PROCESS: Journal of Professional Communication and English Studies

Anatomizing Taylor Swift's '1989 (Taylor's Version)' Album

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abstract

This qualitative study examines the parallelism in 21 songs from Taylor Swift's '1989 (Taylor's Version)' album at the morphological-lexical and phonological levels, as well as the figurative languages used. The study has two research questions: (1) What are the occurring parallelisms in the album in terms of Morphological–Lexical level and Phonological Level? (2) What are the different types of figurative languages employed? Content analysis was used to determine morpheme, word, and phrase repetition, while Cambridge Dictionary was used to identify assonance, alliteration, and consonance repetition. Inter-coding was also used. The study is grounded in Leech and Short's Foregrounding Theory and Perrine's Figurative Language Theory. Word repetition was the most frequent, followed by morpheme repetition. The findings revealed that Taylor Swift employed parallelisms in the said album such as morpheme, word, and phrase repetition. The word repetition got the highest frequency number with two hundred fifty-one (251), followed by morpheme repetition with one hundred sixty-seven (167) frequency number. The top five most prevalent figurative languages in the songs were metaphor, hyperbole, paradox, simile, and personification. The current study is presented using a formalist perspective, the study suggests using a different lens of analysis—the functionalist approach.

1. Introduction

In the present time, literature opens up new experiences and realms to people as it provides viewers with a variety of creative stories or fact-based information (Adi, 2020). In line with this, song lyrics fall within the category of creative literature (Dewi, 2020) and were classified as poetry since they were vocally generated and linguistically significant (Ahmad & Ali., 2023). The composer's choice of words, phrases, and sentences illuminates the linguistic approach used in the song's lyrics since most of them craft a rich tapestry of language on their songs based on their emotions, experiences, and moods in order to convey concepts that will resonate with listeners and create a deep emotional bond. They were also able to demonstrate a unique variety of strategies through style that captivates the senses and increases listeners' attention and level of engagement.

Additionally, Yastanti and Saftri (2016) as per cited Yastanti et al. (2020) elucidate that song lyrics were a particularly compelling aspect of poetry since they differ from other literary works like drama, prose, and children's literature in terms of language and meaning from lyric to lyric. Furthermore, songs had hidden meanings in the lyrics that offered a reflective grasp of the song's theme. These were the creations of songwriters who were sensitive to word choice, meaning, rhythm and

stylistic device variety, attracting listeners not only through lyrics but also through lyric delivery (Mohd Yunos & Francis, 2023). Therefore, songs were fascinating to analyze in terms of theme, style, language use, and lyric content because of their influence (Maulana, 2019). This is due to the fact that not all song lyrics are simple to interpret, particularly when they use stylistic devices with deeper meanings that are not immediately noticeable. Through these hidden meanings, avid listeners would decode and understand what the song implies. Artists such as Coldplay, the Beatles, Ariana Grande, Taylor Swift, and the like frequently use stylistic devices in their songs. With all these artists, Taylor Swift is the perfect example in this study.

According to The Biography (2018), Taylor Swift made history as the first female artist to sell over a million copies of her two albums in the first week of release. Her two albums—Speak Now and Red— also gained popularity and were known as the album of the year and her second album, Fearless, gained recognition at the Grammy Awards held in 2010. According to Spotify, Taylor Swift emerged as the most-popular singer worldwide in 2023 with more than 26.1 billion global streams. Apple Music also declared Taylor Swift their number one artist of the year 2023. Additionally, she is among the top-earning artists in the United States at the moment. She is also one of the few female performers who has headlined stadium tours with ease (Fogarty & Arnold, 2021). More importantly, she became a social changer as she used her influence to spotlight issue within society at large.

Hence, the essence of stylistic analysis was rooted in the need for a thorough examination of song lyrics to identify the stylistic devices employed. According to Candria (2019), the study of stylistics links linguistic constituent units to their interpretations or meanings. It can also concentrate more on several levels of linguistic investigation, such as discourse, morphological parallelism, lexico-semantic, pragmatic, graphological, and grammatical parallelism (Masroor, 2021). Moreover, one of the key concepts in stylistics is foregrounding, which is the term used to describe distinct patterns that the writer employs to provide remarkable effects and generate new meanings or ideas. One way to produce foregrounding is through parallelism, which is the primary focus of the current study. It is the term used when a poet makes frequent use of certain linguistic patterns while adhering to the laws of the language (Leech, 1969, as per Amjad et al., 2020). The parallel structures have a high repeating pattern that not only draws people's attention but also leaves a lasting impression to the audience. Generally speaking, parallelism connects an appealing idea and structure by repeating, opposing, or or providing synonymous concepts. (Lubis & Purba, 2020).

Thus, the present study was intended to explore the foregrounding elements, particularly morphological-lexical and phonological parallelism, and figurative language present in the album '1989 (Taylor's Version)' using content analysis. Integration of stylistic analysis into the study of foregrounding elements and figurative language was still being investigated by linguists. Several songs had been explored by linguists, to name a few, "Witness," "Endless Love," and "Four (Deluxe)." Additionally, there were some existing stylistic studies of Taylor Swift songs, but only a few of her famous songs from her albums were analyzed. While several scholars had investigated the complexity of song lyrics and styles of various songwriters, there was

still a lack of study that deals with foregrounding techniques particularly in morphological-lexical and phonological parallelism, as well as figurative languages in songs.

In this study, the researchers chose the '1989 (Taylor's Version)' album since it is the recently released album of Taylor Swift last October 26, 2023, wherein the album gained international recognition, which according to Billboard, scored as number one at Billboard 200 charts with 1.6 million equivalent album units sold in the US. Also, according to Billboard, Is It Over Now? (Taylor's Version) topped the Billboard Hot 100 charts, with all 21 songs entering the Top 50. Also, the aforementioned album has a new addition in which thorough analysis should be made. The researchers were also keen to investigate a more expansive context, which would be all of the tracks from the aforementioned album. According to Maulana (2019), there was a high level of stylistic versatility displayed in a variety of discourse genres, including popular music, journalism, advertising, and even informal conversation. Therefore, it has been said that song lyrics, which frequently use a variety of stylistic devices, figurative languages, and parallelism, were appropriate subjects for stylistic analysis, particularly for the present study.

This section comprises five subtopics: (1)   Stylistics;   (2)   Formalist Stylistics; (3) Stylistics in Songs; (4) Foregrounding; and (5) Figurative Language. The researchers   then synthesized the following information after discussing the themes to identify the gap that needed to be filled in this investigation.

According to Masroor (2021), a branch of linguistics called stylistics studies style analysis and distinguishes "stylistics" with the definition of style, which is the appearance and manner of presenting itself. However, stylistics goes beyond simply focusing on what makes a style unique; it also explains why it is unique and serves the functions it fulfills, as well as its potential impact on readers or listeners. Literature involves more than just a collection of words or linguistic constructions. Distinctive factors such as aesthetics or poetic influences cannot be simply characterized by a linguistic form analysis alone.

Furthermore, Tabasamm (2023) defined stylistic analysis as a stringent, objective critique of a text, either literary or non-literary, that was grounded in tangible, calculable data. Jeffries and McIntyre (2010), as per Masroor (2021), based on the focus of the investigation, the study of literary writings was referred to as literary stylistics, while non-literary texts were analyzed using linguistic stylistics. Aside from the emphasis on the kind of written content, the distinction also lies in the method taken towards analysis.

According to Sulistyorini (2007), as per Alasta (2021), literature such as poetry, novels, short stories, and dramas can all be evaluated using formalism because it identifies the text's tension. In general, form and function regulate one another. When a form is recognized and it gains traction, whether literary or non-literary, it is quite difficult and sometimes impossible to ignore, depart from, or stray from its key ideas. This linguistic aspect of literature was used in view of formalism, which is a renowned theory of linguistics. In connection with this, a linguist's job was

to capture and study these forms and how they reveal information about the mental, social, and corporal lives of readers. In the study of Abdullah et al. (2022), the criticism under formalism focused on the empirical underpinnings of art in terms of its form. Questioned with how things were usually done and how formalism was structured but formalists were more interested with the structural goals of a specific text, means formalists will study a particular text without understanding the influence in terms of extra-linguistic, metalinguistic or paralinguistic.

Formalists argued that the criticism using the criteria of formalism emphasizes the empirical aspect of art and literature; (1) The focus was placed on the forms of the things or how things were carried out in reality. (2) The proponents of formalism reject the ideas of infused content, community or society's influence, stakeholders in the production process, and cultural values in favor of discourse, modes, genres, and forms. (3) Formalism maintains that literary and non-literary works should be categorized into genres in line with their formal characteristics. (4) Formalism supports meticulous, methodological, procedural, and systematic reading of texts. (5) The language of literature was different from the language in common use. This idea maintains the prevalent idea that literary language is autonomous. (6) Literature is nothing without language. Literature is composed of different language structures that are essential for common comprehension. It was just that literature was generated through language use. Here begins the field of linguistics as a component of literary science (Abdullah et al., 2022).

Listening to popular music can have a positive impact in today's increasingly linked world when meaningful lyrics are used appropriately (Gonzales, 2021). According to Ahmad & Ali (2023), since songs were vocally produced and had linguistic significance, they were categorized as poetry and speeches. Both are inextricably linked since both are written down before being published; they were both evident works of art. The writer's experiences and reality were formed into songs, which typically used a range of metaphorical language and lyric genres. It conveyed concepts about numerous facets of life, including transpiring during life, and encompassed a broad range of subjects, such as societal concerns, love and hatred, happiness and grief, and many more (Syahrina, 2019).

As widely recognized the song is a component of a literary work and has two parts: the lyrics and the music. The words, phrases, and sentences produced by the composer shed light on the linguistic style of the song. The lyric was the reason why individuals appreciate a song because it provided a contemplative interpretation of the song's meaning. On the other hand, music's soothing qualities emerged especially from the sonic quality and structure of the musical composition itself, from attributing personal meaning to song's lyrics and from sensations of connection to singers and listeners (Bogt et al., 2011 as per cited González, 2021).

Method

The distinct methodologies employed in the study are elucidated in this section. The chapter comprises the research design, research instrument, and method of

analysis that are adopted in this research. The method of analysis, which is a content analysis approach, was also explained.

Research Design

Qualitative research design was utilized by the researchers in this study. Furthermore, according to Rezigalla (2020), studies classified as qualitative research do not quantify their findings by statistical analysis or summarization. Studies employing qualitative methods are known as investigating the subject of a specific study in which the researcher serves as the primary tool for the investigation (Tiva & Danu, 2018 as per cited Fadlilah & Rofiqoh, 2021).

Research Instruments

Cambridge Dictionary

Before data gathering at the phonological level particularly assonance, alliteration, and consonance, the researcher makes use of the Cambridge Online Dictionary as their main research instrument to ensure the credibility of the data.

Intercoder

The intercoder examined the coded data to ensure the validity and consistency and that the analysis provides correct and accurate data interpretation. In other words, intercoder reliability assures that the researchers can consistently understand a code over time, or that the colleagues or co-researchers will do the same. (Richard, 2009 as per cited Delve & Limpaecher (2023).

Method of Analysis

The researchers used content analysis, a reliable process for identifying and deriving an accurate and reliable evaluation of data according to the extent of their context (Krippendorf, 2018). The main topics are centered on the morphological and phonological parallelism as well as the figurative languages present in Taylor Swift's '1989 (Taylor's Version) album.

Content Analysis

The twenty-one (21) songs of Taylor Swift's '1989 (Taylor's Version)' album were analyzed through in-depth examination using the theories of Figurative Language by Lawrence Perrine (1992) and Leech and Short's Foregrounding Theory (1969). Moreover, the study used the following stages for data analysis: (1) The process of data collection began when Spotify subscriptions were used to listen to the songs uninterrupted. (2) The researchers used a printed copy of the lyrics to manually identify the parallelisms and the figurative languages found in each of the twenty-one (21) songs, ensuring a better analysis and comprehension of the songs. (3) The researchers began analyzing the song lyrics using the related theories. (4)

Researchers then examined the data multiple times and employed coding in the study. Coding is an essential method in translating basic qualitative findings into a communicative and reliable narrative. The main objective of coding is to determine an interconnected segment of actual data and indicate terms or short phrases that encapsulate the content. (Linneberg & Korsgaard, 2019). (5) Then, the final process of the analysis was done by an intercoder to examine the accuracy and correctness of the data.

2. Analysis and Discussion

This study examines the song lyrics from Taylor Swift's '1989 (Taylor's version)' album in terms of stylistic analysis. The morphological–lexical, phonological, and figurative language parallelisms found in the songs are the main subjects of the investigation. The study's analysis and interpretation are presented in this part.

Table 1. Morphological-Lexical Parallelism occurred in *Taylor Swift '1989 (Taylor's Version)' album*

Parallelism	Frequency	Examples
Morphemes	167	*Cages, boxes, and guns (I know places)*
		Guessing, changing (Welcome to New York)
		Trusted, rusted (Bad blood)
Word	254	*"Two paper airplanes flying, flying, flying (28: Out of the woods)*
Phrase/sentence	153	*Like any great love…*
		Like any real love…
		Like any true love… (Welcome to New York)

Based on the researchers' analysis of each of the 21 songs on the album, the researchers then achieved an interpretation based on the table showing that the word repetition got the highest frequency number with two hundred fifty-four (254), followed by morpheme repetition with one hundred sixty-seven (167) frequency number. The phrase/sentence repetition got the least frequency number of one hundred fifty-three (153).

These findings are consistent with the observations of Fajardo (2023), who noted that repetitions in words and phrases in *1989 (Taylor's Version)* act as crucial stylistic devices that enhance rhythmic flow, highlight thematic elements, and create emotional connections with the audience. Leech & Short (2007) as per cited Arifin & Rahayu (2021), state that phonological parallelism centers on the repeating similar pattern of sounds. It includes a section known as repetition, which includes alliteration, assonance, consonance, and rhyme. The primary objective of phonological parallelism is to identify the same pattern of sounds that are repeated. Furthermore, it is well known that parallelism is not limited to literary works. The reason for this is because parallel features attract emphasis on them and provide a cherished impression since they include a high pattern of recurrence (Adeyanju, 2008 as per cited Baro & Dwivedi, 2020).

Table 2. Phonological repetition (Assonance) occurred in Taylor Swift '1989 (Taylor's Version)' album

ssonance	Frequency	Examples
i/	5 5	*Line 16: Loose lips sink ships all the damn time (I Know Places)*
eɪ/	1 4	*Line 7: I see your profile and your smile on unsuspecting waiters*
		(Is It Over Now?)
ʌ/	1 1	*Line 37: When you're young, you just run (This Love)*
aɪ/	1 1	*Line 6: It's been a while since I have even heard from you (Style)*
ɪː/	8	*Line 21: In losin' grip, on sinking ships (This Love)*
	7	*Line 7: I guess I'll never, ever know (Now that we don't talk)*
eə/	6	*Line 23: When you left her all alone and never told her why, why*
e/	4	*(How you get the girl)*
	3	*Line 1: He said, "Let's get out of this town (Wildest Dreams)*
aʊ/	3	

	3	*Line 36: This was what you wanted (All you had to do was stay)*
a:/		
U:/	2	*Line 13: All you had to do was stay (All You Had to Do Was Stay)*
ɜ:/	2	*Line 23: When you left her all alone and never told her why, why*
		(How You Get The Girl)
əʊ/		*Line 15: And for once, you let go of your fears and your ghosts*
		(You Are In Love)
æ/		*Line 35: To stand back where you stood (I wish I would)*

The data obtained from the album 1989 (Taylor's Version) was shown in Table 1. The first phonological pattern identified in this research was assonance or the recurrence of vowel sounds. Researchers rigorously identified the recurrences that occurred within the lines of each of the twenty-one (21) songs. Obtaining a total frequency of one hundred twenty-nine (129) repeats, the data was visually presented by the researchers using tables in the order of highest to lowest frequency. With fifty-five (55) frequency numbers, the sound /ɪ/ has the highest frequency of repetition and is ranked top in the table. The vowel sound /eɪ/, which has fourteen (14) frequency numbers, comes next. Third, there are eleven (11) frequency values for /ʌ/ and /aɪ/ sounds. With eight (8) frequency values, the sound /I:/ was the fourth sound on the table. The sound /eə/ which has seven (7) frequency values came in fifth. The sound /e/ with six (6) frequency values came in sixth. The sound /aʊ/ which has four (4) frequency numbers came in seventh. With two (2) and three (3) frequency values, respectively, sounds like /ae/, /aʊ/, /u:/, /əʊ/, and /æ/ had the lowest scores. On the other hand, sounds like /ɔɪ/, /ʊə/, /ɔ:/, /ɜ:/, /ɪə/, /ɒ/, /ə/ and /ʊ/ received no frequency points.

Table 3. Phonological repetition (Alliteration) occurred in Taylor Swift '1989 (Taylor's Version)' album

ssonance	requency	l	Examples	Effect
	0	'	*How you get the girl (Line 23)*	*Confident attitude*
	5	ᴢ	*Shake It Off (Line 14)*	*Coolness and controlled rage*
	6	ᴢ	*You are in love (Line 12)*	*Calming and soft melodies* *Tension and soothing effect*

	2	₂	*You are in love (Line 15)*	*Heightens the menacing aura*
	1	₂	*Shake It Off (Line 17)*	*Strengthens the word's meaning*
	0	₂	*Bad Blood (Line 1)*	*Powerful or abrupt movement*
(this)	0	₂	*Slut! (From the Vault)(Line 37)*	*Captures the motion of the object*
		₆	*Style (Line 10)*	*Calming effects and soft melodies*
		₆	*Now that we don't talk (Line 18)*	
		₅	*How you get the girl (Line 17)*	*Louder sounds evoke a deeper feeling*
		₃	*Bad Blood (Line 31)*	*Powerful physical sound that heightens the menacing aura*
		₃	*Blank Space (Line 46)*	*Provide a sense of authority*

The data obtained from the album 1989 (Taylor's Version) was shown in Table 2. Alliteration, or the recurrence of consonants, was the second phonological parallelism that researchers have identified. Latif et al., (2022) defines alliteration as the recurrence of identical consonant sounds in a phrase or a sentence. The repeat that took place within the line of each of the twenty-one (21) songs was thoroughly identified by researchers. Afterwards, the researchers added up all of the frequency data they collected, alliteration gathered a total of two hundred four (204) frequency values higher than assonance.

Based on the analysis, it is clear that the /w/ sound is the most frequently repeated sound in the songs because it received (40) frequency numbers and is ranked top in the table. Second is the sibilant /s/ sound which has (25) frequency value. Third is the /l/ sound with (16) frequency value followed by the /h/ sound which appeared (12) times. The /f/ sound ranked fifth and got (11) frequency numbers. Sixth is the /b/ and /t/ sounds with (10) frequency value. The /r/ and /m/ sounds came in seventh with (6) frequency number. The /g/ sound is ranked eighth garnering a (5) frequency value. The sounds / ŏ/ and /d/ both occurred (3) times, came in ninth. While the sounds /c/ or hard (K), /c/ or soft (S), /fl/, /gl/, /j/, /k/, /n/, /p/, and /θ/ received no frequency points. In addition to producing music with alliteration, it also improves the message's natural flow.

Table 4. Phonological repetition (Consonance) occurred in Taylor Swift '1989 (Taylor's Version)' album

Consonance	Frequency	Examples
t	95	*How you get the girl (Line 8)*
r	94	*You are in love (Line 23)*
s	84	*Say don't go (Line 25)*
n	52	*Shake It Off (Line 2)*
d	43	*Is it over now? (Line 30)*
l	27	*Suburban Legends (Line 3)*
j	19	*Clean (Line 14)*
w	13	Now that we don't talk (Line 36)
k	11	*Shake It Off (Line 16)*
ŋ	8	*This Love (Line 15)*
b	7	*Bad blood (Line 1)*
v	6	*Wonderland (Line 16)*
p	5	*Out of the woods (Line 28)*
c	3	*New Romantics (Line 13)*
f	2	*New Romantics (Line 17)*

The data obtained from the album 1989 (Taylor's Version) was shown in Table 3. The third phonological pattern identified in this research was consonance. Consonance and alliteration are related. The alliteration frequently uses the first consonant sound.

Furthermore, consonance gathered a total frequency number of (469), which is higher than the two previous phonological parallelisms. The table shows that with (95) points, the consonant sound /t/ had the greatest frequency value. The consonant sound /r/ with frequency number (94) comes next. The sound with the frequency number (84) /s/ was ranked third on the leaderboard. The fourth spot goes to the consonant sound /n/, which has a frequency value of (52). Fifth, the consonant sound

/d/ possesses 43 frequency values. The consonant sound /l/ came in the sixth spot with frequency values of (27). The consonant sound /j/, which has frequency values of (19), was ranked seventh on the table. The consonant sound /k/ came in eighth position with (13) frequency values. The ninth-place consonant sound, /k/, has (11) frequency points. Next, with eight points, the consonant sound /τ/ appeared in tenth place. With frequency (7), the consonant /b/ ranked twelfth. The sound /v/ with (6) points comes next. With (5) points, the consonant sound /p/ ranked thirteenth. Consonant sound /C/ with (3) frequency numbers came in fourteenth position with three points. With (2) points, the consonant sound /f/ had the lowest frequency number. Consonant sounds such as /g/, /ϴ/ŏ/, /z/, /ʃ/, /ⵣ/, /h/, /t/, /ʃ/, /dʒ/, and /m/ received no frequency points.

In this section, the researchers examined the figurative languages employed in twenty-one (21) songs of Taylor Swift in her recently launched album '1989 (Taylor's Version)'. There are twelve (12) varieties of figurative languages, categorized into (3) three components: (1) Comparison: simile, metaphor, personification, and apostrophe; (2) Association: synecdoche, metonymy, symbol, and allegory; and (3) Contrast: paradox, irony, litotes, and hyperbole. The explanations of the figurative language are grounded on Perrine's Theory (1993).

Table 5. Figurative languages occurred in Taylor Swift '1989 (Taylor's Version)' album

Figurative Languages	Frequency	Examples
Metaphor	9	*Line 5: Love's a game, wanna play? (Blank Space)*
Hyperbole	4	*Line 5: Hung my head as I lost the war (Clean)*
Paradox	3	*Line 17 & 18: It's so sad to think about the good times*
		(Bad Blood)
Simile		
Personification	3	*Line 11: And everyday is like a battle (New Romantics)*
Irony	1	*Line 8: Ain't it funny? Rumors fly (Blank Space)*
Symbol		*Line 9: You can hear it in the silence (You are in love)*
		Line 41: Rose garden filled with thorns (Blank Space)

Note: Lawrence Perrine's Figurative Language

The researchers meticulously identified the different figurative languages that occurred on the twenty-one (21) song lyrics from '1989 (Taylor's Version)' album.. Figurative languages gathered a sum of seventy-three (73) frequency numbers. Based

on the presented analysis, metaphor was recorded as having the highest frequency number among the other figures of speech, garnering an amount of nineteen (19). Followed by hyperbole, which listed second on the figure with a (14) frequency number. With thirteen (13) frequency numbers, paradox came in third, along with simile. Listed fourth on the table, Personification got eleven (11) frequency numbers. Irony came in fifth with (2) frequency numbers. Symbols came with the least frequency number with only (1) point. However, figurative language such as apostrophes, allegory, metonymy, synecdoche, and litotes received no frequency number.

Figures of speech are speaking patterns that set themselves apart from everyday speech. Thus, it has become widely known that figurative language is frequently used in everyday speech and interpersonal communication. Figurative languages are terms or sentences having a connotation that is distinct from the literal meaning. Therefore, figurative languages are essential to understand the meaning of the words or phrases since they might not make sense if they are taken literally in the dictionary (Harya, 2017 as per cited Nursolihat & Kareviati, 2020).

Figurative languages convey distinct and unique thoughts to the reader or listener (Younas et al., 2024). It is used to convey their ideas and deliver an effective message while reading each sentence in their writing. Thus, it is now being used to convey substantial significance in both literary and non-literary texts. Furthermore, writers or authors utilize this to highlight a phrase or sentence and improve listeners' perceptions of words or concepts by creating comparisons to other things. Perrine (1992) cites Ketarin et al. (2021) as stating that figurative language can (1) express meaning because it can provide readers with a sense of imaginative fulfillment; (2) it can enhance the emotional power; (3) it can provide more visuals in poetry, which in this case may become abstract to make the poem feel more tactile; (4) and it can serve as an instrument for concise statement and concentration.

Conclusion

The artist, Taylor Swift employed various stylistic techniques in her album, "1989 (Taylor' Version).' Morphological-lexical and phonological parallelism was advantageous not only in academic contexts but also essential for comprehending a song's expressive potential and melodic beauty. They influence how listeners interpret the lyrics of the song and present a challenge to songwriters who want to write lyrics that will resonate with their target audience. They serve as a bridge between the listener's real experience and the author's abstract objectives through establishing an environment where meaning can be both found and felt. Therefore, the use of repetition of the word strengthens the writer's points of view. When language is analyzed via the lens of stylistics, it transcends its functional limitations and adopts on characteristics of art. The phonological level turns the written word into a canvas on which sound paints vivid pictures and arouses intense emotions, while the morphological structures provide language with structure and elegance. Collectively, they produce a harmony that stays in the mind of the reader.

The recurring linguistic components are effective means of communicating emotion, highlighting subtleties in the theme and producing a multi-layered, powerful musical encounter for the audience. Songwriters frequently use metaphor and factual fallacies such as irony, hyperbole and other figurative languages by emphasizing the meaning they intended to say and expected to be revealed. Figurative languages help strengthen the lyrics which most songwriters adopt to obtain artistic value in their songs.

The findings are obtained from research question one and research question two, while recommendations presented in this study are based on the conclusions drawn from the findings. The following are recommendations to better understand the foregrounding elements and figurative languages used in '1989 (Taylor's Version)' album.

For songwriters who are interested in crafting a rich tapestry of language on their songs, the study aids on how recurrence can be particularly powerful in song lyrics as it creates strong emphasis on the mood or theme of the song, evokes emotion and feeling, and also provides the readers and scholars a grasp of their fundamental idea. The recurrence of words and phrases enhances the beauty of the written work and also clarifies meaning. More importantly, the recurrence provides a notable and rhythmic effect that enhances reader fascination and retention as it aids in focusing attention on a specific idea, feeling, or thought. More importantly, metaphors help to explain your thoughts more clearly and can also be used to help the reader understand a tough concept or relate to the subject.

Since the present study utilized a formalist approach to stylistics, the text under discussion is focused only on the word structure and linguistic arrangement. Literary theory and criticism known as formalism prioritizes a work of literature's stylistic purity over the author's goals or the social context in which it is set. Formalism maintains that one may comprehend a work even in the absence of information about its creator, social setting, or historical background. Hence, the researchers suggest using a different lens which is a functionalist approach in analyzing the corpora. Functionalist stylistics examines the connection between the context behind its creation, the cultural, social, and political influences or aspects that affect reception and production, and the forms of language as a system. (Leech, 2008 as per cited Canning, 2023).

Acknowledgements

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