

Analyzing Top 4 Songs of Arctic Monkeys Using Leech's Morphological and Semantic Deviations

Hana Olivia Marpaung^{1*}, Yessi Sherly Abigail Ambarita², Alya Saqinah³,
Uswatun Rafi'a Pasaribu⁴, Rahmadsyah Rangkuti⁵

¹⁻⁵ Fakultas Ilmu Budaya, Program Studi Sastra Inggris, Universitas Sumatera Utara,
Indonesia

Email: hanamarpaung436@gmail.com^{1*}, sherlyyesxx@gmail.com²,
alysaqinah01@gmail.com³, uswatunrafiapasaribu@gmail.com⁴, rangkuti@usu.ac.id⁵

Alamat Kampus: Jl Dr. T. Mansur No.9, Medan, Sumatera Utara

Korespondensi penulis: hanamarpaung436@gmail.com

Abstract. *This study describes the morpho-stylistic and the semantic-stylistic features used in the top four songs of Arctic Monkeys' AM album, namely, "I Wanna Be Yours," "Do I Wanna Know?," "Why'd You Only Call Me When You're High?" and "No. 1 Party Anthem." This research conducted using a qualitative descriptive method derived from the linguistic deviation theory by Leech analyses of the lyrical texts for their morphological and semantic deviations like informal contractions, neologism, objectification, metaphors and irony. Taking language out of the box, the findings show that Arctic Monkeys have consistently broken linguistic norms in order to produce emotionality, stylistic nuance and lyrical uniqueness. These deviations greatly enhance the band's lyrical identity of poetic and aesthetic qualities.*

Keywords: *Stylistics, Morphology, Semantics, Arctic Monkeys, Song Lyrics*

Abstrak. Penelitian ini mendeskripsikan fitur-fitur morfo-stilistik dan semantik-stilistik yang digunakan dalam empat lagu teratas dari album AM milik Arctic Monkeys, yaitu "I Wanna Be Yours", "Do I Wanna Know?", "Why'd You Only Call Me When You're High?", dan "No. 1 Party Anthem". Penelitian ini dilakukan dengan menggunakan metode deskriptif kualitatif yang berasal dari teori deviasi linguistik oleh Leech yang menganalisis teks-teks lirik tersebut untuk mengetahui penyimpangan morfologis dan semantiknya seperti kontraksi informal, neologisme, objektifikasi, metafora, dan ironi. Dengan menggunakan bahasa yang jarang digunakan, penelitian ini menunjukkan bahwa Arctic Monkeys secara konsisten melanggar norma-norma linguistik untuk menghasilkan emosi, nuansa gaya, dan keunikan lirik. Penyimpangan ini sangat meningkatkan identitas band yang memiliki kualitas puitis dan estetika.

Kata kunci: Stilistika, Morfologi, Semantik, Arctic Monkeys, Lirik Lagu

1. INTRODUCTION

Language exists in society; it is a means of nourishing and developing culture and establishing human relations. Language is not just a tool for communication; it also reflects a person's identity and culture. It is a member of society that a human being acquires a language. The study of language is called linguistics. Linguistics observes language with concerning the nature of human and how it is learned also what part it plays in life by both individual and the community. In linguistics, there is a branch called Morphology, which studies the structure, form and processes of word formation in a language. Morphology is a field of linguistics that studies word structure and how words are formed through various morphological processes, such as affixation, reduplication, and composition (Ramlan, 2001 p.21 as cited in Riandini et al, 2020 p.46).

On the other hand, Stylistics is a branch of linguistics that studies how language is used in different contexts, especially in literary works. This field focuses on how word choice, sentence structure, and stylistic devices (such as metaphors, alliteration, and irony) influence meaning and aesthetic effects in a text (Simpson, 2004). In literature, stylistics serves as a tool to analyse how authors create identity, atmosphere, and messages through their language choices (Leech & Short, 2007). In general, stylistics helps identify unique linguistic patterns in a text, analyse how language elements create meaning and effects in both literary and non-literary communication, and explain the relationship between linguistic forms and their aesthetic or rhetorical functions. In literary texts, the focus is more on the structure, sound, and meaning of language rather than just conveying direct information (Jacobson, 1960).

Morphology and stylistics can be integrated into an approach called Morpho-Stylistics. This approach examines how word structures influence stylistic features in literary works. Within this area, word deviation is a powerful stylistic strategy, where conventional morphological patterns are deliberately distorted or restructured to achieve specific effects such as emphasis, intimacy, or irony (Leech, 1969). By combining morphological analysis (how words are formed) and stylistic analysis (how language is used artistically), this study helps reveal how word formation contributes to the overall aesthetic and communicative effects of a text.

Semantic deviation is an ordinary word having an extraordinary meaning given the life, cultural background of the poet, the novelist or writer (Leech, 1976 as cited in Mansoor, 2020). Thus, this element forces the reader to search the meaning beyond the dictionary meaning, making it an irrational element. When we take into account, the denotative meaning of literal meaning (meaning that sounds senseful when verbalized), the same semantic deviation can be considered as non sense or absurdity, but it has a non literal meaning (connotational meaning).

One of the artistic ways to communicate with people is through songs. We constantly adore listening and looking through the songs and lyrics that serves as a big impact on our everyday lives. Songs surely give us different purposes to the society. It helps some to ease the day, gives us lesson and inspiration to the community. The lyrics is one the vital element of songs. It contains message and helps the songs grow even rapidly through the community which sometimes making them wildly known easily by the world; not to mention the matching melody that comes with it. In this study, we will take a deep dive into the top 4

songs from one of their most listened album *AM* of the indie-rock band Arctic Monkeys using morpho-stylistics.

Arctic Monkeys are a British rock group that originated in 2002 in High Green, a suburb located in Sheffield. The band is composed of Alex Turner, who serves as the lead vocalist and guitarist; Matt Helders on drums and backing vocals; Jamie Cook as guitarist; and Nick O'Malley on bass with backing vocals. Former bassist Andy Nicholson departed from the group in 2006, shortly following the release of their debut album. The band has released seven albums and *AM* being one of the it that was released in 2013. The album debuted at number one on the UK Albums Chart, with first-week sales exceeding 157,000 copies. Arctic Monkeys became the first band signed to an independent label to achieve five consecutive number-one albums in the UK. The album received critical acclaim, earning the Brit Award for Best British Album and securing the band's third nomination for the prestigious Mercury Prize. The album was certified platinum by the Recording Industry Association of America (RIAA) in August 2017. Frontman Alex Turner referred to *AM* as the band's "most original" work, citing its fusion of hip-hop-inspired drum patterns with the sound of 1970s heavy rock. The top 4 songs that surpasses over 500 millions on Spotify; which is a streaming music platform that has 675 million monthly active users; are "*I Wanna Be Yours*", "*Do I Wanna Know?*", "*Why'd You Only Call Me When You're High?*" and "*No. 1 Party Anthem*".

Arctic Monkeys stand out for their distinct lyrical style, shaped by the poetic voice of lead singer and songwriter Alex Turner. Their lyrics are rich in informal, inventive, and deviant word choices that reflect the texture of spoken English, particularly British urban vernacular. This study investigates how Arctic Monkeys employ word deviation as a morpho-stylistic device to achieve lyrical impact. By analyzing selected tracks from their 2013 album *AM*, this paper aims to understand how lexical and morphological deviation contributes to their lyrical identity and emotional expression.

Several studies have explored the use of morphemes in literary and musical texts. A study by Artika et al., (2024) analyzed Ariana Grande's "*I Wish I Hated You*" using morphological stylistics. Their analysis identified 74 lexical morphemes, 102 functional morphemes, and a small number of derivational and inflectional morphemes, concluding that the song predominantly uses functional morphemes to deliver emotional impact. A similar morphological breakdown was performed on Langston Hughes's poem "*Harlem*" where functional morphemes were also the most dominant type (Zahara et al., 2023). The

study emphasized how morphological structures shape the poem's imagery and influence readers' interpretation.

Another study focused on William Blake's "*Spring*" and found lexical morphemes to be the most prominent, suggesting the poet's preference for rich, vivid language to explore philosophical themes (Nasution et al., 2024). Meanwhile, a stylistic analysis of lyrics by the band Distorted Harmony examined morphological repetition through concepts such as anaphora, epizeuxis, and diacope (Sofyansyah et al., 2023). The researchers concluded that such repetition reinforced the lyrical message and enhanced memorability.

Semantic deviation is a key stylistic device in poetry and song lyrics, enabling language to convey meaning beyond the literal for aesthetic and expressive purposes (Leech, 1969). Ilahi et al. (2023) analyze *The Dyak Chief* by Erwin Clarkson Garrett, highlighting metaphor and symbolism, though they do not address its cultural or colonial context. Lestari et al. (2018) study Lang Leav's *Love and Misadventure*, focusing on figurative language such as metaphor and oxymoron but overlook its emotional impact on readers. Anggraeni et al. (2022) examine Maroon 5's *V* album lyrics, identifying hyperbole, metaphor, and irony as tools for creativity and emotion. However, the study lacks discussion on musicological or multimodal perspectives. These studies provide insight into semantic deviation but show limitations in contextual, comparative, and interdisciplinary analysis.

While these studies offer valuable insights into the use of morphemes and meanings in literary and musical texts, they largely adopt a quantitative approach, emphasizing classification and frequency of morpheme types. However, they do not address morphological and semantic deviation as a distinct stylistic strategy, particularly in the form of neologisms, clipping, informal contractions, and non-standard compound formations. This leaves a notable gap in the application of Leech's (1969) deviation theory to lyrical texts that consciously break linguistic norms. Through this analysis, we aim to identify and explain the morpho-stylistic and semantic-stylistics components that define the uniqueness of each song.

2. METHOD

This study uses a qualitative description method focusing on morpho-stylistics and semantic-stylistics analysis. Four songs from Arctic Monkeys' *AM* album were selected purposively for based on popularity, their lexical creativity and relevance to research goals. The analysis draws from Geoffrey Leech's typology of linguistic deviation, with a focus on lexical (word) deviation and morphological processes such as affixation, contraction, and

compounding and also semantic deviations. Lyrics were sourced from verified online databases and analyzed line-by-line to identify patterns of deviation and stylistic effect. The purpose of this methodology is to identify and explain the morphological and semantic stylistic elements present in the text of selected songs by Arctic Monkeys.

3. FINDING AND DISCUSSION

Based on data provided by Spotify, the most listened-to songs by Arctic Monkeys rank in the top four, highlighting the band's lasting impact on alternative rock. Notably, all four of these tracks—“*I Wanna Be Yours*”, “*Do I Wanna Know?*”, “*Why'd You Only Call Me When You're High?*” and “*No. 1 Party Anthem*”—are from their critically acclaimed 2013 album, *AM*. This album, which seamlessly blends indie rock, R&B, and psychedelic influences, remains one of their most commercially successful projects. *AM* features Arctic Monkeys' signature sound, with Alex Turner's evocative lyricism and the band's hypnotic instrumentation creating an immersive listening experience.

The analysis distinguishes between morphological processes (standard rule-based word formation) and morphological deviations (intentional stylistic violations), following Leech's (1969) framework of linguistic deviation.

According to Leech (1969), linguistic deviation is essential in the creation of artistic texts. He argues that poets often transcend the conventional boundaries of language in order to explore and express new experiences, employing inventive word choices and stylistic techniques designed to leave a lasting impression on the reader. While such deviations may disrupt the typical flow of communication, they simultaneously serve as a source of intrigue, drawing the reader's attention and encouraging deeper engagement with the text. This process not only enhances linguistic awareness but also promotes a richer understanding of literary works and their stylistic diversity. Therefore, deviation functions as a powerful literary tool that contributes significantly to the expressive quality of a text. Departures from the standard norms of English—whether in syntax, phonology, graphology, morphology, or semantics—are frequently observed in literary language, particularly in poetry. Leech initially introduced the term *linguistic deviation* in 1969 during his analysis of various poems, noting numerous instances where linguistic conventions were deliberately altered. Later, Leech (1976, pp. 42–52) identified nine distinct categories of linguistic deviation: lexical, semantic, syntactic, phonological, morphological, graphological, historical, dialectal, and register.

On the other hand, morphological processes refer to the systematic and rule-governed methods by which words are formed in a language. These processes are integral to the structure of English and contribute to its productivity and adaptability. Common types of morphological processes include inflection, derivation, compounding, blending, and clipping. Inflection involves the modification of a word to express grammatical features such as tense, number, or case (e.g., *run* → *running*), while derivation results in the formation of new words through the addition of affixes (e.g., *happy* → *happiness*). Compounding merges two or more words to form a single lexical item (e.g., *whiteboard*), and blending fuses parts of existing words into a new term (e.g., *song* + *writer* → *songwriter*). These morphological processes operate within the standard grammatical framework of English and are commonly used in both spoken and written communication. Unlike morphological deviations, which purposefully break language norms for stylistic effect, morphological processes reflect the regular, accepted ways in which speakers expand the lexicon and convey nuanced meanings. As such, they play a foundational role in language development, comprehension, and effective communication.

In all four songs, both standard morphological processes and creative deviations are evident. However, the use of morphological deviation is particularly prominent in the band's lyricism, reflecting a conscious effort to break linguistic norms for stylistic and emotional expression.

I Wanna Be Yours

Originally written by British performance poet John Cooper Clarke, "*I Wanna Be Yours*" first appeared in his 1982 album *Zip Style Method*. The poem humorously conveys deep affection through metaphors involving everyday household items. Frontman Alex Turner has acknowledged Clarke as a major influence, recalling how he admired Clarke's work during his early bartending years in Sheffield. The band's version retains the poem's playful metaphors but incorporates a sultry, atmospheric musical arrangement that complements the album's themes of longing and desire.

Morphological Deviations

"I wanna be your vacuum cleaner" includes the contracted form "wanna" (from "want to"), which is a nonstandard morphological structure. The word "wanna" appears throughout the song, signaling colloquial intimacy and poetic fluidity. Other domestic nouns such as "coffee pot" and "electric meter" into metaphors for devotion and intimacy. These items, while morphologically simple as compound nouns, function as unexpected romantic symbols, subverting conventional expressions of love. Furthermore, the inclusion of "Ford

Cortina”—a culturally specific vehicle name—serves not only as a proper noun but also as a symbol of nostalgic reliability, anchoring the lyrics within a particular sociolect of Northern England.

Semantic Deviations

Lyrics:

I wanna be your vacuum cleaner

Breathing in your dust

Type of deviation: objectification.

Semantic shift: a willingness to handle someone’s mess or flaws, it is reimagined as a partner (vacuum cleaner).

Effect: even in someone’s low, or chaotic moments, it cares signals love. Making the statement into a metaphor of something unromantic makes it that much more striking and important.

Lyrics:

Let me be your coffee pot

You call the shots, babe

Type of deviation: objectification and pun.

Semantic shift: a coffee pot is a kitchen machine, getting to be a image of serving, warming, or energizing somebody, of giving a drink of coffee. The pun ‘you call the shots’ encompasses control, as in control of affairs, and environment, coffee shots and so on, with sentimental and lively tones.

Effect: submission is emphasized, through idiosyncratic recognizable objects, in its relationship.

Lyrics:

Let me be your leccy meter

And I’ll never run out

Type of deviation: objectification.

Semantic shift: leccy is a shortened form of electricity. Measuring energy use is associated with a leccy (electricity) meter, but with unending energy, which refers to reliability in love.

Effect: Differentiates the tempo of passionate tone with something mechanical same as it romanticizes the thought of steadiness and accessibility.

Lyrics:

I wanna be your setting lotion

Hold your hair in deep devotion

Type of deviation: objectification.

Semantic shift: metaphorical and speaking about holding and commitment, it uses setting lotion (hair product), which is a thing that is used for hairstyling.

Effect: it communicates care in a powerful, physical way like a beauty product, that is a sweet idyll of its kind.

Lyrics:

Secrets I have held in my heart

Are harder to hide than I thought

Type of deviation: metaphor.

Semantic shift: there are no secrets in a heart. It's the passion of the 'secrets' here; they aren't physical objects but what trouble of 'hiding' them implies—feelings being unearthed, tearing.

Effect: the metaphor is useful because it gives the tense, passionate battle form, we can picture the secrets pushing against the heart, wanting to spill out. Appearance makes the speaker to be the inside struggle. An attempt to conceal sentiments becoming more and more troublesome.

Do I Wanna Know?

Released as the second single from *AM* on June 19, 2013, "Do I Wanna Know?" showcases the band's shift towards a more mature and sonically varied sound. Lyrically, it explores themes of unrequited love and the inner turmoil caused by uncertainty in romantic relationships. "*Do I Wanna Know?*" achieved notable commercial success, becoming the first Arctic Monkeys track to chart on the Billboard Hot 100 in the United States, marking a key moment in the band's global recognition.

Morphological Deviations

a. "Wanna" from "Want to".

Wanna is an informal contraction of "want to". Morphologically, this is a phonetic simplification that is common in spoken language, but is considered an aberration in formal writing.

b. "Been wondering if your heart's still open", "Been wondering" from "I have been wondering".

The subject and auxiliary verb "I have" are removed. This makes it more lyrical and rhythmic, but morphologically deviates from the structure of a complete sentence.

c. "That nights were mainly made for saying things". " mainly made"

The choice of words sounds dramatic and poetic, showing a morphological tendency to emphasize the atmosphere.

d. "Crawlin' back to you", "Crawlin'" from "Crawling"

The omission of the letter "g" at the end of the gerund form (-ing) is characteristic in many songs and poetry, giving an informal and rhythmic impression.

Semantic Deviations

Lyrics:

Have you got colour in your cheeks?

Type of deviation: metaphor.

Semantic shift: the question is a metaphorical one for asking if the person is blushing, indicating attraction or emotional excitement.

Effect: it is gentle and intimate; a flirty tone.

Lyrics:

The type that sticks around like summat in your teeth

Type of deviation: simile.

Semantic shift: summat is a British dialect that means something. It is used as persistent thoughts in this song.

Effect: nagging feelings are emotionally unpleasant but still difficult to get it out from your head.

Lyrics:

Are there some aces up your sleeve?

Type of deviation: idiom.

Semantic shift: a poker metaphor means that the you have hidden intentions or secrets.

Effect: suspicion, playfulness, the person may be emotionally guarded or manipulative.

Lyrics:

The nights were mainly made

For saying things that you can't say tomorrow day

Type of deviation: metaphor.

Semantic shift: nights aren't literally made with a purpose; night is given a purpose and personified as if it has intention. People just say tomorrow. The line contrasts day with the night by adding "day".

Effect: it feels intimate and emotional exposure, something that everyone can relate to: often spills secrets at night.

Lyrics:

Crawling back to you

Type of deviation: metaphor.

Semantic shift: he's not actually crawling, it's a matter of not being proud and coming back even after being rejected.

Effect: vulnerable, regrettable, dependent emo.

Lyrics:

Too busy being yours to fall for somebody new

Type of deviation: metaphor.

Semantic shift: the word, being yours, implies a sense of belonging, even though they aren't together.

Effect: emotional attachment that will not let go, no matter what—poetic way of saying that something is a form of unreciprocated devotion.

Lyrics:

I'm constantly on the cusp

Of trying to kiss you

Type of deviation: metaphor.

Semantic shift: figuratively, this is the use of 'on the cusp' which usually means something like 'in transition', but here it's morphed into a metaphor of hesitation and emotional build up.

Effect: it shows inner turmoil, longing and restraint (emotional tension at its highest).

Why'd You Only Call Me When You're High?

Released as the third single from *AM* on August 11, 2013, this track highlights Arctic Monkeys' fusion of funk rock and R&B influences. It tells the story of the frustrations surrounding late-night, substance-driven conversations, exploring themes of miscommunication and yearning. Critics praised the song for its infectious hook and relatable storyline, noting its shift from the band's earlier indie rock style to a more groove-driven approach. Commercially, it performed well, reaching number eight on the UK Singles Chart.

Morphological Deviations

- a. “Tryna” (from trying to) → phonetic reduction

The use of "tryna" instead of "trying to" is a case of clipping and assimilation, which makes the phrase sound more casual and speech-like. This reflects the protagonist's intoxicated, informal state of mind.

- b. “Harder and harder” → reduplication

This intensifies the meaning, emphasizing the increasing difficulty in communication between the speaker and the addressee.

- c. “Shite” (from shit) → dialectal variation

The British slang form "shite" instead of "shit" adds authenticity to the speaker's voice, reflecting regional identity.

- d. “Why'd you only call me when you're high?” → chorus repetition

The title phrase is repeated multiple times, reinforcing the central theme of the song—late-night, intoxicated phone calls.

- e. “I can't see you” → syntactic repetition

The repetition of “I can't see you” in the bridge emphasizes the protagonist's distorted perception, possibly caused by intoxication.

Semantic Deviations

Lyrics:

The mirror's image

Tells me it's home time

Type of deviation: personification.

Semantic shift: a mirror isn't telling time or speaking; it reflects.

Effect: this personification makes the mirror into a judgmental, reflective character which reflects on how the singer is projecting guilt or self awareness.

Lyrics:

But I'm not finished

'Cause you're not by my side

Type of deviation: metaphor.

Semantic shift: the singer uses deviation between the actual time and someone's absence.

Effect: the metaphor reveals how emotional desire caters reality, showing the loneliness or obsession.

Lyrics:

Decided that once again I was just dreaming

Of bumping into you

Type of deviation: metaphor.

Semantic shift: a dream of bumping into someone is merely a way of introducing the subconscious want, not a real dream.

Effect: the phrase conveys that either he is denying himself, self-deceiving, or there is no clear cut line between what is real and what is hoped for.

Lyrics:

More I get through the gears

Incapable of making alright decisions

Type of deviation: metaphor.

Semantic shift: the "get through the gears" as used here, is a metaphor for using mental effort or emotional escalation.

Effect: the lyrics equate mental or emotional pacing with a machine and portrays strain, loss of control, or altered mental state in effect.

Lyrics:

You said you gotta be up in the morning

Gonna have an early night

And you're starting to bore me, baby

Type of deviation: irony.

Semantic shift: one person is grounded and responsible (you); the other person is chaotic and emotionally erratic (the singer).

Effect: The lyrics breaks down emotional intimacy, and the 'bore me' portion of the line turns the conversation from yearning to resentful defensiveness.

No.1 Party Anthem

The song presents a melancholic perspective on the quest for meaningful connections in the context of nightlife which is a contrasting piece to the more energetic tracks on *AM*. The song features a slower tempo and a more restrained arrangement, allowing Alex Turner's introspective lyrics to take prominence. It examines the disparity between the outward appearance of party culture and the internal longing for authentic interaction. Although not released as a single, the track gained attention for its honest depiction of the disillusionment that often accompanies the search for fun and companionship.

Morphological Deviations

“So you're on the prowl wondering whether she left already or not”

a. “wondering” , “whether”, “or not” in long informal contexts. Standard form:“You're wondering if she already left.” The phrase “wondering whether she left already or not” is a form of morphology and syntax that is too long and informal for the standard structure. The use of "already or not" after "whether" is redundant , because "whether" itself already implies a choice. - This digression adds a lyrical and expressive effect, reflecting the lyrical character's emotional doubts and confusion.

b. Unusual use of the word “prowl”.

The word "prowl" morphologically comes from a verb that describes predatory movements (sneak, hunt). In this context, it is used to describe the social search for a partner (at a party), which is a meaningful and morphological deviation, since adopting a word from the realm of animals/hunting becomes a metaphor for human activity.

c. “No. 1 Party Anthem”

“No.” is an abbreviated form of "Number", which morphologically deviates from the full form. Semantically and morphologically, this phrase combines formal registers (“No. 1”) with informal/slang (“Party Anthem”), producing a striking morphological contrast and stylistic effect.

Semantic Deviations

Lyrics:

Leather jacket, collar popped like Cantona

Type of deviation: simile.

Semantic shift: referencing Cantona who is a footballer that has his collar popped. It is a blend of fashion, identity and attitude into one snapshot.

Effect: make out characteristic by similar association.

Lyrics:

Call off the search for your soul

Or put it on hold again

Type of deviation: irony.

Semantic shift: just like you can't put a literal literal soul search on hold, the soul search is a metaphor for emotional detachment.

Effect: avoidance, numbness, or emotional fatigue in party culture.

Lyrics:

It's not like I'm falling in love, I just want you to do me no good

Type of deviation: paradox.

Semantic shift: the phrase goes against the traditional romantic logic; one wishing to possess someone who knows that is harmful.

Effect: this suggests conflicts between the emotional and physical desire.

Lyrics:

The 'She's with me' is the Gallic shrug

Type of deviation: metaphor.

Semantic shift: Gallic shrug is a French stereotype of indifference. Shrugs don't literally utter "she's with me".

Effect: concoction of acceptance, casual dominance, and indifference into one frame.

Lyrics:

The number one party anthem

Type of deviation: irony

Semantic shift: you don't expect the song to be sluggish and not what would usually be thought as a literal party anthem.

Effect: it ironically criticizes modern nightlife and underlined emotional emptiness associated with it.

4. CONCLUSION

This paper has demonstrated that Arctic Monkeys' top 4 songs from their AM album—'I Wanna Be Yours,' 'Do I Wanna Know?,' 'Why'd You Only Call Me When You're High?' and 'No. 1 Party Anthem' rely upon a fruitful combination of morphological and semantic deviations to achieve stylistic effects. Linguistic deviation will be examined by using, Geoffrey Leech's framework on linguistic deviation, which found that these songs deviate from general grammatical rule with informal contractions, non-standard compounds, neologisms and creative syntax to make the lyrical rhythm, intimacy and emotional depth fortified. Morphologically, these choices aid in band identity in that the language sounds more personal and expressive for the listeners.

Additionally, the lyrics semantic deviation enabled for further levels of meaning (both literal and nonliteral). Each of the songs through metaphors, personification, irony and paradoxes deal with emotional vulnerability, romantic frustration and the complications of modern relationships. More importantly, these stylistic tools not only beautify the lyrics, they can be used to express emotions like the speaker feels. Each deviation — whether this

be humorous or melancholic — invites the listener into the music by breaking it, in more or less ludicrous ways, from the normative use of language, and demanding some reflection.

In overall, the morpho-stylistic and semantic-stylistic features employed by the Arctic Monkeys indicate the expressive potential of linguistic deviation in songwriting. From this fusion of poetic creativity and linguistic innovation, the unique characteristic of their music is that breaking the rules of the standard language can produce a more poignant artistic message that is also more engrossing. This research further supports the use of morpho-stylistics in the study of song lyrics and contributes to general understanding of how language serves as much more than a means of communication, it serves in the medium of art and emotion.

REFERENCES

- Alghamdi, N. G. (2020). The Use of Figurative Language in Selected English Song Lyrics. *Arab World English Journal (AWEJ)*, 11(4), 412–427.
- Burke, M. (2014). *The Routledge Handbook of Stylistics*. Routledge.
- Gina Anggraeni, M. Bahri Arifin, & Famala Eka Sanhadi Rahayu (2022). An Analysis of Semantic Semantic Deviation in Maroon 5's song lyrics in Album V.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). Routledge.
- Jeffries, L. (2016). *Stylistics*. Cambridge University Press.
- Leech, G. N. (2014). *Language in Literature: Style and Foregrounding*. Routledge.
- Malmkjær, K., & Windle, K. (Eds.) (2011). *The Oxford Handbook of Translation Studies*. Oxford University Press.
- McIntyre, D. (2010). *Stylistics and the Teaching of Literature*. Routledge.
- Nørgaard, N., Busse, B., & Montoro, R. (2010). *Key Terms in Stylistics*. Bloomsbury Publishing.
- Prima Sabrina Ndaru Lestari (2018). Semantic Deviation in Lang Leav's Love and Misadventure: A Stylistic Study.
- Putera Tiya Ilahi, M. Bahri Arifin, & Famala Eka Sanhadi Rahayu (2023). The Semantic Deviations of the Dyak Chief poem by Erwin Clarkson Garret.
- Simpson, P. (2014). *Stylistics: A Resource Book for Students* (2nd ed.). Routledge.
- Stockwell, P. (2020). *Cognitive Poetics: An Introduction* (2nd ed.). Routledge.
- Van Peer, W. (2017). *The Stylistic Approach to Literary Translation*. John Benjamins

Publishing.

Verhaar, JWM (2012). *Asas-Asas Linguistik Umum* . Yogyakarta: Pers Universitas Gadjah Mada.

Wales, K. (2011). *Kamus Stilistika* . Routledge..

Zhang, Q. (2019). Stylistic Features in Song Lyrics: A Case Study of Adele's Songs. *International Journal of English Language & Translation Studies*, 7(1), 79–85.