

AN ANALYSIS OF PREFIXES IN IKA NATASSA'S NOVEL IN *ARSITEKTUR CINTA*

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ABSTRAK

Kajian morfologi dalam karya sastra penting dilakukan untuk memahami bagaimana unsur kebahasaan berperan dalam pembentukan makna dan pengembangan narasi. Penelitian ini bertujuan untuk menganalisis penggunaan prefiks dalam novel *Arsitektur Cinta* karya Ika Natassa dengan fokus pada empat prefiks yang paling produktif dalam bahasa Indonesia, yaitu di-, me-, ber-, dan ter-. Fokus permasalahan penelitian ini meliputi jenis prefiks yang digunakan, fungsi gramatikal dan maknanya, serta kontribusinya terhadap pembangunan karakter dan dinamika alur cerita. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik pengumpulan data berupa identifikasi, pencatatan, dan pengklasifikasian kata-kata berprefiks yang ditemukan dalam teks novel secara sistematis. Tahapan analisis dilakukan dengan mengelompokkan data berdasarkan jenis prefiks, fungsi morfologis, dan konteks penggunaannya dalam kalimat. Hasil penelitian menunjukkan bahwa prefiks me- dan di- merupakan prefiks yang paling dominan digunakan, yang berfungsi untuk mengekspresikan tindakan, proses, dan pengalaman yang dialami oleh tokoh, baik sebagai pelaku maupun sebagai penerima tindakan. Sementara itu, prefiks ber- dan ter- digunakan untuk menggambarkan keadaan, reaksi spontan, serta kondisi yang bersifat tidak disengaja atau statis. Temuan ini menunjukkan bahwa penggunaan prefiks tidak hanya berfungsi secara gramatikal, tetapi juga berperan penting dalam memperkaya narasi, mempertegas karakterisasi, dan mendukung perkembangan alur cerita. Dengan demikian, penelitian ini menyimpulkan bahwa afiksasi merupakan unsur kebahasaan yang memiliki kontribusi signifikan dalam membangun makna dan dinamika naratif dalam karya sastra Indonesia kontemporer.

Kata Kunci: *Prefiks, Afiksasi, Morfologi Bahasa Indonesia, Arsitektur Cinta, Analisis Naratif*

ABSTRACT

Morphological studies in literary works are important for understanding how linguistic elements contribute to meaning construction and narrative development. This study aims to analyze the use of prefixes in the novel *Arsitektur Cinta* by Ika Natassa, focusing on the four most productive prefixes in Indonesian, namely di-, me-, ber-, and ter-. The research focuses on the types of prefixes used, their grammatical functions and meanings, and their contribution to character development and narrative dynamics. This study employs a qualitative descriptive method, with data collected through systematic identification, recording, and classification of prefixed words found in the novel. The analysis stages involve grouping the data based on prefix types, morphological functions, and their contextual usage in sentences. The findings show that the prefixes me- and di- are the most dominant, functioning to express actions, processes, and experiences undergone by characters, both as agents and as recipients of actions. Meanwhile, the prefixes ber- and ter- are used to depict states, spontaneous reactions, and conditions that are unintentional or static. These findings indicate that prefixes function not only grammatically but also play an important role in enriching the narrative, strengthening characterization, and supporting plot development. Thus, this study concludes that affixation is a linguistic element

that makes a significant contribution to the construction of meaning and narrative dynamics in contemporary Indonesian literary works.

Keywords: *Prefixes, Affixation, Indonesian Morphology, Arsitektur Cinta, Narrative Analysis*

INTRODUCTION

Language plays an important role as a medium of communication and meaning-making in literary works. Through language, authors convey ideas, emotions, and characters' experiences in expressive and communicative ways. In literary texts, language functions not only as a tool for delivering information but also as a means of constructing aesthetic value, emotional nuance, and narrative coherence (Ambarita et al., 2018). Consequently, linguistic analysis has become an important approach in understanding how meaning is formed and conveyed in literary works, particularly through the examination of linguistic structures found in texts (Mashud, 2024; Hasan, 2024; Faisal et al., 2025).

One linguistic aspect that is particularly significant in literary analysis is morphology, especially the process of word formation through affixation. In Indonesian, affixation is a highly productive morphological process that plays a central role in forming new words, influencing word classes, and determining grammatical meanings within sentences. Studies on literary and academic texts demonstrate that affixation contributes to stylistic variation and grammatical precision in written discourse (Ayufitriani, 2021; Budiarti & Faris, 2025). Research on regional languages and comparative morphology further confirms the productivity of affixation in shaping adjectival and verbal forms across languages in Indonesia (Ambarita, 2019; Ambarita, 2021). In addition, investigations into digital and contemporary language use reveal that affixation remains actively employed in modern communication, including social media and online literary expressions (Lolitasari, 2024; Saputra et al., 2025).

Prefixes constitute one of the main types of affixes in Indonesian morphology. Prefixes such as *di-*, *me-*, *ber-*, and *ter-* are attached to the beginning of base words and serve specific grammatical and semantic functions. These prefixes are widely used to form passive and active verbs, express states or conditions, and indicate actions that occur intentionally or unintentionally. Their use contributes significantly to sentence clarity and meaning construction within discourse. Traditional morphological studies emphasise the structural role of prefixes in word formation (Ramlan, 2009; Ambarita, 2022); however, recent studies demonstrate that prefixes also function as discourse markers that shape meaning in modern texts (Mashud, 2024; Hardiani, 2025; Saputra et al., 2025).

The novel *Arsitektur Cinta* by Ika Natassa was selected as the object of this study due to its contemporary narrative style and its extensive use of prefixed verbs in a modern literary context. The language used in the novel reflects everyday communication while maintaining literary depth, making it a relevant source for morphological analysis. Recent linguistic research indicates that affixation in narrative and literary texts contributes not only to grammatical structure but also to emotional expression, character development, and narrative dynamics (Hasan, 2024; Faisal et al., 2025; Nabilla & Anekawati, 2024).

Previous research on affixation in Indonesian demonstrates that prefixes are dominant morphological elements across various types of texts. Ambarita (2018) revealed that prefixes play a significant role in word formation and grammatical meaning changes, although the study focused on a regional language. Nevertheless, the analytical framework employed in that study remains relevant for examining affixation processes in Indonesian (Ambarita, 2019; Ambarita, 2021). More recent studies further confirm the productivity of prefixes in contemporary Indonesian usage. Mashud (2024) shows that the prefixes *di-* and *me-* are among the most frequently used forms in verb formation in contemporary Indonesian texts, while Saputra et al.

(2025) reported similar patterns in digital discourse. Additionally, Budiarti and Faris (2025) show that the prefixes *ber-* and *ter-* are frequently used to express states and naturally occurring events, highlighting their continued relevance in modern language use.

However, despite the growing body of research on affixation in Indonesian, existing studies have predominantly focused on non-literary texts or examined prefixes primarily from a structural perspective, leaving a research gap in studies that specifically explore the functional and narrative roles of prefixes in contemporary Indonesian novels; therefore, this study offers novelty by integrating morphological analysis with narrative interpretation within a modern literary work. Based on the discussion above, the study of prefixes in contemporary literary works remains relevant and worthy of further exploration. Therefore, this study aims to analyse the use of Indonesian prefixes, specifically *di-*, *me-*, *ber-*, and *ter-*, in the novel *Arsitektur Cinta* by Ika Natassa. This research focuses on (1) identifying the types of prefixes found in the novel and (2) analysing the functions of these prefixes in the process of word formation. The findings of this study are expected to contribute to Indonesian morphological studies and enrich linguistic research that utilises literary texts as a source of data.

METHODS

This study employs a descriptive qualitative method with a morphological approach. This method is selected because the research aims to describe and analyse the forms and functions of Indonesian prefixes as they appear in literary texts. The data source of this study is the novel *Arsitektur Cinta* by Ika Natassa in the form of a digital document (PDF). The research data consist of words containing the prefixes *di-*, *me-*, *ber-*, and *ter-*, which are selected due to their high level of productivity and frequency of occurrence in the Indonesian language. The data are taken from the opening section of the novel *Arsitektur Cinta*, which is considered representative for identifying the use of Indonesian prefixes. This section is chosen on the basis that the early part of the narrative introduces characters, events, and activities, thereby generating a variety of verb forms that are relevant to the focus of the study. Data analysis is conducted through several stages, namely identifying prefixed words in the text, classifying the data based on the types of prefixes, analysing the functions of the prefixes in word formation, and interpreting the resulting grammatical meanings. The results of the analysis are presented descriptively and supported by tables.

RESULT AND DISCUSSION

Result

1. Prefix *di-*

Based on the data found in the novel *Arsitektur Cinta*, the prefix *di-* is used to form passive verbs that position the characters as the recipients or experiencers of an action. This prefix does not explicitly present the agent; instead, it emphasises the event or experience undergone by the character. The use of the prefix *di-* appears more frequently in the narrative sections, particularly when the author describes the experiences, conditions, or situations encountered by the main character. Examples of prefix *di-* forms along with their grammatical functions and narrative contexts are presented in Table 1.

Table 1. Analysis of Prefix *di-* Forms and Their Functions in *Arsitektur Cinta*

No.	Word Form	Prefix	Base Word	Page	Prefix Function / Grammatical Meaning	Sentence / Narrative Context
1	<i>dipaksakan</i>	<i>di-</i>	<i>paksa</i>	7	Passive verb; the character is positioned as the recipient of an action	“ <i>Baginya segala sesuatu tentang pesta Tahun Baru Selasa terasa dipaksakan.</i> ”
2	<i>dilaluinya</i>	<i>di-</i>	<i>lalui</i>	10	Passive verb; the character experiences an event	“ <i>Yang semua dilaluinya dengan tenang.</i> ”
3	<i>diadaptasi</i>	<i>di-</i>	<i>adaptasi</i>	12	Passive verb; emphasis on the result of the action	“ <i>Dan menyerahkan karya kepada produser untuk diadaptasi.</i> ”

Based on Table 1, morphologically, the prefix *di-* functions as a marker of passive verb construction that shifts the focus from the agent to the affected participant. This usage highlights the characters’ experiences and conditions rather than the performers of actions, thereby strengthening the narrative emphasis on events and emotional experiences within the story. The analysis further shows that this morphological feature allows the author to direct readers’ attention toward the outcomes of actions rather than their initiators. The data indicate that the prefix *di-* functions to form passive verbs that position the character as the entity experiencing or undergoing an action or event.

2. Prefiks *me-*

In the novel *Arsitektur Cinta*, the prefix *me-* is used to form active verbs that present the character as the main agent of an action. This prefix emphasises the presence of activities, processes, and deliberate efforts carried out by the character within the narrative. The prefix *me-* is frequently found in narrative sections that describe the characters’ responses, decisions, and actions in relation to the situations they encounter. Examples of prefix *me-* forms, their base words, and grammatical meanings are presented in Table 2.

Table 2. Prefix *me-* Forms, Base Words, and Grammatical Meanings in the Novel *Arsitektur Cinta*

No.	Word Form	Prefix	Base Word	Page	Prefix Function / Grammatical Meaning	Sentence / Narrative Context
1	<i>membuktikan</i>	<i>me-</i>	<i>bukti</i>	12	Active verb; an action of proving	“ <i>Raia bisa membuktikan ekspektasinya atau tidak.</i> ”
2	<i>membuatnya</i>	<i>me-</i>	<i>buat</i>	12	Active verb; an action that causes an effect	“ <i>Dan itu membuatnya gugup luar biasa.</i> ”

3	<i>mendapat</i>	<i>me-</i>	<i>dapat</i>	12	Active verb; the act of obtaining a result	“ <i>Raia mendapat bonus.</i> ”
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Based on Table 2, morphologically, the prefix *me-* functions as a marker of active verb formation that assigns the role of agent to the character performing the action. Its use highlights intentionality and involvement, allowing the narrative to foreground the characters’ decisions and actions as central elements of the story. This morphological feature thus enables the author to clearly distinguish characters who drive the events from those who experience them. These findings indicate that the prefix *me-* functions to form active verbs that emphasise the character’s role as the agent of actions within the narrative.

3. Prefiks ber-

In the novel *Arsitektur Cinta*, the prefix *ber-* is used to form verbs that express activities, events, or states experienced by the character. This prefix generally does not require a direct object and is frequently used in descriptive narrative sections to portray situations and conditions surrounding the characters. The prefix *ber-* commonly appears in sentences that describe routine actions, interactions, or emotional and physical states, allowing the narrative to flow without focusing on a specific object or result of the action. Examples of prefix *ber-* forms, their base words, and grammatical meanings are presented in Table 3.

Table 3. Prefix *ber-* Forms, Base Words, and Grammatical Meanings in the Novel *Arsitektur Cinta*

No.	Word Form	Prefix	Base Word	Page	Prefix Function / Grammatical Meaning	Sentence / Narrative Context
1	<i>berangkat</i>	<i>ber-</i>	<i>angkat</i>	13	Activity verb	“ <i>Setiap hari Erin berangkat ke kantor.</i> ”
2	<i>berpapasan</i>	<i>ber-</i>	<i>papas</i>	13	Reciprocal event verb	“ <i>Pada diri orang-orang yang berpapasan dengannya.</i> ”
3	<i>bertaut</i>	<i>ber-</i>	<i>taut</i>	14	State verb	“ <i>Dalam tatapan yang sempat bertaut dengan kedua matanya.</i> ”

Based on Table 3, morphologically, the prefix *ber-* functions to form intransitive verbs that describe actions or states without requiring an object. Its use emphasises ongoing activities, reciprocal events, or internal states experienced by the characters rather than the outcome of an action. This morphological characteristic allows the narrative to focus on the continuity and dynamics of characters’ experiences. The data indicate that the prefix *ber-* functions to express the characters’ activities and states within the narrative, contributing to descriptive depth and helping to convey the atmosphere and emotional nuances of the story.

4. Prefiks ter-

In the novel *Arsitektur Cinta*, the prefix *ter-* is used to form words that express states, results, or events that occur without intentionality, as well as to indicate the highest degree or superlative level. This prefix often conveys meanings related to spontaneous conditions, unintended experiences, or the culmination of a particular state. The prefix *ter-* is frequently found in narrative contexts that describe emotional reactions, psychological states, or evaluative expressions, allowing the author to portray situations that emerge naturally without deliberate action by the character. Examples of prefix *ter-* forms and their semantic functions are presented in Table 4.

Table 4. Prefix *ter-* Forms and Semantic Functions in the Novel *Arsitektur Cinta*

No.	Word Form	Prefix	Base Word	Page	Prefix Function / Grammatical Meaning	Sentence / Narrative Context
1	<i>terjebak</i>	<i>ter-</i>	<i>jebak</i>	15	Unintentional state	"Raia percaya perayaan tahun baru membuat orang terjebak ilusi."
2	<i>terakhir</i>	<i>ter-</i>	<i>akhir</i>	19	Superlative degree	"Mbaaak, nulis lagi dong, buku mbak yang terakhir udah ku baca dua puluh kali sampai lecel."
3	<i>tersenyum</i>	<i>ter-</i>	<i>senyum</i>	20	Spontaneous reaction	"Tersenyum getir saat menyadari entah sudah berapa lama bibir itu tidak mencium dan dicium."

Based on Table 4, morphologically, the prefix *ter-* functions to mark states or events that occur without conscious intention, highlighting conditions that are experienced rather than deliberately performed by the characters. In addition, *ter-* may function to express the highest degree of a quality, indicating a superlative meaning within the narrative. This morphological feature therefore allows the narrative to subtly foreground involuntary actions and emphasize exceptional qualities of characters or situations. These findings indicate that the prefix *ter-* forms meanings related to states, spontaneous reactions, and superlative degree within the narrative text, contributing to the portrayal of emotional depth and evaluative emphasis in the story.

Discussion

The results of the analysis on the use of prefixes in the novel *Arsitektur Cinta* demonstrate patterns that are consistent with the grammatical functions of Indonesian prefixes as described in contemporary morphological studies. This indicates that the author's linguistic choices reflect established morphological conventions in Indonesian, particularly in the formation of verbs. These findings align with the study conducted by Saputra et al. (2025), who identified prefixes such as *di-* and *me-* as highly productive morphological elements in online news articles. Their study highlights that these prefixes play a crucial role in shaping narrative

meaning and describing actions, a function that is also evident in the narrative structure of *Arsitektur Cinta*. Similar patterns of verbal productivity through prefixation have also been observed in regional language studies, particularly in analyses of verbal formations using the prefix *pa-* in Toba Batak, which further confirm the cross linguistic consistency of prefix based verb formation (Ambarita et al., 2025).

The dominance of the prefix *di-* in the novel functions primarily to form passive verbs that emphasise the experiences undergone by the characters rather than the agents performing the actions. This narrative choice allows the text to foreground emotional states, personal experiences, and the consequences of events, which are central elements in literary storytelling. Such usage supports the findings of Saniyah et al. (2025), who argue that passive constructions in Indonesian narrative texts are frequently employed to shift the focus from the actor to the experiential dimension of the subject. In the context of *Arsitektur Cinta*, this passive orientation contributes to a more introspective narrative style, enabling readers to engage more deeply with the inner experiences of the characters. Comparable tendencies have also been reported in studies on learner and academic writing, where passive forms are used to foreground processes and outcomes rather than agents (Asmoko et al., 2024; Susrina & Muliastuti, 2023).

Furthermore, the use of the prefix *me-* in the novel highlights its function in forming active verbs that position characters as agents of action. This reinforces character agency and underscores intentionality within the storyline. The findings are consistent with Pangestuti (2024), who demonstrates that the prefix *me-* typically signals agency across various text types, including narrative and descriptive texts. In *Arsitektur Cinta*, verbs prefixed with *me-* create a sense of movement and progression, supporting the development of the plot and portraying characters as active participants in shaping their experiences. This dynamic use of *me-* contributes to the overall flow of the narrative and strengthens characterisation. Similar narrative functions of *me-* have also been identified in analyses of modern Indonesian prose, where the prefix serves to activate verbal meaning and advance narrative events (Wijaya & Lestari, 2023).

The findings related to the prefix *ber-* reflect its role in expressing activities, states, or relationships that do not necessarily require a direct object. This observation supports Ramlan's (2009) explanation that the prefix *ber-* commonly marks actions or states that stand independently. Recent morphological research further highlights how verbs prefixed with *ber-* are typically intransitive and stative, forming independent verb structures without object requirements and often deriving noun forms through further affixation (Laksanti, 2023). In literary texts such as *Arsitektur Cinta*, this morphological feature provides narrative flexibility, allowing the author to describe situations, emotional states, or habitual actions without excessive syntactic complexity. As a result, the use of *ber-* enhances the descriptive quality of the narrative while maintaining linguistic efficiency. Insights from studies on adjective formation through multiple affixations also demonstrate how such morphological strategies contribute to semantic nuance and expressive intensity, even though they operate in different word classes (Ambarita et al., 2025a; Ambarita et al., 2025b).

Additionally, the prefix *ter-* in the novel predominantly conveys meanings related to unintentional states, spontaneous reactions, or conditions that occur without deliberate action. This finding is consistent with Pangestuti (2024), who reports that the prefix *ter-* in contemporary Indonesian texts frequently expresses involuntary conditions or unexpected states experienced by the subject. In *Arsitektur Cinta*, the use of *ter-* not only fulfils a grammatical function but also enriches the emotional and psychological dimensions of the characters. By signalling spontaneity or lack of control, this prefix contributes to the portrayal of internal conflict and emotional depth within the narrative.

Overall, the findings from *Arsitektur Cinta* demonstrate that the use of prefixes in contemporary literary texts adheres to established morphological functions identified in linguistic literature. At the same time, these morphological patterns play a significant role in shaping narrative structure, character development, and emotional expression. The consistent and purposeful use of prefixes such as *di-*, *me-*, *ber-*, and *ter-* illustrates how morphological elements contribute not only to grammatical accuracy but also to the construction of meaning in literary discourse, a conclusion that resonates with both literary linguistic studies and empirical analyses of affixation across genres and language contexts (Asmoko et al., 2024; Ambarita et al., 2025; Wijaya & Lestari, 2023).

CONCLUSION

Based on the findings of this study, it can be concluded that the prefixes *di-*, *me-*, *ber-*, and *ter-* are productively used in the novel *Arsitektur Cinta* by Ika Natassa. Each prefix demonstrates a distinct morphological function in Indonesian word formation, particularly in the construction of verbs and the expression of specific grammatical meanings. The prefix *di-* functions to form passive verbs that emphasise characters as recipients of actions, while the prefix *me-* forms active verbs that highlight characters as agents of actions. The prefix *ber-* is used to express activities or states that do not require a direct object, whereas the prefix *ter-* conveys meanings related to states, spontaneous occurrences, and superlative degree.

The use of these prefixes not only fulfils grammatical functions but also contributes to the development of narrative flow and the portrayal of characters' experiences in the novel. Therefore, this study confirms that morphological analysis, particularly the analysis of Indonesian prefixes, is an effective approach for understanding language use and meaning construction in contemporary literary works. Future research may extend this analysis by comparing prefix usage across different contemporary Indonesian novels or by integrating morphological analysis with stylistic or discourse-based approaches to further explore narrative meaning construction.

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