

Morphological Analysis of Function and Content Words In The Song Lyric Traitor by Olivia Rodrigo

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KEYWORDS	ABSTRACT
content and function words, traitor, lyrics	The aim of this research is to define and analyze the meaning and function of the words in the lyrics of Traitor's. Qualitative descriptive methods were used to clearly describe the problems identified. The data were obtained from the lyrics of Traitor by Olivia Rodrigo. The theories put forward by Oktaviana and Hidayat (2023) was used to analyze broad verbs and adjectives, by Hartutik and Pastiwati (2023) to analyze nouns and prepositions, by Wiwoho (2023) to analyze adverbs, by Pratiwi and Ardiantari (2022) to analyze articles and determinants Rosita, and by Wijaya (2023) to analyze conjunctions and auxiliaries. The results of this research showed that the lyrics of the song Traitor used four content words and seven function words. The content words consisted of nouns, verbs, adjectives, adverbs and operative words, auxiliary words, prepositions, pronouns, determiners, conjunctions, refutations and articles. The data contained 17 nouns, 35 verbs, 19 adjectives, 14 adverbs, 11 prepositions, 9 auxiliary words, 7 conjunctions, 7 pronouns, 2 articles, 7 determiners, and 1 negation. Theoretically, this research adds literature of morphological analysis in the context of function and content words in morphology, and, empirically, it provides contributive accounts on how function and content words relate their aspects to popular modern songs.

INTRODUCTION

Traitor is one of Olivia Rodrigo's songs on her debut album Sour. Olivia Rodrigo is a singer, songwriter and actress who debuted in the music industry on May 21 2021 with the album Sour. The song conveys the pain of separation and devastating feelings of betrayal, as well as the struggle for reconciliation, embodying conflicting emotions of love and anger. The song explores themes of infidelity, deception, and the lingering pain of a failed romance. With heartfelt lyrics, Olivia captivates listeners and allows them to relate to their own experiences of failed love. With its recognition and emotional depth, "Traitor" impressed listeners around the world. In short, the target audience for "The Traitor" is young adults and teenagers who are faced with complex issues of love, trust and emotional turmoil in relationships. But in truth, the relevance of the song's themes appeals to all age groups and reaches anyone who can identify with the universal feelings of betrayal and the aftermath of a relationship breakup. The song was well received by music critics who praised its honesty and vulnerability. The song was a commercial success and brought Rodrigo one award nomination.

This study is motivated by language as a communication tool that humans use to communicate with each other, but communication is not only about language, because humans communicate not only through language, but also through body movements, actions, art, music, etc. This means you are able to create new

sentences that have never been said before and understand sentences that you have never heard before. Language is a product of experience: children enter life with a tabula rasa (blank slate) and learn language only after being exposed to it (Aronoff, etc. 2001). Music or singing is a special type of language because it combines performance, text and music to convey emotions, thoughts and feelings through ordinary words using text, melody, rhythm and instruments. Although they may not follow standard language rules, they serve as an effective approach to communication and expression for listeners and performers as they create, communicate, and resonate. The song "Traitor" is a prime example of this phenomena, showing how music can provide catharsis and understanding for both performers and listeners, promoting emotional processing and personal development. Music can also help people process their emotions and gain new perspectives on their situations. By listening to songs that reflect their feelings, people can examine and understand their emotions better. By listening to songs that provide hope and encouragement, people can find the strength and motivation to move forward.

In addition, regarding language, in a broad sense, the collective name of the sciences that study language is called linguistics, which is related to general linguistics, dialectology, philology, philosophy of language, stylistics, rhetoric, semiotics, lexicography, and translation; in a narrow sense, linguistics is the scientific or systematic study of language, especially human language. Linguists focus on the mental systems that allow people to form and interpret the sounds, words, and sentences of their language. This is called grammar and is often broken down into the following components; Phonetics, the study of articulation and perception of speech sounds; Phonology, the study of the structure of speech sounds; Morphology, the science of word formation; Syntax, the doctrine of sentence formation; and semantics, the study of the brain's interpretation of words and sentences. One branch of linguistics is morphology. Morphology is the science that studies the process of word formation in language. The term morphology comes from Greek and consists of morph which means "shape, form" and -ology which means "the science of studying something". Morphology studies the internal structure of words and the rules of word formation from their parts called morphemes, but morphologists not only identify different classes of morphemes, but also study the patterns that occur in the combination of morphemes in a language.

This study uses a thorough morphological analysis methodology to explore the complex morphology of words that fall into two main categories: meaningful words and functional words. In this structure, nouns, verbs, adjectives, and adverbs all have the expressive ability to convey meaning, while content words act as the conduits of that meaning. These language components serve as the foundation for the text's narrative coherence and depth in addition to articulating the main concepts and feelings of the work. On the other hand, function words, which serve as the language's grammatical framework, have a different but no less important function. Through use of prepositions, articles, pronouns, and other related elements, they can control the grammatical structure and interactions of content words, thereby arranging the framework within which the story is told. These two – word categories work together to create the textual environment, combining grammatical structure with conceptual meaning in a seamless way that creates a comprehensive grasp of the lyrical expression. By carefully examining and categorizing the text, this study aims to reveal the complex mechanisms that underlie the text's narrative potency and communication effectiveness. It also seeks to throw light on the dynamic interaction between form and function within the linguistic fabric of the text under analysis.

There is unexplored potential in an in-depth study of the complex interaction between language and music, especially in the setting of song lyrics, which has not yet been extensively investigated by other academics. Even though thematic analysis, emotional resonance, and linguistic patterns in songs have all been discussed in earlier research, there is still a plethora of unexplored ground to cover. Prospective investigations may pursue the utilization of sophisticated computational linguistic methods to scrutinize extensive collections of song lyrics. This would facilitate the discernment of recurrent themes, semantic clusters, and stylistic variances among diverse genres and historical periods.

This research aims to identify word classes in the text "traitor" by Olivia Rodrigo and interpret the results based on valid data, as well as classify word by word in the text into table content and service words for further analysis. This study uses morphological analysis to explain the word classes found in Olivia

Rodrigo's "Traitor," making a distinction between function words, which determine grammatical structure, and content words, which transmit substantive meaning. This study attempts to provide a thorough grasp of linguistic patterns and semantic intricacies by carefully classifying each word within the song's lyrics, creating the foundation for additional analysis and interpretation. The work's major accomplishments are found in its grasp of the complex relationship between language and music, especially as it relates to the analysis of song lyrics. Through a comprehensive morphological examination of Olivia Rodrigo's song "Traitor," this study seeks to identify the underlying linguistic patterns, semantic subtleties, and narrative structures that enhance the song's emotive resonance and effective communication. In the conclusion, this study aims to reveal the complex interactions between language and music, illuminating the expressive power of both forms in influencing comprehension and communication among people.

RESEARCH METHOD

The data related to Olivia Rodrigo's song "Traitor" from her debut album "Sour" is included in the research introduction. It talks about the topics of the song, which include emotional agony from a failed romance and themes of separation, betrayal, and reconciliation. It also talks about how the song was received critically, how it affected listeners across the world, and how music critics acknowledged it. In addition, the introduction highlights the importance of language and music in expressing thoughts and feelings while offering insights into the larger context of these forms of expression. The study's focus is on using morphological analysis to classify words in "Traitor" into meaningful and functional groups for additional interpretation. It also introduces the field of linguistics, specifically morphology.

The combinations of phrases, sentences, and clauses make up the data presented in the research introduction. Clauses are grammatical constructions that have a subject and a predicate and are used to express ideas. They discuss, for example, Olivia Rodrigo's entry into the music business, the topics covered in her song "Traitor," and the song's reaction from critics. Conversely, phrases are used to add more information, clarifications, or descriptions. They add to the description of Olivia Rodrigo's abilities as an actor, singer, and songwriter. They also talk about the song "Traitor's" emotional resonance and broad appeal. Ultimately, sentences serve as the foundation of the introduction; they are whole grammatical constructions that convey a concept or idea. They provide comprehensive remarks or insights into Olivia Rodrigo, her song, language, and music in general, and the goals of the study. These linguistic components work together to give an extensive summary of the facts being studied.

This research uses a qualitative process because the data in this research is in the form of words that are not represented in numbers. Qualitative procedures, mainly linguistic and morphological approaches, are used in the analysis. These techniques aim to develop theories, get a complete knowledge, and show how the data represents reality. The research makes use of morphological-linguistic analysis, which comprises examining the meaning and purpose of the words in the dataset. In this qualitative approach, the two main instruments that researchers use are acquisition and observation. While acquisition comprises gathering and documenting pertinent information from the source material, observation involves thoroughly scrutinizing the data. With the aid of these instruments, scholars can methodically gather and examine the textual data to identify themes, patterns, and word correlations.

Morphological methods are used for analysis. This method is used for in-depth understanding, theory development and description of reality. Morphological-linguistic analysis is an analysis of the content and function of words. Researchers in observation and acquisition are the most important tools. In contrast, quantitative data, which is represented numerically, is not applicable in this study as the data consists of words rather than numerical values. Quantitative data can be categorized into different types, such as categorical, discrete, and continuous data, and is typically analyzed using statistical methods. Quantitative data can be classified in several ways, including categorical data which contains categories or groups, discrete data which can be calculated as whole numbers, and continuous data which represents values within a range. Quantitative data is usually analyzed using statistics (National Library, 2023). However, since the focus of this

research is on linguistic analysis, statistical analysis is not employed. Instead, qualitative methods are utilized to explore the nuances of language and meaning within the dataset.

Olivia Rodrigo's song "Traitor" is the major data source for this study project. The dataset used to extract linguistic data was generated entirely from the lyrics of this song. To assure the data's fidelity and correctness, researchers most likely methodically transcribed the songs, recording each word properly. After compiling the lyrics, the data is subjected to rigorous examination. This analysis is primarily concerned with distinguishing between two distinct categories: service terms and meaningful words. Meaningful words, also known as content words, include adjectives, adverbs, verbs, and nouns that communicate conceptual meaning in the context of a song. In contrast, service words, such as pronouns, articles, and prepositions, contribute to the grammatical structure of the language by imparting grammatical meaning rather than substantive substance. This systematic distinction between service terms and meaningful words is the foundation of the data analysis method, allowing researchers to delve deeper into the linguistic complexities buried in the song lyrics.

The analytical technique entails a rigorous evaluation of the song lyrics, with each word subjected to a systematic review to evaluate whether it is a service word or a meaningful phrase. This procedure may include a rigorous manual assessment or the use of specialist computer algorithms intended for linguistic analysis to speed up the classification process. Once identified, the words are further divided into their various types, such as nouns, verbs, prepositions, and others, to allow for a more detailed comprehension of their linguistic functions in the context of the song. This comprehensive method ensures a complete study of the text's linguistic intricacies, revealing insight on the songwriter's purposeful choices for effectively conveying various themes and feelings. In general, the procedure entails gathering the information from the song lyrics, identifying service and relevant terms, and classifying the data into word categories for additional examination. Using this method, scholars can learn more about the song's linguistic characteristics and the ways in which various word kinds affect its structure and meaning.

Verifying the transcription is an essential part of confirming the research's findings, especially when it comes to the examination of Olivia Rodrigo's song "traitor". The procedure comprises contrasting the official lyrics obtained from reliable sources, including the artist's official website or respectable music streaming services, with the transcriptions of the lyrics used in the study. Through careful inspection of every word and line for inconsistencies, mistakes, or omissions, this comparison seeks to guarantee accuracy and faithfulness to the original writing. The transcribed lyrics are then aligned with the official version by fixing any discrepancies that were found. For the sake of openness and record-keeping, it is imperative that any modifications made during this process be documented, along with the reasoning behind each one.

DISCUSSION

The analysis of Olivia Rodrigo's song "Traitor" provides an intriguing peek into the text's complex language construction and thematic complexity. This study carefully categorizes words into various groupings, distinguishing between function words and content terms. Function words include a wide range of linguistic features such as prepositions, auxiliary words, conjunctions, pronouns, articles, determiners, and negatives, all of which contribute significantly to the grammatical structure and coherence of the song's narrative. Content words, which include verbs, adjectives, nouns, and adverbs, serve as the text's expressive backbone, providing substantial meaning while also imbuing the song with emotional depth and resonance. This subtle classification of words gives a thorough foundation for comprehending the complicated interplay between form and content within lyrical compositions, as well as important insights into Rodrigo's creative tactics for evoking emotion and conveying difficult concepts

Table 1. Result for Function Type Words

No	Types of function words	Case	Percent (%)	Comment
1	Preposition	11	28.94%	To, for, in, outside, around, under, inside, above, through, before, is
2	Addition	9	23.68%	Will, could, will, be, have, have, no, no, no
3	Link	7	18.42%	And, but, what, if, when, but, about.
4	Pronouns	7	18.42%	I, you, he, it, we, me, they.
5	Art	2	5.26%	and
6	Determinant	1	2.63%	all
7	Negation	1	2.63%	isn't
	Overall	38		

Prepositions were most often found in function words, namely (28.94%) of the total number, which shows a significant dependence on the spatial and relational context in the song. Followed by auxiliary words (23.68%), which shows the existence of auxiliary words that convey nuances of opportunity, obligation and time. Conjunctions and pronouns each account for (18.42%) and play an important role in connecting ideas and establishing subject-object relationships throughout the story. Articles, determiners, and negations, although less frequent, add to specificity, context, and negation, according to the number of occurrences of prepositional words at (28.94%) of the total, indicating a strong dependence on spatial and relational context in the song. Followed by auxiliary words (23.68%), which shows the existence of auxiliary words that convey nuances of opportunity, obligation, and time. Conjunctions and pronouns each account for (18.42%) and play an important role in connecting ideas and establishing subject-object relationships throughout the story. Articles, determiners, and negations, although rarer, add to the specificity of lyrical expression, respectively, context and negation.

From the result it shows that, the research findings indicate that prepositions hold a majority share of the percentage distribution. This highlights the song's lyrical framework's nuanced reliance on spatial and relational context. Prepositions take on the role of master builders, deftly building the framework on which the story's interpersonal relationships and physical setting are layered. Prepositions define the emotional topography as well as the physical landscape through their careful placement and subtle application, skillfully shaping the plot's contours. Through the deft use of strategy, they create a multifaceted world in which people maneuver through complex webs of relationships, emotions, and experiences. This gives the story a real sense of depth and authenticity that resonates deeply with readers.

On the other hand, when categories like pronouns and conjunctions hold a moderate share of the distribution, their influence on the structure of the story is still evident. Even though they might not be as dominant as prepositions, these language components are essential because they serve as the connecting threads that deftly bring together many concepts, topics, and characters inside the song's lyrical framework. Conjunctions and pronouns act as the passageways for ideas and feelings, allowing ideas to flow easily between scenes and concepts. This promotes a sense of coherence and continuity that is consistent throughout the narrative. Their skillful orchestration adds to the narrative tapestry's richness and depth, making it easier for listeners to lose themselves in the song's complex web of intertwined events and feelings.

Furthermore, even while categories like negations, determiners, and articles have smaller distributional percentages, their significance to the lyrical landscape should not be undervalued. Even though they might make up a lower percentage of the language structure, their existence gives the poetic expression more nuance and depth. In a particular context, articles and determiners are essential for giving the story

specificity and grounding abstract ideas in the concrete world of the song's lyrics. Similarly, negations provide the topic investigation more depth and breadth by defining what is absent or denied, which adds layers of complexity. These small linguistic details, albeit hardly noticeable, have a significant impact on the overall depth and texture of the song's lyrics. Their subtle contributions permeate the story, influencing interpretation and meaning nuances and adding to the overall richness and resonance of the storytelling experience. Thus, despite their subtlety, these linguistic components continue to be essential to the song's lyrical structure, adding to both its emotional resonance and visual attractiveness.

Table 2. Result for Content Type Words

No	Word content type	Case	Percent (%)	Comment
1	verb	35	41.17%	Lies, played, conscience, spoke, did, held, endured, ran, watched, betrayed, knew, felt, hurt, loved, took, walked, guessed, carried, closed, showed, new, fell, loved, twisted, used, avoided, remembered, carried, said, thought, slept, done, forgotten.
2	Adjective	19	22.35%	Brown, guilty, small, white, worse, quiet, funny, second, called, stopped, said, of course, sorry, worst, right, damn, paranoid.
3	Noun	17	20%	Eyes, friend, hell, road, affair, two, week, date, cheat, traitor, cup, person, game, question, God, desire, bed.
4	Adverb	14	16.47%	Always, maybe, even, like, now, never, together, but, now, quickly, laugh.
Overall		85		

In contrast, analysis of content words shows the dominance of verbs, namely 41.17% of the total number of content words. This dominance emphasizes the dynamic nature of the song, where action, emotion, and relationships are at the heart of the story. Adjectives follow with 22.35%, enriching the song's descriptive elements and illustrating the emotional state and qualities of a character or situation. Nouns make up 20% and provide concrete references to objects, emotions and interpersonal relationships, forming a lyrical landscape. Adverbs increase the contextual details of actions and emotions by 16.47% and provide nuance to the depicted scenario.

This distribution of words suggests deliberate songwriting that relies heavily on action-oriented verbs and vivid descriptions to evoke emotion and address complex themes such as betrayal, emotional turmoil, and introspection. The frequent use of verbs and adjectives emphasizes the emotional intensity and depth of experience conveyed in the song, while the predominance of prepositions and auxiliaries indicates the contextual and grammatical framework that supports the narrative structure. The sentence's usage of verbs and adjectives draws attention to the song's narrative's depth and emotional intensity. Verbs are action words that express the dynamic quality of feelings and events, giving the narrative life and movement. Verbs are used a lot in the story because they give it energy and vividly describe the characters' emotions and actions, which makes the audience feel more strongly affected.

Similar to adjectives, which characterize and describe nouns, adjectives contribute rich and evocative descriptions that heighten the story's emotional resonance. Adjectives chosen with care can convey the

subtleties of sentiments and experiences, making the story more compelling and evocative and enabling readers to identify more thoroughly with the thoughts, feelings, and circumstances of the characters. The emotional landscape of the song is painted with vibrant colors and textures through the rich tapestry of adjectives, enhancing the overall effect of the storyline. Furthermore, the usage of prepositions and auxiliaries in the same sentence draws attention to the contextual and grammatical frameworks that support the narrative structure. Auxiliaries convey subtleties of obligation, possibility, and time; prepositions provide relational and physical contexts. When combined, they provide the framework upon which the emotionally charged tale can grow, guiding the coherence and flow of the narrative within a grammatically correct framework. The sentence's juxtaposition of verbs and adjectives with prepositions and auxiliaries illustrates the intricate relationship between emotional expression and linguistic structure, helping to convey the depth and passion of the song's narrative.

Continuing the analysis, specific words in each category contribute to the overall flow of the song. Verbs such as "lie," "betray," "hurt," and "love" describe the emotional turmoil and conflicting feelings that emerge in the text. Adjectives such as "guilty", "worse" and "paranoid" increase the emotional load and emphasize the pain and complexity of the situation described. Nouns such as "eyes," "friends," and "traitors" contain real elements, underlying emotional excitement in relatable experiences. Additionally, the presence of adverbs such as "always," "never," and "only" imbues the action with temporal and emotional context, adding depth to the situations depicted. Among function words, the use of prepositions such as 'to', 'in' and 'around' establishes spatial relationships, while auxiliary words such as 'can', 'will' and 'is' contribute to a sense of possibility.

The strategic placement of these words in appropriate categories enhances the song's emotional resonance and narrative coherence, creating a vivid picture of the emotional journey the hero experiences. Olivia Rodrigo's skillful use of these linguistic elements creates a compelling story that holds the audience's attention, vividly depicting themes of betrayal, heartbreak, and introspection.

Analysis of the lyrics of Olivia Rodrigo's "Traitor" shows the intentional creation of linguistic elements that contribute greatly to the song's emotional depth and narrative impact. The song revolves around themes of betrayal, heartbreak, and introspection, using a strategic mix of functional and meaningful words to paint a vivid emotional landscape. The large number of verbs that dominate the content word category (41.17%) shows the moving nature of the song. Words like "lyed," "betrayed," and "hurt" evoke feelings of emotional turmoil and pain and describe the conflicting feelings the main character feels. The heavy reliance on verbs enhances the song's dynamic storytelling, giving real movement and emotional weight to the story (Oktaviana, 2023).

In addition, the prevalence of adjectives of 22.35% strengthens the descriptive elements of songs, emphasizing emotional states and characters. Words like "guilty," "worse," and "paranoid" increase the spectrum of emotions in the song, revealing the depth of fear and inner turmoil the narrator experiences. The careful selection and use of adjectives adds layers of complexity to the emotional landscape, allowing the listener to deeply feel the main character's feelings (Hidaya, 2023).

Nouns play an important role in defining the narrative environment of Olivia Rodrigo's song "Traitor," accounting for almost 20% of the word count. These words serve as crucial building elements, connecting the plot to concrete experiences and interpersonal relationships. The song conjures rich imagery by using words like "eyes," "friends," and "traitors," allowing listeners to form a profound emotional connection with the subjects covered. These nouns help to ground the narrative in concrete things, allowing for a more sympathetic grasp of the protagonist's emotional journey, particularly when negotiating feelings of betrayal and loss within relationships. When listeners encounter these evocative nouns, they are transported to the protagonist's world, experiencing firsthand the tumultuous emotions and relational dynamics represented in the song.

When viewed via a functional lens, the prominence of prepositions (28.94%) and auxiliary words (23.68%) emphasizes Olivia Rodrigo's song "Traitor." These data demonstrate the song's dedication to retaining contextual accuracy and grammatical precision throughout its storyline. Prepositions, with their prominent presence, act as anchors, securing spatial and relational aspects in the lyrical landscape.

Prepositions provide vital links that provide a sense of spatial direction and relational context, anchoring the listener within the protagonist's emotional territory. Furthermore, the number of auxiliary words deepens and complicates the song's grammatical structure. Auxiliaries add various shades of meaning to the narrative by expressing potential, obligation, and temporal links in nuanced ways, increasing the listener's understanding of the described emotional journey. This careful use of service words not only maintains structural consistency, but also provides a basis for the song's emotional storytelling (Prastikavati, 2023). These service phrases help to the overall effectiveness and impact of "Traitor," increasing its ability to engage profoundly with audiences and elicit a significant emotional response.

Essentially, this deliberate categorization of words highlights Olivia Rodrigo's talent for storytelling. Through the careful selection and placement of linguistic elements, *The Traitor* achieves deep emotional resonance, effectively conveying the complexities of betrayal, heartbreak, and self-reflection in the context of relationships. This strategic use of language allows the audience to empathize deeply with the main character's journey, thereby increasing the impact and recognition of the song (Sodiq, 2023).

Olivia Rodrigo's song "Traitor" expands the discussion by using a mix of different linguistic elements to evoke emotion and create a compelling story. The prevalence of verbs such as "lie", "betray" and "hurt" not only indicates the effective nature of the song, but also reveals the emotional intensity and excitement experienced by the narrator. These verbs not only describe actions, but also summarize emotional states and internal conflicts and are the main pillars in conveying the essence of betrayal and emotional distress. (Ultimate, 2023)

Additionally, the excessive use of adjectives, including "guilty", "worse", and "paranoid", increases the emotional weight of the lyrics, providing a vivid description of the emotional state and intensity of the situation. These adjectives function as emotional anchors, strengthening the listener's connection to the main character's fears and frustrations (D. A. R. A., 2023)

Additionally, the nouns used such as "eyes," "friends," and "traitors" serve a dual purpose: providing concrete references while maintaining an emotional tone. They base stories on specific experiences and relationships, enrich the storyline, and create recognizable images that listeners can connect with emotionally. (D. A. R. A., 2023)

Service words, especially prepositions and auxiliaries, contribute greatly to the structural coherence of a song. Prepositions establish spatial and temporal relationships, set the atmosphere and add depth to the narrative, and auxiliaries help convey nuances of opportunity, obligation and intention, contributing to the emotional resonance of the song as a whole (Kustantinah, 2023).

This strategic placement of linguistic elements emphasizes the thematic depth and emotional impact of the song. Skillfully interweaving verbs, adjectives, nouns, and service words, Olivia Rodrigo creates compelling stories that capture the listener's attention, authentically depicting the complexities of betrayal, heartbreak, and self-reflection in relationships. This linguistic mastery takes songs beyond text, turning them into resonant and relevant reflections of human emotion and experience (Beth, 2023).

Continuing the analysis, the confusing use of linguistic elements in Olivia Rodrigo's *The Traitor* extends to deliberately integrating adverbs into the category of content words. Although they make up 16.47% of the total words, adverbs like "always," "never," and "only" add nuance to the actions and emotions depicted in the song. These adverbs introduce temporal and emotional context, increasing the intensity of the scenario depicted. For example, "always" implies a constant aspect of an action or feeling, which strengthens its impact, whereas "never" implies constant absence or rejection, which strengthens the sense of loss or betrayal (Wiwoho, 2023).

The distribution of pronouns which includes 18.42% of service words makes a major contribution to the relational aspect of the story. Words like "I," "you," and "they" shape identities and relationships between people and foster personal and emotional connections between the narrator and others in the plot. These pronouns play an important role in shaping the interpersonal dynamics and emotional stakes in the songs, as well as illustrating the complexity of the relationships depicted.

Additionally, the inclusion of articles, determiners, and negatives in the service words category adds subtle yet essential nuances to the lyrical expression. Although they represent a smaller proportion of the

overall analysis, elements such as 'the' and 'a', determiners such as 'all' and the negation 'not' contribute to specification, context and negation respectively. They help clarify the story, add precision to the scene or emotion depicted, and emphasize the absence or denial of certain elements in the context of the song.

The careful use of these additional linguistic elements underscores Olivia Rodrigo's determination to create a diverse and emotionally resonant story. The integration of adverbs, pronouns, articles, determiners, and negatives complements the dominant word categories, further enriching the emotional depth and complexity of the song's narrative. Together, these language choices form a cohesive tapestry that encompasses poignant themes of betrayal, heartbreak, and introspection, inviting listeners to immerse themselves in the complex emotional journey depicted in *The Traitor* (Pratiwi, 2022).

The inclusion of adverbs which cover 16.47% of the word content adds nuance to the temporal and emotional dimensions of the story. Words such as “always,” “never,” and “only” lend a sense of continuity, permanence, or immediacy to the actions and emotions depicted, thereby enhancing the impact of the narrative moment. These adverbs function as powerful tools, forming representations of emotions and experiences and strengthening their meaning in songs (Ardiantari, 2022).

Pronouns, which account for 18.42% of function words, play an important role in defining relationships and individual identities in lyrical contexts. “I,” “you,” and “they” define the characters involved and establish the interpersonal dynamics and emotional relationships necessary for storytelling. This use of pronouns ties the listener to specific characters and their experiences, increasing empathy and understanding of the emotional landscape presented in the song.

Additionally, although articles, determiners, and negatives make up a smaller portion of the overall word distribution, their inclusion in the service word category is significant. Elements like “the” and “a,” determiners like “all,” and negations like “not” each add layers of specificity, context, and negation. They bring elegance and precision to the narrative, guiding the listener's understanding of the scenes and emotions depicted, while emphasizing the absence or denial of certain elements in the lyrical context.

The careful orchestration of these various linguistic elements emphasizes the complexity and depth of Olivia Rodrigo's story. By deliberately combining adverbs, pronouns, articles, determiners, and negatives together with dominant word categories, Rodrigo creates multidimensional stories. The rich tapestry of words and their nuanced use immerses audiences in the emotional journey of “*Traitor*,” encouraging self-observation and compassion as the song explores themes of betrayal, heartbreak and the complexities of human relationships.

Continuing the exploration of linguistic elements in *Traitor* by Olivia Rodrigo, the integrity of the song structure is strengthened by the use of prepositions, auxiliary words, conjunctions and their strategic role in forming narrative coherence. Prepositions, which constitute 28.94% of service words, capture spatial, temporal, and relational elements that are important for contextualizing the storyline. Words like “on,” “in,” and “around” help set the mood, describe spatial relationships, and add depth to the emotional landscape. These prepositions create a clear background for the emotional excitement experienced by the narrator, thereby deepening the audience's understanding of the depicted scenario (Rosita, 2023).

Auxiliary words which constitute 23.68% of office words make a significant contribution to the nuances of opportunity, task and time. The words “Can,” “want,” and “be,” among others, convey layers of intention, potential, or belief, thereby enriching the story's emotional resonance. These auxiliary words not only provide grammatical structure, but also help reflect the emotional state and dynamics of the song. Conjunctions, despite their smaller presence at 18.42% among service words, play an important role in connecting ideas and establishing coherence in the lyrical flow. Words like “and,” “but,” and “when” function as connective tissue, weaving together different emotions and experiences, allowing for smooth transitions between different thematic elements (Wijaya, 2023).

Careful use of these structural elements will enhance the song's narrative structure. Intentional placement of prepositions, auxiliary words, and conjunctions contributes to the song's emotional continuity and coherence, allowing for a smooth development of emotions and events. Olivia Rodrigo's skillful integration of these linguistic tools not only ensures grammatical correctness, but also enhances the

emotional depth and fluidity of The Betrayer's narrative, further captivating the audience, weaving a compelling and compelling tale of emotional turmoil and betrayal.

For a number of reasons, the research results on Olivia Rodrigo's song "Traitor" may support or refute earlier conclusions. First of all, if the new study validates or adds to the body of information already known in the field of lyrical analysis, it may be in line with earlier research. For instance, if earlier research has shown that verbs and adjectives are frequently used in song lyrics to communicate emotion, and the present study reveals that the same elements are frequently used in "Traitor," then the results would be consistent with earlier studies.

In contrast, if the current study challenges accepted beliefs in the field or offers fresh insights, it can contradict earlier findings. In the event when, for example, earlier research indicates that nouns are not very important in expressing emotion in song lyrics, but the present study finds that nouns are essential to the emotional story of "Traitor," then the results would be in conflict with the earlier research. Moreover, variations in methodology between the current investigation and earlier studies could potentially explain disparities in results. Divergent outcomes could be caused by differences in the sample size, data gathering strategies, analytical approaches, or conceptual frameworks. For example, if the current study uses a qualitative morphological analysis while prior studies used a quantitative technique concentrating just on word frequency to evaluate song lyrics, the results are likely to differ since the data are viewed through different lenses.

Contextual elements like cultural or genre-specific effects may also play a role in the variations in results amongst research projects. The song "Traitor" by Olivia Rodrigo belongs to a different musical style or cultural environment, hence the results of earlier studies that only examined lyrics from that genre may not apply to this song. Overall, a number of variables, such as the analysis's breadth, methodology, and contextual considerations, affect how well research conclusions compare to those of earlier studies. Comprehending these variables is crucial in evaluating the importance of the research outcomes in the wider context of lyrical analysis.

The analysis of Olivia Rodrigo's song "Traitor" has a number of noteworthy strenght. First, it performs a thorough examination of the song's linguistic components, distinguishing between content and function words and explaining how each shapes the song's emotional resonance and narrative coherence. The research provides insightful information on how language is used in songwriting to tell stories and express complicated emotions by breaking down the lyrics in such detail. Furthermore, by classifying adverbs under the content word category, the study offers a fresh viewpoint, broadening our knowledge of lyrical analysis and offering a sophisticated examination of the song's temporal and emotional aspects.

Additionally, the comparative method used in the discussion strengthens the study's findings by placing them within the context of previous research. The analysis reveals both regions of alignment and deviation between the research results and earlier studies, which enhances our comprehension of the importance and originality of the current study. By encouraging a deeper understanding of the complex interaction between language and music in transmitting narrative themes and emotional depth, this comparative paradigm advances knowledge in the fields of linguistics and musicology.

Moreover, the comparative nature of the study distinguishes it from earlier research. Through a comparative analysis of its results with the previous research, the study clarifies points of convergence and divergence, underscoring its originality and importance in the domain. This comparative perspective fosters a deeper comprehension of the difficulties of lyrical analysis, which advances knowledge and increases the credibility of the research. Furthermore, the investigation of adverbs in the content word category by the study is a fresh addition to the field. This creative method offers new perspectives on the emotional and temporal components of the song, so broadening the traditional concept of lyrical analysis.

Despite its strengths, the study is not without limitations. One notable weakness is the inherent subjectivity associated with lyrical analysis. Interpretations of linguistic elements and their emotional impact may vary among individuals, potentially introducing bias into the study. Moreover, the research's reliance on a single song, "Traitor," restricts the generalizability of its findings. A larger sample size encompassing songs

from diverse genres and artists would provide a more comprehensive understanding of linguistic patterns in songwriting.

Furthermore, the study's qualitative interpretation is not supported by any quantitative evidence. The addition of quantitative measurements could improve the rigor and validity of the research findings, even though the qualitative technique provides insightful analysis of the subtleties of language use in the song. Last but not least, the research's exclusive focus on linguistic components found in the song's lyrics ignores other musical compositional elements like melody and rhythm, which are also crucial in determining emotional resonance and narrative impact.

CONCLUSION

From an in-depth analysis of the song *Traitor* by Olivia Rodrigo, it is clear that the careful use of linguistic elements provides a solid foundation for depicting a complex and emotionally charged story. The dominance of verbs in the content word category shows the dynamic aspect in conveying the message, while adjectives and nouns add descriptive and material layers thereby enriching the emotional and visual impression. Meanwhile, function words such as prepositions, auxiliary words, and conjunctions provide an important structural foundation in building a coherent narrative. The integration of adverbs, pronouns, articles, determiners, and negatives provides an additional dimension to the story, adding important nuances of time, space, specificity, and emphasis to the story. Thanks to the interaction of these words, Olivia Rodrigo succeeded in creating a deep story about betrayal, sadness and self-reflection in the realm of emotionally charged and complex relationships. Overall, the skillful and deliberate use of linguistic elements heightens and deepens the experience of listening to *Traitor*, making it a narrative and emotionally engaging work.

This study offers a thorough morphological analysis of Olivia Rodrigo's song "*Traitor*," exposing the complex linguistic components that enhance the song's emotional resonance and dramatic effect. The study shows how verbs, adjectives, nouns, and service words together create a rich emotional landscape that portrays themes of betrayal, sadness, and introspection through the classification of words into meaningful and useful categories. The results emphasize the deft storytelling abilities of Rodrigo and the complex interaction between language and emotion in poetic expression.

In conclusion, an in-depth analysis of the linguistic elements in *Traitor* by Olivia Rodrigo reveals a deliberate construction aimed at creating a compelling and emotionally engaging song. The strategic use of verbs, which primarily shape the meaning of words, enhances the dynamics of the narrative and captures the emotional excitement and conflict in the story. Supplemented with adjectives and nouns, these elements enrich the descriptive and real aspects, strengthening the audience's emotional connection with the depicted scenario. Additionally, the inclusion of function words such as prepositions, auxiliary words, and conjunctions play an important role in establishing the structural coherence necessary for a coherent story line. These elements provide spatial, temporal, and relational context, adding depth and flow to the emotional journey depicted in the song.

Additionally, the interaction of adverbs, pronouns, articles, determiners, and negatives introduces subtleties that enhance the story by providing temporal nuance, clarifying details, and confirming emotional context. By skillfully combining these linguistic sources, Olivia Rodrigo creates a multifaceted story that deeply engages audiences, exploring themes of betrayal, introspection, and the complexity of human emotions in relationships. Overall, the song's careful linguistic construction contributes greatly to its emotional depth and narrative impact, cementing its place as a moving and easily recognizable piece of musical history.

The research does have several limitations, though. Because the analysis is limited to a single song, the conclusions cannot be applied to other musical works or genres. Furthermore, although the study offers insightful analysis of the song's linguistic elements, it ignores other factors that might improve how the lyrics are understood, such the song's musical arrangement or cultural background.

In conclusion, the present study advances our comprehension of the ways in which language is employed in music to elicit feelings and communicate intricate stories. Through revealing the linguistic processes involved in Olivia Rodrigo's "Traitor," the research provides insightful analysis for academics and enthusiasts who are curious about the relationship between language, music, and emotion. Future studies could look into more lyrical analytical facets as well as the wider cultural and social ramifications of music as a medium for expression and communication.

ACKNOWLEDGMENTS

The researcher would like to gratefully acknowledge Prof. Dr. Drs. Jumanto, M.Pd. for his guidance within the Morphology class as well as for the follow-up proofreading to the completion of this article on a morphological analysis.

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