

Derivational Affixes in Three Selected Songs from Taylor Swift's Red

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Abstract

Derivational morphology clarifies how complex words relate to bases, yet lyric-based studies may overcount forms when visible endings are accepted without immediate-base analysis. This study identifies derivational prefixes, suffixes, and morphological formation patterns in "State of Grace," "All Too Well," and "Red" from Taylor Swift's 2012 standard edition of Red. A descriptive qualitative design was supported by systematic corpus counts, candidate screening, immediate-base analysis, and a strict type-token distinction. Of 121 candidate types, 14 derived word types were accepted, 105 rejected, and two excluded as uncertain. The final inventory comprises one prefix type, ten suffix types, seven formation patterns, and 16 accepted tokens. Thirteen-word types are category-changing, whereas impossible is category-preserving. The findings show that conservative screening, separation of outer inflection, and explicit decision logging produce a smaller but more defensible account of derivational structure in the selected corpus.

Keywords: Derivational Affixes, Morphology, Song Lyrics, Type-Token Distinction, Taylor Swift.

Abstrak

Morfologi derivasional menjelaskan bagaimana kata kompleks berhubungan dengan bentuk dasar, namun studi berbasis lirik berisiko menghitung bentuk secara berlebihan jika akhiran yang tampak diterima begitu saja tanpa analisis bentuk dasar langsung (*immediate-base analysis*). Studi ini mengidentifikasi prefiks dan sufiks derivasional serta pola pembentukan morfologis dalam lagu "State of Grace", "All Too Well", dan "Red" dari album *Red* (edisi standar) karya Taylor Swift tahun 2012. Penelitian menggunakan desain deskriptif kualitatif yang didukung oleh penghitungan korpus secara sistematis, penyaringan kandidat, analisis bentuk dasar langsung, serta pembedaan ketat antara *type* dan *token*. Dari 121 kandidat *type*, 14 *type* kata derivasional diterima, 105 ditolak, dan dua dikeluarkan karena statusnya tidak pasti. Inventaris akhir mencakup satu *type* prefiks, sepuluh *type* sufiks, tujuh pola pembentukan, dan 16 *token* yang diterima. Tiga belas *type* kata bersifat mengubah kategori, sedangkan *impossible* bersifat mempertahankan kategori. Temuan menunjukkan bahwa penyaringan yang konservatif, pemisahan infleksi luar, dan pencatatan keputusan secara eksplisit menghasilkan gambaran struktur derivasional yang lebih terbatas namun lebih dapat dipertanggungjawabkan dalam korpus yang dipilih.

Kata kunci: Afiks Derivasional, Morfologi, Lirik Lagu, Pembedaan Type-Token, Taylor Swift.

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INTRODUCTION

Vocabulary is not merely a list of independent words. English speakers regularly interpret relationships among forms such as possible and impossible, translate and translation, or sudden and suddenly because words have internal structure. Morphology provides the concepts needed to describe that structure, while word-formation analysis explains how bases and affixes contribute to new lexical forms. This knowledge is useful in language learning because recognizing a base and its derived forms can support vocabulary expansion, grammatical awareness, and close reading. It is also important in linguistic research because the internal organization of words offers evidence about the way the lexicon connects form, category, and meaning (Hayes et al., 2013; Lieber, 2009).

A morpheme is a minimal linguistic unit associated with meaning or grammatical function. Free morphemes can occur independently, whereas bound morphemes require attachment to another form. In an affixed word, the root carries central lexical content, the base is the form to which an affix is attached at a particular stage, and the stem is the form that receives an inflection. These distinctions become crucial in layered words. In realizing, for example, the analytical derivational stem is realize, while -ing is outer inflectional or participial material. Treating every visible ending as an equivalent suffix would obscure the difference between the lexeme-forming operation and the grammatical form in which the lexeme occurs (Aronoff & Fudeman, 2011; Plag, 2003).

Derivation creates a new lexeme or adds substantial lexical meaning and may either change or preserve lexical category. Inflection, by contrast, normally produces a grammatical form of the same lexeme by expressing tense, number, possession, comparison, or related information. Category change is therefore strong evidence of derivation, but it is not an absolute requirement. The negative prefix im- in impossible preserves the adjective category while creating a lexical contrast with possible. Conversely, a category-preserving ending is not automatically derivational. A sound decision requires a defensible immediate base, a recognized affix function, contextual category evidence, and a synchronically plausible relationship between the base and the derived word (Lieber, 2009; Plag, 2003).

Song lyrics provide an appropriate domain for this analysis because they are authentic verbal texts in which lexical choices occur in identifiable contexts. Lyrics combine narration, evaluation, description, action, and repetition, but their words remain open to linguistic classification. Context can help determine whether a form functions as a noun, verb, adjective, or adverb. Repetition also makes lyrics especially useful for distinguishing word types from tokens. A word type is a distinct analytical form, whereas a token is one occurrence of that form. A refrain may repeat a derived form several times, thereby increasing token frequency without adding another morphological type. Consequently, frequency in a lyric corpus must not be confused with morphological diversity or general productivity in English.

The present corpus is bounded by Taylor Swift's *Red* standard edition released in 2012 (Swift, 2012). The population contains sixteen English-language songs, but the analytical sample is limited to "State of Grace," "All Too Well," and "Red." The first two songs were designated as principal selections. The third was selected after preliminary comparison with other standard-edition tracks, including "The Lucky One." The final choice was based on stated morphological criteria rather than popularity: lyric length, lexical variation, the number and quality of candidate derivational forms, variation between prefixes and suffixes, diversity of input-output category relations, and the proportion of candidates that could survive the rejection criteria. The three-song design supports repeated verification and detailed analysis while remaining proportionate to an undergraduate investigation.

The edition boundary is deliberately strict. Deluxe tracks, demo recordings, acoustic or live versions, later bonus material, vault tracks, and *Red (Taylor's Version)* are excluded. Song titles are treated as metadata and are not added to lyric-body token counts. This boundary matters because

different editions can vary in track lists, wording, and metadata. Mixing versions would weaken corpus control and make token totals difficult to reproduce. The findings therefore describe only the fixed lyric bodies used for the three selected songs and do not constitute an album-wide inventory.

Previous studies demonstrate that derivational affixes can be examined in authentic texts, including song lyrics, narratives, magazine articles, textbooks, and short stories. Agatha et al. (2022) and Setyawan (2014) showed the usefulness of lyric corpora for classifying prefixes and suffixes, while Suandari and Putra (2023), Nurliana (2023), and Wulandari (2014) emphasized suffix categories and input-output relationships in other textual domains. Siboro and Bram (2020) further illustrated the relevance of creative texts and layered formations. Taken together, these studies support document-based morphological research and confirm that affix inventories can be organized by position, lexical function, and derived category.

However, the existence of an apparent prefix or suffix in spelling is not sufficient evidence of derivation. Endings such as -ed, -ing, -er, -ly, -en, and -y can have different statuses across words. The ending -er forms an agent or instrument noun in some words but marks comparative degree in others; -ed may be inflectional, participial, derivational, or compound-internal depending on the structure; and a word ending in familiar letters may leave no defensible base when mechanically segmented. Earlier textual studies do not always state how such candidates were screened, whether repeated lyric occurrences were counted as new data, or how outer inflection was separated from the derivational stem. Numerical comparisons are therefore difficult when studies use different counting units and acceptance thresholds.

The research gap addressed here is methodological and comparative. Every apparent affix is first entered in a candidate-screening log rather than being counted immediately. Accepted items are then analyzed through a uniform matrix that identifies the surface form, derivational stem, immediate base, affix, base category, derived category, formation pattern, lexical contribution, outer inflection, song location, and token frequency. Rejected and unresolved candidates remain visible in the audit trail. Affix types, derived word types, formation patterns, and tokens are reported separately. This procedure reduces the risk that visual resemblance, refrain repetition, or historical etymology will inflate the final inventory.

The contribution is corpus-specific and methodological rather than theoretical. The study does not propose a new model of English morphology, claim that the selected songs represent the complete album, or use token counts as evidence of general affix productivity. Instead, it applies established morphology concepts consistently to a small, bounded corpus and demonstrates how conservative screening can support transparent decisions. The analysis is guided principally by Plag (2003), Lieber (2009), and Aronoff and Fudeman (2011), with dictionary evidence used to verify lexical category, conventional meaning, and base-derived relationships.

Accordingly, the study pursues three aligned objectives: to identify and classify the derivational prefixes found in the three selected songs; to identify and classify the derivational suffixes found in

those songs; and to analyze the morphological formation patterns represented by the accepted forms. These objectives correspond to three research questions concerning the prefix inventory, the suffix inventory, and the input-output category patterns within the fixed corpus.

METHOD

Research Design

The study used a descriptive qualitative design supported by systematic corpus counts. The qualitative component was necessary because morphological status cannot be established through frequency or spelling alone; each candidate required theoretically guided interpretation of its immediate base, affix function, lexical category, meaning, and synchronic transparency. The numerical component summarized lyric tokens, candidate types, accepted and rejected decisions, affix types, word types, and formation patterns. This combination is consistent with document analysis, in which texts are systematically examined and interpreted as research data (Bowen, 2009).

Corpus and Data Sources

The population comprised the sixteen songs on Taylor Swift's *Red* standard edition released in 2012. Criterion-based purposive sampling selected "State of Grace" (RED01), "All Too Well" (RED02), and "Red" (RED03). The criteria were lyric length, lexical variation, the number and quality of candidate forms, prefix-suffix variation, category-pattern diversity, layered structures, and the proportion of candidates likely to meet the operational acceptance rules. The working corpus retained the supplied three-song transcription, its original line order, contractions, and repetitions. Song titles were excluded from lyric-body counts.

The edition boundary excluded all deluxe, demo, acoustic, live, bonus, vault, and Taylor's Version material. The album citation established the 2012 boundary (Swift, 2012). Supporting sources consisted of morphology references, reputable monolingual dictionary entries, and the reconciled coding workbook. The thesis records that the external lyric provider and access date were not available in the uploaded transcription. Rather than inventing this metadata, the study retained the limitation and requires the author to complete the lyric-source record before submission.

Research Instruments

The researcher served as the principal instrument because candidate classification involved theoretically informed judgment. Structured records reduced inconsistency: a population and screening sheet documented song selection; a corpus register recorded edition and source information; a candidate-screening log listed every apparent prefix or suffix before acceptance; an accepted-data table captured the complete morphological analysis; a rejected-candidate log preserved exclusion reasons; a token-occurrence log recorded every accepted occurrence by song and lyric line; and a validation sheet recorded dictionary, theory, repeated-coding, and review evidence. Merriam-Webster (n.d.) was among the dictionary resources used for lexical-category and conventional-meaning checks.

Data Collection and Candidate Screening

Data collection began by fixing the 2012 standard-edition boundary and selecting the three songs. The transcription was assigned RED01-RED03 codes, line references were retained, and line and token totals were reconciled with the coding workbook. The researcher then identified every word that appeared to contain a prefix or suffix and entered it in the candidate list before final classification. Automated character searches could assist location, but no form was accepted solely because software segmented it or because its spelling resembled an affix.

Each candidate was tested against explicit acceptance and rejection criteria. Acceptance required a located corpus occurrence, a defensible immediate base, a recognized derivational affix, a lexical or categorial effect, and category evidence supported by dictionary and lyric context. Pure inflections, accidental letter sequences, unsupported remainders, proper names, compounds without internal derivational affixation, conversion, clipping, blending, acronyms, and historically opaque segmentations were rejected. Ambiguous participial forms and candidates lacking stable evidence were reviewed conservatively and excluded when the uncertainty could not be resolved.

Data Analysis

For every accepted datum, the analysis recorded the song and location, surface form, derivational stem, immediate base, derivational prefix or suffix, base and derived categories, input-output pattern, bracketed or linear formation, lexical contribution, outer inflection, and token frequency. Layered forms were analyzed in stages. Thus, realizing contributed the derivational type realize from real + -ize, whereas the surface -ing was recorded separately. Similarly, the study examined eyed and sized as denominal -ed stems within the compound adjectives wide-eyed and twin-sized; the compound modifiers were not counted as affixes.

Counts were reconciled at four levels. An affix type was one distinct affix form, a derived word type was one distinct accepted lexical form, a token was one corpus occurrence, and a formation pattern was an immediate-base to derived-category relationship. Repeated occurrences in refrains increased token frequency only. If the same derived word had occurred in more than one song, it would have been deduplicated in the combined corpus total. Cross-song comparison described distribution within the sample without ranking the songs or generalizing to the complete album.

Data Validation

Trustworthiness was strengthened through corpus reconciliation, dictionary checking, theoretical checking, repeated coding, decision logging, and cross-song reconciliation. The researcher rescreened the three-song corpus and the 121-candidate decision log, compared the new decisions with the earlier pass, and reconciled accepted types with the occurrence log. Borderline forms were retained only when dictionary, theory, context, and synchronic transparency converged. Reviewer or supervisor checking was available as a follow-up procedure, but the thesis explicitly avoids claiming independent inter-rater reliability or unperformed supervisor approval. The conservative rule was to exclude unresolved candidates and preserve the reason rather than introduce an unsupported finding.

The research involved no human participants, interviews, questionnaires, experiments, or personal data. Ethical attention therefore centered on source accuracy, auditability, and copyright-respecting use of lyric material. Complete lyrics and extended continuous passages were not reproduced. Only individual words and the minimum structural context needed for morphological explanation were retained in the analytical records. This approach keeps the linguistic evidence traceable while respecting the status of song lyrics as copyrighted creative works.

RESULTS AND DISCUSSION

Candidate-Screening Overview

The three lyric bodies contain 1,018 tokens: 266 in "State of Grace," 462 in "All Too Well," and 290 in "Red." Initial screening produced 121 song-level candidate types. Fourteen candidates were accepted as distinct derived word types, 105 were rejected, and two were excluded as uncertain. The accepted inventory contains one prefix affix type, ten suffix affix types, fourteen word types, and sixteen lyric tokens. The two uncertain forms, disposition and paralyzed, were not included in any numerical result.

Table 1 shows that the largest lyric corpus also generated the largest candidate set. However, candidate volume did not automatically determine the number of accepted derivations. "All Too Well" contributed 59 candidates but only seven accepted types, and two additional candidates remained uncertain. "State of Grace" contributed 21 candidates and two accepted types, while "Red" contributed 41 candidates and five accepted types. These differences reflect the lexical composition of the songs and the screening criteria, not a ranking of their linguistic complexity.

Table 1. Corpus and Candidate-Screening Overview

Song	Lyric Tokens	Candidate Types	Accepted Types	Rejected Types	Uncertain Types	Accepted Tokens
State of Grace	266	21	2	19	0	3
All Too Well	462	59	7	50	2	7
Red	290	41	5	36	0	6
Total	1,018	121	14	105	2	16

The acceptance rate was approximately 11.6 percent, which demonstrates why spelling-based searches cannot be treated as completed morphological analysis. Forty-five candidates were rejected as inflectional forms, while other candidates failed because the apparent affix left an unsupported remainder, represented another word-formation process, occurred in a proper name, or depended on an opaque historical analysis. The small accepted set is therefore not evidence that the corpus lacks complex words. It is the outcome of a deliberately demanding operational definition that separates defensible modern derivation from formal resemblance.

The rejection categories performed distinct analytical functions. The inflectional category prevented tense, participial, gerund-participial, plural, and comparison markers from entering the

derivational inventory. The accidental-sequence category rejected visual matches that did not leave a defensible base. The other-process category maintained the study's boundary around affixation when compounds or multiword formations were encountered. Finally, the opaque and uncertain categories prevented historical possibilities from being presented as secure synchronic structures. Reporting these decisions makes the final total interpretable: the fourteen accepted types are the residue of an explicit test, not a hand-selected list of convenient examples.

The type-token distinction also changes the interpretation of the results. Fourteen accepted word types generated sixteen accepted tokens because ruthless and realize occurred twice, while every other accepted type occurred once. Repetition increased frequency but not inventory size. This point is especially important in lyric research, where refrains and parallel lines can make a word appear prominent. A token count describes distribution in the fixed text; it does not add a new affix, word type, or formation pattern each time the line recurs.

Derivational Prefixes

Only one derivational prefix passed the final screening: im- in impossible. The formation is im- + possible -> impossible. Possible is the immediate adjective base, impossible is also an adjective, and the prefix contributes negation. The category pattern is therefore Adjective -> Adjective, making impossible the sole category-preserving derivation in the final corpus. It occurs once in "Red." The analysis confirms that derivation cannot be restricted to category-changing processes, because the prefix creates a distinct lexical contrast even though the output remains in the same category.

Other apparent initial strings were rejected when the remainder was not an independently defensible modern base, when the expected meaning of a productive prefix was absent, or when segmentation was available only through etymology. This decision prevents forms from being accepted simply because they begin with sequences such as a-, be-, de-, dis-, in-, or re-. The finding of one prefix type must therefore be interpreted narrowly: it is an empirical property of this selected corpus under conservative criteria, not a claim that English prefixation is rare or unproductive.

Derivational Suffixes

Suffixation is substantially more varied in the final inventory. Ten suffix types - -less, -en, -er, -ed, -or, -ion, -ly, -ence, -ate, and -ize - are represented by thirteen derived word types and fifteen tokens. Their outputs include adjectives, nouns, adverbs, and verbs. The distribution is broader than the single-prefix inventory, a tendency also reported in several studies of textual corpora (Agatha et al., 2022; Nurliana, 2023; Suandari & Putra, 2023). Direct numerical comparison remains limited because previous studies differ in corpus size, counting unit, and treatment of ambiguous forms.

In "State of Grace," ruthless and golden are both Noun -> Adjective formations. Ruthless is analyzed as ruth + -less -> ruthless, with -less contributing absence or lack; it occurs twice. Golden is analyzed as gold + -en -> golden, with -en expressing relation to or a quality associated with gold; it occurs once. These two types illustrate how different suffixes can share an output pattern while making different lexical contributions.

"All Too Well" contributes seven accepted suffixal types. Drawer, refrigerator, and translation are Verb -> Noun formations. Drawer is analyzed as draw + -er -> drawer; the suffix contributes an instrument or receptacle interpretation. Refrigerator is refrigerate + -or -> refrigerator, referring to a device that refrigerates. Translation is translate + -ion -> translation, denoting an act, process, or result. The song also contains casually from casual + -ly, producing an Adjective -> Adverb pattern, and innocence from innocent + -ence, producing an Adjective -> Noun pattern.

Two compound adjectives in "All Too Well" contain accepted internal derivations. In wide-eyed, the analytical stem is eyed, formed as eye + -ed -> eyed, a Noun -> Adjective relationship meaning 'having eyes with the specified property.' Wide is a compound modifier outside the derivational stem. In twin-sized, the analytical stem is sized, formed as size + -ed -> sized, also Noun -> Adjective, with twin functioning as the compound modifier. The study counts the denominal -ed formation inside each compound but does not count compounding itself as derivational affixation.

The song "Red" contributes passionate, suddenly, realize in the surface form realizing, and memorize in the surface form Memorizing. Passionate is passion + -ate -> passionate, a Noun -> Adjective formation expressing possession or manifestation of passion. Suddenly is sudden + -ly -> suddenly, an Adjective -> Adverb formation. Realize and memorize are verb-forming -ize formations with different base categories: real + -ize -> realize is Adjective -> Verb, whereas memory + -ize -> memorize is Noun -> Verb. Realize occurs twice and memorize once.

Table 2. Accepted Derivational Affixes

Word or Stem	Affix	Affix Type	Immediate Base	Base Category	Derived Category	Formation Pattern	Lexical Contribution	Outer Inflection	Song	Token Frequency
ruthless	-less	Suffix	ruth	Noun	Adjective	Noun -> Adjective	absence or lack of pity/compassion	None	State of Grace	2
golden	-en	Suffix	gold	Noun	Adjective	Noun -> Adjective	relation to or quality associated with gold	None	State of Grace	1
drawer	-er	Suffix	draw	Verb	Noun	Verb -> Noun	instrument or receptacle characterized by drawing out	None	All Too Well	1
eyed (wide-eyed)	-ed	Suffix	eye	Noun	Adjective	Noun ->	having eyes with the	wide is an external	All Too	1

						Adjective	specified property	compound modifier	Well	
sized (twin-sized)	-ed	Suffix	size	Noun	Adjective	Noun -> Adjective	having the specified size	twin is an external compound modifier	All To o Well	1
refrigerator	-or	Suffix	refrigerate	Verb	Noun	Verb -> Noun	instrument or device that refrigerates	None	All To o Well	1
translation	-ion	Suffix	translate	Verb	Noun	Verb -> Noun	act, process, or result of translating	None	All To o Well	1
casually	-ly	Suffix	casual	Adjective	Adverb	Adjective -> Adverb	in a casual manner	None	All To o Well	1
innocence	-ence	Suffix	innocent	Adjective	Noun	Adjective -> Noun	state or quality of being innocent	None	All To o Well	1
passionate	-ate	Suffix	passion	Noun	Adjective	Noun -> Adjective	having, affected by, or expressing passion	None	Red	1
suddenl y	-ly	Suffix	sudden	Adjective	Adverb	Adjective -> Adverb	in a sudden manner	None	Red	1
realize (realizing)	-ize	Suffix	real	Adjective	Verb	Adjective -> Verb	verb related to real; awareness sense is lexicalized	-ing is outer gerund-participial material	Red	2
memorize (Memorizing)	-ize	Suffix	memory	Noun	Verb	Noun -> Verb	cause information to be committed to memory	-ing is outer progressive/gerund-participial material	Red	1

impossible	im-	Prefix	possible	Adjective	Adjective	Adjective -> Adjective	negation: not possible	None	Red	1
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Morphological Formation Patterns

Seven input-output patterns are represented. Thirteen of the fourteen accepted word types change lexical category, and one preserves it. Noun -> Adjective is the largest pattern, with ruthless, golden, eyed, sized, and passionate accounting for five word types and six tokens. It is also the only pattern represented in all three songs. Verb -> Noun includes drawer, refrigerator, and translation; Adjective -> Adverb includes casually and suddenly; and the remaining category-changing patterns are Adjective -> Noun, Noun -> Verb, and Adjective -> Verb. The category-preserving Adjective -> Adjective pattern is represented by impossible.

The patterns show that suffixes perform a wider range of category-forming functions in this corpus than prefixes. Nevertheless, the result does not support an unrestricted statement that suffixes are intrinsically more productive than prefixes. The corpus contains only three songs, and the operational criteria are intentionally conservative. The appropriate conclusion is distributional: within these texts, accepted suffixation supplies more affix types, word types, output categories, and formation patterns than accepted prefixation.

Table 3. Morphological Formation Patterns

Formation Pattern	Affixes	Derived Word Types	Number of Word Types	Number of Tokens	Process Type
Noun -> Adjective	-less, -en, -ed, -ate	ruthless; golden; eyed; sized; passionate	5	6	Category-changing
Verb -> Noun	-er, -or, -ion	drawer; refrigerator; translation	3	3	Category-changing
Adjective -> Adverb	-ly	casually; suddenly	2	2	Category-changing
Adjective -> Noun	-ence	innocence	1	1	Category-changing
Noun -> Verb	-ize	memorize	1	1	Category-changing
Adjective -> Verb	-ize	realize	1	2	Category-changing
Adjective -> Adjective	im-	impossible	1	1	Category-preserving

Cross-Song Distribution

The songs contribute different morphological profiles. "State of Grace" has two suffixal types and three accepted tokens. "All Too Well" has seven suffixal types and seven tokens but no accepted prefix. "Red" has four suffixal word types and the only prefixal type, producing five types and six tokens. No accepted derived word type occurs in more than one song. The suffix -ly is the only affix type shared by "All Too Well" and "Red," while Noun -> Adjective is the only formation pattern distributed across all three songs.

These comparisons illustrate why affix type, word type, and token must remain separate. "All Too Well" has six distinct suffix affixes but seven suffixal word types because -ed occurs in both eyed and sized. "Red" has three suffix affix types but four suffixal word types because -ly occurs once while -ize forms both realize and memorize. At corpus level, ten suffix affix types produce thirteen suffixal word types and fifteen suffixal tokens. The single prefix type produces one word type and one token. Combining these units into one undifferentiated count would conceal the structural relationships.

Refrain repetition has a limited but visible effect. Ruthless and realize each occur twice, creating the two-token difference between the fourteen accepted types and sixteen accepted tokens. Their repeated occurrences do not introduce additional immediate bases, affixes, or category patterns. In other lyric corpora a highly repeated derived word could dominate token totals, so researchers should not interpret the most frequent token as evidence of the most diverse or productive formation.

Methodological Interpretation of the Findings

The special cases demonstrate the value of recording a derivational stem separately from the surface form. Realizing is not analyzed as though -ing were another derivational suffix. The stages are real + -ize -> realize and realize + -ing -> realizing. The first stage establishes the derived verb; the second supplies the surface participial form. Memorizing is treated in the same way: memory + -ize -> memorize, followed by outer -ing. The analysis also records the orthographic change from memory to memorize rather than assuming simple letter-by-letter concatenation.

Realize requires a lexicalization caveat. Although the form is synchronically related to real and contains the verb-forming suffix -ize, the awareness meaning used in the lyric is not fully predictable as 'make real.' The analysis retains the derivational relationship because the base, affix, and category change are documented, but it does not present the meaning as mechanically compositional. This treatment illustrates a middle position between unrestricted segmentation and total rejection of any lexicalized formation.

Orthographic form also had to be separated from morphological function. Memory + -ize yields memorize through replacement of final y by i; translate + -ion yields translation with adjustment of the final e; and innocent + -ence yields innocence with a related spelling alternation. These changes do not introduce additional affixes. They are formal adjustments within the same derivational operation. Recording the immediate base and the resulting stem allows the analysis to represent the relationship without pretending that every formation is produced by simple addition of an unchanged letter string.

Drawer is similarly debatable because its furniture sense is lexicalized. The accepted analysis draw + -er -> drawer relies on the dictionary-supported relationship to the verb draw and an instrument or receptacle that is drawn out. The item is retained with an explicit caveat rather than being treated as a completely transparent agent noun. This decision also shows why the lexical contribution column must be specific: -er does not always denote a human performer, and the relevant function here is instrumental or receptacle-related.

Wide-eyed and twin-sized require a different distinction. Their full surface forms are compounds, but each contains a derivational adjective as one constituent. Eye + -ed -> eyed creates an adjective meaning 'having eyes,' and size + -ed -> sized creates an adjective meaning 'having a specified size.' Wide and twin modify those derived stems. The study accepts the internal denominal -ed formations while excluding compounding from the affix count. This decision is narrower than treating the whole hyphenated word as a simple suffixation and broader than excluding every derivational form embedded in a compound.

Disposition and paralyzed were excluded as uncertain. In disposition, the temperament sense did not permit one secure modern analysis between dispose + -ition and dis- + position. Accepting either segmentation would depend heavily on historical development or an unsupported modern remainder. In paralyzed, the surface -ed is clearly participial, but the study did not establish a transparent free immediate base for an internal -ize derivation. Neither item was forced into the inventory, and both remain documented outside the final counts.

The large rejected set further confirms that morphological identification cannot be reduced to matching character strings. Inflected verbs, plural nouns, comparative forms, and participles may contain familiar endings without introducing a derivational lexeme. Other words begin or end with sequences that resemble affixes but lack a plausible base or the expected affix meaning. Proper names and compounds may be structurally complex for other reasons but fall outside the defined object of analysis. Conservative screening ensures that each accepted item can be traced to the same operational questions.

The findings align with previous studies in showing that authentic texts contain analyzable derivational affixes and that suffixes can form multiple output categories (Agatha et al., 2022; Setyawan, 2014; Siboro & Bram, 2020). The present inventory is smaller than inventories reported for larger corpora, but size alone is not a measure of analytical quality. A twenty-song corpus, a textbook collection, and a three-song corpus have different opportunities for occurrence. More importantly, studies that count every token or treat ambiguous endings liberally are not directly comparable with a study that deduplicates types and excludes uncertain forms.

The main methodological contribution is therefore the auditable path from candidate to finding. The candidate-screening overview reveals how many apparent forms were considered, the accepted-data table makes immediate-base and category decisions visible, and the rejected and uncertain records prevent silent omission. The approach supports replication because another analyst can inspect not only what was counted but why competing candidates were excluded. It also protects the interpretation from refrain inflation by reporting tokens separately from types.

Several limitations remain. The purposive sample is too small to represent the complete *Red* album, Taylor Swift's broader repertoire, or English derivational morphology. Morphological classification remains interpretive where lexicalization, compound-internal derivation, and historical opacity are involved. Token frequency is descriptive and cannot measure productivity. Finally, the

missing external lyric-source metadata must be completed by the author even though the working corpus was internally reconciled. These limitations define the appropriate scope of the findings rather than invalidating the analysis.

CONCLUSIONS

The analysis identified one derivational prefix type and ten derivational suffix types in the three selected songs. The prefix *im-* occurs in *impossible*, contributes negation, and preserves the Adjective -> Adjective category relationship. The suffixes *-less*, *-en*, *-er*, *-ed*, *-or*, *-ion*, *-ly*, *-ence*, *-ate*, and *-ize* form thirteen accepted suffixal word types and fifteen tokens. Together with *impossible*, the corpus contains fourteen distinct derived word types and sixteen accepted tokens. Seven morphological formation patterns are represented: Noun -> Adjective, Verb -> Noun, Adjective -> Adverb, Adjective -> Noun, Noun -> Verb, Adjective -> Verb, and Adjective -> Adjective. Thirteen word types are category-changing, while *impossible* is category-preserving.

The findings also demonstrate the methodological importance of candidate screening. Of 121 candidate types, 105 were rejected and two - *disposition* and *paralyzed* - were excluded as uncertain. Immediate-base analysis, separation of derivational stems from outer inflection, explicit category relations, and the distinction among affix types, word types, and tokens produced a smaller but more defensible inventory. Repeated occurrences of *ruthless* and *realize* increased token frequency without increasing morphological diversity.

The results are limited to "State of Grace," "All Too Well," and "Red" from the 2012 standard edition. They cannot be generalized as a complete account of the *Red* album, Taylor Swift's complete body of work, or the English derivational system.

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