
A Morphological Stylistic Analysis of Song “I Wish I Hated You” by Ariana Grande

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Received: 30 April 2024 | Revised: 14 May 2024 | Accepted: 8 June 2024

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Abstract

In societal interactions, language plays a fundamental role, serving crucial purposes. Language activities aim to express specific intentions and objectives. This study aims to examine Ariana Grande's song "I Wish I Hated You" using a stylistic approach, focusing on morphological analysis of free and bound morphemes, including lexical, functional, derivational, and inflectional morphemes, and their relation to the song's theme. The research method used is a qualitative descriptive method. The primary data source is the lyrics of the song. The data collection process involved listening to the song, reading the lyrics, and categorizing them based on morpheme types. The research results indicate 74 lexical morphemes, 102 functional morphemes, 3 derivations, and 16 inflections in the song. Dominant morphemes are primarily free morphemes, with functional morphemes being the most prevalent type. This highlights how the selection and arrangement of dominant morphemes shape the song's overall impact and message. The research contributes to appreciate Ariana Grande's song, uncover deeper meanings, and enhance understanding of morpheme types within the lyrics.

Keywords: Ariana Grande, eternal, morphological level, song, stylistic

1. INTRODUCTION

A common definition of stylistics is the study of style in language with the aim of elucidating the connection between language and creative endeavor. Phonology, syntax, lexicon, and rhetoric which includes figurative language and imagery are the characteristics of stylistics (Leech & Short, 1981). The term "stylistic" refers to the way language and style vary within texts, particularly in literary works. Although literature is the primary subject of style research, a number of other speaking mediums, including speech, common music, advertising, and journalism, frequently exhibit a high level of stylistic inventiveness.

Stylistics originates from style. The term "style" refers to the way language is used in a particular environment, by a particular person, for a particular reason, and so forth, according to (Leech & Short, 1981) it is a branch of linguistics that deals with idioms and styles of language. The study of stylistics, which began to take shape in the second half of the 1900s, concentrated more on text analysis than author analysis (Freeman, 1970). This field studies the concentration strategies used by readers of literary works. Leech also defined stylistics as essentially the study of literary analysis, or more specifically, the use of language in literature. As stated by (Simpson, 2004), stylistics is capable of investigating four different levels of language: morphology, semantics, graphology, and phonology. A subfield of linguistics known as stylistics is used to evaluate or examine how language is used in literary works. Stylistics is a multidisciplinary study that combines linguistics and literary criticism (Wales, 1989) .

Language serves a fundamental purpose and role in human interaction with society. Activities involving language are meant to communicate specific goals and objectives (Putria & Ratnaningsih 2021). Pramayani's view, which Wiryananda (2016) cited, that language would be influenced by changes in human thought processes over time and by language-based advertising, is consistent with this. Language style, according to Aminuddin (1995), is the way a person conveys what they believe in a way that is consistent with their personal beliefs and principles of conduct. This is a natural characteristic of the person using the language. Naturally, every word utilized in song lyrics has a value or significance, just like in works of art. As a result, there is no doubt that the words in the song's lyrics go through morphological changes. In the field of linguistics known as morphology, word development is studied.

According to (Armando, 2018), songs are among the essential components of human existence. People convey their emotions in this way. Songs have an impact on people's life and end up being their favorite kind of entertainment. The songs, which feature authors, performers, and music lovers, frequently discuss politics, feelings, life, etc. Generally speaking, when individuals are upset, depressed, joyful, or just wish to appear brave, they frequently listen to music. It refers to a song about human life. (Griffie, 1992) claims that songs contain melody, are vocally generated, and have linguistic significance. Thus, it may be said that a song is a composition of music featuring vocals and lyrics that have linguistic significance. Meanwhile, according to (Novia et al., 2023) in their article journal, lyrics and music are combined to create a song, sound waves that have been expertly orchestrated to convey meaning or amuse listeners are called music. In addition to music, lyrics let a composer express their thoughts, feelings, opinions, or illustrate a point.

A song titled 'I wish I hated you' is one of the songs on the album 'Etenal Sunshine' by Ariana Grande which was the object of this study. This song is about moving away from a past relationship with

an ex and hoping that she can hate everything about those past memories. Ariana Grande is a popular American pop singer and actress. She was born on June 26, 1993 in Boca Raton, Florida, U.S. Her four-octave range made Mariah Carey sound similar. When Ariana Grande was a little girl, she started doing stage shows. At the age of fifteen, she appeared in a Broadway play. She then had a few tiny TV roles. Grande used social media to her advantage to grow her following and engage with them through posting on Instagram, YouTube, Twitter, and other sites. Grande has had seven studio albums, one compilation album, two EPs and one live recording album. Her latest album, which is the seventh album 'Eternal Sunshine', was just released on March 8 2024 has thirteen songs in it. The 2004 film *Eternal Sunshine of the Spotless Mind*, starring Jim Carey and Kate Winslet, is the inspiration or referenced in the album's title. The science fiction romance, written and directed by Charlie Kaufman and directed by Michel Gondry, centers on a couple who elect to have a medical treatment erase their memories of one other after breaking up.

The smallest significant unit of a language expression is called a morpheme, (Haspelmath et al., 2010) Morphemes are separated into two categories by (Burling, 1992) bound morphemes and free morphemes. Free morphemes are morphemes that have the ability to function as words on their own. Bound morphemes are those that need to be affixed to another object. Free morpheme is a simple word, consisting of one morpheme e.g., house, work, sit, chair, fork. They are words in themselves. Bound morpheme is morphemes that must be attached to another morpheme to receive meaning. The study of these patterns is known as morphology, a subfield of linguistics, (Booij:2010). Words are fundamentally composed of "morphemes." Affixes (prefixes and suffixes) and roots are the smallest units of meaning. The morphemes are understood by native speakers to be relevant or significant in grammar. For instance, "makes" is composed of "make" + the grammatical suffix "-s," "schoolyard" is composed of "school" + "yard," and "unhappiness" is composed of "happy" with the prefix "un-" and the suffix "-ness."

Murphy (2010) affirms that the simplest unit within a language that transmits meaning is a morpheme. There are two types of free morpheme, lexical and functional morpheme. Lexical morpheme is a morpheme that carry on the content or meaning of the messages that we are conveying, it usually includes of verb, noun, adjective and adverb. Examples of lexical morphemes: follow, type, look, yellow, act, pick, strange. Functional morphemes is an imperfect morpheme if not performed based on grammar, it cannot stand alone. This morpheme include pronouns, conjunction, preposition, quantifier, auxiliary, articles, interjection and to be. Kemmer (2003) tells that Derivational and Inflectional morphemes are the two other varieties of Bond morphemes. Kolanchery (2015) defines a derivational morpheme as a bound morpheme that joins forces with a root to form a new word that belongs to a different part of speech

category, it usually added by affixes. An affix is a morpheme that needs to be attached to either a root or another affix. A base (also known as a stem) is any shape that an affix adheres to, regardless of how simple or complex. Suffixes refer to affixes that join a base at its right or end. Prefixes are affixes that affix to a base from the left or front. Affixes which attach to the left, or front, of a base are called prefixes. Fasold & Connor-Linton (2006) Examples of derivational morphemes: un-, re-, -ful, -ness, -less, -ly, -y, -ish, -ment. The term "happiness," for instance, becomes a noun (happiness) when the bound morpheme "-ness" is added to the adjective "happy." Since the root morpheme (word) kind is reversed in the term unkind, un- serves as a derivational morpheme. Morphemes that join a root morpheme (word) are called bound morphemes in general. Without changing the meaning or class (part of speech) of the word, inflectional morphemes change the tense, aspect, mood, person, or number of a verb or the number, grammatical gender, or case of a noun, adjective, or pronoun. Adding -s to the root word dog to form dogs and adding -ed to stop to form stopped are two examples of applying inflectional morphemes to words. A word undergoes form shift due to an inflectional morpheme. It is include plural form, past tense -ed, present participle, past participle, third person singular, possessive, comparative -er form and superlative -est form.

Several relevant studies of morphological level analysis exist. The study carried out by Zahara et al., (2023) looked at a morphological stylistic analysis of the well-known poem "Harlem" by Langston Hughes. It focuses on differentiating between bound and free morphemes, including lexical, functional, derivational, and inflectional morphemes. By analyzing each line individually, the research investigates whether morphemes are present and how they contribute to the rich and powerful imagery found in "Harlem."

The article journal Ade Sofyansyah & Eka Sanhadi Rahyu (2023) "Stylistic Analysis of Distorted Harmony's Songs Lyric on Chain Reaction Album" intends to find out the morphological repetitions. Eight different forms of morphological repetition were identified by the study's findings, including polyptoton, antanaclasis, isolcolon, respitio, epizeuxis, diacope, anaphora, and epistrophe. Anaphora was the most commonly used word in the lyrics of the Distorted Harmony song, according to the research findings. Johanes, Inayah, Sutrimah (2023) This study was carried out to determine the usage of bound and free morphemes in the Detik Jatim news article "Teenager Drowning in Bengawan Solo Bojonegoro Found Dead" that was published on Saturday, October 14, 2023. The results showed that 104 data morphemes and free morphemes were present in the article.

The Beatles' well-known songs were the subject of research by (Octofiany et al., 2022) with title "Stylistic Analysis of The Beatles" Selected Popular Songs" to determine the distinctions between the

various types of phonetic devices and figurative language on a semantic and phonetic level of stylistic analysis. This thesis concludes by demonstrating the existence of 28 figurative languages, comprising 8 different types: 4 personification, 6 metaphor, 3 similes, 2 metonymy, 5 symbols, and 2 paradoxes. One irony and five hyperboles.

This study's goal is to examine Ariana Grande's song "I Wish I Hated You." The song explores the inner conflict between wanting to let go and move on from a person yet still having a strong bond with them in spite of any hurt they may have caused. Additionally, it focuses on the morphological level of the morphological types of free and bound morphemes, such as lexical, functional, derivational, and inflectional morphemes. It was designed to enjoy Ariana Grande's song, find deeper meanings, and provide a better understanding of the types of morphemes contained in the song. Thus, the research question that served as the basis for this study was: What are the types of morpheme that found in the lyrics? How the relation between the most dominant word to the theme?

2. RESEARCH METHOD

The researchers used descriptive qualitative method in analyzing the data. A study technique for analyzing text data that emphasizes language's meaning as communication is qualitative content analysis. This approach can be used to verbal, printed, or electronic data formats and takes the text's context or content into account, (Kondracki et al., 2002). Employing qualitative descriptive methods, the analysis focuses on identifying various morpheme types of free morpheme and bound morpheme, such as lexical, functional, derivational, an inflectional morpheme. The primary data source utilized in this research is the song "I Wish I Hated You" by Ariana Grande. The data was collecting in following steps: 1) Listened to the song of "I wish I hated you" by Ariana Grande; 2) Read the lyrics of the song correctly and tried to find out the meaning of the lyrics; 3) Examine the lyrics and categorize them according to their morphemes.

3. FINDINGS AND DISCUSSION

According to the results of earlier research, a number of variables, including the poet's ethos, the use of morphological resources, the influence of literary movements, and the tense choice, might affect the morpho-stylistics in song lyrics. The studies also emphasize the significance of applying stylistic

approaches to analyze song lyrics and the influence of language on the meaning and effect of music. The part that morphological structure provides in the entire stylistic examination and interpretation of a song's lyrics demonstrates the integration of stylistic analysis, which looks at the relationship between language and artistic function, and morphological analysis, which studies word structure and composition. By examining the morphological framework of a songwriter's lyrics, you can discover a lot about their style and linguistic preferences. The choice and arrangement of morphemes contributes to the overall impact and message of the song lyrics.

3.1 Morpheme Analysis

Based on the analysis, the researchers found 194 Morpheme in “I wish I Hated You” song. It was found that there were 176 Free Morpheme and 19 Bound Morpheme. It can see from the table that the most dominant types of morphemes in this song are Functional Free Morpheme with 102 morphemes. Thus, the Inflectional Bound Morpheme is the least common type, with only 16 morphemes. The morpheme analysis can be seen in Table 1.

The researchers would provide the discussion of the description from Table 1.

1. “Hung all my clothes in the closet you made”

In the first line until third line in a song “Hung all my clothes in the closet you made” describes how the singer went through a separation and as a result, he moved out of her home. Her ex-husband's cupboard is now empty, and she is the one who is now stocking it. The presence of lexical morpheme that can stand alone such as “hung” as a verb, “closet” as a noun, “made” as a verb. Inflectional Free Morpheme appears in this sentence, with “all” as a determiner, “my” as a possessive pronoun, “in” as the preposition, “the” as an article, and “you” as a pronoun. There is no derivational bound morpheme found in this first line. The word “clothes” serve as an inflectional bound morpheme because it is act as the plural, it does not change the meaning.

2. “Your shoes still in boxes, I send them your way”

The second line is still telling about the separation of the singer and her husband, how is her life after he moved on from their home. The presence of word “still” act as an adverb, “send” as a verb, “way” as a noun. There are some word that function as a “pronoun” which categories as functional free morpheme that are “your”, “them”, “I”, and “your”. There is also “in” that act as a preposition. There is no derivational bound morpheme in this lyric, but there are inflectional bound morpheme that act as plural, which are “shoes” that added by “-s” and “boxes” added with “-es”.

Table 1. The morphemes analysis result

No.	Data	Morphemes			
		Free Morpheme		Bound Morpheme	
		Lexical	Functional	Derivational	Inflectional
1.	Hung all my clothes in the closet you made	Hung, closet, made	all, my, in, the, you	-	Clothes
2.	Your shoes still in boxes, I send them your way	still, send, way	Your, in, I, them, you	-	shoes, boxes
3.	Hoping life brings you no new pain	life, new, pain	you, no	-	Hoping, Brings
4.	I rearrange my memories, I try to rewrite our life	try, life	I, my, to, our	rearrange, rewrite	Memories
5.	But no matter how I try to	matter, how, try	But, no, I, to	-	-
6.	And no matter how I want to	matter, how, want	And, no, I, to	-	-
7.	And no matter how easy things could be if I did	matter, how, easy	And, no, could, be, if, I, did	-	Things
8.	And no matter how guilty I still feel saying it	matter, how, guilty, still, feel	And, no, I, it	-	Saying
9.	I wish I hated you	wish	I, you	-	Hated
10.	I wish that weren't true	wish, true	I, that, weren't	-	-
11.	Wish there was worse to	Wish, there,	was, to, you	-	-

3. “Hoping life brings you no new pain”

Meaning of this line is that the singer hoping there is nothing bad on her ex. The lexical free morpheme here are “life” act as a noun, “new” as adjective and “pain” as a noun. The functional free morpheme “you” as a pronoun and “no as a determiner. There is “hoping” added by “-ing” and “brings” that added by “-s” as the third person singular that categories of inflectional bound morpheme. Thus, there is no derivational bound morpheme found in this lyric.

4. “I rearrange my memories; I try to rewrite our life”

This line tells that the singer trying to erase the past memories of her ex and trying to enter or rewrite her new life without her ex-husband. The four types of morphemes are found in this line. The lexical free morphemes are “try” that act as a verb and “life” that act as a noun. There is “I” as pronoun, “my” as a possessive pronoun, “to” as a particle, and “our” as a possessive pronoun that categories as the functional free morpheme. Thus, the derivational bound morpheme is “rearrange” that added by prefix “re-” with root of “arrange” and “rewrite” added by prefix “re-” with root “write”. The inflectional bound morpheme is “memories” that act as a plural form that added with “-es”.

5. “But no matter how I try to”

The chorus of this song expresses the singer's wishes that she could hate her ex husband, but in reality, despite her best efforts, she is unable to do so. Two free morphemes, comprising two functional and five lexical morphemes, were found on this line after morphological analysis. The three recognized lexical morphemes are “matter”, “how”, “try”. There are “matter” and “how” that act as adverb. The verb "try" denotes the activity of making an attempt or attempt to do something. "But," a conjunction connecting two contrastive phrases or clauses, is the functional morpheme in this line. The word “no” here, act as determiner that can provide essential information. The pronoun "I" is used to refer to an individual person. Additionally, "to" as a preposition come after a verb. These findings provide support for the fundamental morphological principle, which states that lexical and functional morphemes are essential for creating grammatical structures and communicating meaning in language.

6. “And no matter how I want to”

This lyric still tells about how the singer tries and wants to forget about her past memories with her ex-husband. The word that are identified as lexical morphemes are “matter” and “how” act as an adverb and “want” serve as a verb. As adverbs convey meaning on their own without the help of other words, they can be used to create a full meaning. On the other hand, the verb “want” denotes to have a desire to possess or do (something); wish for. The functional morphemes “and” is a conjunction to

connect two words together. The word “no” serve as determine and “I” as a pronoun. Additionally, “to” as a preposition come after a verb.

7. “And no matter how easy things could be if I did”

The results of the morphological study, which included three lexical morphemes, seven functional morphemes, and one inflectional morpheme, are in line with relevant morphological principles. The morphemes "matter," and "how" as adverbs can be utilized to establish a complete meaning because they are able to express meaning without the assistance of other words. The term "easy" characterizes something that can be accomplished with little effort. The seven functional free morpheme are “and”, “no”, “could”, “be”, “if”, “I”, “did”. The morpheme “and” is a conjunction, while “if” is a sub ordinate conjunction. The pronoun of “I” that establish the first point of view. There are morpheme that act as auxiliary, such as “could” as a modal, “be” as an auxiliary, and “did” as a to be. Additionally, the word "things" is the inflectional plural for the noun, which is added to its singular form when the suffix "-s" designates the verb in the plural form.

8. “And no matter how guilty I still feel saying it”

This line expresses that no matter how her ex make a mistake, she is still cannot hate her ex-husband. She couldn't wish bad things to happen to her ex. The presence of the lexical free morpheme in this lyric is “matter” as an adjective also with “how”. Then there is the other word that categories in lexical morpheme, such as “guilty”, “still” and “feel”. When used as an adjective, "guilty" denotes being accountable or liable for a certain transgression. The adverb "still" is used to highlight the fact that something is ongoing. The verb "feel" is associated with a verb that characterizes particular activities, though. This definition refers to the process of cognitively achieving a feeling, intuition, or emotion. The functional free morpheme are “and”, “no”, “I” and “it”. The word “and” act as conjunction, “and” as determiner, “I” and “it” as a pronoun. Thus, the inflectional bound morpheme is “saying” which are added by “-ing” from the verb root “say”.

9. “I wish I hated you”

The singer expresses her feelings that she wishes that she can hate and forget everything about her ex-husband. The word “wish” that act as a verb that express a great desire for something that cannot or is unlikely to happen, it categories as the lexical free morpheme. There is pronoun “I” and “you” that category as the functional free morpheme. The word “hated” categories as an inflectional bound morpheme because it is a past form that added by “-ed” in the end of the word, the root of this verb is from “hate” that means have a strong dislike for her ex. Thus, there is no derivational bound morpheme found in this line.

10. "I wish that weren't true"

The presence of lexical free morpheme is from word "wish" that act as a verb and "true" as an adjective. The word "true" refers to something factual or correct. The singer wishes that a specific statement or circumstance be false or incorrect. They may desire a certain belief, reality, or scenario were otherwise. There is three functional free morpheme here, "I" that act as a pronoun. The word "that" that act as demonstrative refers to whatever the speaker desires is not true. This helps to demonstrate something that happened in the past. There is also "weren't" that consist of auxiliary "were" and particle "n't" or "not" that made this word also as a functional free morpheme.

11. "Wish there was worse to you"

This line expresses the feelings of the singer that she wish something bad or even worse come to him, but she actually doesn't really wish for that, because she cannot do that. This line only consists of free morpheme. The word "wish" that act as a verb, "there" as an adverb that refer to location, "worse" as an adjective categories as lexical free morpheme. There is the functional free morpheme that consist of auxiliary verb "was", pronouns "you", and "to" that act as a preposition.

12. "I wish you were worse to me"

In this line of lyric consists of two lexical free morpheme and five functional free morpheme, there is no bound morpheme found in this line. The verb "wish" and adjective "worse" is a lexical free morpheme. The word "worse" refers to something that is less attractive or of lower quality or standard. The functional free morpheme that cannot stand alone are pronoun "I", "you" and "me", the auxiliary "were" that is a past form and preposition "to" that indicates the direction of the action or behavior "worse" from the subject "you" towards the object "me".

13. "Yeah, I wish I hated you"

There is only one lexical free morpheme in this line which is "wish" as a verb. The functional free morpheme "yeah" act as an interjection that express the emotion of the singer. There is also pronoun "I" and "you" that are specific. Thus, the inflectional bound morpheme found in this line is "hated" that is a past form from verb root "hate" and added by "-ed" in the end of the word.

14. "Our shadows dance in a parallel plane"

In this line, the singer uses a metaphor to imply that they are unrelated, because according to geometry, two parallel planes share no points. There is three lexical free morpheme, three functional free morpheme and one inflectional bound morpheme found in this line. The lexical morpheme is "dance" act as a verb, "parallel" as adjective and "plane" as a noun. The pronoun "our", preposition "in" and article "a" categories as functional free morpheme that cannot create meaning if they are alone. Thus, there is

inflectional bound morpheme “shadows” that comes from root “shadow” and added with “-s” act as a plural.

15. “Just two different endings, you learn to repair”

The meaning of this line is that the singer and her ex-husband having different views resulting in different endings, his ex tries to fix anything with her. The four types of morpheme found in this sentence. The lexical free morpheme “just” act as an adverb, “different” as an adjective and “learn” as a verb. The number determiner “two” is categorized as a functional free morpheme. The derivational bound morpheme is “repair” that added by prefix “re-” and root “pair”. Thus, the inflectional bound morpheme is “endings” that added by “-ing” as a present participles and “s” as a plural verb from the pronoun.

16. “And I learn to keep me in one place”

The singer is not persuaded to change her attitude because this line indicates that she will not make up for her past experiences and will instead remain by herself. The presence of lexical morpheme that can stand alone such as “learn” and “keep” as a verb, and “place” as a noun. Inflectional Free Morpheme appears in this sentence, with “and” as a conjunction that link this line to the previous line, “I” and “me” as a pronoun, “in” as the preposition, and “one” as a number determiner. There is no derivational bound morpheme and inflectional bound morpheme found in this first line.

17. “So close and yet so far if only we had known from the start”

The singer believed that they were very close and shared a lot of things, but in reality, they were in harmony and had nothing in common. The singer was sorry that she had not discovered this earlier. There is only free morphemes found in this line. The lexical free morpheme are “so”, “yet”, “far” and “only” that act as an adverb, “close” as an adjective, “known” as a verb and “start” as a noun. Thus, the functional free morpheme found are “in” and “from” that act as a preposition, “and” as a conjunction, “if” as a subordinate conjunction, “we” as a pronoun, and “had” as an auxiliary.

3.2 The relation between the dominant morpheme and theme

The authors already analyzed line by line the types of morpheme that occur in song “I Wish I Hated You” by Ariana Grande and represent the meaning of each line. It is discovered the most dominant words categories in two types of morphemes are functional bound morpheme which is “I”, and “no”. And the second dominant morpheme is lexical free morpheme which is “how”, “matter” and “wish”. The authors will establish a connection between the dominant word and the theme of the song through its dominant words.

The pronoun “I” related to the title of the song because this song came from Grande’s story from her point of view as inspiration, so Grande used the first pronoun for represent herself. This pronoun occurs in the beginning of the title as her wish to hate her ex. The next morpheme “no” related to the struggle of Grande, which is useless to hate and forget her ex because her heart keeps denying the fact that they are already broke up and she must hate her ex. Thus, the morpheme “how” still related of her struggle to hate her ex, it means no matter how Grande tries to hate and forget her ex, she still can't forget the beautiful memories she had. The morpheme “matter” is a verb represent as her problem to hate and forget all the things related to her ex. The last morpheme is “wish” that represent all of the meaning in the music because this song is her ‘wishes’ to hate her ex.

The writers combine these dominant words into the sentence "No matter how I wish" which is relate to the theme of this song that no matter how hard she tries and hopes to hate her ex, she still cannot hate and erase the good memories of her ex. This represents that every word in this song matches the theme written by Grande. The object of our research, Ariana Grande's song "I Wish I Hated You," has never been examined before, which sets this study apart from others. Our data not only counts the number of morphemes present in song lyrics, but it also connects the dominating words to the song's concept. The result of our study is that the most dominant words found in the lyrics and combine them as a sentence is connected to the theme of the song.

4. CONCLUSION

Analysis of Ariana Grande's song 'I wish I hated you' in the morphological aspect found interesting results. This song effectively forms and communicates its meaning through the use of both morphemes and varieties of these two morphemes. The type and purpose of each morpheme employed in a lyric line are examined. The researchers discovered that the song 'I wish I hated you' uses a series of morphemes to convey meaning, including 74 lexical morphemes, 102 functional morphemes, 3 derivational morpheme, and 16 inflectional morpheme. Furthermore, the results of the analysis show that the most dominant morphemes are free morphemes and the dominant type is functional morphemes. The author then related the most dominant morpheme or word with the theme of the song. It is found that those words are closely associated with the song’s theme. The authors re-arrange the most dominant word into a sentence and it is found that the sentence related to the theme. The choice of words in this song is able to convey the sadness about the singer separation from her ex, how much she wants to hate and erase the memories of

her past but she can't do this no matter how much she tries. It demonstrates how the morpheme selection and arrangement affect the song's overall impact and meaning.

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