you later. why//]

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The word "*jawaban*" [answer] should begin with a capital letter because it is located at the beginning of the array. Similarly, the word "*mengapa*" [why] should begin with a capital letter after the period punctuation and this plays a role in giving a special writing style or influence in poetry. The form of grammatical-syntactic deviation is found in the quotations *// aku memanggul kata-/ kataku kini.//* [//I shoulder my words now.//] in the form of enjambment whose role is to make the text look more dynamic or moving by separating related syntactic elements. Semantic deviations are found in quotations *//mengapa/ waktu begitu lihai menyakiti//* [//why/ time is so good at hurting//] whose role is to create an emotional effect or evoke feelings. The form of grammatical-morphological deviation is found in the word "*kegesitan*" [agility] which is not registered in the KBBI and plays a role in attracting the attention of readers through the use of unusual words. Finally, the form of lexical deviation is found in the same word, namely "*kegesitan*" [agility], and serves to evoke a feeling of confusion or chaos in the text. The presence of these five forms of deviation, which include grammatical-syntactic deviation, semantic deviation, lexical deviation, morphological deviation, and graphological deviation, aims to provide a deep and complex picture of a woman's mental health problems, perceived from a very intimate and personal perspective, namely the perspective of the poet's mother.

Part III

Forms and Roles of Deviations in the Poem Makassar adalah Jawaban. Tetapi, Apa Pertanyaannya?

In the poem *Makassar adalah Jawaban. Tetapi, Apa Pertanyaannya?* [Makassar is the Answer, but What is the Question?], forms of grammatical-syntactic deviation are found in the quotations *//1. ayah pergi ke kantor./ (ibu pergi ke mana?)/ adik pergi ke bioskop./ sarimin pergi ke pasar./ makassar pergi ke jakarta.//* [//1. father went to the office./ (where did mother go?)/ sister went to the cinema./ sarimin went to the market./ makassar went to jakarta.//] whose role is to create a visual effect of displaying a text with intentional enjambments. A form of graphological deviation is found in every word "makassar" and "jakarta" which is written without a capital letter and plays a role in increasing the reader's attention to names of cities written with no capital letters. Semantic deviations are found in quotations *//makassar pergi ke jakarta.//* [//makassar goes to jakarta.//] and plays a role in creating strangeness or unusual things with figurative language. The form of the dialect deviation is found in the quotation *//anging mammiri.//* [breeze] which refers to folk songs and plays a role in creating variations according to the speaker's language and strengthening the context in the poem. The form of phonological deviation is found in the quotations *// bertanya: spa musik kesukaan makassar?//* [ask: makassar's favorite music spa?] writing "*siapa*" [who] contains the removal of the vowel phonemes /

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ia/ so that the writing becomes "spa" and serves to attract the focus of the readers by eliminating vowel phonemes. Finally, the form of register deviation is found in the word "*amin*" and plays a role in connecting the context in the poem. The presence of the six forms of deviation involving grammatical-syntactic, semantic, graphological, dialectal, phonological and register aspects aims to strengthen the context of the poem as a whole, highlighting and criticizing in depth the city of Makassar, where M. Aan Mansyur lived and resided for a long time with all the hustle and bustle of life in it.

Part IV
Forms and Roles of Deviations in the Poem Gema

In the poem *Gema,* the form of graphological deviation is found throughout the poem *//mari berjuang/ uang/ cari waktu luang/ uang/ "tuang, tuan, tuang!"/ uang/ tubuh berjatuhan/ tuhan/ o, kemenangan!/ angan!//* [//let's fight/ money/ find free time/ money/ "pour, sir, pour!"/ money/ bodies fall/ god/ o, victory!/ wishful thinking!//] in the form of a game of typography writing between verses becomes zig-zag and plays a role in creating visual movement or an interesting direction of view. The form of grammatical-syntactic deviation is found in similar quotations (whole stanzas) in the form of enjambments which play a role in increasing intensity and dramatization in the poem. The presence of two forms of deviations, namely graphological and grammatical-syntactic deviations, functions as a unique unit in conveying the poet's ideas which aims to explore and describe human thoughts and desires towards the worldly world. A person's struggles mostly revolve around making money, which often requires sacrifices of time and energy. When they experience moments of entertainment or pleasure, money often becomes their primary need. However, when their bodies are tired and their strength is limited, the awareness of God's greatness arises. Ironically, when they want victory or success, in essence, it is just an illusion, because, in the end, they forget the presence of God who is the source of all these blessings.

Forms and Roles of Deviations in the Poem Magrib Menyala

In the poem *Magrib Menyala* [Magrib Alights]*,* the form of graphological deviation is found in the quotations *//meninggalkan padang. petani beranjak//* [//leaving the field. farmers moving//) which is written not aligned with the left margin of the paper and serves to create an eye-catching visual pattern and creates a certain emphasis. The form of grammatical-syntactic deviation is found in the quotations *//petani beranjak/ pulang meninggalkan ladang.//* [//farmers start to leave/go home leaving the fields.//] in the form of enjambments that play a role in creating a change in direction or focus in poetry readings. The form of lexical deviation is found in the word "*gerumbul*" [bunch] which is not registered in the KBBI and plays a role in attracting readers' attention with unusual words. Semantic deviations are

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found in the quotations *//dengan kabut bagaikan busa/ sabun membersihkan cuaca.//* [//with a mist like foam/ soap cleans the weather.//] in the form of the use of figurative language and plays a role in exploring certain nuances through words. Grammatical-morphological deviations are found in words "*dedahanan*" [branches] which are not registered in the KBBI and serve to highlight intentional grammatical errors for artistic purposes. Dialectal deviation is found in the word "*surau*" (small mosque) which plays a role in creating variations according to the speaker's language. This poem uses six forms of deviation; namely graphological, grammatical-syntactic, lexical, semantic, grammatical-morphological, and dialectal deviations, to create a deep picture of the atmosphere at sunset in an unusual way. Each form of deviations provides a unique dimension and different contribution, ranging from visual to cultural aspects, which come together to create a rich and multidimensional reading experience.

Forms and Roles of Deviations in the Poem Harga Mati

In the poem *Harga Mati* [Dead Price), a form of register deviation is found in the word "bedah" [surgery] which uses a medical term. The meaning of the word "bedah" [surgery], according to the KBBI, is medical treatment by slicing the sick part of the body. It plays a role in connecting the context in the poem. The form of grammatical-syntactic deviation is found in the quotations *//jika mereka bedah/ mayatmu, mereka//* [//if they dissect/ your corpse, they//]. What is written is cuting off from one line to the next and intended to arouse the reader's curiosity. Finally, the form of graphological deviation is found in the quotations *//jika mereka bedah//* [// if they dissect] on the word "*jika*" (if) which does not start with a capital letter, even though it is written at the beginning of the line. This deviation plays a role in creating the poet's unique writing style by using non-capital letters. The poem presents six forms of deviation, which include register, grammatical-syntactic, and graphological deviation, as a complex whole. The existence of three forms of deviation in the form of register deviation, grammatical-syntactic deviation, and graphology forms an inseparable unity and aims to strengthen the theme of social unrest or protest against the state, especially in the view of M. Aan Mansyur who states that, as an Indonesian citizen, readiness to accept suffering is a must. The spirit of heroism and determination to defend the nation's self-esteem and honor often motivates Indonesian citizens to face risks, even in order to maintain the values of Pancasila. In this context, preparedness to accept suffering becomes a necessity that cannot be avoided in order to maintain principles that are considered as "fixed values".

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Part V
Forms and Roles of Deviations in the Poem Dan

In the poem *Dan,* a form of semantic deviation is found in the quotations *//ada, kata, ibuku, yang selalu ingin mencuri dan/ dari setiap kata/ dari setiap waktu/ dari setiap benda/ dari setiap aku//* [//there is, says, my mother, who always wants to steal and/ from every word/ from every time/ from every thing/ from every me//] in the form of the use of figurative language whose role is to arouse the reader's senses by giving a certain picture. The form of the graphological deviation is found in similar quotations, namely *//dari setiap kata/ dari setiap waktu/ dari setiap benda/ dari setiap aku//* [//from every word/ from every time/from every thing/ from every me//] written not parallel to the left margin of the paper and not starting with a capital letter. This deviation plays a role in achieving visual beauty through typography and writing non-capital letters. Finally, a form of grammatical-syntactic deviation is found in quotations *//pertahankan dan—//* [//maintain and—//] in the form of enjambment and plays a role in placing emphasis on certain words when pronouncing them. The presence of the three forms of deviation, namely grammatical-syntactic deviation, semantic deviation, and graphological deviation, work as a single unit that strengthens related themes, especially in the works of M. Aan Mansyur, who is depicted as a human figure who is reluctant to be tied to a single choice in among many possibilities. In dealing with this condition, poets often choose to include a number of possibilities or choices at once by using the words "and" and "or" in the form of a slash (/). The use of the word "*dan*" [and] or the symbol "&" (ampersand) as an option has a key role in establishing relationships between various elements in a text, allowing the poet to express the complexity and multidimensionality of the themes explored in his work. In this way, linguistic and graphological digressions not only add layers to the poem, but also enrich the reader's interpretation of the themes raised by the poet.

The results of the data analyses show that the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur is relatively complete using eight forms of deviation (lexical, phonological, grammatical, semantic, graphological, dialectal, register and historical) and each has its own role. However, grammatical-syntactic deviation, semantic deviation and graphological deviation are the forms that are most widely used and therefore become the characteristic of this collection of poems work.

These data were obtained from the analyses of the eight titles of the poems and that represent the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur which uses the form and role of deviations as one unit in conveying meaning. Each selected title of the poems is connected to five different sections and represents the major themes in the book: Part I (self): *Menulis/Membaca Puisi* and *Tentang Sekarang*; Part II (family): *Ibuku Kepada Suaminya*; Part III (city): *Makassar adalah Jawaban. Tetapi, Apa Pertanyaannya?*; Part IV (social unrest or protests against

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the state): *Gema, Magrib Menyala,* and *Harga Mati;* and Part V (something connected): *Dan.*

The five forms of deviations in the forms of grammatical-syntactic deviation, semantic deviation, and graphological deviation are present in *Membaca/Menulis Puisi* and function to provide a comprehensive picture of the use of language as a special medium to convey messages about the upheavals that occur in society. These deviations are not only used as a tool for expressing individual experiences, but also for exploring the psychological, emotional and even social dimensions contained in literary works. The existence of four forms of deviation in the form of graphology, grammatical-syntactic, semantic, and historical in the poem in *Tentang Sekarang* forms a deep unity in describing the poet's unavoidable desire to be felt and understood through layers of suffering experienced, loss felt, emptiness felt, and memories, which now only settle in his fantasies and hopes. Forming a complex and ongoing emotional narrative invites deep reflection on human reality. The presence of these five forms of deviations, which include grammatical-syntactic deviation, semantic deviation, lexical deviation, morphological deviation, and graphological deviation in the poem *Ibuku kepada Suaminya* aims to provide a deep and complex picture of a woman's mental health problems, perceived from a very intimate and personal perspective, namely the perspectives of the poet's mother. The presence of six forms of deviation involving grammatical-syntactic, semantic, graphological, dialectal, phonological, and register in the poem *Makassar adalah Jawaban. Tetapi, Apa Pertanyaannya?* aspects aims to strengthen the context of the poem as a whole, highlighting and criticizing in depth the city of Makassar, where M. Aan Mansyur lived and resided for a long time with all the hustle and bustle of life in it. The presence of two forms of deviation, namely graphological and grammatical-syntactic deviation in the poem *Gema* functions as a unique unit in conveying the poet's ideas which aims to explore and describe human thoughts and desires towards the worldly world. A person's struggles mostly revolve around making money, which often requires sacrifices of time and energy. When they experience moments of entertainment or pleasure, money often becomes their primary need. However, when their bodies are tired and their strength is limited, the awareness of God's greatness arises. Ironically, when they want victory or success, in essence, it is just an illusion, because, in the end, they forget the presence of God who is the source of all these blessings. The presence of six forms of deviation, namely graphological, grammatical-syntactic, lexical, semantic, grammatical-morphological, and dialectal deviation in the poem *Magrib Menyala* is to create a deep picture of the atmosphere at sunset in an unusual way. Each form of deviations provides a unique dimension and different contribution, ranging from visual to cultural aspects, which come together to create a rich and multidimensional reading experience. The existence of three forms of deviation in the form of register deviation, gram-

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matical-syntactic deviation, and graphology in the poet *Harga Mati* forms an inseparable unity and aims to strengthen the theme of the social unrest or protest against the state, especially in the view of M. Aan Mansyur who states that, as an Indonesian citizen, readiness to accept suffering is a must. The spirit of heroism and determination to defend the nation's self-esteem and honor often motivates Indonesian citizens to face risks, even in order to maintain the values of Pancasila. In this context, preparedness to accept suffering becomes a necessity that cannot be avoided in order to maintain principles that are considered as "fixed values". The use of the word "and" or the symbol "&" (ampersand) as a choice has an important role in establishing relationships between various elements in a text, thereby allowing the poet to express the complexity and multidimensionality of the themes explored in his work, especially in the poem *Dan*, which is dominated by semantic deviations, graphology, and grammar-syntax. In this way, linguistic and graphological digressions not only add layers to the poem, but also enrich the reader's interpretation of the poet's themes.

CONCLUSION

Research on deviations in poetry is an important stylistic study because it can provide an in-depth understanding of how poets use language innovations and writing styles to create poetry that arouses readers' emotions and imagination. By examining deviations, one can recognize the context in which they are used and increase awareness of the richness of language and its flexibility in communicating through writing. Apart from that, deviations can also provide insight into literature and how poetry adapts to changing times. The use of deviations aims to enable the poet to explore the boundaries of language, achieve aesthetic effects, arouse attention, and deepen meaning. Use of deviations is significantly prominent in the poems by M. Aan Mansyur. The results of the present study show that the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* [Why Wound does not Forgive Knife] by M. Aan Mansyur is relatively complete using eight forms of deviations (lexical, phonological, grammatical, semantic, graphological, dialectal, register and historical), each of which has its own role. However, grammatical-syntactic deviation, semantic deviation, and graphological deviation are the forms that are most frequently used and therefore become the characteristic of this collection of poems. These data were obtained from the analysis of the eight titles that represent the collection of poems *Mengapa Luka Tidak Memaafkan Pisau* by M. Aan Mansyur. In these eight poems, deviations have been found which uses the forms and roles of deviation as one unit in conveying meaning. Each of the selected titles of the poems is connected to five different sections and represents the major themes in the book. These five sections are (1) Part I (self): *Menulis/Membaca Puisi* and *Tentang Sekarang*; (2) Part II (family): *Ibuku Kepada Suaminya*; (3) Part III (city): *Makassar adalah Jawaban. Tetapi, Apa Pertanyaannya?*; (4)

Part IV (social unrest or protests against the state): *Gema, Magrib Menyala,* and *Harga Mati*; and (5) Part V (something connected): *Dan.*

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