**Inflectional Morphemes in 'Call Your Name': Insights from Attack on Titan OST**

Oleh:

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Abstract

This study aims to analyze the inflectional morphemes in the song “Call Your Name,” which is the original soundtrack of the anime Attack on Titan, because the researcher has an interest and desire to explore this song, which is also the writer's favorite when watching the series. This research uses qualitative methods, which allow researchers to understand and interpret language and related experiences. In this study, the author analyzes the inflectional morphemes contained in the lyrics of the song “Call Your Name”. The main focus of this research is to identify the types of inflectional morphemes that appear in the lyrics and to understand their role and meaning in the context of the song. The analysis revealed several significant types of inflectional morphemes, including past tense, plural, progressive, and possessive. However, the researcher did not find other types of inflectional morphemes, such as third person, comparative, and superlative, indicating that the song lyrics focus more on personal and emotional experiences rather than comparisons or descriptions of others.

Keyword: inflectional morpheme, lyrical analysis, attack on titan.

**A. INTRODUCTION**

In a song, there are tones, music, and lyrics that are important components of the overall composition. The lyrics in a song usually convey a meaning that is intended to be expressed through words, phrases, and sentences, creating a narrative and emotional experience for the listener. Within the lyrics, there are grammatical elements that are used to ensure proper writing. One of the grammatical elements that plays a significant role in enhancing lyric writing is morphology. Katamba (1993 p.19) stated that Morphology is the study of word structure. Since speakers generally view words as interconnected units of meaning, the assertion that words have structure may come as a surprise. From the statement, Morphology, as we know it, is the study of the internal structure of words, looking at how they are formed and how each of their components work together to convey meaning.

Katamba (1993, p. 20) also stated that in morphology, there is a term called Morpheme, which refers to the smallest, indivisible units of semantic content or grammatical function that words are made up of. By definition, a Morpheme cannot be reduced into several smaller units that indicate a grammatical function, such as the singular or plural number in the noun, or that have meaning on their own. For example, the word Un- in the word Unhappy cannot have a meaning because there is no base word “happy” to convey its meaning.

When studying word construction, we have to understand that not all words have their own form; at times prefixes and suffixes are added before and after the original word to give them a new form. Additionally, because they were taken from Latin or other language sources with different structural building methods, they discovered that their self-change or other word consistency differed from others. In Morphology, There’s Free Morpheme and Bound Morpheme.

Kalsum et al. (2021 p.15) mentioned that There are 2 types of morphemes, the first is Free Morpheme and there is also Bound Morpheme. Katamba (1993, p. 41) Free morphemes are parts of language that can function as words on their own. They consist of meaning-bearing word types like verbs, adjectives, and nouns. For example, "hit," "write," and "rest" are verbs, "kind" and "clever" are adjectives, and "John" and "mother" are nouns. Since they give sentences the majority of their meaning, these morphemes are crucial. They aid in the naming of individuals or objects, the description of attributes, the explanation of actions, and the illustration of word relationships. Free morphemes also contain adverbs that describe how something is done, like "kindly," and prepositions that express position, like "in" and "on." To put it briefly, free morphemes are essential for expressing meaning in casual speech.

Kalsum et al. (2021 p.15) also stated, Bound morphemes are parts of language that carry meaning, such as prefixes and suffixes, which must attach to free morphemes to work. Unlike free morphemes that can stand alone as words, bound morphemes cannot stand alone and need to be combined with other morphemes to create meaningful words.

For the example, in the word "unhappy," the prefix "un-" means "not" and modifies the free morpheme "happy." Similarly, in "cats," the suffix "-s" indicates that there is more than one cat, while in "running," the suffix "-ing" shows the ongoing action of the verb "run." The word "baker" combines the verb "bake" with the suffix "-er," which indicates a person who performs the action, and in "played," the suffix "-ed" changes the verb "play" to its past tense. These examples illustrate how bound morphemes enhance the meaning of free morphemes in language.

In bound morpheme, it can be further divided into two. Derivational Morpheme and Inflectional Morpheme. Halawa et al (2017 p.135) mentioned that the Derivational suffixes which change the syntactic category can be noun forming suffixes, verb forming suffixes, adjective forming suffixes, and adverb forming suffixes. For instance, when we add the noun-forming suffix "-er" to the verb "teach," it becomes "teacher," referring to someone who teaches. Similarly, the adjective-forming suffix "-ful" can be added to the noun "beauty" to create "beautiful," which describes something that has beauty. Additionally, the verb-forming suffix "-ize" can transform the noun "real" into the verb "realize," meaning to become aware of something. Lastly, the adverb-forming suffix "-ly" can be added to the adjective "quick" to form "quickly," which describes the manner in which an action is performed.

Halawa et al (2017 p.135) in Inflectional Morpheme No syntactic category is ever altered by these morphemes in relation to the words or morphemes they are related to. All that they do is add grammatical details and enhance the meaning of words to which they are attached. When added to the noun "cat," for instance, the suffix "-s" is an inflectional morpheme that indicates plurality, changing it to "cats" to indicate that there are many cats. Similar to this, the verb "walk" can be modified by adding the suffix "-ed" to form "walked," which indicates that the action occurred in the past. Another example would be the suffix "-ing," which can be added to the verb "run" to become "running," indicating that the activity is still in progress.

Fromkin et al (2011 p.51) in their book named “*An Introduction to language”* mention that English has eight bound inflectional affixes that are used to modify words, indicating grammatical functions like tense, number, or degree. These affixes are: -s (third-person singular present), -ed (past tense), -ing (progressive), -en (past participle), -s (plural), -'s (possessive), -er (comparative), and -est (superlative). For example, the word "wait" can be modified with these affixes to form "waits," "waited," "waiting," "waited," "waits," "wait's," "waiter," and "waitest," each conveying a different grammatical function.

Inflectional morphemes also have irregular forms, Bauer (1983 p.127) in his book entitled*"English Word-Formation"* provides an explanation of irregularity. In his book, he gave an explanation of why this irregularity could occur in the English vocabulary. He *"explains that because it has a long and complex history, English has many unpredictable forms, which may be unpredictable in various ways."*

In his book, he also gives examples of irregularities themselves. For example, on page one twenty-seven, the word Advice changes to Advise. This change is explained as irregular due to changing the "s" sound to "z" when transferring the noun (advice) to the verb (advise).

This also happens with irregular verbs. For instance, regular verbs typically add the suffix "-ed" to their past participle form, but "freeze" becomes "frozen" and "break" becomes "broken." Another example is the verb "lose," which should become "losed" according to the standard pattern but instead becomes "lost." Second, some words have multiple forms. For example, "woman" can become "women," and "man" can become "men." Third, a phenomenon known as suppletion occurs when an inflection is made using a historically unrelated form, like "went," which is the past tense of "go." Fourth, there is no inflectional change in the following words: hit is in the present and past tense, and the past participle is also present; sheep is both singular and plural.

Based on the explanation provided, the researcher intends to study the inflectional morphemes in the song "Call Your Name," which is the original soundtrack for the anime Attack on Titan. This is because the writer has an interest and desire to analyze the song. This song is also the writer's favorite when watching the Attack On Titan series

"Call your name" is the Attack on Titan OST song in the series. This song was released in 2018 and was sung by Sawano Hiroyuki. On YouTube, this song has received 11,330,328 views and 118k likes.

The song serves as an emotional centerpiece, reflecting themes of longing and loss, and is specifically used at key moments throughout the series, increasing its dramatic impact. In addition, the composition of this song, characterized by strong strings and a thrilling melody, contributes to its emotional depth, making it a favorite of the writers.

**B. RESEARCH METHOD**

1. **Method of the Research**

In this research, the writer will use qualitative research methods. According to Sofaer (1999), qualitative methods allow us to explore how people understand and interpret language, as well as their experiences. This approach allows the writer to effectively analyze the research context, especially in understanding and identifying the inflectional morphemes contained in the lyrics of the song “Call Your Name” from Attack on Titan OST. Using a qualitative method, this study aims to discover the specific inflectional morphemes used in the song, such as past tense forms, present participles, and plural nouns. The analysis will focus on how these morphemes contribute to the meaning of the emotional depth of the lyrics. For example, examining the use of past tense morphemes may reveal themes of loss and nostalgia, while present participles may indicate ongoing emotions or actions. Through this investigation, this research aims to provide a deeper insight into how inflectional morphemes function in the context of songs, enhancing our understanding of language use in music and its impact on the interpretations presented in lyrics.

1. **Time and Place of the Research**

This research began when the author was studying in semester 5. The analysis cannot be known exactly where to do it because qualitative methods can be carried out anywhere. the research was conducted fully at the writer's home or at the STBA JIA campus.

1. **Setting of the Research**

This research was obtained through YouTube Music as a streaming media platform that provides the songs selected for this research.

1. **Data collection Techniques**

There will be two techniques that the writer will use in collecting data: the first one is documentation, and the second one is observation. The documentation technique is a data collection method that involves sources that can be visual, transcripts, or images. According to Sugiyono (2015:329), the process of collecting data and information from books, archives, papers, written figures, and images to create reports and information that may be useful in research is referred to as documentation.

Because the object of this research is the lyrics of the song “Call Your Name” from OST Attack on Titan, the documentation technique is very suitable for collecting data. The writer will collect the lyrics of the song and use them to identify and analyze the inflectional morphemes present in the lyrics. In this way, the writer can explore how inflectional morphemes contribute to the meaning and emotions conveyed in the song

1. **Technique of the Data Analysis**

In the data analysis, the writer will focus on the identification and interpretation of inflectional morphemes in the lyrics of the song “Call Your Name” from the Attack on Titan OST. The writer will carefully examine the lyrics to identify inflectional morphemes that convey specific meanings and contribute to the overall emotional depth of the song. The writer will also explore how these inflectional morphemes function in various lyrical contexts, enhancing the understanding of language use in the song.

1. **Instrument of the Research**

The instrument in this research is the researcher himself, because this research uses qualitative methods. The researcher will play an important role in analyzing the data, which consists of the lyrics of the song “Call Your Name” from the Attack on Titan OST. Through careful examination of the lyrics, the researcher will identify and interpret the inflectional morphemes found in the song. This analysis will provide insight into how these morphemes contribute to the overall meaning and emotional expression in the lyrics.

C. **RESEARCH RESULT AND DISCUSSION**

This is a collection of data collected by the writer regarding inflectional morphemes contained in the lyrics of the song “Call Your Name” from Attack on Titan OST. Each data will mention the type of inflectional morpheme, such as past tense, present participle, plural form, and possessive form, along with the explanation of its function and meaning in the lyrics.

**Datum 1.**

*“I lost my dreams in this disaster. I'm crying, Missing my lover”*

In this lyric, there are 4 inflectional morphemes. The word “lost” is the past tense of the verb “lose.” The word “lost” does not use the suffix “-ed” to show the past tense because “lose” is an irregular verb. Therefore, “lost” is an example of an irregular inflectional morpheme, which shows the past tense without following the usual pattern. the actual form is "losed" but because it is an irregular verb, it becomes "lost"

In addition, the word "Dreams" is the plural form of the word "dream" which is a noun and uses the suffix *-s* to indicate more than one or plural. This can be written as follows dream + -s = dreams.

And the last in the words "Crying" and "Missing" are also verbs that use the suffix *-ing* to show an ongoing action, or progressive. This can be written as follows Cry + suffix -ing = Crying and Miss + suffix -ing = Missing. this creates a sense of deep sadness

**Datum 2.**

*"She said she gave all her love to me. We dreamt a new life, Some place to be at peace. But things changed suddenly."*

There are three inflectional morphemes in this lyric, namely the words “Said” *“Dreamt”* and *“Changed*”. The word “Said “ and “Dreamt” is the past tense of “Say” and “Dream.” Unlike regular verbs that form the past tense by adding the suffix “-ed,” The word “Said” and “dreamt” does not follow this pattern. Instead, it is an irregular inflectional morpheme that undergoes a vowel change to indicate the past tense.

In word “changed” is the past tense of “Change”, addition suffix “-ed” indicated past form. This can be written as follows Change + suffix -ed = Changed

The use of inflectional morphemes in these lyrics also creates an atmosphere of hope and change in the context of the song's story.

**Datum 3.**

*“I'm standing alone, no way. Calling out your name”*

Two inflectional morphemes in this lyric provide the lyrics with context and atmosphere. The *-ing* suffix, which is known as the progressive form in this context, is used by the words *"standing"* and *"calling"* to indicate that the action is ongoing. This can be written as follows Stand + suffix -ing = Standing and Call + suffix -ing = calling. The speaker is shown standing and calling the name of his loved one as a result of the use of these inflectional morphemes, which convey feelings of intense longing and searching

**Datum 4.**

*"We don't know what is wrong tonight  
Everybody's got no places to hide."*

In this lyric, there is a inflectional morphemes, in the word *“Places”* uses the affix “-s” to show that there is more than one or we can say as a Plural. This can be written as follows place + suffix -s = Places.

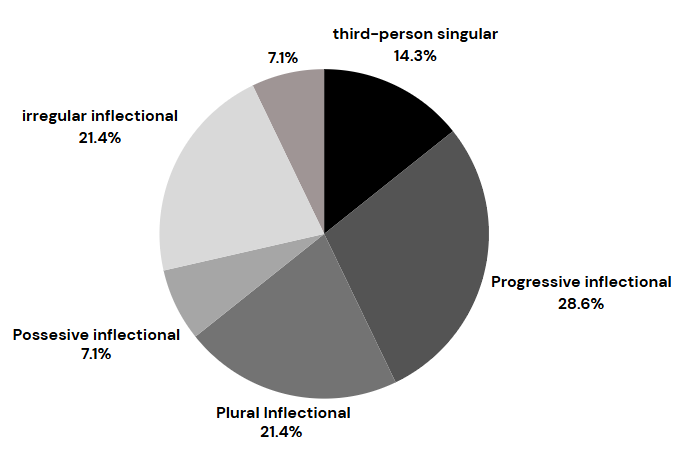
**Datum 5.**

*"No one's left and there's no one to go on. All I know is my life is gone."*

In this lyric, there are three inflectional morphemes. first, the word *“one's”* uses the affix *-'s* to show the possession, or it can also be called possessive. This can be written as follows One + suffix -‘s = One’s. Second, The word “left” is the past tense of “leave.” Because it does not add the suffix "-ed" as is usual, it is an irregular inflectional morpheme.

In the same way, the irregular inflectional morpheme "gone" is the past participle of "go." Although we use the suffix "-en" to refer to "gone," it's crucial to remember that "gone" is not created by simply adding "-en" to "go." As an indication that something has gone away or is no longer present, it instead shows an irregular change in the verb. The use of these inflectional morphemes creates an image of loss and helplessness experienced by the speaker.

Based on the analysis that has been carried out thoroughly, it can be concluded that there are five types of inflectional morphemes based on Fromkin's theory, namely third-person singular present, past tense, progressive, plural, and possessive. However, in this analysis, no past participle, comparative, or superlative morphemes were found.



D. **CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS**

1. **CONCLUSION**

In this research, the writer analyzes inflectional morphemes found in the lyrics of the song “Call Your Name” from Attack on Titan OST. The research found 13 inflectional from the song Call Your name, Based on the analysis that has been carried out thoroughly, it can be concluded that there are five types of inflectional morpheme based on Fromkin theory, namely third-person singular present, past tense, progressive, plural, and Possesive. However, in this analysis no past participle,comparative and superlative were found.

The main focus of this research is to identify the types of inflectional morphemes that appear in the lyrics, as well as understand their role and meaning in the context of the song. Through the analysis, we found several significant types of inflectional morphemes, including past tense, plural, progressive, and possessive.

The use of past tense in lyrics, characterized by the -ed affix, reflects actions or circumstances that have happened before, giving a nostalgic feel and reflection on past experiences. In addition, there are nouns that use the -s affix to indicate plurals, which helps create a broader picture of the situation or feeling being expressed. Verbs that use the -ing affix indicate that the action is ongoing, creating a sense of urgency and emotional depth, while the -'s affix indicates ownership, adding a personal dimension to the lyrics.

But in this analysis, the writer did not find other types of inflectional morphemes, such as third person, comparative, and superlative. This shows that the lyrics focus more on personal and emotional experiences rather than comparisons or descriptions of other people. Overall, the use of inflectional morphemes in the lyrics of “Call Your Name” contributes to the depth of meaning and emotional nuances presented, creating a more immersive listening experience for the listener.

2. **IMPLICATIONS**

Providing a detailed explanation for each inflectional morpheme significantly helps in understanding the intended meaning of the lyrics and allows the audience to connect the language with its emotional and narrative purpose. This study serves as valuable data for linguistic analysis in media studies and can help future researchers in exploring inflectional morphemes in similar songs or other similar ones. In addition, this study highlights the importance of analyzing linguistic features to uncover deeper layers of meaning, making it easier for audiences to appreciate the linguistic richness of song content, especially in how language shapes emotional expression.

3. **RECOMMENDATIONS**

Based on the results of this study, it is suggested that researchers interested in exploring linguistic aspects in song lyrics conduct further studies on inflectional morphemes in various genres and types of songs. This research can provide deeper insights into how these linguistic elements contribute to the meaning and emotions conveyed in music. This can improve understanding of the relationship between language and music, and how inflectional morphemes can affect the way listeners perceive and interpret songs.

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