FIGURATIVE LANGUAGE IN TAYLOR SWIFT'S SONGS IN REGARD

TO THE MUSIC VIDEOS

(A VISUAL SEMANTIC APPROACH)

THESIS

Submitted in Partial Fulfillment of the Requirements

for the Degree of *Sarjana Humaniora*

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Assalamu'alaikum wa rahmatullahi wa barakaatuh

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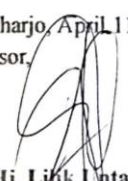   SRN   : 196111001

     Title   : *Figurative Language in Taylor Swift's Songs in Regard to the Music Videos (A Visual Semantic Approach)*

has already fulfilled the requirements to be presented before the Board of Examiners (*munaqasyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

Thank you for the attention.

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DEDICATION

This thesis is dedicated to:

1. My parents, Mr. Sudarno and Mrs. Kamisah

2. My little sister, Syafina Addiya Khair

3. My best friends, Erika, Lila, Rika, Sarah, Nia

4. My classmate, English Literature 8A

5. English Department of UIN Raden Mas Said Surakarta

6. My Almamater UIN Raden Mas Said Surakarta

MOTTO

"No Gains without Pains"

(Benjamin Franklin)

"Doa Tanpa Usaha Adalah Bohong, Usaha Tanpa Doa Adalah Sombong"

(Berserah diri kepada Allah)

PRONOUNCEMENT

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Figurative Language in Taylor Swift's Songs in Regard to the Music Videos (A Visual Semantic Approach)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, April 11th, 2023

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Surakarta, April 11th, 2023

The Researcher,

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ABSTRACT

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Taylor Swift is known as a musician who makes herself the subject to make her audiences, especially teen girls who are her majority fandom, relate to her through her songs. Woman as the ones who more romantic in romantical love are expected expressing song in aesthetical way through figurative language. Song is also presented in the audiovisual form in the music video that, makes a song could be enjoyed directly via audio and visual. Addressing to this problem, this research wants to unveil figurative language used in Taylor Swift's songs, to know music videos are used from Taylor Swift's songs, and how the music videos visualize the figurative language in Taylor Swift's songs.

In conducting this research, the researcher analyzed the data based on the theory from Kennedy and Gioia (1995) which explains the common figurative language types, then theory from Frith (1988) which is in the form of music video types, and theory from Srihari and Burhans (1994) which explains the correlation textual and visual data through visual constraint types.

This research is designed as descriptive qualitative research. Documentation technique is used in collecting this research data from Taylor Swift's selected songs. Therefore, the data of this research is in the form of textual and visual data. Firstly, the researcher is looking for lyrics that contain figurative language. Secondly, the researcher took screenshots of the figurative lyrics in the music video. Thirdly, the researcher adjusted the data with theory. Then, the researcher validated the data with the help of a validator. Lastly, the researcher analyzed and described the collected data based on the theory and approach used.

This research found six figurative language types: hyperbole, metaphor, simile, synecdoche, paradox, and metonymy. Hyperbole is the common finding of figurative language because it is the most suitable for expressing affective meaning. Conceptual music video is the best in delivering songs that talk about women's love stories because women are the most consumer of imaginative works. Contextual constraint is the best in visualizing the meaning of figurative language because it is not limited to the word and phrase only. However, it is more flexible since it depends on the caption's context. Women who are happy because of love are more expressive in showcasing their love. Meanwhile, women who experienced sadness and sickness of love are less vocal and develop their selves instead.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Taylor Swift is a musician that makes herself the subject of her songs (Brown, 2012). Through the songs, Taylor Swift expresses common issues her audiences face, like love, especially girls and women, who are her majority audiences. Then, through the music videos, she always is the main character, like she has experienced what the songs talk about. Through Taylor Swift's songs, she wants to validate her fans' fantasy that she experienced what ordinary girls/women do, and everyone relates to her in facing issues related to love. It makes a great impression on the audience because it expresses not only how women are in love but also how women are disappointed by love in a beautiful way through her beautiful lyrics and music videos.

Women have sometimes been characterized as more romantic than men (Hendrick, 2006). It can be implied that in making a song, Taylor Swift is expected to convey song lyrics aesthetically using language styles such as figurative language that contains implicit meaning. These reasons leave an unforgettable impression on the audience because the more aesthetic the lyrics are delivered, the more implied the meaning. The meaning of figurative language is not what it says. Deep understanding is needed to find what the figurative language wants to say.

In semantics, figurative language is categorized as part of non-literal meaning. Non-literal meaning means an expression which has

different meaning with the ordinary interpretation. Kennedy and Gioia (1995) consider metaphorical language, smoother twists, and word order pleasant bonuses. It is the reason why figurative languages are difficult to understand because it is not the actual meaning. Based on those reasons, figurative language can convey the lyrics of song beautifully with extraordinary way. The function of figurative language is to compare tangible things by employing simple words or phrases in a non-literal manner to appeal to audiences' emotions.

Kennedy and Dana Gioia (1995) explained that figurative languages are divided into nine types: such as metaphor, metonymy, simile, hyperbole, Apostrophe, personification, paradox, synecdoche, understatement. Every type of figurative language has a different role in delivering the meaning. The existence of figurative language in a literary work would make it more pleasing to be enjoyed. For example, in Taylor Swift's song entitled *Willow* there is a figurative language:

I'm like the water when your ship rolled in that night.

The type of figurative language of the lyric above is a simile. The type is indicated by the word "like" on the caption lyrics. The lyrics contain figurative meaning about the comparison between the singer and the water in "the situation of ship rolled in that night," which is not the real meaning of what the singer wants to say. The literal meaning that the singer wants to say is that the feeling of the character is tossed around, just like the condition of water when a ship rolls.

If, in the past, a song was presented by direct singing, then the song is commonly formed in audio, which could be heard by ear in any music application like Spotify, Joox, Shazam, and other platforms. Poems usually are encountered as words on a page, but songs are frequently encountered in the air (Kennedy & Gioia, 1995). From that statement, it can be known that in the beginning, songs are enjoyed via sound in the air. Along with the times, songs are not only presented via audio which only could be heard, but also via visual music video.

Music video is alternative media to promote songs. Besides showing the songs, the music video also shows visualization of the songs. The meaning of a music video is determined by the context in which it is seen (Frith, 1988). Every setting in a music video has a meaning related to the song lyrics. In other words, a music video visualizes a song and another way for the singer to deliver the song's messages. There are three types of music videos based on how the visualization is conveyed; they are performance, conceptual, and narrative music video (Frith, 1988 p.217). Performance music video focuses in showing the singer's performance, conceptual music video is concept-based music video, then narrative music video focuses in narrate the lyric of music video. For example, in Taylor Swift's songs entitled Lover:
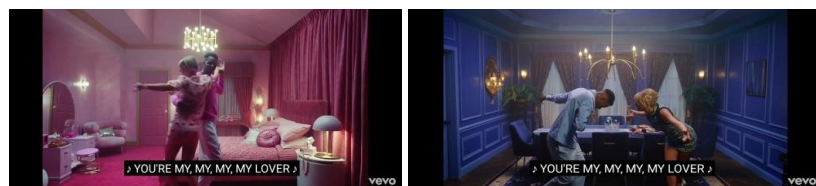
Figure 1 1 The Example of Music Video

This example portrays narrative music video style. From the scenes that were displayed for this lyric, all of the scenes narrate the lyric well. First scene shows them dancing in bedroom, and the next scene for this lyric shows them dancing in the dining room. As it knows that narrative music video emphasizes on the telling story based on the lyric, so the lyric "You're my, my, my, my lover" were narrated well by those scenes that shows the main character which is the woman and her lover which is the man.

Discussing music videos is complete with discussing the visualization of song lyrics that appear scene by scene. Visual item or image helps the understanding of the song lyrics' context. Visual items will convey the message of song lyrics in more detail. In this case, the use of visual semantics approach is needed. Visual semantics is the study exploring the relationship between visual information and textual document (Srihari & Burhans, 1994). Visual semantics focuses on investigating how visual elements visualize words. In this visual semantics theory, precisely the caption-based constraints generator (CBCG) part, there are four types of constraints are used as the textual visualization term: spatial constraint is describing the space and inter-object relation, characteristics constraint is showing the characteristic of object or things, locative constraint is the specific frame of reference of the object in the scene or picture or image, and contextual constraint to describe an object by showing expected thing to appear . This theory is not limited to the correspondence of visual information through pictures with text like

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magazines and newspapers. Still, this theory also can relate to the case of video with caption text. For example, in Taylor Swift's songs entitled *Willow:*

Figure 1.2 The Example Visual Constraint in Willow Music Video

This scene is categorized as contextual constraint because the visualization matches with the context of the lyric. The lyric "I'm begging for you to take my hand" is visualized by the appearance of the main character and her lover holding hands while staring each other. This visualization is suitable in representing the lyric.

Willow is one of Taylor Swift's songs which is chosen as the object of this research because the song lyrics talk about a female love story that contains the desire to want someone (her lover). Besides *Willow*, the other Taylor Swift's songs selected as this research object are *Cardigan*, which tells a flashback story about a relationship where the female is feeling sad because her lover was cheating. Then, *Bejeweled* tells a story about a female who is disappointed by her lover but still strong and has high self-esteem. *Lover* tells a story about a female who loves her lover and vice versa and wishes they could be together forever; *Ready for It* tells a story about a female who asks her future lover whether he is ready to build a relationship. Lastly, *Delicate* talks about a woman's heartfelt expression

when she falls in love with someone, but she is concerned that her bad reputation would influence how others, especially her crush, perceived her.

There are some previous studies related to figurative language to prove that this thesis is authentic. The first and last related study is *An Analysis of Figurative Language Used in Coelhos's Novel Entitled "Alchemist"* written by Trisna Dinillah Harya. In this study, the researcher focuses on analyzing and explaining the meaning of figurative language in the novel, which is only a textual analysis of the sentences containing figurative language. Second, "*An Analysis of Figurative Language Translation in The Pursuit of Happyness Movie*" by Vidyadhari Wikan Pribadi. This research focuses on studying translation research which analyzes figurative language and the acceptability of its translation. Third, "*Figurative Language in Song Lyric "Red" by Taylor Swift*" written by Dianti Dini Rahmani and Sukma Septian Nasution. The focus object of their research is Taylor Swift's song entitled *Red*. This research is different from this study because it does not analyze the visualization of the figurative song lyrics in the music video.

Fourth, "*An Analysis of Figurative Language in Online Short Story Posted on The Jakarta Post*" by Radna Tulus Wibisono and Pratomo Widodo. This research is mainly talking about words and focuses on a semantic study of the meaning of figurative language only. Lastly, "*The Analysis of Figurative Language Used by Dr. Zakir Naik*" by Awaluddin Ryrito Ladika. His research object is Dr. Zakir Naik's speech video with the title "*What Our Purposes in Life*". This study is semantic-pragmatic

research because explaining about the meaning, definition, and classification of figurative language in speech.

Based on the previous studies above, they have similarities in terms of the topic of discussion, which is figurative language. The similarity also can be seen in the term of the object, which is Taylor Swift's songs in some previous studies above. Then, the difference between this thesis and the previous studies can be seen in terms of the detailed object and the focus of the topic discussion. This research aims to analyze figurative language in Taylor Swift's songs and its visualization in the music videos so that the researcher takes "*Figurative Language in Taylor Swift's Songs in Regard to the Music Videos (a Visual Semantic Approach)*" as the title of the thesis.

B. Limitation of the Study

In avoiding involvedness of this research problem and analysis, this research focused on analyzing figurative language from Taylor Swift selected songs. The song that would be analyzed is Taylor Swift's latest songs which have music video and talk about women love stories, they are *Willow, Cardigan, Lover, Delicate, Ready for It, and Bejeweled*. The theories used in this research are about figurative language by Kennedy & Gioia (1995), music video by Frith (1988), and visualization by Srihari & Burhans (1994). According to figurative language theory, the theorist divided figurative language into nine types, they are metaphor, metonymy, personification, simile, hyperbole, synecdoche, understatement, paradox, and Apostrophe. Then, according to music video theory, the theorist

divided music videos into three types, they are conceptual music video, performance music video, and narrative music video. Meanwhile, the visualization theory divided visual constraint into four types, they are contextual constraint, spatial constraint, locative constraint, and characteristic constraint.

C. Formulation of the Problems

The problem statements of this research are as follows:

1. What are the types of figurative language used in Taylor Swift's songs?

2. What are the types of music video found from Taylor Swift's songs?

3. How are figurative languages visualized in Taylor Swift's music videos?

D. Objectives of the Study

Based on the problem statements above, the objectives of the research as follow:

1. To describe the types of figurative language are used in Taylor Swift's songs.

2. To describe the types of music videos are found from Taylor Swift's songs.

3. To describe how figurative languages are visualized in Taylor Swift's music videos.

E. Benefits of the Study

The existence of this research is not without reason; this research is expected to provide benefits and contributions in the future in the form of theoretical benefit and practical benefits as below:

1. Theoretical Benefits

This research is expected to provide new knowledge of the figurative language in song and the correlation with the music video, especially for the UIN Raden Mas Said's English Letters students. Also, the researcher hopes that this research will be helpful as references that explain the figurative language in songs and music videos by using a semantics approach.

2. Practical Benefits

For the researcher, this research is expected to develop further understanding and information about figurative language and semantics, precisely in the application of song in regard to the music video. Also, this research is expected to help future researchers in doing research related to the same case as explained in this research.

F. Definition of the Key Terms

To make this research more understandable and clearer, this research gives several key terms; they are the theory of figurative language, the theory of music video, the theory of visual semantics.

1. Semantics

   Semantics is the systematic study of meaning, and linguistic semantic is the study of how language organize and express meaning (Kreidler,1998).

2. Visual Semantics

   The visual semantics theory explained about the image or any other related media like that accompanying textual data which has certain purpose. The visualization is different from one setting scene with another. According to Srihari and Burhans (1994), there are four types of constraints; they are locative, spatial, contextual, and characteristics constraints.

3. Figurative language

   According to X.J. Kennedy and Dana Gioia (1995), figurative language is art in making a literary work or daily conversation more special because the meaning is not the actual interpretation. Figurative language is a clear departure from what competent language users as the conventional meaning of words, or the standard arrangement of words, in order to create a particular meaning or effect. There are many types of figurative language which is mentioned by Kennedy's theory; they are metaphor, metonymy, hyperbole, Apostrophe, personification, synecdoche, understatement, paradox, and simile.

4. Music Video

   Music video is alternative way to promote songs. Through music video, the audiences could be enjoying a song from its sound and

visual side. Music video is divided into three types based on its setting. According to Frith (1988), music video is divided into three main types: they are performance, conceptual, and narrative.

5. Taylor Swift

Taylor Swift is a musician that makes herself as the subject of her songs (Brown, 2012). Brown (2012, p. 162) assume that through Swift's songs, she wants to validate her fans' fantasy that she experienced what ordinary women do and everyone is relate to her in facing love issues.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Description

1. Semantics

In his book entitled "Introducing English Semantics," Kreidler stated that semantics is the systematic study of meaning, and linguistic semantics is the study of how language organizes and expresses meaning. Linguistics is the study concerned with identifying the meaningful elements of a specific language to comprehend how a language works. Semantics covers and learns meaning in words and other linguistics units such as words in phrases, words in clauses, and words in sentences. The meaning of a sentence extends beyond the purpose of the individual word it contains, and a word's meaning is frequently influenced by the other words that are used in the same sentence.

In conducting good communication, people need to know the meaning of words, phrases, and sentences of many expressions or utterances spoken and written by others to decrease miscommunication which causes misunderstandings. Because of the unlimited creativity of language, the use of semantics is also not limited. The use of semantics is not limited to spoken or written communication only. In this era, semantics also appears in many scopes of life, such as information and entertainment through media like magazines, newspapers, and others. Through those media, visual elements can be

used to enhance the meaning of the text. For example, the pictures in magazines are usually accompanied by caption text. Both picture and the caption contained information that enhances the audience's overall understanding of the specific information of it. The study of the combination of semantic and visual elements in building information is called visual semantics.

2. Visual Semantics

Visual semantic refers to systemically extracting picture-specific information from text accompanying a photograph (Srihari & Burhans, 1994). Visual semantics focuses in exploring how a scene of image description is constructed from a descriptive text. Descriptive text determines how the interpretation of the expected visual information is built. Visual semantics plays the key role in the process of integrating visual information and linguistic.

Semantics, according to American Encyclopedia: 536, is the study of meanings. It is concerned with how words or other symbols relate to the things or ideas they allude to. According to this view, meaning or interpretation is a component of both semantics and visual semantics. The interpretation in visual semantics is based on the image that is shown. There are three elements of visual semantics as described below:

- Lexicon for integrating linguistic and visual information which in this case is the words or sentences of the caption text.
- Set of constraints as the representation of visual information.

- Processing a caption to generate visual constraints.

In this study, using visual semantics is the approach in objecting song music videos to topics of figurative language. The data collected is based on the music video scene and connect with the caption contained figurative language. This research uses a theory by Rohini K. Srihari and Debra T. Burhans (1994) in explaining music video visualization. Based on the theory, visual information should be accompanied by the text and constraints on the object by the screen. The constraints divided into four types which called as Caption-based Constraint Generator (CBCG) from the Natural Language Processing (PSI) module, they are:

a. **Contextual Constraints**

Contextual constraint is the way to describe an object or the setting of picture by showing the expected things to appear (Srihari & Burhans, 1994:797). Contextual constraint is universal and depends on viewers' expectations based on the textual item. The visualization could be interpreted based on the textual terms in every viewer's expectation. Contextual constraint is usually indicated from the sentence level, which is related to the object that appeared. For example, suppose it mentions someone in the context of an outdoor scene or general thing context in the caption text. In that case, the visualization depends on the audience's expectations based on the context.

b. Locative Constraints

Locative constraint is the visualization that shows the information about the specific frame of reference of the object in the scene or picture or image. The directive phrases indicate locative constraints. For example, if the caption told about a chair in the corner, then the visualization must be an image or video which shows a chair in the corner of place (Srihari & Burhans, 1994:797).

c. Characteristics Constraints

Characteristics constraint is visualization by showing the part of object or things such as hair color, gender, skin, height, etc. A characteristic constraint can be indicated in two ways; the first is by the word and by the phrases. Characteristics constraints describe the particular properties and characteristics of the object (Srihari & Burhans, 1994:797). This type of constraint shows the object characteristics as the visualization.

d. Spatial Constraints

Spatial constraint is mainly a way to visualize textual data with describing the space and inter-object relation (Srihari & Burhans, 1994:797). This type of visualization focuses on the description and picture/visual match. Spatial constraints are indicated from the word.

3. Meaning

Meaning is the central role of semantics because semantics is the study of meaning itself. The meaning of words or speaker's utterances can be accepted differently. It depends on how it conveys, whether the speaker wants to state it straightly or wants the audience to think about the meaning more deeply. There are two levels of meaning when it comes to how to interpret the words: literal and figurative (Kreidler, 1998, p.136). The figurative meaning is traditionally called non-literal meaning because both focus on conveying words or utterances differently, which makes the real meaning different from the actual statement.

a. Literal Meaning

The literal meaning is the ordinary, matter-of-fact sense to be found in a dictionary (Kennedy & Gioia, 19995, p.625). Literal meaning is also known as the real linguistic meaning because it describes the literal meaning, perfectly depicting the speaker's remark, and is limited in meaning without any hidden meaning. After all, the focus is to make the audience know what is said, which is also known as the genuine meaning. The words contained do not stray from the defined meaning because there is no metaphorical connotation to fulfill the literal meaning of the phrases.

b. Figurative Meaning

The figurative meaning is part of the non-literal meaning, which is a language style to convey the meaning of words in a

different way. The focus of the non-literal meaning style is to convey the meaning non-literally in a metaphorical way. Figurative language is used to describe words other than what the speaker said. A deep understanding is needed to find what the speaker wants to say because the words are not the real meaning.

4. **Figurative Language**

Figurative language is a tool for delivering words or utterances in a more aesthetic way. In semantics, figurative language is part of non-literal meaning. Figurative language is a language style which usually used to beautify words or clauses, or sentences. According to Abrams and Harpham (2013), figurative language is useful for making special effects in words. In understanding the meaning of figurative language, we have to notice that figurative language meaning is different from the literal meaning.

Learning and understanding figurative language takes a lot of work. It is because in making those expressions, the writer puts feeling and emotion into making the story that the writer wants to deliver. It creates an ambiguous condition and makes the readers put more effort into understanding the deep literal meaning of figurative language. X.J. Kennedy and Dana Gioia (1995) mentioned several types of figurative language in their book entitled *An Introduction to Fiction, Poetry, and Drama* such as below:

a. Simile

Simile is a figure of speech used as an explicit comparison between two things that are not related in actuality. Simile is called as an explicit comparison because it is easier to identify the existence of simile in literary works. Simile in comparing things could be noticed by the comparison items such as "like" and "as" (Kennedy & Gioia, 1995).

For example:

Maybe it just sags like a heavy load.

(Johnson & Thomas, 2016)

The word "like" indicated as simile comparison item. The two things which compared are "it" and "heavy load". It means that "it" is sags as the heavy load. It is clear that simile is identified directly as soon as the readers see the word "like" which is one of simile's comparison items.

b. Metaphor

Metaphor is one of figurative language's types used to compare two things that are different. In metaphor, the comparison of one thing to another thing happens in an implicit way without asserting connective such as "like" and "as"(Kennedy & Gioia, 1995). Metaphor does not compare two things directly as simile.

For example:

The pen is mightier than the sword.

(Johnson & Thomas, 2016)

It is implicit comparison between "pen" and "sword". The word "sword" refers to a weapon which is might, and the "pen is compared to be as might as a sword. In identifying this metaphor, deep understanding is needed because the comparison did not use comparison item.

c. **Apostrophe**

Apostrophe in figure of speech is a way of addressing invisible object or not ordinarily spoken to (Kennedy & Gioia, 1995). In a poem, an apostrophe may address an inanimate object to give life, an abstract thing, or some absent or dead person to give body intangible object. Apostrophe also uses to emphasize a serious and lofty tone.

For example:

> *"Spade! With which Wilkinson hath tilled his lands"*
> (Kennedy & Gioia, 1995:687)

It could be that the word "spade" is inanimate object which is addressed in that sentence. In this case, apostrophe is giving life to "spade" which is inanimate object to spoke with.

d. **Personification**

Personification in figure of speech is used as a tool to humanize nonhuman beings such as a thing, abstract thing, or an animal (Kennedy & Gioia, 1995:686). Personification is used to attribute nonhuman being with human emotion and action (Abrams & Harpham, 2013). Human/personal activities need sense and

mind to be done. It is impossible for nonhuman to do human/personal activities because nonhuman has no sense at all. For example:

Life has cheated me.

(Alm-Arvius, 2003)

From the example above, it could be implied that the word "Life" is attributed by "cheated". It is a way to humanize the life, because it is impossible for the life to do something that humans do. Cheated is person/human's activity which is needed sense in doing it.

e. **Metonymy**

Metonymy is figurative language that usually uses closely related names for a thing (Kennedy & Gioia, 1995:687). The substitute word which is used is still related to the literal words. The metonymy word may be another name for the literal terms. For example:

Noting that Washington is willing to improve relations with Tehran.

(Littlemore, 2015)

From the example above, it could be implied that "Washington" and "Tehran" is a metonymy of city's name. The writer chooses to write it only the name without add the word "city". The use of those words is a metonymy of city that everyone knows.

f. Hyperbole

Hyperbole is a figure of speech usually used to describe something excessively. Hyperbole could also be an overstatement expression sometimes used with severe, ironic, or comedy effects. Hyperbole or overstatement is well-known as an expression that contains exaggeration in pointing out something (Kennedy & Gioia, 1995:687).

For example:

Even eternity is too short.

(Leech, 1969)

The sentence above could be indicated as hyperbole expressions. The sentence contains exaggeration expression "Eternity is too short". No one could count the eternity; also, it is impossible if everything in this world would be eternal.

g. Understatement

Understatement is the opposite of hyperbole or overstatement (Kennedy & Gioia, 1995). Understatement purposefully downplays something's significance far more than it is. The effect of using understatement is usually ironic.

For example:

He is not the brightest man in the world

(Abrams & Harpham, 2013)

The sentence above state that the man "He" is not the brightest man in the world. In this case brightest man is implied as smart

man. So, the literal meaning that the writer wants to say is "He is stupid".

h. Synecdoche

Synecdoche is a figure of speech that describes a thing as a tool to stand out as a whole thing and vice versa (Kennedy & Gioia, 1995). Synecdoche has a slight similarity with metonymy, but actually, both are different figures of speech.

For example:

She lent a hand.

(Kennedy & Gioia, 1995:688)

The sentence above could be indicated as synecdoche. From that sentence, it can imply that the "she" lent her entire presence to someone who needed her help. In this case, synecdoche is used as an expression to make a thing as a whole part of something.

i. Paradox

Paradox may be in the form of a situational or statement. In the figure of speech, the paradox is a statement that occurs in a remark that seems to contradict itself at first, but it makes sense after more consideration (Kennedy & Gioia, 1995).

For example:

"Damn with faint praise,"

(Johnson & Thomas, 2016)

The sentence above is a verbal paradox which is used in direct speech. The thing that can imply from the sentence is contradiction because how can someone praise a damn man.

5. **Song**

Song is part of literary works, precisely its lyrics which are part of poetic words. Song lyrics would be the authentic expression of widespread experiences and needs (Frith, 1988 p.108). In modern age, the song has become one of the most important things in human life. Sometimes, songs' lyrics contain a figurative word in their implantation. Figurative language in a song lyric is used to make the song prettier to hear and make the story and emotion that the writer wants to deliver entirely accepted by the listener.

6. **Music Video**

Music video is used as one of the ways to present a song through visual scenes and audio. Music video contributes to visually promoting the song because the music video is identical with the video. In this modern age, music videos are needed to expand promotion in various media like Youtube and Television.

Television play key role of youth music meaning and also has significant record selling (Frith, 1988). Those reasons prove that music videos play important role in contributing to promote song in this digital age. There are three types of music video according to Simon Frith in his book entitled *Music for Pleasure*:

a. Performance Music Video

A performance music video is a music video in which the scenes of the video show the singer singing in a concert or front of an audience along the video or show the singer's performance only. The singer's performance is the main point of a performance music video. The scenes in the performance music video are dominated by the shoot of the singer singing the song only without any side story of the music video.

An example of performance is Divinyls' song entitled "I Touch Myself". I Touch Myself music video shows Divinyls who sing their song while accompanied by a guitarist. The music video also shows the singer does some scenes, but mainly the music video shows the performance of the singer while accompanied by the guitarist.

b. Conceptual Music Video

Conceptual music video is a music video that presents a specific concept that is related or not related to the song. Conceptual music video provides a story in presenting the song. Usually, conceptual music videos show a certain narrative that is concept oriented.

An example of a conceptual music video is Eurythmics' song "Sweet Dreams". Sweet Dreams' music video presented the struggle and persona with several feminist implications. The music video shows Annie Lennox, who is costumed as a businessman

with a suit and short hair, in the conference room. And the whole music video, all of its elements, is conceptualized with business world themes, such as the people around Annie Lennox.

c. **Narrative Music Video**

Narrative music video is a music video that tells a story scene per scene. The story that the narrative music video covers is usually linear with the song lyrics. The set of the narrative music video describes the actual condition of the song and is storytelling music video with the singer as the main character.

An example of a narrative music video is Childish Gambino's song entitled "Sober". In the music video, the scenes which are presented are like storytelling. Then, almost all of the settings present the songs' lyrics regularly, such as the lyrics said, "Girl, what's your problem" and then the scene shows the singer sitting in front of the girl.

7. **Taylor Swift**

Taylor Swift is a musician that makes herself the subject of her songs (Brown, 2012). Brown (2012, p. 162) assumed that through Swift's songs, she wanted to validate her fans' fantasy that she experienced what ordinary "teens" do and everyone is related to her. Through her songs, Taylor Swift expresses ordinary issues faced by teenagers, like love, especially girls, which are her majority audience. It is because people assume that through Taylor Swift's songs, she wants to validate her fans' fantasy that she experienced what ordinary

women do, and everyone relates to her in facing issues related to love. It makes a great impression on the audience because it expresses not only how women are in love but also how women are disappointed by love. It makes a great impression on the audience because it expresses not only how women are in love but also how women are disappointed by love in a beautiful way through her beautiful lyrics and music videos. Because in romantical love, women have sometimes been characterized as more romantic than men (Hendrick, 2006 p.325), the song lyrics are conveyed not only ordinarily but also aesthetically using language style like figurative language that contains meaning implicitly.

Willow is one of Taylor Swift's songs which are chosen as the object of this research because the song lyrics talk about female love story that contains desire into wanting someone (her lover). The music video of this song uses a magic theme which shows a willow tree with Taylor Swift as the main character.

Secondly, *Cardigan* that tells flashback story about relationship where the female feeling sad because her lover cheating. Then, *Bejeweled* that tells story about female who is disappointed by her lover, but she is still strong and has high self-esteem. *Lover* hat tells story about female who really loves her lover and vice versa and wishes they could be together forever; *Ready for It* tells story about female that ask to her future lover whether he is ready in build relationship or not. Lastly, *Delicate* that talks about the heartfelt

expression a woman has when she falls in love with someone, but she was concerned, nevertheless, that her bad reputation would influence how others, especially her crush, perceived her.

B. Previous Related Study

In proving that this research is authentic, this research provides some previous studies related to this research with specific gaps. This research presents five previous related studies. The first previous related study is Wichukorn Suriyawongpaisal. The title of his research is "*A Study of Figurative Language That Conveys Connotation Related to American Cultural Values in Pop Songs: The Case of Taylor Swift*." His research aims to analyze common connotations expressing American cultural values through figurative language and investigate how American cultural values are conveyed by figures of speech in Taylor Swift's songs. In doing this research, he used many theories, such as Leech (1974), Carol (2008), Hofstede (1984), and other experts. This research found that literary devices have the power to express specific messages related to culture, especially American cultural values in Taylor Swift's songs.

The second related previous study is Putu Ratna Arditami from Ganesha University of Education. Her research title is "*An Analysis of Figurative Language Found in Katy Perry's Song Entitled "Firework*." Her research uses a semantics perspective and a descriptive qualitative method in analyzing the data. This research aims to analyze the types of figurative language in Katy Perry's song "Firework" along with its meaning. In analyzing figurative language, Putu uses the theory from

Kennedy (1979). This research finding found that there are 18 lyrics that contain figurative language. Also, Putu found that the message of this song is to encourage people to be optimistic and never give up on solving problems in their life.

The third related previous study is Wilya Setyawati and Maryani from IKIP Siliwangi. Their research title is "*An Analysis of Figurative Language in Taylor Swift's Songs Lyrics*." His research object is Taylor Swift's two songs from Taylor's album entitled *Red*; they are *Red* and *22*. This research aims to find the figurative language in the object above, along with the contextual meaning and purpose of the use. They used the theory of figurative language by Kennedy (1983). They used the descriptive qualitative method in analyzing the data. This research found that hyperbole is the dominant data found in Taylor's two songs. They also found that the song lyrics are about to tell conflict and pain heart based on the contextual meaning.

The fourth related previous study is Novita Mustika Arifin from the University of Muhammadiyah Malang. Her research title is "*An Analysis of Figurative Language and Message on The Song "Love Story" by Taylor Swift*." Her research used the descriptive qualitative method in analyzing the data. This research aims to analyze the types of figurative language in Taylor Swift's song entitled "Love Story" along with its message. In analyzing figurative language, Novita used the theory from Reaske (1996). This research finding found that the most dominant figurative used is a metaphor. Also, Novita found that the message of this

song is to motivate us to get something we want no matter what the problem and obstacle are.

Then the last related previous study is Sari Rishita Siallagan, along with Sulastri Manurung and Juwita Boneka Sinaga from the University of Riau Kepulauan. The title of their research is "*Analysis of Figurative Language and Imagery in Taylor Swift's Songs*." Their research uses descriptive qualitative methods in analysing the data. This research aims to find the kinds of figurative language and imagery used in Taylor Swift's album entitled "1989". In analysing the data, they use the theories of Abrams to determine the types of figurative language and Perrine's theory to determine the kinds of imagery. This research found eight types of figurative language, with personification as the most used. And also, this research found six types of imagery, with visual imagery as the dominant data.

However, this research has gaps with all the previous related studies above. Although this research has almost the same object as the previous studies above, the detail object used differs from the previous studies. So, this research is different in terms of the object and approach used. This research also used a different approach from all those previous related studies. This research uses a visual semantic approach that makes it different from others. This research does not only analyze the figurative language but also how it is presented in its music video, which other researchers rarely analysed.

CHAPTER III

RESEARCH METHOD

A. Research Design

In conducting this research, the method that the researcher uses is the qualitative method. According to Creswell (2014) in the book *"Research Design: Qualitative, Quantitative, and Mixed Methods Approaches",* qualitative methods rely on text and image, have unique steps in data analysis, and draw on diverse designs. The qualitative method has a different design from other methods focused on numerical percentages. In the qualitative method, the fundamental step in presenting results is to create themes and descriptions from the data, then present these themes and descriptions from various perspectives (Creswell, 2014:254). The process of presenting the result is to make the understandable data form.

This research uses a visual semantic approach, an approach that establishes a correspondence between words and images evoked by them (Srihari & Burhans, 1994). This approach is related to the aim of this research to focus on analyzing figurative language and visualization. The researcher investigates the lyrics indicated as figurative language in Taylor Swift's songs, and the visualization of the figurative language in the music video. This research aims to find the relation between the formulations of problem statements in this research and give an in-depth explanation of this study. This research is suitable for using a qualitative descriptive

design because it focuses on investigating and then providing descriptive description of the data, which steps correspond to the analysis document.

B. Data and Data Sources

Creswell (2014:255) stated that data gleaned from qualitative research is descriptive and presented in words or images rather than numbers. From Creswell's statement, the data form of this research is in the form of words, phrases, and sentences from the lyric, which is indicated as figurative language based on Kennedy and Gioia's (1995) theory along with images from the screen captures of music videos which contain figurative language lyric. In conducting this research, the researcher used the songs' of Taylor Swift from the music videos found on her own official Youtube channel and the lyric from Genius.com as the data sources. Genius.com has become the biggest and the most used platform to find songs' lyrics so that the researcher will get the correct lyrics. The source of the textual data can be seen in the link https://genius.com.

The image data can be seen in the link https://youtube.com/c/TaylorSwift. The data from both sources contain words, phrases, and sentences taken from Genius.com in the form of song lyrics. Then, the data from Youtube contains images with English captions that became the visual representation of the lyrics.

The Genius.com source is focused on textual data, while Youtube is used to find visual data in the form of images from Taylor Swift's songs and music videos. The reason for choosing Genius.com and Youtube as

the data sources because both of them is the trustworthy data sources of the songs, which means both of them are valid data that usually used by everyone, so that only little probability it is invalid.

C. Research Instruments

In order to conduct, analyze, and finish this research, some important instruments are needed. Two kinds of research instruments are used for conducting this research; they are the main instrument and the supporting instrument. The first is the main instrument; one of the hallmarks of qualitative research is that the main instrument of the study is the researcher itself. The researcher becomes the research instrument because the researcher itself the one who completes the analysis and interpretation of qualitative data (Xu & Storr, 2012). The researcher is the main instrument because she is the one who conducts this research. The researcher becomes the most important instrument in conducting this research. Then, the supporting instruments that the researcher uses are laptops, smartphones, and tables. The laptop is used as the device for the researcher in conducting the research. The researcher uses a smartphone as the device to watch music videos of songs.

D. Data Collection Techniques

Documentation method is one of data collection techniques in qualitative research (Raco, 2010). Since the data form of this research is the image screenshot of the music video and the song lyrics already existing, this research uses a documentation method to gain the data. Documentation technique is known as a process of reviewing documents,

both printed and electronic, in a systematic manner. Based on those reasons, it can be implied that these data sources are classified as electronic documents. That makes documentation the perfect technique for collecting the data for this research. The steps that the researcher used in collecting the data are as follows:

1. Searching the songs and music videos of Taylor Swift in her Youtube and;

2. Choosing latest songs of Taylor Swift about women face love which have music video and caption text;

3. Finding the data which are indicated as figurative language based on Kennedy and Gioia (1995) by watching the music video while turn on the caption text. Then, reading Genius.com for the lyrics' validity;

4. Classifying the data into the types figurative language based on Kennedy and Gioia (1995) theory;

5. Watching the music videos to find the scenes of the appearance of figurative language in the songs and screen capturing them;

6. Determining the types of music video and visualization appeared based on the theory of Frith (1988) and Srihari & Burhans (1994);

7. Giving code to the data;

   20/S/Cmv/Cc/Willow/00:17

   - 20   : the number of datum 1,2,3,…etc.

   - S   : the types of figurative language appears in the data

   - Cmv   : the types of music video appears in the data

   - Cc   : type of visualization

- Willow   : song name

- 00:17   : data screen time in the music video

Types of figurative language

- M: Metaphor

- A: Apostrophe

- H: Hyperbole

- S: Simile

- P: Personification

- Me: Metonymy

- Syn :Synecdoche

- Und : Understatement

- Par : Paradox

Music video types

- Cmv: Conceptual Music Video

- Pmv: Performance Music Video

- Nmv: Narrative Music Video

The visualization types of the data

- Sc: Spatial Constraints

- Lc: Locative Constraints

- Cc: Contextual Constraints

- Ch: Characteristics Constraints

Songs name

- Bej   : Bejeweled

- Willow   : Willow

- Cardi   : Cardigan

- Rfi   : Ready for It

- Del   : Delicate

- Lover   : Lover

E. Data Validation Techniques

Validating the data that would be analyzed is required in qualitative research. Data validation is essential to ensure that the data used for the research is valid and accurate. In a qualitative method, validation is a process to make sure and check the data's accuracy, so it is essential and a must to do data validation before analyzing the data (Creswell, 2009). Validation process is a way to determine whether collected data is valid or not.

In validating the data of this research, the researcher uses a validator strategy with the help of a validator to check the validity of the collected data. Validator is an external auditor which an expert on the research topic. An external auditor as a validator will help the researcher in reviewing the entire data to make sure the data is valid enough (Creswell, 2014). External auditor in this research is an expert with background knowledge about song lyrics and visual representation analysis but is not related to conducting this research as a validator. The reason for using a validator in validating the data is validator method is more objective and not biased.

This study was examined by an expert research lecturer to ensure the accuracy of the data. The data of this research has been examined and

validated by Mr. Robith Khoiril Umam, S.S., M,Hum. He is the lecturer of English Literature UIN Raden Mas Said Surakarta who has the capability in validating the data.

F. **Data Analysis Techniques**

The stage of analyzing data is divided into four stages; they are domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis (Spradley, 1979). In analyzing the data, it is important to follow these stages in order to make sure the data are analyzed in correct ways. The data are explained below:

1. Domain analysis

Domain analysis is used to divide what is classified as data and which is not data. In this step, the researcher collects future data about figurative language from Taylor Swift's songs by reading and listening to their songs. Then the researcher will differentiate which are the data and non-data. Domain analysis is used to ensure that the data is appropriate enough to use in this study. In this domain analysis, the researcher uses the theory of Kennedy and Gioia (1995) to identify the figurative language; the theory of Frith (1988) for the music video theory; and the theory of Srihari and Burhans (1994) for the visual semantic theory. The research's domain is classified into two domains, namely data and non-data which can be seen in the table below.

Table 3.1 Domain Analysis

Sample	Domain Classification	
	Data	Non-data
Caption lyric : As if you were a mythical thing The lyric contains figurative language, namely metaphor which is comparing "you" and a mythical thing. The literal meaning of that lyric is mythical thing is exciting thing to see and have, so the singer want to said that "you" is a person that the singer is grateful to have.	✓	
Caption lyric : That's my man The sample above is classified as non-data. Although the visualization matched with the lyric, but the lyric itself is literal meaning that the singer want to say and is not figurative language.		✓

2. Taxonomic analysis

The data are classified into several group by the researcher based on the questions and theory. In this taxonomic analysis, the researcher classified the types of figurative language based on Kennedy and Gioia (1995), the types of music video based on the theory of Frith (1988), and several ways in delivering how the figurative language is presented in the music video based on the theory of Srihari and Burhans (1994).

Table 3.2 Taxonomic Analysis

Figurative Language Visualization		
Types of Figurative Language	Visualization	
	Music Video	Constraints
Metaphor (M)	Conceptual Music Video (Cmv)	Spatial Constraints (Sc)
Apostrophe (A)	Performance Music Video (Pmv)	Locative Constraints (Lc)
Hyperbole (H)	Narrative Music Video (Nmv)	Characteristics Constraints (Ch)
Simile (S)		Contextual Constraints (Cc)
Personification (P)		
Metonymy (Me)		
Synecdoche (Syn)		
Understatement (Und)		
Paradox (Par)		

3. Componential Analysis

Componential analysis is used to link all the aspects of the component in this research. In componential analysis, to link all the classified data table is drawn to make it easier to analyze. Through the componential table, it will be easier to see the dominant data and revealing the meaning of the finding data of Taylor Swift's songs.

Table 3.3 Componential Table

Songs	Metaphor									Simile									Hyperbole									Personification									Metonymy									Synecdoche									Paradox									Understatement									Apostrophe								
	Cmv			Pmv			Nmv			Cmv			Pmv			Nmv			Cmv			Pmv			Nmv			Cmv			Pmv			Nmv			Cmv			Pmv			Nmv			Cmv			Pmv			Nmv			Cmv			Pmv			Nmv			Cmv			Pmv			Nmv			Cmv			Pmv			Nmv		
	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L
	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h	c	c	h
Bejeweled																																																																																			
Willow																																																																																			
Cardigan																																																																																			
Ready for It																																																																																			
Delicate																																																																																			
Lover																																																																																			
Total																																																																																			

Note :

Cmv is Conceptual Music Video

Pmv is Performance Music Video

Nmv is Narrative Music Video

Cc is Contextual Constraint

Sc is Spatial Constraint

Lc is Locative Constraint

Ch is Characteristic Constraint

4. Cultural theme analysis

Cultural theme analysis is the last step in analyzing the data. The cultural theme is the implicit conclusion that could be found from the dominant data. The finding of the dominant data could find cultural themes. The cultural theme analysis could be done after the dominant data was found. In analyzing the cultural theme, the researcher should interpret and arrange the conclusion of the research-based the finding in the componential table.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Findings

In this research finding, the researcher shows the answer of the problem statement of this study they are: 1) to describe the types of figurative language are used in Taylor Swift's songs; 2) to describe the types of music videos are found from Taylor Swift's songs; 3) to describe how figurative languages are visualized in Taylor Swift's music videos. In this occasion, the researcher would be explaining the findings from data that were collected and validated.

In the first part of this finding, the researcher classified the data based on the figurative language type theory by X.J. Kennedy and Dana Gioia (1995). According to Kennedy and Gioia (1995), there are nine types of figurative language; they are metaphor, simile, personification, hyperbole, synecdoche, metonymy, understatement, apostrophe, and paradox. Then, the second part of this finding is about music video styles that used in Taylor Swift's songs. The third part is about the visualizations found from Taylor Swift's music video. in this finding, the researcher explains how figurative language is visualized through the music video and caption text of music video. The aim is to know the relation between figurative languages as the caption with its visualization in the music videos.

Table 4.1 Finding Table

Songs	Metaphor			Simile			Hyperbole			Personification			Metonymy			Synecdoche			Paradox			Understatement			Apostrophe		
	Cmv	Pmv	Nmv	Cmv	Pmv	Nmv	Cmv	Pmv	Nmv	Cmv	Pmv	Nmv	Cmv	Pmv	Nmv	Cmv	Pmv	Nmv	Cmv	Pmv	Nmv	Cmv	Pmv	Nmv	Cmv	Pmv	Nmv
Bejeweled	1						7	4																			
Willow	7			4									1			8			4								
Cardigan				6																							
Ready for It	7						2																				
Delicate	1						4																				
Lover									7																		
Total	16			10			13	4	7				1			8			4								
	16			10			24			0			1			8			4			0			0		
													63														

Note :

Cmv is Conceptual Music Video

Pmv is Performance Music Video

Nmv is Narrative Music Video

Cc is Contextual Constraint

Sc is Spatial Constraint

Lc is Locative Constraint

Ch is Characteristic Constraint

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The researcher found 63 data that contains the types of figurative language, music video styles, and visualization techniques of which are presented from six selected Taylor Swift's songs and music videos. Nine types of figurative language based on the theory of X.J. Kennedy and Dana Gioia (1995) stated that there are nine types of figurative language; they are metaphor, simile, hyperbole, personification, metonymy, synecdoche, paradox, understatement, and apostrophe. However, only six types of figurative language are applied in six Taylor Swift's songs and music videos. The data consists of metaphor with 16 data, hyperbole with 24 data, simile with 10 data, metonymy with 1 data, synecdoche with 8 data, and paradox with 4 data. Based on the finding above, hyperbole is the dominant type of figurative language found in the data. Hyperbole in figurative language is used to express something excessively. The expression of hyperbole usually contains exaggeration that makes the word seem too much. Still, it is advantageous to emphasize the feeling the author wants to tell the audience.

The music video styles based on Simon Frith (1988) are classified into three types; they are conceptual music video, narrative music video, and performance music video. In this research, the researcher only found two types of music video that are applied in six Taylor Swift's music videos. They are contains 54 data which are classified as conceptual music video, and 7 data which are classified as narrative music video. Therefore, it could be seen that the dominant type of music video that are used in Taylor Swift's songs is conceptual music video. Conceptual music video is music video style which used certain concept/theme in displaying the music video. Music video used

one theme which is applied in whole music video visualization. For example, music video which used fairy tale theme then the music video would contain anything which is related to fairy as the visualization.

Of the four types of visualization by Srihari and Burhans (1994), there are two types of visualization which are applied in Taylor Swift's music video. The data included contextual constraint with 58 data and characteristic constraint with 5 data. From that finding, the researcher found that contextual constraint is the most dominant type of visualization. Contextual constraint is the type of visualization that emphasizes the correlation between the caption and the expected visualization.

The detail analysis of the findings can be seen in the explanation below:

1. The Figurative Language in Taylor Swift's Songs

Figurative language is one of the language styles which is used to deliver sentences more beautifully and aesthetically. Figurative language in the semantic branch belongs to nonliteral meaning, which needs deep understanding to know what the sentence means. There are nine types of figurative language found in this research: metaphor, simile, metonymy, hyperbole, personification, synecdoche, apostrophe, understatement, and paradox. The detailed figurative language which is found from the collected data can be seen in table 4.1 below:

Table 4.2 Types of Figurative Language

Songs	Figurative Language									TOTAL
	H	M	S	Syn	Par	Me	P	Und	A	
Bejeweled	11	1	-	-	-	-	-	-	-	12
Willow	-	7	4	8	4	1	-	-	-	24
Cardigan	-	-	6	-	-	-	-	-	-	6
Ready for It	2	7	-	-	-	-	-	-	-	9
Delicate	4	1	-	-	-	-	-	-	-	5
Lover	7		-	-	-	-	-	-	-	7
TOTAL	**24**	**16**	**10**	**8**	**4**	**1**	**-**	**-**	**-**	**63**

The explanation of figurative language, which is found in Taylor Swift's songs, they are:

a. Hyperbole

Hyperbole in figurative language is the use of exaggerated expression. Hyperbole is used in describing something with overstatement energy. Hyperbole in pointing out certain things would make special effects, whether severe, comedy, or ironic.

In this research, the researcher found 24 data of hyperbole from Taylor Swift's songs. Hyperbole was found the most in *Bejeweled*, in which the lyric told about the disappointment and frustration of a woman her lover did not appreciate. Here are some examples and explanations of hyperbole in Taylor Swift's songs:
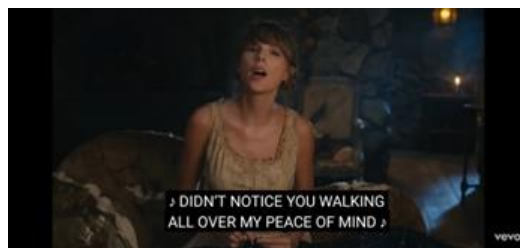
1) Datum 1/H/Cmv/Cc/Bej/02:17

Figure 4.1 The Example of Hyperbole

This is datum number 1/H/Cmv/Cc/Bej/02:17 from Taylor Swift's songs entitled *Bejeweled*. This data is categorized as hyperbole. It can be seen from the way the lyric contains excessive expression about the main character. The lyrics "Didn't notice you walking all over my peace of mind" contain an excessive expression: "walking all over my peace of mind." This lyric contains figurative meaning where the real meaning he wants to deliver differs from what the lyric says. The main character's lover is not walking on her mind. The word "mind" means a person's intellect that enables them to think so that someone cannot walk in it. From the explanation, it can be implied that the literal meaning of this lyric wants to tell that the main character always thinks about her lover.

2) Datum 3/H/Cmv/Cc/Bej/02:51

Figure 4.2 The Example of Hyperbole

This is datum number 3/H/Cmv/Cc/Bej/02:51 from Taylor Swift's songs entitled *Bejeweled*. This datum is classified as hyperbole because it contains an excessive expression. The lyric "Diamond in my eyes" is not the real thing that the lyric wants to tell the audience. It means that the lyric contains figurative meaning because it is impossible that there are

diamonds in the eyes. The word "diamonds" means precious stones. From the explanation, it can be concluded that the literal meaning of the lyric wants to tell audiences that the main character is a precious person and has high self-esteem without love (in the context of the song).

3) Datum 4/H/Cmv/Cc/Bej/03:19

Figure 4.3 The Example of Hyperbole

This is datum number 4/H/Cmv/Cc/Bej/03:19 from Taylor Swift's songs entitled *Bejeweled*. This datum is classified as figurative language, precisely hyperbole. It can be indicated from the diction that lyric uses in the lyric "I made you my world." The lyric is categorized as hyperbole because of the use of the exaggerated expression that the main character wants to make her love her world, which is too much. In semantics, this kind of expression is considered a figurative meaning because of its hyperbole. The word "world" means the place where humans live their life. So, from that explanation, it can be concluded that the literal meaning of that lyric is to tell the audience that the main character's love towards her lover makes her always want to live together because he is her safe place in life.

4) Datum 5/H/Cmv/Cc/Bej/03:21

Figure 4.4 The Example of Hyperbole

This is datum number 5/H/Cmv/Cc/Bej/03:21 from Taylor Swift's song entitled *Bejeweled*. This datum is called hyperbole because of the use of an exaggerated expression in the lyric "I can reclaim the land." From a semantic perspective, the use of hyperbole shows that the lyric contains figurative meaning that cannot be understood with one try. The phrase "reclaim the land" means that the main character can do anything for her love because she is brave enough to reclaim the land, which is almost impossible to do. It can be concluded that from the lyric, the main character tries to show how much she loves her love with all efforts that she will make, although it is impossible.

5) Datum 8/H/Cmv/Cc/Bejeweled/04:07

Figure 4.5 The Example of Hyperbole

This is datum number 8/H/Cmv/Cc/Bejeweled/04:07 from Taylor Swift's song entitled *Bejeweled*. This datum is called hyperbole because of the lyric "Sapphire tears on my face," which uses exaggerated expression. This lyric contains figurative meaning, where the meaning is not what the actual lyric said. It is not really that there are sapphire tears on the main character's face. The word "sapphire" means one of the precious stones with a blue transparent color. From that explanation, it can be concluded that the literal meaning that the lyric tries to deliver is that the main character remains solid and worthy although she has been disappointed by her lover, and she still has high self-esteem.

6) Datum 52/H/Cmv/Cc/Del/01:07

Figure 4.6 The Example of Hyperbole

This is datum number 52/H/Cmv/Cc/Del/01:07 from Taylor Swift's song entitled *Delicate*. This datum is classified as hyperbole because the lyric "Is it chill that you're in my head?" contains an overstatement expression. The lyric tells that the character "you" is always in her head because she loves him so much. It is too much expression because how can a whole human body be in a human head. In semantics, hyperbole is a

sign that a sentence or phrase contains figurative meaning which needs more attention to understand it. The word "head" means the place for thinking. From that explanation, it can be concluded that the meaning lyric wants to say that the main character's feeling toward her makes her always think about him.

7) Datum 58/H/Nmv/Cc/Lover/00:57-01:02

Figure 4.7 The Example of Hyperbole

This is datum number This is datum number 58/H/Nmv/Cc/Lover/00:57-01:02 from Taylor Swift's song entitled *Lover*. This datum is classified as hyperbole because the lyric contains an overstatement expression. The lyric says, "Can we always be this close forever and ever," and contains figurative meaning about hyperbole, which tells about the main character feels about her relationship excessively saying. "forever and ever." Those words are too much because it is impossible for humans can live forever. From the explanation, it can be implied that the literal meaning of the lyric wants to tell audiences if the main character wants her relationship with her lover long lasting so they can always be together.

8) Datum 61/H/Nmv/Cc/Lover/02:16-02:18

Figure 4.8 The Example of Hyperbole

This is datum number 61/H/Nmv/Cc/Lover/02:16-02:18 from Taylor Swift's song entitled *Lover*. This datum is considered hyperbole because the lyrics use overstatement expressions. The lyric contains figurative meaning, which aesthetically expresses the main character's feeling about her lover. The way the lyric emphasizes the word "my" 4 times is too much because without doing it, the audience already knows that her lover is hers. From the explanation, it can be concluded that the literal meaning of the lyric is that the main character loves her lover from the way the use of "my" 4 times.

b. Metaphor

Metaphor is a figurative language used as a tool to compare two things that are slightly different. In indicating metaphor, it can be seen whether there is a comparison item. Metaphor in making comparison does not use comparison item "like" or "as".

In this research, the researcher found 16 data of metaphor from Taylor Swift's songs. Metaphor is the most figurative language found right after hyperbole. Here are some examples and explanations of metaphor in Taylor Swift's songs:

1) Datum 19/M/Cmv/Cc/Willow/01:03

Figure 4.9 The Example of Metaphor

This is the datum number 19/M/Cmv/Cc/Willow/01:03 from Taylor Swift's song entitled *Willow*. This datum is classified as a figurative language metaphor. It is indicated by the way the lyric "As if you were mythical thing" compares the character "you," which is the main character's lover, with a "mythical thing." The lyric compares them without using any comparison item, so it is categorized as a metaphor. This lyric contains figurative meaning because the meaning of the lyric is not the real meaning. It is impossible that you, which is a human, is a mythical thing. The phrase "mythical thing" is a thing that is related to something that is not real or imaginary. That means the literal meaning that the lyric wants to tell the audience is that the character "you," from her point of view, is a perfect person, close to unreal or too good to be true until make she thinks that "you" is just imagination.

2) Datum 45/M/Cmv/Cc/Rfi/00:19

Figure 4.10 The Example of Metaphor

This is the datum number 45/M/Cmv/Cc/Rfi/00:19 from Taylor Swift's song entitled *Ready for It*. This datum is categorized as a metaphor. It can be indicated by how the lyric compares the main character with a phantom. The lyric compares the main character and phantom without any comparison item; also, the lyrics compare them in different ways than usual. The lyric chooses to compare with making the main character want to be a phantom which are two different things. This lyric contains figurative meaning, using metaphor to convey the lyric aesthetically. The word "phantom" is identically related to something terrifying, and a phantom can be understood as something that could disappear. From the explanation, it can be concluded that the literal meaning of this lyric is wanting to tell the audience that the main character can be someone terrifying if her lover has disappointed her.
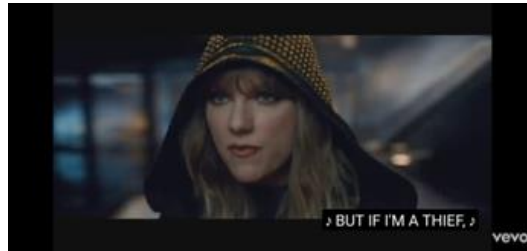
3) Datum 48/M/Cmv/Cc/Rfi/01:18

Figure 4.11 The Example of Metaphor

This is the datum number 48/M/Cmv/Cc/Rfi/01:18 from Taylor Swift's song entitled *Ready for It*. This datum is considered a metaphor. It can be seen from how the lyrics compare the main character with the robber without using any comparison item. This lyric contains figurative meaning because the meaning is not the real meaning it wants to tell the audience. The lyric compares the main character with a robber, which is different. The word "robber" is identically known as criminal. From that explanation, it can be concluded that the literal meaning that the lyric wants to tell audiences is that the main character can become anything, even becomes the wrong person, in getting her lover love and building a relationship together.

4) Datum 49/M/Cmv/Cc/Rfi/01:24

Figure 4.12 The Example of Metaphor

This is the datum number 49/M/Cmv/Cc/Rfi/01:24 from Taylor Swift's song entitled Ready for It. This datum is considered a metaphor. It can be indicated from the lyric that tries to compare the character "I" with a thief. The way the lyric compares both of them without using comparison items. This lyric contains figurative meaning because it uses metaphor to deliver the literal meaning aesthetically. The lyric shows that the character "I" is figuratively a thief in a love relationship. The word "thief" is identified as a criminal who steals anything from others. From the explanation, it can be concluded that the literal meaning that the lyric wants to tell is that the character "I" can be anything in getting love from her lover.

5) Datum 50/M/Cmv/Cc/Rfi/01:29

Figure 4.13 The Example of Metaphor

This is the datum number 50/M/Cmv/Cc/Rfi/01:29 from Taylor Swift's song entitled Ready for It. This datum is considered a metaphor. It can be seen from how the lyric compares the character "He" with the jailer, two things that have no relation. The way the lyric compares both of them without using any comparison item. This lyric contains figurative meaning where it does not explicitly tell what it means with "he is the jailer." The word "jailer" means a person who oversees the jail, which means he is a criminal. From the explanation, it can be concluded that the literal meaning that the lyric wants to tell audiences is that the character "He" is a criminal in their relationship for doing evil things. The evil things could be stealing the main character's love and then disappearing like a ghost because he is not ready to build a relationship with the main character.

6) Datum 53/M/Cmv/Cc/Del/01:37

Figure 4.14 The Example of Metaphor

This is the datum number 53/M/Cmv/Cc/Del/01:37 from Taylor Swift's song entitled *Delicate*. This datum is an example of a figurative language metaphor. It can be indicated

from how the lyric "Handsome, you're a mansion without a view" tries to compare "he"; from the word handsome, it can be concluded that it is a man with a mansion without a view. The way the lyric compares both without using any comparison item is classified as a metaphor. In semantics, this lyric contains figurative meaning, which has a metaphorical expression in expressing something. Figurative meaning is not what the lyricist wants to tell the audience. The phrase "a mansion with a view" is the perfect place to view the scenery. From that, it can be concluded that the literal meaning of the lyric wants to tell the audience that the man is a perfect handsome human because it compares the man with a mansion with a view.

c. Simile

Simile is a type of figurative language that has the same function as a metaphor: to compare two things that are actually different. Although simile is similar to metaphor, they are different in how they compare. If metaphor compares two things without using comparison, simile uses the comparison item "like" or "as" in comparing two things.

In this research, the researcher found 10 data of simile from Taylor Swift's songs. Here are some examples and explanations of simile in Taylor Swift's songs:

1) Datum 13/S/Cmv/Cc/Willow/00:17

Figure 4.15 The Example of Simile

This is datum number 13/S/Cmv/Cc/Willow/00:17 from Taylor Swift's song entitled *Willow*. This datum is considered as simile. It can be indicated from the way the lyric compares "I" and the water when the ship rolled in the night" which uses the comparison item "like." This lyric contains figurative meaning because the meaning that wants to deliver is not the lyric said. The water in "the situation of ship rolled in that night" which is not the real meaning of what the lyric wants to say. The literal meaning that the lyric wants to say that the feeling of the main character, who is tossed around just like the condition of water when a ship rolls because of her lover.

2) Datum 15/S/Cmv/Cc/Willow/00:34

Figure 4.16 The Example of Simile

This is datum number Datum 15/S/Cmv/Cc/Willow/00:34 from Taylor Swift's song entitled *Willow*. This datum is

categorized as simile. It can be seen from the way the lyrics "Lost in your current like a priceless wine" compares the main character's loss in her lover's current with priceless wine using the comparison item "like." This lyric contains figurative meaning, which is different from the real meaning because it is impossible that someone can be lost priceless wine. Priceless wine is a drink that tastes so good. From that statement, it can be concluded that being lost in the main character's current makes the main character so happy and make her not realize how much she has drunk on it.

3) Datum 20/S/Cmv/Cc/Willow/01:06

Figure 4.17 The Example of Simile

This is datum number 20/S/Cmv/Cc/Willow/01:06 from Taylor Swift's song entitled *Willow*. The lyric "like you were a trophy or a champion ring" compares the characters "you" with trophy/champion ring with comparison item "like" makes this lyric classified as a simile. In semantics, the use of simile makes a sentence contains figurative meaning; in this case, the sentence is the lyric. Figurative meaning needs deep understanding to know what precisely the lyric tells. The word "trophy" and phrase "champion ring" the thing that everyone

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wants to win in a champion/match, and it became one of the goals in following a champion. From the explanation, it can be concluded that the literal meaning of the lyric is to tell that the character "you" is someone who is adored and wanted by everyone, whether to get attention or love from "you."

4) Datum 40/S/Cmv/Cc/Cardi/02:40

Figure 4.18 The Example of Simile

This is datum number 40/S/Cmv/Cc/Cardi/02:40 from Taylor Swift's song entitled *Cardigan*. This datum is classified as simile. It can be seen from the way the lyric makes a comparison using the comparison item "like." The lyric "Leaving like a father, running like water" contains figurative meaning because it delivers the meaning aesthetically through a simile comparing the main character's lover with the father and water. Father is a man in relation to the child, which means an important person, while water means the colorless liquid flowing from a high to a low place. From the explanation, it can be concluded that the literal meaning that the lyric wants to deliver is that the main character's lover is as vital as her father, so if he leaves, the main character would be sad.

5) Datum 42/S/Cmv/Cc/Cardi/03:37

Figure 4.19 The Example of Simile

This is datum number 42/S/Cmv/Cc/Cardi/03:37 from Taylor Swift's song entitled *Cardigan*. This datum is categorized as a simile from the way the lyric compares the main character with an old cardigan using the comparison item "like." This lyric contains figurative meaning because using the expression to compare the main character with a thing that is impossible to be, such as an old cardigan. An old cardigan can be implied as one of the clothes the main character's lover has, and sometimes old clothes are rare to wear or make someone bored. From the statement, it can be concluded that the literal meaning wants to deliver is that the main character finds her lover's feeling toward her are not the same as before.

d. Synecdoche

Synecdoche is a kind of figure of speech that has the function of making a whole thing stand by a thing and vice versa. Using a word or phrase could make the audience know that it is actually to describe an entire thing. In this research, the researcher found 8 data of synecdoche from Taylor Swift's songs. Here are

some examples and explanations of synecdoche in Taylor Swift's songs:

1) Datum 17/Syn/Cmv/Cc/Willow/00:46

Figure 4.20 The Example of Synecdoche

This is datum number 17/Syn/Cmv/Cc/Willow/00:46 from Taylor Swift's song entitled *Willow*. This datum is categorized as synecdoche because the lyric "I'm begging for you to take my hand" indicates making a thing stand to a whole thing, which is a handstand for a whole main character. From a semantic perspective, figurative language like this synecdoche contains figurative meaning because it needs some extra effort to know the real meaning. The word "hand" means part of the human body. It can be concluded that the literal meaning of this lyric is want to tell the audience that the main character wants her man to take care of her whole body because the man will never take her hand only. So, the hand has a role in standing for the whole self of the main character.

2) Datum 23/Syn/Cmv/Cc/Willow/01:33

Figure 4.21 The Example of Synecdoche

This is datum number 23/Syn/Cmv/Cc/Willow/01:33 from Taylor Swift's song entitled *Willow*. This datum is categorized as synecdoche because the lyric "I'm begging for you to take my hand" indicates making a thing stand to a whole thing, which is a handstand for a whole main character. From a semantic perspective, figurative language like this synecdoche contains figurative meaning because it needs some extra effort to know the real meaning. The word "hand" means part of the human body. It can be concluded that the literal meaning of this lyric is want to tell the audience that the main character wants her man to take care of her whole body because the man will never take her hand only. So, the hand has a role in standing for the whole self of the main character.

3) Datum 31/Syn/Cmv/Cc/Willow/02:46

Figure 4.22 The Example of Synecdoche

This is datum number 31/Syn/Cmv/Cc/Willow/02:46 from Taylor Swift's song entitled *Willow*. This datum is classified as synecdoche because the lyric "I'm begging for you to take my hand" indicates making a thing stand to a whole thing, which is a handstand for a whole main character. From a semantic perspective, figurative language like this synecdoche contains figurative meaning because it needs some extra effort to know the real meaning. The word "hand" means part of the human body. It can be concluded that the literal meaning of this lyric is want to tell the audience that the main character wants her man to take care of her whole body because the man will never take her hand only. So, the hand has a role in standing for the whole self of the main character.

4) Datum 36/Syn/Cmv/Cc/Willow/03:32

Figure 4.23 The Example of Synecdoche

This is datum number 36/Syn/Cmv/Cc/Willow/03:32 from Taylor Swift's song entitled *Willow*. This datum is considered as synecdoche because the lyric "I'm begging for you to take my hand" indicates making a thing stand to a whole thing, which is a handstand for a whole main character. From a semantic perspective, figurative language like this synecdoche

contains figurative meaning because it needs some extra effort to know the real meaning. The word "hand" means part of the human body. It can be concluded that the literal meaning of this lyric is want to tell the audience that the main character wants her man to take care of her whole body because the man will never take her hand only. So, the hand has a role in standing for the whole self of the main character.

e. Paradox

Paradox is a figurative language that contains a contradiction at the same time. A sentence with paradox contains two different words which have contradictory meaning at first, but in the end, the two meanings become understandable. In this research, the researcher found 4 data of paradoxes from Taylor Swift's songs. Here are some examples and explanations of paradox in Taylor Swift's songs:

1) Datum 16/Par/Cmv/Cc/Willow/00:40

♪ THE MORE THAT YOU SAY
THE LESS I KNOW ♪

Figure 4.24 The Example of Paradox

This is datum number 16/Par/Cmv/Cc/Willow/00:40 from Taylor Swift's song entitled *Willow*. This datum is classified as a paradox because the lyric "The more you that you say, the less I know" contains a contradiction in it, namely the words

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"more" and "less," which have opposite meanings. In semantics, paradox also contains figurative meaning from how it expresses something with put contradiction thing. The word "more" means "additional/greater," while the word "less" means "lower/minus." It can be concluded that the literal meaning of the lyric that loves for the main character's boyfriend sometimes makes her dumb and only focus on loving him.

2) Datum 32/Par/Cmv/Cc/Willow/02:52

Figure 4.25 The Example of Paradox

This is datum number 32/Par/Cmv/Cc/Willow/02:52 from Taylor Swift's song entitled *Willow*. This datum is categorized as a paradox because the lyric "The more you that you say, the less I know" contains a contradiction in it, namely the words "more" and "less," which have opposite meanings. In semantics, paradox also contains figurative meaning from how it expresses something with put contradiction thing. The word "more" means "additional/greater," while the word "less" means "lower/minus." It can be concluded that the literal meaning of the lyric that loves for the main character's

boyfriend sometimes makes her dumb and only focus on loving him.

f. Metonymy

Metonymy is the use of closely-relative word in describing something. In other way, metonymy is possible as the synonym of word which has similar meaning of a literal term. In this research, the researcher found 1 data of metonymy from Taylor Swift's songs. Here are some examples and explanations of metonymy in Taylor Swift's songs:
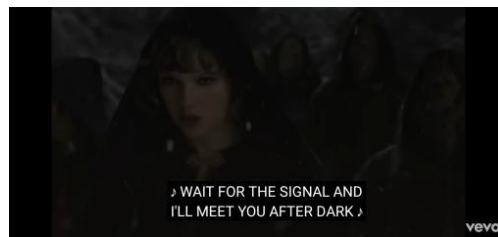
1) Datum 27/Me/Cmv/Ch/Willow/02:05

Figure 4.26 The Example of Metonymy

This is datum number 27/Me/Cmv/Ch/Willow/02:05 from Taylor Swift's song entitled *Willow*. This datum is classified as metonymy because of the lyric "Wait for the signal and I'll meet you after dark" containing a word indicated as metonymy, namely "after dark." After dark is a close word for "night" because they give the same situation. In semantics, metonymy is a way to deliver meaning figuratively, which is more aesthetic and needs deep understanding to know what exactly it means. The word "dark" means a situation with no light, so the phrase "after dark" has a closely related meaning. From the

explanation, it can be concluded that the literal meaning of the lyric wants to tell that the main character will meet "you" at night.

2. The Music Video Type of Taylor Swift's Songs

The music video is a visual representation of a song. In delivering the video, the music video has different patterns from one type to another. Every type of music video has a different pattern that makes it easy to know. There are three common types of music videos; they are conceptual music videos, performance music videos, and narrative music videos. The conceptual music video is indicated by what concept the music video used. A performance music video is a kind of music video that shows the singer performing or singing alone or with a band and just shows the singer performing in a whole video without any special story or narrative. Then narrative music video is a kind of music video that has a relationship between the lyric and the visualization. Music video style applies to one song and one type of music video, but sometimes there is a music video that uses a combined style.

From the explanation of the three types of music video above, the researcher found only two types of music video that are applied in six Taylor Swift's song. Those data are divided into 54 data of conceptual music video and 7 data of narrative music video. For the detail finding of the music video can be seen in the table below:

Table 4.3 Types of Music Video

Song	Music Video			Type of Music Video
	Conceptual Music Video	Performance Music Video	Narrative Music Video	
Bejeweled	12	-	-	Conceptual music video
Willow	24	-	-	Conceptual music video
Cardigan	7	-	-	Conceptual music video
Ready for It	9	-	-	Conceptual music video
Delicate	5	-	-	Conceptual music video
Lover	-	-	7	Narrative music video

The more specific explanation of the data that indicated music video style used in Taylor Swift's song can be seen in the analysis below:

a) Conceptual Music Video

Conceptual music video is a music video that is designed with one big theme. Usually, this kind of music video uses one theme for a whole music video, for example, a fairy theme, technology theme, gender stereotype, celebrity life, and others. After collecting and validating data, the researcher found 54 data of conceptual music videos from five of Taylor Swift's songs

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entitled *Bejeweled, Willow, Cardigan, Ready for It*, and *Delicate*.

An example of a conceptual music video can be seen below:

1) Bejeweled

- Datum 1/H/Cmv/Cc/Bej/02:17

Figure 4.27 The Example of Conceptual Music Video

This is datum number 1/H/Cmv/Cc/Bej/02:17 from Taylor Swift's songs entitled Bejeweled. This datum is the first proof that *Bejeweled* uses conceptual music videos because of the visualization pattern shown on this datum. As mentioned before, a conceptual music video is a music video style that uses a particular theme in displaying the music video. This song uses Cinderella's story as the theme of the music video. In this scene, the music video shows the main character in a place wearing simple clothes after cleaning the house with a sad face. The main character does things like Cinderella's story before she meets her prince. The lyrics also support the scene and symbolize that the main character's feelings are erratic because of her doing monolog.

- Datum 7/H/Cmv/Cc/Bej/03:51

Figure 4.28 The Example of Conceptual Music Video

Then, this is datum number 7/H/Cmv/Cc/Bej/03:51 from Taylor Swift's song entitled *Bejeweled*. This datum is another proof that *Bejeweled* uses conceptual music videos. The datum uses Cinderella's story as the theme of the music video. It can be seen from the visualization, which shows the main character wearing a shimmering dress like Cinderella, who wants to go to the prince's party. Also, the lyric sung while this scene appears is "Diamond in my eyes," which suits the scene. The word "diamond" means something which shines, like the dress that Cinderella wears for the party. So, it can be concluded that this datum's music video style represents the lyric by the Cinderella theme.

- Datum 12/H/Cmv/Ch/Bej/05:08

Figure 4.29 The Example of Conceptual Music Video

This is datum number 12/H/Cmv/Ch/Bej/05:08 from Taylor Swift's songs entitled *Bejeweled*. This datum is another proof that *Bejeweled* uses a conceptual music video, precisely the story of Cinderella, as the music video's theme. This scene shows a man, who is indicated as a prince, in the pose of wanting to propose to a woman in general by squatting. This scene symbolizes the situation when Cinderella meets her prince at a party. The situation of party scene is the representative of "shimmering."

2) Willow

- Datum 14/S/Cmv/Cc/Willow/00:22

Figure 4.30 The Example of Conceptual Music Video

This is datum number 14/S/Cmv/Cc/Willow/00:22 from Taylor Swift's songs entitled *Willow*. The scene of this datum shows a woman coming out of a tree which is assumed to be a willow tree, according to the song's title. The willow tree is seen flowing golden light like in the Tinkerbelle film where the tree emits pixie dust which has a light like that scene.

- Datum 20/S/Cmv/Cc/Willow/01:06

Figure 4.31 The Example of Conceptual Music Video

This is datum number 20/S/Cmv/Cc/Willow/01:06 from Taylor Swift's songs entitled *Willow*. This datum proves *Willow* uses conceptual music video, precisely the magic fairy tale concept. It can be seen from this scene that there is a girl with shining light around her hands like a magic. The lyric "trophy" "and "rimg" are something which are worthy. Then the scene shows light of magic which is also worthy in fairy's story.

- Datum 28/M/Cmv/Cc/Willow/02:22

Figure 4.32 The Example of Conceptual Music Video

This is datum number 28/M/Cmv/Cc/Willow/02:22 from Taylor Swift's songs entitled *Willow*. This datum adds to evidence that this song uses a magic fairy tale concept for the music video. This scene shows several people

surrounded by a cluster of light. The cluster of light is like pixie dust in the Tinkerbelle movie which is worthy same as with the lyric "a work of art."

3) Delicate

- Datum 52/H/Cmv/Cc/Del/01:07

Figure 4.33 The Example of Conceptual Music Video

This is datum number 52/H/Cmv/Cc/Del/01:07 from Taylor Swift's songs entitled *Delicate*. This song uses a conceptual music video, precisely a celebrity theme. The scene of this datum shows a woman who is looking around, as evidenced by the direction of the woman's head looking to the side, which represents the lyric "Is it chill that you're in my head." It can be concluded that the woman pays attention to other views before doing something. This is the same as celebrities who always consider what society says in their actions.

- Datum 53/M/Cmv/Cc/Del/01:37

Figure 4.34 The Example of Conceptual Music Video

This is datum number 53/M/Cmv/Cc/Del/01:37 from Taylor Swift's songs entitled *Delicate*. This datum shows a woman smiling widely among many men with bodyguard suits, which can be considered as the one who is called "Handsome" by the lyric. This song uses a conceptual music video, precisely a celebrity life theme. It can be seen from the music video that represents many scenes shows woman guarded by many men like bodyguards, which is similar to celebrities that have many bodyguards to guarding them.

b) Narrative Music Video

Narrative music video is the type of music video that shows visualization related to the lyrics. The visualization has described the story of the lyrics. Narrative music video is like storytelling in the form of video. In this research, the researcher found 7 data of narrative music videos from Taylor Swift's songs. Here are some examples of narrative music videos found in Taylor Swift's songs:

1) Datum 57/H/Nmv/Cc/Lover/00:45

Figure 4.35 The Example of Narrative Music Video

This is datum number 57/H/Nmv/Cc/Lover/00:45 from Taylor Swift's song entitled *Lover*. This datum is classified as a narrative music video from the scene displayed. It can be seen that the scene above shows a pair of lovers dancing together, where the pair is the main character and her love. This scene is shown simultaneously with the singing of the lyric "Have I known you twenty seconds or twenty years?". The scene shown by the music video is linear with the lyric, which talks about the main character's love story by showing the main character dancing with her love as the visualization of "I" and "you" from the lyric. The essential pattern of the narrative music video is when the lyric is perfect for narrating in the music video. So, it can conclude that the scene represents a narrative music video, and it is possible to apply it to the whole song.
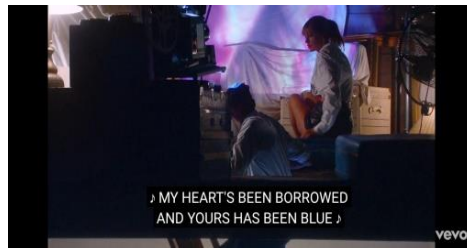
2) Datum 58/H/Nmv/Cc/Lover/00:57-01:02

Figure 4.36 The Example of Narrative Music Video

This is datum number 58/H/Nmv/Cc/Lover/00:57-01:02 from Taylor Swift's song entitled *Lover*. This datum is from the same song as the previous datum example. This datum is classified as a narrative music video type because the visualization is narrated the lyric by visualization, which is linear. This scene is shown simultaneously with the singing of the lyric, "Can we always be this close forever and ever?". This scene describes the word "we" and "close" perfectly with the appearance of the main characters in close positions with each other. The notion of the narrative music video is when the music video visualization in the form of the lyrics telling a story. Those two data proved that the music video style of a song is usually the same.

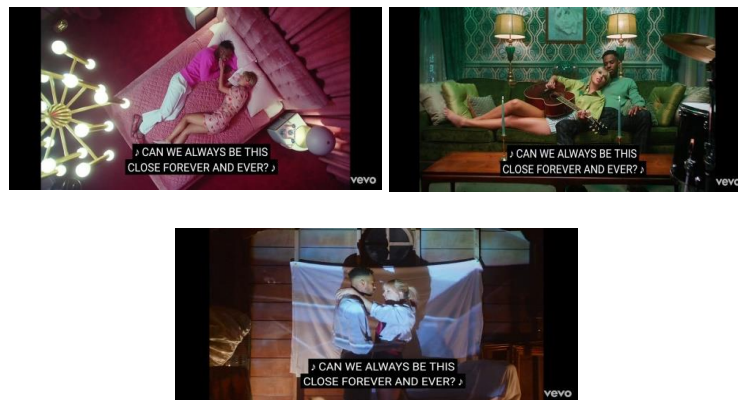3) Datum 59/H/Nmv/Cc/Lover/01:10-01:15

Figure 4.37 The Example of Narrative Music Video

This is datum number 59/H/Nmv/Cc/Lover/01:10-01:15 from Taylor Swift's songs entitled Lover. This datum is the following proof that *Lover* uses a narrative music video style. From the scenes that were displayed for this lyric, it can be seen that all of the scenes narrate the lyric well. The first scene shows a couple of men and women together in a room; the second scene shows them dancing together in the living room; the third scene shows them dancing in the bedroom; and the last scene for this lyric shows them dancing in the dining room. As knows, narrative music video emphasizes the telling story based on the lyric, so the lyric "You're my, my, my, my lover" were narrated well by those scenes that show the main character, which is the woman, and her Lover which is the man.

4) Datum 62/H/Nmv/Cc/Lover/02:36

Figure 4.38 The Example of Narrative Music Video

This is datum number 62/H/Nmv/Cc/Lover/02:36 from Taylor Swift's songs entitled Lover. This datum is another proof that *Lover* uses a narrative music video style. The lyric "My heart's been borrowed, and yours has been blue" is narrated by the visual appearance of a woman and man in a place. As the main character, the woman owns this song's point of view, and the man is her lover or the character "You.".

5) Datum 63/H/Nmv/Cc/Lover/03:10

Figure 4.39 The Example of Narrative Music Video

This is datum number 63/H/Nmv/Cc/Lover/03:10 from Taylor Swift's song entitled Lover. This datum addition proves that *Lover*, in the music video, uses a narrative music video style. The lyric of this scene is the same as the proof before

"Can we always be this close forever and ever?" but with different visualization. The visualization that narrates this lyric shows three scenes. The first scene shows a woman and man lying on the bedroom bed. The second scene shows them sitting on the sofa while the woman relies on the man. Then, the third scene shows a woman and a man dancing together closely. That lyric symbolizes that the woman always wants to be close to her love. It is proven by the scene that always shows the two of them in a close position.

3. **The Visualization and Narration of Music Videos of Taylor Swift's Songs**

   Visual semantics is an approach that emphasizes how images/pictures narrate words/phrases/sentences into visualization. This research used a theory called Caption-Based Constraint Generator (CBCG) by Srihari & Burhans (1994). Three elements have to be filled for a datum that can be classified as part of constraint in visual semantics: lexicon (word, phrase, and sentence), representative visual, and process to generate constraint. According to this theory, four kinds of constraints exist: contextual, characteristic, locative, and spatial. However, the researcher found only two constraints in this research: contextual and characteristic. The more detailed analysis of visualization based on constraint which found can be seen in the table below:

Table 4.4 Types of Visual Constraint

Songs	Visualization Constraint				TOTAL
	Contextual Constraint	Locative Constraint	Characteristic Constraint	Spatial Constraint	
Bejeweled	8	-	4	-	**12**
Willow	23	-	1	-	**24**
Cardigan	6	-		-	**6**
Ready for It	9	-	-	-	**9**
Delicate	5	-	-	-	**5**
Lover	7	-	-	-	**7**
TOTAL	**58**	**-**	**5**	**-**	**63**

The detail explanation of the data that considered visualization constraint in Taylor Swift's songs and music video, there are:

a) Contextual Constraint

Contextual constraint is a visualization that is universal based on textual terms. It is called universal because it depends on audience expectations based on the textual caption. The relation between caption and visualization is found when the keyword is analyzed. In this research, 54 data were classified as contextual constraints in Taylor Swift's songs. It is the biggest constraint found in the data found. The example of contextual constraint visualization can be seen in the explanation below:

1) Datum 7/H/Cmv/Cc/Bej/03:51

Figure 4.40 The Example of Contextual Constraint

This is datum number 7/H/Cmv/Cc/Bej/03:51 from Taylor Swift's songs entitled *Bejeweled*. This datum is considered a contextual constraint because the scene visualizes the lyric and appears to suit the context. The lyric "Diamond in my eyes" is visualized with the appearance of the main character that shows her face clearly, so it suits the context.

2) Datum 8/H/Cmv/Cc/Bejeweled/04:07

Figure 4.41 The Example of Contextual Constraint

This is datum number 8/H/Cmv/Cc/Bejeweled/04:07 from Taylor Swift's songs entitled *Bejeweled*. This datum is classified as a contextual constraint because the scene appeared to visualize the lyric perfectly. The lyric "Sapphire tears on my face" is visualized with the appearance of the main character and her face clearly, so the visualization matches the context.

3) Datum 23/Syn/Cmv/Cc/Willow/01:33

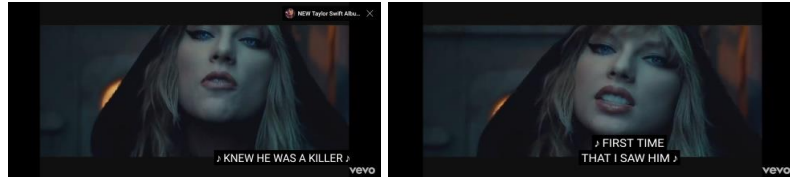**Figure 4.42 The Example of Contextual Constraint**

This is datum number 23/Syn/Cmv/Cc/Willow/01:33 from Taylor Swift's songs entitled *Willow*. This datum is categorized as a contextual constraint because the visualization matches the context of the lyric. The lyric "I'm begging for you to take my hand" is visualized by the appearance of the main character and her lover holding hands while staring at each other. This visualization is suitable for representing the lyric.

4) Datum 37/S/Cmv/Cc/Cardi/0:55

Figure 4.43 The Example of Contextual Constraint

This is datum number 37/S/Cmv/Cc/Cardi/0:55 from Taylor Swift's song entitled *Cardigan*. This datum is considered a contextual constraint because the scene shows to suit the context of the lyric. The lyric "And when I felt like I was an old cardigan" is visualized by the appearance of the main character playing piano as the one "I" that is being compared.

5) Datum 39/S/Cmv/Cc/Cardi/02:27

Figure 4.44 The Example of Contextual Constraint

This is datum number 39/S/Cmv/Cc/Cardi/02:27 from Taylor Swift's songs entitled *Cardigan*. This datum is classified as a contextual constraint because the visualization matches the lyric context. The lyric "Marked me like a bloodstain, I knew you" is visualized by the main character's appearance in the water as the one who gets marked.

6) Datum 43/M/Cmv/Cc/Rfi/00:11-00:00:13

Figure 4.45 The Example of Contextual Constraint

This is datum number 43/M/Cmv/Cc/Rfi/00:11-00:00:13 from Taylor Swift's songs entitled *Ready for It*. This datum is categorized as a contextual constraint because the visualization is suitable for representing the lyric context. The lyric "Knew he was a killer first time that I saw him" is visualized by the main character's appearance, where the main character's face is zoomed in so that the gaze of the eyes is clearly seen as the representative of the word "saw.".

7) Datum 45/M/Cmv/Cc/Rfi/00:19

Figure 4.46 The Example of Contextual Constraint

This is datum number 45/M/Cmv/Cc/Rfi/00:19 from Taylor Swift's songs entitled Ready for It. This datum is classified as a contextual constraint because the visualization is suitable for representing the lyric context. The lyric "I can be a phantom" is visualized by the main character's appearance in a terrible place. The main character is the "I," while the terrible place represents the "phantom," which is identical with something terrible.

8) Datum 52/H/Cmv/Cc/Del/01:07

Figure 4.47 The Example of Contextual Constraint

This is datum number 52/H/Cmv/Cc/Del/01:07 from Taylor Swift's songs entitled *Delicate*. This datum is categorized as a contextual constraint because the scene that appears matches the context of the lyric. The lyric "Is it chill that you're in my head?" is visualized by the appearance of a scene that shows

the main character, which is pointed to the main character's head. In this case, the visualization matches the lyric.

9) Datum 57/H/Nmv/Cc/Lover/00:45

Figure 4.48 The Example of Contextual Constraint

This is datum number 57/H/Nmv/Cc/Lover/00:45 from Taylor Swift's songs entitled *Lover*. This datum is categorized as a contextual constraint because the visualization appeared to match the lyric. The lyric "Have I known you twenty seconds or twenty years?" is visualized by the appearance of two people, which are the main character and her lover, dancing together as the representation of "I" and "you.".

10) Datum 58/H/Nmv/Cc/Lover/00:57-01:02

Figure 4.49 The Example of Contextual Constraint

This is datum number 58/H/Nmv/Cc/Lover/00:57-01:02 from Taylor Swift's songs entitled *Lover*. This datum is a contextual constraint because the visualization suits the lyric context. The lyric "Can we always be this close forever and ever?" is visualized by the appearance of the main character

with her love dancing closely together as the representation of the lyric.

b) Characteristic Constraint

Characteristic constraint is a constraint generator that focuses on specific characteristic visualization objects based on the caption text. Characteristic constraint is marked with the particular visualization of height, skin, gender, hair color, and other specifications. This research found 7 data of characteristic constraints in Taylor Swift's songs. Here are some examples of characteristic constraints and the explanation:

1) Datum 2/H/Cmv/Ch/Bej/02:36

Figure 4.50 The Example of Characteristic Constraint

This is datum number 2/H/Cmv/Ch/Bej/02:36 from Taylor Swift's songs entitled *Bejeweled*. This datum is classified as a characteristic constraint because the lyric visualizes specific characteristics mentioned in the lyric. The figurative lyric "I can still make the whole place shimmer" is visualized with the appearance of the main character in a shimmering place which is the detail characteristic of the lyric.

2) Datum 6/H/Cmv/Ch/Bej/03:35

Figure 4.51 The Example of Characteristic Constraint

This is datum number 6/H/Cmv/Ch/Bej/03:35 from Taylor Swift's songs entitled *Bejeweled*. This datum is considered a characteristic constraint because the visualization scene represents detail characteristic of the lyric "I can still make the whole place shimmer." The visualization shows the main character in a place where in the back of the main character, there is a shimmering place.

3) Datum 10/H/Cmv/Ch/Bej/04:35

Figure 4.52 The Example of Characteristic Constraint

This is datum number 10/H/Cmv/Ch/Bej/04:35 from Taylor Swift's songs entitled *Bejeweled*. This datum is categorized as a characteristic constraint because the visualization represents certain characteristics of the lyric "I can still make the whole place shimmer." The scene shows the main character dancing in the middle of a shimmering place.

4) Datum 12/H/Cmv/Ch/Bej/05:08

Figure 4.53 The Example of Characteristic Constraint

This is datum number 12/H/Cmv/Ch/Bej/05:08 from Taylor Swift's songs entitled *Bejeweled*. This datum is classified as a characteristic constraint because the scene represents a characteristic of the lyric, "I can still make the whole place shimmer." The visualization shows the main character with a prince in a shimmering bejeweled place.

5) Datum 27/Me/Cmv/Ch/Willow/02:05
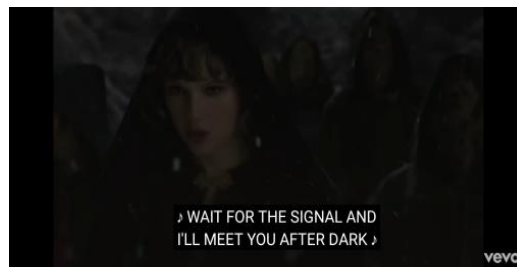
Figure 4.54 The Example of Characteristic Constraint

This is datum number 27/Me/Cmv/Ch/Willow/02:05 from Taylor Swift's song entitled *Willow*. This datum is categorized as a characteristic constraint because the scene visualizes specific characteristics of the figurative lyric. The figurative lyric "Wait for the signal and I'll meet you after dark" is visualized with the main character's appearance on the night

day. It is suitable with the word "after dark," which is the metonymy of night. As it is known that night is related to something dark, the visualization has represented the character of the night which is dark.

B. Discussions

In this part, finally, the researcher discusses the collected data and describes it based on the research findings above to solve the problem mentioned in chapter one. The research problems that need to be discussed are the types of figurative language in Taylor Swift's songs regarding the music video, the music videos found from Taylor Swift's songs, and how the music videos visualize the figurative language found in Taylor Swift's songs that describe. The songs that have been selected in this research are *Bejeweled, Willow, Cardigan, Ready or It, Delicate,* and *Lover*.

Since this research uses visual semantic approach, this discussion will focus in analyzing the meaning and feeling of the song writer. As it known that Taylor Swift makes herself as the object of her songs in order to make her audience feel that every woman face the same thing even celebrity (Brown, 2012). In this case, the researcher assumed that Taylor Swift puts her feeling in making her songs relate with every woman/girl. Because of that, affective meaning is used in order helping this analysis. Affective meaning according to (Leech, 1981) is type of meaning that reflects author's feeling. According to Paul Ekman 1970), feelings are divided into some forms, they are anger, fear, sadness, happiness, surprise, and disgust.

Hyperbole is the most used figurative language in Taylor Swift's songs that talks about female love stories. Hyperbole is suitable for expressing women's romantic feelings because, according to Katz (1996, 3-4), hyperbole conveys the speaker's beliefs or feelings about the topic. Then, the second most found figurative language is metaphor and simile. Metaphor is a valuable way to describe our experiences to others and form concepts for ourselves (Mould et al., 2010). In contrast, simile serves the essential rhetorical functions of description and valuation (Israel, 2004). Then, the least figurative language found in Taylor Swift's selected songs is synecdoche, paradox, and metonymy. On the other hand, figurative language is not found in this research, such as personification, understatement, and apostrophe. It can be implied that perhaps those types of figurative language cannot sufficiently express the feeling of women in romantical love.

Conceptual Music Video is the most used music video style used in 5 of 6 of Taylor Swift's selected songs; they are *Bejeweled* uses a Cinderella theme, *Willow* uses a magic fairy theme a little bit like the Tinkerbell concept, *Cardigan* uses a fairy concept, ready for it uses sci-fi technology theme, and delicate uses celebrity life concept. The reason for the dominant conceptual music video is that conceptual videos contain the possibility for multiple meanings as the metaphor or metaphoric sequence is interpreted by the viewer (Rybacki & Rybacki, 1999). This is in line with the use of figurative language, which also has two meanings: figurative and literal. In addition, if it draws a red string from the music video concept used by Taylor Swift, it can be implied that the five contain elements of imagination and

fiction. Women are, for the most part, the consumers of romantic novels, movies, etc. (Hendrick, 2006, p.325), so it can be assumed that conceptual music video is in purpose to make women who watch them feel more relatable. The least dominant music video used is the narrative music video in Taylor Swift's song entitled Lover. Then, the music video that does not exist in this research is performance music video. It happened perhaps because performance music video only shows the singer perform and focuses more on visual performance, which are nothing related to the meaning.

Contextual constraint is the most visualization which is indicated from the sentence level (Srihari & Burhans, 1994, p.797). The audience may better capture meaning using contextual constraints. Figurative lyrics would be understandable with learning the meaning by sentence because the meaning would be conveyed clearly. Then, the visual constraint that does not exist is spatial constraint and locative constraint. Since two of them are indicated by word and phrase (Srihari & Burhans, 1994, p.797), it is assumed that they cannot deliver the meaning precisely.

In *Willow*, the songwriter shows that women who fall in love are the ones that would act expressively in showcasing their love. Women have sometimes been characterized as more romantic than men (Hendrick, 2006, pp. 325-326). As someone who is characterized as more romantic, women in love tend to be more expressive in showing their feelings about love. Since this song talks about a woman who falls in love and believes in the power of love, this song proves it with the findings of many figurative languages used in the lyric; they are 7 data of metaphor, 4 data of simile, 1 data of metonymy, 8 data of

synecdoche, and 4 data of paradox. The music video style used in this song is conceptual music video with a magic fairy tale concept showing many things related to that concept, such as the light of magic that existed in related fairy tale movies like Tinkerbell. The most dominant visual constraint is contextual constraint that represents a scene that is suitable for the lyric context.

Meanwhile, in *Bejeweled,* the most dominant figurative language found is hyperbole. Since *Bejeweled* lyric itself talks about a woman being disappointed by her lover. Being disappointed by the loved one is one of the most traumatic and stressful events for women and girls. Some girls and women can grow productively ad thrives despite their challenging experienced (Worell, 2006, p.25). In this song, Taylor Swift proves that traumatic events like losing a loved one cannot stop girls' and women's life. As it knows, hyperbole itself has a function in conveying beliefs and feelings. For example, the lyric "I can still make the whole place shimmer" literally means that women can still do anything despite the sadness of losing their lover. The music video of this song uses a conceptual music video with a Cinderella theme, which supports the song's meaning about Cinderella that can still meet happiness after painful experiences with her stepmother and sister. The dominant visualization found is a contextual constraint which usually matches the lyrics, so it helps in enhancing the meaning of the song visually.

The researcher correlates the relationship between the three main topics of this research to know how Taylor Swift encloses her female fans with her works by making songs that relate to her audience. Figurative language is used in song lyrics to convey an affective meaning that relates to the author's

feelings, as it is known that female is the consumer of romantic stories, novels, and movies which are part of literary work. The music video triggers nostalgia, regret, anxiety, confusion, dread, envy, admiration, pity, and titillation--attitudes at one remove from the primal expression such as passion, ecstasy, and rage (Rybacki & Rybacki, 1999). From the analysis, this research found that women who are in love are portrayed as more expressive since they are also viewed as the romantic ones in romantic love. The numerous forms of metaphorical language used in songs about women who experience bliss due to love serve as evidence. Women who have sad illnesses as a result of love, on the other hand, are less vocal, with the sole evidence being some figurative language that describes the experience of something found in songs that discuss broken up and disappointed love.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

In this chapter, the researcher summarizes the conclusions analyzed and discussed in chapter IV. Based on the finding analysis of figurative language and music video visualization of Taylor Swift's selected songs and music videos, the researcher concludes:

1. The researcher found 63 data consisting of 6 types of figurative language theory by Kennedy and Gioia (1995), namely hyperbole, metaphor, synecdoche, simile, paradox, and metonymy. The most dominant data of figurative language in Taylor Swift's selected songs is hyperbole, with 24 data. Hyperbole is figurative language that conveys affective meaning the most. Meanwhile, the other figurative language is metaphor, simile, synecdoche, paradox, and metonymy. Then, figurative language that does not exist is personification, understatement, and apostrophe.

2. From Taylor Swift's selected songs, the researcher found two types of music videos used in Taylor Swift's songs. From the finding, 5 out of 6 of Taylor Swift's selected songs are indicated as conceptual music videos. A conceptual music video is a style that presents a particular concept/theme. This kind of music video is the most used because it is the most suitable for delivering hidden meaning that contains figurative language that describes the favor of women who love imaginative works. The last music video style used a narrative music

video applied to only one song. Then, the music video style that does not exist is a performance music video. Performance music video style, which the whole video usually shows the singer performing, whether in a concert with the audience or with a group of bands in a particular place. This kind of music video is less suitable for showcasing particular meanings of the lyrics because it only focuses on visual.

3. From the six of Taylor Swift's selected songs, the researcher found 63 data of visualization constraints from two types of visual constraint only. The most visualization constraint found is a contextual constraint. Contextual constraint is a visualization that constrains describing objects according to the context of the caption/textual. The visualization appears as the interpretation of the caption, so this constraint is suitable to use in delivering particular meanings because it is not limited to particular visualization. Then, the least visual constraint with only five data found is found a characteristic constraint that focuses on particular characteristics of the object. Then the kinds of visual constraints that do not exist in this research are locative and spatial constraints. Both of them is not suitable for delivering figurative meaning because the indication of both of them are limited in word and phrase, which is not suitable to delivering meaning.

B. Implications

From the finding of this research that has been discussed, the first finding of this study implies that women who are in love are portrayed as more expressive since they are also characterized as romantic ones in romantical

love. The many kinds of figurative language prove it in the song about women who face happiness because of love. Meanwhile, women who face sadness and sickness because of love are less expressive, with the proof of only some figurative language that describes the experience of something found in a song that talks about broke up and disappointed love.

Then, the second finding found that conceptual music video is the best in delivering songs about female love stories because women are the most consumers of imaginative works, so the conceptual music video is related to their imaginative mind through the concept applied. Then the third finding found that contextual constraint is the choice in visualizing the meaning of figurative language because it is not limited to the word and phrase only, but it is more flexible since it depends on the caption's context.

The researcher implies that the three problems of this research correlate. Figurative language delivers the affective meaning of song lyrics that the songwriter wants to tell the audience using the author's feelings. The visualization here took part in enhancing the meaning of figurative language. Then, the music video evokes emotions such as remorse, anxiety, confusion, fear, envy, awe, and passion that related to affective meaning.

C. Suggestions

Based on the conclusions and implications of figurative language in Taylor Swift's selected songs and the way how the music videos visualize the figurative language, the researcher proposed some suggestions as follows:

1. To Students Who Major In English Literature

   To students of English Literature, particularly those from the linguistic mainstream who are interested in similar topics about figurative language or visualization constraint, the researcher hopes that this research can be used as a reference so the students can understand figurative language in a song and the correlation with the music video well in delivering woman experience.

2. To The Future Researcher

   To the future researcher, the researcher hopes that this research can be used as a reference for those who want to analyze the same trope about figurative language and visualization. The researcher expects that future research about figurative language and visual constraint will analyze other subjects, such as movie which contains speech and visualization that can be analyzed.

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https://genius.com/Taylor-swift-delicate-lyrics

https://genius.com/Taylor-swift-lover-lyrics

https://www.youtube.com/watch?v=b7QlX3yR2xs

https://www.youtube.com/watch?v=RsEZmictANA

https://www.youtube.com/watch?v=K-a8s8OLBSE

https://www.youtube.com/watch?v=wIft-t-MQuE

https://www.youtube.com/watch?v=tCXGJQYZ9JA

https://www.youtube.com/watch?v=-BjZmE2gtdo

APPENDICES

Appendix 1 Validation Sheet

VALIDATION SHEET

The thesis data entitled **"FIGURATIVE LANGUAGE IN TAYLOR SWIFT'S SONGS IN REGARD TO THE MUSIC VIDEOS (A VISUAL SEMANTIC APPROACH)"** had been checked and validated by Robith Khoiril Umam, S.S., M.Hum. in:

Day   : Wednesday

Date   : March 21st, 2023

Surakarta, March 21st, 2023

Validator

Robith Khoiril Umam, S.S., M.Hum.

NIP 19871011 201503 1 006

Appendix 2 Song Lyrics

❖ Bejeweled

[Verse 1]
Baby love, I think I've been a little too kind
Didn't notice you walkin' all over my peace of mind
In the shoes I gave you as a present
Puttin' someone first only works when you're in their top five
And by the way, I'm goin' out tonight

[Chorus]
Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer
And when I meet the band
They ask, "Do you have a man?"
I could still say, "I don't remember"
Familiarity breeds contempt
Don't put me in the basement
When I want the penthouse of your heart
Diamonds in my eyes
I polish up real, I polish up real nice
[Post-Chorus]
Nice

[Verse 2]
Baby boy, I think I've been too good of a girl (Too good of a girl)
Did all the extra credit, then got grade on a curve
I think it's time to teach some lessons
I made you my world (Huh), have you heard? (Huh)
I can reclaim the land
And I miss you (Miss you), but I miss sparklin' (Nice)

[Chorus]
Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer
And when I meet the band
They ask, "Do you have a man?"

I could still say, "I don't remember"
Familiarity breeds contempt
Don't put me in the basement
When I want the penthouse of your heart
Diamonds in my eyes
I polish up real, I polish up real nice

[Post-Chorus]
Nice
[Bridge]
Sapphire tears on my face
Sadness became my whole sky
But some guy said my aura's moonstone
Just 'cause he was high
And we're dancin' all night
And you can try to change my mind
But you might have to wait in line
What's a girl gonna do?
A diamond's gotta shine

[Chorus]
Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer (shimmer)
And when I meet the band
They ask, "Do you have a man?"
I could still say, "I don't remember"
Familiarity breeds contempt
Don't put me in the basement
When I want the penthouse of your heart
Diamonds in my eyes
I polish up real (Nice), I polish up real nice

[Outro]
And we're dancin' all night
And you can try to change my mind
But you might have to wait in line
What's a girl gonna do? What's a girl gonna do?
I polish up nice
Best believe I'm still bejeweled
When I walk in the room
I can still make the whole place shimmer

❖ Willow

[Verse 1]
I'm like the water when your ship rolled in that night
Rough on the surface, but you cut through like a knife
And if it was an open-shut case
I never would've known from that look on your face
Lost in your current like a priceless wine

[Chorus]
The more that you say, the less I know
Wherever you stray, I follow
I'm begging for you to take my hand
Wreck my plans, that's my man

[Verse 2]
Life was a willow and it bent right to your wind
Head on the pillow, I could feel you sneakin' in
As if you were a mythical thing
Like you were a trophy or a champion ring
And there was one prize I'd cheat to win

[Chorus]
The more that you say, the less I know
Wherever you stray, I follow
I'm begging for you to take my hand
Wreck my plans, that's my man
You know that my train could take you home
Anywhere else is hollow
I'm begging for you to take my hand
Wreck my plans, that's my man

[Bridge]
Life was a willow and it bent right to your wind
They count me out time and time again
Life was a willow and it bent right to your wind
But I come back stronger than a '90s trend

[Verse 3]
Wait for the signal, and I'll meet you after dark
Show me the places where the others gave you scars
Now this is an open-shut case
I guess I should've known from the look on your face

Every bait-and-switch was a work of art

[Chorus]
The more that you say, the less I know
Wherever you stray, I follow
I'm begging for you to take my hand
Wreck my plans, that's my man
You know that my train could take you home
Anywhere else is hollow
I'm begging for you to take my hand
Wreck my plans, that's my man
The more that you say, the less I know
Wherever you stray, I follow
I'm begging for you to take my hand
Wreck my plans, that's my man
You know that my train could take you home
Anywhere else is hollow
I'm begging for you to take my hand
Wreck my plans, that's my man

[Outro]
Hey, that's my man
That's my man
Yeah, that's my man
Every bait-and-switch was a work of art
That's my man
Hey, that's my man
I'm begging for you to take my hand
Wreck my plans, that's my man

❖ Cardigan

[Verse 1] Vintage tee, brand new phone
High heels on cobblestones
When you are young, they assume you know nothing
Sequin smile, black lipstick
Sensual politics
When you are young, they assume you know nothing

[Chorus]
But I knew you
Dancin' in your Levi's
Drunk under a streetlight, I
I knew you
Hand under my sweatshirt
Baby, kiss it better, I

[Refrain]
And when I felt like I was an old cardigan
Under someone's bed
You put me on and said I was your favorite

[Verse 2]
And friend to all is a friend to none
Chase two girls, lose the one
When you are young, they assume you know nothing

[Chorus]
But I knew you
Playing hide-and-seek and
Giving me your weekends, I
I knew you Your heartbeat on the High Line
Once in twenty lifetimes, I

[Refrain]
And when I felt like I was an old cardigan
Under someone's bed
You put me on and said I was your favorite

[Bridge]
To kiss in cars and downtown bars
Was all we needed

You drew stars around my scars
But now I'm bleedin'

[Chorus]
'Cause I knew you
Steppin' on the last train
Marked me like a bloodstain, I
I knew you
Tried to change the ending
Peter losing Wendy, I
I knew you
Leavin' like a father
Running like water, I
And when you are young, they assume you know nothing

[Verse 3]
But I knew you'd linger like a tattoo kiss
I knew you'd haunt all of my what-ifs
The smell of smoke would hang around this long
'Cause I knew everything when I was young
I knew I'd curse you for the longest time
Chasin' shadows in the grocery line
I knew you'd miss me once the thrill expired
And you'd be standin' in my front porch light
And I knew you'd come back to me
You'd come back to me
And you'd come back to me
And you'd come back

[Refrain]
And when I felt like I was an old cardigan
Under someone's bed
You put me on and said I was your favorite

❖ Ready for It
[Verse 1]
Knew he was a killer first time that I saw him
Wondered how many girls he had loved and left haunted
But if he's a ghost, then I can be a phantom
Holdin' him for ransom, some
Some boys are tryin' too hard, he don't try at all though
Younger than my exes, but he act like such a man, so
I see nothing better, I keep him forever
Like a vendetta-ta

[Pre-Chorus]
I, I, I see how this is gon' go
Touch me and you'll never be alone
I-Island breeze and lights down low
No one has to know

[Chorus]
In the middle of the night, in my dreams
You should see the things we do, baby
In the middle of the night, in my dreams
I know I'm gonna be with you, so I take my time
Are you ready for it?

[Verse 2]
Knew I was a robber first time that he saw me
Stealing hearts and running off and never sayin' sorry
But if I'm a thief, then he can join the heist, and
We'll move to an island, and
And he can be my jailer, Burton to this Taylor
Every love I've known in comparison is a failure
I forget their names now, I'm so very tame now
Never be the same now, now

[Pre-Chorus]
I, I, I see how this is gon' go
Touch me and you'll never be alone
I-Island breeze and lights down low
No one has to know (No one has to know)

[Chorus]
In the middle of the night, in my dreams

You should see the things we do, baby
In the middle of the night in my dreams
I know I'm gonna be with you, so I take my time
Are you ready for it?
Oh, are you ready for it?

[Refrain]
Baby, let the games begin
Let the games begin
Let the games begin
Baby, let the games begin
Let the games begin
Let the games begin

[Pre-Chorus]
I, I, I see how this is gon' go
Touch me and you'll never be alone
I-Island breeze and lights down low
No one has to know

[Chorus]
In the middle of the night (Night), in my dreams (My dreams)
You should see the things we do (We do), baby (Baby), hmm (Eh)
In the middle of the night, in my dreams (My dreams)
I know I'm gonna be with you (I know I'm gonna be with you)
So I take my time
In the middle of the night

[Refrain]
Baby, let the games begin
Let the games begin
Let the games begin
Are you ready for it?
Baby, let the games begin
Let the games begin
Let the games begin
Are you ready for it?

❖ Delicate

[Intro]
This ain't for the best
My reputation's never been worse, so
You must like me for me
We can't make
Any promises now, can we, babe?
But you can make me a drink

[Verse 1]
Dive bar on the East Side, where you at?
Phone lights up my nightstand in the black
Come here, you can meet me in the back
Dark jeans and your Nikes, look at you
Oh damn, never seen that color blue
Just think of the fun things we could do

[Pre-Chorus]
('Cause I like you) This ain't for the best
My reputation's never been worse, so
You must like me for me
(Yeah, I want you) We can't make
Any promises now, can we, babe?
But you can make me a drink

[Chorus]
Is it cool that I said all that?
Is it chill that you're in my head?
'Cause I know that it's delicate (delicate)
Is it cool that I said all that?
Is it too soon to do this yet?
'Cause I know that it's delicate

[Post-Chorus]
Isn't it? Isn't it? Isn't it?
Isn't it?
Isn't it? Isn't it? Isn't it?
Isn't it delicate?

[Verse 2]
Third floor on the West Side, me and you
Handsome, you're a mansion with a view

Do the girls back home touch you like I do?
Long night, with your hands up in my hair
Echoes of your footsteps on the stairs
Stay here, honey, I don't wanna share

[Pre-Chorus]
('Cause I like you) This ain't for the best
My reputation's never been worse, so
You must like me for me
(Yeah, I want you) We can't make
Any promises now, can we, babe?
But you can make me a drink

[Chorus]
Is it cool that I said all that?
Is it chill that you're in my head?
'Cause I know that it's delicate (delicate)
Is it cool that I said all that?
Is it too soon to do this yet?
'Cause I know that it's delicate

[Post-Chorus]
Isn't it? Isn't it? Isn't it?
Isn't it?
Isn't it? Isn't it? Isn't it?
Isn't it delicate?

[Bridge]
Sometimes I wonder when you sleep
Are you ever dreaming of me?
Sometimes when I look into your eyes
I pretend you're mine, all the damn time

[Chorus]
'Cause I like you
Is it cool that I said all that?
Is it chill that you're in my head?
'Cause I know that it's delicate (Delicate)
(Yeah, I want you)
Is it cool that I said all that?
Is it too soon to do this yet?
'Cause I know that it's delicate (Delicate)

('Cause I like you)
Is it cool that I said all that? (Isn't it?)
Is it chill that you're in my head? (Isn't it? Isn't it?)
'Cause I know that it's delicate (Isn't it Delicate)
Isn't it? Isn't it? Isn't it? Isn't it?
(Yeah, I want you)
Is it cool that I said all that? (Isn't it?)
Is it chill that you're in my head? (Isn't it? Isn't it?)
'Cause I know that it's delicate
Isn't it delicate?

❖ Lover

[Verse 1]
We could leave the Christmas lights up 'til January
This is our place, we make the rules
And there's a dazzling haze, a mysterious way about you, dear
Have I known you twenty seconds or twenty years?

[Chorus]
Can I go where you go?
Can we always be this close?
Forever and ever, ah
Take me out and take me home
You're my, my, my, my lover

[Verse 2]
We could let our friends crash in the living room
This is our place, we make the call
And I'm highly suspicious that everyone who sees you wants you
I've loved you three summers now, honey, but I want 'em all

[Chorus]
Can I go where you go?
Can we always be this close?
Forever and ever, ah
Take me out and take me home (Forever and ever)
You're my, my, my, my lover

[Bridge]
Ladies and gentlemen, will you please stand?
With every guitar string scar on my hand
I take this magnetic force of a man to be my lover
My heart's been borrowed and yours has been blue
All's well that ends well to end up with you
Swear to be over-dramatic and true to my lover
And you'll save all your dirtiest jokes for me
And at every table, I'll save you a seat lover

[Chorus]
Can I go where you go?
Can we always be this close?
Forever and ever, ah
Take me out and take me home (Forever and ever)

You're my, my, my, my
Oh, you're my, my, my, my
Darling, you're my, my, my, my lover

Appendix 3 Data Validation

No	Textual Data (Song Lyrics)	Visual Data	Codes	Figurative Language	Types of Music Video	Types of Constraint Visualization	Analysis	Validation
1.	Didn't notice you walking all over my peace of mind		1/H/Cmv/Cc/Bej/02:17	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is Hyperbole. It is indicated by looking at the lyric "walking all over my peace of mind". It is indicated by how the main character expresses her feeling towards her lo in excessive way like "walking all over my peace of mind". It is like the main character only thinks about her love over everything. The music video style used is conceptual music video. This music video uses	✓

							Cinderella theme in delivering the song. The visualization type used is contextual constraint which shows Taylor as the Cinderella. The scene shows Taylor doing monolog which is suitable with the lyric.	
2.	I can still make the whole place shimmer		2/H/Cmv/Ch/Bej/02:36	Hyperbole	Conceptual music video	Characteristic constraint	The figurative language type used is hyperbole. It is indicated by the lyric that the main character can make a whole place shimmer which is too excessive. The music video style used is conceptual music video with Cinderella theme. The visualization used is characteristic constraint which shows the particular character of the lyric which is shimmer. The scene shows shimmering	✓

							place behind the main character.	
3.	Diamonds in my eyes		3/H/Cmv/Cc/Be j/02:51	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. It is because the lyric that say about there are diamonds in main character's eyes which is too much. The music video style used is conceptual music video about Cinderella story. The visualization type used is contextual constraint which shows the main character's eyes. It is suitable with the lyric.	✓
4.	I made you my world		4/H/Cmv/Cc/Be j/03:19	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. It is because the lyric that contains excessive expression of the main character that wants to make her love as her world. The music video style used is conceptual music video with the	✓

No.	Data	Image	Code	Figurative Language	Music Video Style	Visualization Type	Explanation	✓
							theme of Cinderella story. The visualization type used is contextual constraint which shows the main character as the one who wants to make world of her love.	
5.	I can reclaim the land	♪ I CAN RECLAIM THE LAND ♪	5/H/Cmv/Cc/Bej/03:21	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. It is because the lyric contains excessive statement such as reclaim the land to express main character feeling. The music video style used is conceptual music video which is Cinderella theme. The visualization type used is contextual constraint. It is indicated from the lyric "reclaim the land". Reclaim the land need big money that means you have to wealth enough. The scene shows the main	✓

No.	Lyric		ID	Figurative Language	Music Video Style	Visualization	Explanation	✓
							character with many diamonds that symbolize wealthy.	
6.	I can still make the whole place shimmer		6/H/Cmv/Ch/Bej/03:35	Hyperbole	Conceptual music video	Characteristic constraint	The figurative language type used is hyperbole. It is indicated by the lyric that the main character can make a whole place shimmer which is too excessive. The music video style used is conceptual music video which is Cinderella theme. The visualization used is characteristic constraint which shows the particular character of the lyric which is shimmer. The scene shows the main character wearing many diamonds on her body that can make the place of her shimmering.	✓
7.	Diamonds in my eyes		7/H/Cmv/Cc/Bej/03:51	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. It is because the lyric	✓

		♪ DIAMONDS IN MY EYES ♪					that say about there are diamonds in main character's eyes which is too much. The music video style used is conceptual music video which is Cinderella story. The visualization type used is contextual constraint which shows the main character's eyes. The visualization is suitable.	
8.	Sapphire tears on my face	♪ SAPPHIRE TEARS ON MY FACE ♪	8/H/Cmv/Cc/Be jeweled/04:07	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. It is because impossible for human to produce sapphire tears, so it sounds so excessive. The music video style used is conceptual music video with Cinderella concept. The visualization type used is contextual constraint because the scene shows sapphire tears on the main character face.	✓

No.								
9.	Sadness became my whole sky	♪ SADNESS BECAME MY WHOLE SKY ♪	9/M/Cmv/Cc/Be jeweled/04:10	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. It is indicated from the lyric tries to compare sadness with main character's whole sky. The music video style used is conceptual music video about Cinderella. The visualization type used is contextual constraint which shows a woman as the character "my".	✓
10.	I can still make the whole place shimmer (shimmer)	♪ I CAN STILL MAKE THE WHOLE PLACE SHIMMER (SHIMMER) ♪	10/H/Cmv/Ch/B ej/04:35	Hyperbole	Conceptual music video	Characteristic constraint	The figurative language type used is hyperbole. It is indicated by the lyric that the main character can make a whole place shimmer which is too excessive. The music video style used is conceptual music video with Cinderella theme. The visualization used is characteristic constraint which shows the	✓

							particular character of the lyric which is shimmer. The scene shows shimmering place where the main character exists.	
11.	Diamonds in my eyes		11/H/Cmv/Cc/Bej/04:48	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. It is because the lyric that say about there are diamonds in main character's eyes which is too much. The music video style used is conceptual music video which is Cinderella story. The visualization type used is contextual constraint which shows the main character with expensive environment. Because if talking about diamond, it is expensive thing.	✓
12.	I can still make the whole place		12/H/Cmv/Ch/Bej/05:08	Hyperbole	Conceptual music video	Characteristic constraint	The figurative language type used is hyperbole. It is indicated by the lyric that the main	✓

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No.	Lyric	Image	Code	Figurative Language	Music Video Style	Constraint	Explanation	
	shimmer						character can make a whole place shimmer which is too excessive. The music video style used is conceptual music video with Cinderella theme. The visualization used is characteristic constraint which shows the particular character of the lyric which is shimmer. The scene shows shimmering place with a lot of diamonds where the main character (Cinderella) with her prince exists.	
13.	I'm like the water when your ship rolled in that night		13/S/Cmv/Cc/Willow/00:17	Simile	Conceptual music video	Contextual constraint	The figurative language type used is simile which tries to make comparison between the singer and water indicated by the word "like". The music video style that used to portray the song is	✓

							conceptual music video which tells about fairy tale and magic things. The visualization used is contextual constraint about how the singer is like "water when the ship rolled in the night.	
14.	Rough on the surface but you cut through like a knife		14/S/Cmv/Cc/W illow/00:22	Simile	Conceptual music video	Contextual constraint	The figurative language types used is simile which tries to compare the way the singer's boyfriend cut rough surface with knife sharpness indicated by the used "like". Music video style used is conceptual music video which is applied in a whole song. The visualization used is contextual constraint.	✓
15.	Lost in your current like a priceless wine		15/S/Cmv/Cc/W illow/00:34	Simile	Conceptual music video	Contextual constraint	The figurative language type used is simile which indicated by the word "like", the singer tries to compare her feeling toward her	✓

		♪ LOST IN YOUR CURRENT LIKE A PRICELESS WINE ♪				boyfriend and priceless wine. The music video style in portray this song is conceptual music video about fairy tale and magic things. The visualization used is contextual constraint which shows the singer expression.	
16.	The more that you say, the less I know	♪ THE MORE THAT YOU SAY THE LESS I KNOW ♪	16/Par/Cmv/Cc/ Willow/00:40	Paradox	Conceptual music video	Contextual constraint	The figurative language used is paradox. This lyric contains contradiction about the more information but the less knowledge for the singer. The music video style used is conceptual music video about fairy tale things. The visualization used is contextual constraint which the singer and her boyfriend appeared together which is suitable with what the lyric talks about.	✓
17.	I'm		17/Syn/Cmv/Cc/	Synecdoch	Conceptual	Contextual	The figurative language	✓

			Willow/00:46	e	music video	constraint	used is synecdoche. Hand stand out for the whole singer life and body. The music video style used is conceptual music video with fairy tale and magic theme. The visualization used is contextual constraint where the singer and her boyfriend are in different side which is suitable with the lyric that the singer wants her boyfriend to take care of her.	
	begging for you to take my hand							
18.	Life was a willow and it bent right to your wind		18/M/Cmv/Cc/ Willow/00:52	Metaphor	Conceptual music video	Contextual constraint	The figurative language used is metaphor. The singer tries to compare life with willow without comparison item "like" or "as". The music video style used is conceptual music video about magic and fairy tale things. The visualization type used is contextual constraint	✓

							which shows willow tree as a comparison.	
19.	As if you were a mythical thing		19/M/Cmv/Cc/Willow/01:03	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. The singer tries to compare her boyfriend with mythical thing. The music video style used is conceptual music video about fairy tale and magic thing. The visualization type used is contextual constraint which shows the character of "you".	✓
20.	Like you were a trophy or champion ring		20/S/Cmv/Cc/Willow/01:06	Simile	Conceptual music video	Contextual constraint	The figurative language type used is simile. The singer tries to compare her boyfriend with trophy and champion ring. The music video style used is conceptual music video about magic things. The visualization type used is contextual constraint which describes that trophy and champion	✓

							ring is worthy then the visualization shown magic thing which is worth.	
21.	The more that you say, the less I know		21/Par/Cmv/Cc/ Willow/01:15	Paradox	Conceptual music video	Contextual constraint	The figurative language type used is paradox. It is because the lyric contains contradiction about the more information but the less knowledge for the singer. The music video style used is conceptual music video about fairy tale and magic things. The visualization type used is contextual constraint. The visualization shows the singer with confused expression which is suitable with the lyric that she less knows about what her boyfriend said.	✓
22.	I'm begging for you to		22/Syn/Cmv/Cc/ Willow/01:21	Synecdoche	Conceptual music video	Contextual constraint	The figurative language type used is synecdoche. Hand stand	✓

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No.	Lyric	Image	Code	Figurative Language	Music Video Style	Visualization Type	Description	✓
	take my hand	I'M BEGGING FOR YOU TO TAKE MY HAND ♪ vevo					out for the whole singer life and body. The music video style used is conceptual music video about fairy tale and magic world. The visualization type used is contextual constraint which is portrayed by the appearance of the singer with confused expression.	
23.	I'm begging for you to take my hand	I'M BEGGING FOR YOU TO TAKE MY HAND ♪ vevo	23/Syn/Cmv/Cc/Willow/01:33	Synecdoche	Conceptual music video	Contextual constraint	The figurative language type used is synecdoche. Hand stand out for the whole singer life and body. The music video style used is conceptual music video about magic and fairy tale world. The visualization type used is contextual constraint which shows the appearance of woman and man holding hand as the symbol of the lyric.	✓

24.	Life was a willow and it bent right to your wind		24/M/Cmv/Cc/ Willow/01:42	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. In this lyric, it tries to compare life with willow without comparison item such as "like" and "as". The music video style used is conceptual music video about fairy tale and magic world. The visualization type used to portray this lyric is contextual constraint which is shows the singer and also her boyfriend as the one who live in the life described.	✓
25.	Life was a willow and it bent right to your wind		25/M/Cmv/Cc/ Willow/01:53	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. In this lyric, it tries to compare life with willow without comparison item such as "like" and "as". The music video style used is conceptual music	✓

							video about fairy tale and magic world. The visualization type used is contextual constraint which shows the main character and the character "you" looking at her.	
26.	But I come back stronger than a 90's trend		26/M/Cmc/Cc/ Willow/01:59	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. The singer compares herself with 90's trend. The music video style used is conceptual music video about fairy tale and magic things. The visualization type used to portray the lyric is contextual music video which shows the singer as the one who is being compared.	✓
27.	Wait for the signal and I'll meet you after dark		27/Me/Cmv/Ch/ Willow/02:05	Metonymy	Conceptual music video	Characteristics constraints	The figurative language type used is metonymy. It is indicated by the use of the word "after dark" which is another name of night. The	✓

No.								
							music video style used is conceptual music video about magic and fairy tale theme. The visualization type used is characteristic constraint which shows night situation (dark).	
28.	Every bait-and-switch was a work of art		28/M/Cmv/Cc/ Willow/02:22	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. The singer tries to compare bait and switch with work of art. The music video style used is conceptual music video which shown about fairy tale and magic world. The visualization type used is contextual constraint which shows beautiful light. It is because art is identic with something beautiful.	
29.	The more that you say, the less I		29/Par/Cmv/Cc/ Willow/02:29	Paradox	Conceptual music video	Contextual constraint	The figurative language type used is synecdoche. Hand stand out for the whole singer	✓

No.				Figurative language	Music video style	Visualization type		
	know						life and body. The music video style used is conceptual music video about fairy tale and magic world. The visualization type used is contextual constraint which shows the character that has less knowledge about what her boyfriend said.	
30.	I'm begging for you to take my hand		30/Syn/Cmv/Cc/ Willow/02:35	Synecdoche	Conceptual music video	Contextual constraint	The figurative language type used is synecdoche. Hand stand out for the whole singer life and body. The music video style used is conceptual music video about magic and fairy tale world. The visualization type used is contextual constraint which shows the appearance of singer as the one who wants to be taken care by her boyfriend.	✓
31.	I'm		31/Syn/Cmv/Cc/	Synecdoch	Conceptual	Contextual	The figurative language	✓

	begging for you to take my hand		Willow/02:46	e	music video	constraint	type used is synecdoche. Hand stand out for the whole singer life and body. The music video style used is conceptual music video about magic and fairy tale world. The visualization type used is contextual constraint. It portray with the existence of hand as the symbol of the lyric.	
32.	The more that you say, the less I know		32/Par/Cmv/Cc/ Willow/02:52	paradox	Conceptual music video	Contextual constraint	The figurative language type used is synecdoche. Hand stand out for the whole singer life and body. The music video style used is conceptual music video about fairy tale and magic world. The visualization type used is contextual constraint which shows the character with confused expression that has less knowledge about what	✓

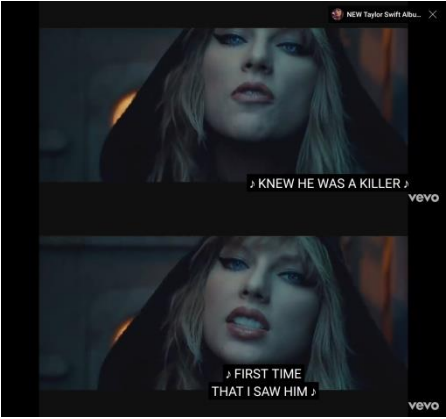|								
							her boyfriend said.	
33.	I'm begging for you to take my hand		33/Syn/Cmv/Cc/ Willow/02:57	Synecdoche	Conceptual music video	Contextual constraint	The figurative language type used is synecdoche. Hand stand out for the whole singer life and body. The music video style used is conceptual music video about magic and fairy tale world. The visualization type used is contextual constraint which shows the appearance of singer as the one who wants to be taken care by her boyfriend.	✓
34.	I'm begging for you to take my hand		34/Syn/Cmv/Cc/ Willow/03:09	Synecdoche	Conceptual music video	Contextual constraint	The figurative language type used is synecdoche. Hand stand out for the whole singer life and body. The music video style used is conceptual music video about magic and fairy tale world. The visualization type used is contextual constraint	✓

No.								
							which shows the appearance of the character who wants to be taken care by her boyfriend.	
35.	Every bait-and-switch was a work of art		35/M/Cmv/Cc/ Willow/03:23	Metaphor	Conceptual music video	Contextual constraint	The figurative language used is metaphor. It tries to compare bait and switch with work of art. The music video style used is conceptual music video which portrays fairy tale and magic world. The visualization type used is contextual constraint which shows the appearance of the main character.	
36.	I'm begging for you to take my hand		36/Syn/Cmv/Cc/ Willow/03:32	Synecdoche	Conceptual music video	Contextual constraint	The figurative language type used is synecdoche. Hand stand out for the whole singer life and body. The music video style used is conceptual music video about magic and fairy tale world. The	✓

No.	Lyrics	Image	Code	Figurative Language	Music Video Style	Visualization Type	Explanation	✓
							visualization type used is contextual constraint which shows the appearance of singer and her boyfriend which is holding their hand.	
37.	And when I felt like I was an old cardigan		37/S/Cmv/Cc/Cardi/0:55	Simile	Conceptual music video	Contextual constraint	The figurative language type used is Simile which the singer compares herself with old cardigan uses "like" which is comparison item. The music video style used is conceptual music video about fairy tale world. The visualization type used is contextual constraint which portrays the appearance of the main character.	✓
38.	And when I felt like I was an old cardigan		38/S/Cmv/Cc/Cardi/01:39	Simile	Conceptual music video	Contextual constraint	The figurative language type used is Simile. It is because the singer tries to compare herself with old cardigan uses comparison item "like".	✓

							The music video style used is conceptual music video about fairy tale world. The visualization type used is contextual constraint which portrays the appearance of the main character.	
39.	Marked me like a bloodstain, i		39/S/Cmv/Cc/Cardi/02:27	Simile	Conceptual music video	Contextual constraint	The figurative language type used is simile. It is indicated by the use of "like" as the comparison item. The music video style used is conceptual music video which portrays about fairy tale concept. The visualization used is contextual constraint which shows the main character as the one who has marked like bloodstain.	✓

No.	Lyric		Code	Figurative Language	Music Video Style	Visualization	Analysis	
40.	Leaving like a father Running like a water, I	♪ LEAVING LIKE A FATHER RUNNING LIKE WATER ♪	40/S/Cmv/Cc/Cardi/02:40	Simile	Conceptual music video	Contextual constraint	The figurative language type used is simile. It is indicated by the use of "like". This lyric is continued with the lyric before it. It tries to compare about how her boyfriend leaving and running like father and water. The music video style used is conceptual music video with fairy tale concept. The visualization used is contextual constraint which portrays the main character almost drowned into water. It describes her feeling because of how her boyfriend treats her.	
41.	But I knew you'd linger like a tattoo kiss	♪ BUT I KNEW YOUD LINGER LIKE A TATTOO KISS ♪	41/S/Cmv/Cc/Cardi/02:51	Simile	Conceptual music video	Contextual constraint	The figurative language type used is simile. It can be seen from the way the lyric compare how "you'd linger" and a tattoo kiss with comparison item "like".	✓

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							The music video style used is conceptual music video about fairy tale concept. The visualization type used is contextual constraint which shows the main character almost drowned into water while looking at a side as the representation of what she knew about her love.	
42.	And when I felt like I was an old cardigan		42/S/Cmv/Cc/Cardi/03:37	Simile	Conceptual music video	Contextual constraint	The figurative language type used is metaphor which the singer compares herself with old cardigan uses comparison item "like". The music video style used is conceptual music video about fairy tale world. The visualization type used is contextual constraint. The scene shows the main character appeared with deep	✓

							feeling.	
43	Knew he was a killer first time that I saw him		43/M/Cmv/Cc/R fi/00:11-00:00:13	Metaphor	Conceptual music video	Contextual constraint	The figurative language types used is metaphor. The lyric tries to compare "he" with a killer because of attitude towards the main character. The music video style used is conceptual music video which is sci-fi theme. It can be indicated from the scenes appeared. The visualization of this lyric is contextual constraint. It is implied from the word "killer" and "saw". The scenes show the main character close up face with angry expression. Saw explained that the main character faces it with her eyes, and then killer is illegal activity.	✓
44.	But if he's a ghost,		44/M/Cmv/Cc/R fi/00:18	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor.	✓

	then							The lyric tries to compare "he" and a ghost without comparison item. The music video style used is conceptual music video about sci-fi world. The visualization type used is contextual constraint. Ghost is identically with something horrible. The scene shows a woman in horrible place.	
45.	I can be a phantom		45/M/Cmv/Cc/Rfi/00:19	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. The lyric compares the main character with a phantom without comparison item. The music video style used is conceptual music video about sci-fi world. The visualization type used is contextual constraint. Phantom is identically	✓

							with something terrible. The scene shows a woman in terrible place.	
46.	I see nothing better,	♪ I SEE NOTHING BETTER, ♪ vevo	46/H/Cmv/Cc/R fi/00:30	Hyperbole	Conceptual music video	Contextual constraint	Figurative language used is understatement. It is indicated from how the lyric say that the there is no option, so the main character chooses her. It is understatement expression because the lyric have to downplay him first before deciding to choose him. The music video style used is conceptual music video which is sci-fi theme. It can be seen from some scenes appeared which shows about technology. The visualization type used is contextual constraint. It can be seen from the lyric that state there are no options. Then the scene shows one	✓

							horrible robot.	
47.	I keep him forever		47/H/Cmv/Cc/R fi/00:32	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. The lyric says about keeping someone forever while there is no eternal life for human being, so it is excessively statement the music video style used is conceptual music video about sci-fi world and technology. The visualization type used is contextual constraint which shows the main character as the one who wants to keep her lover forever.	✓
48.	Knew I was a robber		48/M/Cmv/Cc/R fi/01:18	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. It is indicated by how the lyric tries to compare the singer herself with a robber without comparison item. The music video style used is conceptual	✓

No.	Lyric		Code	Type	Style	Visualization	Description	✓
							music video with sci-fi concept. The visualization type used is contextual constraint which shows the main character as the one who is compared to a robber.	
49.	But if I'm a thief		49/M/Cmv/Cc/R fi/01:24	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. It is indicated from the way the lyric compare the singer with a thief without comparison item. The music video style used is conceptual music video about sci-fi world that can be seen from the set of music video. The visualization type used is contextual constraint which shows the main character with death glare. It can be known that thief is someone that identically bad.	✓
50.	And he		50/M/Cmv/Cc/R	Metaphor	Conceptual	Contextual	The figurative language	✓

			fi/01:29		music video	constraint	type used is metaphor. It can be indicated from the way the lyric compare "he" with jailer without comparison item. The music video style used is conceptual music video with sci-fi technology theme that can be seen from the set of music video. the visualization type used is contextual constraint which is shows the main character with angry expression as the one who compare "he" with her jailer.	
	can be my jailer							
51.	Every love I've known in comparison is a failure		51/M/Cmv/Cc/R fi/01:32	Metaphor	Conceptual music video	Contextual constraint	The figurative language type used is metaphor. It is indicated from how the lyric compares all the love the main character known with failure because it never be long lasting. The music video style used	✓

							is conceptual music video. it can be seen from the set of the scene that contains sci-fi technology. The figurative language type used is contextual constraint. It is indicated from the word "failure". Failure always everyone feel sad. The scene shows the main character sith sad and angry expression.	
52.	Is it chill that you're in my head?		52/H/Cmv/Cc/Del/01:07	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. The singer sings overstatement lyric because she fell in love. The music video style used is conceptual music video which used celebrity life theme. The visualization type used is contextual constraint	✓
53.	Handsome		53/M/Cmv/Cc/	Metaphor	Conceptual	Contextual	The figurative language	✓

	, you're a mansion with a view		Del/01:37		music video	constraint	type used is metaphor. It is because singer tries to compare the handsomeness of the one who makes her fell in love with a mansion with a view. The music video style used is conceptual music video which used celebrity life as the theme of the music video. The visualization type used is contextual constraint which is portrayed men as the object of handsome.	
54.	Is it chill that you're in my head?		54/H/Cmv/Cc/Del/02:18	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. It is indicated by the lyric which is too much because it is impossible if there is a person in a head. The music video style used is conceptual music video where the singer performs singing and dancing in the	✓

							video. The visualization type used is contextual constraint which shows the scene of the main character as the one who fell in love.	
55.	Is it chill that you're in my head?		55/H/Cmv/Cc/Del/03:10	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. The singer shows her feeling excessively through the lyric that there is someone in her head. The music video style used is conceptual music video. the music video used celebrity life as the theme of the music video. The visualization type used is contextual constraint which shows the main character as the one who is happy because someone.	✓
56.	Is it chill that you're in my head?		56/H/Cmv/Cc/Del/03:31	Hyperbole	Conceptual music video	Contextual constraint	The figurative language type used is hyperbole. It is indicated by excessive lyric about	✓

							someone in singer's head to express her happy feeling. The music video style used is conceptual music video which use theme of celebrity life. The visualization type used is contextual constraint which shows the main character express her happiness with singing and dancing because of someone.	
57.	Have I known you twenty seconds or twenty years?		57/H/Nmv/Cc/L over/00:45	Hyperbole	Narrative music video	Contextual constraint	The figurative language type used is hyperbole. It is indicated by excessive expression of the singer about how long she knows her love. The music video style used is narrative music video which is in form of storytelling. The visualization type used is contextual constraint which shows couple of man and	✓

							woman.	
58.	Can we always be this close forever and ever?		58/H/Nmv/Cc/L over/00:57-01:02	Hyperbole	Narrative music video	Contextual constraint	The figurative language type used is hyperbole. The singer tells that she wants to be close with her man forever which is to excessive. It is because there is no eternity. The music video style used is narrative music video which is in form of storytelling. The visualization type used is contextual constraint which shows the couple dance together.	✓
59.	You're my, my, my, my lover		59/H/Nmv/Cc/L over/01:10-01:15	Hyperbole	Narrative music video	Contextual constraint	The figurative language type used is hyperbole because the singer uses possessive pronoun of "my" 4 times to declare that the man is her lover. The music video style used is narrative music video in the form of storytelling. The visualization type used	✓

No.								
							is contextual constraint which shows the singer with her lover in daily life.	
60.	Can we always be this close forever and ever?		60/H/Nmv/Cc/L over/02:00-02:04	Hyperbole	Narrative music video	Contextual constraint	The figurative language type used is hyperbole. The singer tells that she wants to be close with her man forever which is to excessive. It is because there is no eternity. The music video style used is narrative music video	✓

							which is in form of storytelling. The visualization type used is contextual constraint which shows the woman sings while playing guitar for her lover as the one she wants to be with her forever.	
61.	You're my, my, my, my lover		61/H/Nmv/Cc/L over/02:16-02:18	Hyperbole	Narrative music video	Contextual constraint	The figurative language type used is hyperbole. It is indicated by the use of possessive pronoun of "my" 4 times to declare that the man is her lover. The music video style used is narrative music video in the form of storytelling. The visualization type used is contextual constraint which shows how the woman spends her life with her lover.	✓
62.	My heart's been		62/H/Nmv/Cc/L over/02:36	Hyperbole	Narrative music video	Contextual constraint	The figurative language type used is hyperbole.	✓

	borrowed and yours has been blue						It is indicated by the singer statement that her heart has been borrowed by her lover. It is impossible a heart can be borrowed by someone.	
63.	Can we always be this close forever and ever?		63/H/Nmv/Cc/L over/03:10	Hyperbole	Narrative mu sic video	Contextual constraint	The figurative language type used is hyperbole. It is indicated by the lyric about she wants to be close with her man forever which is to excessive. It is because there is no eternity. The music video style used is narrative music video which is in form of storytelling. The visualization type used is contextual constraint which shows the woman spends her life together with her lover which is suitable with the lyric.	✓