

P-ISSN 2621-3575

E-ISSN 2723-2921

Volume 8, Nomor 2, Desember 2025



TheGIST

Jurnal Sastra dan Bahasa



Fakultas Sastra Universitas Al-Ghifari

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P-ISSN 2621-3575
E-ISSN 2723-2921

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Jurnal The Gist adalah jurnal yang memuat karya ilmiah berupa artikel di bidang Ilmu sastra dan Bahasa. Jurnal The Gist diterbitkan 2 kali dalam setahun oleh Fakultas Sastra Universitas Alghifari sebagai media untuk menampung karya ilmiah sivitas akademika di lingkungan Fakultas Sastra Universitas Alghifari. Jurnal ini juga membuka peluang bagi penulis dari luar lembaga untuk berkontribusi dalam penulisan karya ilmiah selama masih memiliki bidang ilmu yang sama.

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MORPHOLOGICAL AND ORTHOGRAPHIC ADAPTATION OF BORROWED WORDS IN THE INDONESIAN SUBTITLES OF 'ONWARD' (2020)

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Abstract: This research examines the morphological and orthographic adaptation patterns of borrowed words in the Indonesian subtitles of the animated movie "Onward" (2020). Through a descriptive qualitative method, this study analyzes 13 naturalized borrowing words, applying Molina and Albir's (2002) translation procedure framework and principles of morphological adaptation. The findings reveal that borrowed words undergo systematic changes in form and spelling to integrate into the Indonesian linguistic system. Two primary morphological adaptation patterns were identified: (1) singularization, where English plural nouns are adapted into their singular root forms in Indonesian (e.g., *centaurs* → *centaurus*); and (2) suffix reduction, where an English adjectival suffix is removed to borrow the base noun (e.g., *gelatinous* → *gelatin*). Orthographically, adaptations consistently follow the Perfected Indonesian Spelling (EYD) guidelines, with patterns including grapheme substitution (e.g., 'c' → 'k' in *campaign* → *kampanye*), cluster respelling ('sc' → 'sk' in *scenario* → *skenario*), and final consonant deletion (e.g., *element* → *elemen*). These adaptations demonstrate that naturalization is a structured process that adjusts both the grammatical form and the spelling of foreign words to ensure their seamless integration and productivity within the Indonesian language.

Key terms: *Morphological Adaptation, Orthography, Borrowing, Subtitling, Translation*

Abstrak: Penelitian ini mengkaji pola adaptasi morfologis dan ortografis pada kata pinjaman dalam subtitle bahasa Indonesia film animasi "Onward" (2020). Melalui metode kualitatif deskriptif, penelitian ini menganalisis 13 data kata pinjaman yang dinaturalisasi, dengan menerapkan kerangka prosedur penerjemahan dari Molina dan Albir (2002) serta prinsip-prinsip adaptasi morfologis. Hasil penelitian menunjukkan bahwa kata pinjaman mengalami perubahan bentuk dan ejaan yang sistematis agar dapat terintegrasi ke dalam sistem linguistik bahasa Indonesia. Dua pola adaptasi morfologis utama teridentifikasi: (1) singularisasi, di mana nomina jamak bahasa Inggris diadaptasi menjadi bentuk akar tunggalnya dalam bahasa Indonesia (contoh: *centaurs* → *centaurus*); dan (2) reduksi sufiks, di mana sufiks adjektiva bahasa Inggris dihilangkan untuk meminjam nomina dasarnya (contoh: *gelatinous* → *gelatin*). Secara ortografis, adaptasi secara konsisten mengikuti kaidah Ejaan Bahasa Indonesia yang Disempurnakan (EYD), dengan pola-pola seperti substitusi grafem (contoh: 'c' → 'k' pada *campaign* → *kampanye*), penyesuaian ejaan kluster ('sc' → 'sk' pada *scenario* → *skenario*), dan penghilangan konsonan akhir (contoh: *element* → *elemen*). Adaptasi ini membuktikan bahwa naturalisasi adalah sebuah proses terstruktur yang menyesuaikan bentuk gramatikal sekaligus ejaan kata asing untuk memastikan integrasi dan produktivitasnya secara penuh dalam bahasa Indonesia.

Kata Kunci: *Adaptasi Morfologis, Ortografi, Peminjaman, Subtitling, Penerjemahan*

INTRODUCTION

Language has an important role in the world of music as a medium that can convey messages, express emotions, and build artistic images. In the world of modern pop music, song lyrics are not only a unit of melody, but also serve as an effective means of communication between singers and listeners, where the subtle art of word modification plays an important role in shaping emotional impressions and meanings. Songwriters have unwittingly used linguistic elements in creating song lyrics that enhance the meaning and aesthetic value of the lyrics. One form of language use that is interesting to study in song lyrics is the process of word formation, especially in the form of affixation. The use of affixed words in song lyrics often gives a certain nuance to the message to be conveyed, both in terms of structure and meaning.

Songs have endured over time, and many people around the world enjoy listening to music of various genres. As songs have a simple vocabulary and are a good way to learn a language, listening to music helps in learning a new language. Songs are musical works with a lot of text (lyrics) and rhythm that musicians use to express their feelings or emotions. The object of this research is song lyrics from Katy Perry's *Teenage Dream* album. The album contains twelve songs with themes of love, freedom, and self-discovery. The reason why the researcher chosen Katy Perry's *Teenage*

Dream album is because this album became one of the best-selling albums throughout Kary Perry's career. Debuting at #1 on the Billboard 200, it is also an album that has five number one singles on the Billboard Hot 100, some of those songs include: *California Gurls*, *Teenage Dream*, *Firework*, *E.T*, and *Last Friday Night*.

In linguistics, there is a process to form a new word, called affixation. Affixation is the process of addition a bound morphemes to a base word to form a new word or change the meaning and function of the word. This affixation process is a process where there is an addition of affixes (prefix, suffix, or infix) to a root word or base word. In this case, Katamba in his book states that affixes are morphemes that are formed when added to other morphemes such as word bases. According to its definition, an affix is part of a bound morpheme. No word contains only one affix that can stand alone, such as '-s' or '-ed' (Francis Katamba, 1993: 57).

According to Simaremare & Silalahi (2021) as cited in (Chairunnisa et al., 2024), affixation is a morphological process that forms a new word when affixes are united with the base word. Affixation is used to study the internal structure of complex words, or to analyze complex words in terms of their meaning (Chairunnisa et al., 2024).

Affixation in song lyrics often not only follows the rules of word formation in English, but is also used to

support the artistic elements of the song. Changes in word forms through affixation can produce new meanings that are more emotional and contextual, especially when used in lyrics that are full of personal feelings or experiences. Apart from the word formation process, the meaning of the affixed words is also interesting to analyze, because it can be different between the literal meaning and the meaning based on the context in the song. Therefore, it is important to see how the form of affixation contributes to the lexical meaning and contextual meaning in a song lyric.

In addition, this research does not only discuss the process of affixation, this research also discusses a meaning that arises from the words in the song lyrics that experience affixation. Therefore, this research covers two linguistic fields for the analysis process, namely morphology and semantics. Morphology focuses on finding derivational affix, while semantics focuses on the meaning of words that undergo the process of affixation, especially on lexical and contextual meanings.

Meaning is the main focus in semantic learning. If the linguistic sign is equal to a word or lexeme, then meaning is the understanding or concept contained in each word or lexeme; if the linguistic sign is equated with a morpheme, then meaning is the understanding or concept possessed by the morpheme, whether it is a basic morpheme or an affix morpheme

(Chaer, 2014). According to (Verhaar, 2010), meaning is a part of grammar such as morphology and syntax as well as the lexicon. According to Ferdinand De Saussure in (Chaer, 2014), he argues that meaning is the 'understanding' or 'concept' possessed or contained in a linguistic sign. According to Ulman in Pateda (2001) cited by (Suprihatin, 2021), meaning is the relationship that exists between meaning and understanding.

There are various kinds of meaning, including:

1. Lexical meaning, which is the meaning contained in the word according to the dictionary. According to Verhaar (1999) cited in (Wailisahalong, 2023), lexical meaning is the basic meaning of a word as it is found in the dictionary, regardless of context. Meanwhile, according to (Chaer, 2014), Lexical meaning is the meaning possessed by a lexeme without any context or can be interpreted as the actual meaning, the meaning in accordance with our sensory observations, or the meaning as it is. For example, the word '*house*' has a lexical meaning as '*residential building*'.

2. Contextual meaning according to Verhaar (1999) cited in (Wailisahalong, 2023), this meaning depends on the context in which a word or phrase is used. The context can be a situation, culture, or the use of the word in a sentence. Contextual meaning is the meaning of a lexeme or word that is in a context, this meaning can be related

to the situation, namely the place, time, and scope of the language. (Chaer, 2014) For example, the word 'light' can mean 'light' but it can also mean 'light', because it depends on the context in which it is used. So, Contextual Meaning, which is the meaning that depends on the context of a word or sentence itself.

This study was inspired by previous research, namely the first one from Hadra Karim Wailisahalong (Al-Ghifari University, 2023), the title "The Affixation and Its Meaning in The Joe Biden's Speech in G20 Summit 2022", This study aims to find the affixation used in Joe Biden's speech at the 2022 Bali Summit. This study uses mixed method, combining two research methods which are qualitative and quantitative. The first step done with mixed method is to find every word in the speech that has affixation. Next, the theory of affixation and contextual meaning was used to analyze the collected data. This study found that affixation in Joe Biden's statement has contextual, lexical, and grammatical meanings. The result of this study shows that affixation is used 115 times in the speech. The data shows 51.30% for derivation affixes (59 words), while 48.70% for inflection affixes (56 words).

The second one from (Sudar et al., 2023) Universitas Muhammadiyah Purworejo, the title Lexical and Contextual Meanings In Song Lyrics "Moana Original Soundtrack": Pedagogical Implication", this study aims to analyze song lyrics that contain

lexical and contextual meanings in "Moana Original Soundtrack". This study uses a research method with a descriptive approach to analyze the song lyrics in the "Moana Original Soundtrack". The results of this study are 35 words in the lyrics of the song "Moana Original Soundtrack" which have lexical and contextual meanings.

And the third one from (Wicaksana, 2022) State Islamic University of Raden Intan Lampung, the title "A Morphological Study of Derivational and Inflectional Affixes in English Soundtrack Song Lyrics on The Greatest Showman by Ziv Zaifman Feat Hugh Jackman", the purpose of this study is to identify derivation and inflection morphemes and to describe the dominant types of derivation and inflection in the song lyrics of The Greatest Showman film. This study uses descriptive qualitative method. The result of this study shows that there are 189 inflectional morphemes classified into 8 types and 41 derivation morphemes classified into 7 types. The dominant morpheme in the song lyrics of The Greatest Showman film is inflection which appears 75 times.

RESEARCH METHOD

The researcher in this study employed a qualitative research method with a descriptive approach. Qualitative methods typically use text and image data, have various steps in data analysis, and use various procedures. (Creswell, 2023). In addition, (Sugiyono, 2016) argues that qualitative research

results place more emphasis on meaning than generalization.

Descriptive method in qualitative research is an approach where the researcher stays with the data, uses a limited framework and interpretation to explain the data, and categorizes the information into themes (Creswell, 2023). This study uses a descriptive qualitative method, which focuses on the in-depth depiction or exposition of phenomena without involving calculations. This approach aims to analyze the types of derivational affixation on song lyrics in Katy Perry's *Teenage Dream* album.

The researcher used the following methods for collecting data:

1. First, the researcher reads the entire song lyrics of all the songs in the album *Teenage Dream* by Katy Perry.
2. Second, the researcher marked the words in the lyrics that contain affixation.
3. Third, making notes containing all the words that have been marked as having affixation.
4. Fourth, on the result of identifying the words that undergo the affixation process, the researcher categorizes the words based on the type of affixation.

After the collected data was classified into two categories of derivation or inflection affixes, then the researcher selected 10 words to analyze their word formation structure, such as identifying the base word, the type of affix (prefix or suffix), and the change

of word class. Then, the researcher continued by analyzing the lexical meaning of each of the 30 words that had been categorized previously. This lexical meaning relies on English dictionaries such as Oxford Learner's Dictionary or Cambridge Dictionary to understand the basic definition or denotative meaning of the words. Then, the researcher analyzes the contextual meaning of the words that have been analyzed for their affixation process and the lexical meaning. This analysis is done by paying attention to the sentence or phrase of the word, as well as the overall theme of the song lyrics. And finally, the researcher will draw conclusions based on all the results of the analysis that has been done.

RESULT AND DISCUSSION

In this section, the researcher discusses the process of derivational affixation found in the lyrics of Katy Perry's album *Teenage Dream* and Lexical and contextual meaning from words that undergo the process of derivational affixation. The detailed explanation can be seen below:

Data 1

I know a place
Where the grass is *really* greener
Warm, wet and wild
There must be something in the water
(source: Katy Perry, "California Gurls", 2010 line 4)

| |
|---|
| <p>"Where the grass is <i>really</i> greener" Real (adjective) + suffix (-ly) = Really (adverb)</p> |
|---|

Table 1 Analysis the Word *Really*

The word *really* in the lyrics of the song California Gurls in the 4th line above is the result of the process of derivation affixation. This happens because of the addition of the suffix *-ly* to the root word **real** which is an adjective form, then it becomes *the word real* which is an adverb form. Morphologically, this process changes part of speech from an adjective form to an adverb. This change confirms that derivations not only form new words, but also change their function in sentence structure.

The occurrence of affixation in a word is due to the union of a free morpheme with a bound morpheme. In morphology, bound morphemes cannot stand on their own, so they need free morphemes to become a whole word. Based on this data, **the root word real** is a free morpheme, affixation occurs due to the addition of the *-ly* bound morpheme *then* the word *really* is formed. Real words **that** initially only serve to provide descriptions, after adding the suffix *-ly* become a marker of intensity in a sentence, in this case in the lyrics of the song.

Lexical Meaning:

Lexically or in dictionary meaning, the word *really* according to Oxford Learner's Dictionary means to say what is actually the fact or truth about something. Meanwhile, according to the Cambridge Dictionary, the word *really* means very or very much. In the KBBI, the word *really* is translated as

"*sebenarnya*" or "*benar-benar*" which means the actual situation, not a lie, or not deceitful. From the meaning of the three dictionaries, it can be concluded that lexically, the word *really* is used to emphasize or strengthen an intensity. In the song verse above, what is emphasized is the adjective **greener**.

Contextual Meaning:

Based on its contextual meaning, the word *really* is used to emphasize that the place referred to in the song lyrics above has a much better or fresher quality than other places. In this context, the word *really* reinforces the word **greener**, which means greener, not just as a color, but to describe a more pleasant, free, and natural life. So, *really* is meant to emphasize the level of comfort and enjoyment of the environment in California as described in the song.

Data 2

California girls
 We're *unforgettable*
 Daisy Dukes
 Bikinis on top
 (source: Katy Perry, "California Gurls", 2010 line 17)

"We're *unforgettable*"
 Prefix (un-) + forget (verb) + suffix (-able) = Unforgettable (adjective)

Table 2 Analysis the Word *Unforgettable*

The word *unforgettable* in the lyrics of the song California Gurls in the 17th line as in the data above, the word is an example of the process of derivation affixation. If we look at data 1 which is

both derivative with the addition of the suffix *-ly*, but for data 2 this undergoes an affixation process with the addition of prefixes and suffixes. Starting from the root word **forget** which is part of the verb, then given the prefix *un-* and adding the suffix *-able*, it forms a new word **unforgettable** which is categorized in the adjective. This process creates a new word whose meaning is different from its basic form, this change shows that the derivative affix is able to add a new layer of meaning while changing the part of speech from verb to adjective.

Lexical Meaning:

Lexically, the word **unforgettable** in Oxford Learner's Dictionary means you cannot forget it, while in Cambridge Dictionary it means a strong effect or influence on you that you cannot forget. According to KBBI, it translates to "*tak terlupakan*", but it can be understood from the meaning of the word "*lupa*" which means not remembering something, in the sense that **unforgettable** is something that we cannot forget, always remembering it.

Contextual Meaning:

Contextually, the word **unforgettable** in the lyrics of the song "California Gurls" describes that California girls are very memorable and hard to forget, this word emphasizes the strong image and timeless charm of California girls. In the context of the song "California Gurls", the word **unforgettable**

describes confidence, attractiveness, and pride in identity as California girls.

Data 3

California girls
We're **undeniable**
Fine, fresh, fierce
We got it on lock

(source: Katy Perry, "California Gurls", 2010 line 24)

"We're **undeniable**"
Prefix (un-) + deny (verb) + suffix (-able) = Undeniable (adjective)

Table 3 Analysis the Word *Undeniable*

In this data taken from the lyrics of the song California Gurls in the 24th line, there is the word **undeniable**. This word shows that there is a fairly complex process of affixation, just like the previous third data that experienced complex affixing because it involved the addition of prefixes and suffixes at the same time in their basic form. The basic form of this word is "**deny**", which is the verb form, then the prefix *un-* is added in the front and the suffix *-able* at the end. So, when combined, this process of affixation produces an **undeniable word**, this process is included in derivative affixation because it changes part of speech from verb (**deny**) to adjective (**undeniable**).

Lexical Meaning:

The lexical meaning of the word **undeniable** based on Oxford Learner's Dictionary means true or certain, while based on Cambridge Dictionary it can

mean certainly true or so obviously true that it cannot be doubted. If based on KBBI, it translates to "*tak terbantahkan*" which means something that cannot be denied, it is so clear, real, and strong. It can be concluded that the meaning of *undeniable* is something that is so clear and cannot be challenged.

Contextual Meaning:

In the next stanza of the song "California Gurls", there is the word *undeniable* which contextually based on the song, the word *undeniable* is used to state that the charm and quality of California girls cannot be denied. In the context of the song, it describes the smoothness, beauty, freshness, and attractiveness of California girls. Their existence and allure are so strong that no one can deny it.

Data 4

You think I'm pretty
 Without any make-up on
 You think I'm *funny*
 When I tell the punch line wrong

(source: Katy Perry, "Teenage Dream", 2010 line 3)

| |
|--|
| <p>"You think I'm <i>funny</i>" Fun (noun) + suffix (-y) = funny (adjective)</p> |
|--|

Table 4 Analysis the Word *Funny*

In this data, the word analyzed is *funny* contained in the lyrics "*you think I'm funny*" from the song Teenage Dream in the 3rd line. This word comes from the basic form of **fun**, which is a noun, then

this root word gets an affix in the form of a suffix *-y* which produces word *funny* with an adjective category. This process of affixation is included in derivative affixation, because there is a change in the part of speech from a noun to an adjective.

Lexical Meaning:

Based on lexical meaning, the word *funny* in Oxford Learner's Dictionary means something that makes you laugh, then based on Cambridge Dictionary means humorous or causing laughter. Meanwhile, based on KBBI, if translated into "*lucu*" means something that is amusing, causing laughter. It can be concluded that the meaning of the word *funny* is something that makes us laugh, something humorous.

Contextual Meaning:

Contextually, the word *funny* in the lyrics of the song "Teenage Dream" does not only refer to funny in general, but is used to show a unique and personal person in a relationship. Although the character in the song makes a joke that goes wrong, but his partner still finds it funny, it describes that the partner is accepting and comfortable. So, the word *funny* in the context of this song describes emotional intimacy, that one's original attitude is accepted and valued, this reflects a sincere and non-judgmental feeling of love.

Data 5

I *finally* found you

My missing puzzle piece
I'm complete

(source: Katy Perry, "Teenage Dream",
2010 line 35)

| |
|--|
| "I <i>finally</i> found you" Final (adverb) + suffix (-ly) = Finally (adjective) |
|--|

Table 5 Analysis the Word *Finally*

This fifth data is found in the lyrics of the song Teenage Dream in line 35. The word *finally* in the lyrics above shows that there is a change in the part of speech, from adverb form to adjective form. The word *finally* starts from the base word **final** which is an adverb form, but after adding the suffix *-ly* to the base word, it becomes the word *finally* which is no longer an adverb but an adjective form. Therefore, the word *finally* is included in the derivation affixes. The word *finally* which is included in the derivation affix. Of course, this is formed because of the combination of free morphemes and bound morphemes, where the free morpheme is the base word **final**, then for the bound morpheme is the suffix (-ly) which must be united with the free morpheme in order to become a word that has meaning.

Lexical Meaning:

Lexically, the word *finally* in Oxford Learner's Dictionary means after a long time, especially when there has been some difficulty or delay, while in Cambridge Dictionary it means after a long time or some difficulty. In KBBI, it

is translated as "*akhirnya*" which means the end. So based on the dictionary, the word *finally* refers to something that has been going on for a long time and is now over.

Contextual Meaning:

The word *finally* describes that the long search for true love has come to an end. Based on its contextual meaning, the word *finally* refers to a satisfaction after a long wait for hope. It's not just about finding someone, but about finding the missing pieces of hope. In this song, *finally* gives an emotional nuance about not just any love, because it is obtained with a long wait and now getting happiness.

Data 6

I finally found you
My *missing* puzzle piece
I'm complete

(source: Katy Perry, "Teenage Dream",
2010 line 36)

| |
|--|
| "My <i>missing</i> puzzle piece" Miss (verb) + suffix (-ing) = Missing (adjective) |
|--|

Table 6 Analysis the Word *Missing*

In the 36th line of the song Teenage Dream, it was found that the *missing* word formed from the base of the word **miss** which is the form of part of speech is a verb. The process of affixation occurs through the addition of the suffix *-ing* attached to the root word form. The suffix *-ing* in this case changes part of speech from the verb **m** to an adjective, so that *missing* serves to give a character or description to the

"puzzle piece". This process shows a change in grammatical categories, not just a marker of the aspect of time. The word *missing* is also formed because the free morpheme is followed by the bound morpheme, thus forming a new word. In this case the free morpheme is the basis of the word **miss**, which then the bound morpheme i.e. *-ing* follows it after the root word, so that it becomes one whole word.

Lexical Meaning:

In its lexical meaning, the word *missing* in the Oxford Learner's Dictionary means something that cannot be found or that is not where they/it should be, then in the Cambridge Dictionary it can mean something that cannot be found where you expect, lost or absent. If in KBBI, then translated into "*hilang*" which means no longer exists, disappears, or is not visible. So, from these three dictionaries, it can be said that the lexical meaning of *missing* is something that cannot be found, or does not exist.

Contextual Meaning:

In the lyrics above, the word *missing* contextually describes the existence of someone who previously did not exist, but the presence of someone is always sought and needed by the singer to complete life. This word is used to convey the incompleteness of the singer's life before the presence of the person he is referring to. It also emphasizes that the singer has been missing "pieces" in his life, the parts

that make him complete and happy, and now his life is complete because he has found the missing "pieces".

Data 7

You don't have to feel like a wasted space
 You're original, cannot be *replaced*
 If you only knew what the future holds
 After a hurricane comes a rainbow

(source: Katy Perry, "Firework", 2010 line 21)

"You're original, cannot be *replaced*"
 Prefix (re-) + place (noun) + suffix (-d) = Replaced (verb)

Table 7 Analysis the Word *Replaced*

In the lyrics of the next Firework song in the 21st line, the word analyzed is the word *replaced*. It is different from the previous data that experienced affixation due to the addition of the suffix *-ing, -s, -y*, etc. This data contains the prefix *re-* and the suffix *-ed*. The word *replace* comes from the root word **place** which functions as a verb or noun. The addition of *re-* forms a new verb, then the addition of the suffix *-ed* produces a *replaced* form that signifies the past aspect or passive form of the verb. Thus, this word goes through two processes at once, namely prefix and suffix. Therefore, the word *replace* is categorized into derivative affixes because there is a change in the part of speech.

Lexical Meaning:

Lexically, the word *replaced* according to the Oxford Learner's Dictionary can

mean something or somebody to be used instead of something or someone else. Then, in Cambridge Dictionary it means to take the place of something, or to put something or someone in the place of something or someone else. Meanwhile, in the KBBI, if translated into "*ganti*" which means something that is an exchange for something that is missing or lost. So, the word *replaced* means the transfer of someone or something to another place.

Contextual Meaning:

Contextually, the word *replaced* in the verse of the song "Firework" above is used to emphasize that a person is unique, being themselves, and that cannot be changed. In its contextual meaning, the word *replaced* shows that every individual has value or self-worth that others may not have. It also emphasizes that even if someone is considered insignificant, they are actually very valuable and because of that they are irreplaceable in the eyes of others or the world.

Data 8

You're so *hypnotizing*
 Could you be the devil? Could you be
 an angel?
 Your touch, magnetizing

(source: Katy Perry, "E.T", 2010 line 1)

| |
|---|
| <p>" You're so <i>hypnotizing</i>" Hypnotize (verb) + suffix (-ing) = Hypnotizing (adjective)</p> |
|---|

Table 8 Analysis the Word *hypnotizing*

In data 8, it can be seen that in the next verse of the song "E. T" there is the word *hypnotizing* which undergoes an affixation process, as analyzed above. There is a bound morpheme, namely the suffix *-ing* which is united with a free morpheme, namely the root word of the word *hypnotizing* is *hypnotize*. As explained earlier, bound morphemes must meet with free morphemes to create a word that has meaning.

The word *hypnotizing* starts from the base word *hypnotize* whose part of speech form is verb, then at the end of the base word there is the addition of suffix *-ing*, so it becomes the word *hypnotizing* whose part of speech form is adjective. Because of the addition of suffix *-ing* to the base word, there is a change in the form of the part of speech, from verb to adjective. Therefore, the word *hypnotizing* is classified as a derivation affix process, because it forms a new word and changes the form of its part of speech, as well as its meaning.

Lexical Meaning:

In lexical meaning, the word *hypnotizing* based on Oxford Learner's Dictionary can mean to interest someone so that they cannot think of anything else. Then, if according to Cambridge Dictionary it means to put someone in a state of hypnosis or to keep your attention so strongly that you feel unable to move or look away. Whereas in KBBI, if translated I becomes "*menghipnotis*" the meaning of an activity that makes or causes

someone to be in a state of hypnosis. So, in this case, *hypnotizing* means a state where someone cannot look away or think of anything else.

Contextual Meaning:

The contextual meaning of the word *hypnotizing* in the verse above shows that the person in question has a very strong power or attraction that makes someone lose focus or self-control. The attraction here may be from their appearance, personality, or aura. In this song, the word describes being mesmerized by an overwhelming and irresistible attraction. So, the contextual meaning of *hypnotizing* is someone who has a very mesmerizing charm that can deeply affect the emotions and thoughts of others.

Data 9

You're so hypnotizing
 Could you be the devil? Could you be
 an angel?
 Your touch, magnetizing

(source: Katy Perry, "E.T", 2010 line 3)

| |
|--|
| <p>" Your touch, magnetizing" Magnetize (verb) + suffix (-ing) = Magnetizing (adjective)</p> |
|--|

Table 9 Analysis the Word magnetizing

This 17th data is similar to the previous data. In this data, it shows that in the verse of the song "E. T" above there is the word magnetizing which is affixed. This happens because there is a bound morpheme, namely the suffix (-ing) which is fused with the free morpheme, namely the base word

magnetize. Because of the bound morpheme -ing which must be united with the base word in order to form a whole word that has meaning, this causes affixation, namely the derivation affix.

The word *magnetizing* comes from the base word **magnetize** which is a part of speech form of verb, then at the end of the base word there is the addition of suffix *-ing*, then the word changes to *magnetizing* which is a part of speech form of adjective. From this analysis, it shows that the word *magnetizing* is a word categorized in the derivation affix, because the formation of this new word has a change in its part of speech, from verb to adjective, and its meaning has also changed.

Lexical Meaning:

Lexically, the word *magnetizing* in Oxford Learner's Dictionary means to make something made of metal behave like a magnet. Then, in the Cambridge Dictionary it can mean to make an object magnetic. Meanwhile, in the KBBI, if translated into Indonesian, it refers to the word "*magnet*" which means any material that can attract iron metal. In this case, the meaning of the word *magnetizing* can mean something made of metal that can attract like a magnet.

Contextual Meaning:

Contextually, the word *magnetizing* in the verse above describes the power of attraction that captivates, attracts, or

makes other people want to come closer like being pulled by a magnet. In the context of the song, this word also implies that after feeling the touch of the person in question, like there is a very strong urge to continue to be near that person, there is an emotional or physical pull that makes others unable to avoid it. So, contextually, the word is a force that attracts another person so that the other person cannot resist.

Data 10

They say, "Be afraid"
 You're not like the others, *futuristic*
 lover
 Different DNA
 They don't understand you

(source: Katy Perry, "E.T", 2010 line 6)

"You're not like the others, *futuristic* lover"
 Future (noun) + affix (-istic) =
 Futuristic (adjective)

Table 10 Analysis the Word *futuristic*

In the verse of the song "E. T" above, the word that undergoes affixation is the word *futuristic* which is formed from a free morpheme followed by a bound morpheme to form a new word. The bound morpheme here is the suffix *-istic* which suffix *-istic* cannot stand alone, so it is juxtaposed with the free morpheme which is the base word of *futuristic* which is the word **future**. In this data, the word *futuristic* experiences the process of affix derivation.

Based on the analysis above, the word *futuristic* starts from the base

word **future** which is a noun, then there is the addition of suffix *-istic* behind the base word, then the word changes to *futuristic* which is an adjective. Because of the addition of suffix *-istic*, there is a change in the part of speech, from noun to adjective, this also forms a new word that changes its meaning. Therefore, the word *futuristic* is included in the derivation affix.

Lexical Meaning:

In the lexical meaning, the word *futuristic* according to Oxford Learner's Dictionary means very modern and unusual in appearance, as if coming from the future, while in Cambridge Dictionary it means strange and very modern, or intended or seeming to come from some imagined time in the future. Meanwhile, in the KBBI, if translated it becomes "*futuristik*" which means directed, aimed at the future. So, the word *futuristic* means something that exists in the future.

Contextual Meaning:

The word *futuristic* in the verse of the song "E. T" above is contextually described as a very different and unusual figure. It is like having a trait, characteristic, or view of someone that feels modern, strange, and extraordinary and unlike anything else. The word *futuristic* also reinforces the image of love that has never been experienced before, as the person in question is interesting and compelling

because of their uniqueness and novelty.

CONCLUSION

In this section, the researcher presents the conclusion of the research based on the results of the discussion that has been analyzed in the previous chapter regarding the affixation of derivation as well as the lexical and contextual meanings in the song lyrics in Katy Perry's *Teenage Dream* album which consists of 12 songs. Based on the analysis of the songs in the album. It can be concluded that there are 37 words categorized into derivation affixes.

From the analysis, it is found that for derivation affixes with prefixes (un-) and (re-), and also with suffixes (-

y), (-able), or (-ing) appear most frequently, such as the words *really*, *funny*, *unforgettable*, *undeniable*, *missing*, *hypnotizing*, *magnetizing*, *futuristic*, *replace*, etc., are significantly used to form adverb into adjective, or noun into adjective, or change the meal of the base word. In addition, the results of the meaning analysis show that the lexical meaning of each word that undergoes affixation tends to match the meaning in the English dictionary, such as the Oxford University Dictionary and the Cambridge University Dictionary. However, in contextual meaning, there is an expansion of meaning in the context of song lyrics.

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