

CONNOTATIVE MEANING FOUND IN TAYLOR SWIFT'S SELECTED SONGS

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Abstrak

Penelitian ini berjudul “*Connotative meaning found in Taylor Swift's selected songs*” yang membahas tentang penerapan pengertian konotatif pada lagu – lagu pilihan Taylor Swift. Adapun tujuan dari penelitian ini adalah untuk mengidentifikasi, mengklasifikasi dan mengetahui ada berapa banyak konotatif yang ditemukan dalam lagu-lagu terpilih dari Taylor Swift. Metode yang digunakan adalah deskripsi kualitatif analisis berdasarkan teori Neil Gaiman. Hasil penelitian dari 14 lagu terpilih (breathe, out of the woods, exile, clean, new romantics, this is me trying, mirrorball, willow, Cornelia street, blank space, Style, red, picture to burn, cardigan.) menunjukkan bahwa ada 8 konotatif positif pada lirik lagu, 45 konotatif negatif dan 8 konotatif netral. Dari hasil penelitian diperoleh bahwa konotatif negative-lah yang paling dominan dari positif dan netral.

Kata kunci: *semantics, connotative meaning, Taylor Swift, song*

1. PENDAHULUAN

According to Geoffrey Leech in his book called *Semantics : the study of meaning* (1974) it is said that Semantics (as the study of meaning) is the central to the study of communication; and as communication becomes more and more pressing. Also he said Semantics is the center of the human study of human mind – thought processes, cognition, conceptualization – all these are intricately bound up with the way in which we classify and convey our experience of the world through language. So, semantics is an important to know because it's related to our daily life cause in every part of conversation, written text, even symbol has their meanings for community when the language that is been used.

In semantics, there is a Connotative material. Connotative is signifying or suggestive of an associative or secondary meaning in addition to the primary meaning, The main reason of connotative is to know the other meaning beside the word meaning itself (Denotative/literal meaning). Meaning can be seen through song whether literal meaning or figurative meaning. As what Luise

Peake (1980) has stated that song is a musical composition intended to be performed by the human voice. This is often done at distinct and fixed pitches (melodies) using patterns of sound and silence. Songs contain various forms, such as those including the repetition and variation of sections. The purpose of this analysis are to identify, classify and find out the most used of connotative connotation meaning found in Taylor Swift's selected songs.

In linguistics, semantics is the subfield that studies meaning. Semantics can address meaning at the levels of words, phrases, sentences, or larger units of discourse. According to John I Saeed, Semantics is the study of meaning communicated through language. He further says that a speaker's semantic knowledge is an exciting and challenging task. The semantic analysis, generally, must explain how the sentences of a particular language are understood, interpreted, and related to states, processes and objects in the world. Geoffrey Leech in his ‘*Semantic- A Study of meaning*’ (1974) breaks down meaning into seven types or ingredients giving primacy to conceptual meaning.

The Seven types of meaning according to Leech are as follows.

1) Conceptual or Denotative Meaning:

Conceptual meaning is also called logical or cognitive meaning. It is the basic propositional meaning which corresponds to the primary dictionary definition. Such a meaning is stylistically neutral and objective as opposed to other kinds of associative meanings. Conceptual Meanings are the essential or core meaning while other six types are the peripheral. It is peripheral in as sense that it is non-essential. They are stylistically marked and subjective kind of meanings. Leech gives primacy to conceptual meaning because it has sophisticated organization based on the principle of contrastiveness and hierarchical structure.

E.g. /P/ can be described as- voiceless + bilabial + plosive.

Similarly to;

Boy = + human + male-adult.

The hierarchical structure of 'Boy' = + Human + Male-Adult

Or "Boy" = Human – Male/Female-adult in a rough way.

Conceptual meaning is the literal meaning of the word indicating the idea or concept to which it refers. The concept is minimal unit of meaning which could be called 'sememe'. As we define phoneme on the basis of binary contrast, similarly we can define sememe 'Woman' as = + human + female + adult. If any of these attribute changes the concept cease to be the same.

Conceptual meaning deals with the core meaning of expression. It is the denotative or literal meaning. It is essential for the functioning of language. For example, a part of the conceptual meaning of 'Needle' may be "thin", "sharp" or "instrument". The organization of conceptual meaning is based on two structural principles- Contrastiveness and the principle of structure. The conceptual meanings can be studied typically in terms of contrastive features.

For example the word "woman" can be shown as:

"Woman = + Human, -Male, + Adult".

On the contrary, word

"Boy" can be realized as:-

"Boy = "+ human, + male, - Adult".

By the principle of structure, larger units of language are built up out smaller units or smaller units are built out larger ones. The aim of conceptual meaning is to provide an appropriate semantic representation to a sentence or statement. A sentence is made of abstract symbols. Conceptual meaning helps us to distinguish one meaning from the meaning of other sentences. Thus, conceptual meaning is an essential part of language. A language essentially depends on conceptual meaning for communication. The conceptual meaning is the base for all the other types of meaning.

2) Connotative Meaning

Connotative meaning is the communicative value of an expression over and above its purely conceptual content. It is something that goes beyond mere referent of a word and hints at its attributes in the real world. It is something more than the dictionary meaning. Thus purely conceptual content of 'woman' is +human + female+ adult but the psychosocial connotations could be 'gregarious', 'having maternal instinct' or typical (rather than invariable) attributes of womanhood such as 'babbling', 'experienced in cookery', 'skirt or dress wearing' etc. Still further connotative meaning can embrace putative properties of a referent due to viewpoint adopted by individual, group, and society as a whole. So in the past woman was supposed to have attributes like frail, prone to tears, emotional, irritable, inconstant, cowardly etc. as well as more positive qualities such gentle, sensitive, compassionate, hardworking etc. Connotations vary age to age and society to society.

E.g. Old age 'Woman' - 'Non-trouser wearing or sari wearing' in Indian context must have seemed definite connotation in the past.

Present 'Woman'---- Salwar/T-shirt/Jeans wearing.

Sometimes connotation varies from person to person also

. E.g. connotations of the word 'woman' for misogynist and a person of feminist vary.

The boundary between conceptual and connotative seems to be analogous. Connotative meaning is regarded as incidental, comparatively unstable, in determinant, open ended, variable according to age, culture and individual, whereas conceptual meaning is not like that. It can be codified in terms of limited symbols.

3) Social Meaning

The meaning conveyed by the piece of language about the social context of its use is called the social meaning. The decoding of a text is dependent on our knowledge of stylistics and other variations of language. We recognize some words or pronunciation as being dialectical i.e. as telling us something about the regional or social origin of the speaker. Social meaning is related to the situation in which an utterance is used. It is concerned with the social circumstances of the use of a linguistic expression. For example, some dialectic words inform us about the regional and social background of the speaker. In the same way, some stylistic usages let us know something of the social relationship between the speaker and the hearer

E.g. "I ain't done nothing"

The line tells us about the speaker and that is the speaker is probably a black American, underprivileged and uneducated. Another example can be

"Come on yaar, be a sport. Don't be Lallu"

The social meaning can be that of Indian young close friends. Stylistic variation represents the social variation. This is because styles show the geographical region social class of the speaker. Style helps us to know about the period, field and status of the discourse. Some words are similar to others as far as their conceptual meaning is concerned. But they have different stylistic meaning. For example, 'steed', 'horse' and 'nag' are synonymous. They all mean a kind of animal i.e. Horse. But they differ in style and so have various social meaning. 'Steed' is used in poetry; 'horse' is used in general, while 'nag' is slang. The word 'Home' can have many use also like domicile (official), residence (formal) abode (poetic), home

(ordinary use). Stylistic variation is also found in sentence. For example, two criminals will express the following sentence

"They chucked the stones at the cops and then did a bunk with the look"

(Criminals after the event)

But the same ideas will be revealed by the chief inspector to his officials by the following sentence.

"After casting the stones at the police, they abandoned with money."

(Chief Inspector in an official report)

Thus through utterances we come to know about the social facts, social situation, class, region, and speaker-listener relations by its style and dialect used in sentences. The illocutionary force of an utterance also can have social meaning. According to the social situation, a sentence may be uttered as request, an apology, a warning or a threat, for example, the sentence,

"I haven't got a knife" has the common meaning in isolation. But the sentence uttered to waiter mean a request for a knife'

Thus we can understand that the connotative meaning plays a very vital role in the field of semantics and in understanding the utterances and sentences in different context.

4) Affective or Emotive Meaning

For some linguists it refers to emotive association or effects of words evoked in the reader, listener. It is what is conveyed about the personal feelings or attitude towards the listener.

E.g. 'home' for a sailor/soldier or expatriate

and 'mother' for a motherless child, a married woman (esp. in Indian context) will have special effective, emotive quality.

In affective meaning, language is used to express personal feelings or attitude to the listener or to the subject matter of his discourse. For Leech affective meaning refers to what is convey about the feeling and attitude of the speak through use of language (attitude to listener as well as attitude to what he is saying). Affective meaning is often

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conveyed through conceptual, connotative content of the words used

E.g. “you are a vicious tyrant and a villainous reprobation and I hate you”

Or “I hate you, you idiot”.

We are left with a little doubt about the speaker’s feelings towards the listener. Here speaker seems to have a very negative attitude towards his listener. This is called affective meaning.

But very often we are more discreet (cautious) and convey our attitude indirectly.

E.g. “I am terribly sorry but if you would be so kind as to lower your voice a little”

It conveys our irritation in a scaled down manner for the sake of politeness. Intonation and voice quality are also important here. Thus the sentence above can be uttered in biting sarcasm and the impression of politeness maybe reversed while –

e.g. “Will you belt up?”- can be turned into a playful remark between intimates if said with the intonation of a request.

Words like darling, sweetheart or hooligan, vandal have inherent emotive quality and they can be used neutrally.

I.A. Richards argued that emotive meaning distinguishes literature or poetic language from factual meaning of science. Finally it must be noted that affective meaning is largely a parasitic category. It overlaps heavily with style, connotation and conceptual content.

5) Reflected Meaning

Reflected meaning and collocative meaning involve interconnection

At the lexical level of language, Reflected meaning arises when a word has more than one conceptual meaning or multiple conceptual meaning. In such cases while responding to one sense of the word we partly respond to another sense of the word too. Leech says that in church service ‘the comforter and the Holy Ghost ’refer to the third in Trinity. They are religious words. But

unconsciously there is a response to their non-religious meanings too. Thus the ‘comforter’ sounds warm and comforting while the ‘Ghost’ sounds ‘awesome’ or even ‘dreadful’. One sense of the word seems to rub off on another especially through relative frequency and familiarity (e.g. a ghost is more frequent and familiar in no religious sense.). In poetry too, we have reflected meaning as in the following lines from ‘Futility’

‘Are limbs so dear achieved, are sides,

Full nerved still warm-too hard to stir’

Owen here uses ‘dear’ in the sense of expensiveness. - But the sense of beloved is also eluded.

E.g. Daffodils

“The could not but be gay

In such jocund company”

The word ‘gay’ was frequently used in the time of William Wordsworth but the word now is used for ‘homosexuality’.

In such type cases of multiple meaning, one meaning of the word pushes the other meaning to the background. Then the dominant suggestive power of that word prevails. This may happen because of the relative frequency or familiarity of the dominant meaning. This dominant meaning which pushes the other meaning at the background is called the reflected meaning. Reflected meaning is also found in taboo words. For examples are terms like erection, intercourse, ejaculation. The word ‘intercourse’ immediately reminds us of its association with sex (sexual intercourse). The sexual association of the word drives away its innocent sense, i.e. ‘communication’. The taboo sense of the word is so dominant that its non-taboo sense almost dies out. In some cases, the speaker avoids the taboo words and uses their alternative word in order to avoid the unwanted reflected meaning. For example, as Bloomfield has pointed out, the word ‘Cock’ is replaced by speakers, they use the word ‘rooster’ to indicate the general meaning of the word and avoid its taboo sense. These words have non-sexual meanings too. (E.g. erection of a building, ejaculate-throw out somebody) but because of their frequency in the lit of the physiology of sex it is becoming difficult to

use them in their innocent/nonsexual sense. Thus we can see that reflected meaning has great importance in the study of semantics.

6) Collocative Meaning

Collocative meaning is the meaning which a word acquires in the company of certain words. Words collocate or co-occur with certain words only e.g. Big business not large or great. Collocative meaning refers to associations of a word because of its usual or habitual co-occurrence with certain types of words. 'Pretty' and 'handsome' indicate 'good looking'. However, they slightly differ from each other because of collocation or co-occurrence. The word 'pretty' collocates with – girls, woman, village, gardens, flowers, etc.

On the other hand, the word 'handsome' collocates with – 'boys' men, etc. so 'pretty woman' and 'handsome man'. While different kinds of attractiveness, hence 'handsome woman' may mean attractive but in a mannish way. The verbs 'wander' and 'stroll' are quasi-synonymous—they may have almost the same meaning but while 'cows may wonder into another farm', they don't stroll into that farm because 'stroll' collocates with human subject only. Similarly one 'trembles with fear' but 'quivers with excitement'. Collocative meanings need to be invoked only when other categories of meaning don't apply. Generalizations can be made in case of other meanings while collocative meaning is simply on idiosyncratic property of individual words. Collocative meaning has its importance and it is a marginal kind of category.

7) Thematic Meaning

It refers to what is communicated by the way in which a speaker or a writer organizes the message in terms of ordering focus and emphasis. Thus active is different from passive though its conceptual meaning is the same. Various parts of the sentence also can be used as subject, object or complement to show prominence. It is done through focus, theme (topic) or emotive emphasis. Thematic meaning helps us to understand the message and its implications properly. For example, the following statements in active and passive voice have same conceptual meaning but different communicative values. e.g.

1) Mrs. Smith donated the first prize

2) The first prize was donated by Mrs. Smith.

In the first sentence "who gave away the prize" is more important, but in the second sentence "what did Mrs. Smith gave is important". Thus the change of focus change the meaning also. The first suggests that we already know Mrs. Smith (perhaps through earlier mention) its known/given information while it's new information. Alternative grammatical construction also gives thematic meaning. For example,

1) He likes Indian good most.

2) Indian goods he likes most

3) It is the Indian goods he likes most.

Like the grammatical structures, stress and intonation also make the message prominent. For example, the contrastive stress on the word 'cotton' in the following sentence give prominence to the information

John wears a cotton shirt

The kind of shirt that john wears is cotton one.

Thus sentences or pairs of sentences with similar conceptual meaning differ their communicative value. This is due to different grammatical constructions or lexical items or stress and intonations. Therefore they are used in different contents.

"Ten thousand saw I at a glance"

Wordsworth here inverts the structure to focus on 'ten thousand'.

Sometimes thematic contrast i.e. contrasts between given and new information can be conveyed by lexical means.

e.g.

1) John owns the biggest shop in London

2) The biggest shop in London belongs to John.

The ways we order our message also convey what is important and what not. This is basically thematic meaning.

The connotative meaning is a reference to the associations that are connected to a certain word or emotional suggestions related to that word. For this analysis, the writer use the theory from Neil Gaiman to analyze it. According to Neil Gaiman (2020), they were 3 types of Connotation :

1. Positive Connotation. Words that conjure a favorable emotional response. For example, describing someone ambitious as a “go-getter” or someone who is lively and curious as “youthful.”
2. Negative Connotation. When a negative connotation is made, it presents the person or thing in an unfavorable light. Using the examples above, the same ambitious person might be described as an “overachiever,” while the curious person might be referred to as “childish.”
3. Neutral Connotation. This is when a word says what it means with a neutral point of view, and no attached positive or negative connotation. The statement, “He is ambitious” suggests a person works hard and strives to achieve, without judgment on whether the ambition is a good or a bad thing.

2. METODE PENELITIAN

2.1 Research Method

The writer uses descriptive research as the method of research. Shields, Patricia and Rangarajan, N. (2013) say descriptive research involves gathering data that describe events and then organizes, tabulates, depicts, and describes the data collection. The researcher gets the data from the lyrics. The information and data that have been obtained are written by various writers and researchers. The data are analyzed by using Neil Gaiman’s theory.

2.2 Data Collecting Procedure

The data are taken from Taylor's Swift's selected songs and some supporting data such as lyrics of the selected songs, books and articles. The data of the research consist 14of selected songs (breathe, out of the woods, exile, clean, new romantics, this is me trying, mirror ball, willow,

Cornelia street, blank space, Style, red, picture to burn, cardigan.)

2.3 Analysis Data Technique

The researcher does some steps as follow

:

1. Listening to Taylor Swift’s selected songs
2. Reading the lyrics of Taylor Swift’s selected songs
3. Identifying and classifying the connotative meaning into its type
4. Describing the meaning of connotative in Taylor Swift’s selected songs
5. Drawing the conclusion

3. HASIL DAN PEMBAHASAN

3.1 The types in connotative meaning in Taylor Swift’s selected song

1. Breathe

Negative :

1. *I see your face in my mind as I drive away ; meaning : reminding the moment (line 1)*
2. *Cause none of us thought it was gonna end that way ; meaning : wrong expectation (line 2)*
3. *But it's killing me to see you go; meaning : the pain is worse (line 5)*
4. *Music starts playin' like the end of sad movies; meaning : the occasion is starting (line 6)*
5. *Never a clean break ; meaning : no ending / finish line(line 12)*

Neutral:

1. *Like the back of my hand ; Neutral ; meaning : easy to see/get (line 13)*

2. Out of the Woods

Positive:

1. *To move the furniture so we could dance* ; meaning : set to be free. (**line 26**)

Negative:

1. *The rest of the world was black and white, but we were in screaming color* ; meaning : forced everything (**line 8**)
2. *Are we out of the woods yet?* ; meaning : tired of this bad situation. (**line 10**)
3. *Remember when we couldn't take the heat?* ; meaning : couldn't handle the problem. (**line 45**)

3. Exile

Positive:

1. *So I'm leavin' out the side door* ; Positive ; meaning : go out from it (**line 30**)

Negative:

1. *Holdin' all this love out here in the hall* ; meaning : waiting for no answer (**line 6**)
2. *I think I've seen this film before, and I didn't like the ending* ; meaning : fear of the past experience (**line 7-8**)
3. *You're not my homeland anymore* ; meaning : losing soulmate (**line 9**)
4. *Now I'm in exile seein' you out* ; meaning : suffered (**line 12**)
5. *Balancin' on breaking branches* ; Negative ; meaning : blind of decision (**line 21**)
6. *Those eyes add insult to injury* ; meaning : the madness is terrifying (**line 22**)
7. *We always walked a very thin line* ; meaning : shallow decisions (**line 35**)

4. Clean

Positive:

1. *Rain came pouring down when I was drowning, that's when I could finally breathe*; meaning : The tears cleaned off to move on. (**line 9 – 10**)

Negative:

1. *The drought was the very worst, when the flowers that we'd grown together died of thirst* ; there is no final way, the relationship over (**line 1 – 2**)
2. *Like a wine – stained dress, I can't wear anymore* ; meaning : there is no good at all (**line 5**)
3. *Hung my head as I lost the war and the sky turned black like a perfect storm* ; meaning : give in everything . (**line 7 – 8**)
4. *When the butterflies turns to dust that covered my whole room* ; meaning : good memories become pain (**line 14 – 15**)
5. *The water filled my lungs, I screamed so loud but no one heard a thing* ; meaning : allowing to feel pain / process of healing (**line 18 - 19**)

5. New Romantics

Positive:

1. *Honey life is just a classroom*; meaning : life is about learning (**line 8**)
2. *Cause baby I could build a castle, out of all the bricks they threw at me*; meaning : hatred just made strong (**line 10 – 11**)
3. *The best people in life are free* ; meaning : you're close ones with feeling free (family) . (**line 21**)

Negative:

1. *We wait for trains that aren't just coming*; meaning : hope and wish that did not happen (**line 2**)



Neutral:

1. *It's poker, he can't see it in my face, but I'm about to play my ace* ; meaning : Mysterious thing to surprise someone (**lines 23 – 25**)

6. This is me trying

Positive:

1. *But I'm here in your doorway* ; meaning : she faced the obstacles no matter what (**line 8**)
2. *Pouring out my heart to a stranger, but I didn't pour a whiskey*; meaning : willingly told the stories without any lies (**lines 17 - 18**)

Negative:

1. *I had the shiniest wheels, now they're rusting* ; meaning : the passion was dumped (**line 1**)
2. *They told me all of my cages were mental*; meaning : made a victim (**line 11**)
3. *And my words shoot to kill when I'm mad* ; meaning : words hurt someone's feeling (**line 13**)
4. *I was so ahead of the curve, and the curve became a sphere* ; meaning : Everything came back to her even she tried to solve the problem (**line 15**)

7. Mirrorball

Neutral:

1. *I want you to know, I'm a mirrorball* ; meaning : reflecting to everyone (**line 1 – 2**)
2. *And when I break, it's in a million pieces* ; meaning : you can feel what I feel (**line 6**)
3. *And they called the circus, burned the disco down* ; meaning : media ruined the career (**line 30**)
4. *I'm still on that tightrope, I'm still trying everything to get you laughing at me* ; meaning : still keep going (**line 32 – 33**)

8. Willow

Neutral:

1. *I'm like the water when your ship rolled in that night* ; meaning : let you in (**line 1**)
2. *Rough in the surface, but you cut through like a knife* ; meaning : you got the way to know me even it was harsh. (**line 2**)
3. *Life was a willow and it bent right to your wind* ; meaning : followed you wherever you take me (**line 10**)

Negative:

1. Lose in your current like a priceless wine ; meaning : worthless (**line 5**)
2. The more that you say, the less I know ; meaning : lack of information (**line 6**)
3. Wherever you stray, I follow ; meaning : blind of love (**line 7**)
4. Every bait and switch was a work of art ; meaning : every problem always a lesson (**line 31**)

9. Cornelia Street

Neutral:

1. *We were a fresh page on the desk, filling in the blanks as we go* ; meaning : just started the relationship (**line 5 - 6**)

Negative:

1. *I'd never walk Cornelia Street again* ; meaning : Never falling in love again. (**line 10**)
2. *I get mystified by how this city screams your name* ; meaning : the memories stayed (**line 13**)

10. Blank space

Negative:

1. *Magic, madness, heaven, sin* ; meaning : The relationship went wild (**line 3**)
2. *You look like the new mistakes* ; meaning : current problem (**line 6**)
3. *I can read you like a magazine* ; meaning : easy to get into with (**line 9**)
4. *I'm dying to see how this one ends* ; meaning : being impatient (**line 13**)
5. *It's gonna go down in flames* ; meaning : it would give a pain (**line 17**)

Neutral:

1. *I can make all the table turns* ; meaning : spell the truth (**line 40**)

11. Style

Negative:

1. *Midnight, you come pick me up, no headlights* ; meaning : privacy / sneak out relationship (**line 1 - 2**)
2. *A long drive, could end in burning flames or paradise* ; meaning : this going to fail or happy (**line 3 - 4**)

Neutral:

1. *Cause we never go out of style* ; meaning : never outdated (**line 17**)

12. Red

Negative:

1. *Losing him was blue like I'd never known* ; meaning : the lost was so sad (**line 9**)
2. *Missing him was dark gray, all alone* ; meaning : bad loneliness (**line 10**)
3. *But loving him was red* ; meaning : infatuation, jealousy, anger (**line 13**)

13. Picture to Burn

Negative:

1. *'Cause I hate that stupid old pickup truck you never let me drive* ; meaning : the ego was not control (**line 6**)
2. *You're a redneck heartbreak who's really bad at lying* ; meaning : spotted lying (**line 7**)
3. *As far as I'm concerned, you're just another picture to burn* ; meaning : you will replace (**line 9**)

Neutral:

1. *So watch me strike a match on all my wasted time* ; meaning : let me took my time back (**line 18**)

14. Cardigan

Neutral:

1. *Vintage tee, brand new phone* ; meaning : another perspectives mixing together (**line 1**)

Negative:

1. *High heels on cobblestones* ; meaning : tried to blend in (**line 2**)
2. *And when I felt like I was an old cardigan under someone's bed* ; meaning : just needed for awhile (**line 13 - 15**)
3. *Stepping on last train* ; meaning : one last decision (**line 33**)

3.2 The most use of Connotative Meaning in Taylor Swift's selected song

The 14 songs consists of **4 songs** from the Folklore album 2020 (**this is me trying** – positive (2 data) negative (4 data), **mirrorball** – neutral (4 data), **exile** – positive (1 data) negative (7 data) , **2 songs** from the album Evermore 2020 (**willow** – neutral (3 data) negative (4 data) **cardigan** – neutral (1 data) negative (3data))) , **5 songs** from the

album 1989 2014 (**out of the woods** – positive (1 data) negative (3 data), **clean** – positive (1 data) negative (5 data), **new romantics** – positive (3 data) negative (1 data) neutral (1 data), **blank space** – negative (5 data) neutral (1 data), **style** - negative (2 data) neutral (1 data)) , **1 song** from the album Red 2012 (**red** – negative (3 data)) , **1 song** from the album Fearless 2008 (**breathe** – negative(5 data) neutral (1 data)) , **1 song** from the album Taylor Swift 2006 (**picture to burn** – negative (3 data) neutral (1 data)) . The connotative meaning found in Taylor Swift selected songs are positive 8 data, negative 45 data, neutral 8 data. The most use of connotative meaning in Taylor swift's selected song is negative. The connotative meaning found in Taylor Swift selected songs are positive 8 data, negative 45 data, neutral 8 data. The most used of connotative meaning in Taylor swift's selected song is negative.

4. KESIMPULAN

4.1 Conclusion

The research included 14 songs. They are (breathe, out of the woods, exile, clean, new romantics, this is me trying, mirror ball, willow, Cornelia street, blank space, Style, red, picture to burn, cardigan.). The connotative meaning found in Taylor Swift selected songs are positive 8 data, negative 45 data, neutral 8 data. The most use of connotative meaning in Taylor swift's selected songs is negative.

4.2 Suggestion

Songs always being interesting to be analyzed because it is similar to a poetry, people can get a new perspective from the writer. Analyzing the song, also can be helpful for those who want to know the meaning or context within it. It is a fascinating source of datum that can be analyzed in many various ways, not only semantics but also from the other scopes of linguistics. Hopefully, in the future, there will be another writer or researcher who are engrossed in taking song as one of the data preference for their analysis or research.

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