

**ANALYSIS OF INFLECTIONAL SUFFIXES THROUGH  
PHONOLOGICAL CONDITIONED IN THE THREE  
SONGS BY ADELE**

**A Paper**

**Submitted to the School of Foreign Language-JIA as a Partial Fulfillment of  
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Department**



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***ANALISIS IMBUHAN - IMBUHAN AKHIR INFLEKSIONAL  
MELALUI KONDISI FONOLOGI DALAM TIGA LAGU DARI  
ADELE***

***NURAINI***

***ABSTRAK***

*Penelitian ini bertujuan untuk mengklasifikasikan morfem bebas dan morfem terikat, mengetahui jenis, fungsi serta pemilihan alomorf pada imbuhan akhir yang bersifat infleksional melalui kondisi fonologi dalam 3 lirik lagu “ I’ll Be Waiting, Rolling In The Deep dan Rumour Has It” yang dinyanyikan oleh Adele. Penelitian dilaksanakan pada awal Maret hingga Juni 2016. Dari 3 lagu tersebut terdapat 30 imbuhan akhir infleksi. Sebagai sebuah penelitian deskriptif, penelitian ini melalui langkah – langkah sebagai berikut: (1) perencanaan penulisan, (2) proses pengumpulan data, (3) pemilihan data, (4) analisis data, (5) pengambilan kesimpulan data. Hasil dari penelitian tersebut dapat menunjukkan 6 macam imbuhan akhir yang bersifat infleksional diantaranya adalah 43% sebagai plural noun, 17% sebagai past tense verb, 10 sebagai past participle, 23% sebagai progressive /continuous verb, 3% sebagai comparative adjective dan 3% sebagai superlative adjective. Dari hasil yang diperoleh penulis menyimpulkan bahwa dalam 3 lagu yang dinyanyikan oleh Adele banyak kata – kata yang memiliki imbuhan akhir infleksi yang melekat pada plural noun.*

*Kata kunci: morfem, imbuhan akhir, infleksional, alomorf*

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**NURAINI**

**ABSTRACT**

This research is aimed to know how to classify the free morpheme and bound morpheme, know the kinds and functions of inflectional suffix, and choose allomorph through phonological conditioned which attached in the 3 lyric's songs "*I'll Be Waiting, Rolling In The Deep, Rumour Has It*" by Adele. The implementation of this research was conducted from March to June. In those songs there are 30 words which attached inflectional suffix. The steps of this research include: (1) planning, (2) collecting data, (3) sorting data, (4) analyzing data, and (5) concluding data. This research shows 6 kinds of inflectional suffix, they are: 43% plural noun, 17% past tense verb, 10 past participle, 23% progressive /continuous verb, 3% comparative adjective and 3% superlative adjective. From the result the writer concludes that in the three songs by Adele there are many words that have inflectional suffixes which attached in the plural nouns.

Key words: morpheme, suffix, inflectional, allomorph

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## **MOTTO AND DEDICATION**

**MOTTO:**

**“BE GRATEFUL FOR EVERYTHING”**

**DEDICATION:**

**This paper is dedicated to my beloved mother and father, my brothers and sister, and my best friends.**



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First of all, the writer would like to thank to Allah SWT for all blessing, giving health and loving. It is impossible for the writer to finish the paper.

This paper writing is to fulfill one of the requirements for taking undergraduate program (S1) of English Department of School of Foreign Languages JIA. In this paper, the writer explains and analysis about the inflectional suffixes through phonological conditioned in the three songs by Adele.

During the process of making this paper, the writer encountered a lot of hardship and difficulties both in finding the data and arranging it into an accepted scientific paper. Therefore, the writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported the data and information to finish this paper, also for them having prayed for her success, especially to:

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Bekasi, 30<sup>th</sup> July 2016

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## TABLE OF CONTENTS

Abstrak .....	i
Abstract .....	ii
Intellectual Property Statement Form .....	iii
The Approval Sheet .....	iv
The Improvement Sheet .....	v
The Approval Sheet for Paper Examination .....	vi
Motto and Dedication .....	vii
Acknowledgements .....	viii
Table of Contents .....	x
List of Appendices .....	xii

### CHAPTER I INTRODUCTION

A. The Background of the Research .....	1
B. The Scope of the Problem .....	7
C. The Question of the Research .....	8
D. The Objective of the Research .....	8
E. The Significance of the Research .....	9
F. The Systematic of the Research .....	10

### CHAPTER II THEORETICAL DESCRIPTION

A. Morphology .....	11
B. Morpheme .....	13
C. Inflectional Suffix .....	29
D. Morphological Conditioned .....	30
E. Phonology .....	31
F. Phonological Condition .....	32
G. Song .....	34

**CHAPTER III METHODOLOGY OF THE RESEARCH**

A. The Setting of the Research .....35  
B. The Subject of the Research .....35  
C. Method of the Research.....36  
D. Instrument of the Research.....37  
E. Technique of the Data Research .....37  
F. The Procedure of the Research .....38

**CHAPTER IV RESEARCH FINDINGS AND DISCUSSION**

A. The Data Description .....41  
B. The Data Analysis .....41  
C. The Data Interpretation .....73  
D. Discussion .....73

**CHAPTER V CONCLUSION AND SUGGESTION**

A. Conclusion .....75  
B. Suggestion .....76

Bibliography

Appendices

Biography

## LIST OF APPENDICES

1. Biography of Adele.....	80
2. Lyric Song 1.....	83
3. Lyric Song 2.....	85
4. Lyric Song3.....	87

# CHAPTER I

## INTRODUCTION

### **A. The Background of The Research**

According to Crystal (1997: 225) “Linguistics is the scientific study of language”. As an academic discipline, the development of this subject has been recent and rapid, having become particularly widely known and taught in the 1960s. This reflects partly an increased popular and specialist interest in the study of language and communication in relation of human beliefs and behavior (e.g. in theology, philosophy, information theory, literary criticism), and realization of the need for a separate discipline to deal adequately with the range and complexity of linguistic phenomena. Partly the impact of the subject’s own internal development at this time, arise largely out of the work of the American linguist Noam Chomsky and his associates. It is more sophisticated analytic techniques and more powerful theoretical claims which gave linguistics an unprecedented scope and applicability.

“Linguistics is defined as the study of language system”. (Brinton, 2000: 10). For the purposes of study language, linguistics is divided into levels or components. We learn about components which can help us to understand what is language in detailed. These components are conventional and some extent arbitrary divisions of linguistic investigation, they are interrelated in complex ways in the system of language. The components are phonology, morphology, syntax, semantics and pragmatics.

Language holds the important role in our life. Through language people can know many things in the world. English is also a part of key to socialize internationally. If we have ability in foreign language, that is valuable knowledge. We can communicate with foreigner directly without a translator. Language also shows that through it we can know about other person. Each person can be valued with it. When someone uses polite language, it shows from how he / she talks with the other person. More polite and better in using of language, it is signed he or she understands to use the language.

Language and music are related in so many ways. We can learn language with listening music. It is the interesting way to learn vocabulary. We can know and find a new vocabulary through the song that we heard. We can learn grammar from the lyric and find out the grammar which attached in its words. Music has always been the language of intense emotion. They can create a song with beautiful lyric, or just listen to music. Music can represent someone's feeling. Through music and songs people can learn something while they relax their feeling.

Morphology refers to the mental system involved in **word** formation or to the branch of linguistics that deals with words, their internal structure, and how they are formed. Whereas to Katamba (1993: 19) "Morphology is the study of word structure". The claim that word has structure might come as a surprise because normally speakers think of words as indivisible units of meaning. This probably due to the fact that many words are morphologically simple. This term, which literally means "the study of forms," was originally

used in biology, but, since the middle of the nineteenth century, it has also been used to describe the type of investigation that analyze all those basic “elements” used in language. What we have been describing as “elements” in the form of a linguistic message are technically known as “morphemes”.

“Morpheme is the smallest component of a word which contributes to its meaning”. (Radford, Atkinson, Britain, Clahsen, Spencer: 2009: 140). They explained that many words in English can easily be split into smaller components. Consider words like *reader*, *printer*, and *illustrator*. These are all nouns related to the verbs *read*, *print* and *illustrate*, and they all mean roughly ‘person or instrument that *Verb-s*’. Clearly, it is the ending *-er* (with its alternative spelling *-or* in certain words) which conveys this new aspect of meaning and we can say that *-er/-or* creates a new noun from a verb. We can also create new verbs from verbs, as illustrated by pairs such as *read* ~ *re-read*, *print* ~ *re-print* and *illustrate* ~ *re-illustrate*. Here, the new verb begins with *re-* and means to *Verb* something again’. In both these cases, the complex word consists of number of components, each with its own meaning. We call such components morphemes, and to make them easier to identify we can separate them by means of a hyphen (e.g *read -er*). You will often see the morpheme described as the minimal linguistic sign. We will see that if we are to subscribe to this, we have to understand ‘meaning’ rather broadly.

In *reader*, we have a morpheme *-er* attached to a word *read*. However, we cannot split *read* itself into smaller morphemes. This means that we can say that the word *read* is itself a single morpheme. A morpheme which can



also stand as a word is called a free morpheme. By contrast, *-er/-or* and *re-* are unable to function as free standing words and these are called bound morphemes. The verbs *read*, *print*, and *illustrate* are the starting point for the derivation of *reader*, *printer*, and *illustrator* in the sense that these verbs specify the activity undertaken by person to whom *reader*, etc. We therefore assume that *-er/-or* and *re-* are attached to the morphemes *read*, *print*, and *illustrate* to form derived words. The ultimate starting point for deriving a word, that is, the most basic morpheme in a word, is its root. A morpheme such as *-er/-or* added to the right of a root is a suffix. One added to the left of a root, such as *re-*, is a prefix. The general term covering suffixes and prefixes is affix.

The morpheme which attached in the end verb such as *-s*, *-es*, *-ing*, *-ed* are called Inflectional morpheme. They only produce alternative grammatical forms of words without change their meaning. According to Yule (2010: 69) “inflectional morpheme is kind of bound morphemes”. These are not used to produce new words in the language, but rather to indicate aspects of the grammatical function of a word. Inflectional morphemes are used to show if a word is plural or singular, if it is past tense or not, and if it is a comparative or possessive form. In English, all the inflectional morphemes are suffixes.

Linguistically, morphology is studied after we study and understand the other linguistics aspects hierarchically, they are: Phonetics and Phonology, mean we study something smaller to bigger ones, in this case someone studies and understands the sound productions in Phonetics then the patterns of

sounds which relate to meaning changing in Phonology etc. After having studied and understood those both linguistics aspects, so someone can go on studying Morphology to understand about word constructions until the sentence and meaning aspects in Syntax and Semantics etc.

In the study of morphology, someone usually faces some problems of morpheme constructions which have relations in problem study and solutions, like: Morphology – Phonology interaction which can be found when we sing the lyric's songs. For examples, indefinite articles “an” or “a”. It is “an” before a word that begins with a vowel (*an orange*) and “a” before a word that begins with a consonant (*a fickle*). These kinds of interaction between morphology and phonology show that there must be an interface between the morphological and the phonological properties of word. We cannot describe the phonological shape of indefinite article without referring to the sound at the beginning of the word that follows it.

Phonological conditioning occurs when the English plural marker commonly spelled *s* or *es*, has various morphs /s/, /z/ or /iz/. /-iz/ appears after a sibilant consonant (i.e. [s], [z], [ʃ], [ʒ], [tʃ], or [dʒ]) examples: *face-s*, *maze-s*, *bush-es*, *badge-s*. /s/ appears after voiceless phonemes, for examples: *cat-s*, *book-s*, *lip-s*, *cliff-s*. /-z/ appears after voiced phonemes, examples: *bag-s*, *bell-s*, *key-s*.

The writer gives two examples of the above data in the songs by Adele:

I'll Be Waiting

Hold me *closer* one more time (L.1)

The word *closer* is made of two morphemes {close} + {-er}. The adjective *close* is free morpheme, because it can stand alone and *-er* is a bound morpheme, because incapable to function as free standing words. The morpheme {-er} is the Inflectional, we typically add to new words coming into the language. We add {-er} to the adjective *closer* to make it comparative function. The addition comparative inflection *-er* to the adjective *close* gives *closer*, which is not a different lexical item, but an inflectional variant of the same word. In morphologically, the inflectional suffix {-er} only has one allomorph and one pronunciation /-ər/. The morpheme {-er} constantly, it means the morpheme {-er} not similar phonologically like morpheme {-es} and {-ed} which have three allomorphs, the morpheme {-er} in the word *closer* can be pronounced /kləʊzər/.

#### Rumor Has It

Bless your soul, you've got your head in the *clouds* (L.8)

The word *clouds* is made of two morphemes {cloud} + {-s}. The noun *cloud* is free morpheme, because it can stand alone and *-s* is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *cloud* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears voiced consonant. The plural morpheme {-s} in word *cloud* realized by a phonologically conditioned allomorph whose distribution is stated. The morpheme {-s} of the noun plural *clouds* is pronounced /-z/,

therefore the pronunciation of word *clouds* /klaʊdz/ because the sound preceding is voiced consonant /d/.

From the explaining and statements above, it can be concluded that we have known about morphology especially inflectional morphemes through the song. In English inflectional morphemes can be occur at the end of the base words whereas regular inflectional is always expressed by suffixes.

For these reasons, the writer is interested and wants to improve the knowledge about morphemes, especially inflectional suffix. To analyze it, data are taken from three songs by Adele which titles are “I’ll Be Waiting, Rumor Has It, and Rolling in The Deep. The writer chose Adele because, she is the writer’s favorite singer, she has beautiful voice and she got the awards for Best New Artist and Best Female Pop Vocal Performance at the 51st Annual Grammy Awards in 2009. From the above explanations, the writer chooses the title of the paper: *Analysis of Inflectional suffixes through phonological conditioned in the three songs by Adele.*

## **B. The Scope of the Problem**

This research focused on the morphemes which have inflectional suffix through phonological conditioned. The analyses used Katamba and Federika Gebhardt’s theories and the data of the inflectional suffix are taken from three songs by Adele. This research will be explained that the inflectional suffix has related to phonology which called phonological conditioned.

### **C. The Questions of the Research**

From the above explanation, the problems which will be analyzed are how to classified morpheme which has inflectional suffixes through phonological conditioned. This problem can be mentioned detail as the following questions:

1. How do the data classify into inflectional suffix kinds of the morphemes through phonological conditioned in three songs by Adele?
2. What kinds of inflectional suffix do exist in those three songs through phonological conditioned approaches?
3. What kind of inflectional suffix do exist the most?

### **D. The Objective of the Research**

Based on the Problems of the research mentioned above, the objectives of the research are described as the following:

1. To know how to classify those inflectional suffix kinds of the morphemes through phonological conditioned in three songs by Adele.
2. To understand the inflectional suffixes which exist in those three songs through phonological conditioned approach.
3. To find out those inflectional suffix which most exist in three songs.

## **E. The Significance of the Research**

### 1. For the Writer

- a. Writer is able to know and understand deeply about morphology, especially inflectional suffix.
- b. Writer can differ clearly about free morphemes and bound morphemes which are the types of morpheme.
- c. Writer can differ clearly about derivational morphemes and inflectional morphemes which are the parts of morpheme.
- d. Writer can identify the fact of inflectional suffix in three songs by Adele.
- e. Writer is able to know and understand about phonological conditioned.
- f. Writer is able to know about background information the singer “Adele” and her songs.

### 2. For the Reader.

- a. They are able to know and understand about free morpheme and bound morpheme which are the types of morpheme.
- b. They can differ between derivational morphemes and inflectional morphemes which are the parts of morpheme.
- c. They are able to know that inflectional morpheme is a part of morpheme.

## **F. The Systematic of The Paper**

The systematic of the paper means to present the paper in well edited composition. The systematic of the paper is divided into 5 chapters as follows:

The chapter I explains about background of the research, the scope of the problems, the questions of the research, the objectives of the research, the significant of the research, the systematic of the research.

This chapter II consists of knowledge linguistic, definition of morphology, definition of morpheme, definition of inflectional suffix, definition of phonological condition, definition of song.

The chapter III describes about subject of the research, method of the research, instrument of the research, technique of data analysis and procedure of the research.

The chapter IV gives explanation about the data description, data analysis, data interpretation, and the discussion. And the last chapter consists of the summary from all chapters and some suggestion relating to the result of the research.

## **CHAPTER II**

### **THEORETICAL DESCRIPTION**

This paper would like to analyze inflection suffixes through phonological conditioned in the three songs by Adele. That is why this paper needs some theories to support the research. In this chapter the theories are taken as the basic of the research. Those theories are about:

#### **A. Morphology**

According to Aronoff and Fudemen (2011: 2) “Morphology refers to the mental system involved in word formation or to the branch of linguistics that deals with words, their internal structure, and how they are formed”. Based on Booij, (2007: 23) “morphology can be used in two ways: it refers to a sub discipline of linguistics, but it may also be used to refer to that part grammar of language that contains the rules for inflection and word-formation, that is the word grammar”. In the other opinion Fasold and Linton (2006: 59) “the branch of linguistics that is concerned with the relation between meaning and form, within words and between words, is known as morphology”. Morphology literally means ‘the study of form’- in particular, the forms of words. Although “form” in this context usually refers to the spoken sound or phonological form that is associated with a particular meaning, it doesn’t necessarily have to signed languages also have word forms. Instead of the articulators of the vocal tract, signed languages make use the shape and



movement of the hands. All languages, whether spoken or signed, have words forms.

Morphologists describe the constituent parts of words, what they mean. And how they may (and may not) be combined in the world's languages. Morphology applies within words, as in the addition of a plural ending to *cat* /kæt/ to change its form to *cats* /kæts/ and its meaning to 'more than one cat. It also applies across words, as when we alter the form of one word so that some of it matches, or agree with, some feature of another word, as shown below:

- a. That cat sleeps all day
- b. Those cats sleep all day

In the sentence (a), the word *cat* is a third - person singular (3SG) subject, which in most varieties of English requires that we add an -s to another word – the verb – when they occur together in a sentence. This verbal suffix “means” something like “my subject is third person and singular. In the second (b), however, the word *cats* is plural, which in English doesn't require the verb to add any special agreeing form. In the example above, notice that the words *that* and *those* also cross-reference the singular vs. plural meaning distinction matching parts of words is widely observed among the world's language.

## B. Morpheme

Morphemes can be thought of as the minimal unit meaning in language. Whereas Aronoff and Fudeman (2011: 2) stated “morphemes often defined as the smallest linguistic pieces with a grammatical function”. This definition is not meant to include all morphemes, but it is the usual one and a good starting point. A morpheme may consist of word, such as *hand*, or a meaningful piece of a word such as *–ed* of *looked*, that cannot be divided into smaller meaningful words. We may also across the term of morph. The term ‘morph’ is sometimes used to refer specifically to the phonological realization of a morpheme. For example, the English past tense morpheme that we spell *–ed* has various morphs. It is realized as / t / after the voiceless /p / of *jump* (cf. *jumped*), as / d / after voiced / l / of *repel* (cf. *repelled*), and as / ed / after the voiceless / t / of *root* or the voiced / d / of *wed* (cf. *rooted* and *wedded*). We can also call these morphs **allomorphs** or **variants**.

Most native speakers of English will recognize that words like *unwipe*, *head bracelet* or *McDonaldization* are made up of several meaningful pieces, and will be able to split them into those pieces:

(1) un / wipe

head / bracelet

McDonald / ize / ation

These pieces are called **morphemes**, “the minimal meaningful units that are used to form words”. (Lieber,2009: 32). Some of the morphemes can stand alone as words: *wipe*, *head*, *bracelet*, *McDonald*. These are called **free**

morphemes. The morphemes that cannot stand alone are called **bound** morphemes. In the examples above, the bound morphemes are *un-*, *-ize*, and *-ation*. Bound morphemes come in different varieties. Those in (1) are **prefixes** and **suffixes**; the former are bound morphemes that come before the base of the word, and the latter bound morphemes that come after the base. Together, prefixes and suffixes can be grouped together as **affixes**.

According to Katamba (1993: 20) “the term of morpheme is used to refer to the smallest, indivisible units of semantic content or grammatical function which words are made of.”

A useful way to remember all these different types of morphemes are in the following chart.

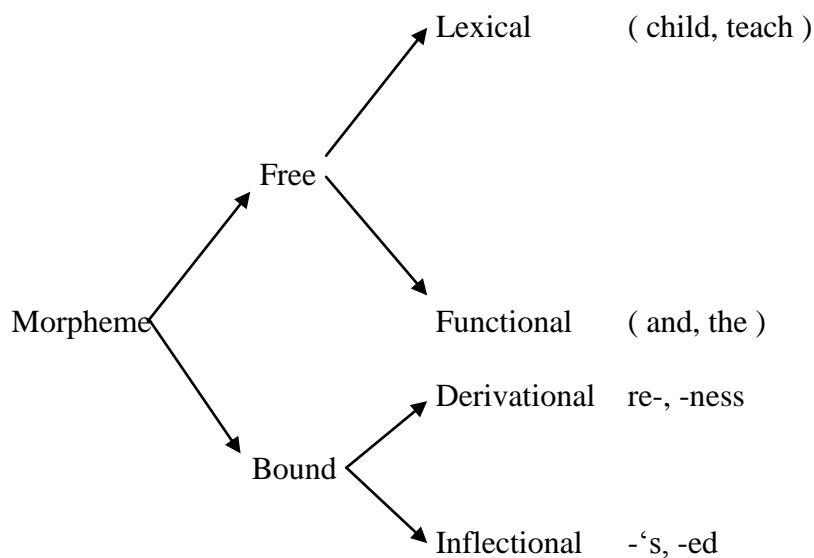


Figure 2.1 Types of morpheme (George Yule, 2010: 70)

## 1. Free Morpheme

One kind of morpheme is free morpheme. According to Katamba (1993: 41) “Free morpheme is roots which are capable of standing independently”. For example:

Man	book	tea	sweet	cook
Bet	very	aardvark	pain	walk

Single words like those above are the smallest free morphemes capable of occurring in isolation. The free morphemes are the examples of **lexical** morphemes. They are nouns, adjectives, verbs, preposition, or adverbs.

Many other free morphemes are function words. These differ from lexical morphemes in that while lexical morphemes carry most of the ‘semantic content’ the function words mainly (but not exclusively) signal grammatical information or logical relations in a sentence. Typical words include the following are the **Function** words:

Articles : a, the.

Demonstratives : this, that, these, those.

Pronouns : I, you, we, they, them; my, your, his, hers;

who, whom, which, whose, etc.

Conjunction : and, yet, if, but, however, or, etc.

Distinguishing between lexical and grammatical morphemes is normally both useful and straightforward.

Based on Yule (2010: 68) “free morphemes are the morphemes that can stand by themselves as single word”, for example, *open* and *tour*. The free morphemes can generally be identified as the set of separate English word forms such as basic nouns, adjectives, verbs, etc. When they are used with bound morphemes attached. The basic word forms are technically known as stems. For example:

<b>a. undressed</b>			<b>b. carelessness</b>		
un-	dress	-ed	care	-less	-ness
prefix	stem	suffix	stem	suffix	suffix
(bound)	(free)	(bound)	(free)	(bound)	(bound)

We should note that this type of description is a partial simplification of the morphological facts of English. There are a number of English words in which the element treated as the stem is not, in fact, a free morpheme. In words such as *receive*, *reduce* and *repeat*, we can identify the bound morpheme *re-* at the beginning, but the elements *-ceive*, *-duce* and *-peat* are not separate word forms and hence cannot be free morphemes. These types of forms are sometimes described as “bound stems” to keep them distinct from “free stems” such as *dress* and *care*.

What we have described as free morphemes fall into two categories. The first category is that set of ordinary nouns, adjectives and verbs that we think of as the words that carry the “content” of the messages we convey. These free morphemes are called lexical morphemes and some examples are: *girl*, *man*, *house*, *tiger*, *sad*, *long*, *yellow*, *sincere*, *open*, *look*,

*follow, break*. We can add new lexical morphemes to the language rather easily, so they are treated as an “open” class of words. Other types of free morphemes are called functional morphemes. Examples are *and, but, when, because, on, near, above, in, the, that, it, them*. This set consists largely of the functional words in the language such as conjunctions, prepositions, articles and pronouns. Because we almost never add new functional morphemes to the language they are described as a “closed” class of words.

## 2. Bound Morpheme

“Many roots are incapable of occurring in isolation called bound morphemes”. (Katamba,1993: 42). Examples of bound morphemes are given below:

- a. –mit as in permit, remit, commit, admit.
- b. –ceive as in perceive, receive, conceive.
- c. pred- as in predator, predatory, predation, depredate
- d. sed- as in sedan, sedate, sedent, sedentary, sediment.

The bound roots –mit, -ceive, pred-, and sed- co- occur with forms like, de-,re-, -ate, -ment which recur in numerous other words as prefixes or suffixes. According to Crystal (1997:46) “bound morpheme is one which cannot occur on its own as a separate word”, e.g the various affixes de-, -tion, -ize, etc.

## 3. Inflectional Morpheme

According to Katamba (1993: 51) “inflectional morphemes do not change referential or cognitive meaning”. An inflectional morpheme does

not alter the word-class of the base to which it is attached. Inflectional morphemes are only able to modify the form of a word so that it can fit into a particular syntactic slot. Thus, *book* and *books* are both nouns referring to the same kind of entity. The grammar dictates that a form marked as plural (normally by suffixing –s) must be used when more than one entity is referred to. We must say *ten books*; \**ten book* is ruled out, although the numeral ten makes it clear that more than one item is being referred to.

Fromkin, Rodman, and Hyams (2011: 50) also give an idea “inflectional morpheme never change the syntactic category of the words or morphemes to which they are attached. They are always attached to complete words”. English no longer a highly inflected language. But we do have other inflectional endings such as the plural suffix, which is attached to certain singular nouns, as in *boy / boys* and *cat / cats*. At the present stage of English history, there are total of eight bound inflectional

#### Affixes

English Inflectional Morphemes	Function	Example
-s	Third person singular present	She wait-s at home
-ed	Past Tense	She wait-ed at home
-ing	Present Tense	She is eat-ing the donut
-en	Past Participle	Mary has eat-en the donut

-s	Plural	She ate the donut-s
-‘s	Possessive	Disa’s hair is short
-er	Comparative	Disa has short-er tha Karin
-est	Superlative	Disa has the short-est hair

*Inflectional Morphemes*

According to Jackson and Amvela (2007: 83) “inflectional affixes may be described as “relational markers” that fit word for use in syntax”. This means that once the inflection or relational marker is added to a stem, that stem does not change classes, but its distribution is then limited in the syntactic structure.

For example, when the plural inflection is added to dog from dogs, both dog and dogs are nouns and the addition of plural inflection have the same distribution in syntactic structures. Hence we say “The dog is barking out” but “the dogs are barking”. To give another example suffixing the past participle morpheme to the verb speak gives us spoken, which is still a verb but both verbs cannot always occur in the same linguistic context. For instance, if we have the structure John by the corresponding uninflected form speak. Hence “John could have speak” is ungrammatical i.e not built according to the rules of English syntax.

<b>Base form</b>	<b>stem + plural</b>	<b>stem+ possessive</b>	<b>stem+ plural + possessive</b>
Boy	Boys	boy’s	boys’



Child	Children	child's	children's
Student	Students	student's	students'

*Nouns show the following inflectional contrast*

According to Aronoff and Fudeman (2011: 47) “inflection involves the formation of grammatical forms –past, present, future; singular, plural; masculine, feminine, neuter; and so on – of a single lexeme”. The use of these grammatical forms is generally dictated by sentence structure. Thus *is*, *are* and *being* are examples of inflected forms of the lexeme BE, which happens to be highly irregular not only in English, but in many other languages as well. Regular verb lexemes in English have a lexical stem, which is the bare form with no affixes (e.g. *select*) and three more inflected forms, one each with the suffixes –s, –ed, and –ing (*selects*, *selected*, and *selecting*). Noun lexemes in English have a singular and plural form. Adjectives, adverbs, prepositions, and other part of speech typically have only one form in English. Further examples of affixes realization of inflection can be found in the following:

#### **Examples of words + Inflectional morphemes**

**a. Nouns:** wombat + *s*

ox + *en*

**b. Verbs:** brainwash + *es*

dig + *s*

escape + *d*

rain + *ing*

#### 4. Derivational Morpheme

Fromkin, Rodman, and Hyams (2011: 48) “bound morphemes, like *-ify* and *-cation* are called derivation morphemes”. When they are added to a base, a new word with a new meaning is derived. The addition of *-ify* to *pure* *-purify-* means “to make pure,” and the addition of *- cation* *- purification-* means “ the process of making pure”. Other examples are:

<b>Noun to Adjective</b>
Boy + ish
Elizabeth + an
Picture + esque
Affection + ate
health + ful
alcohol + lic

<b>Verb to Noun</b>
Acquit + al
Clear + ance
Accus + ation
Confer + ance
Sing + er
Conform + ist
Predict +ion
Free + dom

<b>Adjective to Adverb</b>
Exact + ly
Quiet + ly
Fast + ly

<b>Verb to Adjective</b>
Read + able
Creat + ive
Migrat + ory

<b>Adjective to Noun</b>
Tall + ness
Specific + ity
Glory + ous

<b>Noun to Verb</b>
moral + ize
vaccine + ate
brand + ish
haste + n

Not all derivational morphemes cause a change in grammatical class.

<b>Noun to noun</b>
Friend + ship
Human + ity

<b>Verb to Verb</b>
Un + do
Re + cover

<b>Adjective to Adjective</b>
Pink + ish
In + flammable

Based on Katamba, (1993: 47) “Inflectional and derivational morphemes form words in different ways”. Derivational morphemes form new words either:



know the base to which it attaches the same phonological form may represent different morphemes depending on the base with which it co-occurs.

Note: these abbreviations are used in the table below: N for noun, N (abs) for abstract noun, N (conc) for concrete noun. V for verb, Adj for adjective, and Adv for adverb.

<b>Prefix</b>	<b>Word – class of input base</b>	<b>Meaning</b>	<b>Word – class of output word</b>	<b>Example</b>
in-	Adj	‘not’	Adj	in – accurate
un-	Adj	‘not’	Adj	un – kind
un-	V	‘reversive’	V	un – tie
dis-	V	‘reversive’	V	dis – continue
dis-	N (abs)	‘not’	N (abs)	dis – order
dis-	Adj	‘not’	Adj	dis – honest
dis-	V	‘not’	V	dis – approve
re-	V	‘again’	V	re – write
ex-	N	‘former’	N	ex – mayor
en-	N	‘put in’	V	en – cage

<b>Suffix</b>	<b>Word – class of input base</b>	<b>Meaning</b>	<b>Word – class of output word</b>	<b>Example</b>
-hood	N	‘status’	N (abs)	child-hood

-ship	N	‘state or condition’	N (abs)	king-ship
-ness	Adj	‘quality, state or condition’	N (abs)	kind-ness
-ity	Adj	‘state or condition’ etc	N (abs)	sincer-ly
-ment	V	‘result or product of doing the action the action indicated by verb’	N	govern-ment
-less	N	‘without’	Adj	power-less
-ful	N	‘having’	Adj	power-ful
-ic	N	‘pertaining to’	Adj	democrat-ic
-al	N	‘pertaining to, of the kind’	Adj	medicin-al
-al	V	‘pertaining to or act of’	N (abs)	refus-al
-er	V	‘agent who does whatever the verb’	N	read-er
-ly	Adj	‘manner’	Adv	kind-ly

To sum up the discussion so far, it can be observed that derivational affixes are used to create new lexemes by either: (i) modifying

significantly the meaning of the base to which they are attached, without necessarily changing its grammatical category (see *kind* and *unkind* above) ; or (ii) they bring about a shift in the grammatical class of a base as well as a possible change in meaning (as in the case of *hard* (Adj) and *hardship* (N (abs))); or (iii) they may cause a shift in the grammatical sub –class of a word without moving it into a new word – class (as in the case of *friend* (N (conc )) and *friend-ship* (N (abs))).

Sometimes *en –* is attached to adjectives as seen in [a] and sometimes to nouns, as in [b]

a. Adj base New word Verb

Able      *en – able*

Large      *en – large*

Noble      *en – noble*

Rich      *en – rich*

b. Noun base New word verb

robe              *en – robe*

danger            *en – danger*

rage                *en – rage*

cage                *en – cage*

Interestingly, this formal difference correlates with a semantic distinction. So it can be concluded that there are two different prefixes here which happen to be homophonous. The *en-* in [a] has a causative meaning (similar to *make*). To *enable* is to ‘make able’, to *enlarge* is to ‘make

large’, etc. While in [b] *en-* can be paraphrased as ‘put in or into’. To *encage* is ‘to put in a cage’ and to *endanger* is ‘to put in danger’ etc.

Whereas to Haspelmath (2002: 68) “derivational patterns commonly change the word-class of the base lexeme, i.e nouns can be derived from verbs, adjectives from nouns, and so on”. Derivational meanings are much more diverse than inflectional categories. Besides cross-linguistically widespread meanings such as agent noun (e.g. *drink<sub>V</sub>* - *drink<sub>N</sub>*), quality noun (e.g. *kind<sub>A</sub>* - *kind-ness<sub>N</sub>*), and facilitative adjective (e.g. *read<sub>V</sub>*- *read-able<sub>A</sub>*), we also find highly specific meanings that are confined to a few languages.

Here is the list properties of inflection and derivation based on Haspelmath and Sims (2002: 71):

No	Inflection	Derivation
(i)	relevant to the syntax	not relevant to the syntax
(ii)	Obligatory	Optional
(iii)	not replaceable by simple word	replaceable by simple word
(iv)	some concept as base	new concept
(v)	relatively abstract meaning	relatively concrete meaning
(vi)	semantically regular	possibly semantically irregular
(vii)	less relevant to base meaning	very relevant to base meaning
(viii)	unlimited applicability	limited applicability
(ix)	expression at word periphery	expression close to the base

(x)	less base allomorphy	more base allomorphy
(xi)	cumulative expression possible	no cumulative expression
(xii)	not iterable	Iterable

These are also differences between inflectional and derivational according to Aronoff and Fudeman (2011: 170), they are:

- a. Inflection does not change the core lexical meaning or the lexical category of the word to which it applies. Derivation does the former and may do the latter.
- b. Inflection is the realization of morphosyntactic features, i.e those that are relevant to the syntax, such as case and number. Derivation is not.
- c. Inflectional morphology is more productive than derivational morphology.
- d. Derivational morphology tends to occur closer to the root or stem than inflectional morphology.
- e. Derived lexemes are more likely to be stored in the lexicon than inflected forms.

## 5. Affix

“An affix is a morpheme which only occurs when attached to some other morpheme or morphemes such as a root, stem or base”. (Katamba, 1993: 44). Obviously, by definition affixes are bound morphemes. no word may contain only an affix standing on its own, like \*-s, or \*-ed, \*-al or



even a number of affixes strung together like \*-al-s. Whereas to Booij (2001: 29), “the general term for bound morphemes that are added to roots and stems is affix”.

There are three types of affixes. We will consider them in turn.

a. Prefixes

A prefix is an affix attached before a root or stem or base like re- un- and in- . For example:

re-make, un-kind, in-decent

re-read, un-tidy, in-accurate.

b. Suffixes

According to Crystal (1997: 371), “suffix is a term used in morphology referring to an affix which is added following a root or stem”. The process of suffixation or suffixing is common in English, both for the derivational formation of new lexical items (e.g *-ize, -tion*) and for expressing grammatical relationship (inflectional endings such as *-s, -d, -ing*). Whereas to Katamba (1993: 44), “A suffix is an affix attached after a root (or stem or base) like *-ly, -er, -ist, -s, -ing, -ed*”. In other opinion based on Fasold and Linton (2006: 67), “suffixes are affixes which attached to the right, or end, of the base”.

kind-ly, wait-er, book-s, and walk-ed

quick-ly, play-er, mat-s , and jump-ed

c. Infixes

Based on Katamba (1993: 44), “An infix is an affix inserted into the root itself”. Infixes are very common in Semitic languages like Arabic and Hebrew but infixes rare in English. The root –cub- meaning ‘lie in’ on or upon’ occurs without [m] before the [b] in some words containing that same root in some other words like *incumbent*, *succumb*, and *decumbent*. This infix a frozen historical relic from Latin. According to Brinton (2000: 78), “infixes are which inserted in the middle of words”. In modern English infixes are used only for humorous purposes, as in *im-bloody-possible* or *abso blooming –lutely*. Historically, the –n- in *stand* is a “nasal infix” indicating present tense; note that it does not occur in the past tense *stood*. While it might initially be tempting to analyze the vowel alternation indicating plural (as in *man, men*) or past tense (as in *sing, sang*) in Modern English as a kind of infix, note that vowels actually replace the existing vowels; hence, this exemplifies the morphological process of replacement.

### **C. Inflectional Suffix**

Based on Hudson (2000: 63) “the bound of grammatical morphemes are known as inflectional suffixes”. Inflectional affixes have three general characteristics: they don’t change the part of speech, are very productive, and are last in their words. All the English inflectional affixes, of which there are typically said to be eight, are suffixes. Here is the whole list as often recognized: the usual pronunciation is given first, in phonemic form, followed by the usual spelling:

- a. /z/ -s, the plural suffix of nouns, as in *pigs* and *cows*.
- b. /z/ -'s, the possessive suffix, ordinarily nouns, as in *Jackson's* and *New York's* but in fact suffixable to whatever word ends the possessor phrase, as in *the person we visited's house* and *the person I thought of's picture*.
- c. /z/ -s, the present tense 3<sup>rd</sup> person singular suffix of verbs, as in *walks* and *runs*.
- d. /d/ -ed, the past tense suffix of verbs, as in *arrived* and *waited*.
- e. /ɪŋ/ -ing, the present participle suffix of verb, as in *walking* and *running*.
- f. /ər/ -er, the comparative suffix of adjectives, as in *quicker* and *earlier*  
(This -er should not be equated with the -er which forms 'agent' of verbs, such as *finder* and *doer*, the latter is derivational suffix.)
- g. /əst/ -est, the superlative suffix of adjectives, as in *quickest* and *earliest*.
- h. /n/ -n, the past participle suffix of some verbs, as in *broken* and *eaten*.

The past participle suffix /n/ -n is not productive: it is not being employed with new verbs which come into English, which instead form their past tense form, with /d/ -ed.

#### **D. Morphological Condition**

“Choice of allomorphs depends on the morphological context (usually grammatical function) is called morphological conditioned”. (Haspelmath and Sims, 2002: 29). Example: Spanish *ir* ‘go’ in the infinitive and future tense, *va-* in the present and imperfective past tense and *fu-* in the perfective tense. Based on Katamba (1993: 30) he stated that a special allomorph may

be required in a given grammatical context although there might not be any good phonological reason for its selection, the choice of allomorph is grammatical conditioned.

<u>Present tense</u>		<u>Past tense</u>	
a. Walk	/wɔ:k/	walked	/ wɔ:kt /
Kiss	/kɪs/	kiss-ed	/kɪst/
Grasp	/gra:sp/	grasp-ed	/gra:spt/
b. Weep	/wi:p/	wep-t	/wept/
Sweep	/swi:p/	swep-t	/swept/
c. Shake	/ʃeɪk/	shook	/ʃuk/
Take	/teɪk/	took	/tuk/

The presence of the past tense morpheme determines the choice of /wep/ and /swep/ allomorphs in verbs that belong to b group. For the verbs in c the past tense dictates the choice of allomorphs *took* and *shook* of the verbs *take* and *shake* respectively.

## E. Phonology

According to Yavas (2011: 259), “phonology is the description of patterns of sounds in a language”. If we look at sound inventories of language, we notice that several sounds are shared by a multiplicity of language. Indeed, it is also possible that two or more languages have exactly the same sounds. However, having the same sounds does not mean their phonologies (their patterning) are the same. For example, the difference

between [d] and [ð] will be immediately noticed. The reason for this is that the difference between these sounds is very critical in English and can separate one word from another, as exemplified by the pair of words *day* [de] and *they* [ðe].

Whereas to Yule (2010: 42), “phonology is essentially the description of the systems and patterns of speech sounds in a language”. Phonology is about the underlying design, the blueprint of each sound type, which serves as the constant basic of all variations in different physical articulations of that sound type in different contexts. When we think of the [t] sound in the words *tar*, *star*, *writer*, and *eight* as being “the same”, we actually mean that phonology of English, they would be represented in the same way, in actual speech, these [t] sounds are all very different.

#### **F. Phonological Condition**

“Choice of allomorphs depends on phonological context is called phonological conditioned”. (Haspelmath and Sims, 2002: 30). Whereas to Brinton (2000: 83), “phonological conditioned is the appearance of a particular allomorph is predictable from the phonetic environment”. Based on Katamba (1993: 28), “if a morpheme has several allomorphs, the choice of allomorph used in a given context is normally phonologically conditioned”. For example: the past tense of regular verbs in English which is spelled *-ed* is realized in speech by /ɪd/, /d/, or /t/. The phonological

properties of the last segment of the verb to which it is attached determine the choice:

It is realized as:

a. /ɪd/ if the verb ends in /d/ or /t/

e.g. /mend/ ~ /mendɪd/      /peɪnt/ ~ /peɪntɪd/

‘mend’ ‘mended’      ‘paint’ ‘painted’

b. /d/ after a verb ending in any voiced sound except /d/

e.g. /kli:n/ ~ /kli:nd/      /weɪ/ ~ /weɪd/

‘clean’ ‘cleaned’      ‘weigh’ ‘weighed’

c. /t/ after a verb ending in any voiceless consonant other than /t/

e.g. /pɑ:k/ ~ /pɑ:kt/      /mɪs/ ~ /mɪst/

‘park’ ‘parked’      ‘miss’ ‘missed’

Normally the plural morpheme is also realized by phonologically conditioned allomorphs whose distribution is stated below:

a. Select allomorph /-ɪz/ if a noun ends in an alveolar or alveolar palatal

sibilant (i.e. a consonant with a sharp, hissing sound such as /s, z, ʃ, ʒ, tʃ,

dʒ/). Examples: *asses* / æsɪz/, *mazes* / meɪzɪz/, *fishes* / fɪʃɪz/, *badges* /

bædʒɪz/, *beaches* / bi:tʃɪz/.

b. Select allomorph /-s/ if a noun ends in a non-strident voiceless consonant

(i.e. any one of the sounds / p, t, k, f, θ/). Examples: *cups* / kʌps/, *leeks* /

li:ks/, *carts* /kɑ:ts/, *moths* /mʊθs/.

c. Select allomorph /-z/ elsewhere (i.e. if the noun ends in a voiced

nonstrident segment; this includes all vowels and the consonant /b, d, g,

m, n, ŋ, l, r, w, j). Examples: *bards* /bɑ:dz/, *mugs* /mʌgz/, *keys* /ki:z/, *shoes* /ʃu:z/.

## G. Song

Music can be defined as the art of expression in sound, in melody, in harmony including both composition and execution not more noise. According to Raj and Muniapan (2012: 2) they said that in music, a song is a composition that contains vocal parts (lyrics) that are performed (sung) commonly accompanied by musical instruments. In other opinion Peake stated in Raj and Muniapan (2012: 2) a song is a piece of music for accompanied and unaccompanied voice or voices or the act or art of singing.

The song has become a popular art medium to express something verbally. The song used to express something that we seen, felt and heard whether it's personal experience or to uncover social reality. The kind of song will be analyzed in this chapter is pop rock song. Where the pop rock is going to be analyzed is from Adele, the famous singer from London who popular with pop rock song such as *Someone Like You*, *Set Fire To The Rain*, *Rolling In The Deep* etc.

## CHAPTER III

### METHODOLOGY OF THE RESEARCH

#### **A. The Setting of the Research**

The research was accomplished for four months, the writer has researched and got various kind of books as references needed for the paper from JIA's library and also some from other University's libraries. Besides, the references from e-books, were also used in accomplishing the paper. The writer, started from March and finished June 2016 in Bekasi. During the term, the writer committed every necessary thing related to the process of writing. The activities consist of collecting references, accumulating data, and analyzing data.

#### **B. The Subject of The Research**

The data of this research are taken from the songs of Adele entitled *I'll Be Waiting*, *Rumor Has It*, *Rolling In The Deep*. The writer chose these songs as the data sources of this research because the lyrics loaded by inflectional suffixes. After the writer had done the research, the writer found some inflectional suffixes that equivalent in English. Besides, the songs contain many data which relevant with the problem being discussed and analyzed in this research.



### **C. Method of the Research**

The method in this research used descriptive analysis with qualitative approach. The writer collects the data from what was heard in the songs and was seen in the lyric's songs. This research refers to the qualitative research because there are analyses, descriptions and evaluations the result of research. In this case, analyses refer to how to identify a subject to be correlated with the theory, then description is about how to describe analyses into a paper (in writing context) and the last topic (evaluation) refers to the result of this research , whether it is fit with the theory or not.

That reason is related to the theory by Sarwono (2006: 193) that qualitative approach is a study which reports the value nature of information gathered from the field. It focuses on the process that occurring in the field, which is formed with word, pictures, and conducted in natural setting. In addition, Strauss and Corbin (1998: 8) stated that the qualitative research is type of research that produces findings not arrived by statistical procedures or other means of qualification. What the writer does with this method is to develop concept and to collect facts without testing any hypothesis.

In qualitative writers analyze their data by reading it several times and conducting an analysis each time (Creswell, 2008: 245). Each time the research read the database, they develop a deeper understanding about the information supplied by the participants. Initial preparation of the data for analysis requires organizing the vast amount of information, transferring it from spoken or written words to a typed file and making decisions about

whether to analyze the data by hand or by computer. In qualitative analysis, writers organize data into file folders or computer files or onto index cards. Therefore, the writer chooses both of those procedures. The writer uses a qualitative computer program to facilitate the process of storing, analyzing, and sorting the data. She also uses hand-analyze by reading the data, marking it by hand involving color coding, and dividing it into parts.

#### **D. Instrument of the Research**

The writer is the one of the most important in this research. It means that the writer actively searches for every supporting material needed in this research, so the writer is the instrument herself.

In this research, the text of three songs of Adele and data sources as supporting instruments. The writer will take some words from that text contains inflectional suffixes. The reference books used as sources here have role as the basic theory and data. In additional, the writer also used some dictionaries to search for the meaning of the word before suffixation and after suffixation processes through phonological conditioned. Usage of more than one dictionary to find the meaning of the word and to minimize the meaning errors.

#### **E. Technique of the Data Analysis**

In this research the writer tries to analyze the data by collecting some references as books and e-books which are related to this paper. There are

some steps that the writer have done to analyze the data: collecting data, classifying data, identifying data, analyzing data, and the result. After collecting the data, the research classifies the data. Classifying is done by selecting the words which contain inflectional suffix. Then the writer reads the song's lyrics and listens the recording the songs. After that, the writer chooses the title of the song by random technique. Continue the next step is identified the inflectional suffixes which attached in song's lyric. The last step is the writer analyzes the inflectional suffixes through phonological conditioned by describing those inflectional suffixes, determining the kind of inflectional suffixes, and choosing allomorphs which contain on phonological context in the song's lyrics.

## **F. The Procedure of the Research**

The writer has taken the data through two steps, they are library and literary study.

### **1. Library Study**

It is related to the collecting the references, both books or e-books.

Books or hard copy more often get from library at STBA JIA Bekasi and from counselor, meanwhile for the e-books are got from the internet.

### **2. Literary Study**

This study refers to what will be discussed in this research. As mentioned above that the subject is the text of three songs by Adele in 21 album and the topic is inflectional suffix through phonological conditioned

which has been thought by the counselor to the writer about how to do a research well, and then the researcher started to learn about that topic so that it can be interesting to learn.

In this research, the writer does some procedures as follow:

a. Preparation

The several basic things that research works during the writing are to identify the problem, select the fix title, formulate and limit the statement of the research and consider what advantage later. Then books research correlated to what the writer analyzes and also what the method of the research that she uses that finish to prove and strengthen the analyst. Accordingly, she always consultation with the first and the second counselor related to the process of writing the routinely.

b. Implementation

To obtain the research well, implementation present of the processing analyzing inflectional suffix which attached in the lyric's songs, classify the kinds of inflectional suffix, explaining the kinds of inflection suffix and its function, and arranging the result to make report the result.

c. Finishing

1) Composing the analyzed data.

Before reported the result to be finished the paper, the research needs to compose the data analysis, and after giving mark,

gathering the classification of inflectional suffix, the writer makes the table to show the good result.

2) Discussing with counselor

Discussing with the first and second counselor has been done every time whether the research found the difficult and did not understand about the procedure and material this research.

3) Revising the result.

During the analysis, the important role for the research is consultation about everything with the first and second counselors.

The counselors give some correction and criticize any mistakes in the material or technical in writing. Revising mistake in this paper is hoped to minimize some errors and make this paper better.

4) Concluding the result.

The final phase to make the readers understand the main focus easily is by arranging the conclusion from all chapters. She guides and explains all the terms of the material.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

#### A. The Data Descriptions

The problem of the research will be answered in this chapter. This chapter presents the analysis search finding and discussion. The data are taken from three Adele's songs on *21* album. Those songs are: 1. *I'll Be Waiting*, 2. *Rolling In The Deep*, 3. *Rumor Has It*.

Finding data in those three song lyrics by Adele are analyzed according to some steps. In the beginning step, transcribing those three songs into the chapter IV. The second step is analyzing the first until the last songs per line to find inflectional suffix. The third step is explaining those data one by one which attached inflectional suffix by describing those suffixes, next step is determining the kind of inflectional suffixes, and the last is choosing allomorphs which contain on phonological context in the song's lyrics. Those data are presented as below.

#### B. The Data Analysis

In the data of the research, they are analyzed from those three songs lyrics by Adele which contain inflectional suffixes. The description is listed in those lyrics which contain those suffixes to make the interpretation of data analysis easily.

1. *I'll Be Waiting* (Adele)

Hold me *closer* one more time  
 Say that you love me in your last goodbye  
 Please forgive me for my *sins*  
 Yes, I swam dirty *waters* (L.4)  
 But you *pushed* me in,

I've *seen* your face under the sky  
 Over every border and on every line  
 You know my heart more than I do (L.8)  
 We were the *greatest*, me and you

But we had time against us  
*Miles* between us  
 The *heavens cried* (L.12)  
 But now the sky has *cleared* and it's blue  
 And I see my future in you

I'll be *waiting* for you when you're ready to love me again  
 I'll put my *hands* up (L.16)  
 I'll do everything different  
 I'll be *waiting* for you when you're ready to love me again  
 I'll put my *hands* up  
 I'll do everything different (L.20)  
 I'll be better to you

Let me stay here for just one more night  
 Built your world around me  
 You better pull me to the light (L.24)  
 So I can tell you that I was wrong  
 See I was a child then but now I'm *willing* to learn

But we had time against us

Miles between us

The *heavens cried*

I know I left you speechless

But now the sky has *cleared* and it's blue

And I see my future in you

### Datum 1

Hold me *closer* one more time (L.1)

The word *closer* is made of two morphemes {close} + {-er}. The adjective *close* is free morpheme, because it can stand alone and *-er* is a bound morpheme, because incapable to function as free standing words. The morpheme {-er} is the Inflectional, we typically add to new words coming into the language. We add {-er} to the adjective *closer* to make it comparative function. The addition comparative inflection *-er* to the adjective *close* gives *closer*, which is not a different lexical item, but an inflectional variant of the same word.

In morphologically, the inflectional suffix {-er} only has one allomorph and one pronunciation /-ər/

**Table 4.1 of Inflection suffix –er**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
1	Closer	close	-er	-er	comparative	/kləʊzər/



The morpheme {-er} constantly, it means the morpheme {-er} not similar phonologically like morpheme {-es} and {-ed} which have three allomorphs, the morpheme {-er} in the word *closer* can be pronounced /kləʊzər/.

## Datum 2

Please forgive me for my *sins* (L.3)

The word *sins* is made of two morphemes {sin} + {-s}. The noun *sin* is free morpheme, for the reason that it can stand alone and -s in end of word *sin* is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *sin* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after voiced consonant /n/. The plural morpheme {-s} in word *sins* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.2 of Inflectional suffix -s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
2	Sins	Sin	-s	-s	plural	/sɪnz/

The morpheme {-s} of the noun plural *sins* is pronounced /-z/, therefore the pronunciation of word *sins* /sɪnz/ because the sound preceding is voiced consonant /n/.

### Datum 3

Yes, I swam dirty *waters* (L.4)

The word *waters* is made of two morphemes {water} + {-s}. The noun *water* is free morpheme, because it can stand alone and -s is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *water* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after vowel. The plural morpheme {-s} in word *water* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.3 of Inflectional suffix -s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
3	Waters	Water	-s	-s	plural	/wɔ:tə(r)z/

The morpheme {-s} of the noun plural *waters* is pronounced /-z/, therefore the pronunciation of word *waters* /wɔ:tə(r)z/ because the sound preceding is vowel /ə/.

**Datum 4**

But you *pushed* me in (L.5)

The word *pushed* is made of two morphemes {push} + {-ed}. The verb *push* is free morpheme, because it can stand alone and *-ed* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ed} is the Inflectional, we typically add to new words coming into the language. We add {-ed} to the verb *push* to make it past tense function.

In morphologically, the inflectional suffix {-ed} selects allomorph /-t/ because it appears after unvoiced consonant /f/. The plural morpheme {-ed} in the word *pushed* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.4 of Inflectional Suffix –ed**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
4	Pushed	Push	-ed	-ed	past tense	/pʊʃt/.

The morpheme {-ed} of the verb past tense *pushed* is pronounced /-t/, therefore the pronunciation of word *pushed* /pʊʃt/, because the sound preceding is unvoiced consonant /f/.

**Datum 5**

I've *seen* your face under the sky (L.6)

The word *seen* is made of two morphemes {see} + {-en}. The verb *see* is free morpheme, because it can stand alone and *-en* is a bound morpheme, because incapable to function as free standing words. The morpheme {-en} is the Inflectional, we typically add to new words coming into the language. We add {-en} to the verb *seen* to make it past participle function.

**Table of 4.5 of Inflectional Suffix –en**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
5	Seen	see	-en	-en	past participle	/si:n/

In morphologically, the inflectional suffix {-en} only has one allomorph /-ən/ and can be pronounced /-n/.

The morpheme {-en} constantly, it means the morpheme {-en} not similar phonologically like morpheme {-es} and {-ed} which have three allomorphs, the morpheme {-en} in the word *seen* can be pronounced /-n/ and the word *seen* can be pronounced /si:n/.

**Datum 6**

We were the *greatest*, me and you (L.9)

The word *greatest* is made of two morphemes {great} + {-est}. The adjective *great* is free morpheme, because it can stand alone and *-est*

is a bound morpheme, because incapable to function as free standing words. The morpheme {-est} is the Inflectional, we typically add to new words coming into the language. We add {-est} to the adjective *greatest* to make it superlative function. The addition superlative inflection *-est* to the adjective *great* gives *greatest* which is not a different lexical item, but an inflectional variant of the same word.

In morphologically, the inflectional suffix {-est} only has one allomorph /-əst/ and one pronunciation.

**Table 4.6 of Inflection suffix –est**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
6	Greatest	great	-est	-est	superlative	/greɪtəst/

The morpheme {-est} constantly, it means the morpheme {-est} not similar like morpheme {-es} and {-ed} which have three allomorphs, the morpheme {-est} in the word *greatest* can be pronounced /greɪtəst/.

### **Datum 7**

*Miles* between us (L.11)

The word *miles* is made of two morphemes {mile} + {-s}. The noun *mile* is free morpheme, because it can stand alone and *-s* is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *mile* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after voiced consonant. The plural morpheme {-s} in word *miles* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.7 of Inflectional Suffix –s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
7	Miles	Mile	-s	-s	plural	/maɪlz/

The morpheme {-s} of the noun plural *miles* is pronounced /-z/, therefore the pronunciation of word *miles* /maɪlz/, because the sound preceding is voiced consonant /l/.

### **Datum 8**

The *heavens cried* (L.12)

a. *Heavens*

The word *heavens* is made of two morphemes {heaven} + {-s}. The noun *heaven* is free morpheme, because it can stand alone and -s is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *heaven* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after voiced consonant. The

plural morpheme {-s} in word *heaven* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.8 of Inflectional Suffix –s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
8.a	Heavens	heaven	-s	-s	plural	/hevnz/

The morpheme {-s} of the noun plural *heaven* is pronounced /-z/, therefore the pronunciation of word *heaven* /hevnz/, because the sound preceding is voiced consonant /n/.

b. *Cried*

The word *cried* is made of two morphemes {cry} + {-ed}. The verb *cry* is free morpheme, because it can stand alone and *-ed* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ed} is the Inflectional, we typically add to new words coming into the language. We add {-ed} to the verb *cry* to make it past tense function.

In morphologically, the inflectional suffix {-ed} selects allomorph /-d/ because it appears after diphthong. The verb morpheme {-ed} in word *cried* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.9 of Inflectional Suffix –ed**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
8.b	Cried	cry	-ed	-ed	past tense	/kraɪd/

The morpheme {-ed} of the verb past tense *cried* is pronounced /-d/, therefore the pronunciation of word *cried* /kraɪd/, because the sound preceding is diphthong /aɪ/.

**Datum 9**

But now the sky has *cleared* and it's blue (L.13)

The word *cleared* is made of two morphemes {clear} + {-ed}. The verb *clear* is free morpheme, because it can stand alone and *-ed* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ed} is the Inflectional, we typically add to new words coming into the language. We add {-ed} to the verb *clear* to make it past participle function.

In morphologically, the inflectional suffix {-ed} selects allomorph /-d/ because it appears after diphthong. The verb morpheme {-ed} in word *cleared* realized by a phonologically conditioned allomorph whose distribution is stated



**Table 4.10 of Inflectional Suffix –ed**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
9	Cleared	clear	-ed	-ed	past participle	/klɪə(r)d/

The morpheme {-ed} of the verb past tense *cleared* is pronounced /-d/, therefore the pronunciation of word *cleared* /klɪə(r)d/, because the sound preceding after diphthong /ɪə/.

**Datum 10**

I'll be *waiting* for you when you're ready to love me again (L.15)

The word *waiting* is made of two morphemes {wait} + {-ing}. The verb *wait* is free morpheme, because it can stand alone and *-ing* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ing} is the Inflectional, we typically add to new words coming into the language. We add {-ing} to the verb *waiting* to make it progressive / continuous function.

In morphologically, the inflectional suffix {-ing} only has one allomorph /-ɪŋ/ and only has one pronunciation.

**Table 4.11 of Inflection suffix –ing**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
10	Waiting	wait	-ing	-ing	progressive/ continuous	/weɪtɪŋ /

The morpheme {-ing} constantly, it means the morpheme {-ing} not similar phonologically like morpheme {-es} and {-ed} which have three allomorphs, the morpheme {-ing} in the word *waiting* can be pronounced /weɪtɪŋ/.

### Datum 11

I'll put my *hands* up (L.16)

The word *hands* is made of two morphemes {hand} + {-s}. The noun *hand* is free morpheme, because it can stand alone and -s is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *hand* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after voiced consonant. The plural morpheme {-s} in word *hand* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.12 of Inflectional Suffix -s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
11	Hands	hand	-s	-s	plural	/hændz/

The morpheme {-s} of the noun plural *hands* is pronounced /-z/, therefore the pronunciation of word *hands* /hændz/ because the sound preceding is voiced consonant /d/.

**Datum 12**

See I was a child then but now I'm *willing* to learn (L.26)

The word *willing* is made of two morphemes {will} + {-ing}. The verb *will* is free morpheme, because it can stand alone and *-ing* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ing} is the Inflectional, we typically add to new words coming into the language. We add {-ing} to the verb *willing* to make it progressive / continuous function.

In morphologically, the inflectional suffix {-ing} only has one allomorph /-ɪŋ/ and only has one pronunciation.

**Table 4.13 of Inflection suffix –ing**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
12	Willing	will	-ing	-ing	progressive/ continuous	/wɪlɪŋ/

The morpheme {-ing} constantly, it means the morpheme {-ing} not similar phonologically like morpheme {-es} and {-ed} which have three allomorphs, the morpheme {-ing} in the word *willing* can be pronounced /wɪlɪŋ/.

## 2. *Rolling In The Deep* ( Adele )

There's a fire starting in my heart ( L.1 )

Reaching a fever pitch, it's *bringing* me out the dark

Finally I can see you crystal clear  
 Go 'head and sell me out and I'll lay your ship bare (L.4)  
 See how I leave with every piece of you  
 Don't underestimate the *things* that I will do  
 There's a fire starting in my heart  
 Reaching a fever pitch ( L.8 )  
 And it's *bringing* me out the dark

The *scars* of your love remind me of us  
 They keep me thinking that we almost had it all  
 The *scars* of your love, they leave me breathless (L.12)  
 I can't help feeling  
 We could have had it all  
 (You're gonna wish you never had met me)  
     Rolling in the deep ( L.16 )  
     (*Tears* are gonna fall, rolling in the deep)  
     You had my heart inside of your hand  
     (You're gonna wish you never had met me)  
     And you *played* it, to the beat  
     (*Tears* are gonna fall, rolling in the deep)

Baby, I have no story to be told ( L.22 )  
 But I've *heard* one on you  
 And I'm gonna make your head burn  
 Think of me in the *depths* of your despair  
 Make a home down there  
 As mine sure won't be *shared*  
 Throw your soul through every open door (woah)  
 Count your blessings to find what you look for (woah) ( L.29 )  
 Turn my sorrow into treasured gold (woah)  
 You'll pay me back in kind and reap just what you sow (woah)

(You're gonna wish you never had met me)

We could have had it all

(Tears are gonna fall, rolling in the deep)

We could have had it all

(You're gonna wish you never had met me)

It all, it all, it all

(Tears are gonna fall, rolling in the deep)

### Datum 1

Reaching a fever pitch, it's *bringing* me out the dark (L.2)

The word *bringing* is made of two morphemes {bring} + {-ing}.

The verb *bring* is free morpheme, because it can stand alone and *-ing* is a bound morpheme, because incapable to function as free standing words.

The morpheme {-ing} is the Inflectional, we typically add to new words coming into the language. We add {-ing} to the verb *bring* to make it progressive / continuous function.

In morphologically, the inflectional suffix {-ing} only has one allomorph /-ɪŋ/ and only has one pronunciation.

**Table 4.14 of Inflection suffix –ing**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
1	Bringing	bring	-ing	-ing	progressive/ continuous	/brɪŋɪŋ/

The morpheme {-ing} constantly, it means the morpheme {-ing} not similar phonologically like morpheme {-es} and {-ed} which have

three allomorphs, the morpheme {-ing} in the word *bringing* can be pronounced /brɪŋɪŋ/.

### Datum 2

Don't underestimate the *things* that I will do. (L.6)

The word *things* is made of two morphemes {thing} + {-s}. The noun *thing* is free morpheme, because it can stand alone and *-s* is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *thing* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after voiced consonant. The plural morpheme {-s} in word *hand* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.15 of Inflectional Suffix – s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
2	Things	thing	-s	-s	plural	/θɪŋs/

The morpheme {-s} of the noun plural *things* is pronounced /-z/, therefore the pronunciation of word *things* /θɪŋs/ because the sound preceding is voiced consonant /ŋ/.

### Datum 3

The *scars* of your love remind me of us. (L.10)

The word *scars* is made of two morphemes {scar} + {-s}. The noun *scar* is free morpheme, because it can stand alone and *-s* is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *scar* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after vowel. The plural morpheme {-s} in word *scar* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.16 of Inflectional Suffix –s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
3	Scars	scar	-s	-s	plural	/ska:(r)z/

The morpheme {-s} of the noun plural *scars* is pronounced /-z/, therefore the pronunciation of word *scars* /ska:(r)z/ because the sound preceding is vowel /ɑ:/.

#### **Datum 4**

*Tears* are gonna fall, rolling in the deep (L.17)

The word *tears* is made of two morphemes {tear} + {-s}. The noun *tear* is free morpheme, because it can stand alone and *-s* is a bound morpheme, because incapable to function as free standing words. The

morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *scar* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after diphthong. The plural morpheme {-s} in word *tear* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.17 of Inflectional Suffix –s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
4	Tears	Tear	-s	-s	plural	/tɪə(r)z/

The morpheme {-s} of the noun plural *tears* is pronounced /-z/, therefore the pronunciation of word *tears* /tɪə(r)z/ because the sound preceding is diphthong /ɪə/.

### **Datum 5**

And you *played* it, to the beat. (L.20)

The word *played* is made of two morphemes {play} + {-ed}. The verb *play* is free morpheme, because it can stand alone and *-ed* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ed} is the Inflectional, we typically add to new words coming into the language. We add {-ed} to the verb *play* to make it past tense function.



In morphologically, the inflectional suffix {-ed} selects allomorph /-d/ because it appears after diphthong. The plural morpheme {-ed} in the word *played* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.18 of Inflectional Suffix –ed**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
5	Pushed	Push	-ed	-ed	past tense	/pɔʃt/.

The morpheme {-ed} of the verb past tense *played* is pronounced /-d/, therefore the pronunciation of word *played* /pleɪd/ because the sound preceding is diphthong /eɪ/.

### **Datum 6**

Think of me in the *depths* of your despair. (L.25)

The word *depths* is made of two morphemes {depth} + {-s}. The noun *depth* is free morpheme, because it can stand alone and –s is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *depth* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-s/ because it appears after unvoiced consonant. The plural morpheme {-s} in word *depth* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.19 of Inflectional Suffix –s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
6	Depths	Depth	-s	-s	plural	/depθs/

The morpheme {-s} of the noun plural *depths* is pronounced /-s/, therefore the pronunciation of word *depths* /depθs/ because the sound preceding is unvoiced consonant /θ/.

### **Datum 7**

As mine sure won't be *shared* (L.27)

The word *shared* is made of two morphemes {share} + {-ed}. The verb *share* is free morpheme, because it can stand alone and *-ed* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ed} is the Inflectional, we typically add to new words coming into the language. We add {-ed} to the verb *share* to make it past participle function.

In morphologically, the inflectional suffix {-ed} selects allomorph /-d/ because it appears after diphthong. The verb morpheme {-ed} in word *shared* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.20 of Inflectional Suffix –ed**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
7	Shared	Share	-ed	-ed	past tense	/ʃeə(r)d/

The morpheme {-ed} of the verb past tense *shared* is pronounced /-d/, therefore the pronunciation of word *shared* /ʃeə(r)d/ because the sound of preceding after diphthong /eə/.

### 3. *Rumor Has It* (Adele)

She, she ain't real,  
 She ain't gonna be able to love you like I will,  
 She is a stranger,  
 You and I have history, ( L.4 )  
 Or don't you remember?  
 Sure, she's got it all,  
 But, baby, is that really what you want?

Bless your soul, you've got your head in the *clouds*, ( L.8 )  
 You made a fool out of you,  
 And, boy, she's *bringing* you down,  
 She made your heart melt,  
 But you're cold to the core, (L.12)  
 Now rumor has it she ain't got your love anymore,

Rumour has it (rumour) [x8]  
 She is half your age,  
 But I'm *guessing* that's the reason that you *stayed*, ( L.16 )

I *heard* you've been *missing* me,  
 You've been *telling* people *things* you shouldn't be,  
 Like when we creep out and she ain't around,  
 Haven't you heard the *rumours*? (L.20)  
 Rumour has it (rumour) [x8]  
 All of these *words whispered* in my ear,  
 Tell a story that I cannot bear to hear,  
 Just 'cause I said it, it don't mean that I meant it, (L.24)  
 People say crazy *things*,  
 Just 'cause I said it, don't mean that I meant it,  
 Just 'cause you *heard* it,

### **Datum 1**

Bless your soul, you've got your head in the *clouds* (L.8)

The word *clouds* is made of two morphemes {cloud} + {-s}. The noun *cloud* is free morpheme, because it can stand alone and *-s* is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *cloud* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears voiced consonant. The plural morpheme {-s} in word *cloud* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.21 of Inflectional Suffix –s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
1	Clouds	Cloud	-s	-s	plural	/klaʊdz/

The morpheme {-s} of the noun plural *clouds* is pronounced /-z/, therefore the pronunciation of word *clouds* /klaʊdz/ because the sound preceding is voiced consonant /d/.

**Datum 2**

And, boy, she's *bringing* you down (L.10)

The word *bringing* is made of two morphemes {bring} + {-ing}. The verb *bring* is free morpheme, because it can stand alone and *-ing* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ing} is the Inflectional, we typically add to new words coming into the language. We add {-ing} to the verb *bring* to make it progressive / continuous function.

In morphologically, the inflectional suffix {-ing} only has one allomorph /-ɪŋ/ and only has one pronunciation.

**Table 4.22 of Inflection suffix –ing**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
2	Bringing	bring	-ing	-ing	progressive/ continuous	/brɪŋɪŋ/

The morpheme {-ing} constantly, it means the morpheme {-ing} not similar phonologically like morpheme {-es} and {-ed} which have three allomorphs, the word *bringing* can be pronounced /brɪŋɪŋ/.

### Datum 3

But I'm *guessing* that's the reason that you *stayed* (L.16)

#### a. *Guessing*

The word *guessing* is made of two morphemes {guess} + {-ing}. The verb *guess* is free morpheme, because it can stand alone and *-ing* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ing} is the Inflectional, we typically add to new words coming into the language. We add {-ing} to the verb *guess* to make it progressive / continuous function.

In morphologically, the inflectional suffix {-ing} only has one allomorph /-ɪŋ/ and only has one pronunciation.

**Table 4.23 of Inflection suffix –ing**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
3.a	Guessing	guess	-ing	-ing	progressive/ continuous	/gesɪŋ/

The morpheme {-ing} constantly, it means the morpheme {-ing} not similar phonologically like morpheme {-es} and {-ed}

which have three allomorphs, the word *guessing* can be pronounced /gesɪŋ/.

b. *Stayed*

The word *stayed* is made of two morphemes {stay} + {-ed}. The verb *stay* is free morpheme, because it can stand alone and *-ed* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ed} is the Inflectional, we typically add to new words coming into the language. We add {-ed} to the verb *stay* to make it past tense function.

In morphologically, the inflectional suffix {-ed} selects allomorph /-d/ because it appears after diphthong. The verb morpheme {-ed} in word *stay* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.24 of Inflectional Suffix -ed**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
3.b	Stayed	stay	-ed	-ed	past tense	/steɪd/

The morpheme {-ed} of the verb past tense *stayed* is pronounced /-d/, therefore the pronunciation of word *stayed* /steɪd/ because the sound of preceding is diphthong /eɪ/.

**Datum 4**

I *heard* you've been *missing* me. (L.17)

*a. Heard*

The word *heard* is made of two morphemes {hear}+{-ed}. The verb *hear* is free morpheme, because it can stand alone and *-ed* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ed} is the Inflectional, we typically add to new words coming into the language. We add {-ed} to the verb *hear* to make it past tense function.

In morphologically, the inflectional suffix {-ed} selects allomorph /-d/ because it appears after vowel. The verb morpheme {-ed} in word *heard* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.25 of Inflectional Suffix –ed**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
4.a	Heard	hear	-ed	-ed	past tense	/h3:d/

The morpheme {-ed} of the verb past tense *heard* is pronounced /-d/, therefore the pronunciation of word *heard* /h3:d/ because the sound of preceding is vowel /3:/.

*b. Missing*

The word *missing* is made of two morphemes {miss} +



{-ing}. The verb *miss* is free morpheme, because it can stand alone and *-ing* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ing} is the Inflectional, we typically add to new words coming into the language. We add {-ing} to the verb *miss* to make it progressive / continuous function.

In morphologically, the inflectional suffix {-ing} only has one allomorph /-ɪŋ/ and only has one pronunciation.

**Table 4.26 of Inflection suffix -ing**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
4.b	Missing	miss	-ing	-ing	progressive/ continuous	/mɪsɪŋ/

The morpheme {-ing} constantly, it means the morpheme {-ing} not similar phonologically like morpheme {-es} and {-ed} which have three allomorphs, the morpheme {-ing} in the word *missing* can be pronounced /mɪsɪŋ/.

### **Datum 5**

You've been *telling* people *things* you shouldn't be. (L.18)

#### a. *Telling*

The word *telling* is made of two morphemes {tell} + {-ing}. The verb *tell* is free morpheme, because it can stand alone and *-ing* is a bound morpheme, because incapable to function as

free standing words. The morpheme {-ing} is the Inflectional, we typically add to new words coming into the language. We add {-ing} to the verb *tell* to make it progressive / continuous function.

In morphologically, the inflectional suffix {-ing} only has one allomorph /-ɪŋ/ and only has one pronunciation.

**Table 4.27 of Inflection suffix –ing**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
5.a	Telling	tell	-ing	-ing	progressive/ continuous	/telɪŋ/

The morpheme {-ing} constantly, it means the morpheme {-ing} not similar phonologically like morpheme {-es} and {-ed} which have three allomorphs, the morpheme {-ing} in the word *telling* can be pronounced /telɪŋ/.

b. *Things*

The word *things* is made of two morphemes {thing} + {-s}. The noun *thing* is free morpheme, because it can stand alone and –s is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *thing* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after voiced consonant. The

plural morpheme {-s} in word *hand* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.28 of Inflectional Suffix –s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
5.b	Things	thing	-s	-s	plural	/θɪŋs/

The morpheme {-s} of the noun plural *things* is pronounced /-z/, therefore the pronunciation of word things /θɪŋs/ because the sound preceding is voiced consonant /ŋ/.

#### **Datum 6**

Haven't you heard the *rumours*? (L.20)

The word *rumours* is made of two morphemes {rumour} + {-s}. The noun *rumour* is free morpheme, because it can stand alone and –s is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *rumour* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-s/ because it appears after vowel. The plural morpheme {-s} in word *rumour* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.29 of Inflectional Suffix –s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
6	Rumours	rumour	-s	-s	plural	/ru:mə(r)z/

The morpheme {-s} of the noun plural *rumours* is pronounced /-z/, therefore the pronunciation of word *rumours* /ru:mə(r)z/ because the sound preceding is vowel /ə/.

### **Datum 7**

All of these *words whispered* in my ear (L.22)

#### a. *Words*

The word *words* is made of two morphemes {word} + {-s}.

The noun *word* is free morpheme, because it can stand alone and –s is a bound morpheme, because incapable to function as free standing words. The morpheme {-s} is the Inflectional, we typically add to new words coming into the language. We add {-s} to the noun *word* to make it plural function.

In morphologically, the inflectional suffix {-s} selects allomorph /-z/ because it appears after voiced consonant. The plural morpheme {-s} in word *word* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.30 of Inflectional Suffix -s**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
7.a	Words	word	-s	-s	plural	/wɜːdz/

The morpheme {-s} of the noun plural *words* is pronounced /-z/, therefore the pronunciation of word *words* /wɜːdz/ because the sound preceding is voiced consonant /d/.

b. *Whispered*

The word *whispered* is made of two morphemes {whisper} + {-ed}. The verb *whisper* is free morpheme, because it can stand alone and *-ed* is a bound morpheme, because incapable to function as free standing words. The morpheme {-ed} is the Inflectional, we typically add to new words coming into the language. We add {-ed} to the verb *whisper* to make it past tense function.

In morphologically, the inflectional suffix {-ed} selects allomorph /-d/ because it appears after vowel. The verb morpheme {-ed} in word *whispered* realized by a phonologically conditioned allomorph whose distribution is stated.

**Table 4.31 of Inflectional Suffix -ed**

No	Words	Free Morpheme	Bound Morpheme	Suffix	Function	Pronounced
7.b	Whispered	whisper	-ed	-ed	past tense	/wɪspə(r)d/

The morpheme {-ed} of the verb past tense *whispered* is pronounced /-d/, therefore the pronunciation of word *whispered* /wɪspə(r)d/ because the sound of preceding is vowel /ə/.

### C. The Data Interpretation

After analyzed the data in the three songs by Adele found 31 inflectional suffixes, the writer finds many differences among forms of inflectional suffixes. The interpretation of the data is formed in the following table shown below:

**Table 4.32 The Percentage of Inflectional Suffixes Types**

No	Type of Inflectional Suffix	The Title of Song						Total	%
		I'll Be Waiting		Rolling In The Deep		Rumor Has It			
		Total	%	Total	%	Total	%		
1	Plural Noun	5	16%	4	13%	4	13%	13	42%
2	Past Tense Verb	2	6%	1	3%	3	10%	6	19%
3	Progressive / Continuous (-ing)	2	6%	1	3%	4	13%	7	23%
4	Past Participle (-ed),(-n)	2	6%	1	3%	-	-	3	10%
5	Comparative Adjective (-er)	1	3%	-	-	-	-	1	3%
6	Superlative Adjective (-est)	1	3%	-	-	-	-	1	3%
	<b>Total</b>	<b>13</b>	<b>42%</b>	<b>7</b>	<b>23%</b>	<b>11</b>	<b>35%</b>	<b>31</b>	<b>100%</b>

### D. Discussion

After classifying the inflectional suffixes from three lyric's songs by Adele, the writer found 31 words which include inflectional suffixes. It shows that in the *I'll Be Waiting* contains plural noun is 5 words (16%), past tense verb is word (6%), progressive / continuous verb is 2 words (6%), past

participle is 2 words (6%), comparative adjective (-er) is 1 word (3%) and superlative adjective is 1 word (3%). The kinds of Inflectional suffixes in the *Rolling In The Deep* which included plural noun is 4 words (13%), past tense verb is 1 word (3%), progressive / continuous verb is 1 words (3%), past participle is 1 words (3%). And the last data in the *Rumor Has It* contains plural noun is 4 words (13%), past tense verb is 3 word (10%), and progressive / continuous verb is 4 words (13%).

From the discussion above, it can be concluded that the kinds of inflectional suffixes which the most exist in the three lyric' songs by Adele is plural noun. From those data include 42% plural noun, 19% past tense verb, 23% progressive / continuous verb, 10% past participle, 3% comparative adjective and the last 3% superlative adjective.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

After analyzing those data, it has been concluded that there are some inflectional suffixes in the three lyric's songs by Adele. All of the inflectional suffix which found in those lyric's songs are mostly as noun plural. It can be seen that the classification kinds of inflectional suffix, they are: plural noun found about 13 suffixes, past verb found about 6 suffixes, progressive continues verb found about 7 suffixes, verb three (past participle) found about 3 suffixes, adjective comparative found 1 suffixes, and the last adjective superlative found 1 suffixes. This classification is formed by using the theory from Katamba. Then from the analysis can be taken the implicit conclusion, they are:

1. Inflectional suffix can be found in the lyric's songs which attached after root or stem or base.
2. Inflectional suffix do not change referential or cognitive meaning. An inflectional morpheme does not alter the word-class of the base to which it is attached.
3. In English inflectional suffix have eight kinds, they are: noun plural {-s}, possessive {'-s}, the present tense 3<sup>rd</sup> person singular {-s}, past tense verb {-ed}, progressive / continuous {-ing}, comparative adjective {-er}, superlative adjective {-est}, and past participle {-en}.



4. Inflectional suffixes have several allomorphs, which occur in the past tense of regular verbs in English which is spelled *-ed* is realized in speech by /ɪd/, /d/, or /t/, or in plural noun which is spelled *-s* is realized in speech by /ɪz/, /z/ or /s/. The choice of allomorph used in a given context is normally phonologically conditioned:

In this research, it has advantages and disadvantages. The advantages are the writer could understand the definition of morphemes especially for inflectional suffix which are used in the lyric's songs. Meanwhile the disadvantages are the writer has difficulty when the writer looks for sources of inflectional suffix. So, it takes to her special time for doing research and choosing the right situation.

## **B. Suggestion**

In this research there is much lack that made by the writer both in the theory or the analysis, but the writer hopes that this research can help the readers to understand more about Morphology especially about inflectional suffixes. To know inflectional suffixes deeply, we should know the branch of science first from morphology, morpheme, suffix and the last the type of suffix is inflectional suffix. In this case, the readers should read much morphology books or e-books. In the next research, the writer suggests the readers should have more references to support the analysis so the research will be done perfectly. And the last for collage, the writer hopes that they will

have more books of linguistic especially morphology and keep adding and updating them, so it will be helpful to do next research.



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## BIOGRAPHY



The writer was born in Jakarta on 25 September 1987, her mother is Neni and her father is Tanyad Tanuri. She is sixth of nine children and educated at Balimester 01 Elementary School Jakarta in 1994. She moved to Bintara II Elementary School Bekasi in 1995-2000. She continued studying to 14 Junior High School Bekasi in 2001. The writer took Secretary Department when she was in Corpatarin Utama 01 High School Jakarta in 2003-2006.

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