

CHAPTER II

LITERATURE REVIEW

This chapter shows all of the supporting theories used to analyze in this study. The writer divides this chapter into three parts: The Theoretical Framework which contains the main theory of the study, *Audition AyoDance* which contains the information of the game, and the related studies which consists of the previous studies as the supporting theory and comparison study.

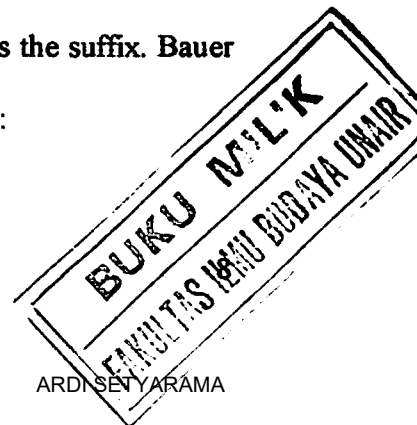
2.1 Theoretical Framework

2.1.1 Word Formation Processes by Laurie Bauer (1988)

As mentioned in the introduction, this study uses the theory of word-formation processes proposed by Bauer. He stated that various processes by words can be built. He divided the processes into nine types which are; word-building by using affixes, reduplication, word-building by modification of the base, cases involving shortening base, processes involving several lexemes, alphabet based formations, unique morphs, and suppletion.

2.1.1.1 Word-building processes using affixes

By far the most common way of building new words in the languages of the world is by using affixes. The most common type of affix by far is the suffix. Bauer (1988) divided word-building processes using affixes into six types:



1. *Suffixes* are elements added at the end of the word. Suffixes are used for all purposes in morphology. They are used derivationally as in:

English: constitute • ion • al • ity

Finnish: asu • nno • ttom • uus

2. *Prefixes* are elements added at the beginning of word. Although they are found more rarely than suffixes, prefixes work in very much the same way. They can be used derivationally, as in:

English: Un • thank • ful

(deriv) (deriv)

English: Re • think • s

(deriv) (infl)

3. *Circumfixes*. In some cases, a prefix and a suffix act together to surround a base. If none of these affixes is used on its own, and the two seem to realize a single morpheme, they are sometimes classed together as a circumfix. This can be illustrated from German, where the past participle of weak verbs are made by adding a prefix *ge-* and simultaneously, a suffix *-t*. That is, the base is enclosed in affixes, none of which can occur on its own in the forms in question. This is illustrated below:

Film • en 'to film' ge • film • t 'filmed'

Frag • en 'to ask' ge • ask • t 'asked'

Lob • en 'to praise' ge • lob • t 'praised'

Zeig • en 'to show' ge • zeig • t 'shown'

**Ge • film* etc do not occur

**film • t* etc do not occur in this meaning but only as 3rd person singular present tense forms.

4. *Infixes*. An affix inserted into the middle of word is called by 'infix'. Since infixes create discontinuous bases, the rarity of a discontinuous morphs also account for the relative rarity of infixation (the use of infixes) in the languages of the world. Consider the following example from Chrau [1], a language of Vietnam, and from Tagalog [2], a language of the Philippines:

[1] Vōh 'know' v • an • ōh 'wise'

 Căh 'remember c • an • āh 'left over'

[2] Sulat 'write'

 S • um • ulat 'wrote'

 S • in • ulat 'was written'

5. *Interfixes*. A rather special kind of infix can be found, for example, in many of Germanic languages where there is a linking element appears between the two elements of a compound. This can be illustrated from German:

Element 1	Element 2	Compound	Gloss
Auge	Arzt	Auge • n • arzt	'farmer's wife'
Schwester	Paar	Schwester • n • paar	'pair of sister'
Tag	Reise	Tag • e • reise	'day's journey'
Uhr	Kasten	Uhr • en • kasten	'clock case'

6. *Transfixes*. Another special kind of infix involves not only discontinuous affixes but also discontinuous bases. There are affixes which occur throughout the base, and they are thus termed transfixes. Transfixes appear only in Semitic languages. In these languages, roots are made up of a number of consonants, and can never occur in isolation.

'katab	'he wrote'	'daras	'he studied'
'jiktib	'he will write'	'jidras	'he will study'
mak'tuub	'written'	mad'ruus	'studied'
mak'taba	'bookshop'	mad'rasa	'school'
ma'kaatib	'bookshops'	ma'daaris	'schools'
		dars	'lesson'
ki'taab	'book'		
'kaatib	'clerk'		
		mu'daris	'teacher'

2.1.1.2 Reduplication

Reduplication, or using some parts of the base (which may be the entire base) more than once in the word, is far more common across languages than the rarer types of affixation illustrated above.

The example is from Afrikaans, and show whole words being reduplicated.

Amper	'nearly'	amper • amper	'very nearly'
Dik	'thick'	dik • dik	'very thick'
Drie	'three'	drie • drie	'three at a time'

1. Reduplicated prefixes as well as whole word reduplication, the examples are from Motu, a language of Papua New Guinea.

Tau	'man'	ta • tau	'men'
Mero	'boy'	me • mero	'boys'
		meromero	'little boys'
		memeromemero	'little boys'

2. Reduplicated part is used as a suffix, the example are from the Maori

Aahua	'appearance'	aahua • hua	'resemble'
Hiikel	'step'	hiikei • kei	'hop'
Maakuu	'moisture'	maakuu • kuu	'rather moist'

Bauer (1988) stated that reduplication is frequently used iconically. By this, it means that the form of the word in some way reflects its meaning. So reduplication is frequently used to indicate plurality, intensity and repetition.

2.1.1.3 Word-building by modification of the base

Where affixes are not used to create new words, the most common method is to make some kinds of phonological changes from the base. The changes may be segmental or suprasegmental, and if segmental, it may affect consonants or vowels and one more segments. The terminology surrounding the various types of change is complex, and unfortunately not always illuminating, as will be seen below.

In segmental modification, a change from a voiceless fricative to voiced fricative causes a change from noun to verb in English:

Mouth → mouth

Sheath → sheathe

Strife → strive

Thief → thieve

Wreath → wreathe

Stress differences such as distinguish the following English pairs (at least in some varieties) are also superfixes in this sense, or cases of suprasegmental internal modification:

'discount (*n*) → dis'count (*v*)

'import (*n*) → im'port (*v*)

'insult (*n*) → in'sult (*v*)

2.1.1.4 Relationship with no change of form

There are many instances to be found where, although they appear to be an inflectional or derivational relationship between two words, they actually have precisely the same form, some examples are; *deer (singular) → deer (plural)*, *fish (singular) → fish (plural)*. According to Yule it occurs when the change in the function of a word, as for example when a noun comes to be used as a verb (without any reduction), is generally known as conversion. For example, a noun such as *bottle* has come to be used, through conversion as a verb: *We bottled the home-brew last night.*

2.1.1.5 Cases involving shortening bases

1. Backformation

Backformation is a very specialized type of reduction process (Yule, 2006). Typically, a word of one type (usually a noun) is reduced to form another word of different type (usually verb). A good example of backformation is in the process of *television* and *editor* as a noun in the first time and then become a verb after backformed into *televise* and *edit*. Bauer (1988) added that there is one very important point about backformation: in retrospect, it is invisible. It is only noticeable when the backformed word (this is an example of

backformation) is unfamiliar. This has led some linguists to deny that backformation has any synchronic status as a morphological process.

2. Clipping

Clipping is the process of shortening a word without changing its meaning of part of speech. As will be clear from the examples given below, clipping frequently does change the stylistic value of the word. As far as is known, there is no way to predict how much of a word will be clipped off in clipping, nor even which end of the word will be clipped off. Neither is it possible to say that any given syllable will definitely be retained in clipping. Some examples from English are given below:

Binoc(ular)s

Deli(catesse)

(De)tec(tive)

(head-)shrink(er)

Op(tical)art

Sci(ence)fi(ction)

2.1.1.6 Processes involving several lexemes

The formation of new lexeme by adjoining two or more lexemes is called compounding or composition. According to Plag (2003) compounding is rather loosely as the combination of two words to form a new word. It seems that all

languages have compounds, and in many languages compounds are the main types of new lexeme. Some random examples are given below:

Finnish

Kirje • kuori

Letter • cover

‘envelope’

Maori

puku • aroha

belly • love

‘sympathetic’

2.1.1.7 Alphabet-based formations**1. Blends**

According to Yule (2006) blending is a process of combining two separate terms to produce a new single term. However, blending is typically accomplished by taking only the beginning of the word and joining into the end of other word. Bauer (1988) stated that blends are also called *portmanteau words*, because there are two meanings packed up into one word. In some cases two words are simply merged where they overlap, so that no information is lost, but repetition of letter combinations is avoided;

glass + asphalt → glaspalt

war + orgasm → wargasm

slang + language → slanguage.

In most cases, however, there is no overlap, and the new word is created from parts of two other words, with no apparent principles guiding the way in

which the two original words are mutilated. Some examples of this type are given below:

flimsy + miserable → mimsy

parachute + balloon → paraloon

hawk + dove → dawk.

2. Acronyms

Acronyms are words coined from the initial letter of words in a name, title or phrase. They are more than just abbreviations, because they are actually pronounced as new words. In many cases the acronym may actually precede the title which it intends to abbreviate, or at least, the title may be manipulated in order to give an acronym which is considered suitable for the group concerned. This is particularly the case with pressure groups which are in the public eye. Some examples are:

AIDS: Acquired Immunity Deficiency Syndrome

BASIC: Beginners' All-Purposed Symbolic Code

SALT: Strategic Arms Limitation Talks

2.1.1.8 Unique morphs

Unique morphs are morphs that only occur in one fixed expression in the language under discussion. Occasionally unique morphs can look like potentially free morphs, as English *kith* in *kith* and *kin* or (at least in the days before scouring

powders). Even here, though, the morphs are bound to this particular collocation. More frequently there are unique morphs which look like obligatory bound morphs, e.g. *-ter* in *laughter*, *-ert* in *inert*, *lute* in *lukewarm*, *cran* in *cranberry*. Because of this last example, such items are sometimes called *cranberry morphs*.

The status of unique morphs is determined by parallelism with other morphs which are not unique. The *-ter* in *laughter* is seen to be a suffix because it is parallel with things like *arrive-al*, *marriage*, *interjection* which also have a verb in first position, where the meanings are relatable, and where there are clearly repeated suffixes in parallel constructions. *Cran* is considered to be some kind of root because of parallels with *blackberry*, *blueberry*, *cloudberry*, *snowberry*, *waxberry* and the like. We must demand parallels of a general type before we analyze a unique morph in order to avoid analyzing a unique morph *h-* in *hear*.

2.1.1.9 Suppletion

Although morphologists are continually seeking regularities in the pattern of language, there comes a time when they have to admit defeat, when word-forms of what appear to be the same lexeme are so different from each other that they can not be derived by general rules at all. Suppletion is shown in English in the lexeme GOOD with two forms *good* and *better*, and the lexeme GO with the two forms *go* and *went*.

2.1.2 Audition AyoDance

2.1.2.1 Preliminaries

Audition AyoDance is a virtual community where gamers can battle and chat with their friends in a dance competition. Featuring songs from famous artists and dynamic music are listed exclusively for the game. In *Audition AyoDance*, gamers can purchase in-game clothes and accessories, such as designer clothes, awesome haircuts, and over hundreds faces that come with their own numerous and unique expressions, that enable them to create one-of-a-kind identities called 'avatar'. With simple directional and space bar keystrokes, *Audition* players perform hip-hop style dance steps and choreographed routines—precision timing being crucial (“Audition Preview,” 2010). Based on the timing of gamer hit, a gamer can either get a 'perfect', 'great', 'cool', 'bad', or 'miss'(Thedayea, n.d).

2.1.2.2 Gameplay

A gamer (called as DJ 'disc jockey') makes a room, then chooses the option of password protected or not, and then other gamers can join that room. The DJ also selects a background or a map of the dancefloor, such as 'haunted school', 'paradise island', 'audition stadium', etc, then, selects the mode of the game. The songs have different tempos, as the fast ones like "Jablay (hard)" (186 bpm) and "Love Mode" (190 bpm) which are harder to follow the arrow directions than other songs and slow ones like "Loving You" (72 bpm)/ "Y (why)" (80 bpm), and "Jablay" (easy) (93 bpm) which are easier. Bpm means beat per minute that control the speed of the

sphere or ball, the higher bpm the faster of the sphere or ball will move. By following the arrows displayed on the screen and pressing spacebar or the control key on the beat, the score is counted (see figure 1). The player with the highest scores in the game will have the character in the front of the stage.

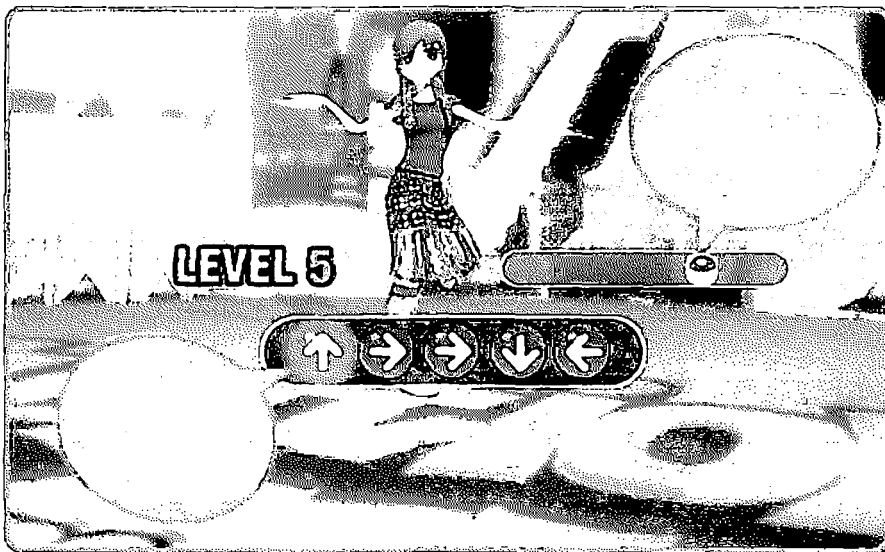


Figure 1. The gamers can make great dance by pressing the directions keys based on the display arrows appears in the screen. (Source: www.audition.playpark.net)

2.1.2.3 Game Modes

There are many game modes including single, team and battle party modes, available in *Audition AyoDance*. They have different characteristics allowing gamers to master in the different skills. Single modes are basically a free-for-all where gamers can compete with other gamers and battle it out for the highest score (“Audition,” 2009). Team modes, the collaboration and team work are the deciding

factor of this mode where teams are composed in 2:2 players or 3:3 players (“Audition Online Dance Battle,” 2010). Battle Party modes are gathers 5 players in the arena and challenge the NPC (Non Player Character) to gain DEN (virtual money use in game) (“Game Modes,” n.d.). There is also a story mode challenge gamers in the attractive Story Mode, compete gamers against the NPCs and complete all the episodes for the ultimate battle and fun (“Game Modes,” n.d.). Other game modes commonly found in the game for example, Beat Rush, Club Dance, Guitar Hero, and etc are challenging for gamers to play.

2.1.2.4 History

Audition AyoDance originally come from South Korea, it was released for the first time at 2005 in South Korea (“Audition Online,” n.d.) but now has been spread all over the world. In 2010 Indonesia, it has been reached season three, offering new interface, modes, sound system, and better expression. *Audition Online* first originated as a popular comic, called *Audition*, which was read by young adults of South Korea.

Audition was also released to a global audience at one point, which largely consisted of American and Vietnamese players. Updates to Global Audition were stopped due to hacking and so the server was shut down. The Latin American (Spanish) version of the game was being hosted by *axeso5* in association with *Latin*

Interactive Network. Audition Korea continues to be the most updated version with a very large support base and weekly updates.

2.1.3 Gaming Word

Gaming word is the unique word that used by gamer to communicate in particular game. The typology of game talk which was introduced by Wright et al (2002) is helpful to find out information of gaming word. The typology of game talk divided into five general categories. They are creative game talk, game conflict talk, insult or distancing talk, performance talk, and game technical or external talk. The function of that typology is used to gather information in collecting gaming words since there is still unclear identity about gamer's language. To make it easier, the writer also interviewed some experienced gamers who expert in this game. This interview is helpful to identify and determine gaming word in *Audition AyoDance*. Experienced gamer defined as a player who has been playing the game at least three years and addressee as a professional gamer.

2.2 Review of Related Studies

There are many studies in word-formation processes. Some of previous studies were done by Aulia (2007) and Perdana (2010). Respectively, both of them had been conducted study about Slang Words and then Gay Language on printed media. Furthermore, the writer has searched studies which explored word-formation processes which are especially focused on online game. Surprisingly, there are only

two studies which are similar with this issue. The previous studies were done by Tanoyo (2008) and Bachtiar (2010). Respectively, they examined the online game namely *Ragnarok Online* and *Warcraft III:DotA Allstar*. Tanoyo used Yule's theory to reveal word-formation process of chatting language. In contrast with Tanoyo's study, Bachtiar used Bauer's theory to reveal the word-formation processes of gaming word on in-game chat. Unfortunately, Tanoyo examined the data in general, the common expressions such as *pls* (please), *tlg* (tolong), *t4* (tempat), *makan* (mkn), *bro* (brother), *sis* (sister), and etc were also included in her analysis. Meanwhile, Bachtiar generalized the data only on the computer games term. Although this study is closely similar with Bachtiar's study, but this study efforts to develop the broader issue of different title of the game.

In this study, the writer differentiates the genre of online game by introducing the genre of the game. The writer separates the genre due to focus on the particular genre namely *music video game*. By separating the genre, the writer believes that this study will be the first study in particular genre. Finally, the writer also expects that this study provokes further study in exploring the same or similar issue for the sake of completeness.

CHAPTER III

METHOD OF THE STUDY