A STYLISTIC STUDY OF LIWANAG'S MOST LIKED ENGLISH SONGS OF BEN & BEN

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Abstract

This study examined Ben & Ben's most liked English songs. It aimed to know how the Theory of Foregrounding of Geoffrey Leech is employed. The songs are selected from Ben & Ben's discography of hit singles based on the timeframes– 2017-2022. The present study qualitatively examined the selected songs using the theory of foregrounding, specifically, through the lens of linguistic deviations. Amongst the seven types of linguistic deviations, this paper includes a brief analysis of the linguistic deviation—lexical and semantic as they are the sole focus of this study. The linguistic deviations in expression and structure in the songs reflect intense emotions such as love, sadness, longing, pain, struggle, and frustration. The findings showed that there were several deviations under the lexical level in the selected Ben & Ben's songs, there were affixation and compounding, while from the semantic point of view, the findings revealed that the songwriters used metaphor, oxymorons, hyperbole, and irony. The researchers concluded that the use of linguistic deviation has a complex impact on the songs' meaning and message.

Keywords: Ben & Ben English songs, Leech's foregrounding theory, leaves, doors, the ones we once loved

INTRODUCTION

Language is a primary tool of communication. People use the language daily, to interact with others, to share ideas and information. Additionally, language sets humans apart from other living things. There are considerable distinctions between animal communication and human languages, even though other species, especially animals, can communicate with one another through sounds and noises. Their languages lack structure, whereas humans can communicate or think clearly. People utilize the language in many ways in literary works, both in oral and written form. Meyer (1997:1) defines "literature" as written works that demonstrate careful use of language and include creative metaphors, beautiful phrases, complex grammar, rhymes, and alliterations. The author intentionally leaves room for interpretation and wants to be interpreted aesthetically.

A song is classified as poetry and is regarded as a piece of literature. (Sulong and Rahim, 2015). According to Griffee (2001), song is a type of euphony that is created by words meant to be sung. Songs and music can be found anywhere. Schön et al., (2008) mentioned that songs are ubiquitous. Yet, little is known about their purpose

or where they came from. The myth of Orpheus serves as an example of the power of songs, since his melodies could entice wild animals and even move rocks and trees. Ginting and Levana (2021) proposed that the most widely recognized theory for how songs work is that it appeals to people's emotions. Songs are cultural objects that help individuals in reaching their goals. Songwriters create songs not just for entertainment to the listeners, but also to communicate things like emotions, viewpoints, ideas, etc. A song is a vocal or instrumental composition performed by a singer. It conveys a lot of different ideas. Nowadays, people can speak to each other and convey ideas through songs. It suggests that the song can be used as a tool for conveying thoughts and emotions so that listeners can comprehend the composer's intentions. (Hariyanto, 2017).

Songs' lyrics are chunks of conversation made up of various grammatical words and phrases. People like the songs' lyrics as well as their music when they listen to them. Campo (2020) emphasized that for the younger generation, songs, for instance, play a significant role in their life. They can somehow relate to it, changing everything from moods to aspects of personal identity to fostering relationships with others. Additionally, it was discovered that depending on the type of music a person listens to, listening to music alters how they feel (Brancatisano et al., 2020). Ginting and Levana (2021) defined songs are also made up of linguistic elements, and the lyrics contain the meanings of those elements.

Songs usually consist of Figurative elements. Figurative language refers to a style of speech in which the speaker says less than what he meant. Literature frequently uses figurative language and song is an example of a piece of literature. According to Knickerbocker (1963), metaphor can be used to describe figurative language. The use of figurative language is common in song lyrics and poetry. Every stanza in poetry is written in a certain way by the poet to evoke certain emotions in the reader, similar to how songs are composed to amuse their audience. There is undoubtedly a meaning and a message in every title of poetry and music. Knickerbocker and Reninger (1963) identify the following as examples of figurative language: personification, metaphor, simile, paradox, dead metaphor, allusion, metonymy, hyperbole, and irony.

This study focused on the nine-piece Filipino band Ben & Ben, also known as The Benjamins, which was formed in 2015 by twin brothers Paolo and Miguel Guico, both accomplished singer-songwriters from the Philippines. They debuted in December 2016 with a self-titled EP. The band quickly gained attention when their first single, "Ride Home," climbed to the top of Spotify's Philippines Viral 50 Chart for an entire week. Ben & Ben's distinctive musical style has attracted a considerable following locally as well as internationally, enthralling listeners from diverse backgrounds.

The present study used the Theory of Foregrounding by Geoffrey Leech to examine three (3) English songs by Ben & Ben. These songs were selected through criteria, and from these criteria, the following songs were selected—*Leaves (2017), The ones we once loved (2020),* and *Doors, (2022)*. This paper analyzed the selected most liked English songs of Ben & Ben by applying the Theory of Foregrounding by Leech. Through an in-depth study and analysis, it sought to identify the different Lexical and Semantic Deviations present in the selected songs and how does the usage of stylistic features contributes to the songs' message.

METHODOLOGY

A qualitative research design was used in this study as it uncovers the various techniques utilized in Liwanag's most-liked English songs of Ben and Ben. This study

delved into selecting, analyzing, explaining, and concluding the styles used in the selected song lyrics. Creswell (2002) defines qualitative research as a method for gathering, analyzing, and writing reports.

According to Lawal (1997), stylistics is the art of using linguistic rules and regulations to characterize a literary output. Whereas the term "stylistic analysis" in linguistics refers to the understanding of usage patterns in speech and writing, certain types of stylistic analysis employ the numerical recurrence of a certain stylistic feature to infer qualities and characteristics about the writing (Johnson, 2004). This study aimed to unveil the styles, patterns, and how these patterns are constructed in the selected data source. Therefore, this study utilized stylistic analysis. This method helped to analyze the significant stylistic features that are employed in the three selected songs of Ben & Ben, such as *Leaves, Doors,* and *The Ones We Once Loved*.

Moreover, upon using the method of stylistic analysis, this study was carried out using Leech's Foregrounding and Thematic Theory Delimited to Semantic and Lexical Deviation. Leech (2007) defines foregrounding as an 'artistically motivated deviation' and can process it in two ways: parallelism and deviation. In this manner, it clarifies that a work of art deviates in some way from generally accepted norms, thus defining the fundamental idea of artistry. Leech's Foregrounding and Thematic Theory served as a foundation to deeply explore the stylistic features in the selected songs. It provided a cornerstone to further explain how the analyzed stylistic features contribute to delivering the song lyrics' messages.

RESULT/FINDINGS AND DISCUSSION

This study examined how the Theory of Foregrounding of Geoffrey Leech are employed to the selected Ben & Ben's English songs. These songs are the following: *Leaves (2017), The ones we once loved (2020), and Doors (2022).* The songs mentioned will be broken down into two sections considering the two main focus of this study—the lexical and semantic deviation.

Leaves (2017)

The 2017 song "Leaves" by Ben & Ben is about love, acceptance, forgiveness, and moving on from a failed relationship. The song discusses how difficult it may be to let go, particularly when a relationship has ended because of mistakes, miscommunications, or flaws. The main character of the song remembers their partner's wonderful moments but eventually comes to terms with the fact that they must part ways, which is expressed in the lyrics as a sense of regret and melancholy.

Lexical Deviation

As noted by Leech (1968), neologism, or the creation of new "words," is one of the more obvious ways in which a poet may exceed the normal resources of the language, often known as nonce-formation, to produce or create deeper and aesthetic value, in order to accomplish a specific (stylistic) effect or to meet a lexical need for a single occasion. Lexical deviation occurs when words in literature deviate from their normal standard or when terms are coined through a process known as a neologism.

Affixation. Affixation is a morphological process that joins a set of letters, called the affix, to a base or root word to form new words. There are two types of it: suffixation and prefixation. The findings of Affixation specifically suffixation in the song entitled *"Leaves"* are found in the chorus of the song. The lyrics of the song can be seen below.

Chorus:

*Leaves will soon grow from the **bareness** of trees*
And all will be alright in time
*From waves overgrown come the **calmest** of seas*
And all will be alright in time
Oh you never really love someone until you learn to forgive

Adjectives and participles that have the suffix -ness added to them become abstract nouns that indicate quality and state. In the lyrics above, the highlighted word is "***bareness***" which basically means the quality or state of being empty.

Another suffix that can be observed is the use of **-est** on the highlighted word "***calmest"***. The suffix -est typically denotes the superlative degree of a word. The superlative form describes one word or situation as being the most extreme in a specific category.

Compounding. The process of compounding involves joining lexical elements to form new words (stems or words). The song "Leaves" contains the lyrics that observes compounding. The song's lyrics are shown below.

*Cause **everything** we cherished is gone*
And in the end, can you tell me if
It was worth the try, so I can decide
Leaves will soon grow from the bareness of trees
And all will be alright in time
*From waves **overgrown** come the calmest of seas*
And all will be alright in time
*Oh you never really love **someone** until you learn to forgive*

Everything= every + thing
• *Every* means *each or all*
• *Thing* means an object or an inanimate material
When these two root words are combined, they form one new single word.

Overgrown= over + grown
• *Over* means *at a higher level*
• *grown* means past participle of grow which means *to become larger or greater*
When these two root words are combined, they form one new single word which means grown too large or beyond its normal size.

Someone= some + one
• *Some* means a *small amount or number of people or things*
• *one* means a *single unit or individual*
When these two root words are combined, they form one new single word which means some person

Contraction. The findings of contraction in the song entitled *"Leaves"* is found in Line 7 of the last chorus of the song. The chorus of the song can be seen below.

Final Chorus:
Leaves will soon grow from the bareness of trees
And all will be alright in time
From waves overgrown come the calmest of seas

And all will be alright in time
Wounds of the past will eventually heal
And all will be alright in time
'Cause *all of this comes with a love that is real*
I said all will be alright in time
I said all will be alright in time
I said all will be alright in time
All will be alright in time

This intentional deviation from the standard spelling of the word "Because" makes it a type of lexical deviation. The word *'Cause* that is used in the song is the contraction of the word *"Because"*. The shortened word which is *'cause* is used in informal speech or setting. It is also possible to use "cause" without an apostrophe before the letter c, but doing so could lead to misunderstandings about the word's dual meaning as a noun and verb. Therefore, it is advisable to put an apostrophe before the word to make it more grammatical and to identify that it is the contraction of the word *"because"*.

Using contractions in songwriting can make the lyrics sound more conversational, as people tend to use them more in casual speech. Songwriters use this technique to connect with their audience through their lyrics.

Semantic Deviation

Meaning deviation is known as semantic deviation. It indicates that there is ambiguity in the word, phrase, or sentence's meaning. Moreover, it makes sense to interpret "semantic deviation" as "absurdity" or "non-sense" (Leech, 1968). It has a non-literal (connotative) meaning even when we take into account its literal (denotative) meaning. The researchers discovered semantic deviation in the song entitled *"Leaves"* on multiple parts of the song. The lyrics are as follows:

Verse 1:
I can think of all the times
You told me not to touch the light
I never thought that you would be the one
I couldn't really justify
How you even thought it could be right
Cause everything we cherished is gone
And in the end, can you tell me if
It was worth the try, so I can decide

In this line, the word *"light"* is ambiguous as it can have multiple meanings based on the interpretation of the listener. It does not mean the literal meaning, but a connotative meaning, in this sense, something that could lead to pain, heartache or fall out of a relationship. The narrator never thought and expected that the subject of their song would also be the source of their pain and suffering.

Chorus:
*"****Leaves will soon grow from the bareness of trees***
And all will be alright in time
From waves overgrown come the calmest of seas
And all will be alright in time

Oh you never really love someone until you learn to forgive"

The chorus of the song emphasizes the notion that time is a healer. The potential for regrowth and healing is symbolized by the leaves growing from barren trees. Additionally, the sea always calms down after encountering waves which signifies problems or difficulties maybe in relationships or life in general. It implies that everything will be alright in the end. The song's lyrics promote forgiveness as an essential part of love. It's a realization that true love involves the ability to forgive and move forward.

> *Verse 2:*
> *Try as hard as I might*
> *To **flee the shadows of the night***
> *It **haunts me and it makes me feel blue***
> *But how can I try to hide*
> *When every breath and every hour*
> *I still end up thinking of you?*
> *And in the end, everything we have makes it worth the fight*
> *So I will hold on for as long*

In the second verse, the narrator admits that despite every effort they make to "*flee the shadows of the night"* which are used metaphorically that refer to the memories of the past, those memories still haunt them and make them feel *"blue"* or a state of emotion that refers to sadness or melancholy. They admit that they can't to ignore their feelings and thoughts over the subject of their song. Despite the challenges, there is a will to persevere or determination to fight through the problem, expressing a desire to put things right.

In conclusion, Ben & Ben's song "Leaves" explores the complexities of love and relationships. While acknowledging the suffering and difficulties that can occur, it also highlights the significance of forgiveness in nurturing true and lasting love as well as reminding us that healing takes time. The opportunity for renewal and growth in the natural world as well as in human relationships is symbolized by the change of the seasons and elements of nature, such as leaves growing on trees.

The Ones We Once Loved (2020)
"The Ones We Once Loved" is an emotional song, which was written by Paolo Benjamin, one of the band's very own vocalist. According to the band, The Ones We Once Loved is a song about closure after a relationship in the hopes of finding peace and healing and the things you always wanted to say to or hear from your partner but were never able to. Inspired by a past long-term romance, the singer-songwriter also revealed that it's "one of the most personal and vulnerable songs he'd ever written."

This study focuses on the stylistic analysis of the three most-liked English songs of Ben and Ben; Leaves, Doors, and The Ones We Once Loved. This analysis will unveil the lexical and semantic deviations presented in the song lyrics, primarily in The Ones We Once Loved by utilizing Leech's Foregrounding Theory Delimited to lexical and semantic deviations.
Lexical Deviation
As per cited by Li, X, and Shi M. (2015) in the Journal of Pan-Pacific Association of Applied Linguistics, lexical deviation is commonly composed of

affixation, and compounding, the degree of novelty differs from situation to situation. According to Leech, this deviation therefore is related to the morphological branch. The deviation process that happens in a single word creates neologisms or the sprout of new words. This helps in bringing new expressions, unique stylistic features, and expanding vocabulary.

Affixation. The process of adding words to a root word to give it a new meaning is called affixation. It includes two categories: prefixation and suffixation. *Prefixation* is the morphological process of adding a prefix at the beginning of the root word or free morpheme to create new words with different meanings. Taking into account Ben and Ben's The Ones We Once Loved, there is no visible prefixation in the song lyric. *Suffixation,* on the other hand, is the process where a morpheme is added to the last part of the free morpheme to make conjugation and change the word type and grammar properties. In suffixation, there are two types: inflectional suffixes and derivational suffixes.

A suffix attached to a word (a noun, verb, adjective, or adverb) to give it a certain grammatical property, like its tense, number, possession, or comparison, is known as an inflectional morpheme, according to Nordquist (2020). The purpose of this suffix is to maintain a word's grammatical category without changing it.

> *Saw you **singing** your song the other day*
> *But who knew the **rolling** seasons would reveal that sometimes*
> *But I'm not **taking** it against you*
> *But I apologize for **coming** into your life*

The highlighted words from the song lyric portrays the inflectional suffixes wherein there are no changes in the grammatical category of a word. However, they have changes in tenses. By adding the suffix – *ing*, from present tense to present continuous.

> *Since the beginning, I never **wanted** anything*
> *Five years, we **shared** the bitter sweetness of our youth*
> *When things got heavy, and you **expected** more from me*
> *I **realized** it wasn't anyone's fault at all*

In this part, the highlighted words have inflectional suffixes wherein, it changes the form from present to past tense through associating the suffix *-ed.*

> *It's been a long time since your **eyes** lit up that way*
> *But to see you reach your **dreams**, I knew that you just wanted me*
> *But I had **dreams** of my own, and I just couldn't let them go*
> *I felt the guilt build up as I looked back how **things** went wrong*
> *Just to break your heart to **pieces**, and then leave you in the night*

The inflectional suffix in these lines is -s. Its emphasis does not change the grammatical category of the words. However, -s, as a suffix, has to do with the plurality of the highlighted morphemes.

On the other hand, derivational suffixes are those that attempt to change a word's meaning and grammatical category. The entire song's lyrics do not contain any applied derivational suffixes.

Compounding. In linguistics, compounding is the process of putting together two free morphemes in creating new single word. In the song lyrics of The Ones We Once Loved, there are several compound words that are utilized.

Goodbye= good + bye
• *Good* means an adjective which is *morally right, and to be desired of*
• *Bye* means *farewell*
When these two root words are combined, they form one new single word.

Sometimes= some + times
• *Some* means a *small amount or number of people or things*
• *Times* means a plural term for *duration*, and can be distinguished as *multiplied by*

When these two root words are combined, they form one new single word.

Anything= any + thing
• *Any* means *whichever*
• *Thing* means an object or an inanimate material
When these two root words are combined, they form one new single word.

Semantic Deviation

Pleonasm. Nida and Taber (2003) as per cited by Fitriansyah and Rosmaidar (2018), a pleonasm is an expression in which for structural reasons is explicit more than once which is not necessary for communication. Pleonasm depicts redundancy wherefore the use of more related words to build a sense and convey meaning.

Song lyric:
It's just that I wasn't built to **build you up when you fall**

This line exemplifies pleonasm wherein the phrase "build you up when you fall" is quite redundant. The act of building up a person is when he or she is nothing, or when he or she falls apart.

Periphrasis. Periphrasis is a type of semantic deviation in which a longer phrasing is utilized as an alternative for a shorter statement. However, it still conveys the same meaning and interpretation.

Song Lyric:
Saw you **singing your song** *the other day*

In this line, periphrasis is evident. The use of the phrase "singing your song" basically portrays a lengthy statement while just portraying the same meaning. Singing refers to an act where an individual adds melody and harmony to a written piece, or a song. While the song is the piece hereby employed in singing, Therefore, it is perceivable that the one you're singing is a song.

Oxymoron. According to Schouten (2023), an oxymoron is a type of figurative language, which is described as the abstract or symbolic interpretation of words. It refers to two single words that have opposite meanings and combine to form contrastive sense.

Song Lyric:
We shared the **bittersweetness** *of our youth*

The word "bittersweetness" is an example of oxymoron. Bitter and sweetness are two contradictory words that have two different and contrastive meaning. However, combined together to create emphasis and stylistic features.

Metaphor. A metaphor is a figure of speech where the qualities of thing are figuratively carried over to another, Jensen (2023). In this sense, metaphor is a direct comparison of one thing to another.

Song Lyric:
*Maybe **we** were meant to be a **lesson** to each other.*

The highlighted line from the song's lyrics compares two unconnected concepts—we and lesson—in a metaphorical manner. In their former love story, the meaning of "we" clearly emphasized as a "lesson." The pronoun "we" is a noteworthy part of them and considered as a lesson.

Song Lyric 2:
*Then we **broke up,** because sometimes it is the **best thing** to do.*

This is an example of a metaphor. The process of breaking up which is mentioned in the lyrics of Ben and Ben in their song, The Ones We Once Loved, is also considered as the best thing to do. There is a direct comparison between two ideologies, breaking up and best thing.

Hyperbole. Hyperbole is defined as a figure of speech in which an author purposefully exaggerates to an extreme degree in the Understanding Hyperbole article (Aljadaan, 2018; Burgers et al., 2016). This refers to a statement which is overstated and overemphasized to create expression in language.

Song lyric:
*Just to break your **heart to pieces**, and then leave you in the night*

The phrase "break your heart to pieces" is a representation of hyperbole which is emphasized in the song lyric. Breaking a heart into pieces is an exaggerated statement.

In conclusion, the analysis of The Ones We Once Loved by Ben and Ben unveils various stylistic features that add sense to the meaning and entirety of the song. It highlights the lexical deviation found in the song lyrics, wherein it introduces another sub-topic, affixation, which refers to the placement of affixes, prefixes, and suffixes. Also, there was compounding, in which there were three compound words found in the song lyrics, such as goodbye, sometimes, and anything. Moreover, semantic deviations are also found in the analysis in which these deviations show relevance and have greatly impacted the general meaning of the song. There are five semantic deviations in the song lyrics: pleonasm, periphrasis, oxymoron, metaphor, and hyperbole.

Doors (2022)

"Doors" is a song by Ben & Ben, released in 2020. This was chosen to be one of the subjects for analysis. It is about passive-aggressiveness and how it can ruin relationships, as well as how anyone can be on either the sending or receiving end of it (Jose, 2020). The song's lyrics express inner pain and the struggle of having honest and open communication in a relationship.

The researchers analyzed the texts, language, and other variables that are covered in the song "Doors" by Ben & Ben. It allowed the proponents of this study to determine the foregrounding theory of Leech that were classified. Below are the words and/or phrases that belonged to lexical deviation and semantic deviation.

Lexical Deviation

In stylistics, lexical deviation is the use of words that deviate from traditional usage or the creation of new terms through neologism or nonce-formation (Mansoor

and Salman, 2020). This phenomenon may produce a certain style impact, a deeper meaning, or aesthetic value.

This kind of deviation increases readers' awareness of language and their comprehension of literary texts and their stylistic variations by serving as a source of interest and surprise. It is important for the analysis and assessment of the artistic value of literary works and can involve intentional deviations from standard word usage, spelling, construction, or application.

Verse 1:
5   *I know we don't mean it*
6   *The words unspoken*
7   *We can feel them in the silence*
8   *Oh-ooh-ooh-ooh*
9   *The quiet is* ***shakin'***
10   *The thoughts we're* ***thinkin'***
11   *In our sighs, they linger*
12   *Oh-ooh*

shakin'- from line 9

This can be considered a form of lexical deviation due to its intentional deviation from the ordinary spelling of the word "shaking".

thinkin'- line 10

In order to achieve a certain stylistic effect, the word "leaving" is spelled differently than it usually is.

1ˢᵗ Chorus:
13   *I won't ever know what's on your mind*
14   *If you'll always be* ***hidin'*** *behind*
15   *Words you never mean, just to be kind*
16   *Will there ever be no more of your secret doors?*

Verse 2:
17   *We never talk about the times*
18   *We don't believe we're fine*
19   *Though I'm not* ***leavin'*** *you behind*
20   *We need to be true*

2ⁿᵈ Chorus:
21   *I won't ever know what's on your mind*
22   *If you'll always be* ***hidin'*** *behind*
23   *Words you never mean, just to be kind*
24   *Will there ever be no more of your secret doors?*

3ʳᵈ Chorus:
31   *I won't ever know what's on your mind*
32   *If you'll always be* ***hidin'*** *behind*
33   *Words you never mean, just to be kind*
34   *Will there ever be no more of your secret doors?*

hidin'- line 14, 22, and 32

This qualifies as a lexical deviation due to its intentional alteration from the standard spelling of the word "hiding" for a stylistic purpose.

leavin'- line 19
This deviates from the standard spelling and form of "leaving".

Affixation. Prefixation and suffixation are two types of affixations that are used for nonce-formations, and they are the most effective and successful ways to broaden the vocabulary of English.
Prefixation. Prefixation is the morphological process of adding a prefix to the beginning of an already-existing word or morpheme. In this case, the prefix "un" is used in the lyrics below.
I know we don't mean it
*The words **unspoken***

"un" is a prefix that means "not," widely employed as a formative in English that gives adjectives and their derivative adverbs and nouns a negative or opposing meaning. Therefore, the word highlighted above ***"unspoken"*** basically means not spoken or expressed or comprehended without being clearly stated. It is more on how it is being expressed rather than saying or uttering it clearly, simply, it is what we call tacit.
Suffixation. The process of adding a suffix to the end of a word or morpheme that already exists in the language is known as suffixation. The use of the suffix -ing or -in' in the song is an example.
*"The quiet is **shakin'**"*
*"The thoughts we're **thinkin'**"*
*"If you'll always be **hidin'** behind"*
*"Though I'm not **leavin'** you behind"*

The highlighted words in the song's lyrics illustrate inflectional suffixes, which modify a word's grammatical category without changing it. They do, however, have different tenses. The present tense becomes the present continuous by appending the suffix -ing or -in' for informal setting, or colloquial and casual conversation.
Compounding. Compounding is the process of joining two free morphemes to form a new single word in linguistics. The song "Doors" contains many compound terms in its lyrics.
"**Everything** is okay, I guess"
"Time won't heal **anything**"

Everything= every + thing
• *Every* means *each or all*
• *Thing* means an object or an inanimate material
When these two root words which is the "every" and "thing" are concerted, they form one new single word and creates a different and new meaning.
Anything= any + thing
• *Any* means *whichever*
• *Thing* means an object or an inanimate material
When the two root words namely "any" and "thing" are composed, they form one new single word and eventually create a new different meaning.

These lexical deviations are instrumental to the informal and melodic style of the song, producing a sense of intimacy, familiarity, and poignant resonance. The deviations from criterion spelling and pattern reflect the informal and conversational tone of the lyrics, accede the words to impart a sense of raw emotion and personal expression.

Semantic Deviation

Semantic deviation can be attained through various techniques, such as metaphor, irony, and hyperbole (Hegazy, 2019). This deviation can be used to generate a certain effect or to foreground definite aspects of the text.

Semantic deviations include honest deception, semantic oddity, and transfer of meaning. and it plays a reputable role in the analysis of literary works, uplifting readers to engage with the text on a deeper level.

"No need to think about this mess" – from line 3

This phrase can be well thought out as an example of semantic deviation. The word "mess" is used in a figurative sense, deviating from its common meaning of physical disorder or confusion to connote an emotional or mental state. This represents a shift in meaning, which adjust with the concept of semantic deviation.

"Words you never mean, just to be kind" – line 15 and 33

This musical phrase involves a deviation of meaning where the words used do not convey their habitual or literal meaning, but instead imply that the speaker is saying one thing when they are actually meaning something else. The phrase conveys the idea that the person is saying things they do not mean, which is a desertion from the usual meaning of the individual words "words," "never," "mean," and "kind".

"Time won't heal anything" – line 29

"If you don't surrender your lies" – line 30

In the lines "Time won't heal anything" and "if you don't surrender your lies", the word "heal" is used in a figurative sense, deviating from its usual meaning of physical recovery to express emotional recovery. Therefore, the musical passage can be considered as an example of semantic deviation.

"Your secret doors" – line 25, 27, 35, and 38

The construction deviates from its literal meaning and is used metaphorically to correspond obscure thoughts or emotions, rather than physical doors. These examples of semantic deviation modify to the poetic and figurative nature of the text, allowing the spoken language to convey a deeper emotional and psychological meaning beyond their literal interpretations.

These phrases of semantic deviation contribute to the poetic and metaphorical nature of the text, allowing the words to convey a deeper emotional and psychological meaning beyond their literal interpretations. It demonstrated how semantic deviation can be used to create a sense of freshness, innovation, and depth in literary works, making the language more engaging and interesting for readers.

Moreover, the lexical and semantic deviations were determined and analyzed. The lyrics of the song touched on themes of secrecy, hidden emotions, and the need for open communication and honesty in a relationship. The song also featured a blend of emotional and introspective lyrics.

Subsequently, upon the analysis and determining the lexical deviation and semantic deviation it is evident and justified that the lexical and semantic aspect of the song contributes on how the song can be perceived by the listeners. The stylistic features presented and is thorough evaluated confirms that the importance of these features specifically in the form of song makes a big difference and impact on the

message of the song. Additionally, the song writers of these song peculiarly chose words that adopts transference of meaning that supports on achieving artistic value while considering the impact of the intended meaning of the song.

Furthermore, the stylistic features of the song were utilized by the song writers for it is a key to connect with their listeners owning the fact that it adds depth as well as memorability in which evokes the emotions of the listener. The value of these features contributes on how a particular song can provide a greater and in-dept impact on the message of the song to its listeners.

Overall, stylistic features are one of the factors and important foundation in a song for this affects how certain words or verses are being conveyed considering their impact and meaning. The stylistic features also contribute to conveying the message of the song in a generic however multi-layered way. These stylistic features used in the songs which is the data in this study mirror the meaning of the song. Each stylistic feature specifically in considering the lexical and semantic deviation shows how prevalent these features can be in conveying a message and how efficacious it can be to the listeners whenever they opt to listen to these songs.

CONCLUSION

Based on the discussion above, the present paper revealed that the three songs by Ben and Ben that have been the subject of analysis, use various stylistic features in their songs. The application of linguistic deviation is used to observe and analyze these stylistic elements. It has been found that literary style, basically in poetry and songs has many deviations. Among the seven types of linguistic deviations, semantic and lexical deviations are discussed as they are the sole focus of this study. In terms of the lexical level, the songwriters' invention of neologisms or nonce-formations through affixation and compounding has given the expressions entirely new meanings, qualities, and feelings. From a semantic point of view, the songwriters often adopt transference of meaning or metaphor and honest deceptions like hyperbole, irony, and oxymoron, by exaggerating or declaring the opposite of what he meant to convey and anticipating to be uncovered. The songwriters mostly adopted semantic and lexical deviation to achieve the artistic value of their songs. The creativity of the songwriter in utilizing words by deviating from the standard form and its standard spelling is also evident in his effort to meet the aesthetic goals.

These stylistic features employed have a significant contribution to the songs' meaning and message. They employ figurative language to provide the listeners with strong emotions and unexpected revelations. The use of metaphor upheld the mystery and emotional depth of the song. For instance, in the song "leaves" the songwriters compare healing and growing to leaves that grows on barren trees. "Secret doors" from the song "Doors" are figurative language used to refer to hidden feelings or secrets in a relationship. It highlights the importance of vulnerability and honesty. Also, the use of repetition, e.g. in the song "Doors", the phrase "I won't ever know what's on your mind" emphasized the theme of communication and the importance of being open with one another. Also, the use of imagery evokes a strong emotional response and supports the enhancement of the song's meaning and impact. Therefore, the use of stylistic features in songs, such as metaphor, makes it unique, catchy, and deeper which entices listeners to delve into the lyrics and deconstruct the hidden meaning of the song.

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