**ALLOMOPRH IN THE SONG ‘I BET YOU THINK ABOUT ME’ BY TAYLOR SWIFT**

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Abstract

The purpose of this research is to identify the types of allomorphs found in the lyrics of Taylor Swift's song "I Bet You Think About Me" from the album Red (2021). The rationale behind the author's selection of this particular song is its notable popularity and its origin from Taylor Swift's Red album, which garnered numerous awards. This research is a development of the theory of Banjar Y. S. (2012) regarding the types of allomorphs and the resulting changes. The lyrics were analyzed qualitatively, emphasizing the importance of allomorphs in understanding the linguistic structure of songs. Using Banjar Y. S.'s theory, this study found a total of twenty-eight data that refers to allomorphs. In this study, the writer describes seven data categories. The initial two data categories are additive allomorph, the subsequent two data categories are suppletive allomorph, the third two data categories are replacive allomorph, and the final data category is zero allomorph.

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Key points: Allomorph, Taylor Swift, Lyrics, Banjar Y. S

**A. INTRODUTION**

Language represents one of the fundamental means by which human beings engage in communication with one another. An understanding of the processes involved in language formation can facilitate more effective communication, as evidenced by the benefits derived from studying linguistics. In the context of linguistic studies, the concept of morphemes is of particular interest due to the fact that It should be noted that this phenomenon does not invariably manifest in the same form. This phenomenon is worthy of further investigation.

The objective of this paper is to conduct an analysis of the allomorphs identified in Taylor Swift's song with Chris Stapleton, 'I Bet You Think About Me' from the album Red (Taylor's Version), published in 2021. This data is available on YouTube music with the following link <https://music.youtube.com/watch?v=Aifi_CiXDeM&si=iw5Mr49pzrW3d31D>.

The writer chose this song because it was popular among the general public and this song is part of the songs from the Red album (Taylor's version) which has received various awards including nominations for favorite pop album at the American music awards 2022, pop album of 2021 at the people's choice awards, and stayed in the number 1 position on the billboard 200 for a week. In this song, the author will ascertain whether there are allomorphs in the song and analyze the changes that happen in the process.

1. MORPHEMES

As previously stated, morphemes do not invariably manifest in a consistent form. In the direction of knowing allomorphs and analyzing them, we need to know what a morpheme is in order to know allomorph. The term 'morpheme' refers to the smallest linguistic units that significantly impact a sentence's meaning, as defined by the Longman Group (2001) in Čilić and Penavić (2020).

Famala's (2021) work provides a comprehensive overview of the field, defining the smallest unit of a language that possesses meaning or grammatical function as a morpheme (p. 14). It can be stated that morphemes are of significant importance within a sentence, as they influence the sentence's overall meaning. Furthermore, a multitude of morphemes exists within the focus of morphological studies, each exhibiting distinctive characteristics that necessitate a particular approach to interpretation.

A morpheme is defined as a fundamental unit of language that cannot be further subdivided into smaller parts. In essence, morphemes can be categorized into two primary classifications: The two types of morphemes are bound and free. Free morphemes possess the capacity to function as independent entities and can stand alone as separate words. Conversely, bound morphemes lack the capacity to function as independent words and are dependent on a larger constituent for their meaning, such as the suffix –ing in the word "drinking."

However, this paper will focus on a specific type of morpheme, namely the inflectional morpheme, which is derived from a bound morpheme. Famala (2021), emphasizes that the free morpheme constitutes the smallest unit in a language that can stand alone without being bound to other morphemes(p. 27). Furthermore, Famala (2021) asserts in the same publication that bound morphemes are antithetical to free morphemes, emphasizing that bound morphemes must be attached to other morphemes. In regard to the function of the inflectional as a grammar marker, it should be noted that this does not entail a change in word class for the lexeme.

In the study conducted by Abid et al. (2020), the assertion was made that inflectional morphemes are morphemes that are unable to create new meanings. Rather, these morphemes provide a broader view of the grammatical statistics that underlie the current meanings of the words they are attached to. The "-ed" suffix, for example, denotes the simple past tense of the word "watched". The basic word class is unaffected by this. Furthermore, upon acquiring a more comprehensive understanding of inflectional morphemes, it becomes evident that there exist additional morphemes, known as allomorphs.

1. ALLOMORPH

The term 'allomorph' is used to describe a set of variant forms of a morpheme that retain the underlying meaning, but which may manifest in different forms due to specific influences on the phonological or grammatical system. According to the explanation offered by Famala (2021), the definition of allomorphs suggests that they are morphemes that exhibit sound variants contingent on their environment.

According to Haspelmath's observations in Čilić and Penavić (2020), it can be said that allomorphs, which are considered alternate morphemes, two-word roots, or morphological patterns, are believed to exhibit complementary distributions and convey a similar meaning. In accordance with Katamba's (1993) theoretical framework, allomorphs are conceptualized as alternatives to morphemes that are influenced by their immediate environment. The allomorph phenomenon, as postulated by Katamba, finds its manifestation through ponological or grammatical factors, culminating in the formation of disparate morphemes that nevertheless refer to a singular morpheme unit (p. 26).

As stated by the aforementioned experts, allomorph is conceptualized as a morpheme that manifests distinct pronunciations and contextual variations depending on its environmentThe English morpheme /s/, for instance, is pronounced three different ways to indicate the plural form of nouns. The sound /s/ can be articulated in a multitude of ways, depending on its placement within a word. For example, in the word "cat," /s/ can be pronounced as either /s/, /z/, or /iz/. In this particular instance, the /s/ is pronounced as /s/ because it follows the final sound of "cat," which is /t/.

The allomorph is categorized into a mount of distinct types. As detailed by Banjar (2012) in Čilić and Penavić (2020), these can be further classified into four primary categories, namely additive allomorph, replacive allomorph, suppletive allomorph, and zero allomorph

2.1. Additive Allomorph

As asserted by Davie (2015) in Čilić and Penavić (2020), Additive allomorph is defined as the use of affixes attached to a word with the objective of modifying the word's meaning. For instance, the affixation of "-ed" to the word "touched" changes its denotation to signify the past tense, while the addition of the suffix -ed also modifies the word's pronunciation from "touch" /tʌʧ/ to "touched" /tʌʧt/. The alteration in pronunciation of the word occurs due to the suffix -ed encountering the final sound of the word "touch," which is /ʧ/. A similar phenomenon occurs with the addition of "-im" to the word "imperfect," which while changing its meaning, retains its base form.

2.2. Replacive Allomorph

A replacive allomorph is a change of one sound in a word that results in a change of meaning Nordquist (2016) in the study by Čilić and Penavić (2020) It is possible to see as examples below (s) for singular and (p) for plural:

1. woman(s) - Women (p)
2. child(s) -Children (p)

2.3. Suppletive Allomorph

In regard to the suppletive allomorph, as defined by Kaybne (2016) in Čilić and Penavić (2020), It is important to note that there is a change in form that is completely different but has a similar, phonologically distinct meaning. For example, the suppletive allomorph is usually found in irregular verbs, as below:

Buy (V1) – bought (V2) – bought (V3)

Catch (V1) – caught (V2) – caught(V3)

2.4. Zero Allomorph

Finally, as posited by Davie (2015) in Čilić and Penavić (2020), the zero allomorph indicates that while there is no alteration in form, there is a shift in meaning, as evidenced by the observed phonological changes. An example of a zero allomorph that has a difference in meaning without a change in form:

1. Sheep (singular) - Sheep (plural)
2. Fish (singular)- Fish (plural)
3. Read (V1) - Read (V2)
4. Cut (V1) - Cut (V2)

**B. METHOD OF RESEARCH**

1. **Method of research**

This paper certainly has a method in data collection and the process. this paper itself uses a qualitative method in which the way to use it is to collect data and also analyze the data object by describing it. According to A.Oun and Bach (2014) qualitative methods have several stages, but the two important things of qualitative methods are data collection and also the process of analyzing the data. It was also posited that these two elements constitute the foundational principles of qualitative methods. Absent these elements, the concept of qualitative methods becomes invalid.

As stated by A.Oun and Bach (2014) above, the author feels that this qualitative method is very suitable for this research, because the qualitative method uses descriptions to analyze data. in analyzing allomorphs, it is very important to describe phonological and morphological changes, so researchers have a qualitative research method. Conversely, as noted by Viswambharan and Priya (2016) in Mohajan (2018), this qualitative approach involves the evaluation of a theory or concept through the analysis of data or objects to ascertain their inherent meaning or interpretation. In addition, Zohrabi (2013) in Mohajan (2018) asserts that qualitative research constitutes a social interpretation of phenomena through the utilization of open-ended questionnaires, classroom observations, journals, historical texts, or visual or textual materials.

1. **Time and place of the Research**

The writer started this paper by searching for data, finding references, making outlines, analyzing the data, and discussing with friends and lecturers. This research began on November 23rd, 2024. the place of research is uncertain because this research uses qualitative methods, but most of this research was conducted at STBAJIA and at the writer's home.

1. **Data source**

The data set under consideration comprises the lyrics to a composition by Taylor Swift from the Red album, entitled "I Bet You Think About Me." The author's primary objective is to analyze a morpheme within the song to identify the allomorph changes that occur.

1. **Technique of the data collection**

To search for data, first, the author reads the data and then lists the verbs or adjectives that have allomorph changes and then groups them according to each type in a document.

1. **Technique of the Data Analysis**

Following the collection of data, the writer undertakes an analysis of the data. The analysis focuses on the changes that occur in the allomorph phenomenon in a morpheme using the theory of Banjar (2012)

1. **Research Instrument**

The writer herself is the research instrument, as the research employs qualitative methods.

C. **RESEARCH FINDINGS AND**

**DISCUSSIONS**

A content analysis of Taylor Swift's song "I Bet You Think About Me" reveals the types of Allomoprh that are of interest for further investigation. This analysis draws upon the theoretical framework developed by Banjar Y. S (2012), a seminal study in the field. The findings of this analysis are supported by a detailed exposition of the data collected, which is provided below for further

**DATUM 1**

Line 11: ‘When you *realized* I'm harder to forget than I was to leave’

In the word "realized," the suffix "-ed" is an allomorph of the past tense morpheme "-ed”. This change is due to the phonological fact that the morpheme "realize" ends with the voiced sound /d/. The addition of the suffix "-ed" results in a modification to the pronunciation. The phonological change from "realize” /ˈrɪəlaɪz/ to "realized” /ˈrɪəlaɪzd/ is a result of the addition of the suffix -ed, which is an allomorph of the past tense morpheme.

Morphologically, the addition of the -ed morpheme to the present-tense verb "realize" serves as a past-tense marker. The addition of the suffix -ed to the morpheme 'realize' does not result in any alteration to the morpheme's word class. The allomorph exhibited in this particular morpheme is classified as the additive allomorph, as it introduces a modification to the bent of the morpheme.

**DATUM 2**

Line 8: ‘And the book that just *saved* 'em that I hadn't heard of’

As evidenced by the presence of the -ed suffix in the word "saved," the -ed morpheme is added to the morpheme "save." The word "saved" changes both morphologically and phonologically when the -ed morpheme is added. phonologically, The addition of the -ed morpheme results in a change in pronunciation. The change occurs at such points as the end of the mention of the word "saved." which previously was saved /seɪv/ to saved /seɪvd/. The -ed morpheme becomes the sound /d/ at the end of the word 'saved' because the last sound of 'saved' is /v/. which /v/ itself is a voiced sound, so -ed turns into /d/.

Morphologically, of course the morpheme has a change in form also due to the addition of suffix -ed. the addition of suffix -ed is a simple past tense marker on the morpheme. The change in form is from the present tense "save" to the past tense "saved”. this allomorph itself is categorized as an additive allomorph.

**DATUM 3**

Line 13: ‘You *grew* up in a silver-spoon gated community’

The letter e is the allomorph to be examined in the word "grew”. "Grew" is the past tense of "grow," as is evident in standard grammar. This modification can be attributed to the substitution of the diphthong /oʊ/ in the present tense in order to grow and the vowel /u/ in the past tense in order to grow.

Morphologically, the -ed suffix is used to form the simple past tense of verbs, but it does not become an addition at the end of the morpheme. Instead, it replaces one letter in the initial morpheme form without changing the morpheme structure. For example, the morpheme "grow" changes to "grew" when past tense, with the change of "o" to "e," but does not change the word order. This morpheme is classified as a replacive allomorph.

**DATUM 4**

Line 48: ‘Oh my God, she's insane, she *wrote* a song about me’

As illustrated in the data above, an allomorph is present in the morpheme "wrote." The word "wrote" is the past tense form of "write”. It is evident that the modification in form has both phonological and morphological implications. From a phonological standpoint, there has been an alteration in the tense used for the word, with a shift from the present to a different tense from 'write' /raɪt/ to 'wrote' /roʊt/. A change in sound is evident from diphthongs /aɪ/ to /oʊ/.

Morphologically, of course, the morpheme has a change in form too. While the core structure remains consistent, a subtle change in the letter sequence, from 'i' to 'o,' serves to distinguish it as the past simple form. This allomorph itself is categorized as a replacive allomorph.

**DATUM 5**

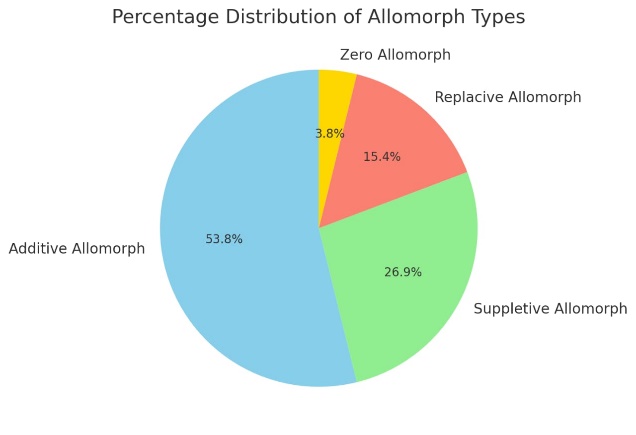
Line 2: ‘Fast asleep in your city that's *better* than mine,

The word "better" is the allomorph of the comparative degree form derived from the word "good”. Phonologically, there is a change in pronunciation because there is a significant change in form from the initial form of 'good' /gɒd/ to 'better' /bɛtə/ in the British accent or /bɛtər/ in the American accent.

Morphologically, the morpheme "better" reveals a pronounced alteration in its form. It is evident that "better" functions as a comparative degree form of "good," and the transition from the morpheme "good" to "better" is clearly apparent. Additionally, it is important to note that this change in morphemic form does not result in any alteration to the word class; it simply changes the use from that of a regular adjective to an adjective used as a comparative. The change in the morpheme 'better' is classified as a suppletive allomorph.

The following table presents the total number of allomorphs identified in the song "I Bet You Think About Me" by Taylor Swift.

|  |  |  |  |
| --- | --- | --- | --- |
| **NO** | **TYPES OF ALLOMORPH** | **AMOUNT OF DATA** | **PERCENTAGE OF DATA** |
| 1. | Addtive | 14 | 53.8% |
| 2. | Suppletive | 7 | 26.9% |
| 3. | Replacive | 4 | 15.4% |
| 4. | Zero | 1 | 3.8 |



D. **CONCLUSION**

A recent study conducted by the author examined the linguistic variations present within the song "I Bet You Think About Me," as featured on Taylor Swift's Red (2021) album. The investigation revealed the presence of 28 allomorphs within the song's lyrics. Specifically, the analysis identified 15 instances of additive allomorphs, 8 instances of suppletive allomorphs, 4 instances of replacive allomorphs, and a single instance of zero-type allomorph.

In percentage terms, additive allomorph accounts for 53.6%, suppletive allomorph 28.6%, replacive allomorph 14.3%, and zero allomorph 3.6%. This allomorph phenomenon is very interesting. In this study, the author describes two additive allomorphs that have changes in their mention and morphological changes due to the addition of suffix -ed. The next two data are suppletive allomorph which has a change in its mention and morphological changes because there is a significant change in the morpheme form. The next two are replacive allomorphs that have a one-sound change in pronunciation and morphological changes by replacing one letter without changing the overall form. The next one is zero allomorph which has phonological changes without morphological changes.

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