

## AN ANALYSIS OF BOUND MORPHEMES IN THE SONG "NOT YOU" BY ALAN WALKER FT EMMA STEINBAKKEN

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### ABSTRACT

*This research aims to analyze the bound morphemes in the lyrics of the song "not you". This research is descriptive qualitative research in which the data analysis is presented in a table. Based on the result, the researcher found 8 data which are bound morphemes. The morphemes consist of one derivational morpheme and seven inflectional morphemes. Derivational morphemes function as affix modifiers. And the derivational morphemes found in this study are word classes that undergo affix changes. Inflectional morphemes found in this study function as plural, comparative, past tense, and progressive. number one in the song lyrics shows that the addition of the suffix -s at the end of the word story attached to the word story has a function as plural. number two shows that the suffix -er attached to the word stronger has a function as a comparative noun. number four the word made shows the past tense. for the overall data analysis can be seen in the table. From the calculation results, it can be seen that the number of derived morphemes is only 0.125 while inflected morphemes reach 0.875 percent. So, it can be concluded that inflectional morphemes are the most dominant.*

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

### INTRODUCTION

Language is a communication tool for humans to interact with each other. Therefore, it is very important for language speakers to understand the parts of a language to make it easier to understand how to make correct sentences. Since sentences are made of words, language speakers must understand the internal patterns of these words. The field of those studies is called morphology. Wales states that morphology "deals with the internal patterns of words, "roots" or "stems" and their affixes." (2014:277). Atkinson states "Attempts to define words as grammatical units are in many ways more problematic than similar attempts relating to

morphemes." Kreidler states that "The practical term for parts that have minimal meaning is a morpheme. Arms, chairs, happy, guitars, lemons, and shoes, are all morphemes; none of them can be divided into something smaller that is meaningful. They are free morphemes because they arise by themselves. (1998:51) From the above statement, it can be concluded that free morphemes are the smallest grammatical units that have meaning.

Kreidler also argues that "The elements of un-, ist-, and -ade in unhappy, guitar and lemonade, are each also morphemes; they are bound morphemes that are always attached to something else, as in these examples." (1998:51). This statement shows that in addition to free morphemes, there are types of morphemes called bound morphemes that cannot stand alone because they must be bound to other morphemes. These morphemes are called bound morphemes that cannot stand alone because they must be bound to other morphemes. Spencer states "From the word disagreement we can isolate the base morpheme agree and three bound morphemes, dis-, -ment, and -s. We call the base word to agree and add the other bound morphemes. The morphemes -ment and -s, which are to the right of the base word, are suffixes, while dis-, which is to the left, is a prefix. In the word disagreement, we call the form of disagreement the base word." (1991:5).

Wales states that "Affix is used in lexicology for a morpheme or form that can be added to a base word or root word, usually at the beginning (i.e., prefix) or end (i.e. suffix), to make a new word: e.g. pre-war; kindness." (2014:11). Based on the above statement, it can be concluded that bound morphemes are affixes. It is also called a suffix if the affix is to the right of the base word, and is called a prefix if it is to the left of the base word. Spencer also states that "traditional grammarians usually distinguish between two main types of morphological operations, inflection (or inflection) and (derivation)." (1991:9). This research focuses on the analysis of bound morphemes consisting of affixes, as they are sometimes not easy for beginner English learners, especially non-native English speakers. Atkinson states that "The distinction between inflected and derived forms is an important and useful one, but this does not mean that it is always clearly distinguishable." (1982:135).

## RESEARCH METHOD

This research was conducted using descriptive qualitative methods. According to Gay and Airasian, "Qualitative research analyzes data in an interpretive sense by organizing data into categories, identifying patterns, and producing descriptive narrative syntheses, while quantitative analysis involves statistical procedures" (2000: 9). The author also uses quantitative methods as support in calculating the percentage of research results. In this study, the author focuses on finding bound morphemes used in the lyrics of the song "not you ". This song is performed by beautiful Norwegian singer Emma Steinbakken and famous DJ Alan Walker.

The data was obtained from the website: <https://genius.com>. The author analyzes the data in several steps such as (1) Reading data; (2) Finding the meaning of the data, (3) Find the types of bound morphemes used in the data by using tabulation, (4) Explain the types of derived and inflected morphemes used in the data, (5) Draw a conclusion.

## RESULT And DISCUSSION

### a. Result

The lyrics of the song “not you”

1. In my life, in my mind
2. Where I make up stories all the time
3. And I pretend that I am not someone
4. Left to face the world alone
5. Lately, I'm not the same
6. I've found a stranger calling out my name
7. Have a feeling you would be so proud
8. And he's gon' need me now
9. But he's not you
10. He's not you
11. He will never be you
12. Photobook with my mistakes
13. Promises that we never got to make
14. All the things I wanna talk about
15. Hard to say it to myself
16. Wintertime, once again
17. In the snow I can see just where I've been
18. How far I've made it in the world so cold
19. Where I have everything
20. But he's not you
21. He's not you
22. He will never be you
23. But he's not you
24. He's not you
25. He will never be you

Table 1. The percentage of study result

No	Types of bound morpheme	Data	Percentage
1.	Derivational morpheme	1	0,125%
2.	Inflectional morpheme	7	0,875%
	Total	8	100%

Table 2. The Result of Data Analysis

No	Data (words in the lyric)	Types /category	Function
1.	Stories	Inflectional morpheme	Plural
2.	Lately	Derivational morpheme	Class change adjective to adverb
3.	Stranger	Inflectional morpheme	Comparative
4.	Made	Inflectional morpheme	Past tense
5.	Feeling	Inflectional morpheme	Progressive
6.	Mistakes	Inflectional morpheme	Plural
7.	Promises	Inflectional morpheme	Plural
8.	Calling	Inflectional morpheme	Progressive
Total = 8 words			

## b. Discussion

After analyzing the data, researchers found 8 data which are bound morphemes. These morphemes consist of one derivational morpheme and seven inflectional morphemes. Derivational morphemes function as a class of affix modifiers. Atkinson states that derivational devices often link forms that belong to different categories: consider and consider are both verbal forms, but consider is a noun." (1982:135).

From the above statement, it is quite clear that a derived morpheme is a type of bound morpheme that is added to a base word to produce a new word. Besides being able to form new words, sometimes it can also change the word class. And the derivative morphemes found in this study are word classes that experience affix changes. The affix changes change adjectives into adverbs. If the affix does not change the word class, it can be said that the morpheme is a word class preserving affix. However, derived word class-preserving morphemes are not found in the lyrics of this song.

Based on Table 2, it can also be found that there are 7 inflectional morphemes. Inflectional morphemes are a type of bound morpheme, which is a bound morpheme that never undergoes a change in syntactic category. According to Atkinson, "A further distinction is that inflection relates to word forms which can be regarded as falling within the same syntactic category..." (1982:135).

The inflectional morphemes found in this study function as plural, comparative, past, and progressive. (Number 1) shows that the addition of the suffix -s at the end of the word story attached to the word story has a function as plural. (Number 3) shows that the suffix -er attached to the word stronger has a function as a comparative noun. (Number 4) the word made shows the past tense. for the whole data analysis can be seen in the table. The research results shown in Tables 1 and 2 show that there are 8 data of bound morphemes consisting of one derived morpheme and seven inflected morphemes. So, this study shows that derived morphemes are more dominant than inflected morphemes by 0.875 percent of the total data.

## CONCLUSION

Based on the research results, it can be concluded that the song with the title "not you" contains 8 bound morphemes. One of them is a derivational morpheme that functions as a word class modifier, namely changing adjectives into adverbs. Seven of them are inflectional morphemes that function as comparatives, past tense, plural, and progressive. The calculation results show that the number of derivational morphemes only reaches 0.125 percent while the inflexional morphemes reach 0.875. So, it can be concluded that inflexional morphemes are the most dominant.

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