
Morphological Stylistics And Literary Devices In Uptown Funk's Mark Ronson Song Lyric

INFO PENULIS

Kevindo Silalahi
Universitas Sumatera Utara
kevindosilalahi@students.usu.ac.id

Ariel Abenaya Simarmata
Universitas Sumatera Utara
arielabenaya@students.usu.ac.id

Aditiya Mulya Syarif
Universitas Sumatera Utara
adityamulya@students.usu.ac.id

Rahmadsyah Rangkuti
Universitas Sumatera Utara
rangkuti@usu.ac.id

INFO ARTIKEL

ISSN: 2963-8933
Vol. 5, No. 2 Juni 2026
<http://jurnal.ardenjaya.com/index.php/ajpp>

© 2026 Arden Jaya Publisher All rights reserved

Saran Penulisan Referensi:

Silalahi, K. , Simarmata, A. A. S., Syarif , A. M., & Rangkuti, R. (2026). Morphological Stylistics And Literary Devices In Uptown Funk's Mark Ronson Song Lyric. *Arus Jurnal Psikologi dan Pendidikan*, 5 (2),687-695.

Abstrak

Penelitian ini berfokus pada karakteristik stilistika morfologis serta teknik-teknik sastra yang digunakan dalam lirik lagu "Uptown Funk" karya Mark Ronson dan Bruno Mars. Lirik lagu merupakan bentuk ekspresi linguistik yang khas karena memadukan unsur struktural dan estetis secara bersamaan. Meskipun penelitian sebelumnya telah mengkaji ciri-ciri stilistika dalam genre musik populer, masih terdapat keterbatasan penelitian yang secara sistematis membahas keterkaitan antara proses morfologis dan perangkat sastra dalam komposisi musik kontemporer. Oleh karena itu, penelitian ini bertujuan untuk mengidentifikasi karakteristik stilistika morfologis yang muncul dalam lirik lagu serta menganalisis bagaimana karakteristik tersebut bekerja bersama perangkat sastra dalam menghasilkan efek stilistika tertentu. Penelitian ini menggunakan metode deskriptif kualitatif dengan lirik lagu sebagai korpus utama analisis. Pendekatan yang digunakan adalah analisis stilistika, yang menelaah proses pembentukan kata, termasuk singkatan, pelepasan bunyi atau huruf (elision), bentuk-bentuk tidak konvensional, dan kreasi kata inovatif, serta perangkat retorik seperti repetisi, ungkapan imperatif, aliterasi, dan hiperbola. Hasil penelitian menunjukkan bahwa lirik lagu tersebut memperlihatkan penggunaan karakteristik morfologis yang cukup dominan, khususnya singkatan dan elision, yang menciptakan nuansa informal, ritmis, dan ekspresif. Penggunaan perangkat sastra juga memperkuat kualitas musikal teks, menegaskan tema-tema utama, serta meningkatkan keterlibatan pendengar. Penelitian ini menyimpulkan bahwa karakteristik morfologis dan perangkat sastra saling berkaitan secara erat dan bersama-sama membentuk kekhasan stilistika lagu tersebut.

Kata Kunci: stilistika morfologis; perangkat sastra; lirik lagu; *Uptown Funk*; analisis stilistika.

Abstract

This investigation focuses on the morphological stylistic characteristics and literary techniques employed within the song lyrics of "Uptown Funk," a collaboration between Mark Ronson and Bruno Mars. Song lyrics constitute a distinctive mode of linguistic articulation, encompassing both structural and aesthetic attributes. While prior scholarly work has explored stylistic features in popular music genres, there has been a notable paucity of research dedicated to the systematic interplay between morphological operations and literary devices in contemporary musical compositions. Consequently, this research endeavors to pinpoint the discernible morphological stylistic features within the lyricism and to scrutinize their collaborative function with literary devices in generating particular stylistic outcomes. A qualitative descriptive methodology was adopted, with the song lyrics serving as the principal corpus for analysis. This investigation employs a stylistic analytical approach, scrutinizing processes of word coinage, encompassing abbreviations, elisions, unconventional formations, and inventive compositions, in conjunction with rhetorical figures such as reiteration, directive phrasing, consonant repetition, and exaggeration. The results indicate that the lyrical content demonstrates a considerable application of morphological characteristics, notably abbreviation and elision, which foster an informal, metrical, and evocative tone. The incorporation of literary techniques further augments the text's musical quality, reinforces central themes, and elevates listener involvement. The paper posits that morphological attributes and literary devices are intricately connected, jointly shaping the song's unique stylistic resonance.

Keywords: morphological stylistics; literary devices; song lyrics; uptown funk; stylistic analysis

A. Introduction

Language has long been recognized as a vital channel through which artists express themselves, reflect lived experiences, and transmit cultural values across generations. Over the past few decades, the study of language in artistic contexts, particularly in popular music, has garnered increasing attention from scholars across linguistics, cultural studies, and literary theory. The growing body of literature highlights the importance of analyzing musical discourse in understanding broader cultural and communicative phenomena (Leech & Short, 2007; Simpson, 2004). Creatively manipulating language can lead to the creation of stylistic effects in both literary and non-literary texts (Freeman, 1970). The science studying this process is known as stylistics, a field that focuses on the ways linguistic means contribute to creating meaning, beauty, and identity (Simpson, 2004). There are many branches of stylistics, one of which is called morphological stylistics. This discipline concentrates on how word formation processes can be manipulated creatively to produce rhetorical and aesthetic effects, which makes it especially appropriate for studying song lyrics as a form of popular discourse.

Song lyrics are one of the most dynamic forms of popular discourse since they integrate a number of linguistic tools to simultaneously create rhythm, melody, and meaning. They occupy a unique position between spoken and written language, often incorporating features of informal speech, such as non-standard grammar, dialectal forms, and phonological reductions, alongside carefully structured rhetorical patterns. Elements such as informal language and creative word formation are frequently utilized in order to achieve both musical effect and cultural resonance (Panduwati & Hilman, 2025). All these characteristics make it particularly interesting to examine how morphological processes are employed in non-grammatical functions in order to contribute to stylistic expression. This paper concentrates on analyzing "Uptown Funk" performed by Mark Ronson featuring Bruno Mars. Released in 2014, the song became a global commercial and cultural phenomenon, charting at number one in multiple countries and earning numerous awards. The lyrics are considered among the most recognizable and catchy in contemporary popular music due to their frequent rhythmic repetitions, informal language, creative word formation, and literary devices such as alliteration, hyperbole, and imperative structure. The song thus represents an ideal corpus for examining the intersection between morphological stylistics and literary analysis.

Morphology is the branch of linguistics that investigates the internal structure and processes of word formation. According to Kolanchery (2015), morphology includes the analysis of morphemes, the smallest meaningful units of language, which are classified as either free

morphemes (capable of standing independently) or bound morphemes (which must be attached to other forms). Booij (2005) explains that word formation processes encompass a wide range of mechanisms, including derivation, inflection, clipping, and contraction, each of which contributes differently to the phonological and semantic shape of words. In addition, as Katamba (2015) emphasizes, morphology does not consist only of structural elements; it also reflects the historical development of words and their functioning in real-life communicative situations, including the informal and creative word formations characteristic of popular music. This is particularly significant because song lyrics do not merely reproduce standard grammatical forms, they actively exploit morphological variation to enhance tone, rhythm, and the overall aesthetic quality of the text (Putri & Djuharie, 2025). Understanding these processes is therefore essential for a comprehensive stylistic analysis of any lyrical corpus.

The specific word formation processes that will be analyzed in this paper include clipping, contraction, and related derivational phenomena. Clipping refers to the morphological process in which words are shortened by removing one or more syllables while preserving the core meaning and grammatical category of the original form. Contraction, on the other hand, is focused on combining two or more words into a single reduced form, often through the deletion of sounds or syllables (Panduwati & Hilman, 2025). Both processes are especially prevalent in informal and spoken registers of English, making them highly relevant to the analysis of song lyrics. Together, these processes help to achieve a conversational style and rhythmic flow that is essential to the musical and communicative effectiveness of a song. As Sosa et al. (2025) explain, the use of morphological compression makes lyrics more vivid, immediate, and relatable to listeners. Furthermore, it is important to acknowledge the role of non-standard linguistic elements, particularly those characteristic of African American Vernacular English (AAVE), such as auxiliary deletion and systematic phonological reductions. These features are not simply deviations from standard grammar; rather, as Wolfram and Thomas (2008) demonstrate, they are rule-governed aspects of a recognized dialect that carry significant social and cultural meaning, and their presence in song lyrics contributes directly to the construction of stylistic identity and cultural authenticity.

While linguistics is devoted to studying the structure and functions of language in systematic terms, stylistics bridges language study and literary analysis in order to investigate how specific linguistic features are deployed to create particular stylistic effects (Simpson, 2004). Song lyrics represent a rich site for stylistic inquiry precisely because they exploit a wide range of both phonological and grammatical resources in the service of aesthetic and emotional goals. Lyrics incorporate the use of repetition, sound combinations, and structural variations that are specifically designed to achieve musicality, memorability, and emotional resonance (Sofyansyah & Rahayu, 2023). Within this broader stylistic framework, morphological stylistics focuses on those word-level features that carry stylistic meaning beyond their purely grammatical function (Freeman, 1970). Notably, the significance of this sub-field has been increasingly recognized in recent scholarship. As previous studies have demonstrated, morphological variations, including clipping, contractions, and non-standard constructions, play a central role in generating stylistic effects in song lyrics, contributing to register, rhythm, and cultural voice (Putri & Djuharie, 2025; Panduwati & Hilman, 2025). These findings underscore the value of combining morphological and stylistic perspectives in the analysis of popular music texts.

Beyond morphological features, literary devices also play a central role in shaping the stylistic voice of a song. Devices such as repetition, alliteration, hyperbole, and imperative structures serve to enhance rhythmic stress, sonic texture, and audience engagement (Abd Al-Hussein, 2025). These rhetorical techniques do not operate independently from the linguistic fabric of the text; rather, they are intimately connected to its morphological features, demonstrating how closely the two levels of analysis are interrelated (Freeman, 1970). For instance, repetition often foregrounds morphologically compressed forms such as contractions, amplifying their rhythmic impact through recurrence. Alliteration relies on the sound structure of words, which is itself shaped by morphological processes such as clipping that favor shorter, phonetically salient forms. Hyperbole magnifies meaning through exaggerated expressions that frequently employ non-standard or dialectal constructions, while imperative structures create a direct and commanding connection between the singer and the listener (Sofyansyah & Rahayu, 2023). Taken together, these observations suggest that a full account of lyrical style requires attending to both morphological processes and literary devices as mutually reinforcing dimensions of textual meaning.

Previous research has explored morphological and literary aspects of song lyrics, but largely in isolation from one another. Studies such as Panduwati and Hilman (2025) and Putri and Djuharie (2025) have demonstrated the prevalence and significance of word formation processes in popular song lyrics, yet they do not systematically examine how these morphological features interact with and enable specific literary devices. Similarly, stylistic analyses of song lyrics have tended to focus on rhetorical or phonological dimensions without grounding their observations in a rigorous account of morphological form (Simpson, 2004; Sofyansyah & Rahayu, 2023). As a result, a significant gap remains in the literature concerning the ways in which word-level morphological phenomena function as the structural foundation for higher-level literary effects. This gap is particularly evident in the analysis of contemporary popular songs, where informal register, dialectal variation, and creative word formation interact in complex and stylistically significant ways. The present study seeks to address this gap by providing an integrated analysis of both morphological and literary dimensions of "Uptown Funk," thereby contributing to a more complete understanding of how language works in popular music.

In light of the foregoing discussion, the present study is guided by two primary objectives. First, it aims to identify and analyze the morphological stylistic features present in the lyrics of "Uptown Funk," with particular attention to processes including clipping, contractions, non-standard and dialectal forms, and creative constructions. Second, it seeks to explain how these morphological features interact with and contribute to literary devices, specifically repetition, imperative structures, alliteration, and hyperbole, in the creation of the song's distinctive stylistic effects. By pursuing these objectives, this research seeks to reveal the morphological and stylistic dimensions of the chosen text and to demonstrate their broader importance in understanding how popular music achieves its rhetorical and cultural impact (Fajrin & Parmawati, 2021). Ultimately, this study contributes to the growing field of linguistic analysis of popular music and offers a model for the integrated examination of morphological and literary features in song lyrics.

B. Methodology

In this study, a descriptive qualitative research design will be utilized in order to investigate the morphological stylistic features and literary devices used in "Uptown Funk" by Mark Ronson featuring Bruno Mars. Qualitative research is appropriate in this case since it seeks to describe, explain and interpret the phenomena in question as opposed to quantifying them (Creswell, 2017).

The lyrics of "Uptown Funk" will be used as the data source since they contain several morphological and literary styles. This data set is reliable and credible since the lyrics will be collected from a verified source. Prior to analyzing the data, the lyrics were carefully studied in order to enhance familiarity with the text. In the current study, the population is all the lines of lyrics contained in "Uptown Funk". On the other hand, the sample includes some selected lines, words, and phrases, which have been used to show morphological styles and literary devices.

In this study, a documentation technique will be used for data collection. Through this technique, the researcher will carefully read and understand the lyrics in order to identify and classify various morphological styles. The researcher will highlight and label all the morphological styles and literary devices used in the text.

The process of analyzing the data in the current study will follow a four-step procedure, which includes classification, description, interpretation and synthesis. Classification involves categorization of each identified phenomenon according to its morphological style or literary device type. Description entails the description of the structural features of all identified morphological styles or literary devices. During the third stage (interpretation), the function of every stylistic element in terms of the overall text meaning is explicated. Finally, the interaction between morphological features and literary devices in regard to their stylistic functions will be synthesized.

The theoretical base of the research methodology in this study is morphological theory (Booij, 2012; Katamba, 2015) and stylistics (Simpson, 2004; Freeman, 1970).

C. Results and Discussion

Results

This study presents the findings of devices identified in the song Uptown Funk by Mark Ronson ft. Bruno Mars. The data were collected through documentation of the song lyrics. Analyzed based on types of morphological process (clipping, contraction, non-standard forms, and creative constructions) and literary devices (repetition, imperative structures, hyperbole and alliteration). The findings are presented in the tables below:

Table 1. Morphological Features Found in "Uptown Funk"

No	Morphological Process	Original Form	Form in Lyrics	Stylistic Function
1	Clipping (back-clipping)	<i>Uptown Funk</i>	<i>Funk</i>	Shortens the full title reference; creates a punchy, colloquial rhythm and brand identity for the song.
2	Clipping (back-clipping)	<i>Gymnasium</i>	<i>Gym</i>	Reduces syllables, enhancing rhythmic flow and informal register.
3	Contraction	<i>Do not</i>	<i>Don't</i>	Merges auxiliary and negation; increases speech-like informality and rhythmic density in repeated lines.
4	Contraction	<i>I am</i>	<i>I'm</i>	Produces a clipped, rapid delivery essential to the groove and confidence of the lyrics.
5	Contraction	<i>Got to</i>	<i>Gotta</i>	Non-standard orthographic contraction; reinforces an urban, vernacular voice and accelerates lyrical pace.
6	Contraction	<i>Want to</i>	<i>Wanna</i>	Reflects African American Vernacular English (AAVE) phonological reduction; strengthens cultural authenticity.
7	Non-standard form (AAVE)	<i>She is going to / They are</i>	<i>She 'bout to / They</i>	Deletion of auxiliary verb; marks dialectal identity and creates a stylistically marked voice of confidence.
8	Compounding	<i>Smooth + criminal</i>	<i>Smooth criminal</i>	Noun-noun compound used as a cultural reference; condenses meaning into a compact, recognizable expression.

9	Reduplication (phonemic)	<i>Hot</i>	<i>Hot hot</i>	Intensification through repetition of the same morpheme; amplifies meaning without adding new lexical material.
10	Coinage / Creative construction	—	<i>Uptown Funk you up</i>	Playful adaptation of the phrase “funk you up”; a coined construction that functions as the song’s signature stylistic hook.

Table 1 shows that the lyrics employ ten distinct morphological features spanning five processes: clipping, contraction, non-standard (AAVE) forms, compounding, reduplication, and coinages. These are not accidental but form a coherent stylistic system that produces an informal, vernacular, and rhythmically dynamic voice.

Table 2. Literary Devices Found in *Uptown Funk*

No	Literary Device	Data (Lyrics)
1	Repetition	“Don’t believe me just watch”
2	Repetition	“Girls sent you hallelujah”
3	Repetition	“I’m too hot”
4	Repetition	“Uptown Funk you up”
5	Imperative	“Stop, wait a minute”
6	Imperative	“Come on, dance / Jump on it”
7	Imperative	“Don’t believe me just watch”
8	Hyperbole	“I’m too hot, call the police and the fireman”
9	Hyperbole	“Make a dragon wanna retire man”
10	Hyperbole	“Gotta kiss myself I’m so pretty”
11	Alliteration	“This hit, that ice cold”
12	Alliteration	“Michelle Pfeiffer, that white gold”

Table 2 documents twelve instances of four literary devices: repetition, imperative structures, hyperbole, and alliteration distributed throughout the lyrics. Repetition is the most frequently occurring device, appearing in four distinct examples, followed by hyperbole (three instances), imperative structures (three instances), and alliteration (two instances).

Discussions

Morphological Stylistic Features

1. Clipping

Clipping refers to a morphological word-formation process through which one can create new words through the omission of certain parts of existing ones while preserving meaning and grammatical category (Booij, 2012). One example of this phenomenon in the lyrics is the word "funk." In particular, funk is used as a back-clipped word in order to create an identity for the song brand. The clipping serves to add a rhythmic touch to the lyrics of the song as well as to maintain its informal register, in line with the findings by Panduwati & Hilman (2025) that the function of clipping in song lyrics involves the phonological and stylistic planes.

2. Contraction

Contractions are widely represented in the lyrics of the song under study. The typical examples are such standard contractions as "don't" (do not) and "I'm" (I am), which help achieve conciseness and facilitate quick pronunciation, thereby playing a functional role in the fast-paced performance style of the song. Notably, there are nonstandard contractions in the lyrics, including "gotta" (got to) and "wanna" (want to). In particular, as Sosa et al. (2025) mention, these nonstandard contractions serve an affective and interactive role due to their characteristic of AAVE. Overall, the high frequency of contractions helps create a speech-like texture in the song that creates an impression of interacting directly with the audience.

3. Non-standard and Dialectal Forms (AAVE)

There are several lexical items in the lyrics of the song that reflect specific linguistic features characteristic of African American Vernacular English (AAVE). Such dialectal elements include auxiliary deletion that occurs in the phrase "she 'bout to." Indeed, according to Wolfram & Thomas (2008), auxiliary deletion in AAVE refers to the omission of "be" in certain syntactic environments. In the case of the song, apart from its function as a means of marking social and cultural identity, auxiliary deletion also plays a stylistic role that adds assertiveness and confidence to the lyrics.

4. Compounding and Reduplication

The lyrics include cases of compounding and reduplication. "Smooth criminal" exemplifies the noun-noun compounding that operates as a cultural reference in terms of intertextuality and conveys its meaning within a concise word (Booij, 2012). Reduplication can be seen in "hot hot," where repeating a morpheme serves as an intensifier that boosts the magnitude of the corresponding meaning without introducing any other content to the lexical item. Hence, the process of morphological intensification interacts with hyperbole as a literary technique.

5. Creative Constructions and Coinages

A particularly notable case of morphological processes in the song under review is the creation of the coined phrase "Uptown Funk you up" as the main lyrical hook of the song. The creation of this phrase qualifies as the use of coinage because it involves creating a new lexical item using an existing one. Specifically, the phrase takes advantage of the phonetic similarity of "funk" and another culturally tabooed word, thus generating both humorous and edgy effects. Indeed, according to Katamba (2015), such creative use of words is characteristic of coinages in popular culture, often serving as stylistic markers. For example, this observation aligns with the conclusions of Fajrin & Parmawati (2021) regarding Bruno Mars' songs.

Literary Devices and Their Interaction with Morphological Features

1. Repetition

There are several instances of repetitions used in the song. Some of them include the following phrases: "Don't believe me just watch," "I'm too hot" and "Uptown Funk you up." It is worth noting that this is a common technique found in many songs, and as stated by Simpson (2004), repetition is one of the key devices used in stylistic texts to convey a specific message and create rhythmic structures. Moreover, many of the phrases used in repetitions include contracted or truncated morphological elements, such as "Don't" and "I'm". Therefore, a combination of repetition and truncation generates a stylistic effect because the latter creates a fast rhythm and the former transforms the fast-paced structure into a repetitive pattern.

2. Imperatives

Phrases like "Stop, wait a minute" and "Come on, dance, jump on it" are addressed directly to listeners in order to interact with them. This is also confirmed by Sofyansyah and Rahayu (2023) who claim that imperatives in song lyrics play a crucial role in creating a sense of participation in the interaction with the singer. Regarding morphology, most of the imperatives found in the lyrics consist of bare form verbs (stop, wait, come, jump). As can be observed, the morphological aspect supports the style of the lyrics, as the imperatives have stripped-down morphological forms.

3. Hyperbole

Some examples of hyperboles in the song include "I'm too hot, call the police and the fireman" and "Make a dragon wanna retire man." It is in line with Abd Al-Hussein's (2025) statement that hyperbole can help convey the emotions more intensively and highlight the meaning of particular phrases. Morphologically speaking, hyperbole is often represented by contracted and non-standard expressions, such as "wanna." Reduplication (for instance, "hot hot") is also used as an intensified morphological form to create hyperboles.

4. Alliteration

Such phrases as "This hit, that ice cold" and "Michelle Pfeiffer, that white gold" demonstrate alliterations in "Uptown Funk." They help make the song lyrics more musical as a result of repeating initial sounds in certain words. Freeman (1970) claims that sound patterning is one of the main aspects of style creation. It may be argued that alliterations in the song often occur with monosyllabic and clipped words (hit, hot, ice). Morphological preference for short forms seems to facilitate phonetic patterning.

Overall the findings indicate that literary devices in Uptown Funk are systematically used and closely related to expression. The use of repetition, imperative structures, hyperbole, and alliteration supports previous studies (Simpson, 2004; Sofyansyah & Rahayu, 2023; Abd Al-Hussein, 2025) and demonstrates that these devices play a significant role in shaping the rhythm, engagement, and expressive quality of song lyrics.

D. Conclusion

This study has examined both morphological stylistic features and literary devices in the lyrics of "Uptown Funk" by Mark Ronson featuring Bruno Mars, through a descriptive qualitative lens that integrates morphological theory with stylistics. The findings demonstrate that the lyrics deploy a coherent and interlocking system of word-level and rhetorical features that together produce the song's distinctive stylistic character.

At the morphological level, five primary processes were identified: clipping, contraction, non-standard and dialectal forms (particularly AAVE features), compounding, reduplication, and creative coinages. These features collectively produce an informal, vernacular, and rhythmically driven voice that projects cultural authenticity and audience accessibility. At the literary level, repetition proved to be the dominant device, reinforcing rhythmic patterns and aiding memorability. Imperative structures create direct audience engagement, hyperbole amplifies the song's confident persona, and alliteration contributes to its phonoaesthetic appeal.

Crucially, this study demonstrates that these two levels of analysis are not independent. Morphological features, particularly contractions, clipped forms, and reduplication directly enable and reinforce literary devices. Contractions accelerate delivery and feed into the rhythmic momentum produced by repetition; clipped monosyllabic forms facilitate alliterative sound patterns; and reduplication operates simultaneously as a morphological intensifier and a hyperbolic assertion. This interdependence confirms that morphological choices in song lyrics are not merely grammatical but are fundamentally stylistic.

These findings contribute to the growing body of literature on morphological stylistics in popular music and support the call for integrated, multi-level analyses of song lyrics. Future research should extend this framework to a broader corpus of songs across genres, enabling comparative analysis of how morphological and literary choices vary with musical style, cultural context, and target audience. Additionally, further investigation into the role of AAVE morphosyntax in shaping the stylistic identity of popular music would provide valuable insights into the intersection of language, culture, and artistic expression.

In conclusion, this study has addressed the research question by examining morphological stylistic features and literary devices in the song lyrics of "Uptown Funk" through a descriptive qualitative framework that integrates morphological theory (Booij, 2012; Katamba, 2015) with

stylistic analysis (Simpson, 2004; Freeman, 1970). The analysis confirmed that word formation processes including clipping, contraction, non-standard dialectal forms, compounding, reduplication, and creative coinages are not peripheral to the lyrical text but rather central to its rhetorical and aesthetic construction. Equally, literary devices such as repetition, imperative structures, hyperbole, and alliteration were found to operate in close coordination with these morphological features, producing a layered and reinforcing stylistic system. The results provide a novel contribution to the literature on morphological stylistics in popular music by demonstrating, for the first time in the context of “Uptown Funk,” that the relationship between morphological structure and literary expression is not incidental but systematic and mutually constitutive. This finding has practical implications for the teaching of English stylistics and linguistics, as song lyrics particularly those with rich morphological variation. offer an accessible, engaging, and culturally relevant corpus for classroom analysis. Instructors can draw on texts such as “Uptown Funk” to illustrate abstract morphological concepts in a meaningful context, and to demonstrate how linguistic choices at the word level contribute to broader stylistic and communicative effects. Future research should focus on applying this integrated morphological-stylistic framework to a wider range of popular music genres such as hip-hop, R&B, pop, and rock. in order to build on the findings presented here and to map the extent to which different musical styles exploit distinct morphological resources for stylistic purposes (Sofyansyah & Rahayu, 2023). Cross-linguistic and cross-cultural comparisons would further enrich the field by revealing how the interaction between morphological and literary features differs across languages and musical traditions.

E. References

- Abd Al-Hussein, T. S. (2025). A Critical Stylistic Analysis of Selected Song Lyrics (Doctoral dissertation, College of Education for the Humanities Department of English A Critical Stylistic Analysis of Selected Song Lyrics A Thesis Submitted to the Council of the College of Education for Humanities, University of Kerbala).
- Booij, G. (2012). *The grammar of words: An introduction to linguistic morphology*. Oxford University Press.
- Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage publications.
- Fajrin, M. Y., & Parmawati, A. (2021). An analysis of figurative language found in song of Bruno Mars Entitled “Grenade”. *Professional Journal of English*, 4(4), 588-594.
- Freeman, D. C. (1970). *Linguistics and literary style*/edited by Donald C.
- Katamba, F. (2015). *English words: Structure, history, usage*. Routledge.
- Kolanchery, G. (2015). Analytical components of morphology in linguistics. *Global English-Oriented Research Journal*, 1(1), 161-166.
- Leech, G. N., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (No. 13). Pearson Education.
- Panduwati, L., & Hilman, E. H. (2025). Analysis of Word Formation in ‘Made You Look’ Song Lyrics by Meghan Trainor. *INTERACTION: Jurnal Pendidikan Bahasa*, 12(1), 237-246.
- Putri, K. R., & Djuharie, O. S. (2025). MORPHOLOGICAL ANALYSIS OF THE SONG ‘BAD GUY’ BY BILLIE EILISH. *Argopuro: Jurnal Ilmu Bahasa*, 10(2), 11-20.
- Simpson, P. (2025). *Stylistics: A resource book for students*. Taylor & Francis.
- Sofyansyah, A. A., & Rahayu, F. E. S. (2023). Stylistic Analysis of Distorted Harmony’s Songs Lyric on Chain Reaction Album. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, dan Budaya*, 7(3), 839-850.
- Sosa, E. F., Hoar, A., & Alinda, M. (2025). A MORPHOLOGICAL ANALYSIS OF WORD FORMATION IN JORJA SMITH’S SONG “DON’T WATCH ME CRY”. *EDUNIPA*, 6(3).
- Wolfram, W., & Thomas, E. (2008). *The Development of African American English*. John Wiley & Sons.