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Revealing Hidden Syntax in Olivia Rodrigo's *Traitor*: A Tree Diagram Analysis of Verb Phrases

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A B S T R A C T

Syntax is crucial for understanding the structure of language, including verb phrases. While research into syntactic structures has been done in several texts, there is limited focus on modern song lyrics, particularly in the context of syntactic tree representation. This research looked into the syntactic patterns of verb phrases found in Olivia Rodrigo's song Traitor using the Chomsky Tree Diagram method. A qualitative descriptive approach classifies the verb phrase into intransitive, mono transitive, ditransitive, complex transitive, and intensive types. This research applies TGG to the data, comprising of the verb phrases extracted from the lyrics, which are illustrated as tree diagrams. The findings of this study have shown different forms of the structure of verb phrases and their hierarchical relationship existing within the lyrics. The given study contributes to the syntactic research by pointing out the importance of verb phrase analysis in modern textual forms.

Keywords: *Verb Phrase, Tree Diagram, Syntax, Lyrics, Olivia Rodrigo*.

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INTRODUCTION

Communication of thoughts and feelings is intricately coupled with the structured linguistic elements in language as human beings have shaped up through language. Syntax Specifically, syntax is the subfield of linguistics in charge of arranging words to produce meaningful and grammatically correct sentences. Radford (2004) argues that syntax is necessary in sentence syntax and how different linguistic items behave in a language. Transformation-Generative Grammar (TGG) Chomsky (1957) syntactic is a theoretical framework which argued that syntax is governed by an hierarchical generative system by which an infinite sentence form a finite set of linguistic components. This theoretical framework has been extensively adopted in numerous linguistic paradigms, as text and discourse analysis. But its adoption for song lyrics, especially contemporary music, is still minute.

Music Being a cultural and artistic form of expression integrates language into melody to provide feelings and story. Halliday (1985) talks about, the chiefly syntactic structures that are typical for artistic texts differ from those of formal discourse owing to their poetic nature. Verb phrases are known to be a syntactic variation in song lyrics Quirk et al (1985) which has an exceptional importance on content construction and emotional level. The importance of syntax in lyrical composition is not verified through research that focuses on verb phrase structures in modern song lyrics. Finch (2000) suggests that analysis of the syntactic order in creative texts, such as song lyrics might reveal lingering patterns characteristic of linguistic innovation at the edge. Just as Leech (1983) illustrates, literary language calls for a systematic understanding to analyze its syntactic patterns and stylistic deviations.

Previous linguistic research looked into syntax structures in formal writing, literature and conversational speech. Song lyrics, serving as one of the major, hugely consumption linguistic media, on the other hand have hardly been investigated in syntactic researches (Cook 2000). Studies of song lyrics with respect to phonological and semantic levels have been done before 15, but not as far as we are aware the role of verb phrases in determining syntactic features. Moreover, traditional methods of grammatical frameworks like existing analyses give more importance to the traditional grammatical frameworks than the visual syntactic representations of note such as Tree Diagram establishes, containing a clearer hierarchical structure of linguistic categories (Radford 2004). In literature a significant void in the existing research is the absence of studies classifying verb phrases systematically within contemporary music. As Huddleston & Pullum (2002) indicate, the verb phrase is central to central to sentence structure with respect to syntactic organization and the construction of meaning. By contrast, research on contemporary song lyrics has so far failed to constitute an integrated classification of verb phrases, in contrast to those classical and literary texts (Hickey 2005). Simpson (2004) reminded that syntactic variability in creative texts (e.g. song lyrics) is purposeful and helpful to the expressiveness. To fill this gap, researcher adopted tree diagram to investigate verb phrase structures in the song *Traitor* of Olivia Rodrigo in her album SOUR.

Syntactic analysis in song lyrics greatly helps in understanding the linguistic structures among artistic texts. Much differentiating song lyrics from other kinds of discourses, their unique syntactic patterns add emotional depth and meaning in expressivity. While syntax has received due attention in linguistic studies on their application in literature and conversational speech, modern song lyrics remain largely unexplored in this respect within syntactic research.

Syntactic analysis of music lyrics is relevant because it can put some aspect of theoretical linguistics in relation to artistic expression. As a kind of creative text, song lyrics become nonconforming to the rules of the prescriptive grammar to achieve rhetorical and poetic effect. An analysis of the syntactic structures in which these make-up creations use can shed light on how meaning gets constructed in such non-canonical discourse. Further, synthetic studies in music stretch to a wider perspective of how grammar functions in different registers, depicting much flexibility and adaptability of language in creative contexts.

The present study analyzes verb phrase structures in Olivia Rodrigo's *Traitor* using Tree Diagram analysis. It brings together what traditional syntax studies have done and what current music has on offer. This study does not only entail a recognition of song lyric structural complexity, but also a reflection of its importance in a linguistic discourse showing how variations in syntaxes contribute to artistic expression. This effort of integrating linguistic theory into musical analysis provides an in-road perspective into a frame of syntax, creativity and communication.

This study bases on Transformational Generative Grammar (TGG,) a system for structural representation of syntax in terms of formal rules and transformations (Chomsky 1957). Tree Diagram is used for the representation of hierarchical structure such as a VT-pair in order to reveal syntactic dependencies in the lyrics. Verb phrase classification Quirk (1985) identified five types on the basis of their syntactic types as proposed by (1985). This is further scaffolded with knowledge from prosodic literature linguistics (Simpson 2004) and discourse analysis (Halliday 1985), and situates syntactic patterns sans to the artistic and communicative ground of song lyrics.

This study has chosen Olivia Rodrigo's Traitor by the use of its diversity in syntactic structure and his lyrics. The song gained widespread popularity, reaching number one on the Billboard Hot 100, and receiving millions of listens around the world (Billboard, 2021). This kind of syntactical dependence is also what makes Traitor so poetic (and sad) Davies (2021), ever seeking to articulate through the written word those emotions of heartbreak and betrayal. It builds on Rolling Stone (2021), which describes how Rodrigo's choices of words and sounds contribute to the song's emotional punch, making this song an ideal case study for syntactic analysis. In contrast to many modern pop songs that rely on simple, repeated structures,

Traitor uses a diverse range of verb phrases to amplify the narrative complexity ansd emotional gravity of its lyrics (Manifesty, 2024).

There are a number of studies analyzing the linguistic aspects of song lyrics, however few specifically analyze certain verb phrase structures using the syntactic tree diagram. Winaroh (2020), for instance, studied linking verbs in children's storybooks via Tree Diagram analysis, showing that visual syntactic representation helped discover the structure of verb phrases. Using Transformational-Generative Grammar, Hakim (2011) studied the verb phrases in the academic texts and emphasized the hierarchical relationships among the sentences. Johnson-Laird (2006) studied cognitive processes underlying syntactic processing and concluded that 'Syntactic form is indispensable in sentence interpretation.' Similarly, phrase structure rules are indispensable in fields pertaining to natural language processing, where hierarchical representation aids not only syntactical, but also semantic parsing (Miller & Chomsky, 2010). Davies (2021) examined systematic grammatical differences in more recent song lyrics and claimed that lyrical syntax diverges from standard grammar rules for semantic or rhetorical purposes. These previous studies serve as background for this study, which uses Tree Diagram methodology to apply syntactic analysis to modern song lyrics.

The analysis created by Tree Diagram offers an in-depth insight into how a verb phrase operates in the lyrics of a song. According to Carnie (2013) syntactic trees allow linguists to see the structural dependencies and relationships between different parts of the sentence, making it easier to understand the structural formation of a sentence. as noted by Radford (2004), the downside of non-linear approaches justifies the use of syntactic tree diagrams that capture higher-order relationships between these elements that are not explicitly visible in linear text. Tree diagrams will be used in this study to create visual representations of verb phrase structures in Traitor, thus demonstrating how the various types of verb phrases relate interdependently to the syntactic structure of the song. Through alignment with syntactic convention in formal writing as well as literature, this research will expose the both the commonalities between as well as deviations from these in musical discourse.

Besides contributing to the field of linguistics, this study has implications for music and literary studies as well. As Halliday (1985) pointed out, language in artistic texts has communicative functions beyond grammaticality. Using Traitor, this research connects syntax as linguistic theory to artistic expression to show how meaning is made syntactically in modern music. Recognizing these patterns can also offer insight into songwriting approaches, enabling lyricists to engineer better lyrics—those which are both impactful and structurally sophisticated.

This is a unique area of study, and therefore is a gap in syntactic research, specifically regarding the verb phrase structures employed in Traitor. Formal vernacular analysis implements an examination of a tree diagram to analyze verb phrases in detail, providing a structural framework for exploring musical syntax and its relationship to artistic creativity in the context of art music today. This research yields insights into the study of language in creative texts through the intersection of linguistic theory and musical discourse, opening further opportunities to view song lyrics through a syntactical lens.

METHOD

Qualitative descriptive research design is used in this study to analyze the syntactical formation of verb phrases in Olivia Rodrigo Traitor song. The study draws on TGG as pioneered by Chomsky (1957), adopting Tree Diagram analysis to graph visually and categorize the different forms of verb phrasing to be found in the song lyrics. To this end, the study is a systemic overview of the syntactic dependencies in the lyrics, showing the functions of verb phrases in musical talk.

The data contains verb phrases from the lyrics of Traitor sourced from the official website to guarantee their accuracy. Using Transformational-Generative Grammar (TGG) analysis, Tree Diagram analysis was conducted in which each verb phrase was manually

identified. The structures were then analysed for divergences from conventional grammar rules and linguistic patterns. The approach was applied to model syntactic relations hierarchically (Radford, 2004).

So for making reliability, to cross-reference with various linguistic works such as (Carnie, 2013; Huddleston & Pullum, 2002). It also referred to researches Hakim (2011) analyzed using Tree diagram as well for methodological alignment.

Ethical Concerns This research is a textual analysis, thus ethical concerns are minimal. All lyrics and theoretical references have been cited properly, and fair use policies regarding copyrighted material have been complied with in this study. This approach enables a systematic examination of verb phrase usage in song lyrics and helps advance linguistic research into syntax and artistic expression.

The classification process began through detailed extraction of all verb phrases from the song lyrics. The entire lyric was analyzed with an eye for the detection and identification of verb phrases, considering both main and auxiliary verbs. Each verb phrase was then analyzed with respect to its syntactic behavior and relationship with other sentence points.

The extracted verb phrases were classified based on their syntactic structure to determine their function within sentences. Monotransitive verbs were identified as actions requiring a single object to complete their meaning, such as in "She hugs him." This classification was verified by testing whether the sentence remained grammatically and semantically complete after including the object. Intransitive verbs, on the other hand, do not require an object and function as the sole predicate in a clause, as seen in "He cried." The best way to confirm intransitivity was by checking if the verb could stand alone without additional arguments. Ditransitive verbs were categorized as those taking both a direct and an indirect object, such as "He gave her a gift." To validate this classification, transformational techniques like passive voice formation were applied to ensure the presence of both objects.

In addition, complex transitive verbs were identified by the presence of a direct object followed by an object complement, as in "They made him happy." Each phrase containing an object complement was analyzed to determine its necessity in conveying the full meaning of the sentence. Intensive verbs, also known as linking verbs, were classified based on their function of connecting the subject to a subject complement, as in "She is beautiful." Unlike action verbs, linking verbs express a state or condition rather than an action. Through this classification process, verb phrases were systematically categorized according to their structural and functional properties within sentences.

All relevant lyric readings were carried out in this stepwise manner to ensure consistency and accuracy: classifications were checked by cross-reference to grammatical tests. Unclear cases were reviewed against existing syntactic literature along with a comparison. After their classification, each of the verb phrases was expressed through the Chomsky Tree Diagram method to the hierarchical syntactic structures. This type of visualization has added clarity to its own workings within the lyrics by opening up the patterns and deviations distinct within the musical discourse.

FINDINGS AND DISCUSSION

Verb phrase analysis is one way of showing the role of sentences in structure and in expressing themselves artistically, especially through music or lyrics. An example of this is the verb phrase, "The glass is yours," which happens to be intensive. The linking or coupling built by the word "is" relates the subject, "the glass," to the complement, "yours."

For purposes of creating tree diagrams, the first thing is to isolate the verb phrase. Thus, is apparently a linking verb and makes the sentence intensive; the subject and complement will then be classified, in this case, "the glass" and "yours". The sentence becomes S (Sentence) branching into NP (Noun Phrase) for "the glass" and VP (Verb Phrase) for "is yours." NP further divides into Det (Determiner) "the" and N (Noun) "glass," whereas VP subdivides into

V (Verb) "is" and NP (Noun Phrase) "yours." This tree diagram clearly shows how "is" links the subject and complement. Other verb phrases from *Traitor* can undergo similar analysis. Here is the example of tı is yours":

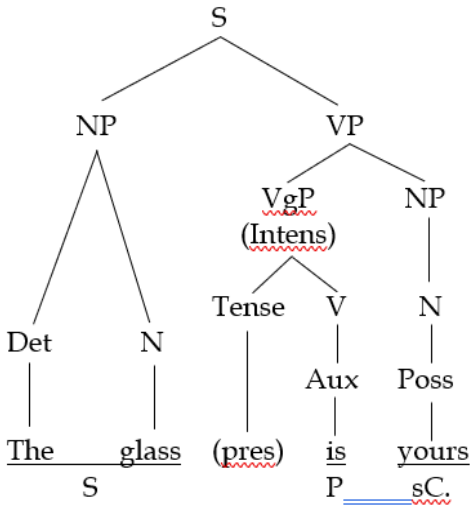

Figure 1. Tree Diagram example

Findings

This part provides a syntactic analysis of verb phrases in Olivia Rodrigo's Traitor. Additionally, drawing on Transformational-Generative Grammar (TGG) (Chomsky 1957), this analysis classifies the verb phrases according to their original syntactic roles. Analysis of each verb phrase is also carried out by looking at its structural composition through Tree Diagram analysis to see how it adds to the extent of the lyrics. In the following table, researcher examine the lyrics per verb phrase type.

Table 1. Classification of Verb Phrases

No	Lyrics	Verb Phrase Type
1	You'd talk to her	Mono-Transitive
2	I could keep you	
3	Could fall in love with somebody that quickly	
4	You betrayed me	
5	I know that you'll never feel sorry	
6	Guess you didn't cheat	
7	Fell in love with you	
8	All the questions you used to avoid?	
9	The second that we called it quits	
10	I brought her up	
11	Date her	
12	Just to shot me down	
13	I wish that you had thought this through	
14	You had thought this through	
15	The bed we made	
16	Maybe did even worse	
17	I played dumb	In-Transitive
18	You ran to her	
19	for the way I hurt	
20	I kept quiet	
21	But that didn't matter	
22	To go off	
23	You said you were friends	
24	Before I went	
25	Fell in love with you	
26	When she's sleeping in the bed we made	
27	Don't look like it	
28	And you told me I was paranoid	Di-Transitive

29	Show her off like she's a new trophy	
30	You gave me your word	
31	I brought her up	Complex-Transitive
32	It took you two weeks to go off and date her	
33	Now you bring her around	
34	I always knew	Intensive
35	And ain't it funny	
36	Don't you dare forget about the way	
37	You were friends	
38	I know that you'll never feel sorry	
39	Now it sure as hell don't look like it	
40	Loved you at your worst	
41	That you'll never feel sorry	
42	I know if you were true	
43	When we were together	
44	Remember I brought her up	
45	I was paranoid	
46	I wish that you had thought this through	
47	But you're still a traitor	
48	You didn't cheat	

Discussion

The syntactic analysis of Traitor, a song by Olivia Rodrigo, shows that one of the verb phrases is the song's meaning and the depth of its emotions. The verb phrase categories—mono-transitive, di-transitive, intransitive, complex-transitive, and intensive—point out the different syntactic roles they perform while narrating the song's story.

In a further attempt to confirm the results, the investigation takes us into the tree diagram method by Chomsky, which provides a graphic representation of a sentence's syntactic structure. Firstly, one sentence from each verb phrase type will be subject to scrutiny; the total number of five diagram trees will be covered. This stage will represent verb phrases as primary constructions carrying a high syntactic load, which will be another tool for the descriptive analysis to be done in the previous phase.

***Tree Diagram Analysis of Verb Phrases in* Traitor**

Mono-Transitive

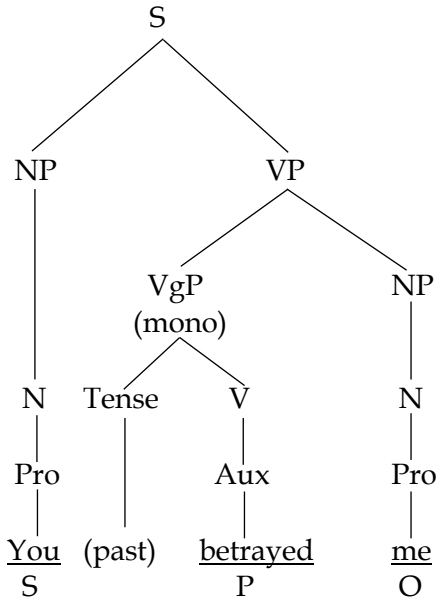

Figure 2. Tree diagram of Mono-Transitive

According to the above tree diagram, it appears that the sentence "You betrayed me" consists of a noun phrase being a subject and a verb phrase being a predicate. The NPYou, being the Subject (S) and the VP, being the predicate (P) consists of the Tense (Past) feature and a main verb "betrayed", respectively. The verb "betrayed" is transitive and requires an

object to complete its meaning, so "me" functions, here, as the object (O) of the verb. Evidently, this verb requires a direct object with no need for an additional complement, hence a monotransitive classification on account of the VP. This is because it follows the syntactic sequence of Subject + Verb + Object (S + V + O), a basic pattern for English sentences.

A monotransitive verb is a verb that requires one subject immediately after the main verb. Here, "You" is the agent (the one that's performing the action), "betrayed" is the action, and "me" is the patient or recipient of the action. Examples of sentences that contain a past tense verb phrase (VP) marker. The syntactic rules of Transformational-Generative Grammar (TGG) allow for verb phrases to be broken down into a tree of nested components in a similar way that demonstrates how those components form together; that they show the grammatical function of these components. Hence, the specific role of each individual in the overall configuration—whether as subject, verb, or object—is made unambigiously and all of this demonstrates , how English syntax works as per transformational theory.

So the tree diagram corroborates the analysis in the Findings section and validates the correctness of the syntactic classification. The hierarchical breakdown is particularly effective at showing the structural grammar of a sentence, showing the relationships between elements clearly. Fulfilling the syntactic transformation as per the TGG of Chomsky leads to the tree diagrams elucidated here as well. Because the verb phrase in this sentence has a monotransitive construction, the syntax tree is will-formed with respect to the internal configuration of the node. As a consequence, it further educates me on the utility of syntactic parsing[8] in comprehending the composition of an argument-verb pair (the verb and its object) in a song lyric, in particular how the various components interrelate within a statement.

Intransitive

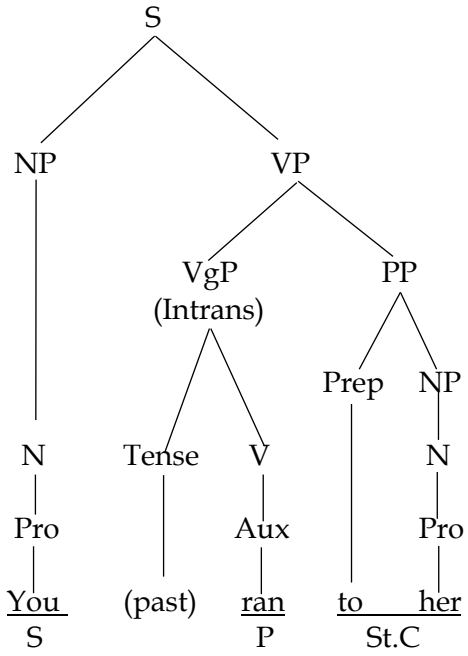

Figure 2. Tree diagram of Intransitive

Looking at the tree diagram of parsing the sentence "You ran to her," it is observed that the sentence is in the structure of a Noun Phrase (NP) as the subject, and a Verb Phrase (VP) as the predicate. The subject (S) is formed by the NP containing the pronoun "You," while the predicate (P) consists of the past tense morpheme and the lexical head verb "ran." The VP is intransitive because the action verb ran does not need a direct object to express a complete idea. This is followed not by a Subject but by Prepositional Phrase (PP) providing further details about the direction of the action. In a sense, this construction is similar to a

monotransitive or ditransitive verb phrase, in that it does not have an object but does extend the meaning of the verb phrase through the PP.

An Intransitive verb does not take a direct object, and is usually S + V (+comp). "You" is the Agent (one who does the action) and "ran" is the action that is performed. Herzenec hardly ever identifies fronted elements as objects, because they are usually complements of the verb forming a sentence complement — like "to her" rather than "her." This PP in turn can be divided into the (PP_ARGUMENT) preposition to and (NP_ARGUMENT) noun phrase her. Because "her" is a pronoun, it is representative of an animacy referent that receive the metric directionality introduced by the preposition. Unlike an object, which is the target of the action contained within the verb, this prepositional phrase contributes additional spatial or relational information that reinforces the intransitive nature of the sentence, rather than modifying it.

The tree diagram employs Chomsky's Transformational-Generative Grammar (TGG) to visually express the hierarchical syntactic structure of this intransitive verb phrase, as a supporting visual to the analysis drawn in the Findings section. Because you have mapped out the jobs of every element you can visualize how the prepositional phrase attaches in the structure and contributes to the overall meaning. Even with the added phrase, the sentence remains intransitive, as it contains a verb ("ran") accessorial to a phrase (prepositional) that attributes meaning to the action of the verb rather than directly modifying a noun phrase. In English syntax, this structure occurs, as seen in (2), where prepositional phrases are not only attached to transitive but also to intransitive verbs and do not change the most-marked grammatical properties of the said verbs. Knowledge of such constructs allows for deeper insight into how verb phrases work in natural language, particularly in songs, where meaning can rest within incremental syntax changes.

Di-Transitive

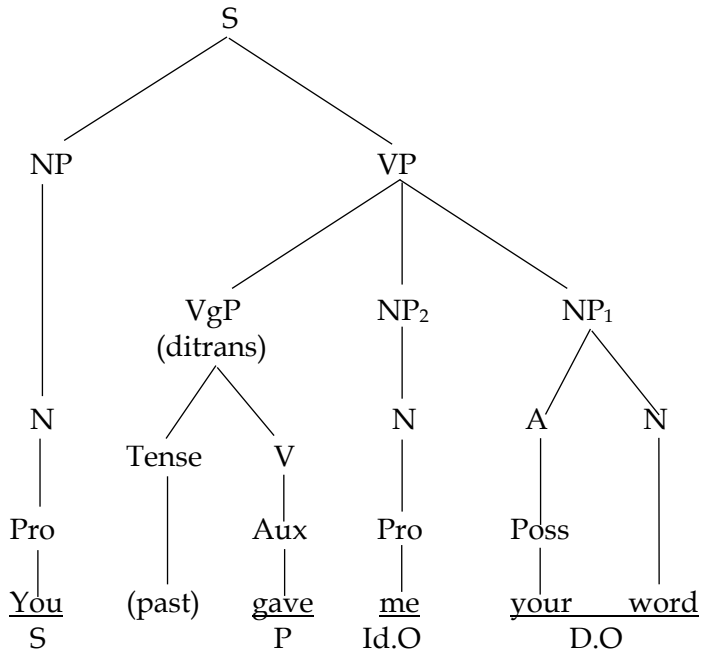

Figure 3. Tree diagram of Di-Transitive

Noun Phrase (NP) as subject and Verb Phrase (VP) as predicate. The NP "You" is a pronoun that behaves as a subject and the VP "gave me your word" the verb requiring in the direction of complements. The VP is then decomposed into a Tense (past) the base verb "gave" and two Noun Phrases (NP_1 and NP_2), all of which are assigned roles of Indirect Object (your word) and Direct Object. This classification is consonant with Chomsky's Transformational-Generative Grammar (TGG) in that sentence construction is accounted for by projective inductive structures.

In this tree diagram the verb "gave" is labelled as ditransitive, as it has an Indirect object (Id.O. and a Direct Object (D.O.) to complete its meaning. Ditransitive verb syntax is S + V + Id.O + D.O., that is, "You" (S) being the actor and "gave" (V) being an action word, and "me" (Id.O. The person acted upon similarly as "subject" and "your word" (D.O. is the thing being given. The direct object "your word" is recursively broken down into an NP, where "your" (Possessive Adjective) complements "word" (Noun). This group defines how the elements of a verb phrase work together to help produce sentence meaning.

Therefore using two dimensional, the analysis demonstrate how the structure of a ditransitive verb phrase constructed from the sentence. Each syntactic element is specified for the confirmation of the classification made earlier in the section of Findings, which provides evidence that the verb phrase " gave me your word " is the correct syntactic pattern of a ditransitive verb. Based on the findings and the evidence provided above, we were able to conclude that the TGG system made a strong argument in explaining how the verb phrases were composed in the song Traitor by Olivia Rodrigo.

Complex-Transitive

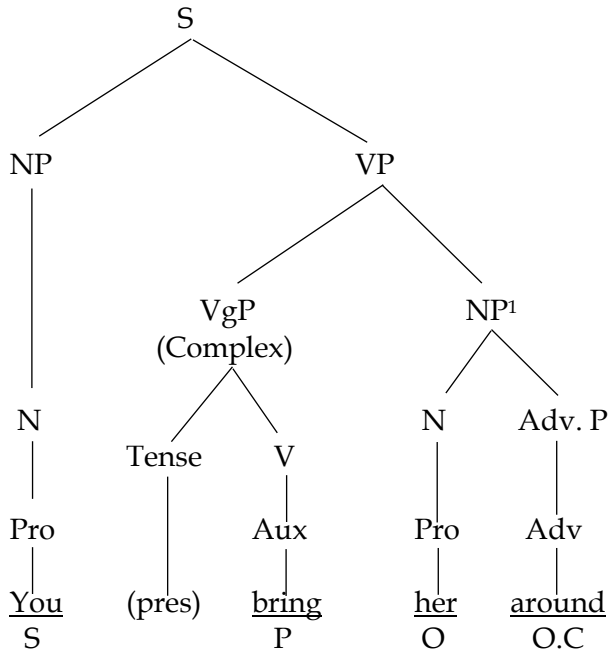

Figure 4. Tree diagram of Complex-Transitive

Sentence Tree Diagram of a Complex-Transitive Verb Phrase (VP) Sentence Follow the basic syntactic rule, a sentence (S) is consists of a Noun Phrase (NP) subject and a Verb Phrase (VP) predicate. Note that in this case the NP is simply the pronoun You, which forms the subject of the sentence. On the other hand, the VP has a very complex-transitive structure with several elements that participate into the construction of the entire meaning. The Verb Group Phrase (VgP) consists of an auxiliary verb and a main verb. In this particular construction, it is clear that the verb "bring" is in the present tense, and marking for tense is shown overtly. Since you analyze has as an auxillary verb, nowhere in the sentence is it a verb by itself.

The VP confines the Verb Group Phrase (VgP), which is formed by the auxiliary verb (Aux) "bring" and the main verb, in this case, are together forming a complex verb phrase. This hierarchical organization reflects Chomsky's Transformational-Generative Grammar (TGG) manner in which the verb transforms on the basis of the tense, agreement, and the syntactic position. Here, NP1 are made with NP and the resulting object (O) of the clause is O with the (O.C.) advP phrase around. The object complement indicates that the verb phrase is complex-transitive, in which the increased number of required complements sets which verb an interpretation requires both an object and a subsequent fillers to close the meaning of

the sentence. This marks an important difference between complex-transitive verb phrases and mono- or ditransitive ones, as they require a complement that further describes or modifies the object.

Such grammatical structure works well with a tree diagram of each syntactic element working in the sentence. The transformational rules for this structure are hierarchical, like tense marking or auxiliary movement, and show how verbs and their complements are ordered syntactically. This additional research concurs with the findings of the study by demonstrating an overwhelming, pervasive complexity in the verb phrases of song lyrics. Based on Chomsky's TGG framework, the study illustrates the extent to which song lyrics use elaborate syntactic patterns, and also why song lyrics should rank as an important domain of linguistic analysis. In this regard, the study's classification of verb phrases is also validated, since it had already been concluded that complex-transitive structures increase syntactic complexity and therefore act as a fundamental aspect of meaning construction within the frame of the lyrics. These grammatical intricacies help you understand how verb phrases structure the overall arrangement and interpretation of song lyrics in a transformational and generative way.

Intensive

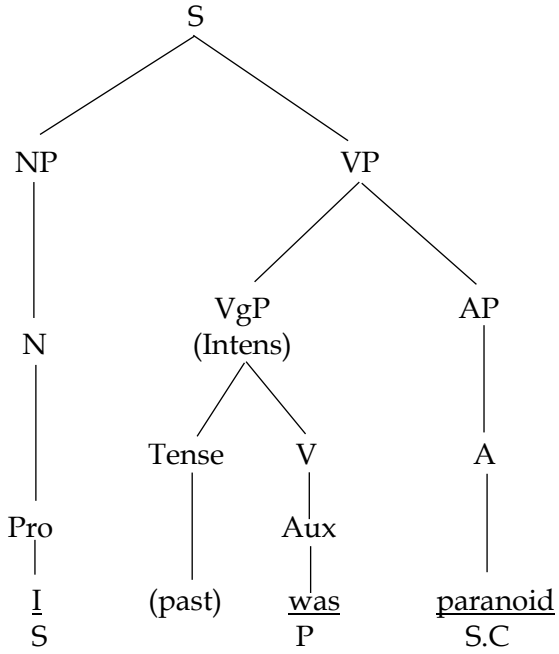

Figure 5. Tree diagram of Intensive

The pattern for intensive verb phrase structure → tree diagram for the "I was paranoid" sentence Sentence is composed of the two constituent parts: Noun Phrase (NP) is the subject and Verb Phrase (VP) acts as the predicate. The NP ("I") serves as the subject and is a single pronoun. The VP ("was paranoid") contains a Verb Group Phrase (VgP) and an Adjective Phrase (Adj. P). Note that the VgP is of the intensive (linkage) kind (i.e., it is be-type verb phrase) as it includes the auxiliary verb ("was") that serves to link a subject (the subject of the be or "linking" verb) to a subject complement rather than taking an directly object (with is also a characteristic of a V/S).

(As an intensive verb [of state, in this case] "was" links its subject to the subject complement [S.C.]; here, an adjective, "paranoid.") S + V + S.C. I (S) was (V) paranoid (S.C.) In copular constructions like this one, the verb is not an action verb but instead expresses a state of being or quality of the subject.

Thus, the analysis of this tree diagram shows that "I was paranoid" is an intensive verb phrase (i.e. a verb that takes a subject complement in the form of an adjective phrase.) This visualization validates the results from the research, which conclude that throughout the

Traitor lyrics by Olivia Rodrigo, a number of the forms of syntactic patterns are used in verb phrases like intensive verb phrases that connects the subject to a unique condition or quality. Employing Chomsky's Transformational-Generative Grammar (TGG) theory, this analysis aptly details how the particles of this sentence are nested within its syntactic structure hierarchy.

CONCLUSIONS

This study underscores the significance of syntactic analysis in examining the linguistic attributes of song lyrics, particularly through Chomsky's Transformational-Generative Grammar (TGG) theory. By analyzing verb phrases in Olivia Rodrigo's *Traitor*, the research identifies various syntactic structures, including 11 intransitive, 16 monotransitive, 3 ditransitive, 4 complex transitive, and 15 intensive verb phrases. These classifications, verified through tree diagrams, reveal how verb phrases function within the song, contributing to both meaning and emotional depth. Intensive verbs establish relationships, while transitive structures depict actions and their consequences, with ditransitive and complex transitive forms adding layers of narrative complexity. The study also highlights the role of auxiliary verbs in constructing expressive and varied syntactic patterns, demonstrating key transformational processes such as auxiliary movement and tense marking. By visually representing these structures, this research emphasizes the relevance of syntactic studies in contemporary music analysis, bridging traditional linguistic frameworks with modern textual forms. The findings align with prior studies, reinforcing the accuracy of verb phrase classification through syntactic tree diagrams. Additionally, this research points to the potential for further exploration, suggesting future studies compare verb phrase structures across musical genres to identify common linguistic patterns. The integration of syntactic analysis in song lyrics not only enhances our understanding of linguistic variation in artistic texts but also broadens the scope of language studies in music discourse. Thus, this study contributes to the ongoing dialogue on syntactic complexity in musical texts, opening avenues for more in-depth linguistic and genre-based investigations.

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