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An analysis of inflectional affixes in songs lyrics

Analisis afirmasi infleksional dalam lirik lagu

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Abstract

This study examines the use of inflectional affixes in the lyrics of songs by Day6, Taylor Swift, (G)I-dle, and Alice Shone. Using a descriptive qualitative research method, the analysis focuses on a range of inflections including third-person singular present, past tense, present progressive, past participle, plural, possessive, comparative, and superlative forms. The study identified a total of 83 occurrences of these inflectional affixes across the albums of the selected artists. These occurrences were categorized into different linguistic features, with the most frequent being past tense (20 occurrences), followed by present progressive (19 occurrences), plural (18 occurrences), past participle (15 occurrences), possessive (6 occurrences), third-person singular present (3 occurrences), comparative (2 occurrences), and superlative (1 occurrence). The findings indicate that past tense inflections are the most prevalent in the lyrics, suggesting their significant role in the linguistic characteristics of songs by Day6, Taylor Swift, (G)I-dle, and Alice Shone. This study contributes to our understanding of how inflectional affixes influence the linguistic nuances and stylistic choices in contemporary music lyrics.

Keywords*: Infectional Affixes Songs,, Language, Linguistic*

Abstrak

Penelitian ini meneliti penggunaan afiks infleksional dalam lirik lagu oleh Day6, Taylor Swift, (G)I-dle, dan Alice Shone. Dengan menggunakan metode penelitian deskriptif kualitatif, analisis ini berfokus pada berbagai infleksi termasuk bentuk orang ketiga tunggal masa kini, masa lampau, progresif masa kini, partisip masa lampau, jamak, posesif, komparatif, dan superlatif. Penelitian ini mengidentifikasi total 83 kejadian afiks infleksional dalam album dari artis yang dipilih. Kejadian-kejadian ini dikategorikan ke dalam berbagai fitur linguistik, dengan yang paling sering adalah infleksi masa lampau (20 kejadian), diikuti oleh progresif masa kini (19 kejadian), jamak (18 kejadian), partisip masa lampau (15 kejadian), posesif (6 kejadian), orang ketiga tunggal masa kini (3 kejadian), komparatif (2 kejadian), dan superlatif (1 kejadian). Temuan ini menunjukkan bahwa infleksi masa lampau adalah yang paling dominan dalam lirik, menunjukkan peran signifikan mereka dalam karakteristik linguistik lagu-lagu oleh Day6, Taylor Swift, (G)I-dle, dan Alice Shone. Penelitian ini membantu kita memahami bagaimana afiks infleksional mempengaruhi nuansa linguistik dan pilihan gaya dalam lirik musik modern.

Kata kunci: Afiks Infleksional, Lagu, Bahasa, Linguistik

INTRODUCTION

In the intricate tapestry of language, the subtle nuances embedded within the lyrics of songs often go unnoticed. Yet, these linguistic intricacies play a pivotal role in shaping the emotional impact and communicative depth of a musical composition. This study delves into the realm of inflectional affixes within the lyrics of songs by four diverse artists; Day6, Taylor Swift, (G)I-dle, and Alice Shone. The songs that the research used were entitled ‘Not Mine’ ‘Zombie’ ‘All Too Well’ ‘Maroon’ ‘Getaway Car’ ‘Exile’ ‘Mastermind’ ‘Illicit Affairs’ ‘Out of The Woods’ ‘The Last Great American Dynasty’ ‘Liar’ ‘I Do’ ‘Sooner’ By scrutinizing the employment of inflectional affixes, we aim to unravel the stylistic choices and linguistic patterns that contribute to the uniqueness of each artist's lyrical expression.

As mentioned by Antari, 2022 Day6, a South Korean rock band who was formed in 2016, has garnered acclaim for their emotionally charged lyrics. Taylor Swift, a global pop sensation, is renowned for her storytelling prowess, employing a rich tapestry of words to convey intricate narratives. (G)I-dle, a K-pop girl group, is celebrated for their innovative approach to music and lyrics. Alice Shone, a rising indie artist, brings a fresh perspective to the exploration of language in her songs.

Language can be studied in linguistics. Linguistics itself is a science of language, studying the structure of language and all the aspects that contain it. One of the branches of linguistics is morphology, it studies the morphemes that make up the smallest part of language that has meaning or grammatical function (Sari & Nufus, 2022).

According to Handoko (2019) A word represents the most basic independent unit within a language, whereas a morpheme, though the smallest meaningful unit, doesn't always function on its own. A word can be as simple as a single morpheme (e.g., "oh!," "rock," "red," "quick," "run," "expect") or can consist of multiple morphemes (like "rocks," "redness," "quickly," "running," "unexpected"). In contrast, a morpheme typically lacks the ability to exist as a standalone word (as seen in the examples mentioned, where these include -s, -ness, -ly, -ing, un-, -ed).

As it stated by Rahayu (2021) The first distinction related to morphemes is free morphemes and bound morphemes. A bound morpheme is a morpheme that lacks the ability to function independently as a word with a distinct meaning. Examples of bound morphemes include -ish, -ness, -ly, and un-. Typically, bound morphemes are associated with affixes, which are also bound and must always be attached to a root morpheme. Affixes come in two main categories:

inflectional affixes and derivational affixes (Yule, 2006). Inflectional affixes, such as prefixes, suffixes, and infixes, add layers of meaning to words, offering a dynamic range of expression within the constraints of a song's structure. This analysis seeks to uncover how these artists strategically deploy inflectional affixes to convey emotions, enhance storytelling, or create unique linguistic aesthetics.

In the process of conducting this study, the researchers employed certain songs as the subject of their investigation. Song is not only a media of entertainment, but also could be used to learn the language. Some students still experience reading problems such as difficulty to understand the texts, low mastery of vocabulary, low speed of reading, and low habit of reading (Wiranegara, 2022). By using song, we could practice our skills, especially in listening and speaking. The song is a source of learning English through the spelling, writing, listening, pronouncing, and reading comprehension (Nur Triayulin, 2012). Inflectional affixes, being adaptable components of language, manifest in diverse contexts, with song lyrics standing out as a particularly noteworthy domain. The author's decision to closely scrutinize the song lyrics of Day6, Taylor Swift, (G)I-dle, and Alice Shone is driven by the frequent utilization of affixation processes within the words of these artists. The growing interest of the author in this topic is fueled by the conspicuous presence of words featuring inflectional affixes in the selected song.

There are some inflectional affixes that have been discussed in previous researches. Sondakh et al. (2022) conducted research about the inflectional affixes in Ariana Grande’s Song lyrics, the result showed that the present participle is most dominant than the comparative which occurs 18 times. The other researcher Rahmadani et al., (2022) is also research about the inflectional affixes in today top hit on Spotify, and found that progressive is the most found in the song lyrics, different from previous study, Rahmadani’s paper not only analyze about the inflectional affixes but also derivational affixes. However, Sari et al., (2022) totally different from the previous study, they analyze about the inflectional affixes in short story titled “Rumpelstiltskin” by the Brothers Grimss.

The research gap is evident because no previous studies have specifically looked at how words change in Day6, Taylor Swift, (G)I-dle, and Alice Shone song lyrics. These artists have different styles and music genres, and exploring how they use word changes in their lyrics could help us understand how they express themselves through language in their songs. This would

contribute to a better understanding of how language and music come together in their unique works.

The primary goal of this study is to conduct a comprehensive look into the intentional use of inflectional affixes in the song lyrics of Day6, Taylor Swift, (G)I-dle, and Alice Shone. The purpose of this research is to elucidate the specific linguistic elements and patterns associated with the deployment of inflectional affixes in the songs of these diverse artists, with the specific goal of understanding the underlying purposes and stylistic choices that contribute to the uniqueness of each artist's lyrical expression.

The research questions proposed are aligned with the main objective of the study on analyzed how word changes in Day6, Taylor Swift, G-idle and Alice Shone Songs Lyrics. the research questions are as follow:

A. What types of inflectional affixes are appears in the song lyrics of Day6, Taylor Swift, G-idle and Alice Shone?
B. What is the function of the use of inflectional affixes in these song lyrics?

The emphasis on specific songs is not just owing to the artists' significant usage of affixes; it is also due to the engaging linguistic tapestry weaved in the lyrics by Day6, Taylor Swift, (G)I-dle, and Alice Shone. The language richness in these songs is regarded as a useful resource for delving into the multifaceted terrain of inflectional affixes. This technique not only broadens our understanding of language in the context of songwriting, but it also makes language studies more enjoyable. This research is interesting because it helps us learn more words and shows how musicians express themselves through language in their art. The primary objective is to identify and categorize the diverse types of inflectional affixes present in the lyrics of Day6, Taylor Swift, (G)I-dle, and Alice Sooner's songs entitled ‘Not Mine’ ‘Zombie’ ‘All Too Well’ ‘Maroon’ ‘Getaway Car’ ‘Exile’ ‘Mastermind’ ‘Illicit Affairs’ ‘Out of the Woods’ ‘The Last Great American Dynasty’ ‘Liar’ ‘I Do’ ‘Sooner’. Unlike previous studies that have only examined one or two singers, this research carefully narrows its attention to specific artists. This research intentionally narrows its focus to these specific artists, carving out a distinctive niche in the broader exploration of language in song lyrics. In essence, the study aims to uncover the nuanced language choices that distinguish Day6, Taylor Swift, G-idle, and Alice Shone’s song lyrics, with the goal of contributing to both academic insights into language in music and a heightened appreciation of the special interplay between words and musical artistry.

LITERATURE REVIEW

Morpheme

Morphology is like uncovering the teamwork between the way words look and sound and their meanings, where morphemes, the tiny units of meaning, work together as building blocks to create words. According to Lieber (2004), a morpheme is a unit of form in a word that carries significant meaning. According to Lieber's explanation in 2004, Morphemes come in different flavors. There are those that stick to other morphemes (bound morphemes), and there are those that stand alone (free morphemes). This mix adds depth and complexity to how we express ourselves in language. Each morpheme plays a unique part in the language's tune, and putting them together to produce words is a lot like composing music. And it's not just about everyday terms; it also explores the subtle ways in which language evolves over time.

Free Morpheme

A "free morpheme" is like a superhero of language because it can stand all by itself to generate a whole word. These strong morphemes are not only freestanding but also the foundation of compound words. As mentioned by Kreidler (1998)words like "arm," "chair," "happy," "guitar," "lemon," "shoe," and "horn" here all morpheme; these "superheroes" of the language realm defy analysis. These words are the champions of the language since they may work well along with others or stand out on their own.

Bound Morpheme

A few examples of such words are "unhappy," "guitarist," and "lemonade." Meaningful words like "un-," "-ist," and "-ade" are constructed from smaller units called "morphemes." But here's the intriguing part: these morphemes are what we call "bound morphemes." These bound morphemes are like reliable friends; unlike their independent counterparts, they can't function without the presence of other morphemes. Lieber (2004) argues that un-, -ist, and -ade are examples of bound morphemes that collaborate with other morphemes to form lexemes, or meaningful words. Affixes, which are tacked onto the beginning (prefix) or end (suffix) of a word, frequently carry these bound morphemes. It's as if they're personalizing the word for our linguistic journey, making it stand out and more exciting. The prefix "un-," the suffix "-ist," and the ending "-ade" are all examples of bound morphemes that work together to form the words we use in everyday conversation.

Inflectional Affixes

As cited by Yule (2010) in Sondakh et al., (2022) describes inflectional affixes as bound morphemes, linguistic assistants. Inflectional affixes don't form new words like their friends. Consider them linguistic pointers that indicate us a word's grammatical function. They indicate whether a word is alone, has friends (single or plural), is talking about the past or present, is saying yes or no, comparing things, or demonstrating ownership. There are eight inflectional affixes in English, as cited by Fromkin et al., (2011) in Arta et al., (2022):

1. **The third-person perspective singular present tense (–s)** is used to describe a current event or condition, indicating that the subject in phrases using the present tense is singular. Put simply, it guarantees conformity to a solitary third person, as demonstrated by instances such as "wait + s = waits."
2. **The past tense (indicated by the suffix -ed**) is used to describe events that happened in the past, signifying a former action, activity, or state of being. For example, the equation "wait + ed = waited" signifies the doing of an action in the past.
3. **The present progressive (–ing)** tense is used to generate the present participle or express a continuous aspect, as seen by combinations such as "eat + ing = eating."
4. **The past participle (-en)** is utilized to form the present perfect and past perfect tenses, indicating an action that has already been finished or one that had never taken place previously. For instance, the transformation of the verb "eat" into "eaten" indicates the accomplishment of the action.
5. **The plural form (ending in -s or -es)** is used to indicate that there is more than one of something (plural number). A singular form of the word "mug" can be transformed into its plural form "mugs" by adding the letter "s".
6. **The possessive form,** indicated by the usage of 's or s', is used to indicate ownership or possession. By appending an apostrophe to the end of the root word, it signifies ownership, as demonstrated in the example "Jane + ’s = Jane’s."
7. **The comparative form (-er)** is used to indicate that one thing or person has a higher quality than another. For example, the equation "fast + er = faster" represents the comparative degree of the adjective "fast" (meaning "more fast").
8. **The superlative (-est)** is used to describe the highest quality of one object within a group. It indicates that a certain product or person holds the utmost level of

excellence compared to others, as exemplified in the equation "fast + est = fastest" (meaning very fast).

METHODS

The writer used descriptive qualitative research method to analyze the data. According to Moleong et al., (2014) this method produces descriptive data through the documentation of observed human behavior, either in written or spoken form, and is used to comprehensively depict all aspects related to the research subject. This approach enables the researcher to provide a detailed textual representation of the data, specifically focusing on identifying the various types of inflectional affixes in song lyrics.

According to Oroh (2021) in Sondakh et al. (2022), “The purpose of data analysis is to come up with findings or the answers for the research questions” The collected data undergo analysis using the framework presented by Miles & Huberman (1994), which involves three key steps: data reduction, data display, and drawing conclusions.

The researcher followed several procedures during the data collection phase to ensure accuracy and thoroughness. Firstly, the researcher accessed the songs through official music platforms such as Spotify and Apple Music, ensuring they were working with legitimate and accurate versions of the music. The researcher then referred to the website genius.com to read the song lyrics, chosen for its comprehensive and user-verified database. To prevent misinterpretation and ensure accuracy, the researcher simultaneously listened to the songs while reading the lyrics from genius.com. During this process, they identified instances of affixation in the lyrics, making detailed notes of these occurrences and any relevant linguistic features observed. This structured and iterative approach, which involved analyzing each song multiple times, ensured a comprehensive and reliable analysis of the song lyrics for the research study.

RESULTS AND DISCUSSION

The researcher thoroughly analyzed the linguistic aspects of the song lyrics by Day6, Taylor Swift, (G)I-dle, and Alice Shone. The songs that the research used were entitled ‘Not Mine’ ‘Zombie’ ‘All Too Well’ ‘Maroon’ ‘Getaway Car’ ‘Exile’ ‘Mastermind’ ‘Illicit Affairs’ ‘Out of The Woods’ ‘The Last Great American Dynasty’ ‘Liar’ ‘I Do’ ‘Sooner’ in doing so, the researcher detected and classified a total of eight different forms of inflectional affixes. This classification corresponds to the theoretical framework proposed by Fromkin et al., (2011) in Arta et al., (2022). The inflectional affix types that have been identified include forms for third-person singular in the present tense, past tense, present progressive, past participle, plural,

possessive, comparative, and superlative. This analysis systematically examines the complex morphosyntactic features found in the lyrics of many musical performers, offering a thorough comprehension of the diverse ways language is expressed in songwriting.

A. What types of inflectional affixes are appears in the song lyrics of Day6, Taylor Swift, G-idle and Alice Shone?
B. What is the function of the use of inflectional affixes in these song lyrics?

1. Third-Person Singular Present

The writer found 3 pieces of data that were all written in the third-person singular present. This is the same type of third-person singular present that was used in the song lyrics that the writer already analyzed. The following are some of the things that the writer learned about the third-person singular present from the analysis:

Data 1: Nothin' new and nothin' feels right.

The "-s" of "feels" was identified as the inflectional affix, which is a kind of Third-Person Singular Present. The root of the word is "feel". The word "feels" there referring to the speaker's emotions or personal perspective. More precisely, it indicates that the speaker is conveying a feeling of discontent or unease.

Data 2: But it dies and it dies and it dies.

The "-s" of "dies" was identified as the inflectional affix, which is a kind of Third-Person Singular Present. The root of the word is "die". The word "dies" there referring to suggest the end, decay, or cessation of something.

The data in table 1 is subjected to the same analysis as they belong to the same category, specifically third-person singular present. For additional information, the data is displayed in the table below:

Table 1. Third-Person Singular Present Inflection found in the song lyrics

Base Word	**Third-Person Singular Present Affixes**	**New Word**
Feel	-s	Feels
Die	-s	Dies
Crime	-s	Crimes

2. Past Tense

The writer found 20 pieces of data that were all written in the past tense. This is the same type of past tense that was used in the song lyrics that the writer already analyzed. The following are some of the things that the writer learned about the past tense from the analysis:

Data 1: I'm a **crumpled**-up piece of paper lyin' here.

The "-ed" of "crumpled" was identified as the inflectional affix, which is a kind of Past Tense. The root of the word is "crumple". The word "crumpled" there referring to the paper is crumpled, wrinkled, or folded irregularly. This description commonly uses a crumpled sheet of paper to indicate a person who is exhausted or emotionally wounded. This expression can be used in poetry or lyrics to imply vulnerability, fragility, or emotional or mental overwhelm.

Data 2: You who **charmed** my dad with self-effacing jokes.

The "-ed" of "charmed" was identified as the inflectional affix, which is a kind of Past Tense. The root of the word is "charm". The word "charmed" there referring to have charmed someone with an endearing trait, whether it be a certain charisma, mannerism, or charismatic appeal.

Data 3: You and I **ended** up in the same room.

The "-ed" of "ended" was identified as the inflectional affix, which is a kind of Past Tense. The root of the word is "end". The word "ended" there referring to signifies that you ultimately reached or discovered yourselves in the same room.

Data 4: Never shoulda **played** you so hard

The "-ed" of "played" was identified as the inflectional affix, which is a kind of Past Tense. The root of the word is "play". The word "played" there referring to actions or behaviors that may have misled, deceived, or hurt the feelings of the person being addressed. It's often used in the context of relationships or interactions where someone feels they have mistreated or taken advantage of another person.

Data 5: When you **started** crying, baby, I did too

The "-ed" of "started" was identified as the inflectional affix, which is a kind of Past Tense. The root of the word is "start". The word "started" there referring to the initiation or beginning of the action of crying.

The data in table 2 is subjected to the same analysis as they belong to the same category, specifically the past tense. For additional information, the data is displayed in the table below:

Table 2. Past Tense Inflection found in the song lyrics

Base Word	Past Tense	New Word
Crumple	-ed	Crumpled
Charm	-ed	Charmed
Pick	-ed	Picked
Bloom	-ed	Bloomed

Burn	-ed	Burned
Look	-ed	Looked
Curse	-ed	Cursed
End	-ed	Ended
Show	-ed	Showed
Play	-ed	Played
Start	-ed	Started
Decide	-ed	Decided
Love	-ed	Loved
Wonder	-ed	Wondered
Reach	-ed	Reached
Walk	-ed	Walked
Call	-ed	Called
Want	-ed	Wanted
Travel	-ed	Traveled
Discover	-ed	Discovered

3. Present Progressive

The writer found 19 pieces of data that were all written in the present progressive. This is the same type of present progressive that was used in the song lyrics that the writer already analyzed. The following are some of the things that the writer learned about the present progressive from the analysis:

Data 1: Oh, I'm **falling** in love

The "-ing" of "falling" was identified as the inflectional affix, which is a kind of Present Progressive. The root of the word is "fall". The word "falling' there referring to expressing the sensation of becoming emotionally attached or romantically attracted to someone.

Data 2: I hear it in your voice, you're **smoking** with your boys

The "-ing" of "smoking" was identified as the inflectional affix, which is a kind of Present Progressive. The root of the word is "smoke". The word "smoking" there referring to the act of smoking, often associated with smoking cigarettes or other substances.

Data 3: We were **cleaning** incense off your vinyl shelf

The "-ing" of "cleaning" was identified as the inflectional affix, which is a kind of Present Progressive. The root of the word is "clean". The word "cleaning" there referring to

The term "cleaning" refers to the process of eliminating dirt, contaminants, or undesirable things from the vinyl shelf.

Data 4: I can see you **standing**, honey

The "-ing" of "standing" was identified as the inflectional affix, which is a kind of Present Progressive. The root of the word is "stand". The word "standing" there referring to someone's physical presence in an upright position, potentially in a particular place.

Data 5: Ooh, your necklace **hanging** from my neck

The "-ing" of "hanging" was identified as the inflectional affix, which is a kind of Present Progressive. The root of the word is "hang". The word "hanging" there referring to denote the location or condition of the necklace relative to the individual's neck.

The data in table 3 is subjected to the same analysis as they belong to the same category, specifically the past tense. For additional information, the data is displayed in the table below:

Table 3. Present Progressive Inflection found in the song lyrics

Base Word	Present Progressive	New Word
Drown	-ing	Drowning
Fall	-ing	Falling
Want	-ing	Wanting
Wait	-ing	Waiting
Smoke	-ing	Smoking
Clean	-ing	Cleaning
Shake	-ing	Shaking
Stand	-ing	Standing
Laugh	-ing	Laughing
Drift	-ing	Drifting
Sing	-ing	Singing
Think	-ing	Thinking
Swear	-ing	Swearing
Weep	-ing	Weeping
Seep	-ing	Seeping
Offend	-ing	Offending
Scream	-ing	Screaming
Cry	-ing	Crying
Hang	-ing	Hanging

4. Past Participle

The writer found 15 pieces of data that were all written in the past participle. This is the same type of past participle that was used in the song lyrics that the writer already analyzed. The following are some of the things that the writer learned about the past participle from the analysis:

Data 1: Put the money in a bag and I **stole** the keys

The word "stole" was identified as the inflectional affix, which is a kind of Past Participle. The root of the word is "steal". The word "stole" there referring to take something unlawfully or without permission.

Data 2: She stole his dog and **dyed** it key lime green

The word "dyed" was identified as the inflectional affix, which is a kind of Past Participle. The root of the word is "dye". The word "dyed" there referring to someone stole the dog without permission and dyed its fur a bright lime green color.

Data 3: Should've **known** I'd be the first to leave

The word "known" was identified as the inflectional affix, which is a kind of Past Participle. The root of the word is "know". The word "known" there referring to the speaker wishes they had known or foreseen something earlier.

Data 4: I think I've **seen** this film before

The word "seen" was identified as the inflectional affix, which is a kind of Past Participle. The root of the word is "see". The word "seen" there referring to the speaker is showing familiarity with the film, implying that they have seen it before.

Data 5: I **hosted** parties and starved my body

The word "hosted" was identified as the inflectional affix, which is a kind of Past Participle. The root of the word is "host". The word "hosted" there referring to the action of organizing or hosting gatherings.

The data in table 4 is subjected to the same analysis as they belong to the same category, specifically the past tense. For additional information, the data is displayed in the table below:

Table 4. Past Participle Inflection found in the song lyrics

Base Word	Past Participle	New Word
Switch	-ed	Switched
Steal	-	Stole
Know	-n	Known
Dye	-ed	Dyed

Leave	-	Left
Get	-	Got
Picture	-ed	Pictured
Tear	-	Torn
Host	-ed	Hosted
See	-n	Seen
Learn	-ed	Learned
Lay	-d	Laid
Tell	-	Told
Come	-	Came
Build	-	Built

5. Plural

The writer found 18 pieces of data that were all written in the plural. This is the same type of plural analysis that was used in the song lyrics that the writer already analyzed. The following are some of the things that the writer learned about the past participle from the analysis:

Data 1: Autumn **leaves** fallin' down like pieces into place

The word "leaves" was identified as the inflectional affix, which is a kind of Plural. The root of the word is "leaf". The word "leaves" there referring to actual autumn leaves falling from trees. Autumn leaf imagery is frequently connected with change, transition, or the natural order of things, and the lyrics appear to express a sense of harmony or alignment in life.

Data 2: Photo album on the counter, your **cheeks** were turnin' red

The word "cheeks" was identified as the inflectional affix, which is a kind of Plural. The root of the word is "cheek". The word "cheeks" there referring to the person's cheeks. When someone's cheeks turning red, it's usually due to blushing or embarrassment. In this context, it implies that the individual in the song may be feeling bashful or self-conscious in the depicted circumstance, possibly because of the photo album on the counter.

Data 3: Down the **stairs**, I was there

The word "stairs" was identified as the inflectional affix, which is a kind of Plural. The root of the word is "stair". The word "stairs" there referring to a set of steps or a staircase that the person took.

Data 4: I picked the **petals**, he loves me not

The word "petals" was identified as the inflectional affix, which is a kind of Plural. The root of the word is "petal". The word "petals" there referring to plucking the petals of a flower, commonly a daisy, while uttering the alternate phrases "he loves me" and "he loves me not" with each petal taken. The romantic outcome is determined by the last petal remaining.

Data 5: But the **monsters** turned out to be just trees

The word "monsters" was identified as the inflectional affix, which is a kind of Plural. The root of the word is "monster". The word "monsters" there referring to the worries and struggles that the performer endured in a relationship.

The data in table 5 is subjected to the same analysis as they belong to the same category, specifically the past tense. For additional information, the data is displayed in the table below:

Table 5. Plural Inflection found in the song lyrics

Base Word	Plural	New Word
Cheek	-s	Cheeks
Stair	-s	Stairs
Lover	-s	Lovers
Story	-ies	Stories
Leaf	-es	Leaves
Place	-s	Places
Stay	-s	Stays
Bracelet	-s	Bracelets
Petal	-s	Petals
Chance	-s	Chances
Branch	-es	Branches
Fate	-s	Fates
Domino	-es	Dominoes
Stare	-s	Stares
Wood	-s	Woods
Stich	-es	Stiches
Tree	-s	Trees
Monster	-s	Monsters

6. Possessive

The writer found 6 pieces of data that were all written in the possessive. This is the same type of possessive analysis that was used in the song lyrics that the writer already analyzed. The following are some of the things that the writer learned about the past participle from the analysis:

Data 1: And I left my scarf there at your **sister's** house.

The word "sister's" was identified as the inflectional affix, which is a kind of Possessive. The root of the word is "sister". The word "sister's" there referring to the house that belongs to someone's sister.

Data 2: And your **mother's** tellin' stories 'bout you on the tee-ball team.

The word "mother's" was identified as the inflectional affix, which is a kind of Possessive. The root of the word is "mother". The word "mother's" there referring to the guy on the tee-ball team's mother is telling the stories.

Data 3: That **magic's** not here no more.

The word "magic's" was identified as the inflectional affix, which is a kind of Possessive. The root of the word is "magic". The word "magic's" there referring to the charm or magic that was there before has vanished.

Data 4: "Your **roommate's** cheap-ass screw-top rosé, that's how".

The word "roommates" was identified as the inflectional affix, which is a kind of Possessive. The root of the word is "roommate". The word "roommate's" there referring to the roommate owns or is linked with the cheap-as-hell screw-top rosé.

Data 5: In every **lover's** game.

The word "lover's" was identified as the inflectional affix, which is a kind of Possessive. The root of the word is "lover". The word "lover's" there referring to the game belongs to or is associated with lovers.

The data in table 6 is subjected to the same analysis as they belong to the same category, specifically the past tense. For additional information, the data is displayed in the table below:

Table 6. Possessive Inflection found in the song lyrics

Base Word	Possessive	New Words
Sister	's	Sister's
City	's	City's
Magic	's	Magic's
Mother	's	Mother's
Roommate	's	Roommate's
Lover	's	Lover's

7. Comparative

The writer found 2 pieces of data that were all written in the Comparative. This is the same type of comparative analysis that was used in the song lyrics that the writer already analyzed.

The following are some of the things that the writer learned about the past participle from the analysis:

Data 1: Sacred **prayer**, I was there, I was there.

The word “prayer” was identified as the inflectional affix, which is a kind of Comparative. The root of the word is "pray”. The word “prayer” there referring to the personal or religious prayer, a moment of reflection, or a symbolic reference to an important event.

Data 2: I wish I'd known you **sooner.**

The word “sooner” was identified as the inflectional affix, which is a kind of Comparative. The root of the word is "soon”. The word “sooner” there referring to convey a desire for having met or become acquainted with the person earlier in time.

The data in table 7 is subjected to the same analysis as they belong to the same category, specifically the past tense. For additional information, the data is displayed in the table below:

Table 7. Comparative Inflection found in the song lyrics

Base Word	Comparative	New Words
Pray	-er	Prayer
Soon	-er	Sooner

8. Superlative

The writer only found 1 piece of data that were all written in the Superlative. This is the same type of superlative analysis that was used in the song lyrics that the writer already analyzed. The following are some of the things that the writer learned about the past participle from the analysis:

Data 1: "There goes the **maddest** woman this town has ever seen"

The word “maddest” was identified as the inflectional affix, which is a kind of Comparative. The root of the word is "mad”. The word “maddest” there referring to the woman who is known for her outlandish or unique behavior, making her the town's most eccentric or emotionally tumultuous person.

The data in table 7 is subjected to the same analysis as they belong to the same category, specifically the past tense. For additional information, the data is displayed in the table below:

Table 8. Superlative Inflection found in the song lyrics

Base Word	Superlative	New Word
Mad	-est	Maddestt

CONCLUSION

Based on previous findings and discussions, it can be inferred that the lyrics of songs by Day6, Taylor Swift, (G)I-dle, and Alice Shone utilize a diverse range of inflectional affixes. These encompass the inflections of third-person singular present, past tense, present progressive, past participle, plural, possessive, comparative, and superlative. The researcher found total of 83 occurrences of inflectional affixes were detected in the album during the process of examination. The instances were distributed among various categories, with 3 falling under third-person singular present inflection, 20 under past tense inflection, 19 under present progressive inflection, 15 under past participle inflection, 18 under plural inflection, 6 under possessive inflection, 2 under comparative inflection, and only 1 under superlative. up of the detected categories, the past tense inflection stood up as the most commonly used in the song lyrics, suggesting its dominant role in influencing the linguistic features of songs by Day6, Taylor Swift, (G)I-dle, and Alice Shone. At the end of this study, the author wants to give helpful tips to future researchers and readers. For the future research, it's suggested that researchers focus on how language changes happen. Comparing these changes in English to other languages is a useful approach. Using diverse sources and trying different research methods makes the research stronger. Additionally, the author suggests students learn about language changes. Understanding this is important because it can transform words and add new meanings, making our vocabulary richer and more diverse.

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