AN ANALYSIS OF BOUND MORPHEMES IN THE GOO GOO DOLLS’ SONG LYRICS ENTITLED ‘IRIS’

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(Naskah diterima: 1 Januari 2022, disetujui: 30 Januari 2022)

Abstract
This purpose of this study is to analyze the bound morphemes in the lyrics of the song “Iris”. It is a descriptive qualitative study where data analysis is presented in tabular form. Based on the result of the study, it can be concluded that the song lyrics contain 13 bound morphemes which three of them are derivational morphemes that function as class changing affixes. They each change a noun to a verb, adjective to a noun, and a verb to an adjective. The other ten data are inflectional morphemes which function as superlative, comparative, past-tense, past participle, plural, progressive and third-person singular. From the calculation results, it is seen that the number of derivational morphemes is 23 percent while inflectional morphemes reach 77 percent. So it can be concluded that the inflectional morphemes are the most dominant.

Keywords: Song Lyrics, Bound Morpheme, Derivational Morpheme, Inflectional Morpheme

Abstrak

Kata kunci: Lirik Lagu, Morfem Terikat, Derivational Morpheme, Inflectional Morpheme
I. INTRODUCTION

Language is a communication tool for humans to be able to interact with each other. Because of that, it is very important for the speakers to understand the parts of a language to make it easier to understand how to make correct sentences. Since sentences are made up of words, the speaker should understand the internal patterns of the words. The study which concerns with this is called morphology. Wales states that morphology “concerns the internal patterning of words, their ‘roots’ or ‘stems’ and affixes.” (2014:277). Atkinson states “...attempts to define the word as a unit of grammar are in many ways more problematic than similar attempts with respect to the morpheme.”

Kreidler states that "The technical term for a minimal meaningful part is morpheme. Arms, chair, happy, guitar, lemon, shoe and horn are all morphemes; none of them can be divided into something smaller that is meaningful. They are free morphemes because they occur by themselves. (1998:51) From the statement above, it can be concluded that morpheme is the smallest grammatical unit that has meaning and free morpheme is the kind of morpheme that can stand alone or can stand by themselves.

Kreidler also states that "The elements un-, ist-, and -ade in unhappy, guitarist and lemonade respectively, are also morphemes; they are bound morphemes which are always attached to something else, as in these examples." (1998:51). This statement shows that beside free morpheme, the other kind of morpheme is called bound morpheme which cannot stand alone because they must be attached to other morphemes.

Matthews explains that "In Bloomfield's classic formulation, forms such as bon-, -bo or -bis are bound forms (or sequences of one or more bound morpheme): form which can only appear as part of larger form or larger sequence of morphemes." (1974:160). Wales states that “The morpheme (coined in 1896 by analogy with phoneme) is the smallest distinctive unit of grammatical analysis: it may be a word or free form, or an affix or bound form.” (2014:277)

Spencer stated "...from the word disagreements we can dissect a basic morpheme agree and three bound morphemes, dis-, -ment, and -s. We call agree the root and the other (bound) morphemes affixes. The morphems -ment and -s, which come to the
right of the root, are suffixes, while dis-, which comes to left, is a prefix. In the word disagreement we call the form disagreement the stem.” (1991:5). Wales states that “Affix is used in lexicology for a morpheme or form which can be added to the base or root of a word, usually at the beginning (i.e. prefix) or end (i.e. suffix), to make new words: e.g. pre-war; kindness.” (2014:11)

Based from the statements above, it can be concluded that bound morphemes are affixes. It’s also called suffixes when they comes to the right of the root, and called prefix when it comes to the left.

Spencer also states that "traditional grammarians usually distinguished between two main types of morphological operation, inflection (or inflexion) and (derivation)." (1991:9).

This study focuses on the analysis of bound morphemes consisting of affixes, because sometimes it is not so easy for beginner English learners, especially those who are not native speakers of English. Atkinson states that "The distinction between inflectional and derivational forms is an important and useful one, but this does not mean that it is always possible to distinguish them clearly." (1982:135)

II. METHOD

This study was conducted using descriptive qualitative method. According to Gay and Airasian, "Qualitative Research analyzes data interpretively by organizing the data into categories, identifying patterns, and producing a descriptive narrative synthesis, whereas quantitative analysis involves statistical procedures" (2000: 9). The writer also used quantitative methods as a support in calculating the percentage of study results.

In this study the writer focused on finding the bound morphemes that used in “Iris” song lyrics. This song was performed by the music group The Goo Goo Dolls on the album Dizzy Up the Girl which was released in 1998. The data was obtained from website: https://genius.com.

Reaske states that "Lirical: referred originally to lyric poetry, that is, to poetry written to be sung to a lyre. However, the term 'lyric' now designates a short poem which emphasizes the expression of the individual's feeling and emotion rather than external events or attitudes" (1966:35).

The writer analyzed the data through some steps such as: (1) Reading the data; (2) Finding the meaning of the data, (3) Finding the types of bound morphemes used in the
data by using tabulation, (4) Describing the types of derivational and inflectional morphemes used in the data, (5) Making conclusion.

III. RESULTS AND DISCUSSION

a. Results

The lyrics of the song “Iris”

[Verse 1]
(1) And I'd give up forever to touch you
(2) 'Cause I know that you feel me somehow
(3) You're the closest to heaven that I'll ever be
(4) And I don't wanna go home right now

[Verse 2]
(5) And all I can taste is this moment
(6) And all I can breathe is your life
(7) And sooner or later, it's over
(8) I just don't wanna miss you tonight

[Chorus]
(9) And I don't want the world to see me
(10) 'Cause I don't think that they'd understand
(11) When everything's made to be broken
(12) I just want you to know who I am

[Instrumental]

[Chorus]
(13) And I can't fight the tears that ain't coming
(14) Or the moment of truth in your lies
(15) When everything feels like the movies
(16) Yeah, you bleed just to know you're alive

[Verse 3]
(17) And I don't want the world to see me
(18) 'Cause I don't think that they'd understand
(19) When everything's made to be broken
(20) I just want you to know who I am

[Chorus]
(28) I just want you to know who I am

[Outro]

(29) I just want you to know who I am

(30) I just want you to know who I am

(31) I just want you to know who I am

**Table 1**

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Bound Morpheme</th>
<th>Data</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Derivational Morpheme</td>
<td>3</td>
<td>23%</td>
</tr>
<tr>
<td>2</td>
<td>Inflectional Morpheme</td>
<td>10</td>
<td>77%</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td>13</td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**Table 2**

<table>
<thead>
<tr>
<th>No</th>
<th>Data (Word in Lyric)</th>
<th>Type / Category</th>
<th>Function</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>closest</td>
<td>Inflectional morpheme</td>
<td>Superlative</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>breathe</td>
<td>Derivational morpheme (Class changing Affix)</td>
<td>Verb</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>sooner</td>
<td>Inflectional morpheme</td>
<td>Comparative</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>later</td>
<td>Inflectional morpheme</td>
<td>Comparative</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>made</td>
<td>Inflectional morpheme</td>
<td>Past Tense</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>broken</td>
<td>Inflectional morpheme</td>
<td>Past Participle</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>tears</td>
<td>Inflectional morpheme</td>
<td>Plural</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>coming</td>
<td>Inflectional morpheme</td>
<td>Progressive</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>truth</td>
<td>Derivational morpheme (Class changing Affix)</td>
<td>Change Adjective - Noun</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>lies</td>
<td>Inflectional morpheme</td>
<td>Third-Person</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>feels</td>
<td>Inflectional morpheme</td>
<td>Singular</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>movies</td>
<td>Inflectional morpheme</td>
<td>Plural</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>alive</td>
<td>Derivational morpheme (Class changing Affix)</td>
<td>Change Verb - Adjective</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Total Data: 13</strong></td>
<td><strong>Total words: 19</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**b. Discussion**

After analyzing the data, the writer found 13 data which are bound morphemes. They consist of 3 derivational morphemes and 10 inflectional morphemes. All of the derivational morphemes function as the class changing affixes. Atkinson states that "...derivational often relates forms of different categories: consider and considering are both verbal forms, but consideration is a noun." (1982:135)

From the statement above it's clear that the derivational morpheme is a kind of bound morpheme which added to a stem to derive a new word. Besides it can change into the new meaning, it can sometimes also change the word-class. And all of the derivational morphemes found in this study are the class changing affixes. They are changing a noun to a verb, changing an adjective to a noun, and changing a verb to an adjective. If the affixes don’t change the word class, it can be said that the morphemes are the class maintaining affixes. But the class maintaining derivational morphemes are not found in this song lyrics.

Based on the table 2, it can be also seen that there are 10 inflectional morphemes. Inflectional morpheme is a kind of bound morpheme which never change the syntactic
category. According to Atkinson, "a further typical distinction is that inflexion relates word forms which can be considered to fall within the same syntactic category..." (1982:135)

The inflectional morphemes found in this study function as superlative, comparative, past-tense, past participle, plural, progressive and third-person singular. Data 1 (line 3) shows that suffix –est that is attached in the word close has a function as superlative adjective. Data 3 (line 7) shows that suffix –er that is attached in the word soon has a function as comparative adjective. It’s also happens in data 4 (still in line 7), the suffix –er that is attached in the word late also has a function as comparative adjective. For analysis of the entire data can be seen in table 2.

In addition, the amount of data used in this study are only 13 data although there found 19 words that contain bound morphemes. It is because the 6 words found in this study are the same words which are sung repeatedly for several times as parts of chorus, so the writer considers it as the same data that have been included in the previous data.

The result of study that shown in table 1 indicates that there 13 data of bound morphemes that consist of 3 derivational morphemes and 10 inflectional morphemes. So, this study shows that the inflectional morphemes are more dominant than the derivational ones where the inflectional amount reaches 77 percent of the total data.

IV. CONCLUSION

Based on the result of the study, it can be concluded that the song ‘Iris’ contains 13 bound morphemes. Three of them are derivational morphemes that function as class changing affixes. They each change a noun to a verb, adjective to a noun, and a verb to an adjective. Ten of the data are inflectional morphemes which function as superlative, comparative, past-tense, past participle, plural, progressive and third-person singular. From the calculation results, it can be seen that the number of derivational morphemes is 23 percent while inflectional morphemes reach 77 percent. So it can be concluded that the inflectional morphemes are the most dominant

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