

The Language of Midnights: A Stylistic Exploration of Taylor Swift's Lyrics

Ms. Ilhame Ait Ammou

Self-employed, Education, Preferred not to say

Abstract

This study examines the stylistic features found in the lyrics of *Midnights*, the tenth studio album by Taylor Swift. Using a qualitative descriptive research design, the research analyzes the figurative language and phonological elements present in the album's thirteen tracks. Guided by Perrine's framework of figurative language and the phonological model of Leech and Short, the study identifies stylistic devices such as simile, metaphor, personification, symbolism, irony, hyperbole, and other figures of speech, as well as sound patterns including rhyme, alliteration, assonance, and consonance. The analysis reveals that Swift consistently employs a wide range of figurative and phonological devices to enhance emotional expression, thematic depth, and musicality in her lyrics. These stylistic features contribute to the album's introspective tone, reflecting themes of self-reflection, love, identity, and personal growth. The study highlights how Swift's lyrical craftsmanship transforms popular music into a form of poetic expression and demonstrates the significance of stylistic analysis in understanding contemporary songwriting.

Chapter 1

THE PROBLEM AND ITS BACKGROUND

This chapter presents the background and purpose of the study, scope and limitation, hypothesis and assumption, theoretical framework, conceptual framework, significance of the study, and definition of terms.

Introduction

Language serves as a fundamental tool for expressing emotions, communicating experiences, and connecting individuals. In music, it plays an essential role in shaping how artists convey meaning and evoke emotional responses from listeners. Song lyrics function as a form of poetic expression, utilizing literary and linguistic elements such as metaphors, similes, personification, symbolism, rhyme, and sound patterns to express complex thoughts and feelings. Through these linguistic features, music becomes more than just a form of entertainment; it becomes a powerful medium that mirrors human emotions, experiences, and perspectives.

This study focuses on Taylor Swift's *Midnights* album, her tenth studio album released on October 21, 2022. Conceived as a concept album inspired by her sleepless nights, *Midnights* explores themes of reflection, self-doubt, heartbreak, and emotional growth. The *Midnights* album consists of thirteen tracks—"Lavender Haze," "Maroon," "Anti-Hero,"

"Snow on the Beach," "You're on Your Own, Kid," "Midnight Rain,"

"Question...?," "Vigilante Shit," "Bejeweled," "Labyrinth," "Karma," "Sweet Nothing," and "Mastermind." Each song presents a unique narrative and emotional tone that collectively portray the

complexities of love, self-reflection, and human experience. Together, these tracks form a cohesive narrative that captures the emotional depth and introspective essence of the album.

The purpose of this study is to analyze how phonological elements and figurative language are used in the lyrics of Taylor Swift's *Midnights* album through a qualitative descriptive research design. The study focuses on identifying and examining the use of metaphors, similes, personification, and symbolism that make the lyrics more expressive and meaningful. It also analyzes phonological elements such as rhyme, alliteration, assonance, and consonance that contribute to the album's rhythm and sound quality. While some studies have explored Taylor Swift's themes and storytelling, there has been little analysis of how her choice of words and sounds work together to create emotional and artistic effects. This research fills that gap by closely analyzing the linguistic and phonological features in the *Midnights* album to better understand how Taylor Swift uses language to shape meaning, emotion, and musical beauty in her songs.

Background of the Study

Music serves as a profound medium for storytelling and emotional expression, with lyrics often reflecting personal and universal experiences.

Taylor Swift, an internationally acclaimed singer-songwriter, has consistently demonstrated a unique ability to intertwine autobiographical elements with universal themes, making her work a subject of academic interest.

Taylor Swift, an American singer-songwriter, is renowned for her ability to blend genres and write deeply personal and relatable songs. With 11 Grammy Awards and countless other accolades, Taylor Swift has established herself as one of the most influential figures in contemporary music. Her artistry extends beyond her music; she advocates for artists' rights, women's empowerment, and LGBTQ+ equality. Taylor Swift's decision to re-record her earlier albums after a dispute over ownership demonstrates her commitment to artistic integrity and creative control. Through her honesty, innovation, and resilience, she has become a global cultural icon whose music continues to resonate across generations."It means Taylor Swift is famous and influential worldwide, and her music connects with people of all ages and continues to be meaningful over time."

The album consists of thirteen tracks, each presenting a unique narrative and emotional tone. "*Lavender Haze*" expresses the desire to stay in the comfort of love while avoiding societal judgment and external expectations, while "*Maroon*" reflects on the memories of a faded romance and the emotional residue left behind. "*Anti-Hero*" delves into feelings of insecurity and self-criticism, revealing the artist's internal struggles with her identity and fame, and "*Snow on the Beach*" (featuring Lana Del Rey) depicts the surreal experience of falling in love simultaneously and unexpectedly. "*You're on Your Own, Kid*" conveys themes of personal growth, independence, and emotional maturity through life's challenges, whereas "*Midnight Rain*" contrasts ambition with love, exploring the sacrifices made in the pursuit of dreams. "*Question...?*" reflects on nostalgia, curiosity, and unresolved emotions from past relationships, while "*Vigilante Shit*" portrays empowerment and revenge, emphasizing confidence and justice. "*Bejeweled*" symbolizes self-worth and rediscovery of confidence after betrayal or heartbreak, and "*Labyrinth*" captures the fear and uncertainty of falling in love again after emotional pain. "*Karma*" presents the idea of balance, justice, and self-assurance, suggesting that good actions bring positive outcomes, while "*Sweet Nothing*" highlights simplicity, peace, and emotional safety found in genuine love. Finally, "*Mastermind*" reveals Taylor Swift's strategic and self-aware approach to love, emphasizing her control and

intentionality. Each song in *Midnights* explores different emotional dimensions and mental states experienced during late-night introspection. Together, they create a clear story that reflects the range of human emotions from vulnerability to strength. The relationship between language and music in *Midnights* demonstrates how Taylor Swift transforms personal emotions into universal experiences through lyrical artistry. Her use of figurative language deepens the meaning of each song, while phonological elements such as rhyme, alliteration, assonance, and consonance enhance the rhythm and sound quality of the lyrics. This use of creative words and sounds makes the album more emotional and musically rich.

Swift's lyrics are well known for their emotional resonance and rich narratives. Her lyrics often tell tales that appeal to a wide range of listeners by drawing on personal experiences. In addition to personalizing her music, this autobiographical approach enables listeners to infuse her songs with their own stories (Faichney, 2024).

In her tenth studio album, *Midnights*, released in 2022, Swift embarks on an introspective journey, exploring themes of love, self-reflection, and personal turmoil. As per Tercero (2022), the album is characterized as "a journey through terrors and sweet dreams, a collection of music written in the middle of the night.". This concept album explores

Swift's recurring theme of the thoughts that keep people up at night (Ivie, 2022).

In contrast to Swift's earlier work, *Midnights* has been praised by critics for its quiet and evocative pop sound. In order to create an amorphous pop atmosphere that goes well with its introspective themes, the album prioritizes mood over popular trends (Moreland, 2022). However, some critics have found the album underwhelming, citing a lack of the advertised edgier, vintage feel (Franjola, 2022).

This study aims to conduct a stylistic analysis of *Midnights*, focusing on the use of figurative language and phonological elements within the lyrics. By examining these stylistic features, the research seeks to understand how Swift's songwriting techniques contribute to the album's thematic depth and emotional impact. This analysis will also consider the evolution of Swift's songwriting style, as previous studies have highlighted shifts in her compositional techniques over time (Sloan, 2021).

Through this exploration, the study intends to contribute to the broader field of literary and linguistic studies by highlighting the intricate craftsmanship in Swift's songwriting. By dissecting the figurative and phonological devices employed in *Midnights*, the research will shed light on the ways in which Swift's lyrics function as a form of poetic expression, transcending traditional boundaries between popular music and literature.

Theoretical Framework



Figure 1. Perrine's Theory (1993) & phonological level of Leech and Short's Framework (1981)

This study is anchored in the field of stylistics, which integrates the disciplines of linguistics and literary criticism to examine how language is used creatively in artistic texts. Stylistics allows for a systematic analysis of linguistic choices in literature, emphasizing how form contributes to meaning. As such, it is well-suited for exploring the lyrical and poetic qualities of Taylor Swift’s *Midnights* album.

The study adopts Perrine’s (1993) framework for figurative language to analyze the semantic level of the lyrics. According to Perrine, figurative language includes twelve categories: simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, irony, hyperbole, understatement, and paradox. These devices are not meant to be interpreted literally but serve as tools for deeper meaning, emotional expression, and artistic imagery. Through this lens, the study seeks to identify how Swift employs these devices to express themes of introspection, identity, heartbreak, fame, and emotional complexity.

In addition to the semantic level, the study analyzes phonological or sound-based stylistic features in the lyrics. This component of the analysis is guided by the framework of Leech and Short (1981), who emphasize foregrounding—the use of stylistic deviation and parallelism to highlight certain features of language. Specifically, the study focuses on phonological devices such as rhyme, alliteration, assonance, and consonance. These features not only enhance the auditory aesthetics of the lyrics but also serve to reinforce mood, rhythm, and meaning.

Together, these theoretical foundations provide a comprehensive basis for analyzing the stylistic richness of *Midnights*. By integrating semantic and phonological levels of analysis, the study aims to uncover the linguistic artistry that underpins Taylor Swift’s songwriting and its effect on listener interpretation and engagement.

Conceptual Framework

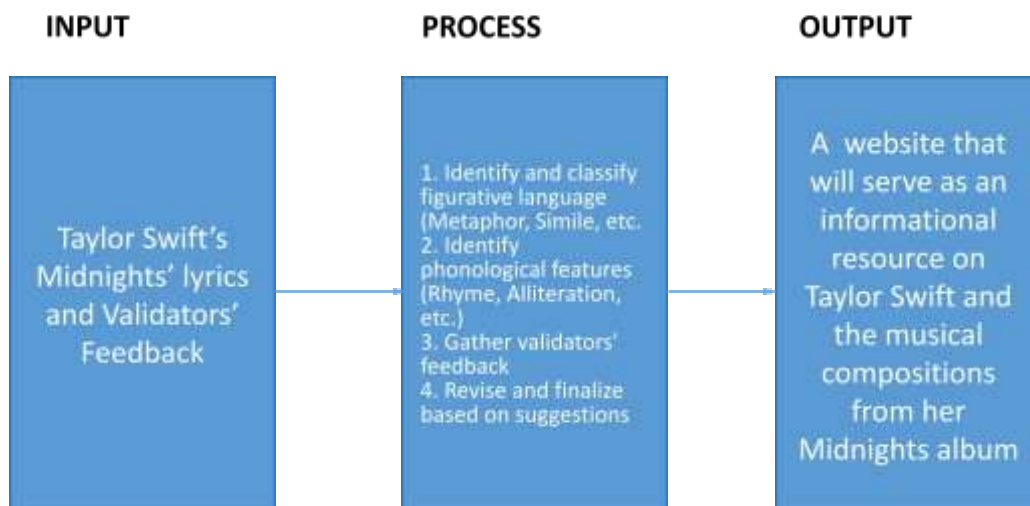


Figure 2. Research Paradigm

This study adopts the Input-Process-Output (IPO) model to systematically explore the stylistic features found in the lyrics of Taylor Swift’s *Midnights* album. The input comprises the lyrical content of every song on the album, along with the evaluative feedback provided by expert validators. These serve as the primary sources of data for textual and stylistic analysis.

The process consists of four essential stages. First, the study identifies and classifies the figurative language used in the lyrics—such as simile, metaphor, personification, hyperbole, irony, and other literary

devices—drawing on Perrine’s (1993) framework of figurative language. Second, the analysis focuses on the phonological features of the lyrics, including rhyme, alliteration, assonance, and consonance. This is guided by the stylistic model of Leech and Short (1981), who emphasize these devices as forms of foregrounding that enhance the expressive and aesthetic dimensions of literary and lyrical texts. Third, the preliminary findings are presented to expert validators to ensure the accuracy, clarity, and depth of interpretation. Lastly, the analysis is refined and finalized based on the feedback and suggestions provided by these validators.

The output of the study will be a website that serves as an informational resource on Taylor Swift and the musical compositions from her *Midnights* album. This website will feature comprehensive details about the artist, the album itself, the message of every song and also the analysis and interpretation of every song in the *Midnights* album. Through this output, the study intends to bridge academic inquiry with public engagement, offering deeper insight into the artistic and linguistic strategies employed by Taylor Swift in the *Midnights* album.

Statement of the Problem

This study seeks to analyze the stylistic features found in the lyrics of Taylor Swift's *Midnights* by addressing the following research questions:

1. What figurative language devices are present in the lyrics of *Midnights*, specifically:
 - 1.1. Simile;
 - 1.2. Metaphor;
 - 1.3. Personification;
 - 1.4. Apostrophe;
 - 1.5. Synecdoche;
 - 1.6. Metonymy;
 - 1.7. Symbol;
 - 1.8. Allegory;
 - 1.9. Irony;
 - 1.10. Hyperbole;
 - 1.11. Understatement;
 - 1.12. Paradox.
2. What phonological features are employed in the lyrics of *Midnights*, specifically:
 - 2.1. Rhyme;
 - 2.2. Alliteration;
 - 2.3. Assonance;
 - 2.4. Consonance;
3. What are the comments, suggestions, and recommendations provided by the validators regarding the stylistic analysis?
4. What is the output of the study?

Hypothesis of the Study

This study hypothesizes that the lyrics of Taylor Swift’s *Midnights* album exhibit a consistent use of figurative language and phonological features that contribute significantly to their thematic depth, emotional resonance, and aesthetic impact. It further hypothesizes that a stylistic analysis grounded in Perrine’s and Leech and Short’s frameworks reveals how these devices are deliberately employed to enhance the lyrical artistry of the album.

Scope and Limitation of the Study

This study focuses on the stylistic features present in the lyrics of Taylor Swift's album *Midnights*. It specifically examines the use of figurative language and phonological elements within the song lyrics. The study is limited to textual analysis and does not include listener perception, historical context, or Taylor Swift's personal interpretations of her lyrics. Additionally, it does not cover music theory, instrumentation, or production aspects of the album. The findings are constrained to the songs included in *Midnights* and do not extend to Taylor Swift's other works.

Significance of the Study

This study offers important insights into the stylistic artistry of Taylor Swift's lyrics by examining the phonological elements and figurative language in *Midnights*. Numerous disciplines and audiences will benefit from the study's findings.

For Literary and Linguistic Studies. By analyzing how figurative language and sound devices improve the meaning, emotion, and aesthetic appeal of lyrics, this research advances the study of stylistics. It offers a contemporary illustration of how literary devices are used in music today.

For lovers of music and poetry. By delving into *Midnights'* poetic components, the study enhances listeners' understanding of the album's intricate lyrics and rich artistic richness. It emphasizes how meaning and sound work together to produce a powerful and engrossing experience.

For Songwriters and Musicians. This study can help aspiring songwriters by showing how to use alliteration, rhyme, metaphors, symbolism, and other stylistic devices to create powerful lyrics.

For Teachers and Students. This study is useful for students studying literature, linguistics, and music because it shows how literary devices are not limited to traditional poetry but can also be found in popular music. It can be a resource for teachers teaching poetic devices and stylistic analysis.

For Future Researchers. This study lays the foundation for future phonological and literary stylistic analysis research.

Definition of Terms

Allegory – A narrative or description with a symbolic meaning beneath the literal one.

Alliteration – The repetition of initial consonant sounds in close succession.

Apostrophe – A direct address to an absent or imaginary person or entity.

Assonance – The repetition of vowel sounds within words in close proximity.

Consonance – The repetition of consonant sounds within or at the end of words.

Figurative Language – A literary device that conveys meanings beyond the literal interpretation of words.

Hyperbole – An exaggerated statement used for emphasis.

Irony – A contrast between expectation and reality, often used for humor or emphasis.

Metaphor – A comparison between two unrelated subjects without using "like" or "as."

Metonymy – A figure of speech in which one word or phrase is substituted for another with which it is closely associated.

Midnights- a concept album exploring the emotions and experiences she has during her "13 sleepless nights," a journey through various themes including self-hatred, revenge fantasies, "wondering what might have been," falling in love, and "falling apart."

Paradox – A statement that appears self-contradictory but reveals a deeper truth.

Personification – Giving human characteristics to non-human objects or abstract concepts.

Phonological Features – The study of sound patterns, including rhyme, alliteration, assonance, and consonance.

Rhyme – The repetition of similar sounds in poetry or lyrics.

Simile – A figure of speech that directly compares two things using "like" or "as."

Stylistic Analysis – The study of linguistic and literary devices that contribute to the aesthetic and rhetorical effects in a text.

Symbol – An object, character, or event that represents an abstract idea.

Synecdoche – A figure of speech in which a part represents the whole or vice versa.

Taylor Swift - An influential figure in popular culture, she is known for her autobiographical songwriting and artistic reinventions.

Understatement – is a figure of speech in which something is expressed less strongly than would be expected, or in which something is presented as being smaller, worse, or lesser than it really is.

Chapter 2

RESEARCH METHODOLOGY

This chapter presents the method of research, setting of the study, subject of the study, procedure of the study, sources of data, and statistical treatment of data.

Research Design

This study uses a qualitative research design to examine the phonological elements and figurative language found in Taylor Swift's song "*Midnights*."

This study makes use of a qualitative research design, which works especially well for examining and analyzing the characteristics and meanings of textual data. The analysis in this instance focuses on Taylor Swift's *Midnights* lyrics in an effort to give a thorough grasp of how phonological elements and figurative language enhance the songs' overall impact and meaning.

Setting of the Study

The analysis was conducted at the residences of the researchers

Lea Dela Rama and Jan Klair Atanacio in the municipalities of Cainta and

Binangonan, located in Rizal Province, Region IV-A, Philippines. Specific locations include Bayanihan Village, Brgy. Santo Niño in Cainta, and San

Juan Street, Brgy. Darangan in Binangonan.

Subject of the Study

The primary subject of this study is the lyrical content of Taylor Swift's *Midnights* album. The study focuses on identifying and analyzing the presence of figurative language and phonological elements in the lyrics. The scope is limited to textual analysis, excluding audience interpretation, musical composition, and production elements. Expert validators in the field of language were consulted to ensure the credibility and accuracy of the analysis. The following are background information of the validators:

- a. A Licensed Professional Teacher Major in English, a Certified TEFL (Teaching English as a Foreign Language) and a Certified Advanced TESOL (Teaching English to Speakers of Other Languages) Holder. She has extensive experience as an English as a Second Language (ESL) Teacher to both native and non-native speakers, and currently teaching as a Part time Instructor in University of Rizal System Angono Campus.

- b. A Bachelor of Arts in English Language graduate and conducted a Linguistic Analysis of Beauty Products Sentence Structures last 2023. She has been a consistent Student Leader since 2020 and won Best in Research Study entitled Effectiveness in using Powerpoint Presentation in Modern Classroom Efficiency.
- c. A Bachelor of Secondary Education Major in English graduate, a Grammarian and a Research Adviser/Consultant. She is currently an English Teacher in Saint Paul School of Buug, Inc.

Sources of Data

The official lyrics of *Midnights* will serve as the study's primary source of data, ensuring the authenticity and correctness of the text under analysis. Three primary sources will be used to collect these lyrics: verified lyric databases, album booklets, and Taylor Swift's official website. Because of their dependability and clear link to the artist's official work, each of these sources has been selected to guarantee that the lyrics are presented accurately and without error.

Procedure of the Study

This research adopted a qualitative method to analyze the figurative language and phonological elements found in Taylor Swift's *Midnights* album. First, the researchers meticulously selected lyrics from all the songs in the album, ensuring the data's veracity by procuring them from Taylor Swift's official website, verified lyric databases, and album booklets.

Following the compilation of the lyrics, the researchers thoroughly examined and arranged the textual data in an organized manner. Using Laurence Perrine's (1963) categorization of figurative language, the researchers identified and classified stylistic devices such as simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, irony, hyperbole, understatement, and paradox. Every occurrence of these devices was meticulously recorded and examined in light of its lyrical context.

Subsequently, the phonological features of the lyrics were examined based on Geoffrey Leech's (1969) framework. With an emphasis on how these components influenced the songs' rhythm, musicality, and emotional resonance, the researchers found and examined instances of rhyme, alliteration, assonance, and consonance.

Following the initial analysis, a panel of validators, composed of experts in the fields of linguistics and literature, reviewed the findings. The validators provided comments, suggestions, and recommendations to improve the clarity, accuracy, and relevance of the analysis.

The researchers then incorporated the validators' feedback, making necessary revisions to refine the study. After the revisions, the researchers constructed the final output. The method of representation was determined by the chosen medium, with the findings being showcased on a website.

Finally, a website was launched and made available to the public, bridging academic insights with a broader audience and demonstrating how linguistic and literary analysis can be creatively disseminated through modern platforms.

Chapter 3

PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA

This chapter presents, analyzes, and interprets the data gathered from the stylistic analysis of Taylor Swift's *Midnights* album. The presentation is organized according to the research questions stated in the Statement of the Problem: (1) the figurative language devices found in the lyrics, (2) the phonological features present in the songs, (3) the validators' comments and recommendations, and (4) the final output of the study.

Research Question 1.

1. Figurative Language Devices Specifically Found in Taylor Swift’s *Midnights* Album

The first research question aimed to identify the figurative language devices used in the thirteen tracks of *Midnights*, guided by Perrine’s (1993) framework. Analysis revealed that Taylor Swift employed a wide range of figurative devices across all songs, reflecting her distinctive lyrical style that intertwines emotion, imagery, and narrative.

1.1.Lavender Haze

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Metaphor	“I feel the lavender haze creepin' up on me”
	“No deal, the 1950s shit they want from me”
Personification	“I feel the lavender haze creepin' up on me”
Symbol	“I just wanna stay in that lavender haze”
	“No deal, the 1950s shit they want from me”
Understatement	Oh, you don't ever say too much And you don't really read into My melancholia

In *Lavender Haze*, metaphor and personification dominate, reflecting the suffocating yet alluring feeling of love and societal expectation. The metaphor “lavender haze” symbolizes emotional immersion and confusion, while personification in “I feel the lavender haze creepin’ up on me” gives abstract feelings a haunting presence. The understatement “You don’t really read into my melancholia” reflects emotional restraint, mirroring the song’s dreamy yet guarded tone.

1.2.Maroon

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“Laughing with my feet in your lap Like you were my closest friend”
Metaphor	"Your roommate's cheap-ass screw-top rosé, that's how"
	“The lips I used to call home, so scarlet, it was maroon”
	“Carnations you had thought were roses, that's us”
	“When the silence came, we were shaking blind and hazy”
Personification	“The mark you saw on my collarbone, the rust that grew between telephones”
	“When the silence came, we were shaking blind and hazy”

Synecdoche	“The rubies that I gave up”
Symbol	"So scarlet, it was maroon"
	“Carnations you had thought were roses, that's us”
Understatement	“The rust that grew between telephones”

The song *Maroon* employs metaphor, symbolism, and personification to represent fading love through the color imagery of red hues. The metaphor “The lips I used to call home, so scarlet, it was maroon” encapsulates emotional decay, while “The rust that grew between telephones” personifies emotional distance. Symbolism is also prominent, using colors and objects to reflect memories and attachment.

1.3. Anti-Hero

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“Sometimes I feel like everybody is a sexy baby, and I’m a monster on the hill.”
	“A tale as old as time”
	“Did you hear my covert narcissism I disguise as altruism Like some kind of congressman?”
Metaphor	“I’m the problem, it’s me”
	“I’m a monster on the hill”
	"When my depression works the graveyard shift"
Personification	“When my depression works the graveyard shift”
Metonymy	“When my depression works the graveyard shift”
Symbol	“It must be exhausting always rooting for the anti-hero”
	"I'll stare directly at the sun but never in the mirror"
	“And I'm a monster on the hill”
Allegory	“ And I’m a monster on the hill”
	“ I’ll stare directly at the sun but never in the mirror”
Irony	“I have this thing where I get older but just never wiser”
	“Did you hear my covert narcissism I disguise as altruism”
	“I’m the problem, it’s me”

Hyperbole	“Does it feel like everything’s just like second best after that meteor strike?”
	“It must be exhausting always rooting for the anti-hero.”
Understatement	“I should not be left to my own devices”
Paradox	“Pierced through the heart, but never killed”
	“I’ll stare directly at the sun but never in the mirror”
	“I have this thing where I get older but just never wiser”

Anti-Hero features multiple figurative devices such as metaphor, irony, and allegory. The recurring metaphor “I’m the problem, it’s me” personifies the speaker’s self-blame and self-awareness. Irony is central to the song’s theme, juxtaposing fame and insecurity. Through allegorical lines like “I’ll stare directly at the sun but never in the mirror,” Swift explores avoidance of self-truth. The devices used align with the song’s self-critical narrative.

1.4.Snow On The Beach

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“And time can't stop me quite like you did”
	“This scene feels like what I once saw on a screen”
	“And it's like snow at the beach Weird but fuckin' beautiful”
	“Now I'm all for you like Janet”
	“My smile is like I won a contest”
Metaphor	“Life is emotionally abusive”
	“I've never seen someone lit from within”
	“Your eyes are flying saucers from another planet”
	“Flying in a dream, stars by the pocketful”
	“And time can't stop me quite like you did”
	“One night, a few moons ago”
Personification	“Life is emotionally abusive”
	“And time can't stop me quite like you did”
Metonymy	“One night, a few moons ago”
Symbol	"And it's like snow at the beach, weird but fuckin' beautiful"
Hyperbole	“Your eyes are flying saucers from another planet”
	“Flying in a dream, stars by the pocketful”
Understatement	“And my flight was awful, thanks for asking”
Paradox	“And it's like snow at the beach Weird but fuckin' beautiful”

In *Snow on the Beach*, figurative language illustrates the surreal and delicate experience of unexpected love. Similes like “It’s like snow at the beach” and “My smile is like I won a contest” depict love’s wonder and improbability. Metaphors such as “Your eyes are flying saucers” enhance imagery, while personification in “Time can’t stop me quite like you did” connects emotion with movement and time.

1.5. You’re On Your Own, Kid

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“I touch my phone as if it's your face”
	“I hosted parties and starved my body Like I'd be saved by a perfect kiss”
Metaphor	“Cause there were pages turned with the bridges burned”
Personification	“Summer went away Still the yearning stays”
Apostrophe	“You're on your own, kid”
	“So long, Daisy May”
Synecdoche	"I search the party of better bodies"
Symbol	"From sprinkler splashes to fireplace ashes"
	"I see the great escape, so long, Daisy May"
	"I looked around in a blood-soaked gown"
	"I gave my blood, sweat, and tears for this”
Hyperbole	"So make the friendship bracelets, take the moment and taste it"
	“I waited ages to see you there”
Understatement	“I looked around in a blood-soaked gown”
	“Just to learn that my dreams aren't rare”
Paradox	“Everything you lose is a step you take”

This song blends metaphor, apostrophe, and symbolism to depict self-discovery and independence. The metaphor “pages turned with the bridges burned” captures transformation and loss. The apostrophe “You’re on your own, kid” offers both comfort and warning. Symbolic lines such as “From sprinkler splashes to fireplace ashes” represent growth from innocence to maturity.

1.6. Midnight Rain

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“All of me changed like midnight”
	“It came like a postcard”
Metaphor	“He was sunshine, I was midnight rain”
	“My town was a wasteland”
	“My boy was a montage A slow-motion, love potion”

	“So I peered through a window A deep portal, time travel”
	“All the love we unravel”
	“And the life I gave away”
	“Pageant queens and big pretenders”
Metonymy	“He wanted a bride”
Symbol	“He was sunshine, I was midnight rain”
	“A slow-motion, love potion”
Irony	“It came like a postcard Picture perfect, shiny family”
	“I broke his heart 'cause he was nice”
Understatement	“I broke his heart 'cause he was nice”
	“I guess sometimes we all get Some kind of haunted, some kind of haunted”
Paradox	“he wanted it comfortable I wanted that pain”

Midnight Rain heavily employs contrast through metaphor and irony. The line “He was sunshine, I was midnight rain” personifies two opposing forces—love and ambition. Phonologically and semantically, this opposition reflects the tension between comfort and self-fulfillment. The understatement “He wanted a bride, I was making my own name” underscores emotional sacrifice for independence.

1.7.Question...?

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“Does it feel like everything’s just like second best after that meteor strike?”
Metaphor	“Painted all my nights a color I’ve searched for since”
	With some dickhead guy
	“Got swept away in the gray”
Synecdoche	“Half-moon eyes”
Symbol	With some dickhead guy
Understatement	“We had one thing goin' on I swear that it was somethin”
	“I just may like to have a conversation”
	“It's just a question”

In *Question...?*, metaphor and understatement are the most

prominent stylistic features. Swift employs metaphoric expressions such as “Painted all my nights a color I’ve searched for since” and “Got swept away in the gray” to convey emotional turbulence and longing. The song’s conversational tone, supported by subtle understatement in lines like “We had one thing goin’ on, I swear that it was somethin’,” reveals vulnerability beneath casual reminiscence. These figurative choices mirror the uncertainty and unresolved emotions of revisiting a past relationship.

1.8.Vigilante Shit

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	Picture me thick as thieves with your ex-wife”
Metaphor	“I’m on my vigilante shit again”
	“Lately I've been dressing for revenge“
	“They say looks can kill and I might try”
Personification	“They say looks can kill and I might try”
Metonymy	"White collar crimes"
Symbol	“Draw the cat eye sharp enough to kill a man“
	“Lately I've been dressing for revenge“
	“She had the envelope, where you think she got it from?“
Hyperbole	“Draw the cat eye, sharp enough to kill a man”
	“Looks can kill”
Understatement	“They say looks can kill and I might try”
	“I don't dress for women I don't dress for men Lately I've been dressing for revenge”
Paradox	"You did some bad things, but I'm the worst of them"

The song *Vigilante Shit* exemplifies empowerment through figurative expression. Metaphor and symbolism characterize the persona’s assertiveness, as in “Draw the cat eye sharp enough to kill a man.” Personification and irony strengthen the vengeful tone, illustrating reclamation of agency. The understatement “Lately I’ve been dressing for revenge” subtly portrays control through composure.

1.9.Bejeweled

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Metaphor	”But some guy said my aura’s moonstone”
	“Puttin someone first only works when you're in their top five”

	<p>“Best believe I’m still bejeweled”</p> <p>“Sapphire tears on my face”</p> <p>“Diamonds in my eyes”</p> <p>“I can reclaim the land”</p> <p>“What’s a girl gonna do? A diamond’s gotta shine”</p>
Synecdoche	<p>“Puttin' someone first only works when you're in their top five”</p>
Symbol	<p>"Best believe I'm still bejeweled"</p> <p>"make the whole place shimmer"</p> <p>"A diamond's gotta shine"</p> <p>"Don't put me in the basement"</p> <p>"When I want the penthouse of your heart"</p>
Irony	<p>“Baby love, I think I’ve been a little too kind”</p> <p>“Boby boy, I think I’ve been too good of a girl”</p>
Hyperbole	<p>“I made you my world.”</p> <p>“When I walk in the room I can still make the whole place shimmer”</p>
Understatement	<p>“Baby love, I think I've been a little too kind”</p> <p>“Baby boy, I think I've been too good of a girl (Too good of a girl)”</p> <p>“And I miss you (Miss you), but I miss sparklin' (Nice)”</p>

In *Bejeweled*, Swift reclaims self-worth and confidence using metaphor, symbolism, and irony. The metaphoric assertion “Best believe I’m still bejeweled” frames self-renewal as shining brilliance after emotional dimming. Symbolic imagery of gems and shimmer represents rediscovered identity, while irony in “I think I’ve been too good of a girl” critiques societal expectations of feminine modesty. The song celebrates empowerment through transformation, proving that inner light persists despite loss.

1.10. Labyrinth

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Metaphor	<p>“I thought the plane was going down How’d you turn it right around”</p>

	“Lost in the labyrinth of my mind”
Symbol	"I'm lost in the labyrinth of my mind"
	"I thought the plane was going down"
Hyperbole	“Sadness became my whole sky”
	“Break your back to make me break a smile”
	“I’ll be getting over you my whole life”
Understatement	"It only hurts this much right now"
	“It only feels this raw right now Lost in the labyrinth of my mind”
	“You know how much I hate That everybody just expects me to bounce back Just like that”
Paradox	“It only hurts this much right now I’ll be getting over you my whole life”

In *Labyrinth*, Swift uses metaphor and hyperbole to depict the struggle of falling in love again after heartbreak. The metaphor “Lost in the labyrinth of my mind” represents confusion and vulnerability. The understatement “It only hurts this much right now” downplays deep pain, creating emotional sincerity that aligns with the album’s introspective nature.

1.11. Karma

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“Sweet like honey”
	“Flexing like a goddamn acrobat”
	“Karma's on your scent like a bounty hunter”
	"Me and karma vibe like that"
	"Sweet like justice"
Metaphor	“Cause karma is my boyfriend”
	“Karma is a god”
	“Karma is the breeze in my hair on the weekend”
	“Karma's a relaxing thought”
	“karma is a cat”
	“Of everyone you burned just to get there”
	"karma is a queen"
	“Karma is the guy on the screen”
“Spiderboy, king of thieves”	

	“Cause karma is the thunder”
	“My pennies made your crown”
	“Weave your little webs of opacity”
Personification	"Me and karma vibe like that"
	"Karma's gonna track you down"
	"Karma takes all my friends to the summit"
	“Karma is the guy on the screen Coming straight home to me”
	“Cause karma is the thunder Rattling your ground”
Metonymy	“My pennies made your crown”
Symbol	"Karma is a cat Purring in my lap 'cause it loves me"
	"Karma is my boyfriend"
	"Karma is a god"
	"Karma is the breeze in my hair on the weekend"
Hyperbole	"I keep my side of the street clean"
	"My pennies made your crown"
	"Spiderboy, king of thieves," "weave your little webs of opacity"
	"Karma is the thunder Rattling your ground"
Understatement	“Karma's a relaxing thought”

In *Karma*, Taylor Swift transforms the abstract concept of justice into a dynamic and relatable force through the use of metaphor and personification. By declaring “Karma is my boyfriend” and “Karma is a god,” she personifies karma as an intimate companion and a divine power that rewards virtue and exposes wrongdoing. These figurative expressions depict karma not as punishment but as peace of mind and self-assurance. The line “Sweet like honey” further softens the image, suggesting that goodness and integrity ultimately bring comfort and satisfaction. Through these stylistic choices, Swift redefines karma as both protector and reward, emphasizing self-trust and moral equilibrium.

1.12. Sweet Nothing

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“Tiny as a firefly”
Metaphor	"I find myself runnin' home to your sweet nothings"
	"They said the end is comin'"
Personification	"They said the end is comin'"
Symbol	"A pebble that we picked up last July Down deep inside your pocket"
	"All that you ever wanted from me was sweet nothin'"
	"Does it ever miss Wicklow sometimes?"
Understatement	“This happens all the time”

In *Sweet Nothing*, Taylor Swift captures the quiet comfort of love through metaphor, personification, and understatement. The line “All that you ever wanted from me was sweet nothin’” conveys serenity and fulfillment in emotional simplicity, suggesting that genuine affection requires no grand gestures. The personified line “They said the end is comin’” contrasts external turmoil with the calm stability of intimate connection. Through these subtle stylistic choices, Swift celebrates the tenderness of ordinary love — one grounded in peace, sincerity, and the solace of being understood.

1.13. Mastermind

FIGURATIVE LANGUAGE DEVICES	LINE/EXTRACT
Simile	“I laid the groundwork and then, just like clockwork The dominoes cascaded in a line”
	“So I've been scheming like a criminal ever since”
Metaphor	“Cause I'm a mastermind”
Personification	“Once upon a time, the planets and the fates And all the stars aligned”
	“The dominoes cascaded in a line”
Symbol	"Checkmate, I couldn't lose"
	"'Cause we were born to be the pawn In every lover's game"
	"Of a chain reaction of countermoves"
Allegory	"Once upon a time, the planets and the fates And all the stars aligned”
	"What if I told you none of it was accidental? What if I told you I'm a mastermind? And now you're mine It was all by design"
	"I laid the groundwork and then, saw a wide smirk On your face, you knew the entire time You knew that I'm a mastermind
	Yeah, all you did was smile"
Irony	“I'm only cryptic and Machiavellian 'cause I care”
Understatement	“No one wanted to play with me as a little kid So I've been scheming like a criminal ever since”

Mastermind unites personification, allegory, and metaphor to depict love as a calculated act of fate and intellect. The opening line “Once upon a time, the planets and the fates and all the stars aligned” personifies destiny as a willing conspirator. The metaphor “I’m a mastermind” reveals control and intention, while the allegorical narrative of design and discovery illustrates the balance between strategy and surrender. Swift concludes the album with poetic self-awareness, suggesting that even carefully crafted love can evolve into mutual understanding.

Research Question 2.

2. Phonetic Devices Found in Taylor Swift’s *Midnights* Album

2.1. Lavender Haze

2.1.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	End Rhyme	“I’ve been under <u>scrutiny</u> You handle it <u>beautifully</u> ”	/ɪ/
2.	End Rhyme	“Talk your talk and go <u>viral</u> I just need this love <u>spiral</u> ”	/aɪrəl/
3.	End Rhyme Identical Rhyme	“That lavender <u>haze</u> I just wanna stay I just wanna stay in that lavender <u>haze</u> ”	/heɪz/

2.1.2. Alliteration

No.	Phoneme	Alliteration
1.	/m/	“ <u>M</u> ee <u>m</u> at <u>m</u> idnight”
2.	/s/	<u>S</u> taring at the <u>ce</u> iling with you
3.	/r/	And you don’t <u>r</u> eally <u>r</u> ead into
4.	/m/	<u>M</u> y <u>m</u> elancholia
5.	/d/	“I’m <u>d</u> amned if I <u>d</u> o give a <u>d</u> amn what people say”
6.	/b/	Is if I’m gonna <u>b</u> e your <u>b</u> ride
7.	/ð/	<u>T</u> he only kinda girl <u>th</u> ey see
8.	/t/	<u>T</u> alk your <u>t</u> alk and go viral

2.1.3. Assonance

No.	Phoneme	Assonance
1.	/i:/	And you don’t <u>re</u> ally <u>re</u> ad into
2.	/i:/	I <u>fe</u> el the lavender haze <u>cre</u> epin’ up on <u>me</u>
3.	/i:/	<u>Me</u> et <u>me</u> at midnight
4.	/aɪ/	Surreal, <u>I</u> ’m damned if <u>I</u> do give a damn what people say
5.	/i:/	And you don’t <u>re</u> ally <u>re</u> ad into
6.	/i:/	I <u>fe</u> el the lavender haze <u>cre</u> epin’ up on <u>me</u>

7.	/ei/	I just wanna <u>st</u> ay in that lavender <u>h</u> aze
8.	/æ/	I just wanna stay in <u>th</u> at <u>l</u> avender haze
9.	/ai/	Is a one- <u>n</u> ight or a <u>w</u> ife

2.1.4. Consonance

No.	Phoneme	Consonance
1.	/m/	<u>M</u> ee <u>t</u> <u>m</u> e at <u>m</u> idnight
2.	/t/	Me <u>t</u> me a <u>t</u> midn <u>igh</u> t
3.	/n/	A <u>n</u> d you don' <u>n</u> 't really read <u>i</u> nto
4.	/n/	I be <u>en</u> <u>u</u> nder scrut <u>in</u> y
5.	/n/	I feel the lav <u>en</u> der haze creep <u>in</u> ' up o <u>n</u> me
6.	/d/	Surreal, I'm <u>d</u> am <u>ne</u> d if I <u>d</u> o give a <u>d</u> amn what people
		say
7.	/m/	Surreal, I' <u>m</u> <u>d</u> am <u>ne</u> d if I do give a <u>d</u> amn what people say
8.	/ð/	No deal, <u>th</u> e 1950s shit <u>th</u> ey want from me
9.	/n/	I just w <u>ann</u> a stay <u>i</u> n that lav <u>en</u> der haze
10.	/r/	They' <u>r</u> e <u>b</u> ringing up my history
11.	/t/	But <u>t</u> you weren' <u>t</u> even list <u>en</u> ing
12.	/n/	But you weren' <u>n</u> 't even <u>l</u> ist <u>en</u> ing
13.	/s/	I <u>j</u> ust need <u>th</u> is love <u>s</u> piral
14.	/t/	Get <u>i</u> t off your chest

The song "Lavender Haze" by Taylor Swift employs rhyme, alliteration, assonance, and consonance to reflect the emotions of love, bewilderment, and defiance in addition to being aesthetically pleasing. Intimacy and comfort are symbolized by the dreamlike atmosphere created by the gentle sounds (/m/, /n/, /i:/). She defies social expectations, as evidenced by the strong consonants (/t/, /d/, and /r/) that punctuate conflicting moments. The song's soundscape is phonologically hazy yet powerful, intimate yet assertive, and it perfectly reflects its lyrical theme of remaining engrossed in love ("the lavender haze") in spite of criticism from others.

2.2. Maroon

2.2.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	End Rhyme	“Sobbin' with your head in your <u>hands</u> Ain't that the way shit always <u>ends</u> ?”	/dz/
2.	End Rhyme Identical Rhyme	“It was <u>maroon</u> It was <u>maroon</u> ”	/mə'ru:n/
3.	End Rhyme Slant Rhyme	“The mark they saw on my <u>collarbone</u> The rust that grew between <u>telephones</u> ”	/oun/

2.2.2. Alliteration

No.	Phoneme	Alliteration
1.	/k/	When the morning <u>c</u> ame we were <u>c</u> leaning incense off your vinyl shelf
2.	/w/	<u>W</u> hen the morning came <u>w</u> e <u>w</u> ere cleaning incense off your vinyl shelf
3.	/w/	The one I <u>w</u> as dancin' <u>w</u> ith
4.	/w/	<u>W</u> hen the silence came, <u>w</u> e <u>w</u> ere shaking blind and hazy
5.	/h/	<u>H</u> ow the <u>h</u> ell did we lose sight of us again?
6.	/h/	You were standin' <u>h</u> ollow-eyed in the <u>h</u> allway
7.	/m/	And I wake with your <u>m</u> emory over <u>m</u> e

2.2.3. Assonance

No.	Phoneme	Assonance
1.	/oun/	“The mark you saw on my collar <u>bone</u> , the rust that grew between <u>telephones</u> ”
2.	/ɪ/	“The <u>l</u> ips I used to call home, so scarlet, <u>i</u> t was maroon”
3.	/u:/	“The lips I <u>u</u> sed to call home, so scarlet, it was <u>maroon</u> ”
4.	/i:/	“Laughing <u>w</u> ith my <u>f</u> ee <u>t</u> in your lap”

2.2.4. Consonance

No.	Phoneme	Consonance
1.	/w/	“ <u>W</u> hen the morning came <u>w</u> e <u>w</u> ere cleaning”

2.	/t/	'Cause we lost <u>t</u> track of <u>t</u> ime again
3.	/s/	"Your roommate's <u>s</u> cheap- <u>ass</u> <u>s</u> crew-top rosé, that's <u>s</u> how"
4.	/s/	And how the blood rushed into my cheeks <u>s</u> , <u>s</u> o <u>s</u> carlet, it was
5.	/n/	The mark you saw on <u>n</u> my collarbone <u>n</u> e, the rust that grew between teleph <u>n</u> es
6.	/s/	The mark you <u>s</u> aw on my collarbone, the rust <u>s</u> that grew between teleph <u>s</u> es
7.	/t/	The mark you saw on my collarbone, the rust <u>t</u> that <u>t</u> grew between teleph <u>t</u> es
8.	/s/	The lip <u>s</u> I <u>u</u> sed to call home, <u>s</u> o <u>s</u> carlet, it was maroon
9.	/l/	The lip <u>l</u> s I used to call <u>l</u> home, so scar <u>l</u> et, it was maroon
10.	/t/	The lips I used <u>t</u> o call home, so scarlet <u>t</u> , <u>i</u> t was maroon
11.	/n/	When <u>n</u> the silen <u>n</u> ce came, we were shaking blind <u>and</u> hazy
12.	/w/	<u>W</u> hen the silence came, <u>w</u> e <u>w</u> ere shaking blind and hazy
13.	/s/	How the hell did we lo <u>s</u> e <u>s</u> ight of <u>u</u> s again?
14.	/n/	You were stand <u>n</u> in' hollow-eyed <u>i</u> n the hallway
15.	/n/	The <u>o</u> ne I was danc <u>n</u> in' with
16.	/n/	<u>I</u> n <u>N</u> ew York, <u>n</u> o shoes
17.	/t/	Looked <u>t</u> up <u>a</u> t the sky and <u>i</u> t was maroon
18.	/m/	And I wake with your <u>m</u> emory over <u>m</u> e
19.	/r/	And I wake with your <u>r</u> memory <u>r</u> y over <u>r</u> me
20.	/l/	That's a real <u>l</u> fucking <u>l</u> egacy, <u>l</u> egacy
21.	/s/	That's <u>s</u> a real fucking <u>s</u> legacy, <u>s</u> legacy

In Taylor Swift's song "Maroon," the interplay of rhyme, alliteration, assonance, and consonance deftly supports the song's thematic depiction of emotional nostalgia and lost love. End and slant rhymes reflect the cyclical nature of memory and emotional attachment by creating rhythmic coherence and a sense of inevitability. The speaker's incapacity to move past the past is symbolized by the same rhyme in "It was maroon," which highlights fixation and emotional stagnation. Sounds like /w/, /h/, and /m/ are alliterated to soften the tone and create a melancholic, flowing rhythm that captures the fuzzy memory of a painful but intimate experience. In the meantime, the song's sonority is enhanced by assonance involving elongated vowels like /oo/, /i/, and /u:/, which evoke introspection and longing. Repeated /n/, /s/, and /t/

sounds create consonance, which adds to the lyrics' melodic quality and represents the enduring resonance of memory.

2.3. Anti-Hero

2.3.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	Internal Rhyme Perfect Rhyme	They come with <u>prices</u> and <u>vices</u>	/aɪsɪz/
2.	Internal Rhyme Perfect Rhyme	I wake up <u>screaming</u> from <u>dreaming</u>	/ri:mɪŋ/
3.	Perfect Rhyme End Rhyme	I wake up screaming from <u>dreaming</u> One day, I'll watch as you're <u>leaving</u> And life will lose all its <u>meaning</u>	/ɪŋ/
4.	Identical Rhyme	<u>It's me</u> , hi, I'm the problem, <u>it's me</u>	/ɪts mi/
5.	Perfect Rhyme Internal Rhyme	Did you hear my covert <u>narcissism</u> I disguise as <u>altruism</u>	/ɪzəm/
6.	Identical Rhyme	It's me, hi, <u>everybody agrees</u> , <u>everybody agrees</u>	/ɛvrɪbadi əgrɪz/
7.	Internal Rhyme	It must be <u>exhausting</u> always <u>rooting</u> for the anti-hero	/ɪŋ/

2.3.2. Alliteration

No.	Phoneme	Alliteration
1.	/w/	I have this thing <u>w</u> here I get older, but just never <u>w</u> iser
2.	/w/	<u>W</u> hen my depression <u>w</u> orks the graveyard shift
3.	/ð/	all of <u>th</u> e people I've ghosted stand <u>th</u> ere in <u>th</u> e room
4.	/s/	I'll <u>s</u> tare directly at the <u>s</u> un, but never in the mirror
5.	/ð/	I'll stare directly at <u>th</u> e sun, but never in <u>th</u> e mirror
6.	/s/	<u>S</u> ometimes, I feel like everybody is a <u>s</u> exy baby
7.	/t/	<u>T</u> oo big <u>t</u> o hang out, slowly lurching <u>t</u> oward your favorite city
8.	/k/	Like some <u>k</u> ind of <u>c</u> ongressman?
9.	/l/	And <u>l</u> ife will <u>l</u> ose all its meaning
10.	/d/	I have this <u>d</u> ream my <u>d</u> aughter-in-law kills me for the money

11.	/ð/	I have <u>th</u> is dream my daughter-in-law kills me for <u>th</u> e money
12.	/m/	I have this dream <u>my</u> daughter-in-law kills <u>me</u> for the <u>m</u> oney
13.	/ð/	She <u>th</u> inks I left <u>th</u> em in <u>th</u> e will
14.	/r/	The family gathers 'r <u>ou</u> nd and r <u>ea</u> ds it and then someone screams out
15.	/s/	The family gathers 'rou <u>nd</u> and reads it and then <u>so</u> meone <u>sc</u> reams out

2.3.3. Assonance

No.	Phoneme	Assonance
1.	/aɪ/	<u>I</u> have this thing where <u>I</u> get older, but just never <u>wi</u> ser
2.	/ɪ/	all of the people I've ghost <u>ed</u> stand there <u>in</u> the room
3.	/aɪ/	<u>I</u> should not be left to <u>my</u> own dev <u>ic</u> es
4.	/ɪ/	They come <u>wi</u> th <u>pric</u> es and <u>vic</u> es
5.	/ɛ/	I'll <u>st</u> are <u>dir</u> ectly at the sun, but <u>nev</u> er in the mirror
6.	/ɪ/	<u>I</u> t must be <u>ex</u> haust <u>ing</u> always root <u>ing</u> for the anti-hero
7.	/i:/	Sometimes, I <u>fe</u> el like every <u>bo</u> dy is a <u>sex</u> y <u>bab</u> y
8.	/ɪ/	<u>Di</u> d you <u>he</u> ar my covert narciss <u>is</u> m I <u>dis</u> guise as altru <u>is</u> m
9.	/aɪ/	Did you hear <u>my</u> covert narcissism <u>I</u> <u>dis</u> guise as altruism
10.	/ɪ/	And life <u>wi</u> ll lose all <u>its</u> mean <u>ing</u>
11.	/i:/	I have this <u>dr</u> eam my daughter-in-law kills <u>me</u> for the <u>mon</u> ey
12.	/ɪ/	I have <u>th</u> is dream my daughter- <u>in</u> -law <u>k</u> ills me for the money
13.	/ɪ/	She <u>th</u> inks I left them <u>in</u> the <u>wi</u> ll
14.	/i:/	Every <u>bo</u> dy <u>agr</u> ees, every <u>bo</u> dy <u>agr</u> ees
15.	/i:/	Sometimes, I <u>fe</u> el like every <u>bo</u> dy is a <u>sex</u> y <u>bab</u> y
16.	/ɛ/	Sometimes, I feel like <u>e</u> verybody is a <u>sex</u> y baby
17.	/ɪ/	<u>Di</u> d you <u>he</u> ar my covert narciss <u>is</u> m I <u>dis</u> guise as altru <u>is</u> m
18.	/aɪ/	Did you hear <u>my</u> covert narcissism <u>I</u> <u>dis</u> guise as altruism
19.	/aɪ/	<u>L</u> ike some <u>kin</u> d of congressman?
20.	/ə/	Like <u>so</u> me kind of congress <u>man</u> ?
21.	/ɪ/	And life <u>wi</u> ll lose all <u>its</u> mean <u>ing</u>

22.	/aɪ/	<u>I</u> have this dream <u>my</u> daughter-in-law kills me for the money
23.	/i:/	I have this <u>dream</u> my daughter-in-law kills <u>me</u> for the <u>money</u>
24.	/ɪ/	I have <u>this</u> dream my daughter- <u>in</u> -law <u>kills</u> me for the money
25.	/ɪ/	She <u>thinks</u> I left them <u>in</u> the <u>will</u>
26.	/ɛ/	She thinks I <u>left</u> <u>them</u> in the will
27.	/æ/	The <u>family</u> <u>gathers</u> 'round and reads it and then someone screams out
28.	/aʊ/	The family gathers ' <u>round</u> and reads it and then someone screams <u>out</u>
29.	/ʌ/	"She's laughing <u>up</u> at <u>us</u> from Hell"
30.	/ɛ/	<u>E</u> verybody agrees, <u>e</u> verybody agrees
31.	/i:/	Every <u>body</u> <u>agrees</u> , every <u>body</u> <u>agrees</u>
32.	/ə/	Everybody <u>agrees</u> , everybody <u>agrees</u>

2.3.4. Consonance

No.	Phoneme	Consonance
1.	/r/	I have this thing where I get older <u>r</u> , but just never wiser <u>r</u>
2.	/t/	I have this thing where I get <u>t</u> older, but <u>just</u> never wise
3.	/w/	I have this thing <u>where</u> I get older, but just never <u>wise</u>
4.	/m/	<u>Mid</u> nights become <u>me</u> <u>my</u> afternoons
5.	/n/	Mid <u>n</u> ights become my after <u>n</u> oons
6.	/r/	When my de <u>pr</u> ession wo <u>r</u> ks the <u>gr</u> ave <u>y</u> ar <u>d</u> shift
7.	/ð/	all of <u>the</u> people I've ghosted stand <u>the</u> re in <u>the</u> room
8.	/t/	I should not <u>t</u> be left <u>to</u> my own devices
9.	/m/	I <u>m</u> the problem <u>m</u> , it's <u>me</u>

10.	/t/	<u>At</u> <u>tea</u> time, everybody agrees
11.	/r/	I'll stare <u>directly</u> at the sun but never <u>r</u> in the <u>mirror</u>
12.	/t/	I'll <u>stare</u> <u>directly</u> at the sun but <u>never</u> in the mirror
13.	/n/	I'll stare directly at the <u>sun</u> but <u>never</u> <u>in</u> the mirror
14.	/t/	<u>It</u> <u>must</u> be exhaust <u>ing</u> always <u>root</u> ing for the anti-hero
15.	/ŋ/	It must be exhaust <u>ing</u> always <u>root</u> ing for the anti-hero
16.	/r/	It must be exhausting always <u>rooting</u> for the anti- <u>hero</u>

17.	/l/	Sometimes, I feel <u>l</u> ike everybody is a sexy baby
18.	/n/	<u>A</u> nd I'm a mo <u>n</u> ster <u>o</u> n the hill
19.	/t/	<u>T</u> oo big <u>t</u> o hang <u>o</u> ut, slowly lurching <u>t</u> oward your favor <u>i</u> te <u>c</u> ity
20.	/r/	Too big to hang out, slowly lurching toward <u>r</u> d your favor <u>i</u> te <u>c</u> ity
21.	/r/	Pier <u>c</u> ed thr <u>o</u> ugh the heart, but never <u>r</u> killed
22.	/t/	Pier <u>c</u> ed <u>t</u> through the heart, bu <u>t</u> never killed
23.	/m/	Did you hear <u>m</u> y covert narcissis <u>m</u> I disguise as altruis <u>m</u> ”
24.	/r/	Did you hear <u>r</u> my cover <u>t</u> narcissism I disguise as altr <u>u</u> ism
25.	/z/	Did you hear my covert narcissis <u>m</u> I disguis <u>e</u> as <u>a</u> ltruis <u>m</u>
26.	/k/	<u>L</u> ike some <u>k</u> ind of <u>c</u> ongressman?
27.	/l/	And <u>l</u> ife will <u>l</u> ose <u>a</u> ll its meaning
28.	/m/	“I have this dream <u>m</u> my daughter-in-law kills <u>m</u> e for the <u>m</u> oney”
29.	/r/	“I have this dream my daughter <u>r</u> -in-law kills me for <u>r</u> the money”
30.	/ð/	She <u>th</u> inks I left <u>th</u> em in <u>th</u> e will
31.	/s/	“The family gathers <u>s</u> 'round and reads <u>s</u> it and then <u>s</u> omeone <u>s</u> creams out”
32.	/r/	“The family gathers <u>r</u> s 'round and <u>r</u> eads it and then someone scre <u>r</u> ams out”
33.	/n/	“The family gathers 'rou <u>n</u> d <u>a</u> nd reads it <u>a</u> nd then <u>n</u> someone scre <u>a</u> ms out”
34.	/m/	“The fam <u>i</u> ly gathers 'round and reads it and then so <u>m</u> eone scre <u>a</u> ms out”
35.	/d/	“The family gathers 'rou <u>n</u> d and read <u>s</u> it <u>a</u> nd then someone screams out”
36.	/r/	“It's me, hi, ever <u>r</u> ybody agr <u>e</u> es, ever <u>r</u> ybody agr <u>e</u> es”

The phonological patterns in Taylor Swift's "Anti-Hero" play a considerable role in the song's emotional complexity and sardonic introspection. Using internal, perfect, and identical rhymes, like "dreaming/leaving/meaning" and "It's me, hi," produces a rhythmic consistency that reflects the lyrics' cyclical, repetitive themes of self-doubt and reflection. By highlighting the protagonist's ongoing battle with her own insecurities, these rhymes heighten the confessional tone. The verses are given a flowing and melodic quality by alliteration, especially with sounds like /w/, /s/, /ð/, and /m/. This reinforces the conversational rhythm and the underlying tension of self-criticism. Recurring vowel sounds like /aɪ/, /i/, and /i:/, on the other hand, create assonance that contrasts with the song's internal conflict theme by signifying the tension between internal chaos and external poise. Repetition is used to achieve harmony.

2.4. Snow On The Beach

2.4.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	Perfect rhyme	“Weird but fuckin' <u>beautiful</u> Flying in a dream Stars by the <u>pocketful</u> ”	/fol/
2.	Perfect rhyme	“This scene feels like what I once saw on a <u>screen</u> ”	/i:n/

		I searched aurora borealis <u>green</u> ”	
3.	Slant rhyme	“My smile is like I won a <u>contest</u> And to hide that would be so <u>dishonest</u> ”	/est/
4.	Perfect rhyme	“ I (I) can't (can't) speak afraid to jinx <u>it</u> I (I) don't (don't) even dare to wish <u>it</u> ”	/It/
5.	Perfect rhyme	“But your eyes are flying saucers from another <u>planet</u> Now I'm all for you like <u>Janet</u> ”	/net/

2.4.2. Alliterations

No.	Phoneme	Alliteration
1.	/s/	“This <u>s</u> cene feels like what I once <u>s</u> aw on a <u>s</u> creen.”
2.	/f/	And it's <u>f</u> ine to <u>f</u> ake it 'til you make it
3.	/s/	I've never <u>s</u> een <u>s</u> omeone lit from within
4.	/t/	<u>T</u> 'il you do, <u>t</u> 'il it's <u>t</u> ru
5.	/b/	Weird <u>b</u> ut fuckin' <u>b</u> eautiful
6.	/k/	<u>C</u> an this be a real thing? <u>C</u> an it?
7.	/b/	<u>B</u> ut it might just have <u>b</u> een you
8.	/d/	I (I) <u>d</u> on't even <u>d</u> are to wish it
9.	/f/	But your eyes are <u>f</u> lying saucers <u>f</u> rom another planet
10.	/w/	This scene feels like <u>w</u> hat I <u>w</u> once saw on a screen

2.4.3. Assonance

No.	Phoneme	Assonance
1.	/i:/	Passing by unb <u>e</u> knownst to <u>m</u> e
2.	/aɪ/	And <u>t</u> ime can't stop me quite <u>l</u> ike you did
3.	/aʊ/	But it's comin' down, no <u>s</u> ound, it's all <u>a</u> round
4.	/i:/	This scene <u>f</u> eels like what I once saw on a <u>s</u> creen
5.	/eɪ/	And it's fine to <u>f</u> ake it 'til you <u>m</u> ake it
6.	/ɪ/	And <u>i</u> t's fine to fake <u>i</u> t 'til you make <u>i</u> t

7.	/i/	Can <u>thi</u> s be a real <u>thi</u> ng? Can <u>it</u> ?
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2.4.4. Consonance

No.	Phoneme	Consonance
1.	/n/	<u>O</u> ne <u>n</u> ight, a few moon <u>s</u> ago
2.	/s/	I <u>s</u> aw fleck <u>s</u> of what could've been light <u>s</u>
3.	/t/	But <u>it</u> might <u>ju</u> st have been you
4.	/t/	And <u>t</u> ime can't stop me quite like you did
5.	/k/	And time can't stop me quite like you did
6.	/f/	And my <u>f</u> light was aw <u>f</u> ul, thanks <u>f</u> or asking
7.	/n/	<u>N</u> o sound, it's all around
8.	/s/	This <u>s</u> cene feels like what I <u>o</u> nce <u>s</u> aw on a <u>s</u> creen
9.	/n/	This <u>s</u> cene feels like what I <u>o</u> nce saw <u>o</u> n a <u>s</u> creen
10.	/r/	I <u>s</u> earched <u>a</u> urora borealis <u>g</u> reen
11.	/n/	I've <u>n</u> ever seen <u>some</u> one lit from within
12.	/r/	Blurr <u>r</u> ing out my per <u>r</u> iphery
13.	/d/	And <u>t</u> o <u>h</u> ide that would be so <u>d</u> ishonest
14.	/s/	And to hide that would be <u>s</u> o <u>d</u> ishonest
15.	/t/	And <u>t</u> o hide <u>th</u> at would be so dishonest
16.	/t/	And <u>it</u> 's fine <u>t</u> o fake <u>it</u> 'til you make <u>it</u>
17.	/t/	' <u>T</u> il you do, ' <u>t</u> il <u>it</u> 's <u>t</u> rue
18.	/t/	I (I) can't <u>t</u> speak, afraid <u>t</u> o jinx <u>it</u>
19.	/k/	I (I) can't <u>s</u> peak, afraid to jinx <u>it</u>
20.	/t/	I (I) don't <u>t</u> even dare <u>t</u> o wish <u>it</u>
21.	/r/	But your <u>r</u> eyes <u>a</u> re flying saucer <u>s</u> <u>f</u> rom another <u>r</u> planet

Taylor Swift's “*Snow on the Beach*” features intricate phonological devices that accentuate the song's ethereal tone and emotional intimacy. Perfect rhymes like beautiful/pocketful and screen/green which are frequently used give the lyrics a sense of harmony and completion while capturing the surreal calm of a love that seems both unlikely and magical. This harmony is delicately upset by the use of slant rhymes like contest/dishonest which reflect the song's underlying conflict between emotional surrender and disbelief. Swift enhances the song's gentle surreal soundscape by using alliteration which involves repeating consonants like /s/ /f/ and /b/. This evokes the delicate and flowing nature of falling snow or whispered confessions. The hypnotic and introspective atmosphere of the song is enhanced by the lingering melodic resonance produced by the assonance of long vowels like /i:/ /ai/ and /au/. Consonance, particularly the recurrence of the /n/ /t/ and /s/ sounds offers rhythmic coherence and in the midst of the song's celestial imagery grounds its emotional weight. Together these phonological patterns capture the main paradox of Snow on the Beach: the meeting point of awe and incredulity where love seems both incredibly human and unearthly.

2.5. You're On Your Own Kid

2.5.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	End Rhyme	"I hear it in your <u>voice</u> You're smoking with your <u>boys</u> "	/ɔɪ/
2.	End Rhyme	"Summer went <u>away</u> , Still, the yearning <u>stays</u> "	/eɪ/
3.	End Rhyme	There's just one who could make me <u>stay</u> All my <u>days</u>	/eɪ/
4.	Internal Rhyme	<u>Something</u> different bloomed, <u>writing</u> in my room	/ɪŋ/

2.5.2. Alliteration

No.	Phoneme	Alliteration
1.	/t/	I called a <u>t</u> axi <u>t</u> o <u>t</u> ake me there
2.	/b/	I search the party of <u>b</u> etter <u>b</u> odies
3.	/t/	<u>T</u> ake the moment and <u>t</u> aste it
4.	/s/	"From <u>s</u> prinkler <u>s</u> plashes to fireplace ashes"
4.	/ð/	<u>The</u> jokes weren't funny, I took <u>the</u> money
5.	/d/	I <u>d</u> idn't choose this town, I <u>d</u> ream of getting out
6.	/m/	There's just one who could <u>m</u> ake <u>m</u> e stay
7.	/p/	I <u>p</u> icked the <u>p</u> etals, he loves me not
8.	/p/	I <u>p</u> lay my songs in the <u>p</u> arking lot
9.	/b/	Like I'd <u>b</u> e saved <u>b</u> y a perfect kiss
10.	/m/	So <u>m</u> ake the friendship bracelets, take the <u>m</u> oment and taste it
11.	/ð/	So make <u>the</u> friendship bracelets, take <u>the</u> moment and taste it

2.5.3. Assonance

No.	Phoneme	Assonance
1.	/æ/	"From sprinkler spl <u>a</u> shes to fireplace <u>a</u> shes"
2.	/ɔ/	" <u>Y</u> ou're on <u>y</u> our own, kid"

3.	/ɜː/	“ ‘Cause there were pages <u>tu</u> rn <u>ed</u> with the bridges <u>bu</u> rn <u>ed</u> ”
4.	/ɪz/	“ ‘Cause there were pages <u>es</u> turned with the bridges <u>es</u> burned”
5.	/i/	“The jokes weren't funny <u>y</u> , I took the money <u>y</u> ”
6.	/eɪ/	“ <u>Ta</u> ke the moment and <u>ta</u> ste it”
7.	/eɪ/	And I saw something <u>the</u> y can't take awa <u>y</u>

2.5.4. Consonance

No.	Phoneme	Consonance
1.	/s/	From <u>s</u> prinkler <u>s</u> plashes to fireplace ashes
2.	/ʃ/	From sprinkler splash <u>es</u> to fireplace ash <u>es</u>
3.	/r/	Fr <u>o</u> m spr <u>in</u> kl <u>er</u> splash <u>e</u> s to fir <u>e</u> pl <u>ac</u> e ash <u>e</u> s
4.	/l/	From spr <u>in</u> kl <u>er</u> spl <u>as</u> h <u>e</u> s to fir <u>e</u> pl <u>ac</u> e ash <u>e</u> s
5.	/p/	From spr <u>in</u> kl <u>er</u> spl <u>as</u> h <u>e</u> s to fir <u>e</u> pl <u>ac</u> e ash <u>e</u> s
6.	/n/	The jokes weren't funn <u>y</u> , I took the mon <u>ey</u>
7.	/r/	'Cause the <u>r</u> e we <u>r</u> e pages tu <u>r</u> ned with the br <u>id</u> ges bu <u>r</u> ned
8.	/ð/	'Cause <u>th</u> ere were pages turned with <u>th</u> e bridges burned
9.	/s/	<u>S</u> ummer went away, <u>s</u> till, the yearning <u>s</u> tays
10.	/ð/	I play it cool with <u>th</u> e best of <u>th</u> em
11.	/n/	I wait patient <u>ly</u> , he's gon <u>na</u> <u>n</u> otice me
12.	/t/	I wait <u>t</u> patient <u>ly</u> , he's gon <u>na</u> no <u>t</u> ice me
13.	/j/	I hear it in <u>y</u> our voice, <u>y</u> ou're smoking with <u>y</u> our boys
14.	/r/	I hear <u>r</u> it in your <u>r</u> voice, you're smoking with your <u>r</u> boys
15.	/f/	I touch my <u>ph</u> one as <u>if</u> it's your <u>f</u> ace
16.	/t/	I didn't choose this <u>to</u> wn, I dream of <u>get</u> ting out
17.	/r/	I sear <u>ch</u> the part <u>y</u> of better <u>r</u> bodies
18.	/t/	Just <u>to</u> learn that <u>u</u> you never cared
19.	/r/	Just to lea <u>rn</u> that you never <u>ca</u> red
20.	/s/	I <u>s</u> ee the great <u>e</u> scape, <u>s</u> o long, Daisy May
21.	/t/	I pick <u>e</u> d the pet <u>a</u> ls, he loves me no <u>t</u>

22.	/m/	Some <u>thing</u> different bloo <u>m</u> ed, writing in <u>my</u> roo <u>m</u>
23.	/r/	Something differ <u>ent</u> bloomed, w <u>ri</u> ting in my r <u>oo</u> m
24.	/r/	Just to lea <u>rn</u> that my d <u>re</u> ams a <u>re</u> n't r <u>are</u>
25.	/t/	Just <u>to</u> learn that <u>my</u> dreams a <u>re</u> n't <u>rare</u>
26.	/s/	I ho <u>st</u> ed part <u>ies</u> and <u>st</u> arved my body
27.	/t/	I ho <u>st</u> ed part <u>ies</u> and <u>st</u> arved my body
28.	/d/	I ho <u>st</u> ed <u>parties</u> and <u>st</u> arved <u>my</u> <u>body</u>
29.	/t/	My friends from home don't <u>know</u> what <u>to</u> say
30.	/n/	I looked aro <u>und</u> <u>in</u> a blood-soaked go <u>wn</u>
31.	/s/	<u>So</u> make the friendship brace <u>lets</u> , take the moment and ta <u>ste</u> it
32.	/ð/	So make <u>the</u> friendship bracelets, take <u>the</u> moment and taste it
33.	/t/	So make the friendship brace <u>lets</u> , <u>take</u> the moment <u>and</u> <u>taste</u> <u>it</u>

The main themes of growth, loneliness and self-discovery in Taylor Swift's song "You're on Your Own Kid" are intricately reinforced by the phonological patterns in the song. The end and internal rhymes like away/stays and bloomed/room produce a cohesive rhythm that reflects the lyrics cyclical themes of acceptance and longing. The song's contemplative tone is emphasized by these rhymes which evoke the emotional balance between clinging and letting go. The narrator's emotional journey from innocence to independence is highlighted by the alliteration of consonants like /t/ /b/ /s/ and /m/ which improves the lyrical fluidity. In the meantime the assonance of vowels like /æ/, /eɪ/, and /ɪ/ creates a gentle melancholic resonance that emphasizes the songs nostalgic ambiance and deepens its introspective quality. The verses are sonically connected by the frequent consonance of /s/ /r/ and /t/ which represents both continuity and inner strength as the narrator discovers empowerment in solitude. When taken as a whole these sound effects not only enhance the songs melodic quality but also represent its emotional development turning personal suffering and loneliness into resiliency, inventiveness, and independence.

2.6. Midnight Rain

2.6.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	Perfect rhymes	“ I was making my own <u>name</u> Chasing that fame, he stayed the <u>same</u> “	/eɪm/
2.	Perfect rhymes	‘ A slow-motion, love <u>potion</u> Jumping off things in the <u>ocean</u> “	/oʊʃən/

3.	Perfect rhymes	“ A deep portal, time <u>travel</u> All the love we <u>unravel</u> “	/rævəl/
----	----------------	----------------------------------------------------------------------	---------

2.6.2. Alliteration

No.	Phoneme	Alliteration
1.	/m/	All of <u>m</u> e changed like <u>m</u> idnight
2.	/w/	My town <u>w</u> as a <u>w</u> asteland
3.	/f/	<u>F</u> ull of cages, <u>f</u> ull of <u>f</u> ences
4.	/p/	<u>P</u> ageant queens and big <u>p</u> retenders
5.	/m/	<u>M</u> y boy was a <u>m</u> ontage
6.	/h/	I broke <u>h</u> is <u>h</u> ear't 'cause <u>h</u> e was nice
7.	/m/	I was <u>m</u> aking <u>m</u> y own name
8.	/p/	<u>P</u> icture <u>p</u> erfect, shiny family
9.	/t/	A deep portal, <u>t</u> ime <u>t</u> ravel
10.	/w/	Just <u>w</u> hat <u>w</u> e <u>w</u> anted, just <u>w</u> hat <u>w</u> e <u>w</u> anted
11.	/s/	<u>S</u> ome kind of haunted, <u>s</u> ome kind of haunted
12.	/k/	Some <u>k</u> ind of haunted, some <u>k</u> ind of haunted
13.	/h/	Some kind of <u>h</u> aunted, some kind of <u>h</u> aunted
14.	/w/	He <u>w</u> anted a bride, I <u>w</u> as making my own name

2.6.3. Assonance

No.	Phoneme	Assonance
1.	/aɪ/	“He was sunsh <u>i</u> ne, I was midn <u>i</u> ght rain”
2.	/ʊ/	“ <u>F</u> ull of cages, <u>f</u> ull of fences “
3.	/oʊ/	“ A slow-m <u>o</u> tion, love <u>p</u> otion “
4.	/i:/	“ Picture perfect, shiny fam <u>i</u> ly “
5.	/ɛ/	“I <u>g</u> uess sometimes we all <u>g</u> et “

2.6.4. Consonance

No.	Phoneme	Consonance
1.	/n/	He wa <u>n</u> ted it comfortable, I wa <u>n</u> ted that pain <u>n</u>
2.	/t/	He wa <u>n</u> ted i <u>t</u> comfort <u>a</u> ble, I wa <u>n</u> ted tha <u>t</u> pain
3.	/n/	He wa <u>n</u> ted a bride, I was making my own <u>n</u> <u>n</u> ame
4.	/m/	He wanted a bride, I was <u>m</u> aking <u>m</u> y own name
5.	/f/	<u>F</u> ull of <u>f</u> cages, <u>f</u> ull of <u>f</u> fences
6.	/s/	Full of cage <u>s</u> , full of fence <u>s</u>
7.	/n/	Pageant quee <u>n</u> s and big pretende <u>n</u> ders
8.	/ʃ/	A slow-mo <u>t</u> ion, love po <u>t</u> ion
9.	/ŋ/	Jump <u>ng</u> off thing <u>s</u> in the ocean
10.	/h/	I broke <u>h</u> is <u>h</u> ear <u>t</u> 'cause <u>h</u> e was nice
11.	/n/	He was sun <u>n</u> shine, I was mid <u>n</u> ight rain
12.	/k/	It <u>c</u> ame <u>l</u> ike a post <u>c</u> ard
13.	/t/	A deep port <u>a</u> l, <u>t</u> ime <u>t</u> ravel
14.	/l/	<u>A</u> ll the <u>l</u> ove we unrave <u>l</u>
15.	/z/	'Cause he wa <u>s</u> sun <u>s</u> hine, I wa <u>s</u> mid <u>n</u> ight rain
16.	/n/	'Cause he was sun <u>n</u> shine, I was mid <u>n</u> ight rain
17.	/s/	I guess <u>s</u> ometimes <u>s</u> we all get
18.	/t/	Just <u>w</u> hat <u>w</u> e wa <u>n</u> ted, just <u>w</u> hat <u>w</u> e wa <u>n</u> ted
19.	/w/	Just <u>w</u> hat <u>w</u> e wa <u>n</u> ted, just <u>w</u> hat <u>w</u> e wa <u>n</u> ted
20.	/n/	Some kin <u>d</u> of haun <u>t</u> ed, some kin <u>d</u> of haun <u>t</u> ed
21.	/d/	Some kin <u>d</u> of haun <u>t</u> ed, some kin <u>d</u> of haun <u>t</u> ed
22.	/s/	Ex <u>c</u> ept on midnigh <u>t</u> s like thi <u>s</u>

The phonological components of Taylor Swift's “Midnight Rain” support the song's contemplative tone and thematic investigation of ambition contrast and emotional metamorphosis. The recurrent tension between two opposing worlds—stability and change, comfort and ambition, love and self-fulfillment—is mirrored by the perfect rhymes like name/fame and potion/ocean. The song's emotional core is defined by the cyclical pull of memory and regret which is reflected in these fluid harmonious rhymes. In lines like All of me changed like midnight the use of alliteration particularly

with consonants like /m/ /w/ and /f/ intensifies the sense of motion and transformation while creating a gentle yet rhythmic flow that evokes the thoughtful tone of midnight reflection. In a similar vein the song's melodic quality is enhanced by assonance through repeated vowel sounds like /aɪ/, /oʊ/, and /i:/ which also contributes to its eerie and dreamlike atmosphere. Recurring sounds like /n/ /t/ and /s/ create a consonance that connects the imagery and highlights the speaker's emotional duality between self-assertion and yearning. Together these phonological strategies not only improve the lyrics melodic flow but also represent the song's main paradox which is how love grief and individual aspirations blend together in the peaceful introspective realm of midnight where change and isolation coexist.

2.7.Question...?

2.7.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	Perfect Rhyme End Rhyme Internal Rhyme	“Did you ever have someone kiss you in a crowded <u>room</u> And every single one of your friends was making fun of <u>you</u> ?”	/u:/
2.	Internal Rhyme	“Half-moon <u>eyes</u> , bad <u>surprise</u> ”	/aɪz/
3.	Internal Rhyme	“Got swept <u>away</u> in the <u>gray</u> ”	/eɪ/
4.	End Rhyme Perfect Rhyme	‘Did you leave her house in the middle of the <u>night</u> ? Did you wish you'd put up more of a <u>fight</u> ?’	/aɪt/

2.7.2. Alliteration

No.	Phoneme	Alliteration
1.	/g/	<u>G</u> ood <u>g</u> irl, sad boy
2.	/s/	I <u>s</u> wear that it was <u>s</u> omething
3.	/d/	Then what <u>d</u> id you <u>d</u> o?
4.	/g/	<u>G</u> ot swept away in the <u>g</u> ray
5.	/s/	Fuckin' <u>s</u> ituations, <u>s</u> ituations
6.	/f/	And every single one of your <u>f</u> riends was makin' <u>f</u> un of you
7.	/h/	Did you leave <u>h</u> er <u>h</u> ouse in the middle of the night?
8.	/j/	Did <u>y</u> ou wish <u>y</u> ou'd put up more of a fight, oh
9.	/w/	<u>W</u> hen she said it was too much?
10.	/ð/	And what's <u>th</u> at <u>th</u> at I heard? <u>Th</u> at you're still with her?

11.	/w/	And <u>w</u> hat's that that I heard? That you're still <u>w</u> ith her?
12.	/h/	And what's that that I <u>h</u> ead? That you're still with <u>h</u> er?

2.7.3. Assonance

No.	Phoneme	Assonance
1.	/ɪ/	Big <u>c</u> ity, wrong cho <u>i</u> ces
2.	/eɪ/	Fuckin' situ <u>a</u> tions, circum <u>s</u> tances Miscommu <u>n</u> ications, and I
3.	/eɪ/	Have to <u>s</u> ay, by the <u>w</u> ay
4.	/aɪ/	Does it feel <u>l</u> ike everything's just <u>l</u> ike second best after that meteor <u>s</u> trike?
5.	/eɪ/	Got swept aw <u>a</u> y in the <u>g</u> ray
6.	/eɪ/	And <u>r</u> ight, but ton <u>i</u> ght

2.7.4. Consonance

No.	Phoneme	Consonance
1.	/s/	Big <u>c</u> ity, wrong cho <u>i</u> ces
2.	/n/	We had <u>o</u> ne thing go <u>i</u> n' <u>o</u> n
3.	/s/	A color I've <u>s</u> earched for <u>s</u> ince
4.	/r/	A color <u>r</u> I've se <u>a</u> rched for <u>r</u> since
5.	/n/	Fuckin' situ <u>a</u> tions <u>n</u> s, circum <u>s</u> tances
6.	/r/	Did you ever <u>r</u> have someone kiss you in a <u>c</u> rowded <u>r</u> oom
7.	/r/	And every <u>r</u> y single one of your <u>r</u> <u>f</u> riends was making fun of you
8.	/f/	And every single one of <u>f</u> your <u>f</u> riends was making <u>f</u> un of <u>f</u> you
9.	/n/	<u>A</u> nd every single one of your fri <u>n</u> ds was making <u>f</u> un of you
10.	/t/	<u>B</u> ut <u>f</u> ifteen seconds <u>l</u> at <u>e</u> r, they were clappin' <u>t</u> oo?
11.	/n/	But <u>f</u> ifteen <u>s</u> eco <u>n</u> ds later, they were clappin' <u>t</u> oo?
12.	/s/	It's <u>j</u> ust a <u>q</u> uest <u>i</u> on
13.	/d/	She was on your <u>m</u> ind with some <u>d</u> ickhead <u>g</u> uy
14.	/t/	<u>T</u> hat you saw <u>t</u> hat <u>n</u> ight

15.	/r/	It was one <u>d</u> rink after <u>r</u> another <u>r</u>
16.	/n/	<u>A</u> nd you're <u>n</u> ot sure <u>a</u> nd I don't <u>k</u> now
17.	/d/	<u>A</u> nd you're not sure <u>a</u> nd I <u>d</u> on't know
18.	/l/	Does it feel <u>l</u> ike everything's just <u>l</u> ike
19.	/s/	<u>S</u> econd <u>b</u> est after that meteor <u>s</u> trike?
20.	/t/	Second <u>b</u> est <u>a</u> fter <u>t</u> hat meteor <u>s</u> trike?
21.	/r/	Second best <u>a</u> fter <u>r</u> that meteor <u>s</u> trike?
22.	/ð/	And what's <u>th</u> at <u>th</u> at I heard? <u>Th</u> at you're still <u>with</u> her?
23.	/t/	And what's <u>th</u> at <u>th</u> at I heard? <u>Th</u> at you're <u>still</u> with her?
24.	/r/	And what's that that I heard? That you're <u>still</u> with <u>her</u> ?
25.	/s/	That's <u>n</u> ice, I'm <u>s</u> ure that's what's <u>s</u> uitable
26.	/t/	That's nice, I'm sure that's what's <u>s</u> uitable
27.	/t/	And <u>right</u> , <u>but</u> <u>tonight</u>

The conversational tone and emotional ambiguity of Taylor Swift's “*Question...?*” are greatly enhanced by the phonological patterns which highlight the conflict between regret nostalgia and unresolved affection. The rhyme schemes which combine internal perfect and end rhymes such as room/fun of you and night/fight produce a rhythmic flow that resembles the cadence of a private conversation or conflict. The song's theme of emotional complexity is reinforced by this fluidity which reflects the speaker's oscillation between accusation and longing. Particularly in lines like Good girl sad boy and Got swept away in the gray the alliteration which employs consonants like /g/ /s/ and /w/ adds musical texture and intensity. These repetitions highlight the narratives duality of innocence and experience while evoking both tenderness and irony. Similarly assonance with repeating vowel sounds such as /eɪ/ /ɪ/ and /aɪ/ enhances the melody of the song and adds a mellow melancholic resonance that captures the lingering feelings that underlie the speakers inquiries. Consonance especially with /r/ /s/ and /t/ tightens the sound structure and produces faint echoes signifying the lingering memory and unresolved emotions. In addition to improving the lyrical rhythm and coherence these phonological devices work together to deepen the emotional texture of *Question...?* by encapsulating the delicate vulnerability of reliving a previous relationship in which affection and uncertainty coexist.

2.8. Vigilante Shit

2.8.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	End Rhyme Perfect Rhyme	I don't start shit, but I can tell you how it <u>ends</u> Don't get sad, get even So on the <u>weekends</u>	/ɛndz/

		I don't dress for <u>friends</u>	
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2.8.2. Alliteration

No.	Phoneme	Alliteration
1.	/k/	Draw the <u>c</u> at eye sharp enough to <u>k</u> ill a man
2.	/s/	She needed cold hard proof <u>s</u> o I gave her <u>s</u> ome
3.	/h/	She needed cold <u>h</u> ard proof so I gave <u>h</u> er some
4.	/s/	<u>S</u> omeone <u>s</u> weet and kind and fun
5.	/ʃ/	<u>S</u> he don't start <u>sh</u> it, but <u>sh</u> e can tell you how it ends
6.	/θ/	Picture me <u>th</u> ick as <u>th</u> ieves with your ex-wife
7.	/ð/	You did some bad things, but I'm <u>th</u> e worst of <u>th</u> em
8.	/b/	You did some <u>b</u> ad things, <u>b</u> ut I'm the worst of them
9.	/w/	Sometimes, I <u>w</u> onder <u>w</u> hich one'll be your last lie
10.	/l/	Sometimes, I wonder which one'll be your <u>l</u> ast <u>l</u> ie
11.	/k/	They say looks <u>c</u> an <u>k</u> ill and I might try
12.	/d/	I <u>d</u> on't <u>d</u> ress for women
13.	/d/	I <u>d</u> on't <u>d</u> ress for men
14.	/g/	Don't <u>g</u> et sad, <u>g</u> et even
15.	/d/	I <u>d</u> on't <u>d</u> ress for friends
16.	/f/	I don't dress <u>f</u> or <u>f</u> riends
17.	/ʃ/	<u>S</u> he had the envelope, where you think <u>sh</u> e got it from?
18.	/ð/	Now she gets <u>th</u> e house, gets <u>th</u> e kids, gets <u>th</u> e pride
19.	/g/	Now she <u>g</u> ets the house, <u>g</u> ets the kids, <u>g</u> ets the pride
20.	/k/	Someone told his white- <u>c</u> ollar <u>c</u> rimes to the FBI
21.	/t/	Someone <u>t</u> old his white-collar crimes <u>t</u> o the FBI

2.8.3. Assonance

No.	Phoneme	Assonance
1.	/æ/	”Draw the <u>ca</u> t eye sharp enough to kill a <u>ma</u> n”
2.	/ʌ/	”You did <u>so</u> me bad things, <u>bu</u> t I'm the worst of them”
3.	/aɪ/	“Some <u>ti</u> mes I wonder which one will be your last <u>li</u> e”
4.	/ɪ/	“ <u>Pi</u> cture me <u>thi</u> ck as thieves <u>wi</u> th your ex-wife”
5.	/ɛ/	“She don't start shit, but she can <u>te</u> ll you how it <u>en</u> ds.”
6.	/ɛ/	“Don't <u>ge</u> t sad, <u>ge</u> t even.”
7.	/ɛ/	“She don't <u>dr</u> ess for <u>fr</u> iends.”
8.	/ɛ/	“Lately she's been <u>dr</u> essing for <u>re</u> venge.”
9.	/aʊ/	” <u>Now</u> she gets the <u>hou</u> se, gets the kids, gets the pride”
10.	/ɛ/	”Now she <u>ge</u> ts the house, <u>ge</u> ts the kids, <u>ge</u> ts the pride”
11.	/aɪ/	“Someone told his <u>whi</u> te-collar <u>cr</u> imes to the FBI”
12.	/i:/	“The <u>lad</u> y <u>sim</u> ply had enough”

2.8.4. Consonance

No.	Phoneme	Consonance
1.	/s/	<u>S</u> ometimes, I wonder which one'll be your <u>la</u> st lie
2.	/l/	Sometimes, I wonder which one'll be your <u>la</u> st <u>li</u> e
3.	/r/	Lately, I've been <u>dr</u> essin' for <u>re</u> venge
4.	/t/	I don't <u>t</u> <u>st</u> art <u>sh</u> it, <u>bu</u> t I can <u>t</u> ell you how <u>it</u> ends
5.	/t/	Don't <u>t</u> <u>ge</u> t sad, <u>ge</u> t even
6.	/d/	I <u>d</u> on't <u>dr</u> ess for <u>fr</u> iend <u>s</u>
7.	/d/	She <u>ne</u> eded <u>co</u> ld, <u>ha</u> rd proof, so I gave her some
8.	/g/	Now she <u>g</u> ets the house, <u>g</u> ets the kids, <u>g</u> ets the pride
9.	/ð/	Now she gets <u>th</u> e house, gets <u>th</u> e kids, gets <u>th</u> e pride
10.	/t/	Now she <u>ge</u> ts the house, <u>ge</u> ts the kids, <u>ge</u> ts the pride
11.	/k/	<u>Pi</u> cture me <u>thi</u> ck as thieves with your <u>ex</u> -wife
12.	/n/	<u>Dr</u> ivin' <u>in</u> your <u>Be</u> nz

13.	/t/	She don't <u>s</u> ta <u>r</u> t <u>s</u> hi <u>t</u> , bu <u>t</u> she can <u>t</u> ell you how <u>i</u> t ends
14.	/ʃ/	<u>S</u> he don't start <u>s</u> hi <u>t</u> , but <u>s</u> he can tell you how it ends
15.	/d/	She <u>d</u> on't <u>d</u> ress for fri <u>en</u> ds
16.	/z/	Ladie <u>s</u> alway <u>s</u> ri <u>s</u> e above
17.	/n/	Some <u>o</u> ne sweet <u>a</u> nd ki <u>n</u> d <u>a</u> nd fu <u>n</u>
18.	/l/	The <u>l</u> ady simpl <u>y</u> had enough
19.	/d/	The <u>l</u> ady simply ha <u>d</u> enough
20.	/l/	Whi <u>l</u> e he was doin' <u>l</u> ines and crossin' <u>a</u> ll of mine
21.	/n/	Whi <u>l</u> e he was doin' <u>l</u> ines <u>a</u> nd crossin' <u>a</u> ll of mi <u>n</u> e
22.	/t/	Someone <u>t</u> old his whi <u>t</u> e-collar crimes <u>t</u> o the FBI
23.	/n/	I'm <u>o</u> n my vigilan <u>t</u> e shit agai <u>n</u>

In Taylor Swift's “*Vigilante Shit*” the use of rhyme alliteration, assonance and consonance serves as a purposeful sonic technique that supports the themes of self-determination, empowerment and retribution. Similar to the lyrical resolution of justice being served, the frequent use of end rhyme especially in phrases like ends friends and weekends fosters a sense of closure and inevitability. While softer sounds like /s/ and /ʃ/ add a calculated smoothness that suggests composure and control in the act of revenge alliteration with harsh phonemes like /k/ /t/ and /g/ (“kill a man” “get even” “crimes to the FBI”) amplifies the song’s assertive tone. Assonance with repeated /ε/ and /ɪ/ vowels also unifies important lines through subtle internal echoes creating emotional tension and continuity in the revenge story. Through the repetition of percussion sounds like /t/ /d/ and /n/ consonance highlights the protagonist's dramatic transition from victim to avenging and adds to the song's rhythmic coherence and sense of finality. Together these sound elements create a densely layered auditory landscape where phonetic accuracy reflects thematic intention establishing Swift's poetic skill as a stylistic and narrative representation of female agency and restrained vengeance.

2.9. Bejeweled

2.9.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	Perfect Rhyme End Rhyme	“Baby love, I think I've been a little too <u>kind</u> Didn't notice you walking all over my peace of <u>mind</u> ”	/amd/
2.	Perfect Rhyme End Rhyme	But you might have to wait in <u>line</u> What's a girl gonna do? A diamond's gotta <u>shine</u>	/ain/

2.9.2. Alliteration

No.	Phoneme	Alliteration
1.	/b/	B aby love, I think I've b een a little too kind
2.	/l/	Baby l ove, I think I've been a l ittle too kind
3.	/f/	Puttin' someone f irst only works when you're in their top f ive
4.	/w/	Puttin' someone first only w orks w hen you're in their top five
5.	/b/	B est b elieve I'm still b ejeweled
6.	/p/	I p olish up real, I p olish up real nice
7.	/r/	I polish up r eal, I polish up r eal nice
8.	/t/	I think it's t ime t o t each some lessons
9.	/b/	B aby b oy, I think I've b een too good of a girl
10.	/g/	Baby boy, I think I've been too g ood of a g irl
11.	/m/	And I m iss you, but I m iss sparklin'
12.	/s/	S adness became my whole s ky
13.	/g/	What's a g irl g onna do?
14.	/w/	W hen I w alk in the room
15.	/s/	I could s till s ay, "I don't remember"
16.	/w/	W hen I w ant the penthouse of your heart
17.	/m/	I m ade you m y world (Huh), have you heard?
18.	/h/	I made you my world (Huh), h ave you h ead?
19.	/j/	I made y ou my world (Huh), have y ou heard?
20.	/m/	But some guy said m y aura's m oonstone
21.	/h/	Just 'cause h e was h igh

2.9.3. Assonance

No.	Phoneme	Assonance
1.	/aɪ/	"Baby love, I think I 've been a little too k ind"
2.	/ɪ/	"Baby love, I th ink I've be en a l ittle too kind"
3.	/aɪ/	"Didn't notice you walking all over m y peace of m ind"

4.	/ɪ/	“ <u>Di</u> dn’t <u>no</u> tice you <u>walk</u> ing all over my peace of <u>mi</u> nd”
5.	/ə/	“Best <u>b</u> elieve I’m still <u>be</u> jewe <u>l</u> ed”
6.	/ɪ/	“Best believe I’m <u>st</u> ill <u>b</u> e <u>j</u> ewe <u>l</u> ed”
7.	/aɪ/	“ <u>D</u> iamonds in <u>m</u> y <u>e</u> yes
8.	/ɪ/	I <u>pol</u> ish up <u>re</u> al, I <u>pol</u> ish up <u>re</u> al nice”
9.	/ʌ/	I polish <u>u</u> p real, I polish <u>u</u> p real nice
10.	/aɪ/	<u>I</u> polish up real, <u>I</u> polish up real <u>n</u> ice
11.	/ɑ:/	I <u>po</u> lish up real, I <u>po</u> lish up real nice
12.	/eɪ/	I can still <u>m</u> ake the whole <u>pl</u> ace shimmer
13.	/i:/	Familiarity <u>br</u> eeds contempt
14.	/aɪ/	<u>I</u> think it's <u>t</u> ime to teach some lessons
15.	/ɪ/	I <u>th</u> ink <u>i</u> 's time to teach some lessons
16.	/ə/	I think it's time <u>to</u> teach <u>so</u> me <u>l</u> essons
17.	/u:/	I made <u>yo</u> u my world (Huh), have <u>yo</u> u heard?
18.	/aɪ/	Sapp <u>h</u> ire tears on <u>m</u> y face
19.	/ə/	Just ' <u>ca</u> use he <u>wa</u> s high
20.	/æ/	<u>A</u> nd we're <u>d</u> anc <u>i</u> n' all night
21.	/ɪ/	And <u>w</u> e're danc <u>i</u> n' all night
22.	/aɪ/	And you can <u>tr</u> y to change <u>m</u> y <u>m</u> ind
23.	/aɪ/	But you <u>m</u> ight have to wait in <u>l</u> ine

2.9.4. Consonance

No.	Phoneme	Consonance
1.	/n/	Did <u>n</u> 't <u>n</u> otice you walk <u>i</u> n' all over my peace of <u>m</u> ind
2.	/z/	In the shoe <u>s</u> I gave you a <u>s</u> a <u>p</u> re <u>s</u> ent
3.	/n/	Putt <u>i</u> n' some <u>o</u> ne first only works <u>w</u> hen <u>y</u> ou're <u>i</u> n their top five
4.	/w/	Putt <u>i</u> n' some <u>o</u> ne first only <u>w</u> orks <u>w</u> hen you're in their top five
5.	/r/	Putt <u>i</u> n' someone <u>f</u> ir <u>s</u> t only <u>w</u> or <u>k</u> s when you're in their <u>r</u> top five
6.	/s/	Putt <u>i</u> n' <u>s</u> omeone <u>f</u> ir <u>s</u> t only works when you're in their top five

7.	/n/	<u>A</u> nd by the way, I'm goi <u>n</u> ' out to <u>n</u> ight
8.	/t/	And by the way, I'm goin' out <u>t</u> onight
9.	/l/	Best be <u>l</u> ieve I'm still <u>l</u> l bejewe <u>l</u> ed
10.	/b/	<u>B</u> est <u>b</u> elieve I'm still <u>b</u> ejeweled
11.	/l/	I can <u>l</u> ll make the whole <u>l</u> lace shimmer
12.	/n/	<u>A</u> nd when <u>n</u> I meet the <u>n</u> band
13.	/d/	<u>A</u> nd when I meet the <u>n</u> band
14.	/t/	Familiar <u>t</u> y breeds cont <u>t</u> empt
15.	/t/	Don' <u>t</u> put <u>t</u> me in the basement
16.	/n/	Don't put me <u>n</u> the basement
17.	/t/	When I want <u>t</u> the pent <u>t</u> house of your heart
18.	/n/	When <u>n</u> I want the pen <u>n</u> thouse of your heart
19.	/p/	I <u>p</u> olish <u>p</u> real, I <u>p</u> olish <u>p</u> real nice
20.	/l/	I pol <u>l</u> ish up real, I pol <u>l</u> ish up real nice
21.	/b/	<u>B</u> aby <u>b</u> oy, I think I've <u>b</u> een too good of a girl
22.	/d/	<u>D</u> id all the extra cred <u>d</u> it, then got <u>d</u> graded on a curve
23.	/t/	Did all the extra cred <u>t</u> it, then got <u>t</u> graded on a curve
24.	/r/	Did all the extra cred <u>r</u> it, then got <u>r</u> graded on a curve
25.	/t/	I think <u>t</u> 's <u>t</u> ime <u>t</u> o <u>t</u> each some lessons
26.	/s/	I think it' <u>s</u> time to teach <u>s</u> ome <u>s</u> lessons
27.	/d/	I mad <u>d</u> e you my world <u>d</u> (Huh), have you heard <u>d</u> ?
28.	/s/	And I miss <u>s</u> you (Miss you), but I miss <u>s</u> sparklin'
29.	/s/	<u>S</u> apphire tear <u>s</u> on my fac <u>s</u> e
30.	/s/	But <u>s</u> ome guy <u>s</u> aid my aura' <u>s</u> moon <u>s</u> tone
31.	/m/	But <u>m</u> some guy said <u>m</u> y aura's <u>m</u> oonstone
32.	/n/	<u>A</u> nd we're danc <u>n</u> ' all <u>n</u> ight
33.	/n/	<u>A</u> nd you can <u>n</u> try to change my <u>n</u> ind
34.	/t/	<u>B</u> ut you might <u>t</u> have <u>t</u> o wait <u>t</u> in line

The combination of rhyme, alliteration, assonance, and consonance in Taylor Swift's “*Bejeweled*” creates a complex soundscape that reflects the themes of empowerment following emotional subjugation, self-worth and renewal. The speaker's restored self-assurance and control are reflected in the lines *kind / mind* and *line / shine* which use perfect end rhyme to create a sense of resolution and rhythmic harmony. In phrases like “*Baby love*” “*Puttin someone first*” and “*When I walk in the room*” alliteration—which uses recurrent consonants like /b/ /p/ and /w/—improves musicality and highlights agency because the repetition of powerful plosive and labial sounds communicates assertiveness and self-assurance. The song's main metaphor of shining and self-reclamation is paralleled by the bright shimmering aural quality created by assonance especially the repetition of /aɪ/ and /ɪ/ vowel sounds throughout key lines (I polish up real nice peace of mind and wait in line). Consonance with frequent /n/, /t/, and /s/ phonemes on the other hand produces a percussion-like closure within lines implying that the lines are resilient and balanced despite previous imbalance. In addition to adding to the song's melodic appeal these sound devices work together to create a lyrical texture that metaphorically represents the act of emotional and literal polishing and refinement. Sound itself becomes a tool for artistic self-definition and empowerment in Swift’s *Bejeweled*, an acoustic declaration of feminine confidence and self-restoration through this complex layering of phonetic patterns.

2.10. Labyrinth

2.10.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	Perfect Rhyme End Rhyme	Never trust it if it rises <u>fast</u> It can't <u>last</u>	/æst/
2.	Identical Rhyme End Rhyme	Uh-oh, I'm fallin' in <u>love</u> Oh no, I'm fallin' in love again Oh, I'm fallin' in <u>love</u>	/lʌv/
3.	Identical Rhyme End Rhyme	I thought the plane was goin' <u>down</u> How'd you turn it right around? Uh-oh, I'm fallin' in love Oh no, I'm fallin' in love again Oh, I'm fallin' in love I thought the plane was goin' <u>down</u>	/daʊn/
4.	Identical Rhyme End Rhyme	How'd you turn it right <u>around?</u> Uh-oh, I'm fallin' in love Oh no, I'm fallin' in love again Oh, I'm fallin' in love I thought the plane was goin' down How'd you turn it right <u>around?</u>	/raʊnd/
5.	Identical Rhyme End Rhyme	Oh no, I'm fallin' in love <u>again</u> Oh, I'm fallin' in love	/ə'geɪn/

		<p>I thought the plane was goin' down How'd you turn it right around? Uh-oh, I'm fallin' in love Oh no, I'm fallin' in love again</p>	
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2.10.2. Alliteration

No.	Phoneme	Alliteration
1.	/w/	W as w hat I w as thinkin' the w hole time
2.	/b/	B reathe in, b reathe through, b reathe deep, b reathe out
3.	/b/	B reak up, b reak free, b reak through, b reak down
4.	/r/	It only feels this r aw r ight now
5.	/b/	You would b reak your b ack to make me b reak a smile
6.	/m/	You would break your back to m ake m e break a smile
7.	/j/	Y ou would break y our back to make me break a smile
8.	/h/	You know h ow much I h ate
9.	/b/	That everybody just expects me to b ounce b ack

2.10.3. Assonance

No.	Phoneme	Assonance
1.	/ε/	“ Bre athe in, bre athe through Bre athe deep, bre athe out”
2.	/eɪ/	“ Break up, break free, break through, break down”
3.	/oʊ/	Oh no , I’m falling in love again
4.	/æ/	Tha t everybody just expects me to bounce ba ck
5.	/ε/	That e verybody just ex pects me to bounce back
6.	/i:/	That everybody y just expects m e to bounce back
7.	/aɪ/	I’ll be gettin' over you my whole li fe
8.	/oʊ/	You kn ow h ow scared I am of elevators
8.	/ɪ/	I t only feels thi s raw right now
9.	/i:/	It only fe els this raw right now

2.10.4. Consonance

No.	Phoneme	Consonance
1.	/ð/	Breat <u>h</u> e in, breath <u>e</u> through, breath <u>e</u> deep, breath <u>e</u> out
2.	/r/	B <u>r</u> eathe in, b <u>r</u> eathe th <u>r</u> ough, b <u>r</u> eathe deep, b <u>r</u> eathe out
3.	/l/	I' <u>ll</u> be gettin' over you my whole <u>l</u> ife
4.	/t/	Never <u>t</u> r <u>u</u> st <u>i</u> t if <u>i</u> t rises fast
5.	/r/	Never <u>r</u> trust it if it <u>r</u> ises fast
6.	/t/	<u>I</u> t can't <u>t</u> last
7.	/k/	Break <u>k</u> up, break <u>k</u> free, break <u>k</u> through, break <u>k</u> down
8.	/b/	<u>B</u> reak up, <u>b</u> reak free, <u>b</u> reak through, <u>b</u> reak down
9.	/r/	<u>B</u> reak up, <u>b</u> reak free, <u>b</u> reak through, <u>b</u> reak down
10.	/n/	Oh <u>n</u> o, I'm fall <u>in</u> ' <u>in</u> love again
11.	/n/	I thought the plane was go <u>in</u> ' <u>down</u>
12.	/t/	How'd you <u>t</u> urn <u>i</u> t <u>r</u> igh <u>t</u> around
13.	/r/	How'd you tu <u>r</u> n it <u>r</u> igh <u>t</u> a <u>r</u> ound
14.	/n/	Lost <u>in</u> the labyri <u>n</u> th of my mi <u>n</u> d
15.	/b/	You would <u>b</u> reak your <u>b</u> ack to make me <u>b</u> reak a smile
16.	/r/	You would <u>b</u> reak your <u>r</u> back to make me <u>b</u> reak a smile
17.	/m/	You would break your back to <u>m</u> ake <u>m</u> e break a <u>s</u> mile
18.	/k/	You would break <u>k</u> your back <u>k</u> to make me break <u>k</u> a smile
19.	/t/	That <u>t</u> everybody just <u>t</u> expects me <u>t</u> o bounce back
20.	/b/	That every <u>b</u> ody just expects me to <u>b</u> ounce <u>b</u> ack

In Taylor Swift’s “Labyrinth,” the intentional application of rhyme, alliteration, assonance, and consonance intricately reflects the song’s main themes of vulnerability, emotional turmoil, and gradual recovery following heartbreak. The flawless and matching end rhymes like “fast/last” and “love/again/down/around” establish a cyclical and mesmerizing rhythm that represents the speaker’s wavering between fear and submission while she traverses the unpredictable landscape of new love. The inherent repetition in identical rhymes highlights the cyclical process of emotional healing—falling, breaking, and reconstructing in ongoing motion. Alliteration, particularly with the repetition of /b/ and /r/ sounds in phrases like “Breathe in, breathe through, breathe deep, breathe out” and “Break up, break free,

break through, break down,” creates a rhythm and regulated breath, representing anxiety as well as the meditative journey of restoring equilibrium. Assonance, featuring repeated vowels like /ε/, /eɪ/, and /oʊ/ (“Breathe deep,” “Break through,” “Oh no”), eases the tone and conjures a dreamlike flow that reflects emotional delicacy. In the meantime, consonance—particularly the recurrence of /r/, /t/, and /n/ sounds—gives form and coherence, grounding the lyrical flow in a rhythmic arrangement that expresses persistence and subtle strength. Collectively, these phonetic elements create an acoustic environment of emotional reflection where breath, repetition, and resonance convey the mental journey of falling, fearing, and ultimately learning to trust love again. Swift’s meticulous sonic structure turns “Labyrinth” into a contemplative journey of vulnerability, where language and sound merge to represent the cyclical, fragile nature of healing through connection.

2.11. Karma

2.11.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	Perfect Rhyme End Rhyme	And I keep my side of the street <u>clean</u> You wouldn't know what I <u>mean</u>	/i:n/
2.	Perfect Rhyme Internal Rhyme	'Cause if you <u>dare</u> , you'll see the <u>glare</u>	/εr/
3.	Slant Rhyme	'Cause karma is my <u>boyfriend</u> Karma is a god Karma is the breeze in my hair on the <u>weekend</u>	/end/
4.	End Rhyme	Sweet like honey, karma is a <u>cat</u> Purring in my lap 'cause it loves me Flexing like a goddamn <u>acrobat</u> Me and karma vibe like <u>that</u>	/æt/
5.	Perfect Rhyme End Rhyme	Trick me once, trick me <u>twice</u> Don't you know that cash ain't the only <u>price?</u>	/ais/
6.	Perfect Rhyme End Rhyme	Ask me what I learned from all those <u>years</u> Ask me what I earned from all those <u>tears</u>	/irz/
7.	Perfect Rhyme End Rhyme	'Cause karma is the <u>thunder</u> Rattling your ground Karma's on your scent like a bounty <u>hunter</u>	/ə/
8.	Perfect Rhyme End Rhyme	Karma's gonna track you <u>down</u> Step by step, from town to <u>town</u>	/aon/
9.	Perfect Rhyme End Rhyme	Sweet like justice, karma is a <u>queen</u> Karma takes all my friends to the summit Karma is the guy on the <u>screen</u>	/i:n/

2.11.2. Alliteration

No.	Phoneme	Alliteration
1.	/b/	Addicted to <u>b</u> etrayal, <u>b</u> ut you're relevant
2.	/j/	'Cause if <u>y</u> ou dare, <u>y</u> ou'll see the glare
3.	/s/	And I keep my <u>s</u> ide of the <u>s</u> treet clean
4.	/w/	You <u>w</u> ouldn't know <u>w</u> hat I mean
5.	/m/	<u>M</u> y pennies <u>m</u> ade your crown
6.	/t/	<u>T</u> rick me once, <u>t</u> rick me <u>t</u> wice
7.	/m/	Trick <u>m</u> e once, trick <u>m</u> e twice
8.	/w/	<u>W</u> eave your little <u>w</u> ebbs of opacity
9.	/s/	<u>S</u> tep by <u>s</u> tep, from town to town
10.	/t/	Step by step, from <u>t</u> own <u>t</u> o <u>t</u> own
11.	/ð/	Don't you know <u>th</u> at cash ain't <u>th</u> e only price?

2.11.3. Assonance

No.	Phoneme	Assonance
1.	/ɪ/	You're talking sh <u>i</u> t for the hell of <u>i</u> t
2.	/ə/	<u>A</u> ddicted to <u>o</u> betrayal, <u>b</u> ut you're relev <u>a</u> nt
3.	/ɪ/	Add <u>i</u> ct <u>e</u> d to b <u>e</u> trayal, but you're relevant
4.	/ɛ/	'Cause if you d <u>a</u> re, you'll see the gl <u>a</u> re
5.	/u:/	'Cause if <u>y</u> ou dare, <u>y</u> ou'll see the glare
6.	/ə/	' <u>C</u> ause if you dare, you'll see <u>th</u> e glare
7.	/i:/	And I <u>k</u> ee <u>p</u> my side of the <u>st</u> reet clean
8.	/i:/	Karma is the bree <u>z</u> e in my hair on the <u>w</u> ee <u>k</u> end
9.	/ɪ/	Purr <u>i</u> ng <u>i</u> n my lap 'cause <u>i</u> t loves me
10.	/æ/	Flexing like a god <u>d</u> amn <u>a</u> cro <u>b</u> at
11.	/æ/	Me <u>a</u> nd karma vibe like <u>th</u> at
12.	/aɪ/	Me and karma v <u>i</u> be <u>l</u> i <u>k</u> e that
13.	/oʊ/	Don't you kn <u>o</u> w that cash ain't the <u>o</u> nly price?

14.	/æ/	Don't you know <u>th</u> at <u>c</u> ash ain't the only price?
15.	/aɪ/	Ask me <u>w</u> hy so many fade, but <u>I</u> 'm still here
16.	/ɪ/	Ask <u>m</u> e why so many fade, but I'm <u>s</u> till <u>h</u> ere
17.	/oʊ/	Step by step, from <u>t</u> own to <u>t</u> own
18.	/ɛ/	<u>S</u> tep by <u>s</u> tep, from town to town
19.	/i:/	<u>S</u> weet like justice, karma is a <u>q</u> ueen

2.11.4. Consonance

No.	Phoneme	Consonance
1.	/t/	You're <u>t</u> alking <u>sh</u> it for the hell of <u>it</u>
2.	/t/	Addicted <u>t</u> o <u>b</u> etrayal, but <u>t</u> you're relevant
3.	/r/	Addicted to <u>b</u> etrayal, but you' <u>r</u> e <u>r</u> elevant
4.	/n/	Karma is the breeze <u>i</u> n my hair <u>o</u> n the week <u>n</u> d
5.	/t/	Aren' <u>t</u> you envious that <u>t</u> for you <u>i</u> t's <u>n</u> ot?
6.	/n/	Aren' <u>n</u> you <u>e</u> nvious that for you it's <u>n</u> ot?
7.	/k/	Sweet <u>l</u> ike honey, <u>k</u> arma is a <u>c</u> at
8.	/t/	Don' <u>t</u> you know that <u>t</u> cash ain' <u>t</u> the only price?
9.	/n/	Don' <u>n</u> you <u>k</u> now that cash ain' <u>n</u> the <u>o</u> nly price?
10.	/m/	Ask <u>m</u> e why so <u>m</u> any fade, but I' <u>m</u> still here
11.	/s/	<u>A</u> sk me why <u>s</u> o many fade, but I'm <u>s</u> till here
12.	/r/	<u>R</u> attling your <u>r</u> ground
13.	/r/	<u>K</u> arma's on your <u>r</u> scent like a bounty hunter <u>r</u>
14.	/n/	Karma's <u>o</u> n your <u>s</u> cent like a bounty hunter
15.	/t/	Karma's on your <u>s</u> cent like a bounty hunter
16.	/t/	<u>S</u> tep by <u>s</u> tep, from <u>t</u> own to <u>t</u> own
17.	/s/	<u>S</u> weet like <u>j</u> ustice, karma is a queen
18.	/k/	Sweet <u>l</u> ike justice, <u>k</u> arma is a <u>q</u> ueen
19.	/t/	Karma <u>t</u> akes all my friends <u>t</u> o the <u>s</u> ummit
20.	/m/	<u>K</u> arma takes all <u>m</u> y friends to the <u>s</u> ummit

21.	/t/	Karma <u>t</u> akes all my friends <u>t</u> o the summit
22.	/m/	Com <u>m</u> ing straight hom <u>e</u> to <u>m</u> e
23.	/t/	Coming s <u>t</u> raight h <u>t</u> ome <u>t</u> o me

In Taylor Swift's "Karma," the use of rhyme, alliteration, assonance, and consonance serves as a purposeful acoustic representation of the themes of balance, moral vindication, and retribution. In order to reinforce the idea that every action invites an equal consequence, the perfect and slant end rhymes—such as "clean/mean," "cat/acrobats," "price/twice," and "down/town"—establish a rhythmic symmetry that reflects the cyclical and inevitable nature of karma itself. By using alliteration, especially with recurrent plosive and sibilant sounds like /b/, /s/, and /t/ ("betrayal but you're relevant," "side of the street clean," "trick me twice"), the song's assertive tone is emphasized and the speaker is framed as composed and powerful in her moral confidence. Assonance gives the lyrics a melodic fluidity and brightness by repeating elongated vowel sounds like /i:/, /æ/, and /a/ ("street clean," "vibe like that," "price"), signifying the satisfaction of achieving moral justice as well as the lightness of freedom. The recurrence of /t/, /n/, and /r/ sounds ("breeze in my hair," "sweet like justice," "coming straight home to me"), on the other hand, creates rhythmic cohesion and closure, implying the stability and inevitable return of karma. Together, these phonetic elements create a soundscape that strikes a balance between playfulness and accuracy, sweetness and sharpness, reflecting the dual nature of karma as a reward and a punishment. Through this complex blending of rhythm and sound, Swift uses phonetic artistry to sonically affirm the moral and emotional balance at the song's core, turning "Karma" into a lyrical meditation on justice and self-assurance.

2.12. Sweet Nothing

2.13. 2.12.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	End Rhyme	I spy with my little tired <u>eye</u> Tiny as a <u>firefly</u> A pebble that we picked up last <u>July</u>	/aɪ/
2.	End Rhyme	They said the end is <u>comin'</u> Everyone's up to <u>somethin'</u> I find myself runnin' home to your sweet nothings Outside, they're push and <u>shovin'</u> You're in the kitchen <u>hummin'</u> All that you ever wanted from me was sweet <u>nothin'</u>	/ɪn/
3.	End Rhyme	On the way <u>home</u> I wrote a <u>poem</u>	/oʊm/
4.	Internal Rhyme	And the voices that <u>implore</u> , "You should be doing <u>more</u> "	/ɔ:t/

2.12.2. Alliteration

No.	Phoneme	Alliteration
1.	/p/	A p ebble that we p icked up last July
2.	/d/	D own d eep inside your pocket
3.	/ð/	T hey said th e end is comin'
4.	/w/	All that you ever w anted from me w as sweet nothin'
5.	/ð/	T his happens all th e time
6.	/d/	Industry d isruptors and soul d econstructors
7.	/ð/	And th e voices th at implore, "You should be doing more"
8.	/t/	T o you, I can admit that I'm just t oo soft for all of it

2.12.3. Assonance

No.	Phoneme	Assonance
1.	/aɪ/	I sp y with m y little t ired e ye
2.	/aɪ/	T iny as a f ire f ly
3.	/e/	T hey said the e nd is comin'
4.	/ɪ/	They said the end i s com i n'
5.	/ʌ/	Everyone's u p to s ometh i n'
6.	/ɪ/	E very o ne's up to someth i n'
7.	/aɪ/	I f ind m yself runnin' home to your sweet nothings
8.	/ʌ/	I find myself r unnin' home to your sweet n othings
9.	/ɪ/	You're i n the k itchen humm i n'
10.	/i:/	All that you ever wanted from m e was s we e t nothin'
11.	/ʌ/	All that you ever wanted f rom me was sweet n othin'
12.	/oʊ/	I w rote a p o e m
13.	/ɪ/	I ndustry d isruptors and soul deconstructors
14.	/ə/	Indu u stry disrupt o rs and soul de o nstruct o rs
15.	/ʌ/	Industry disr u ptors and soul de o nstru u ctors
16.	/æ/	A nd smooth-talking hucksters out g lad- h and i ng each other

17.	/ʌ/	And smooth-talking <u>h</u> ucksters out glad-handing each <u>o</u> ther
18.	/æ/	<u>A</u> nd the voices <u>th</u> at implore, "You should be doing more"
19.	/ɔ:/	And the voices that imp <u>l</u> ore, "You should be doing <u>m</u> ore"
20.	/u:/	And the voices that implore, "Y <u>o</u> u should be <u>d</u> oing more"
21.	/æ/	To you, I <u>c</u> an admit <u>th</u> at I'm just too soft for all of it
22.	/u:/	<u>T</u> o <u>y</u> ou, I can admit that I'm just <u>t</u> oo soft for all of it
23.	/ɔ:/	To you, I can admit that I'm just too <u>s</u> oft for <u>a</u> ll of it

2.12.4. Consonance

No.	Phoneme	Consonance
1.	/p/	A <u>p</u> ebble that we <u>p</u> icked <u>u</u> p last July
2.	/d/	<u>D</u> own <u>d</u> eep inside your pocket
3.	/t/	We almost <u>f</u> orgot <u>i</u> t
4.	/m/	Does it ever <u>m</u> iss Wicklow <u>s</u> ometimes?
5.	/n/	I <u>f</u> ind myself <u>r</u> unnin' home to your sweet <u>n</u> othings
6.	/n/	You're <u>i</u> n the kitchen <u>h</u> ummin'
7.	/w/	All that you ever <u>w</u> anted from me <u>w</u> as <u>s</u> weet nothin'
8.	/t/	All <u>th</u> at you ever <u>w</u> anted from me was <u>s</u> weet <u>n</u> othin'
9.	/s/	Ind <u>u</u> stry <u>d</u> isruptors and <u>s</u> oul decon <u>s</u> tructors
10.	/t/	Ind <u>u</u> stry disrupt <u>t</u> ors and soul decon <u>s</u> tr <u>t</u> ors
11.	/r/	Ind <u>u</u> stry disrupt <u>r</u> s and soul decon <u>s</u> tr <u>r</u> ors
12.	/d/	Ind <u>u</u> stry <u>d</u> isruptors and <u>d</u> soul <u>d</u> econstructors
13.	/n/	<u>I</u> ndustry disruptors <u>a</u> nd soul decon <u>n</u> structors
14.	/t/	And smooth- <u>t</u> alking hucksters <u>o</u> t glad-handing each other
15.	/d/	<u>A</u> nd smooth-talking hucksters out glad- <u>d</u> -handing each other
16.	/t/	<u>T</u> o you, I can admit <u>th</u> at I'm just <u>t</u> oo soft <u>f</u> or all of <u>i</u> t
17.	/f/	To you, I can admit that I'm just too soft <u>f</u> or all of <u>f</u> it

Assonance, consonance, alliteration, and rhyme are all skillfully used in Taylor Swift's "Sweet Nothing" to create a soft yet emotionally stirring soundscape that mirrors the song's themes of intimacy, simplicity,

and escape from the chaos outside. A calming musical rhythm is produced by the end and internal rhymes, such as "eye/firefly/July" and "comin'/somethin'/hummin'," which reflect the calm and cyclical comfort of the speaker's personal relationship. In the midst of the outside world's instability, these rhymes—which are frequently gentle and melodic—evoke a sense of emotional stability and equilibrium. Alliteration, especially with sounds like /p/, /d/, and /ð/ in lines like "down deep inside your pocket," "pebble that we picked up," and "they said the end is comin'," adds a delicate percussive rhythm that emphasizes tenderness and subtly tense tension. It contrasts the quiet domesticity of "sweet nothings" with the external pressure of "industry disruptors.". A warm, lilting melody that highlights intimacy and emotional connection is produced by assonance with recurrent vowel sounds like /aɪ/, /ʌ/, and /ɪ/ ("I spy," "sweet nothings," "comin'"), while consonance with repeated /n/, /t/, and /m/ sounds ("runnin' home," "hummin'," "soft for all of it") strengthens the song's gentle cadence and sense of closure. Together, these sound effects create a sonic environment of safety and gentleness where the cadence of speech reflects the peace and genuineness of love that is shielded from prying eyes. In contrast to the cacophony of outside expectations, Swift's meticulous use of sound design turns "Sweet Nothing" into a lyrical haven—a sound representation of quiet, vulnerability, and emotional sincerity.

2.14. Mastermind

2.14.1. Rhyme

No.	Types of Rhymes	Rhymes	Phoneme
1.	End Rhyme Identical Rhyme	And the first night that you saw <u>me</u> Nothing was gonna stop <u>me</u>	/mɪ/
2.	End Rhyme	If you fail to plan, you plan to <u>fail</u> Strategy sets the scene for the <u>tale</u>	/eɪl/
3.	End Rhyme	I'm the wind in our free-flowing <u>sails</u> And the liquor in our <u>cocktails</u>	/eɪlz/
4.	Internal Rhyme	I laid the <u>groundwork</u> , and then just like <u>clockwork</u>	/wɜrk/
5.	End Rhyme	The dominoes cascaded in a <u>line</u> What if I told you I'm a mastermind? And now you're <u>mine</u>	/aɪn/
6.	End Rhyme	To make them love me and make it seem <u>effortless</u> This is the first time I've felt the need to <u>confess</u>	/ɛs/
7.	Slant Rhyme	And I <u>swear</u> I'm only cryptic and Machiavellian 'Cause I <u>care</u>	/ɛr/

2.14.2. Alliteration

No.	Phoneme	Alliteration
1.	/ð/	Once upon a time, th e planets and th e fates
2.	/ð/	And th e first night th at you saw me
3.	/ð/	I laid th e groundwork, and th en
4.	/j/	If y ou fail to plan, y ou plan to fail
5.	/f/	If you f ail to plan, you plan to f ail
6.	/p/	If you fail to p lan, you p lan to fail
7.	/s/	S trategy s ets the s cene for the tale
8.	/ð/	Strategy sets th e scene for th e tale
9.	/f/	I'm the wind in our f ree- f lowing sails
10.	/w/	No o ne w anted to play w ith me as a little kid
11.	/s/	S o I've been s cheming like a criminal ever s ince
12.	/m/	To m ake them love m e and m ake it seem effortless
13.	/ð/	T his is th e first time I've felt th e need to confess
14.	/t/	This is the first t ime I've felt the need t o confess
15.	/k/	' C ause I c are
16.	/s/	S aw a wide s mirk on your face
17.	/w/	W hat if I told you none of it w as accidental?
18.	/w/	You see, all the w isest w omen
19.	/w/	'Cause w e w ere born to be the pawn
20.	/b/	'Cause we were b orn to b e the pawn

2.14.3. Assonance

No.	Phoneme	Assonance
1.	/ʌ/	O f a chain reaction o f countermoves
2.	/ʌ/	What if I told you n one of it w as accidental?
3.	/ɪ/	What i f I told you none of i t was accidental?
4.	/ʌ/	N othing w as gonna stop me

5.	/ɪ/	The dom <u>in</u> oes cascaded <u>in</u> a line
6.	/aɪ/	What if <u>I</u> told you <u>I</u> 'm a masterm <u>in</u> d?
7.	/aɪ/	'Cause <u>I</u> 'm a masterm <u>in</u> d
8.	/ə/	You see, all the wis <u>est</u> wome <u>n</u>
9.	/u:/	Had <u>to do</u> it this way
10.	/ɪ/	Had to do <u>it this</u> way
11.	/ɑ:/	' <u>C</u> ause we were born to be the pa <u>wn</u>
12.	/u:/	If <u>you</u> fail to plan, <u>you</u> plan to fail
13.	/eɪ/	If you <u>fail</u> to plan, you plan to <u>fail</u>
14.	/æ/	If you fail to <u>plan</u> , you <u>plan</u> to fail
15.	/ə/	Strat <u>eg</u> y sets the <u>sc</u> ene for the <u>ta</u> le
16.	/ɪ/	I'm the w <u>in</u> d <u>in</u> our free-flow <u>in</u> g sails
17.	/ɪ/	And the l <u>iq</u> uor <u>in</u> our cocktails
18.	/ɪ/	No one want <u>ed</u> to play w <u>it</u> h me as a l <u>itt</u> le k <u>id</u>
19.	/aɪ/	So <u>I</u> 've been scheming l <u>ik</u> e a criminal ever since
20.	/ɪ/	So I've <u>bee</u> n schem <u>in</u> g like a cr <u>im</u> inal ever <u>sinc</u> e
21.	/eɪ/	To <u>ma</u> ke them love me and <u>ma</u> ke it seem effortless
22.	/ɪ/	<u>This</u> <u>is</u> the first time I've felt the need to confess
23.	/aɪ/	This is the first <u>t</u> ime <u>I</u> 've felt the need to confess
24.	/ɛ/	This is the first time I've <u>fe</u> lt the need to <u>conf</u> ess
25.	/aɪ/	You knew the ent <u>ire</u> <u>t</u> ime
26.	/u:/	<u>You</u> <u>knew</u> the entire time
27.	/æ/	You knew <u>th</u> at I'm a ma <u>st</u> ermind
28.	/aɪ/	You knew that <u>I</u> 'm a masterm <u>in</u> d
29.	/u:/	<u>You</u> <u>knew</u> that I'm a mastermind
30.	/i:/	I'm <u>only</u> cryptic and Mach <u>i</u> avell <u>ian</u>

2.14.4. Consonance

No.	Phoneme	Consonance
1.	/t/	Once upon a <u>t</u> ime, the plan <u>t</u> s and the fat <u>e</u> s
2.	/s/	<u>On</u> ce upon a time, the plan <u>e</u> t <u>s</u> and the fat <u>e</u> <u>s</u>
3.	/n/	<u>On</u> ce upon <u>n</u> a time, the plan <u>e</u> t <u>s</u> <u>a</u> nd the fat <u>e</u> s
4.	/n/	Of a chain <u>n</u> reaction <u>n</u> of cou <u>n</u> termoves
5.	/t/	What if I <u>t</u> old you none of <u>i</u> t was accid <u>e</u> nt <u>a</u> l?
6.	/n/	What if I told you <u>n</u> one of it was accid <u>e</u> nt <u>a</u> l?
7.	/t/	And the first <u>t</u> night <u>t</u> that <u>t</u> you saw me
8.	/k/	Just <u>l</u> ike clock <u>w</u> ork <u>k</u>
9.	/d/	The <u>d</u> omin <u>o</u> es cascaded <u>d</u> in a line
10.	/n/	The domin <u>o</u> es cascaded <u>i</u> n a <u>l</u> ine
11.	/t/	What <u>t</u> if I <u>t</u> old you I'm a mast <u>e</u> r <u>m</u> ind?
12.	/m/	What if I told you I' <u>m</u> a <u>m</u> ast <u>e</u> r <u>m</u> ind?
13.	/n/	<u>A</u> nd <u>n</u> ow you're <u>m</u> ine
14.	/m/	'Cause I' <u>m</u> a <u>m</u> ast <u>e</u> r <u>m</u> ind
15.	/f/	<u>I</u> f you <u>f</u> ail to plan, you plan to <u>f</u> ail
16.	/l/	If you fail <u>l</u> to <u>p</u> lan, you <u>p</u> lan to fail <u>l</u>
17.	/s/	<u>S</u> trategy <u>s</u> ets the <u>s</u> cene for the tale
18.	/t/	<u>S</u> trategy sets the scene for the <u>t</u> ale
19.	/w/	No <u>o</u> ne <u>w</u> anted to play <u>w</u> ith me as a little kid
20.	/n/	<u>N</u> o <u>o</u> ne want <u>e</u> d to play with me as a little kid
21.	/t/	No one want <u>e</u> d <u>t</u> o play with me as a <u>l</u> itt <u>e</u> kid
22.	/n/	So I've <u>b</u> een <u>n</u> scheming like a crim <u>i</u> nal ever <u>s</u> in <u>c</u> e
23.	/s/	<u>S</u> o I've been <u>s</u> cheming like a crim <u>i</u> nal ever <u>s</u> in <u>c</u> e
24.	/k/	So I've been <u>s</u> cheming <u>l</u> ike a <u>c</u> riminal ever since
25.	/t/	<u>T</u> o make them love me and make <u>i</u> t seem effort <u>l</u> ess
26.	/m/	To <u>m</u> ake them <u>m</u> love <u>m</u> e and <u>m</u> ake it seem <u>m</u> effortless

27.	/t/	This is the <u>first</u> <u>time</u> I've <u>felt</u> the need <u>to</u> confess
28.	/ð/	<u>This</u> is <u>the</u> first time I've felt <u>the</u> need to confess
29.	/s/	<u>This</u> is the <u>first</u> time I've felt the need to <u>confess</u>
30.	/f/	This is the <u>first</u> time I've <u>felt</u> the need to <u>confess</u>
31.	/n/	I'm <u>only</u> cryptic <u>and</u> Machiavellian
32.	/k/	I'm only <u>cryptic</u> and Machiavellian
33.	/s/	<u>Saw</u> a wide <u>smirk</u> on your <u>face</u>
34.	/m/	You knew that I'm a <u>mastermind</u>

In “Mastermind,” Taylor Swift uses sound devices such as rhyme, alliteration, assonance, and consonance to reflect the narrator’s calculated and strategic approach to life and love. The frequent end rhymes and internal rhymes—like “fail/tale” and “clockwork”—create a sense of order and predictability, mirroring the meticulous planning of a mastermind. Alliteration and assonance, such as repeated /f/, /s/, and /aɪ/ sounds, add rhythm and musicality that emphasize the narrator’s careful orchestration of events. Consonance reinforces these patterns, creating repeated sounds that give the lyrics a controlled and intentional feel. Together, these sound patterns highlight the narrator’s precision, cleverness, and intentional manipulation, showing that even the unfolding of relationships and fate can be guided with purpose and design.

Overall, the stylistic analysis shows that Taylor Swift employs figurative and phonological devices not merely for aesthetic purposes but as tools for emotional storytelling. Figurative language expresses internal struggles, love, and self-reflection, while sound patterns enhance rhythm and atmosphere. The integration of Perrine’s (1993) and Leech and Short’s (1981) frameworks illustrates how literary artistry functions within modern songwriting, positioning *Midnights* as both a musical and poetic text that bridges linguistic precision with emotional depth.

Research Question 3.

Validators’ Comments, Suggestions, and Recommendations

The pre-validation took place after the completion of the initial stylistic analysis of Taylor Swift’s *Midnights* album. Three validators—Prof.

Rissel Ann Cioco, Ms. Earl Xyrille Floriano, and Ma’am Ivy Mae Diangco—evaluated the accuracy and presentation of the analysis using a rubric developed by the researchers to ensure consistency with the study’s objectives and criteria.

3.1. Pre-Validation Phase

Summary of Validators’ Feedback

Prof. Rissel Ann Cioco commended the research for its engaging topic and evident enthusiasm but recommended several areas for refinement:

- Accuracy of stylistic feature identification: Some features were asserted without clear textual support. She advised quoting exact lines with line or time stamps and clarifying how each device functions contextually.

- Appropriateness of framework application: She noted inconsistencies in the use of multiple frameworks, suggesting the researchers commit to one clear theoretical framework for coherence.
- Clarity and organization: Some sections were loosely connected, and transitions between sub-arguments were lacking. She encouraged summarizing each section's central claim and strengthening argument flow.
- Relevance of data presentation: The analysis must explicitly relate findings to research objectives, with each section showing how stylistic devices support the study's aims.
- Overall validity: She urged the inclusion of more textual evidence and clearer reasoning chains to demonstrate how the researchers moved from data to interpretation.

Her final note emphasized the need to “commit to one clear framework” and “use AI as a supporting tool” for data organization. She recognized the study's strong potential once arguments were clarified and evidence consistently applied.

Ms. Earl Xyrille Floriano acknowledged that the analysis was detailed and informative, yet she reminded the researchers to ground all interpretative claims in direct lyrical evidence. She cautioned against overreliance on personal or speculative interpretation and stressed the importance of basing conclusions strictly on the song's stylistic and linguistic features.

Ma'am Ivy Mae Diangco commended the paper for meeting the basic requirements of stylistic research and for showing “a solid understanding of stylistics.” However, she recommended refining the presentation of results to improve clarity and alignment with theoretical constructs.

Actions Taken After Pre-Validation

Following the pre-validation, the researchers made the following improvements:

1. Rechecked stylistic identifications and included direct lyric excerpts to support each interpretation.
2. Simplified theoretical discussion by consistently applying Perrine's (1993) framework for figurative language and Leech & Short's (1981) framework for phonological features.
3. Reorganized sections to ensure smooth transitions and stronger alignment with research questions.
4. Revised interpretations to ensure they were evidence-based rather than speculative.
5. Enhanced data presentation to explicitly link each finding with the study's objectives.

These revisions strengthened both the analytical integrity and readability of the study.

3.2. Post-Validation Phase

After implementing the feedback from the pre-validation, the study was submitted for a post-validation phase, during which the same validators were tasked to review the revised manuscript in its entirety—including Chapters 1 to 4 and the final website output.

At the time of writing, the official post-validation results have not yet been released, as the validated copies remain pending return to the researchers. However, the post-validation process has already been facilitated, ensuring that the revised paper was formally evaluated by the same validators who conducted the initial review.

Based on the substantial revisions made in response to the pre-validation feedback—such as improving theoretical alignment, clarifying textual evidence, and refining the organization of analyses—the researchers anticipate that the validators will confirm the accuracy and coherence of the final paper. It is also expected that the validators will acknowledge improvements in the integration of stylistic frameworks, thematic interpretation, and the presentation of findings in the manuscript.

The forthcoming post-validation feedback is therefore expected to affirm that the revisions addressed all major concerns identified during the pre-validation phase and that the final version demonstrates methodological rigor, theoretical coherence, and stylistic precision.

Research Question 4.

Final Output of the Study

The final product of this research is an interactive website that compiles the stylistic analysis and interpretation of Taylor Swift's *Midnights* album. The website features a brief background of the artist and the conceptual inspiration behind *Midnights*, providing users with contextual insight into the study. It also presents the figurative and phonological analyses of each song, accompanied by integrated interpretations that reflect the validators' recommendations. Furthermore, the site includes relevant references and theoretical grounding to ensure the study's academic integrity. By combining analytical depth with creative presentation, this digital output bridges academic inquiry and public engagement, making stylistic analysis accessible to both scholars and fans of contemporary music.

Chapter 4

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

This chapter presents a summary of the key findings derived from the stylistic analysis of Taylor Swift's *Midnights* album, focusing on the use of figurative language and phonological features that contribute to the thematic and emotional depth of her lyrics. It also outlines the conclusions drawn from the analysis and offers recommendations for future research related to stylistic and linguistic studies in popular music. Overall, this chapter connects the study's findings to broader implications, emphasizing the relevance of stylistic analysis in understanding contemporary songwriting and artistic expression.

Summary of Findings

1. On Figurative Language Devices

The analysis revealed that all twelve of Perrine's (1993) categories of figurative language were present in *Midnights*: simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, irony, hyperbole, understatement, and paradox.

Among these, metaphor, symbol, personification, and understatement appeared most frequently. These devices serve as Swift's primary tools for emotional expression and narrative construction, transforming personal introspection into universal experience.

Each track demonstrates distinctive stylistic features. For example, "*Lavender Haze*" employs metaphor and symbol to capture the dreamy illusion of love, while "*Anti-Hero*" utilizes irony and allegory to articulate self-awareness and internal conflict. "*Midnight Rain*" and "*Bejeweled*" also highlight Swift's use of paradox and symbolism to express duality and empowerment.

Overall, the findings affirm that figurative language in *Midnights* is not ornamental but integral to meaning-making, reflecting the artist's linguistic creativity and emotional depth.

2. On Phonological Features

Based on Leech and Short's (1981) framework, four phonological devices—rhyme, alliteration, assonance, and consonance—were found to be prevalent throughout Taylor Swift's *Midnights* album. Rhyme establishes musical rhythm and thematic cohesion through both internal and end rhymes, as illustrated in the line "*I wake up screaming from dreaming*" from *Anti-Hero*. Alliteration contributes to the lyrical flow and memorability of the songs, as seen in "*Meet me at midnight.*" Assonance enhances

smoothness and emotional tone through recurring vowel sounds such as /i:/ and /aɪ/, while consonance reinforces contrast and tension, evident in “*He wanted it comfortable, I wanted that pain.*” Collectively, these phonological features not only create aesthetic rhythm but also reflect the emotional texture of the lyrics, connecting the album’s sound patterns with its thematic content of vulnerability, growth, and empowerment. Through the interplay of sound and meaning, Taylor Swift effectively transforms linguistic devices into tools of musical and emotional storytelling.

3. On Pre- and Post-Validation Results

The study underwent two phases of validation to ensure analytical accuracy, theoretical consistency, and overall scholarly quality. The pre-validation phase, conducted after the completion of the initial analysis, involved expert evaluations from Prof. Rissel Ann Cioco, Ms. Earl Xyrylle Floriano, and Ma’am Ivy Mae Diangco. Prof. Cioco emphasized the need for clearer textual evidence, a more consistent application of theoretical frameworks, and improved organization between sections. Ms. Floriano advised the researchers to ground their interpretations strictly in lyrical proof and avoid subjective or speculative readings, while Ma’am Diangco praised the group’s strong understanding of stylistics but suggested clearer presentation and the simplification of technical terms for better readability. Following this stage, the researchers revised the manuscript by adding direct lyric quotations to support each identified stylistic device, clarifying theoretical discussions by adhering strictly to the frameworks of Perrine (1993) and Leech and Short (1981), and enhancing coherence across analytical subsections.

After the revisions, the post-validation phase was carried out, during which the same validators were tasked to reassess the entire revised manuscript and its corresponding website output. Although the formal post-validation results have not yet been returned at the time of writing, the researchers anticipate that the validators will confirm the successful incorporation of their prior recommendations and acknowledge the improvements in analytical clarity, coherence, and theoretical alignment. This assumption is based on the extensive revisions made and the researchers’ adherence to all the feedback provided during the pre-validation. The completion of this forthcoming phase is expected to fully affirm the study’s credibility and reinforce the balance between theoretical rigor and interpretative insight.

4. On the Final Output

The interactive website created as the final output of this study compiles the figurative and phonological analyses of each song from Taylor Swift’s *Midnights* album, integrating both visual and textual elements for a comprehensive presentation. The site includes a brief overview of the artist and the conceptual framework behind *Midnights*, followed by detailed analyses and interpretations that incorporate the validators’ recommendations. Additionally, the website features a clear and user-friendly interface designed for educational and public engagement, making it accessible to both scholars and fans of contemporary music. By merging academic research with creative digital presentation, the website demonstrates how linguistic and literary analysis can transcend the boundaries of traditional scholarship and reach a wider audience. This innovative approach not only highlights the relevance of stylistics in modern literary studies but also emphasizes the importance of bridging academic inquiry with popular culture and public appreciation.

Conclusions

The study concludes that Taylor Swift’s *Midnights* exemplifies a profound interplay between linguistic creativity and musical expression. Through the systematic application of Perrine’s and Leech and Short’s stylistic frameworks, the album was found to exhibit rich figurative and phonological features that shape

its emotional and thematic complexity. Metaphor, personification, symbol, and understatement were revealed as dominant devices, while rhyme, alliteration, assonance, and consonance enhanced the musicality and rhythm of the lyrics. The two-phase validation process significantly strengthened the research by ensuring theoretical accuracy, coherence, and clarity of interpretation. Ultimately, the study demonstrates how *Midnights* transcends mere lyrical composition, serving as a poetic and linguistic narrative that reflects themes of introspection, transformation, and empowerment. By presenting these findings through an interactive digital platform, the researchers have successfully merged academic scholarship with creative innovation, reaffirming the enduring relevance of stylistic analysis in modern literary and musical studies.

Recommendations

For Literary and Linguistic Studies: Future research may compare Taylor Swift's other albums or analyze similar artists to explore the evolution of lyrical language and stylistic trends in contemporary pop music.

For Educators and Students: The findings can be used in literature or stylistics courses to demonstrate how poetic devices function in song lyrics, bridging literary analysis with modern cultural texts.

For Songwriters and Musicians: Understanding the use of figurative and phonological features can guide creative composition, enhancing emotional depth, rhythm, and listener engagement in songwriting.

For Future Researchers: Further studies may incorporate listener perception, cross-album comparisons, or multimodal analyses of lyrics and music to gain deeper insight into audience interpretation and lyrical impact.

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