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**HYPERBOLE IN THE LYRICS OF TAYLOR SWIFT'S *THE TORTURED POETS*
DEPARTMENT: AN ANALYTICAL PERSPECTIVE**

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Abstract

Hyperbole is a common literary device found in many forms of expression, including song lyrics. In lyrics, it amplifies emotions and expressions, leaving a stronger impression on the listener. By overstating situations or emotions, songwriters can emphasize key themes or messages in a more dramatic and impactful manner. This study, therefore, seeks to examine the use of hyperbolic elements in the lyrics of Taylor Swift's album *The Tortured Poets Department*. This study utilizes a qualitative research method to identify and categorize hyperbolic forms and types of meaning in the album's lyrics, guided by Claudia Claridge's (2011) theory. For data analysis, the researcher adopted Spradley's (1983) approach, which involves three steps: domain analysis, taxonomic analysis, and componential analysis. The research findings reveal that phrasal hyperbole and clausal hyperbole are the most prevalent forms, appearing 19 and 15 times respectively. Regarding types of meaning, affective meaning and connotative meaning are the most commonly used, with 24 and 17 occurrences. The study concludes that the use of complex hyperbole significantly enhances the emotional depth and storytelling in the lyrics, offering valuable insights for lyric-writing techniques and music marketing strategies.

Keywords: Hyperbole Forms, Types of Hyperbolic Meaning, Song Albums.

1. Introduction

Communication involves the transfer of information such as messages, ideas, or thoughts between individuals. Typically, communication takes place through spoken language that both parties can comprehend. However, when a shared verbal language is absent, communication can still occur through gestures and body language, such as smiling, nodding, or shrugging. This is

known as nonverbal communication. For communication to be effective, the message sent must align with the receiver's understanding (Satrio, 2020). Figurative language plays a crucial role in crafting compelling literary works, setting itself apart from literal language. Its primary goal is to evoke imagery or convey deeper meanings through phrases or expressions. To achieve this effectively, selecting the appropriate figurative elements is essential (Kokemuller, 2022).

In this research, the focus is on analyzing hyperbole in Taylor Swift's album *The Tortured Poets Department*, specifically examining how exaggeration in the lyrics functions to express emotions and personal experiences. Hyperbole, as a rhetorical device, is frequently employed to intensify the emotions and imagery Swift aims to communicate. Through the exploration of specific instances of hyperbole in the album, this study seeks to uncover how this technique enhances the emotional depth and narrative complexity of Swift's music, while also examining its influence on the audience.

In the context of Swift's album, hyperbole is identified as a deliberate strategy used to create dramatic effects and evoke strong emotional responses. Claridge's perspective on hyperbole offers a useful lens through which to analyze how Swift utilizes this figurative language to enhance the emotional resonance of her lyrics, effectively express complex feelings, and foster a deeper connection with her listeners. Claridge's theory thus provides a solid foundation for understanding the function and effectiveness of hyperbole in the album. Additionally, incorporating Geoffrey Leech's semantic theory strengthens the analysis by offering insights into the layers of meaning, which enrich the theoretical framework for examining hyperbole in Swift's lyrics.

By utilizing Geoffrey Leech's theory of word meaning from his book *English and Meaning Verb: Third Edition* (2004), we can gain a richer understanding of hyperbole. This theory enables researchers to explore how hyperbole intensifies emotional impact in Taylor Swift's album *The Tortured Poets Department* while also making the lyrics more engaging and evocative. Through this lens, the research not only examines how Swift employs hyperbole to heighten emotions but also how the exaggerated language enhances the album's overall experience, making it more captivating and resonant for listeners.

Here are some previous studies on hyperbole. The first is by Dewi D (2022), titled *Hyperbole in the Song Lyrics of Adele's 19 and 21 Albums*. In this thesis, the researcher identified different types and meanings of hyperbole within songs from Adele's albums *19* and *21*. The second study, by Astina R, Putri, and Jayantini (2021), is titled *"An Analysis of Hyperbole in The*

Chainsmokers' Album". The researchers found several instances of hyperbole in the song lyrics of that album. Lastly, Rani F and Refnaldi (2020) conducted a study titled *Hyperboles Used by Rin Hermana and Ge Pamungkas in Stand-Up Comedy on Kompas TV*", where they explored various types of hyperbole used in the performances of Rin Hermana and Ge Pamungkas on Kompas TV.

This study stands out from previous research in several key ways. Firstly, it focuses specifically on Taylor Swift and her album *The Tortured Poets Department*, whereas most other studies tend to explore broader aspects of music, different artists, or general lyrical content. The goal of this research is to thoroughly examine how Taylor Swift employs hyperbole throughout the album. It will categorize the types of hyperbole and uncover their meanings within the context of the album. Additionally, the categorization of hyperbole used in this study is more detailed compared to prior research. Hyperbole plays a crucial role in this album, and by analyzing the lyrics for instances of exaggeration, the study aims to provide clear examples of hyperbole and gain a deeper understanding of the meanings they convey.

Review of Literature

Hyperbole

Hyperbole is a form of figurative language in semantics that highlights the contrast between literal meaning and expressions that go beyond the bounds of reality by describing something impossible. Essentially, hyperbole is an exaggerated statement. For example, while claiming to have said something a thousand times is illogical, it is not meant to be taken literally Claridge (2011).

A. The characteristics of Hyperbole

Claridge (2011) identifies several key characteristics that define hyperbole:

1. **Gradability and Intensification:** Hyperbole is often adjustable or capable of being intensified, meaning the level of exaggeration can be modified. For instance, in the phrase "I'm so hungry I could eat ten servings of food," the degree of exaggeration can be altered by varying the number of servings imagined.
2. **Context:** The interpretation of hyperbole is heavily shaped by the surrounding context. For example, a statement like "This bag is so heavy" can be understood differently depending on the situation. It could refer to something genuinely heavy, like a large suitcase, or relatively heavy, such as a bag of groceries from the store.

3. **Encyclopedic Approach to Meaning:** Clarifying the use of hyperbole in English helps readers understand that phrases like "I'm dying of embarrassment" are not intended to be taken literally, as no one physically dies from embarrassment. However, Claridge explains that in the cultural context of the English language, such expressions are used to convey strong feelings of deep embarrassment or shame, demonstrating how language is creatively employed to express intense emotional experiences.
4. **The challenge of literal interpretation:** Hyperbole can be misleading when taken literally, as it often strays from its direct or precise meaning. For instance, the statement "I've told you a thousand times" is not meant to be taken literally but serves to convey frustration or irritation.
5. **Ambiguity and hyperbolic interpretation:** Hyperbole frequently displays ambiguity or vagueness, where it does not provide a clear or precise quantity or measurement. For example, in the phrase "He has endless tasks," no exact number is given, only suggesting that he has an overwhelming amount of tasks.

B. Hyperbolic forms

1. **Single Word Hyperbole:** This concept refers to hyperbole that is defined by the presence of a single exaggerated word in a statement. If that excessive word is removed, the hyperbolic meaning of the sentence or utterance is lost. According to Claridge (2011:49), an example would be: "Oh, oh God, they're never in; she's allergic to everything."
2. **Phrasal Hyperbole:** According to Claridge (2011:52), phrasal hyperbole involves combinations of words that work together to create an exaggerated effect. This form is quite common, with noun phrases being the most prevalent. Adjective phrases are less frequent, while verb phrases appear more often than adjective phrases, and prepositional phrases are rare. Essentially, phrasal hyperbole consists of nouns, adjectives, and verbs. For example: "Wednesday: ⁶ keep off drinks after a friend describes me as having a liver the size of New Hampshire."
3. ⁹ **Clausal Hyperbole:** Clausal hyperbole is a type of hyperbole that uses complete clauses, each containing a subject and a verb, to convey exaggerated meaning. These hyperbolic clauses enhance their impact by combining multiple elements into a more

complex sentence structure (Claridge, 2011:55). An example would be: "Nobody ever learns anything."

4. **Numerical Hyperbole:** According to Claridge (2011:58), numerical hyperbole involves the use of exaggerated numbers to create a heightened or dramatic effect. This type of hyperbole can appear in various forms, including one-word, phrase, and clausal hyperbole. Identifying specific terms like "hundreds," "thousands," "millions," and "billions" can help pinpoint instances of numerical hyperbole. For example: "I have since discovered that his heart is twice the size of his body."
5. **The Role of Superlative:** Claridge (2011:62) notes that the role of superlatives involves expressing something that appears excessive or extreme, leading to exaggerated statements. For instance: "And when I wrote to Marion, I mentioned that I'm experiencing the most terrible withdrawal symptoms! I haven't seen two sweeties for quite a while; well, I haven't seen Jonathan since January 3rd, or maybe it was January 2nd, or whatever."
6. **Comparison:** According to Claridge (2011:64), this form can sometimes carry a hyperbolic meaning. By making comparisons, it is possible to create hyperbole. For example: "They have fought such a determined rearguard in this case that they make Horatio on the bridge seem like a guy waving a white flag."
7. **Repetition:** Claridge (2011:66) explains that repetition involves the close repetition of the same words, phrases, or ideas in text or speech. While not all instances of repetition are considered hyperbole, it can serve various purposes, including emphasis, rhythm, and conveying urgency or significance. However, when used excessively, repetition can exaggerate meaning and function as a form of hyperbole. An example of repetition is: "But he's just really, really, really strange."

Meaning

A. Definition of Meaning

Meaning is a fundamental aspect of language, playing a vital role in communication. It is inherent in spoken sentences and conveyed through various media, such as advertisements and songs. The presence of meaning allows for smooth and clear communication. However, people often mistakenly equate the terms "meaning" and "sense," believing they refer to the same concept, when in fact they are quite different. In semantics, the understanding of meaning referred to as

sense in English is distinct from the term meaning itself. Therefore, it can be concluded that meaning serves as the connection between the elements of language, particularly in words (Rifarsha, 2022).

In his book *Semantics: The Study of Meaning*, Geoffrey Leech categorizes meaning into seven types: Conceptual Meaning, Associative Meaning, and Thematic Meaning. Within associative meaning, he further identifies ² five subtypes: connotative meaning, social meaning, affective meaning, reflected meaning, and collocative meaning. The seven types of meaning discussed by Leech will serve as a foundation for this research, as they are frequently referenced in semantic studies and are relevant to the observations being made. However, the researcher will specifically focus on the types of associative meaning for this study (Leech, 1981).

B. Types of Meaning

1. Connotative Meaning

According to Leech (1981:25), connotative meaning refers to the additional communicative value an expression carries beyond its literal meaning. For instance, while the term "women" strictly refers to adult human beings who are not male, its connotative meaning includes various extra traits—whether physical, psychological, or social. These might include perceptions of women as emotionally weaker, more prone to tears, or timid. Essentially, connotative meaning encompasses the broader, often subjective interpretations of words, including their positive or negative associations, as well as their figurative meanings that evoke emotions or imagination.

2. Social Meaning

Leech (1981:27) defines social meaning as the significance that language carries within its social context. Understanding a text involves considering the style of language and its various forms. By identifying certain words or dialectal pronunciations, social meaning also reflects the nature of the relationship between the speaker and the listener.

3. Affective Meaning

Leech (1981:29) describes affective meaning, or emotive meaning, as the elements of meaning in language that express the speaker's emotions, attitudes, or feelings. This type of meaning often reveals the speaker's sentiments regarding the topic at hand or their feelings toward the listener.

4. Reflected Meaning

Leech (1981:32) explains that the meanings conveyed can lead to the creation of new words. This occurs when a word has dual conceptual meanings, prompting various responses based on its context. Such meanings are often perceived as suggestions inherent in the use of language.

5. Collocative Meaning

Leech (1981:32) states that collocative meaning refers to the associations a word has, influenced by the meanings of other words that typically appear alongside it. Collocative, reflected, affective, stylistic, and connotative meanings can all be grouped together under the broader category of associative meaning.

6. Thematic Meaning

According to Leech (1981:37), thematic meaning refers to the meaning conveyed through the organization of a message by the speaker or writer, including aspects such as sequence, focus, and emphasis.

Methodology

Researchers employ qualitative methods to explore the forms and meanings of hyperbole, as Mack (2005) describes in *Qualitative Research Methods* where scientific research entails a systematic investigation using established procedures to answer specific questions, gather evidence, and generate unexpected findings that can extend beyond the immediate study context. The primary data for this research comes from Taylor Swift's 2024 album *The Tortured Poets Department* which features 15 songs. In this study, the researcher serves as the instrument for conducting the research. To gather data, researchers must follow several steps: listening to the lyrics of Taylor Swift's album *The Tortured Poets Department*, transcribing the lyrics that include hyperbole, and categorizing the forms and meanings of hyperbole found within those lyrics. The researcher employed theory from Spradley (1980) as the foundation for data analysis techniques, which include several key steps such as Domain Analysis, Taxonomic Analysis, Componential Analysis and Cultural Theme Analysis.

Findings and Discussion

Findings

This section is divided into two parts. The first part outlines the findings regarding the forms of hyperbole present in Taylor Swift's album *The Tortured Poets Department*, while the second part discusses the meanings identified within the album. Using Spradley's theory, the researcher identified a total of 48 data points from the research material.

1. The forms and meanings of hyperbole in Taylor Swift's album *The Tortured Poets Department*

A. Phrasal Hyperbole

Claridge (2011:52) explains that phrase hyperbole consists of word combinations that together produce an exaggerated effect, for example:

Datum 17/Down bad

For a moment i was **heaven stuck**

In the sentence "for a moment I was heaven stuck," the expression "heaven stuck" serves as an instance of **phrasal hyperbole**, emphasizing an intensely profound experience. While "heaven stuck" usually conveys an extraordinary or moving experience, here it is employed in an exaggerated manner to underscore the strength and impact of that moment.

Thus, this sentence is classified as exhibiting **affective meaning**, as the phrase "heaven struck" conveys a powerful emotional response. Affective meaning pertains to the emotions, feelings, or attitudes expressed by the speaker. Here, "heaven struck" signifies a profound or extraordinary feeling, such as awe or amazement, experienced by the speaker at that moment. The use of hyperbole in this sentence amplifies the expression of these intense emotions, clearly illustrating the concept of affective meaning.

Datum 22/Song, London

I didn't opt in to be your **odd man out**

The phrase "odd man out" in this sentence isn't strictly hyperbolic, but it conveys a sense of alienation or not belonging. This expression highlights the feeling of being isolated or out of place. Although it may not represent a direct hyperbole, its use suggests that the individual feels intensely unwelcome or disconnected, which can be interpreted as a form of hyperbole to emphasize their discomfort or sense of mismatch.

The phrase "odd man out" in this sentence represents **social meaning**, as it reflects an individual's feelings within a social context. Social meaning pertains to a person's role or status within a group or society. Here, "odd man out" expresses the sensation of being out of place or alienated in a social setting. The phrase captures the experience of feeling unaccepted or misaligned with surrounding social norms. Although it isn't directly hyperbolic, its use underscores a negative social experience, exemplifying social meaning.

Datum 03/ Fortnight (feat. Post malone)

All my mornings are Mondays

The phrase "All my mornings are Mondays" can be classified as a **phrasal hyperbole** because it conveys an exaggerated sense of intensity and repetition to reflect someone's feelings. In this expression, mornings are compared to Mondays, which is clearly hyperbolic since mornings are not literally identical to Mondays. This phrasal hyperbole highlights how monotonous or exhausting mornings feel, suggesting that each morning resembles the challenging start of the week. By using this phrase, the speaker or writer communicates a sense of frustration or fatigue, intended to enhance the emotional impact of the situation rather than being taken literally.

The phrase "All my mornings are Mondays" also exemplifies **connotative meaning**, as it conveys deeper emotional implications beyond its literal interpretation. Connotatively, it implies that mornings are monotonous and tedious, similar to the common perception of Mondays as the beginning of a challenging week filled with work and stress. This phrase expresses a sense of fatigue or frustration, linking mornings to negative emotions and experiences. Therefore, the connotative meaning captures a more nuanced mood and sentiment that may not be explicitly stated but can be felt by the listener or reader.

B. Clausal Hyperbole

Clausal hyperbole is a type of hyperbole that employs complete clauses, each containing a subject and a verb, to convey exaggerated meaning. These hyperbolic clauses enhance their impact by integrating multiple elements into a more intricate sentence structure, as noted by Claridge (2011:55).

Datum 06/Fortnight (feat. Post malone)

1 And I love you, **it is ruining my life**

The phrase "**it is ruining my life**" is an exaggerated assertion. This clause suggests that a person's love for someone else is so intense that it is causing serious harm to their life. Although

love can significantly affect a person's life, the term "ruining" is hyperbolic, as it tends to exaggerate the actual impact, making it appear more dramatic than it may truly be.

The phrase "it is ruining my life" is classified as **affective meaning** because it communicates a strong emotional response. Affective meaning pertains to how language conveys feelings, emotions, or attitudes. Here, the phrase indicates a deep sense of distress or despair, suggesting that the intensity of the speaker's feelings likely related to a relationship or personal situation is having a severely negative effect on their life. The use of the word "ruining" underscores the emotional weight of these feelings, emphasizing the profound impact of the situation on the speaker's emotional state. Thus, the phrase illustrates a significant emotional reaction, consistent with the concept of affective meaning.

Datum 15/Down bad

I might just die, it would make no difference

"I might just die" and "it would make no difference" serve as examples of **clausal hyperbole**. These statements are clearly exaggerated, implying that someone's death would have no effect on anything or anyone. The first clause conveys a deeply negative or desperate emotion, while the second clause heightens the sense of hopelessness by suggesting that even a drastic action like death would be meaningless.

The phrases "I might just die" and "it would make no difference" are examples of **affective meaning**, as they convey intense emotions. Affective meaning pertains to how language expresses feelings and emotions. The phrase "I might just die" illustrates a profound sense of despair, whereas "it would make no difference" reflects a pessimistic outlook, suggesting that even death would not alter anything. Both phrases utilize hyperbole to emphasize the intensity of these emotions, clearly exemplifying affective meaning.

Datum 16/Down Bad

1 They'll say I'm nuts if I talk about the existence of you

1 The lyric "They'll say I'm nuts if I talk about the existence of you" exemplifies **clausal hyperbole**, as it features an exaggerated statement to emphasize the emotional weight of mentioning someone deemed special or important. In this phrase, the clause "They'll say I'm nuts" describes an extreme reaction one might encounter for referencing the other person, which is hyperbolic since such a reaction is not literally that intense. This clausal hyperbole underscores the significance or extraordinary nature of the individual being discussed, suggesting that talking about

them is seen as highly unusual or eccentric by others. Therefore, this phrase not only heightens the speaker's feelings toward the person but also adds a dramatic flair to the statement.

¹ The lyric "They'll say I'm nuts if I talk about the existence of you" embodies **social meaning** as it reflects the impact that discussing someone can have on social perceptions and relationships. The phrase implies that mentioning this person's existence could cause others to see the speaker as irrational, highlighting societal norms and expectations. Essentially, the lyric emphasizes that talking about someone who is very important can be viewed as strange or inappropriate by social standards. It illustrates the social pressure one might experience when expressing feelings for a significant person and how this can influence their interactions with others.

C. Comparison

Claridge (2011:64) notes that hyperbole can sometimes be implied in this form. Through comparisons, it becomes possible to create hyperbolic meanings.

Datum 04/ Fortnight (feat. Post Malone)

¹ All my mornings are Mondays stuck in an endless February

The phrase ¹ "All my mornings are Mondays stuck in an endless February" uses a metaphorical **comparison** to convey the speaker's sense of monotony and exhaustion. By likening every morning to a Monday—typically viewed as an unpleasant day signaling the end of the weekend and the start of the workweek—the speaker highlights how burdensome and undesirable each morning feels. The phrase "endless February" further intensifies this by suggesting a feeling of time dragging on, as February, despite being short, often feels long and tiresome. This comparison powerfully underscores the speaker's fatigue and sense of helplessness in their daily routine.

The lyrics ¹ "All my mornings are Mondays stuck in an endless February" fall under **affective meaning** as they express strong emotional feelings. Here, Monday is typically viewed as an unpleasant day, symbolizing the return to work after the weekend. By stating that every morning feels like a Monday, the speaker conveys a persistent sense of exhaustion and discomfort. The phrase "stuck in an endless February" further emphasizes the feeling of time dragging on, reflecting a sense of being trapped in a monotonous and bleak situation. These hyperbolic metaphors amplify the speaker's negative emotions, making the lyrics a clear example of affective meaning, centered on emotional expression.

Datum 13/Down bad

Show me that **this world** is **bigger than us**

This sentence employs **comparison** to convey the speaker's longing to recognize that the world extends far beyond human experience and existence. By contrasting "this world" with "us," the speaker suggests feeling confined by a narrow, self-focused view and expresses a yearning to perceive something beyond human limitations or personal concerns. This comparison highlights the desire to grasp or experience something more significant and profound than the ordinary or individual perspective.

The lyrics "Show me that this world is bigger than us" exemplify **thematic meaning**, as they communicate a broader idea about an individual's place in the vastness of the world. Thematic meaning refers to the core theme or message the speaker aims to convey through language. In this case, the phrase "this world is bigger than us" suggests an awareness of human insignificance in relation to the larger universe or reality. The lyrics touch on themes of self-reflection and the recognition of one's small role within the vast world, making them a clear instance of thematic meaning.

Datum 48/Clara Bow

You've got **edge** she **never did**

The lyric "You've got edge she never did" falls under comparison as it directly contrasts two people based on specific traits. This phrase underscores the difference between the person being addressed ("you") and another individual ("she"), highlighting that the addressed person has a quality or attitude that is more sharp or distinctive. By using this comparison, the lyric emphasizes the uniqueness or superiority of the person being addressed, making the distinction between them and the other individual more pronounced. In this context, "edge" refers to a particular characteristic that distinguishes the addressed person, adding a dramatic element and enhancing the description of the trait.

The lyric "You've got edge she never did" represents connotative meaning, as it conveys a deeper significance beyond the literal sense of the words. In this case, "edge" doesn't simply refer to a physical boundary, but rather implies a sharper, bolder, or more appealing quality. It suggests that the person being addressed possesses a distinct trait or charisma that the other individual lacks. Therefore, the connotative meaning of the phrase expresses a personal perception or judgment of

someone's uniqueness or superiority, which goes beyond the literal interpretation of the words.

D. Single Word Hyperbole

This is known as one-word hyperbole, as it consists of a single exaggerated word within a statement or sentence. If the exaggerated word is taken out, the hyperbolic meaning of the statement would be lost. (Claridge, 2011:49)

Datum 01/Fortnight (feat. Post Malone)

And for fortnight there, we were **forever**.

The word "forever" serves as an example of **single-word hyperbole** because it dramatically overstates the length of time. Single-word hyperbole expresses intensity or extremity through one word that greatly exaggerates reality. Here, "forever" magnifies the duration of a fortnight (two weeks) to something that feels eternal, enhancing the perception that the experience was highly significant or meaningful. Using "forever" in reference to a brief period like two weeks creates a hyperbolic effect that underscores the emotional intensity of the moment.

The lyrics "And for a fortnight there, we were forever" exemplify **reflected meaning**, as they juxtapose two different concepts of time to convey a deeper significance. Reflected meaning pertains to how a word or phrase can evoke additional associations through its relationship with other ideas. In this lyric, "fortnight," which refers to a two-week period, is contrasted with "forever," denoting eternity. This contrast between a short span and an infinite duration creates a reflective meaning, suggesting that two weeks can feel like forever due to the intensity of the experience or emotions involved. This phrase captures a sense of nostalgia or timelessness in fleeting moments, thereby highlighting the distinction between finite and infinite time.

Datum 07/ Fortnight (feat. Post Malone)

My husband is cheating, I wanna **kill** him

The word "kill" in this sentence serves as an example of **single-word hyperbole**. Its usage is greatly exaggerated to express the intensity of the speaker's anger or rage. "Kill" is not intended to be taken literally; rather, it emphasizes the depth of the speaker's fury.

The lyrics "My husband is cheating, I wanna kill him" exemplify **affective meaning** as they convey intense emotional feelings. Affective meaning pertains to how language expresses feelings and emotions. In this case, "My husband is cheating" reveals the speaker's sense of pain and betrayal, while "I wanna kill him" expresses extreme anger and a desire for revenge. These lyrics clearly reflect deep emotions like anger and disappointment, making them a strong example of

affective meaning focused on the expression of intense feelings.

Datum 17/Down Bad

For a moment I was **heavenstruck**

The lyric "For a moment I was heavenstruck" exemplifies **single-word hyperbole**, as the term "heavenstruck" is used in an exaggerated manner to convey a deeply emotional experience. Here, "heavenstruck" is a compound word formed from "heaven" and "struck," creating a powerful hyperbolic effect. The word suggests an extraordinary or profoundly joyful feeling, as if someone has been suddenly inspired by overwhelming happiness. This use of single-word hyperbole enhances the emotional impact of the moment, implying that the experience was so remarkable it cannot be adequately expressed with ordinary language.

The lyric "For a moment I was heavenstruck" represents **affective meaning** as it conveys a deep and intense emotional experience. This phrase illustrates a significant emotional impact on the speaker's mood, with "heavenstruck" suggesting an extraordinary sense of happiness or wonder. The term reflects a feeling that is not only pleasurable but also profoundly impressive and transformative for the speaker's emotional state. Therefore, the lyric captures how the moment influences the speaker's feelings and emotions, emphasizing the personal emotional impact rather than merely describing the situation objectively.

E. Numerical Hyperbole

According to Claridge (2011:58), hyperbole entails the use of exaggerated figures to produce a more dramatic or intensified effect. This type of hyperbole can manifest in different forms, such as one-word hyperbole, phrasal hyperbole, and clausal hyperbole. Numerical hyperbole can be identified by recognizing specific terms like "hundreds," "thousands," "millions," and "billions."

Datum 05/ Fortnight (feat. Post Malone)

I took the miracle Move on, the effects were **temporary**

"The effects were temporary" can be interpreted as a **numerical hyperbole** because it implies that the effects of the "miracle" and "Move on" lasted only a very short time. Although specific numbers are not mentioned, the term "temporary" exaggerates the brevity of the effects, adding a dramatic and disappointing tone. Essentially, the speaker describes the effects as if they barely lasted at all, using exaggeration to convey the situation more emphatically.

The lyrics "I took the miracle, Move on, the effects were temporary" exemplify **affective**

meaning as they convey profound feelings or emotions. In this context, the lyrics illustrate an individual's experience of achieving something seemingly extraordinary, termed a "miracle," only to realize that its impact was fleeting and did not endure. The resulting feelings of disappointment, loss, or sadness from unmet expectations reveal strong emotions. The use of "miracle," typically associated with positivity and remarkable experiences, followed by the recognition of its temporary effects, highlights the contrast between hope and harsh reality. Thus, these lyrics represent affective meaning as they primarily focus on expressing personal emotions and feelings.

Datum 40/Loml

¹ You said I'm the love of your life About **a million** times

The phrase "a million" in this sentence exemplifies **numerical hyperbole**. Here, "million" is not intended to indicate a specific quantity but is used exaggeratively to stress that the statement "I'm the love of your life" has been expressed countless times, far beyond what can be counted. The use of "million" enhances the idea that the statement has been repeated so often that it becomes an unrealistic figure.

The lyrics ¹ "You said I'm the love of your life about a million times" can be classified as **reflected meaning** because they convey a message that extends beyond the literal interpretation. In this context, the phrase "about a million times" not only exaggerates the frequency of the love declaration but may also indicate the speaker's doubt or skepticism regarding the sincerity of those words. This implied meaning suggests that, despite the repetition, the speaker feels these expressions have lost their significance or uniqueness due to being overused. Thus, these lyrics exemplify reflected meaning by revealing a deeper, more nuanced understanding of the speaker's emotions and thoughts beyond the literal interpretation.

F. The role superlative

According to Claridge (2011:62), a superlative role refers to something that appears excessive and extreme, leading to statements that are exaggerated.

Datum 09/My Boy Only Breaks His Favorite Toys

The sickest army doll

The phrase "The sickest army doll" employs the superlative form in an informal context, where "sickest" is the superlative of "sick," meaning very cool or impressive. In this case, "sickest" suggests that this army doll is the coolest or most impressive compared to others in its category. The use of this superlative highlights the doll's exceptional quality, reinforcing the idea that it is at

the top of its class. The emotional impact conveys heightened admiration or praise, often found in informal contexts or popular culture to express strong appreciation.

The lyrics "The sickest army doll" can be classified as **connotative meaning** because they convey a message that transcends the literal interpretation and relies on the listener's associations and perceptions. This phrase does not merely describe an army doll in a straightforward manner; it also evokes strong connotations related to toughness, destruction, or emotional vulnerability. In this context, "sickest" could imply something remarkable in either a negative or impressive sense, while "army doll" may suggest an appearance of strength that belies fragility or artificiality. This combination creates rich imagery with multiple interpretations, depending on the listener's experiences, making these lyrics an example of connotative meaning.

Discussion

The research found that 6 out of 7 forms of hyperbole were identified in Taylor Swift's album. The most common forms were phrasal hyperbole (20 times) and clausal hyperbole (16 times), followed by single-word hyperbole (5 times), comparison (4 times), numerical hyperbole (2 times), and superlative (1 time). In terms of meaning, 5 out of 7 types were noted, with affective meaning being the most frequent (23 instances), followed by connotative meaning (15), reflected meaning (6), social meaning (2), and thematic meaning (2). Overall, these findings suggest that Taylor Swift often uses phrasal and clausal hyperbole to highlight the emotions and stories in her lyrics. The focus on affective and connotative meanings shows her lyrics are rich in emotional depth and complexity, providing valuable insights into her style in *The Tortured Poets Department*.

A comparison of this study's findings with those of Dewi (2022), Astina et al. (2021), and Rani & Refaldi (2020) reveals notable similarities and differences. The analysis of Taylor Swift's lyrics indicates that phrasal hyperbole is the most prevalent form, followed by clausal hyperbole, with affective meaning being the most significant type of meaning in the lyrics from *The Tortured Poets Department*. Conversely, the Chainsmokers study also identifies phrasal hyperbole as dominant but emphasizes connotative meaning, using data from various songs in the album *Something Just Like This*. In contrast, Rin Hermana and Ge Pamungkas's Stand Up Comedy study points out that repetition is the most prominent form of hyperbole, with connotative meaning as the primary type, utilizing data from YouTube comedy videos.

Future researchers could look into less common hyperbole forms, like numerical hyperbole and superlatives, to understand how different artists use them. Comparing artists from various music styles could highlight differences and similarities in how they express emotions. Studying the cultural and social contexts of lyrics could show how outside factors affect language choices. Finally, looking at changes in hyperbole across an artist's albums and comparing it between genres could help clarify how hyperbole and meaning function in music.

The conclusion of this study shows that Taylor Swift primarily uses phrasal and clausal hyperbole in her album *The Tortured Poets Department* to express deep personal emotions. While phrasal hyperbole is also common in previous studies on Adele and The Chainsmokers, this study points out differences in how these forms are distributed, the types of meaning found, and the purposes of hyperbole. In music, hyperbole emphasizes emotions and adds extra meanings, while in comedy, it's often used to create humor and engage the audience. Overall, the connection between hyperbole forms and meanings highlights how language choices in lyrics or stories are important for conveying the artist's intended message based on the context and goals of communication.

Conclusion and Suggestions

This study found that ³ in Taylor Swift's album *The Tortured Poets Department*, phrasal hyperbole is the most common form, appearing 19 times, followed by clausal hyperbole with 15 instances. Affective meaning is the most prominent, with 24 occurrences, indicating that her lyrics express deep emotions and contain rich, layered meanings. While the findings align with previous studies that noted phrasal hyperbole's prevalence, they also highlight unique variations in how forms and meanings are distributed among artists. The connection between hyperbole forms and meanings emphasizes the importance of language choices in conveying messages that fit each performer's context and intent. Overall, this study provides valuable insights into how hyperbole enriches expression and meaning in Taylor Swift's work.

Future researchers could explore less common hyperbole forms, like numerical hyperbole and superlatives, to see how different artists use them. Comparing artists from various musical styles might reveal differences and similarities in expressing emotions through hyperbole. Additionally, studying the cultural and social contexts of lyrics could show how outside factors influence language choices. Lastly, examining changes in hyperbole across an artist's albums and

comparing it across genres could deepen understanding of how hyperbole and meaning work in music.

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