

**INTERPERSONAL MEANING OF MOOD CHOICES ON
TAYLOR SWIFT'S SONG LYRICS IN *FOLKLORE* ALBUM**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
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THESIS

Presented to
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in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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2021**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Interpersonal Meaning of MOOD Choices on Taylor Swift’s Song Lyrics in *Folklore* Album**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 11 June 2021

The researcher



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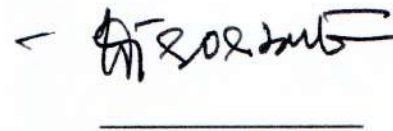
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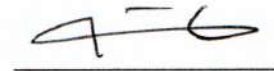
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MOTTO

الرَّحْمَنُ ۙ عَلَّمَ الْقُرْآنَ ۚ
خَلَقَ الْإِنْسَانَ ۙ عَلَّمَهُ الْبَيَانَ ۚ

“(God) Most Gracious! It is He Who has Taught the Qur-ān,
He has created man, He has taught him speech (And Intelligence).”

(Ar-Rahman: 1-4)

DEDICATION

This thesis is proudly dedicated to:

My beloved father, Mr. Asmawi Kamal, S.Pd. & my beloved mother, Mrs. Ismah Robbil Izzah, S.Ag. as my best motivators who always support me with prayers all the time, endless love, and unconditional attentions to pass the journey of my life.

My one and only little sister, Adinda Rizqiyatul Hasanah, who accompany me with joy and love.

My beloved big family who always give me spirit for finishing this thesis.

Thank you so much from the bottom of my heart!

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My foremost thanks go to Allah SWT, the Almighty, the Most Gracious, and the Most Merciful for His blessings and His graces upon me during my undergraduate study. *Shalawat* and *Salam* may always be poured to Prophet Muhammad SAW. who has guided us from the darkness into the lightness, namely Islam. Consequently, I am able to accomplish my thesis entitled “Interpersonal meaning of MOOD choices on Taylor Swift’s Song Lyrics in *Folklore* Album” as the requirement for the degree of Sarjana Sastra (S.S.) in English Literature Department, Faculty of Humanities at Maulana Malik Ibrahim State Islamic University, Malang.

I would like to extend my highest appreciation and special thanks to the following ones who have supported me in completing this thesis:

1. Mr. Prof. Dr. H. Abdul Haris, M.Ag. as Rector of Maulana Malik Ibrahim State Islamic University, Malang.
2. Mrs. Dr. Hj. Syafiyah, M.A. as Dean of Faculty of Humanities
3. Mrs. Rina Sari, M.Pd. as Head of English Literature Department
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8. All of my *ustadz/ah* and all of my friends as *mustami'/ah* at Hai'ah Tahfizh al-Qur'an (HTQ).
9. All of my best friends in Maulana Malik Ibrahim State Islamic University, Malang that I cannot mention one by one.

I realize this thesis is far from the perfection. Nevertheless, this thesis is expected to give benefit for the researcher itself, the readers and the next researchers who are interested in this topic. Hence, criticism and suggestion are welcomed for the improvement of the thesis.

Malang, 11 June 2021

The researcher



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ABSTRACT

Kamaliah, Adistia Mursyidatul (2021) *Interpersonal Meaning of MOOD Choices on Taylor Swift's Song Lyrics in Folklore Album*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Masrokhin, MA.

Key words: Interpersonal Meaning, MOOD Choices, Taylor Swift, Song Lyrics, Folklore Album.

Interpersonal meaning has essential role in communication. Interpersonal meaning is able to express social role relationships between communication partners. There are many ways in realizing interpersonal meaning, one of which is by investigating MOOD choices. Therefore, the present study aimed to analyze interpersonal meaning of MOOD choices on Taylor Swift's song lyrics in *Folklore* album. There are two problems of the study that were proposed by the researcher, which covered: 1) What are the MOOD types used in Taylor Swift's song lyrics in *Folklore* album? 2) What are the speech functions used in Taylor Swift's song lyrics in *Folklore* album?

The researcher applied the qualitative research method to answer the problems of the study. There were five of Taylor Swift's song lyrics in *Folklore* album to be analyzed in this study. Those five song lyrics were selected to be the subject of the study due to the provided criteria, which mainly use the personal pronoun 'I' which is used as the main subject because it contains a sense of interpersonal relationships. Moreover, the researcher employed the theory of systemic functional linguistics in terms of interpersonal meaning proposed by Halliday and Matthiessen (2004).

The findings showed 256 clauses in those five selected song lyrics of Taylor Swift's *Folklore* album. The researcher found two types of MOOD, including indicative clauses and imperative clauses. From indicative clauses, the researcher found 231 clauses which were categorized as declarative clauses and 21 clauses which were categorized as interrogative clauses. In addition, there were 4 clauses which were categorized as imperative clauses. Furthermore, from the speech function, the researcher found 231 clauses which were categorized as statement, 21 clauses which were categorized as question, and 4 clauses which were categorized as command.

In conclusion, from the MOOD types, declarative clause dominated those five selected song lyrics. From the speech function, statement was dominant type, while offer did not appear on those five selected song lyrics that already analyzed in this study. Thus, it indicated that the composer presented the ideas of the song lyrics by giving the information to the listener.

ABSTRAK

Kamaliah, Adistia Mursyidatul (2021) *Makna Interpersonal dari Pilihan MOOD pada Lirik Lagu Taylor Swift dalam Album Folklore*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Masrokhin, MA.

Kata Kunci: Makna Interpersonal, Pilihan MOOD, Taylor Swift, Lirik-lirik lagu, Album Folklore.

Makna interpersonal memiliki peran penting dalam komunikasi. Makna interpersonal dapat mengekspresikan hubungan peran sosial antar mitra komunikasi. Ada beberapa cara dalam menganalisis makna interpersonal, salah satunya adalah menganalisis pilihan MOOD. Oleh karena itu, penelitian ini ditujukan untuk menganalisis makna interpersonal dari pilihan MOOD pada lirik lagu Taylor Swift dalam album *Folklore*. Ada dua rumusan masalah yang ditentukan oleh peneliti yaitu sebagai berikut: 1) Apa saja tipe-tipe MOOD yang digunakan pada lirik lagu Taylor Swift dalam album *Folklore*? 2) Apa saja fungsi tuturan yang digunakan pada lirik lagu Taylor Swift dalam album *Folklore*?

Peneliti menggunakan metode penelitian kualitatif untuk menjawab rumusan masalah. Ada lima lirik lagu Taylor Swift dalam album *Folklore* untuk dianalisis pada penelitian ini. Lima lirik lagu tersebut dipilih untuk menjadi subjek penelitian sesuai dengan kriteria yang telah ditentukan, yaitu yang utamanya menggunakan kata ganti orang “aku” yang digunakan sebagai subjek utama karena ini mengandung arti relasi interpersonal. Selain itu, peneliti menerapkan teori linguistik sistemik fungsional mengenai makna interpersonal yang diajukan oleh Halliday dan Matthiessen (2004).

Hasil penelitian menunjukkan bahwa terdapat 256 klausa pada lima lirik lagu pilihan dari album *Folklore*. Peneliti menemukan dua tipe MOOD, yaitu klausa indikatif dan klausa imperatif. Dari klausa indikatif, peneliti menemukan 231 klausa yang termasuk dalam kategori klausa deklaratif dan 21 klausa yang termasuk dalam kategori klausa interogatif. Selain itu, terdapat 4 klausa yang termasuk dalam kategori klausa imperatif. Selanjutnya, dari fungsi tuturan, peneliti menemukan 231 klausa yang dikategorikan sebagai pernyataan, 21 klausa yang dikategorikan sebagai pertanyaan, dan 4 klausa yang dikategorikan sebagai perintah.

Kesimpulannya, dari tipe-tipe MOOD, klausa deklaratif mendominasi kelima lirik lagu pilihan tersebut. Dari fungsi tuturan, pernyataan merupakan jenis yang dominan, sedangkan tawaran tidak muncul pada kelima lirik lagu pilihan yang telah dianalisis dalam penelitian ini. Hal tersebut menandakan bahwa komposer menyampaikan ide-ide lirik lagu tersebut dengan memberikan informasi kepada pendengarnya.

مستخلص البحث

الكاملية، أديستيا مرشدة (٢٠٢١) معنى الشخصية لاختيار MOOD على تايلور سويفت كلمات الأغنية في ألبوم الفولكلور. البحث الجامعي. قسم الأدب الإنجليزي، كلية الإنسانية، جامعة مولانا مالك إبراهيم الحكومية الإسلامية مالانغ. المرشد مسروخين، الماجستير.

الكلمات الدالة: المعاني الشخصية، خيارات MOOD، تايلور سويفت، كلمات الأغنية، ألبوم الفولكلور.

للمعنى بين الأشخاص دور هام في التواصل. يمكن أن يعبر المعنى بين الأشخاص عن علاقات الدور الاجتماعي بين شركاء الاتصال. هناك عدة طرق لتحليل المعاني الشخصية ، واحدة منها هي تحليل خيارات MOOD لذلك ، يهدف هذا البحث إلى تحليل المعنى المشترك لخيارات MOOD على كلمات الأغنية تايلور سويفت في ألبوم الفولكلور. هناك نوعان من الصيغ المشكلة التي يحددها الباحثون على النحو التالي:

(١) ما هي أنواع MOOD المستخدمة في كلمات الأغنية تايلور سويفت في ألبوم الفولكلور؟ (٢) ما هي وظائف الكلام المستخدمة في كلمات الأغنية تايلور سويفت في ألبوم الفولكلور؟

استخدم الباحثون طرق البحث النوعي للإجابة على تركيبات المشاكل. هناك خمس كلمات من أغنية تايلور سويفت على الفولكلور لتحليل في هذه الدراسة. كلمات الأغنية الخمسة تم تحديدها لتكون الموضوع البحوث وفقا للمعايير التي تم تحديدها ، وهي الاستخدام الرئيسي للضمير "أنا" الذي يستخدم كموضوع رئيسي ويحتوي على معنى العلاقات بين الأشخاص. بالإضافة إلى ذلك، يطبق الباحثون نظرية علم اللغويات البنوية الوظيفية المتعلقة بالمعنات الشخصية التي اقترحها هاليداي وماتيسين (٢٠٠٤).

وأظهرت النتائج أن هناك ٢٥٦ بندا على كلمات الأغنية الخمس المختارة من الفولكلور. وجد الباحثون نوعين من MOOD ، وهما البنود الإرشادية والبنود الحتمية. من البنود الإرشادية، وجد الباحثون ٢٣١ بندا تدرج في فئة البنود التصريحية و ٢١ بندا تدرج في فئة البنود الاستجابية. وبالإضافة إلى ذلك، هناك ٤ بنود تدرج في فئة البنود الإلزامية. وعلاوة على ذلك، وجد الباحثون من وظيفة الكلام ٢٣١ بندا مصنفة على أنها بيانات، و ٢١ بندا مصنفة كأسئلة، و ٤ بنود مصنفة كأوامر.

في الختام ، من أنواع MOOD ، والبنود التصريحية تهيمن على جميع كلمات الأغنية الخمسة من الاختيار. من وظيفة الكلام ، والبيان هو النوع المهيمن ، في حين أن العرض لا يظهر على كلمات الأغنية الخمسة المختارة التي تم تحليلها في هذه الدراسة. وهذا يشير إلى أن الملحن ينقل الأفكار الغنائية للأغنية من خلال تقديم المعلومات للمستمع.

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CHAPTER 1

INTRODUCTION

This chapter consists of several points: background, problems, objectives, scope and limitation, significances, definition of key terms, previous studies, and research method conducted in this study.

A. Background of the Study

People use spoken or written text to connect each other in communication. Text is the authentic product of social interaction, and it refers to spoken or written (Eggins, 2004, p. 2). Although communication can be transmitted directly from speaker to audience in a spoken text, the speaker uses the media in the written text to relay the message, as we can see in the song. Song lyrics are full of phrases and expressions which give ideas and meanings to the listener. According to Hargreaves et al. (2005), the song is a fundamental communication medium because it provides a platform by which individuals can express thoughts, intentions, and meanings.

The composer creates the song lyrics not only for entertaining the listener but also for delivering the messages and also communicating the feelings, whether it is happy or sad. Song lyrics reveal how the composer plays the words to convey the messages. Moreover, Eken (1996, p. 46 as cited in Schoepp, 2016) stated that the song demonstrates the point of language. Music is a symbol of community membership, people's identities

and correlated with particular choices of clothes or cultural values (Ward et al., 2018).

Music brings us the singer's emotions such as happiness, anxiety, anger, etc. (Corrigall & Schellenberg, 2013). It can be seen from the fact that the song is not only a product of musical instruments, but the song can also have a context that is used to interact with each other. It can be inferred, as mentioned in the previous statement, that music or songs have meanings. By using song lyrics, it demonstrates the subject's attitude and the subjects' emotions through word choices. For that reason, the present study focuses on analyzing song lyrics.

This study is conducted based on systemic functional linguistics approach (SFL) to dig out the meanings represented in the song. Systemic functional linguistics deals with grammatical structures in clauses. Systemic functional linguistics also deals with how people use language in social life. Eggins (2004, p. 2) stated that systemic functional linguistics focuses on analyzing the texts considered with social context. Wiratno (2018, p. 35) stated that SFL views language as a resource for meaning. SFL creates a system of meaning, namely the language use in the choice of linguistic forms. In addition, SFL views language in the context of use, and linguistic forms serve a function (Wiratno, 2018, p. 1). Interpersonal meaning is one of three categories in SFL. However, this study only focused on interpersonal meaning.

Interpersonal meaning has important role in communication. Interpersonal meaning expresses social role relationships between communication partners. Matthiessen & Halliday (2015, p. 12) stated that interpersonal meaning indicates the interaction between the speaker and the hearer. Interpersonal meaning is used to enact social roles in general, and speech roles in particular for maintaining interpersonal relations in interaction among participants. According to Thompson (2014, p. 28), interpersonal meaning represents the use of language to communicate with other people, to express our own point of view, and to influence our behavior. By analyzing interpersonal meaning, people are able to understand language use, social relationship, and social status. Moreover, the attitude of the speaker can be found by analyzing interpersonal meaning.

There are many ways in which interpersonal meaning is realized, but the researcher is interested in carrying out the current study about the interpersonal meaning of MOOD choices. MOOD consists of Mood structure and Residue structure. Consequently, there is the capitalization distinction between MOOD and Mood. “MOOD” is the name of interpersonal system, while “Mood” is the name of a component in interpersonal system (Halliday & Matthiessen, 2004, p.113).

MOOD refers to the clause structure that is the grammaticalization of speech function (Halliday & Matthiessen, 2004, p. 113). The basic speech functions are sometimes expressed with a certain grammar structure (Thompson, 2014). The present study analyzed the interpersonal meaning

of MOOD choices because of some reasons. First, MOOD implicates the power relations, the power hierarchy, and influential status among the speaker and the hearer (Noor et al., 2015). Second, MOOD allows us to access and evaluate individual and group experiences, as well as intergroup connections in social interactions (Kamalu & Tamunobelega, 2013). Mood presents the social relations between individuals or groups in interaction. Through MOOD choices, people are able to understand the social roles, the social relations and the meaning hidden by the writer/the speaker, which influence the reader/the hearers' point of view.

The present study intentionally focused on analyzing the interpersonal meaning of MOOD choices on Taylor Swift song lyrics on *Folklore* Album. *Folklore* album is Taylor Swift's "indie" album which has a collection of songs about love, wonder, and whimsy. Taylor Swift's strength is storytelling, as well as her well-honed songwriting craft is able to fulfill the imagination (Mapes, 2020). For the eighth time in a row, *Folklore* album has reached number one on the Billboard 200 chart. Moreover, *Folklore's* overall album sales surpassed one million, more precisely 1.038 million. Thus, the *Folklore* album became the first album to sell one million copies in 2020 (Caulfield, 2020b).

The data become the researcher's priority because Taylor Swift composed and recorded the bulk of this song in isolation during the COVID-19 pandemic. She also collaborated with her co-wrote on several songs such as Aaron Dessner, Jack Antonoff, Bon Iver, and William Bowery (Mench,

2020). Therefore, how Taylor Swift chooses words within the song can reflect the interpersonal relationship between Taylor Swift and listeners in a feasible way so that it reveals the attitude of the subject and the social roles.

There are many studies about interpersonal meaning previously done as follows. Ping and Lingling (2017) focused on interpersonal meaning in the political speeches of Trump and Hillary. Similarly, Zeng and Wang (2019) focused on interpersonal meaning in Theresa May's and David Cameron's inaugural speeches. Huabin (2018) concerned with interpersonal meaning of code-switching in dramas of popular TV. Nasita et al. (2020) investigated the similarities or differences in the realization of interpersonal meaning on personal letters written by male and female students. Mayangsari (2020) investigated how the modality types, values, and orientation bring interpersonal meaning of the students in their argumentative essays.

Based on the previous studies above, the studies on interpersonal meaning have been conducted by researchers in different subjects such as political speeches, inaugural speeches, television dramas, personal letters, and argumentative essays. However, the present study aims to analyze the different sense of interpersonal meaning of MOOD choices on the song lyrics of Taylor Swift in *Folklore* Album. This study aims to describe the language use in word choices and grammatical structure which are expressed by the composer in the songs, to show the meaning hidden by the

composer which influences the reader or the hearer's point of view, and to explain the realization of the writers' attitude in the songs. Since interpersonal meaning plays an essential role in developing and sustaining relationships with people, shaping people's judgments and behavior, and sharing the point of view on things in the world (Thompson, 2014, p. 28).

The researcher applies systemic functional linguistics theory that was proposed by Halliday and Matthiessen (2004) in analyzing interpersonal meaning of MOOD choices. Moreover, the researcher investigates MOOD types and identifies the speech function on Taylor Swift's song lyrics in *Folklore* Album. Since the previous studies did not look up to those aspects, the researcher is interested in conducting a study entitled *Interpersonal Meaning of MOOD choices on Taylor Swift's Song Lyrics in Folklore Album*.

B. Problems of the Study

The problems that will be discussed in this study are formulated through these research questions:

1. What are the MOOD types used in Taylor Swift's song lyrics in *Folklore* album?
2. What are the speech functions used in Taylor Swift's song lyrics in *Folklore* album?

C. Objectives of the Study

There are two objectives of the study why the researcher chooses the problems of the study:

1. To classify the MOOD types used in Taylor Swift's song lyrics in *Folklore* album.
2. To identify the speech functions used in Taylor Swift's song lyrics in *Folklore* album.

D. Scope and Limitation

Folklore album was chosen by the researcher as the subject of the study. This study is limited to describe interpersonal meaning of the MOOD types and the speech functions on selected song lyrics in *Folklore* album. The selected song lyrics are *Betty*, *Exile*, *Cardigan*, *My Tears Ricochet*, and *This is Me Trying*. Those selected song lyrics mainly use the personal pronoun "I" which is used as the main subject because it contains a sense of interpersonal relation (Butt et al., 2000, p. 93). This study is investigated by using systemic functional linguistics framework in terms of interpersonal meaning that was proposed by Halliday and Matthiessen (2004).

E. Significances of the Study

This study concentrates on the choices of grammatical structures in relation to the meaning. This study will provide interpersonal meaning theory in song lyrics that was proposed by Halliday and Matthiessen (2004). Interpersonal meaning can express social role relationships between the

speaker and the hearer, so this study is expected to contribute theoretically and practically

The results of the study are theoretically supposed to enhance the scientific understanding of interpersonal meaning. The results of the study are able to classify the MOOD types and also identify the speech functions which is used in Taylor Swift song lyrics in *Folklore* album.

Practically, this study will give a contribution on how MOOD types choice can determine interpersonal meaning between the speaker and the hearer. Considering that, the researcher investigated interpersonal meaning in song lyrics to express the social role relationship between the singer and the hearer. This study hopefully will be useful for the English instructor as teaching material to add the variation of teaching about English material through song.

This study is expected to be helpful for the readers, particularly English Literature students at Maulana Malik Ibrahim State Islamic University of Malang, to comprehend deeply about interpersonal meaning. This study is also expected to be useful as a previous study for other researchers who are interested in linguistic study. This study can increase a reference for further systemic functional linguistics study on different subjects of the study for other researchers.

F. Definition of Key Terms

1. **Interpersonal Meaning:** relationship of social interaction between the speaker/the writer and the listener/the reader to enact social roles.
2. **MOOD Types:** the system of the clause which is the grammaticalization of speech functions.
3. **Mood Structure:** the name of a component in clause system.
4. **Taylor Swift:** an American singer and also songwriter that has released many song albums.
5. **Song:** the component of musical instruments and the lyrics that are sung by the singer.
6. **Lyrics:** the set of words that make up the song that convey the feeling of the composer or the singer.
7. **Folklore Album:** the eighth album of Taylor Swift which consists of 16 English songs and this album was released on July 24, 2020 by Republic Records.

G. Previous Studies

There are many studies about interpersonal meaning previously done as follows. The researcher classified those previous studies into the similarities and differences between the subject and the objectives of the studies. Firstly, Ping and Lingling (2017) and Zeng and Wang (2019) investigated interpersonal meaning using the same subject and the same theory. Ping and Lingling (2017) focused on interpersonal meaning in the political speeches of Trump and Hillary. Zeng and Wang (2019) focused on

interpersonal meaning in Theresa May's and David Cameron's inaugural speeches. Both of them investigated interpersonal meaning in the speeches using Halliday's theory, but those studies had different results.

Based on the results of Zeng and Wang (2019), the similarities interpersonal meaning between Theresa May's and David Cameron's inaugural speeches are the speeches expressed their expectations and supported their authorities by using first person, showed interpersonal distance by using median and low degree of modal verbs, and also employed the indicative mood to share their opinions and gain support. Besides, they presented different tendencies in using the modality of high degree and verb choices of the second person due to their different inaugural backgrounds. Besides, Ping and Lingling (2017) showed declarative mood is mainly used in Trump and Hillary speeches. Median modal operators (will, would, should) takes the most part in those speeches to avoid being aggressive and bossy. The use of the first personal pronoun is able to help the speaker construct harmony with the voters. The present tense is also mainly used in those speeches to inform the audience about the current situation in America and to bridge the distance between the speaker and the audience.

Secondly, Huabin (2018) is concerned with the interpersonal meaning of code-switching in dramas of popular TV. It focused on analyzing interpersonal meaning in the term of appraisal theory and tenor in register. It used a qualitative method in analyzing the data. It also used the theory of systemic functional linguistics that was proposed by Halliday.

Based on the results, code-switching occurs in a variety of grammatical structures. In appraisal analysis, there are three aspects: attitude, graduation, and engagement. Code-switching is full of judgement and appreciation in terms of attitude. In terms of graduation, the focus is upon force and focus. The terms of engagement can be shown in dramas of popular TV. Meanwhile, tenor deals with the interpersonal relationship. Code-switching attempts to display a different status and change the degree of interaction in order to demonstrate an immediate relationship.

The next previous study was conducted by Nasita et al. (2020). Nasita et al. (2020) investigated the similarities and the differences between the realization of interpersonal meaning on personal letters written by male and female students. It is used Halliday's theory in analyzing the data. They took six personal letters from three couples of students, both male and female in the eleventh grade at one of the Senior High School in Ciamis, Indonesia. The results showed female students produced more clauses than male students. In addition, male and female students mostly produced a declarative clause from another type of clause. Moreover, female students created politeness by showing interrogatives in their sentences, but male students created politeness by using the word "please". Female students are also more emotionally expressive than male students, which are marked by the use of expressive markers such as emoticon, punctuation, full stop, and capitalization.

While Mayangsari (2020) explored how the modality types, values, and orientation bring interpersonal meaning of the students in their argumentative essays. She took six argumentative essays from 4th semester students of Department of English Literature at Universitas Maulana Malik Ibrahim Malang. It used a qualitative method in analyzing data. The data also analyzed by using Halliday's theory. The results showed that the dominant type that used by the students was modalization. Besides, the students mostly used median degree and objective explicit orientation in their argumentative essays.

Based on the previous studies, interpersonal meaning has been conducted in different subjects such as election speeches, inaugural speeches, television dramas, students' personal letters, and argumentative essays. Besides, different from the previous studies, the present study concerned with interpersonal meaning of MOOD choices on Taylor Swift's song lyrics in *Folklore* Album. The present study analyzed the MOOD types, and the speech functions on Taylor Swift's song lyrics in *Folklore* Album.

In the present study, the researcher applies theory of systemic functional linguistics in terms of interpersonal meaning that was proposed by Halliday and Matthiessen (2004). Systemic functional linguistics discusses the grammar choices associated with the meanings. The present study focuses on interpersonal meaning which is one of language metafunctions in systemic functional linguistics. Interpersonal meaning

defines language from its function in the process of social interactions through the text. It is interesting to pay attention on how language make meanings in the text. Therefore, the present study is necessary to be conducted and enable to fill the research gap.

H. Research Method

According to Rahardjo (2020, p. 3), research methodology is a scientific activity that is structured, planned, and systematic to facilitate the research in order to achieve certain goals. Based on this definition, it can be concluded that the research methodology is a way of thinking and doing to find and develop knowledge using scientific methods in order to achieve goals.

1. Research Design

The method of the study is based on consideration of study objectives. The study objectives are to understand the interpersonal meaning of MOOD choices on Taylor Swift's song lyrics in *Folklore* album. This study is categorized as qualitative research for several reasons. First, according to Creswell (2014), qualitative research is an approach for understanding the meaning. The researcher uses a qualitative research method to interpret how MOOD types and speech functions can determine the interpersonal meaning of Taylor Swift's song lyrics in *Folklore* album. Therefore, the researcher applies the qualitative research method to get a deep understanding of the phenomenon that is being analyzed. Second, the data of qualitative

research is ideographic in the form of words or sentences (Rahardjo, 2020, p. 32). In the present study, the data include clauses in the selected song lyrics of *Folklore* album.

Besides, the present study is categorized as a constructivism philosophical worldview. The present study aims to construct meaning using MOOD types and speech functions which can interpret interpersonal meaning of Taylor Swift's song lyrics in *Folklore* album. In this case, Creswell (2009, p. 8) pointed out that constructivist researchers build interpretation through their own experiences. The researcher seeks to understand and generate meaning from the data collection.

In the present study, the researcher uses a discourse analysis approach. Discourse analysis is often defined as language studies in which sentences combine to build meaning, and achieve purposes (Gee & Handford, 2012). It means discourse analysis is the study approach for conducting written or spoken language in relation to its social context (Luo, 2020). It helps to clarify how language is used in everyday situations.

The present study analyzes how MOOD types are chosen in a text, how are the speech functions used in a text so that interpersonal meaning is conveyed. Therefore, the present study is categorized as textually oriented discourse analysis. The present study applies systemic functional linguistics in analyzing the data, which discusses

meaning in language and relates language use to social contexts. Systemic functional linguistics was proposed by Halliday and Matthiessen (2004).

2. Data Source

The data source is taken from the selected song lyrics in *Folklore* album. The data is collected from the internet on <https://genius.com/albums/Taylor-swift/Folklore>. The album was released on July 24th, 2020. The researcher selects five song lyrics to be analyzed in this study. Those five song lyrics were selected to be analyzed due to the provided criteria, which mainly use the personal pronoun ‘I’ which is used as the main subject because it contains a sense of interpersonal relation (Butt et al., 2000, p. 93). The researcher chosen this album because this album was fresher and obtained rich data in a way to determine interpersonal meaning of the song lyrics. The data includes clauses in the selected song lyrics. The selected song lyrics are *Betty, Exile, Cardigan, My Tears Ricochet, and This is Me Trying*.

3. Data Collection

The researcher uses some stages to collect the data. Firstly, the researcher listens to the songs of *Folklore* album. Secondly, the researcher searches the song lyrics of *Folklore* album. The script of song lyrics is taken from the internet on <https://genius.com/albums/Taylor-swift/Folklore>. Thirdly, the researcher takes note the song lyrics that were taken from the internet.

Next, the researcher selects the song lyrics, which mainly use the personal pronoun ‘I’ as the main subject because it indicates a sense of interpersonal relations between speaker and addressee (Butt et al., 2000, p. 93). The researcher limits to choose five songs only to be analyzed. The selected song lyrics are *Betty*, *Exile*, *Cardigan*, *My Tears Ricochet*, and *This is Me Trying*. The researcher underlined this is because those five songs mainly use the personal pronoun ‘I’ as the main subject. Then, the researcher analyzes those five song lyrics of Taylor Swift’s *Folklore* album by using systemic functional linguistics framework in terms of interpersonal meaning that was proposed by Halliday and Matthiessen (2004).

4. Data Analysis

The researcher analyzes the data by using several steps. Firstly, the researcher collects the data of the study in the form of clauses from the script of song lyrics and selects the song lyrics, which mainly use the personal pronoun ‘I’ as the main subject. Secondly, the researcher searches kinds of literature related to interpersonal meaning and information about Taylor Swift’s *Folklore* album through the internet to get a deep understanding. Thirdly, the researcher labels the parts of clauses on those five song lyrics in Taylor Swift’s *Folklore* album based on Mood and Residue. Next, the researcher identifies the MOOD types. Finally, the researcher classifies the speech functions realized on those five song lyrics of *Folklore* album and writes the conclusion.

I. Outline of Thesis

This study is divided into four chapters that contain an introduction, review of related literature, finding and discussion, and conclusion.

Chapter I: Introduction

This chapter consists of several points: background, problems, objectives, scope and limitation, significances, the definition of key terms, previous studies, and research method conducted in this study. The subject of the study was taken from Taylor Swift's song lyrics in Folklore Album. The researcher used Halliday and Matthiessen's theory of systemic functional linguistics in terms of interpersonal meaning in analyzing the data.

Chapter II: Review of Related Literature

This chapter shows the review of the related literature that is included in this study. The literature review provides the theoretical framework which is concerned with the research problems. The theoretical framework involves the concepts which are taken from book excerpts related to this study. The theory that will be discussed in this chapter is systemic functional linguistics in terms of interpersonal meaning by Halliday and Matthiessen (2004) and literature review related to this study.

Chapter III: Finding and Discussion

This chapter covers the data analysis in accordance with the theory used. Discussion and data analysis were designed to answer and clarify any fresh findings of research problems that are being investigated. The data analysis will conclude about what are the MOOD types, and also speech functions within Taylor Swift's song lyrics in *Folklore* Album.

Chapter IV: Conclusion

This chapter provides the conclusion derived from chapter III. In addition, several recommendations are pointed out in order to give information as well as guidance to conduct upcoming research related to the same issue.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains literature review that is relevant to the present study and the theory which is used to encourage the analysis of study. The theory that will be discussed in this chapter is systemic functional linguistics in terms of interpersonal meaning by Halliday (2004).

A. Systemic Functional Linguistics

Michael Alexander Kirkwood Halliday, a British linguist, pioneered systemic functional linguistics in the 1960s. Systemic functional linguistics proposes that *systemic* focuses on the system of choices in language that paradigmatically the use of language is in the choice of linguistic forms. While *functional* refers to language is in the context of use and the function of linguistic forms (Wiratno, 2018, p. 1).

Systemic functional linguistics provides the resource in the form of wording to express its speech function (Matthiessen & Halliday, 2015, p. 3). Systemic functional linguistics mainly discusses the grammar choices which are associated with the meanings. These choices refer to the purpose of the speakers or the writers to the concrete forms of the language. Systemic functional linguistics points out the language use and the language structure within different contexts. Systemic functional linguistics realizes the tools in a way to analyze the texts, whether written or spoken texts, in terms of grammar and meanings (Eggins, 2004, p. 2). Thus, systemic functional

linguistics is concerned with how language is functionally used as text in context.

Systemic functional linguistics determines how the speaker or writer creates meanings in the spoken or written texts. Clauses have three broad functions, which are called language metafunctions. The language metafunctions can be broken down into many linguistics realizations when they are constructing any spoken or written texts. There are three kinds of language metafunctions: ideational meaning, interpersonal meaning, and textual meaning (Halliday & Matthiessen, 2004).

B. Language Metafunctions

1. Ideational Meaning

Halliday and Matthiessen (2004, p. 61) stated that ideational meaning deals with construing a model of experience. Ideational meaning views the language to represent experience (Halliday & Matthiessen, 2004, p. 168). Wiratno (2018, p. 91) pointed out that ideational meaning describes how the phenomenon in the world is represented in grammatical structure in the clause. It can be stated that ideational meaning is expressed through the transitivity with the choice of process, which is correlated with participant roles and configuration (Eggins, 2004, p. 206). Moreover, ideational meaning expresses language to allow people to talk about events, states, and entities in the world (Thompson, 2014, p. 28). Considering that, ideational meaning explains the writer's experience.

2. Interpersonal Meaning

Interpersonal meaning views the clause as making meaning resource which has the function to organize interaction process (Halliday & Matthiessen, 2004). Interpersonal meaning concerns the interactivity of the language, so interpersonal meaning deals with how language allows people to interact with one another. Halliday and Matthiessen (2004, p. 12) emphasized that interpersonal meaning refers to the relationship between the speaker and the hearer. Moreover, interpersonal meaning is used to interact with other people, to influence people's behavior, and to express people's points of view which are able to establish and maintain the relationship among participants. Interpersonal meaning can be seen through MOOD and modality (Halliday & Matthiessen, 2004).

3. Textual Meaning

Textual meaning views the clause as making meaning resource that has the function to interpret message and information (Halliday & Matthiessen, 2004, p. 64). Textual meaning defines the language that can enable us to link the ideas into cohesive and coherent. The choices of theme and rheme in a clause describe textual meaning. Theme is served as the point of message in a clause, while rheme is a part in which the theme is developed.

However, we conclude that the language metafunctions are the component to represent the experience of the world, the component to exchange meaning, and form bonds in interaction and also the component to interpret the message and the information.

C. MOOD

Interpersonal meaning between speaker and hearer can be realized through MOOD. MOOD is a system of the clause which relates to its functions (Halliday & Matthiessen, 2004, p.113). MOOD defines the types of the clause that are used in written or spoken texts, whether indicative (declarative, interrogative) or imperative. The various options of MOOD in the clauses are generally used in a variety of texts. There are some ways in realizing MOOD types:

a. Mood Structure

Mood is a part of the interpersonal structure in the clauses.

Mood refers to the structural unit of subject and finite (Halliday & Matthiessen, 2004, p.113). Halliday and Matthiessen (2004, p. 111) stated that the Mood structure is made up of two components: (1) the subject, which is a noun or pronoun that concord with the verb and the subject is generally a nominal element. (2) the finite is a component of the verbal group that expresses tense (is, am, are, was, were, have, had) and modality (shall, will, can, must, may).

Verbal groups indicate the finite (F) and the predicator (P). Sometimes, finite and predicator are fused together in a clause such as *love*, etc. (Halliday & Matthiessen, 2004, p. 111). The fused finite or predicator is expressed as F/P when the verbal group consists of a single word. For instance, *had written*, which is divided into two parts: the first is the finite operator, and the second is the predicator. The finite is the element of the verbal group that carries the agreement (person and number) (Bloor, T., & Bloor, M., 2004, p. 43).

According to Lock (1996, p. 12), there are some characteristics of the subject: (1) the subject is a nominal element, (2) five pronouns have distinct subject forms, such as I, he, she, we, and they, which contrast with me, him, her, us, and they, (3) subject generally precedes finite in the case of declarative clauses. Moreover, the finite can be characterized by three characteristics: (1) the finite is always and only the first element in this verbal group, (2) the finite expresses primary tense (3) the finite is labeled for number agreement, the form of finite changes in accordance with the number or the person of the subject (Lock, 1996, p. 13).

According to Wiratno (2018, p. 86), there are several adjuncts that are part of the Mood structure. The information only provides additional information to Mood structure, not to the clause as a whole. This category is called Mood adjunct.

Probably	I	just	have	written	It
Mood adjunct	Subject	Mood adjunct	Finite	Predicator	Complement
Mood			Residue		

Table 1. Mood and Residue Structure with Mood Adjunct

The adjunct is closely associated with the subject and predicator called Mood adjunct. In this case, Mood adjunct is categorized in Mood structure, not in Residue structure.

b. Residue Structure

Residue structure consists of the predicator, the complement, and the adjunct. Halliday and Matthiessen (2004, p. 121) stated that predicator means the non-finite element of the verbal group, which reveals something about the subject. Predicator itself is used to characterize residue. Predicator can be used to specify tense or time reference, aspect or phase, voice (active or passive), and process (action, event, mental process, relation). Predicator can be realized by the lexical verb, but it also combines auxiliary verb other than the finite operator. For instance, *might have been writing*, which consists of two parts, *might* is classified as the finite, while *have been writing* is classified as the predicator (Bloor, T., & Bloor, M., 2004, p. 43).

Halliday and Matthiessen (2004, p. 122) stated that complement is the element of residue that potentially being a subject. Complement is commonly the nominal category to complete the predicator. In addition, complement can be realized by adjective categories and prepositional phrases. Moreover, the adjunct gives additional information to the clause. Adjunct indicates an element of residue that consists of an adverbial group (adjunct of place, adjunct of time, adjunct of manner) or a prepositional phrase (Halliday & Matthiessen, 2004, p. 121-124).

1. Types of MOOD

From the explanation above, there is the capitalization distinction between Mood structure and MOOD type. “Mood” is the name of a component of the clause's interpersonal structure, while “MOOD” is the name of interpersonal system (Halliday & Matthiessen, 2004, p.113). Halliday and Matthiessen (2004, p. 23) schematized the MOOD types as in figure 1.

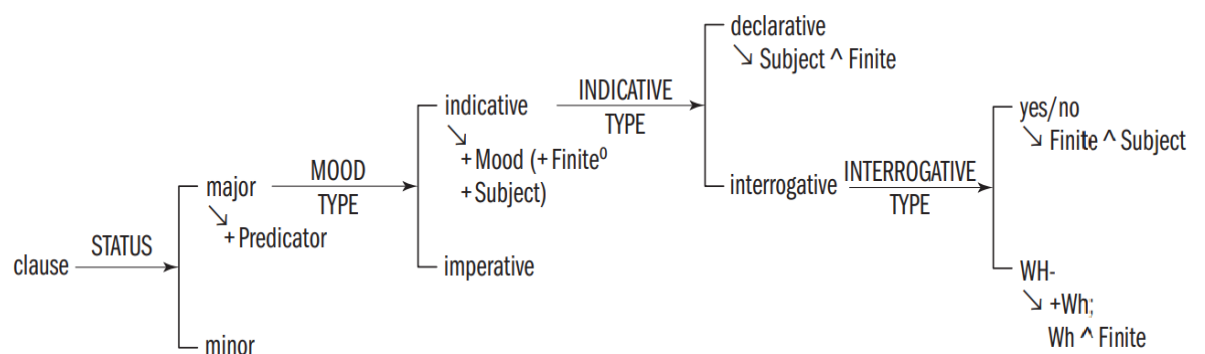


Figure 1. MOOD Types

Based on figure 1, it shows that there are two varieties of the clause:

- 1) Major clauses have predicator in their form. Major clauses can be broken down into two types, that are indicative clauses and imperative clauses. Declarative clauses and interrogative clauses are the types of indicative clauses. Declarative clauses are realized when the subject precedes the finite. Yes/no interrogative clauses and WH- interrogative clauses are the types of interrogative clauses. Yes/no interrogative clauses are realized by the finite before the subject, while WH- interrogative clauses have Wh element. Imperative clauses are typically only predicator (Halliday and Matthiessen, 2004, p. 23).
- 2) Minor clauses have no predicator, which serve as exclamations, greeting, alarms, and calls. For instance: good morning!, excellent!, and so on (Halliday and Matthiessen, 2014, p. 127-129).

Moreover, according to Halliday and Matthiessen (2004, p. 135), there are three kinds of MOOD types:

- a. Declarative clauses

Declarative clauses include indicative clauses since the mood structure is made up of the subject and the finite. Halliday and Matthiessen (2004, p. 23) stated that declarative clauses can be identified by their structural aspect, which the subject occurs before the finite. For instance, "the spy came in from the cold." The sentence includes declarative clauses since the mood structure is made up of the subject in the word 'the spy' and also the word "came" is finite.

b. Interrogative clauses

Interrogative clauses include indicative clauses. Yes/no interrogative clauses and WH- interrogative clauses are the types of interrogative clauses. Yes/no interrogative clauses are formed by the finite that comes before the subject, whereas WH-interrogative clauses are formed by the Wh element (Halliday and Matthiessen, 2004, p. 23). For instance: ‘‘did the spy come in from the cold?’’. Since the Mood structure is made up of the finite in the word 'did' before the subject in the word 'the spy', the sentence can be defined as an interrogative clause.

c. Imperative clauses

The elements that construct imperative clauses are typically only predicator, which implies that there is no explicit subject and finite, but the subject and the finite auxiliary ‘‘do’’ sometimes are stated in imperative clauses (Halliday and Matthiessen, 2004, p. 138). For example: ‘‘come in from the cold!’’. The sentence contains imperative clauses since the speaker requests goods and services from the listener.

Moreover, Lock (1996, p. 177) stated that the ordering of the subject and the finite of the clause are what distinguishes declarative clause and interrogative clause.

Declarative	: Subject ^ Finite
Wh- Interrogative	: wh – Finite ^ Subject
Yes-no interrogative	: Finite ^ Subject

Table 2. The differences between declarative clause and interrogative clause

From the table above, it can be inferred that each form of clause includes the distinction in ordering of the subject and the finite. The subject comes before the finite in declarative clauses (Halliday and Matthiessen, 2004, p. 23). Meanwhile, the Mood structure in interrogative clauses is composed of finite for the first element of the sentence and followed by the subject. The WH-interrogative clauses have Wh element. The structure of WH-interrogative clauses is made up of Wh element as the first element of the sentence and followed by the finite precedes the subject.

D. Speech Function

Speech function is used as a means to exchange people's experiences in order to satisfy their needs. The four speech functions are described by Halliday and Matthiessen (2004, p. 107) as offer, command, statement, and question:

role in exchange	Commodity exchanged	
	(a) goods-&-services	(b) information
(i) giving	'offer' would you like this teapot?	'statement' he's giving her the teapot
(ii) demanding	'command' give me that teapot!	'question' what is he giving her?

Table 3. Giving or demanding, goods-&-services or information

From table 3 above, speech functions need the speaker and the addressee role. The speaker is either giving something to or demanding something from the listener. The basic distinction between giving and demanding which is based on the nature of the commodity being exchanged: (a) goods and services or (b) information. As a result, there are four speech roles: giving information, demanding information, giving goods-&-services, and demanding goods-&-services. Speech functions have a role not only for the speaker but also the addressee, and it shows that the function of the clause as exchange meaning. The speech function is further defined below:

a. Statement

The statement has the function to give information to the addressee (Thompson, 2014, p. 48). The statement is a way of giving information that can be either positive or negative. The statement is used to provide information, make remarks, assertions, and so on. The statement is made up of the subject that is followed by finite and ended

with a period (.). The statement is expressed by declarative clauses (Thompson, 2014, p. 48). By uttering the statement, the speaker gives information which the addressee may do not know yet.

b. Question

The question has the function to elicit information from the addressee (Thompson, 2014, p. 48). The question is a way of demanding information in the form of interrogative clauses. The question is used to enquire about something to request information. The question is expressed by interrogative clauses (Thompson, 2014, p. 48). The question occurs in yes/no interrogative clauses or WH-interrogative clauses and will be ended with a question mark (?).

c. Offer

The offer is a way of giving goods & services. Offer has the function to initiate or accompany the giving of goods-&-services to the addressee (Thompson, 2014, p. 48). The offer does not have an unmarked representation of the Mood structure. The offer is not associated with a specific mood choice, though the offer is strongly associated with modality (Thompson, 2014, p. 48).

d. Command

The command has the function to influence the behavior of the addressee (Thompson, 2014, p. 48). The command is a way to demand goods or services by forcing the listener to give them. The command is used to get things done or obtain goods or services. The command is

usually used in oral interaction, though it can be in written procedure such as instruction or in dialogue. The command is typically realized by imperative clauses (Thompson, 2014, p. 48).

From the speech functions are explained above, the basic functions are expressed with a certain grammar structure. Declarative clauses are used to express statement, interrogative clauses are used to express question, and imperative clauses are used to express command. Those grammatical features convey certain structures by considering the interpersonal function, but Offer does not have an unmarked representation of Mood structure.

In sum, the combination of subject and finite (Mood structure) is the clue to decide the speech function. Declarative clauses are formed by subject which is followed by finite, and it has function as a statement. Interrogative clauses have function as question that are formed by finite preceded the subject. Then, the imperative clauses have function as command, which are made up of only the finite or the subject and the finite are sometimes stated to emphasize the command itself.

E. Song lyric

Music gives us the singer's feeling (Corrigall & Schellenberg, 2013). According to Oxford Learner's Pocket Dictionary (2008, p. 423), a song is a short piece of music with words that a singer sing. The song is not only a product of musical instruments, but the song also has a context that is used to interact with people. The lyrics have major contributions to the music.

The lyrics present the message in the song. According to Dallin (1994) as cited (Firdaus, p. 100, 2013), lyrics are a means of interaction between the writer and the listener which bring a message. The emotions of the composer or the singer can be realized in the song lyrics. Thus, the song lyrics are the key point of the song which means song lyrics reflect human life.

F. Taylor Swift

According to Biography.com (2021), Taylor Swift was born in Reading, Pennsylvania, on December 13, 1989. In 2006, she released her first single, "Tim McGraw," which became a top 10 hit on the country charts. It was also included on her self-titled debut album the same year, which went on to sell over 5 million copies. More successful singles followed, including "Our Song," which became the number 1 country music hit.

Taylor Swift got Top New Female Vocalist in the Academy of Country Music's (ACM) Award and the Country Music Association's (CMA) Horizon Award in 2007. She was nominated for a Grammy in the Best New Artist category in 2008, and she has received other honors, including the ACM's Female Vocalist of the Year Award. At the same time, she launched her next album, "Fearless" which topped the country and pop charts for 11 weeks. By the end of the year, she had become the best-selling country artist of 2008. In addition, for her album "Fearless", she became the

youngest artist to receive the Grammy Award for Album of the Year in 2010.

Taylor Swift's other album is "Speak Now," which includes the hit songs "Mean," "Ours," and "Sparks Fly." The album was a commercial success, debuting at No. 1 on the Billboard 200 chart and selling more than one million copies in its first week. In 2012, she released her next album, "Red," which included the hit single "We Are Never Ever Getting Back Together" and in its first week of sales, the album sales surpassed 1 million.

In 2016, she opened the 58th Annual Grammy Awards with "Out of the Woods," another song from her album "1989." She won pre-telecast awards for Best Pop Vocal Album and Best Music Video. She also won another Grammy for Album of the Year, becoming the first woman in music history to do so. Taylor Swift's other album, "Reputation," sold 1.05 million copies. Along with becoming the artist's fourth consecutive album to sell one million copies in its first week, "Reputation" became the best-selling album of 2017. Furthermore, "Lover" was the first album to sell one million copies in the United States in 2019.

Taylor Swift revealed on Instagram on July 23, 2020, that her eighth studio album "Folklore" would be released. The 16-track album was released the next day at midnight. She revealed once again on December 10, 2020, that she will release a surprise album titled "Evermore" at midnight.

G. Folklore Album

Folklore album is Taylor Swift's eighth studio album. *Folklore* album was released on July 24, 2020 (Kho, 2020). *Folklore* album has a collection of songs about love, wonder, and whimsy (Dowd, 2020). *Folklore* album consists of 16 songs: The 1, Cardigan, The Last Great American Dynasty, Exile, My Tears Ricochet, Mirrorball, Seven, August, This is Me Trying, Illicit Affairs, Invisible String, Mad Woman, Epiphany, Betty, Peace, and Hoax (Wood, 2020). Taylor Swift wrote and recorded the *Folklore* album in isolation during the COVID-19 pandemic. She also collaborated with her co-wrote on several songs such as Aaron Dessner, Jack Antonoff, Bon Iver, and William Bowey (Mench, 2020).

Folklore reached number 1 on the Billboard 200 album chart. Within the first week of release, Taylor Swift's webstore sold over a dozen physical/digital album bundles, including a CD, vinyl LP (Long Play) or cassette, and digital album (Caulfield, 2020a). In just 24 hours, the *Folklore* album sold over 1.3 million copies worldwide (Aswad, 2020). In a single week, the *Folklore* album sold over 2 million copies worldwide, confirming its status as one of the top-selling albums in 2020 (Countryman, 2020)

The album also achieved the world record for Spotify's first-day album streams with 80.6 million streams and reached 35.47 million streams in "Apple Music's most-streamed pop album in 24 hours" (Aswad, 2020). In addition, The *Folklore* album sold 218,000 SEA (equivalent streaming album) units in its first week, while its songs received 289.85 million on-

demand streams. This is the biggest streaming for any woman's album in 2020, and the biggest non-rap album this year (Caulfield, 2020a).

CHAPTER III

FINDINGS AND DISCUSSION

This chapter provides the findings and discussion of MOOD types and speech function based on Halliday & Matthiessen (2004). The data of the study were taken from the selected song lyrics in *Folklore* album. The findings were based on the result of data analysis about MOOD types and speech function found in the selected song lyrics of *Folklore* album. Moreover, the discussion deeply explored the analysis of the finding.

A. Findings

The researcher describes the research findings in this section. The subject of the study was taken from the selected song lyrics in *Folklore* album. The data consists of five selected song lyrics of *Folklore* album. The data was analyzed using the theory proposed by Halliday & Matthiessen (2004) about MOOD types and speech function. MOOD types consist of indicative clauses and imperative clauses. Indicative clauses are divided into two types: declarative clauses and interrogative clauses. Besides, speech function consists of four types: statement, question, offer, and command.

The researcher analyzed five selected song lyrics of *Folklore* album, which had the various title. The five selected song lyrics of *Folklore* album include song lyric 1 entitled “Betty”, song lyric 2 entitled “Exile”, song lyric 3 entitled “Cardigan”, song lyric 4 entitled “My Tears Ricochet”, and song lyric 5 entitled “This is Me Trying”.

1. MOOD Types of the Selected Song Lyrics in *Folklore* Album

This section covers the description of data analysis that related to the problems of the study number one, which deals with the MOOD types. MOOD is a clause system that relates to its function. MOOD types are divided into indicative clauses and imperative clauses. Indicative clauses are divided into two types: declarative clauses and interrogative clauses.

After collecting and analyzing the data, the researcher found declarative clauses, interrogative clauses, and imperative clauses in those five song lyrics of *Folklore* album. The researcher found 231 clauses which were categorized as declarative clauses, 21 clauses which were categorized as interrogative clauses, and 4 clauses which were categorized as imperative clauses. Moreover, the total of the clauses is 256 clauses in those five song lyrics of *Folklore* album. The detailed explanation will be shown as follows:

1.1 Declarative Clauses

Declarative clauses include indicative clauses. Declarative clauses can be identified by the specific grammar structure, which the subject occurs before the finite. In this study, there were five selected song lyrics of *Folklore* album that the researcher analyzed. Based on the data analysis, the findings revealed 231 clauses which were categorized as declarative clauses. Declarative clauses were found in five song lyrics of *Folklore* album. The

researcher found 51 declarative clauses in song lyric 1, 55 declarative clauses in song lyric 2, 48 declarative clauses in song lyric 3, 44 declarative clauses in song lyric 4, and 33 declarative clauses in song lyric 5.

Moreover, based on the total of declarative clauses that were found in those five song lyrics, the researcher decided to take five declarative clauses only as the example. The researcher underlined those declarative clauses are because those were taken from one declarative clause of the chorus in each selected song lyric on *Folklore* album. Those clauses were taken from the chorus because the chorus is the climax and the source of all the ideas in the song. Chorus consists of the catchiest part of the song and the summary of what the song is about (Class, 2020). The examples will be discussed further below:

1.1.1 “I’m only seventeen”

I	‘m	only	seventeen
Subject	Finite	Mood Adjunct	Complement
Mood			Residue
Declarative Clause			

The example above was taken from the song lyrics 1 entitled “Betty”. The clause consists of the Mood structure and the Residue structure. Mood structure consists of a subject and finite. This clause shows that the subject is followed by the finite. The subject in this clause is the personal pronoun “I” because it is a nominal element.

The finite of this clause is “am” because the finite expresses primary tense. It corresponds to the grammar structure of a declarative clause in which the subject is preceded by a finite. Based on the table, there is Mood adjunct which is considered by the word “only”. Mood adjunct provides additional information to the Mood structure, and It is closely related to the subject and the finite.

In addition, the Residue structure consists of predicator, complement, and adjunct, but the Residue structure in this clause only consists of complement. The complement of this clause is the word “seventeen”, which completes the finite. Moreover, the other example of declarative clauses in song lyrics 2 entitled “Exile” is as follows:

1.1.2 “I think I’ve seen this film before”

I	think	I’ve seen this film	before
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause			

Based on the table above, it can be seen that this clause also consists of the Mood structure and the Residue structure. The Mood structure consists of the subject and the finite. The subject of this clause is “I” because it is nominal element that concord with the verb “think”. The verb “think” is the finite of this clause because the finite and the predicator are fused, and it expresses the tense. Since the grammar structure of this clause is the subject followed by

the finite, it showed that the clause is categorized as a declarative clause.

Meanwhile, there is also three-part of the Residue structure in this clause: predicator, complement, and adjunct. The word “think” is categorized as the predicator because it is part of the verbal element and expresses tense. The complement can be identified by the sentence “I’ve seen this film” because it completes the predicator. The word “before” gives additional information to the clause, which can be identified as the adjunct in this clause. The other example of declarative clauses is:

1.1.3 “I knew you”

I	knew	you
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative clause		

Based on the example of song lyric 3 entitled “Cardigan” in the table above, it can be seen that the subject in this clause is the personal pronoun “I” because it includes a nominal element. The finite in this clause is “knew” because the finite is fused with the predicator, and it expresses the tense. It matches with the grammar structure of a declarative clause in which the subject is followed by the finite.

In addition, the residue element in this clause consists of predicator and complement. The word “knew” is the predicator which indicates the time reference, and the complement can be identified by the word “you” because it potentially becomes the subject. The other example of declarative clauses as follows:

1.1.4 “I didn’t have it in myself to go with grace”

I	didn’t	have	it	in myself to go with grace
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		
Declarative clause				

The example of the clause above was taken from song lyric 4 entitled “My Tears Ricochet”. Based on the example above, the clause is categorized as a declarative clause since the structure of grammar is the subject which is followed by the finite. The subject in this clause is the personal pronoun “I”. The finite of this clause is “didn’t” because the finite expresses primary tense. The structural unit of subject and finite refers to Mood structure.

Furthermore, there was a Residue structure in this clause. There was three parts of the Residue structure: predicator, complement, and adjunct. The word “have” is categorized as a predicator because it indicates the tense. The word “it” is categorized as a complement because it includes the nominal category to complete the predicator. The clause “in myself to go with grace” is

categorized as an adjunct because it gives additional information to the clause as a whole. Moreover, the declarative clause is also found in song lyric 5 entitled “This is Me Trying”. The example of declarative clauses can be described as follows:

1.1.5 “I just wanted you to know that this is me trying”

I	just	wanted	you	to know that this is me trying
Subject	Mood Adjunct	Finite/Predicator	Complement	Adjunct
Mood		Residue		
Declarative clause				

From the table above, it can be seen that the clause is categorized as a declarative clause. The subject in this clause is the personal pronoun “I”. Based on the table, there is Mood adjunct which is considered by the word “just”. Mood adjunct provides additional information to the Mood structure, and it is closely associated with the subject and the finite. The finite of this clause is “wanted” because the finite is fused with the predicator, and it expresses the tense. It matches with the grammar structure of a declarative clause in which the subject is followed by the finite. The structure of the subject and the finite indicates Mood structure.

In addition, the Residue structure consists of predicator, complement, and adjunct. The word “wanted” is categorized as a predicator because it indicates the process of doing. The complement of this clause is “you” which includes a nominal category and completes the predicator. The adjunct of this clause is “to know that this is me trying” because it gives additional information to the clause as a whole.

1.2 Interrogative Clauses

Interrogative clauses include indicative clauses. Interrogative clauses are divided into two types: yes/no interrogative clauses and Wh-interrogative clauses. Yes/no interrogative clauses can be identified by the certain grammar structure. It indicates the finite which occurs before the subject. Wh-interrogative clauses have a Wh-element.

Based on the data analysis, the researcher found 21 clauses which were categorized as interrogative clauses. Interrogative clauses were found in three song lyrics of *Folklore* album. The researcher found 15 Wh-interrogative clauses in song lyric 1, 3 Wh-interrogative clauses in song lyric 2, and 2 Wh-interrogative clauses in song lyric 4. The researcher found only 1 yes/no interrogative clause in song lyric 4. Thus, interrogative clauses did not appear in song lyric 3 and song lyric 5.

Moreover, based on the total of interrogative clauses that were found in those three song lyrics, the researcher decided to take three interrogative clauses only as the example. The researcher underlined those interrogative clauses are because those were taken from one interrogative clause of the chorus in each selected song lyric on *Folklore* album. Those clauses were taken from the chorus because the chorus is the climax and the source of all the ideas in the song. Chorus consists of the catchiest part of the song and the summary of what the song is about (Class, 2020). The examples will be discussed further below:

1.2.1 “Will you love me?”

Will	you	love	me?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interrogative clause			

The example above was taken from the song lyrics 1 entitled “Betty”. This clause is categorized as an interrogative clause because the grammar structure of this clause shows that the finite is followed by the subject. It includes a yes/no interrogative clause. The finite of this clause can be identified by the auxiliary verb ‘will’ that occurs before the subject. The subject of this clause can be identified by the pronoun ‘you’ that occurs after the finite. Moreover, the other example of interrogative clauses in song lyrics 2 entitled “Exile” is as follow:

1.2.2 “So who am I offending now?”

So	Who	am	I	offending	now?
Adjunct	Wh- element	Finite	Subject	Predicator	Adjunct
Re-		Mood		-sidue	
Interrogative clause					

Based on the table above, it can be seen that this clause is categorized as the Wh-interrogative clause. The Wh-interrogative clause indicates Wh-element. The Wh-element of this clause is the word “who”. Wh-element includes Residue structure. Mood structure consists of the subject and the finite. The interrogative clause is constructed by the finite, which is followed by the subject.

The finite of this clause can be identified by the word ‘am’ because the finite indicates the first element of the verbal group that expresses tense. The subject of this clause can be identified by the personal pronoun “I”. It is categorized as the subject of the clause because it is a nominal element.

In addition, there are predicator and adjunct in this clause that are categorized as Residue structure. The predicator indicates the process of doing that can be identified by the verb “offending” in this clause. The word “now” indicates the adjunct in this clause because it includes adverb and gives additional information to the clause as a whole. The other example of the Wh-interrogative clause

also can be found in song lyric 4 entitled “My Tears Ricochet” that will be presented as follows:

1.2.3 “Why are you at the wake?”

Why	are	you	at the wake?
Wh-element	Finite	Subject	Adjunct
Re-	Mood		-sidue
Interrogative clause			

Based on the table above, it can be seen that this clause is categorized as the Wh-interrogative clause. The Wh-interrogative clause indicates Wh-element. Wh-element includes Residue structure. The Wh-element of this clause is the word “why”. Mood structure consists of the subject and the finite.

The structure of the grammar in the interrogative clause is constructed by the finite which occurs before the subject. The finite of this clause can be identified by the word “are” because the finite indicates the first element of verbal group that expresses tense. The subject of this clause can be identified by the personal pronoun “you”, it is categorized as the subject of the clause because it is nominal element. Moreover, the other Residue structure of this clause is the adjunct. The adjunct of this clause can be identified by “at the wake” because it indicates an adverbial group.

1.3 Imperative Clauses

Imperative clauses are typically only predicator, and there is no subject and the finite, but it could have been too. Based on the data analysis, the researcher found 4 clauses which were categorized as imperative clauses. Imperative clauses were found in two song lyrics of *Folklore* album. The researcher found 1 imperative clause in song lyric 3 and 3 imperative clauses in song lyric 4. Imperative clauses did not appear in song lyric 1, song lyric 2, and song lyric 5.

Moreover, based on the total of imperative clauses that were found in those two song lyrics, the researcher decided to take two imperative clauses of the chorus in the selected song lyrics on *Folklore* album as the example. On the other hand, another two clauses are not described because the clauses are the same. The researcher underlined this is because it was taken from the chorus because the chorus is the climax and the source of all the ideas in the song. Chorus consists of the catchiest part of the song and the summary of what the song is about (Class, 2020). The examples will be discussed further below:

1.3.1 “Baby, kiss it better”

Baby,	kiss	it	better
Adjunct	Predicator	Complement	Adjunct
Residue			
Imperative clause			

The example of the clause above was taken from song lyric 3 entitled “Cardigan”. The table shows that this clause is categorized as an imperative clause. This clause has no Mood structure. This clause has the predicator in the word “kiss”, and the complement in the word “it”. Moreover, this clause also has the adjunct in the word “Baby” before the predicator and also “better” after the complement.

1.3.2 “Look at how my tears ricochet”

Look	at how my tears ricochet
Predicator	Adjunct
Residue	
Imperative clause	

The example of the clause above was taken from song lyric 4 entitled “My Tears Ricochet”. The table shows that this clause is categorized as imperative clauses. This clause can be categorized as an imperative clause because this clause has no Mood Structure. There is only the predicator in the word “look”, and the adjunct of this clause is “at how my tears ricochet”.

2. Speech Function of the Selected Song Lyrics in *Folklore* Album

This section covers the description of the data analysis related to the problems of the study number two, which deals with the speech function. Speech function is used as a means to exchange people’s experiences in order to satisfy people’s needs. Speech function is divided into four types, which are statement, question, offer, and command.

After collecting and analyzing data, the researcher found statement, question, and command in those five song lyrics of *Folklore* album. On the other hand, offer did not appear on those five song lyrics of *Folklore* album. The researcher found 231 clauses which were categorized as statement, 21 clauses which were categorized as question, and 4 clauses were categorized as command. Moreover, the total of the clauses is 256 clauses in those five song lyrics of *Folklore* album. The detailed explanation of speech function that is found in those five song lyrics of *Folklore* album will be described as follows:

2.1 Statement

Statement has the function to give information to the addressee. Statement also can be identified by the structure of grammar. Statement is made up of the subject that is followed by finite. Moreover, Statement is expressed by declarative clauses. Statement was found in five song lyrics of *Folklore* album. Based on the data analysis, the findings revealed 231 clauses which were categorized as statement. The researcher found 51 clauses in song lyric 1, 55 clauses in song lyric 2, 48 clauses in song lyric 3, 44 clauses in song lyric 4, and 33 clauses in song lyric 5. Those clauses were categorized as statement.

Moreover, based on the total of statement that was found in those five song lyrics, the researcher decided to take five clauses only that were categorized as statement as the example. The researcher underlined those statements are because those were taken from one clause of the chorus that was categorized as statement in each selected song lyric on *Folklore* album. Those clauses were taken from the chorus because the chorus is the climax and the source of all the ideas in the song. Chorus consists of the catchiest part of the song and the summary of what the song is about (Class, 2020). The examples of clauses which were categorized as statement in those five song lyrics of *Folklore* album will be discussed further below:

2.1.1 “I don’t know anything”

I	don't	know	anything
Subject	Finite	Predicator	Complement
Mood		Residue	
Statement			

The example above was taken from the song lyrics 1 entitled “Betty”. The example shows that the clause is categorized as a statement. It indicates a statement because it is used by the composer to give the information to the addressee. This clause is made up of the grammar structure, which is the subject that is followed by the finite. The subject is the personal pronoun “I” which includes the

nominal element, and the finite is “don’t” which expresses the tense. Considering that, this clause includes a declarative clause. This clause is categorized as a statement since the clause includes the structure of a declarative clause. The other example of the statement in song lyrics 2 entitled “Exile” is as follows:

2.1.2 “And I didn’t like the ending.”

And	I	didn’t	like	the ending
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Statement				

Based on the table above, it can be seen that the clause is categorized as a statement. This clause is made up of the subject and the finite. The subject is the personal pronoun “I” which includes the nominal element, and the finite is “didn’t” which expresses the tense, so this clause includes a declarative clause. It means that this clause is categorized as a statement because the clause includes the structure of a declarative clause. Moreover, the example shows that the clause is categorized as statement which is used by the composer to give information to the addressee. The other example of the statement can be described as follows:

2.1.3 “They assume you know nothing.”

They	assume	you know nothing
Subject	Finite/Predicator	Complement
Mood	Residue	
Statement		

Based on the example of song lyric 3 entitled “Cardigan” in the table above, it can be seen that the clause is categorized as a statement which is used by the composer to give information to the addressee. The clause “They assume you know nothing” means that the composer gives the information to the addressee. The grammar structure of this clause is the subject that is followed by the finite. This structure includes a declarative clause. This clause is categorized as a statement since the clause includes the structure of a declarative clause. The other example of the statement can be described as follows:

2.1.4 “And so the battleships will sink beneath the waves.”

And so	the battleships	will	sink	beneath the waves
Adjunct	Subject	Finite	Predicator	Adjunct
Re-	Mood		-sidue	
Statement				

The example was taken from song lyric 4 entitled “My Tears Ricochet”. Based on the table above, the clause is categorized as a statement. The subject of this clause is the noun “the battleships” which includes the nominal element, and the finite is “will” which expresses the tense, so this clause includes a declarative clause. This clause is categorized as a statement because the clause includes the structure of a declarative clause. This clause is made up of the subject and the finite. Moreover, the example shows that the clause is categorized as a statement which is used by the composer to give information to the addressee. The other example of the statement can be described as follows:

2.1.5 ‘I just wanted you to know that this is me trying.’

I	just	wanted	you	to know that this is me trying
Subject	Mood Adjunct	Finite/Predicator	Complement	Adjunct
Mood		Residue		
Statement				

The example above was taken from the song lyrics 5 entitled “This is Me Trying”. The table shows that the clause is categorized as a statement. It indicates a statement because it is used by the composer to give the information to the addressee. This clause is made up of the grammar structure, which is the subject that is

followed by the finite. The subject is the personal pronoun “I” which includes the nominal element, and the finite is “wanted” which expresses the tense. Considering that, this clause includes a declarative clause. This clause is categorized as a statement since the clause includes the structure of a declarative clause.

2.2 Question

Question has the function to elicit information from the addressee. Question is a way of demanding information. Question is expressed by interrogative clauses. Question appears in yes/no interrogative clauses or WH-interrogative clauses. Question was found in three song lyrics of *Folklore* album. Based on the data analysis, the findings revealed 21 clauses which were categorized as question. The researcher found 15 clauses in song lyric 1, 3 clauses in song lyric 2, and 3 clauses in song lyric 4. Those clauses were categorized as question.

Moreover, based on the total of question that was found in those three song lyrics, the researcher decided to take three clauses only that were categorized as question as the example. The researcher underlined those questions are because those were taken from one clause of the chorus that was categorized as question in each selected song lyric on *Folklore* album. Those clauses were taken from the chorus because the chorus is the climax and the source of all the ideas in the song. Chorus consists of the catchiest

part of the song and the summary of what the song is about (Class, 2020). The examples of clauses which were categorized as question in those three song lyrics of *Folklore* album will be discussed further below:

2.2.1 “Would you have me?”

Would	you	have	me?
Finite	Subject	Predicator	Complement
Mood		Residue	
Question			

The example above was taken from the song lyrics 1 entitled “Betty”. The example shows that the clause is categorized as a question. It indicates question because it is used by the composer to elicit information. The composer used question for demanding information. This clause is made up of the grammar structure, which is the finite precedes the subject. The finite is “would” which expresses the tense, while the subject is the pronoun “you” which includes the nominal element. Considering that, this clause includes yes/no interrogative clause. This clause is categorized as a question since the clause includes the structure of the interrogative clause. The other example of the question in song lyrics 2 entitled “Exile” is as follows:

2.2.2 “So what am I defending now?”

So	what	am	I	defending	now?
Adjunct	Wh- element	Finite	Subject	Predicator	Adjunct
Re-		Mood		-sidue	
Question					

Based on the table above, it can be seen that the clause is categorized as a question. This clause is made up of the finite precedes the subject. This clause also has Wh-element, which means it includes the Wh-interrogative clause. The Wh-element can be identified by the word “what”. The finite is “am” which expresses the tense, and the subject is the personal pronoun “I” which includes the nominal element, so this clause includes the Wh-interrogative clause. It means that this clause is categorized as a question because the clause includes the structure of the interrogative clause.

Moreover, the example shows that the clause is categorized as a question which is used by the composer to elicit information. The question is a way of demanding information. Moreover, the other example of the question can be described as follows:

2.2.3 “Why are you at the wake?”

Why	are	you	at the wake?
Wh-element	Finite	Subject	Adjunct
Re-	Mood		-sidue
Question			

The example was taken from song lyric 4 entitled “My Tears Ricochet”. Based on the table above, the clause is categorized as a question. The clause has Wh-element which means this clause includes the Wh-interrogative clause. The Wh-element of this clause can be identified by the word “why”. This clause indicates an interrogative clause since the finite precedes the subject. The finite is “are” which expresses the tense, and the subject is the pronoun “you” which includes the nominal element, so this clause includes the interrogative clause. Considering that, this clause is categorized as a question because the clause includes the structure of the interrogative clause. Moreover, the table shows that the clause is categorized as a question which is used by the composer to elicit information. The question is usually used to demands information.

2.3 Command

Command has the function to influence the behavior of the addressee. Command is a way to demand goods and services from addressee. A command is used to get things done or obtain goods or services. Command is typically realized by imperative clauses. Command was found in two song lyrics of *Folklore* album. Based on the data analysis, the findings revealed 4 clauses which were categorized as the command. The researcher found one clause in song lyric 3 and 3 clauses in song lyric 4. Those clauses were categorized as the command.

Moreover, based on the total of command that was found in those two song lyrics, the researcher decided to take two clauses only that were categorized as the command as the example. However, another two clauses are not described because the clauses are the same. The researcher underlined those commands are because those were taken from one clause of the chorus that was categorized as the command in each selected song lyric on *Folklore* album. Those clauses are taken from the chorus because the chorus is the climax and the source of all the ideas in the song. Chorus consists of the catchiest part of the song and the summary of what the song is about (Class, 2020). The examples of clauses which were categorized as command in those two song lyrics of *Folklore* album will be discussed further below:

2.3.1 “Baby, kiss it better”

Baby,	kiss	it	better
Adjunct	Predicator	Complement	Adjunct
Residue			
Command			

The example above was taken from the song lyrics 3 entitled “Cardigan”. The example shows that the clause is functioning as the command. Command is a way to demand goods and services. This clause indicates command because it is used by the composer to get things done or obtain services. This clause has no Mood structure,

so this clause is categorized as an imperative clause. This clause is made up of the predicator, complement, and adjunct. The predicator of this clause is the word “kiss”, the complement is the word “it”, and it is followed by the adjunct in the word “better”. Considering that, this clause includes imperative clause. This clause is categorized as a command since the clause includes the structure of the imperative clause. The other example of the command in song lyrics 4 entitled “My Tears Ricochet” is as follows:

2.3.2 “Look at how my tears ricochet”

Look	at how my tears ricochet
Predicator	Adjunct
Residue	
Command	

The example shows that the clause is functioning as the command. Command is a way to demand goods and services. This clause indicates command because it is used by the composer to get things done or obtain services. This clause has no Mood structure, so this clause is categorized as an imperative clause. There is only the predicator in the word “look” and the adjunct of this clause is “at how my tears ricochet”. This clause can be categorized as an imperative clause because this clause has no Mood Structure. This clause is categorized as a command since the clause includes the structure of the imperative clause.

B. Discussion

Based on the findings above, it showed that the MOOD types which were found on the selected song lyrics in *Folklore* album consist of **indicative clauses** and **imperative clauses**. **Indicative clauses** consist of **declarative clauses** and **interrogative clauses**. The total of clauses is 256 clauses in those five song lyrics of Taylor Swift's *Folklore* album, which were being analyzed. **Declarative clauses** were dominant MOOD types that were found on Taylor Swift's song lyrics in *Folklore* album.

Moreover, the findings showed that the speech functions that were found on the selected song lyrics in *Folklore* album consist of three types, they are **statement**, **question**, and **command**. Whereas, the **offer** did not appear on the selected song lyrics in *Folklore* album. **Statement** was the dominant type of speech function that was realized on the selected song lyrics in *Folklore* album.

There are several considerations which made the selected song lyrics in *Folklore* album dominantly used **declarative clauses** and **statement**. First, the highest proportion in the use of MOOD types due to the fact that speech deals with giving information to the listener. **Declarative clauses** are functioning as **statement**, which means that giving information to the listener. Whereas **interrogative clauses** are functioning as **question**, which means that demanding information to the listener, and **imperative clauses** are functioning as **command** which means that demanding goods and services to the listener. Secondly, the composer dominantly used clauses in

the form of **declarative clauses** functioning as **statement**. It means that the composer expected the listeners receive the information. It represents that the composer wants to give the information to the listener, and the composer wants to express the views directly and clearly.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter provides the conclusion from the result of findings and discussion, which are presented in the previous chapter. The conclusion is described based on the problems of the study, which are already formulated in chapter I. Furthermore, this chapter contains suggestions for the next researchers who are interested in this topic to fulfill the gap.

A. Conclusion

This study examined interpersonal meaning of MOOD choices on song lyrics in *Folklore* album. The data were chosen from the selected song lyrics of Taylor Swift in *Folklore* album. The study applied systemic functional linguistics in terms of interpersonal meaning that was proposed by Halliday and Matthiessen (2004) in analyzing the data. After classifying and understanding the data, the result confirmed that all of the clauses containing MOOD choices indicated the writers' interpersonal meaning with different MOOD types and speech function.

Based on the results of the present study, the researcher found two types of MOOD, and they were indicative clauses and imperative clauses. Indicative clauses are divided into two types: declarative clauses and interrogative clauses. Interrogative clauses are divided into yes/no interrogative clauses and Wh-interrogative clauses. MOOD type of

declarative clause was the dominant type realized on Taylor Swift's song lyrics in *Folklore* album.

Moreover, the researcher found three types of speech function consisting of statement, question, and command. Yet, statement was dominated on Taylor Swift's song lyrics in *Folklore* album. Nevertheless, from the four types of speech function, offer did not appear on the selected song lyrics in *Folklore* album.

Furthermore, this study presented that the composer dominantly used declarative clauses to convince the readers or the listeners by giving the information. On the other hand, from the speech function, the composer mostly used statement in the song lyrics. It indicated that the composer presented the ideas of the song lyrics by giving the information to the readers or the listeners. So, it would help the readers or the listeners to grasp the ideas of the composer. Therefore, it could be concluded that the implications of MOOD types and speech function helped to establish the interactivity between the composer and the readers or the listeners. When the interaction occurred, the composers' ideas or attitudes would easily be accepted by the readers or the listeners.

B. Suggestion

Based on the conclusions above, the researcher presents the suggestions that can be drawn as follows:

1. The next researchers

Firstly, the present study revealed that declarative clauses were the dominant type of MOOD realized on the selected song lyrics in *Folklore* album since the present study analyzed song lyrics of *Folklore* album. Therefore, the researcher suggested for the next researchers to analyze interpersonal meaning of MOOD choices in another subject of the study such as news, speech, or movie script. The researcher underlined this is because every person has different style in expressing ideas. Therefore, it is possible that the interpersonal meaning of MOOD choices will be different from what had been found in the present study.

Secondly, since the present study focused on the interpersonal meaning of MOOD choices on the selected song lyrics in *Folklore* album, the researcher suggested that the next researchers will conduct the research in other aspects. The next researchers might conduct the study with the same subject: song lyrics but with different composers or singers. They are able to analyze only one song lyric with different composers or singers. Moreover, they can also analyze one album with different composers or singers.

Thirdly, Halliday (2004) proposed two ways in realizing interpersonal meaning, including MOOD and modality. The present study merely analyzed the interpersonal meaning from the perspective of MOOD. Thus, it is suggested for the next researchers who are interested in conducting the study of systemic functional linguistics in terms of interpersonal meaning to analyze the interpersonal meaning from different perspectives in song lyrics. The next researcher might investigate the interpersonal meaning from the perspective of both MOOD and modality.

2. The readers

The findings of the study can support the readers in understanding the meanings of words on song lyrics, especially the selected song lyrics in *Folklore* album. It is able to give understanding to the readers about the MOOD types and speech function that are included in interpersonal meaning itself in the song lyrics. The researcher hopes that the readers' understanding will grow by reading the present study. Moreover, the readers are expected to be able to gain a new perspective on how functional grammar is more than just structure. However, the present study provides knowledge about the composer's relationship with the listener and how the speech function is used in song lyrics.

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CURRICULUM VITAE



Adistia Mursyidatul Kamaliah was born in Probolinggo on April 30, 2000. She graduated from MAN 2 Kota Probolinggo in 2017. During her study at Senior High School, she joined Tahfizhul Qur'an and had joined Wisuda Tahfizh Akbar in several cities and provinces which supported by PPPA Daarul Qur'an. She started her higher education in 2017 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2021. During her study at the university, she joined a community known as Hai'ah Tahfizh al-Qur'an (HTQ) and won several national competitions in writing poetry. She has written and published several books of poetry anthology.

APPENDICES

The Selected Song Lyrics in *Folklore* Album

1.1 Song lyric 1: Title: Betty

[Verse 1]

Betty, I won't make assumptions about why you switched your homeroom,
but
I think it's 'cause of me
Betty, one time I was riding on my skateboard
When I passed your house
It's like I couldn't breathe

[Pre-Chorus]

You heard the rumors from Inez
You can't believe a word she says
Most times, but this time it was true
The worst thing that I ever did was what I did to you

[Chorus]

But if I just showed up at your party
Would you have me?
Would you want me?
Would you tell me to go fuck myself?
Or lead me to the garden?
In the garden, would you trust me if I told you it was just a summer thing?
I'm only seventeen,
I don't know anything
But I know I miss you

[Verse 2]

Betty, I know where it all went wrong
Your favorite song was playing from the far side of the gym
I was nowhere to be found
I hate the crowds,
You know that
Plus, I saw you dance with him

[Pre-Chorus]

You heard the rumors from Inez
You can't believe a word she says
Most times, but this time it was true
The worst thing that I ever did was what I did to you

[Chorus]

But if I just showed up at your party
Would you have me?
Would you want me?
Would you tell me to go fuck myself?
Or lead me to the garden?
In the garden, would you trust me if I told you it was just a summer thing?
I'm only seventeen,
I don't know anything
But I know I miss you

[Bridge]

I was walking home on broken cobblestones
Just thinking of you when she pulled up like a figment of my worst intentions
She said "James, get in, let's drive"
Those days turned into nights
Slept next to her, but
I dreamt of you all summer long

[Verse 3]

Betty, I'm here on your doorstep
And I planned it out for weeks now but
It's finally sinkin' in
Betty, right now is the last time
I can dream about what happens when
You see my face again

[Pre-Chorus]

The only thing I wanna do is make it up to you
So I showed up at your party
Yeah, I showed up at your party

[Chorus]

Yeah, I showed up at your party
Will you have me?
Will you love me?
Will you kiss me on the porch in front of all your stupid friends?
If you kiss me,
Will it be just like I dreamed it?
Will it patch your broken wings?
I'm only seventeen,
I don't know anything
But I know I miss you

[Outro]

Standing in your cardigan
Kissin' in my car again

Stopped at a streetlight
 You know I miss you

1.2 Song lyric 2: Title: Exile

[Verse 1: Justin Vernon]

I can see you standing, honey with his arms around your body
 Laughin', but the joke's not funny at all
 And it took you five whole minutes to pack us up and leave me with it
 Holdin' all this love out here in the hall

[Chorus: Justin Vernon]

I think I've seen this film before
 And I didn't like the ending
 You're not my homeland anymore
 So what am I defending now?
 You were my town, now I'm in exile, seein' you out
 I think I've seen this film before

[Verse 2: Taylor Swift]

I can see you starin', honey
 Like he's just your understudy
 Like you'd get your knuckles bloody for me
 Second, third, and hundredth chances balancin' on breaking branches
 Those eyes add insult to injury

[Chorus: Taylor Swift]

I think I've seen this film before
 And I didn't like the ending
 I'm not your problem anymore
 So who am I offending now?
 You were my crown, now I'm in exile, seein' you out
 I think I've seen this film before
 So I'm leaving out the side door

[Bridge: Justin Vernon, Taylor Swift & Both]

So step right out, there is no amount of crying I can do for you
 All this time we always walked a very thin line
 You didn't even hear me out
 Didn't even hear me out
 You never gave a warning sign
 I gave so many signs all this time
 I never learned to read your mind
 Never learned to read my mind
 I couldn't turn things around
 You never turned things around

'Cause you never gave a warning sign
 I gave so many signs, so many signs, so many signs
 You didn't even see the signs
 [Chorus: Taylor Swift & Justin Vernon, Taylor Swift]
 I think I've seen this film before
 And I didn't like the ending
 You're not my homeland anymore
 So what am I defending now?
 You were my town, now I'm in exile, seein' you out
 I think I've seen this film before
 So I'm leavin' out the side door

[Outro: Justin Vernon & Taylor Swift]
 So step right out, there is no amount of crying I can do for you
 All this time we always walked a very thin line
 You didn't even hear me out
 Didn't even hear me out
 You never gave a warning sign
 I gave so many signs all this time
 I never learned to read your mind
 Never learned to read my mind
 I couldn't turn things around
 You never turned things around
 'Cause you never gave a warning sign
 I gave so many signs all this time
 So many signs I never learned to read your mind
 So many signs I couldn't turn things around
 'Cause you never gave a warning sign
 You never gave a warning sign

1.3 Song lyric 3: Title: Cardigan

[Verse 1]
 Vintage tee, brand new phone, high heels on cobblestones
 When you are young,
 They assume you know nothing
 Sequin smile, black lipstick, sensual politics when you are young,
 They assume you know nothing

[Chorus]
 But I knew you
 Dancin' in your Levi's
 Drunk under a streetlight
 I knew you, hand under my sweatshirt
 Baby, kiss it better

[Refrain]

And when I felt like I was an old cardigan under someone's bed
You put me on and said I was your favorite

[Verse 2]

A friend to all is a friend to none
Chase two girls, lose the one
When you are young, they assume you know nothing

[Chorus]

But I knew you
Playing hide-and-seek and
Giving me your weekends
I knew you
Your heartbeat on the High Line once in twenty lifetimes

[Refrain]

And when I felt like I was an old cardigan under someone's bed
You put me on and said I was your favorite

[Bridge]

To kiss in cars and downtown bars was all we needed
You drew stars around my scars
But now I'm bleedin'

[Chorus]

'Cause I knew you
Steppin' on the last train
Marked me like a bloodstain
I knew you
Tried to change the ending
Peter losing Wendy
I knew you
Leavin' like a father
Running like water
And when you are young,
They assume you know nothing

[Verse 3]

But I knew you'd linger like a tattoo kiss
I knew you'd haunt all of my what-ifs
The smell of smoke would hang around this long
'Cause I knew everything when I was young
I knew I'd curse you for the longest time
Chasin' shadows in the grocery line
I knew you'd miss me once the thrill expired
And you'd be standin' in my front porch light

And I knew you'd come back to me
 You'd come back to me
 And you'd come back to me
 And you'd come back

[Refrain]

And when I felt like I was an old cardigan under someone's bed
 You put me on and said I was your favorite

1.4 Song lyric 4: Title: My Tears Ricochet

[Verse 1]

We gather here,
 We line up,
 Weepin' in a sunlit room
 And if I'm on fire,
 You'll be made of ashes too
 Even on my worst day, did I deserve, babe, all the hell you gave me?
 'Cause I loved you,
 I swear I loved you 'til my dying day

[Chorus]

I didn't have it in myself to go with grace
 And you're the hero flying around, saving face
 And if I'm dead to you,
 Why are you at the wake?
 Cursing my name,
 Wishing I stayed
 Look at how my tears ricochet

[Verse 2]

We gather stones,
 Never knowing what they'll mean
 Some to throw, some to make a diamond ring
 You know I didn't want to have to haunt you
 But what a ghostly scene
 You wear the same jewels that I gave you
 As you bury me

[Chorus]

I didn't have it in myself to go with grace
 'Cause when I'd fight,
 You used to tell me I was brave
 And if I'm dead to you,
 Why are you at the wake?
 Cursing my name,

Wishing I stayed
 Look at how my tears ricochet

[Bridge]

And I can go anywhere I want, anywhere I want, just not home
 And you can aim for my heart, go for blood
 But you would still miss me in your bones
 And I still talk to you
 When I'm screaming at the sky
 And when you can't sleep at night
 You hear my stolen lullabies

[Chorus]

I didn't have it in myself to go with grace
 And so the battleships will sink beneath the waves
 You had to kill me,
 But it killed you just the same
 Cursing my name,
 Wishing I stayed
 You turned into your worst fears
 And you're tossing out blame,
 Drunk on this pain
 Crossing out the good years
 And you're cursing my name,
 Wishing I stayed
 Look at how my tears ricochet

1.5 Song lyric 5: Title: This is Me Trying

[Verse 1]

I've been having a hard time adjusting
 I had the shiniest wheels,
 Now they're rusting
 I didn't know if you'd care if I came back
 I have a lot of regrets about that
 Pulled the car off the road to the lookout
 Could've followed my fears all the way down
 And maybe I don't quite know what to say
 But I'm here in your doorway

[Chorus]

I just wanted you to know that this is me trying
 I just wanted you to know that this is me trying

[Verse 2]

They told me all of my cages were mental
So I got wasted like all my potential
And my words shoot to kill when I'm mad
I have a lot of regrets about that
I was so ahead of the curve,
The curve became a sphere
Fell behind all my classmates
And I ended up here
Pouring out my heart to a stranger
But I didn't pour the whiskey

[Chorus]

I just wanted you to know that this is me trying
I just wanted you to know that this is me trying

[Post-Chorus]

At least I'm trying

[Bridge]

And it's hard to be at a party
When I feel like an open wound
It's hard to be anywhere these days
When all I want is you
You're a flashback in a film reel on the one screen in my town

[Chorus]

And I just wanted you to know that this is me trying
And maybe I don't quite know what to say
I just wanted you to know that this is me trying

[Outro]

At least I'm trying

Data Analysis of Mood Types in the Selected Song Lyrics in "Folklore" Album

2.1 Song lyric 1: Title: Betty

Betty, I won't make assumptions

Betty,	I	won't	make	assumptions	about why you switched your homeroom, but
Adjunct	Subject	Finite	Predicator	Complement	Adjunct
Re-	Mood		-sidue		
Declarative Clause, Statement					

I think it's 'cause of me

I	think	it's 'cause of me			
Subject	Finite/Predicator	Complement			
Mood		Residue			
Declarative Clause, Statement					

Betty, one time I was riding on my skateboard

Betty, one time	I	was	riding	on my skateboard	
Adjunct	Subject	Finite	Predicator	Adjunct	
Re-	Mood		-sidue		
Declarative Clause, Statement					

When I passed your house

When	I	passed	your house		
Adjunct	Subject	Finite/Predicator	Complement		
Re-	Mood		-sidue		
Declarative Clause, Statement					

It's like I couldn't breathe

It	's	like I couldn't breathe			
Subject	Finite	Complement			
Mood		Residue			
Declarative Clause, Statement					

You heard the rumors from Inez

You	heard	the rumors	from Inez		
Subject	Finite/Predicator	Complement	Adjunct		
Mood		Residue			
Declarative Clause, Statement					

You can't believe a word she says

You	can't	believe	a word she says		
Subject	Finite	Predicator	Complement		
Mood		Residue			
Declarative Clause, Statement					

Most times, but this time it was true

Most times, but this time	it	was	true		
Adjunct	Subject	Finite	Complement		
Re-	Mood		-sidue		
Declarative Clause, Statement					

The worst thing that I ever did was what I did to you

The worst thing that I ever did		was	what I did to you		
Subject		Finite	Complement		
Mood		Residue			
Declarative Clause, Statement					

But if I just showed up at your party

But if	I	just	showed up	at your party
Adjunct	Subject	Mood Adjunct	Finite/Predicator	Adjunct
Re-	Mood		-sidue	
Declarative, statement				

Would you have me?

Would	you	have	me?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interrogative Clause, Question			

Would you want me?

Would	you	want	me?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interrogative Clause, Question			

Would you tell me to go fuck myself?

Would	you	tell	me	to go fuck myself?
Finite	Subject	Predicator	Complement	Adjunct
Mood		Residue		
Interrogative Clause, Question				

Or lead me to the garden?

or	lead	me	to the garden?
Adjunct	Finite/Predicator	Complement	Adjunct
Re-	Mood	-sidue	
Interrogative Clause, Question			

In the garden, would you trust me if I told you it was just a summer thing?

In the garden	would	you	trust	me	if I told you it was just a summer thing?
Adjunct	Finite	Subject	Predicator	Complement	Adjunct
Re-	Mood		-sidue		
Interrogative Clause, Question					

I'm only seventeen,

I	'm	only	seventeen
Subject	Finite	Mood Adjunct	Complement
Mood			Residue
Declarative Clause, Statement			

I don't know anything

I	don't	know	anything
Subject	Finite	Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

But I know I miss you

But	I	know	I miss you
Adjunct	Subject	Finite/Predicator	Complement
Residue	Mood		Residue
Declarative Clause, Statement			

Betty, I know where it all went wrong

Betty,	I	know	where it all went wrong
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood	-sidue	
Declarative Clause, Statement			

Your favorite song was playing from the far side of the gym

Your favorite song	was	Playing	from the far side of the gym
Subject	Finite	Predicator	Adjunct
Mood		Residue	
Declarative Clause, Statement			

I was nowhere to be found

I	was	nowhere	to be found
Subject	Finite	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

I hate the crowds,

I	hate	the crowds
Subject	Finite/Predicator	Complement
Mood		Residue
Declarative Clause, Statement		

You know that

You	know	That
Subject	Finite/Predicator	Complement
Mood		Residue
Declarative Clause, Statement		

Plus, I saw you dance with him

Plus,	I	saw	you dance	with him
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

You heard the rumors from Inez

You	heard	the rumors	from Inez
Subject	Finite/Predicator	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

You can't believe a word she says

You	can't	believe	a word	she says
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

Most times, but this time it was true

Most times, but this time	it	was	true
Adjunct	Subject	Finite	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

The worst thing that I ever did was what I did to you

The worst thing that I ever did	was	what I did to you
Subject	Finite	Complement
Mood		Residue
Declarative Clause, Statement		

But if I just showed up at your party

But if	I	just	showed up	at your party
Adjunct	Subject	Mood Adjunct	Finite/Predicator	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

Would you have me?

Would	you	have	me?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interrogative Clause, Question			

Would you want me?

Would	you	want	me?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interrogative Clause, Question			

Would you tell me to go fuck myself?

Would	you	tell	me	to go fuck myself?
Finite	Subject	Predicator	Complement	Adjunct
Mood		Residue		
Interrogative Clause, Question				

Or lead me to the garden?

Or	lead	me	to the garden?
Adjunct	Finite/Predicator	Complement	Adjunct
Re-	Mood	-sidue	
Interrogative Clause, Question			

In the garden, would you trust me if I told you it was just a summer thing?

In the garden	would	you	trust	me	if I told you it was just a summer thing?
Adjunct	Finite	Subject	Predicator	Complement	Adjunct
Re-	Mood		-sidue		
Interrogative Clause, Question					

I'm only seventeen,

I	'm	only	seventeen
Subject	Finite	Mood Adjunct	Complement
Mood			Residue
Declarative Clause, Statement			

I don't know anything

I	don't	know	anything
Subject	Finite	Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

But I know I miss you

But	I	know	I miss you
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood	-sidue	
Declarative Clause, Statement			

I was walking home on broken cobblestones

I	was	walking	home	on broken cobblestones
Subject	Finite	Predicator	Complement	Adjunct
Mood	Residue			
Declarative Clause, Statement				

Just thinking of you when she pulled up like a figment of my worst intentions

Just	thinking of	you	when she pulled up like a figment of my worst intentions
Mood Adjunct	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

She said ‘‘James, get in, let’s drive’’

She	said	‘‘James, get in, let’s drive’’
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

Those days turned into nights

Those days	turned into	Nights
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

Slept next to her, but

Slept	next to her, but
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

I dreamt of you all summer long

I	dreamt of	you all summer long
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

Betty, I’m here on your doorstep

Betty,	I	’m	here	on your doorstep
Adjunct	Subject	Finite	Complement	Adjunct
Re-	Mood	-sidue		
Declarative Clause, Statement				

And I planned it out for weeks now but

And	I	planned	it	Out	for weeks now but
Adjunct	Subject	Finite/Predicator	Complement	Finite/Predicator	Adjunct
Re-	Mood	-sidue			
Declarative Clause, Statement					

It's finally sinkin' in

It	's	finally	sinkin' in
Subject	Finite	Mood Adjunct	Predicator
Mood			Residue
Declarative Clause, Statement			

Betty, right now is the last time

Betty,	right now	is	the last time
Adjunct	Subject	Finite	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

I can dream about what happens when

I	can	dream	about what happens when
Subject	Finite	Predicator	Adjunct
Mood		Residue	
Declarative Clause, Statement			

You see my face again

You	see	my face	again
Subject	Finite/Predicator	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

The only thing I wanna do is make it up to you

The only thing I wanna do	is	make it up to you
Subject	Finite	Complement
Mood		Residue
Declarative Clause, Statement		

So I showed up at your party

So	I	showed up	at your party
Adjunct	Subject	Finite/Predicator	Adjunct
Re-	Mood		-sidue
Declarative Clause, Statement			

Yeah, I showed up at your party

Yeah,	I	showed up	at your party
Adjunct	Subject	Finite/Predicator	Adjunct
Re-	Mood		-sidue
Declarative Clause, Statement			

Yeah, I showed up at your party

Yeah,	I	showed up	at your party
Adjunct	Subject	Finite/Predicator	Adjunct
Re-	Mood		-sidue
Declarative Clause, Statement			

Will you have me?

Will	you	have	me?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interrogative Clause, Question			

Will you love me?

Will	you	love	me?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interrogative Clause, Question			

Will you kiss me on the porch in front of all your stupid friends?

Will	you	kiss	me	on the porch in in front of all your stupid friends?
Finite	Subject	Predicator	Complement	Adjunct
Mood		Residue		
Interrogative Clause, Question				

If you kiss me,

If	you	kiss	me,
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

Will it be just like I dreamed it?

Will	it	be	just	like	I dreamed it?
Finite	Subject	Finite	Adjunct	Predicator	Complement
Mood			Residue		
Interrogative Clause, Question					

Will it patch your broken wings?

Will	it	patch	your broken wings?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interrogative Clause, Question			

I'm only seventeen,

I	'm	only	seventeen
Subject	Finite	Mood Adjunct	Complement
Mood			Residue
Declarative Clause, Statement			

I don't know anything

I	don't	know	anything
Subject	Finite	Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

But I know I miss you

But	I	know	I miss you
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

Standing in your cardigan

Standing	in your cardigan
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

Kissin' in my car again

Kissin'	in my car again
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

Stopped at a streetlight

Stopped	at a streetlight
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

You know I miss you

You	know	I miss you
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

2.2 Song lyric 2: Title: Exile

I can see you standing, honey, with his arms around your body

I	can	see	you standing, honey	with his arms around your body
Subject	Finite	Predicator	Complement	Adjunct
Mood	Residue			
Declarative Clause, Statement				

Laughin', but the joke's not funny at all

Laughin'	but	the joke	's not	funny	at all
Predicator	Adjunct	Subject	Finite	Predicator	Adjunct
Residue		Mood		Residue	
Declarative Clause, Statement					

And it took you five whole minutes to pack us up and leave me with it

And	It	took	you five	whole minutes to pack us up and leave me with it
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood	-sidue		
Declarative Clause, Statement				

Holdin' all this love out here in the hall

Holdin'	all this love	out here in the hall
Finite/Predicator	Complement	Adjunct
Mood	Residue	
Declarative Clause, Statement		

I think I've seen this film before

I	think	I've seen this film	before
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

And I didn't like the ending

And	I	didn't	like	the ending
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

You're not my homeland anymore

You	're not	my homeland	anymore
Subject	Finite	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

So what am I defending now?

So	what am	I	defending	now?
Adjunct	Finite	Subject	Predicator	Adjunct
Re-	Mood		-sidue	
Interrogative Clause, Question				

You were my town, now I'm in exile, seein' you out

You	were	my town,	now I'm in exile, seein' you out
Subject	Finite	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

I think I've seen this film before

I	think	I've seen this film	before
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

I can see you starin', honey

I	can	see	you starin', honey
Subject	Finite	Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

Like he's just your understudy

Like	he	's	just	your understudy
Adjunct	Subject	Finite	Mood Adjunct	Complement
Re-	Mood			-sidue
Declarative Clause, Statement				

Like you'd get your knuckles bloody for me

Like	you	'd	get	your knuckles	bloody for me
Adjunct	Subject	Finite	Predicator	Complement	Adjunct
Re-	Mood		-sidue		
Declarative Clause, Statement					

Second, third, and hundredth chances balancin' on breaking branches

Second, third, and hundredth chances	balancin'	on breaking branches
Subject	Finite/Predicator	Adjunct
Mood	Residue	
Declarative Clause, Statement		

Those eyes add insult to injury

Those eyes	add	insult to injury
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

I think I've seen this film before

I	think	I've seen this film	before
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

And I didn't like the ending

And	I	didn't	like	the ending
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

I'm not your problem anymore

I	'm not	your problem	anymore
Subject	Finite	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

So who am I offending now?

So	who am	I	offending	now?
Adjunct	Finite		Subject	Predicator
Re-	Mood		-sidue	
Interrogative Clause, Question				

You were my crown, now I'm in exile, seein' you out

You	were	my crown,	now I'm in exile, seein' you out
Subject	Finite	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

I think I've seen this film before

I	think	I've seen this film	before
Subject	Finite/Predicator	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

So I'm leaving out the side door

So	I	'm	leaving out	the side door
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

So step right out, there is no amount of crying I can do for you

So step right out,	there	is	no amount of crying I can do	for you
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

All this time we always walked a very thin line

We	always	walked	a very thin line
Subject	Mood Adjunct	Finite/Predicator	Adjunct
Mood		Residue	
Declarative Clause, Statement			

You didn't even hear me out

You	didn't	even	hear	me out
Subject	Finite	Mood adjunct	Predicator	Complement
Mood			Residue	
Declarative Clause, Statement				

Didn't even hear me out

didn't	even	hear	me out
Finite	Mood Adjunct	Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

You never gave a warning sign

You	never	gave	a warning sign
Subject	Mood Adjunct	Finite/Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

I gave so many signs all this time

I	gave	so many signs	all this time
Subject	Finite/Predicator	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

I never learned to read your mind

I	never	learned to read	your mind
Subject	Mood adjunct	Finite/Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

Never learned to read my mind

Never	learned to read	my mind
Mood adjunct	Finite/predicator	Complement
Mood		Residue
Declarative Clause, Statement		

I couldn't turn things around

I	couldn't	turn	things	around
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

You never turned things around

You	never	turned	things	around
Subject	Mood adjunct	Finite/Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

'Cause you never gave a warning sign

'Cause	you	never	gave	a warning sign
Adjunct	Subject	Mood Adjunct	Finite/Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

I gave so many signs, so many signs, so many signs

I	gave	so many signs, so many signs, so many signs		
Subject	Finite/Predicator	Complement		
Mood		Residue		
Declarative Clause, Statement				

You didn't even see the signs

You	didn't	even	see	the signs
Subject	Finite	Mood Adjunct	Predicator	Complement
Mood		Residue		
Declarative Clause, Statement				

I think I've seen this film before

I	think	I've seen this film	before	
Subject	Finite/Predicator	Complement	Adjunct	
Mood		Residue		
Declarative Clause, Statement				

And I didn't like the ending

And	I	didn't	like	the ending
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

You're not my homeland anymore

You	're not	my homeland	anymore	
Subject	Finite	Complement	Adjunct	
Mood		Residue		
Declarative Clause, Statement				

So what am I defending now?

So	what am	I	defending	now?
Adjunct	Finite	Subject	Predicator	Adjunct
Re-	Mood		-sidue	
Interrogative Clause, Question				

You were my town, now I'm in exile, seein' you out

You	were	my town,	now I'm in exile, seein' you out	
Subject	Finite	Complement	Adjunct	
Mood		Residue		
Declarative Clause, Statement				

I think I've seen this film before

I	think	I've seen this film	before
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

So I'm leaving out the side door

So	I	'm	leaving out	the side door
Adjunct	Subject	Finite	Predicator	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

So step right out, there is no amount of crying I can do for you

So step right out,	there	is	no amout of crying I can do	for you
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood	-sidue		
Declarative Clause, Statement				

All this time we always walked a very thin line

We	always	walked	a very thin line
Subject	Mood Adjunct	Finite/Predicator	Adjunct
Mood		Residue	
Declarative Clause, Statement			

You didn't even hear me out

You	didn't	even	hear	me out
Subject	Finite	Mood Adjunct	Predicator	Complement
Mood			Residue	
Declarative Clause, Statement				

Didn't even hear me out

Didn't	even	hear	me out
Finite	Mood Adjunct	Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

You never gave a warning sign

You	never	gave	a warning sign
Subject	Mood Adjunct	Finite/Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

I gave so many signs all this time

I	gave	so many signs	all this time
Subject	Finite/Predicator	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

I never learned to read your mind

I	never	learned to read	your mind
Subject	Mood Adjunct	Finite/Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

Never learned to read my mind

Never	learned to read	my mind
Mood Adjunct	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

I couldn't turn things around

I	couldn't	turn	things	around
Subject	Finite	Predicator	Complement	Adjunct
Mood	Residue			
Declarative Clause, Statement				

You never turned things around

You	never	turned	things	around
Subject	Mood Adjunct	Finite/Predicator	Complement	Adjunct
Mood	Residue			
Declarative Clause, Statement				

'Cause you never gave a warning sign

'Cause	you	never	gave	a warning sign
Adjunct	Subject	Mood Adjunct	Finite/Predicator	Complement
Re-	Mood			-sidue
Declarative Clause, Statement				

I gave so many signs all this time

I	gave	so many signs
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

So many signs, I never learned to read your mind

So many signs,	I	never	learned to read	your mind
Adjunct	Subject	Mood Adjunct	Finite/Predicator	Complement
Re-	Mood			-sidue
Declarative Clause, Statement				

So many signs, I couldn't turn things around

So many signs,	I	couldn't	turn	things	around
Adjunct	Subject	Finite	Predicator	Complement	Adjunct
Re-	Mood			-sidue	
Declarative Clause, Statement					

'Cause you never gave a warning sign

'Cause	you	never	gave	a warning sign
Adjunct	Subject	Mood Adjunct	Finite/Predicator	Complement
Re-	Mood			-sidue
Declarative Clause, Statement				

You never gave a warning sign

You	Never	gave	a warning sign
Subject	Mood Adjunct	Finite/Predicator	Complement
Mood			Residue
Declarative Clause, Statement			

2.3 Song lyric 3: Title: Cardigan

Vintage tee, brand new phone, high heels on cobblestones

Vintage tee, brand new phone, high heels	On cobblestones
Subject	Adjunct
Mood	Residue
Declarative Clause, Statement	

When you are young,

When	you	are	young
Adjunct	Subject	Finite	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

They assume you know nothing

They	assume	you know nothing
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

Sequin smile, black lipstick, sensual politics when you are young,

Sequin smile, black lipstick, sensual politics	when you are young
Subject	Adjunct
Mood	Residue
Declarative Clause, Statement	

They assume you know nothing

they	assume	you know nothing
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

But I knew you

But	I	knew	you
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

Dancin' in your Levi's

Dancin'	in your Levi's
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

Drunk under a streetlight

Drunk	under a street light
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

I knew you, hand under my sweatshirt

I	knew	you, hand	Under my sweatshirt
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

Baby, kiss it better

kiss	it better
Finite/Predicator	Complement
Mood	Residue
Imperative Clause, Command	

And when I felt like I was an old cardigan under someone's bed

And when	I	felt	like I was an old cardigan	under someone's bed
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood	-sidue		
Declarative Clause, Statement				

You put me on and said I was your favorite

You	put	me	on and said	I was your favorite
Subject	Finite/Predicator	Complement	Finite/Predicator	Complement
Mo-	Re-	-od	-sidue	
Declarative Clause, Statement				

A friend to all is a friend to none

A friend to all	is	a friend to none
Subject	Finite	Complement
Mood	Residue	
Declarative Clause, Statement		

Chase two girls, lose the one

Chase	two girls,	lose	the one
Finite/Predicator	Complement	Finite/Predicator	Complement
Mo-	Re-	-od	-sidue
Declarative Clause, Statement			

When you are young, they assume you know nothing

When you are young,	they	assume	you know nothing
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood	-sidue	
Declarative Clause, Statement			

But I knew you

But	I	knew	you
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood	-sidue	
Declarative Clause, Statement			

Playing hide-and-seek and

Playing	hide-and-seek and
Finite/Predicator	Complement
Mood	Residue
Declarative Clause, Statement	

Giving me your weekends

Giving	me your weekends
Finite/Predicator	Complement
Mood	Residue
Declarative Clause, Statement	

I knew you

I	knew	you
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

Your heartbeat on the High Line once in twenty lifetimes

Your heartbeat	on the High Line Once in twenty lifetimes
Subject	Adjunct
Mood	Residue
Declarative Clause, Statement	

And when I felt like I was an old cardigan under someone's bed

And when	I	felt	like I was an old cardigan	under someone's bed
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood	-sidue		
Declarative Clause, Statement				

You put me on and said I was your favorite

You	put	me	on and said	I was your favorite
Subject	Finite/Predicator	Complement	Finite/predicator	Complement
Mo-	Re-	-od	-sidue	
Declarative Clause, Statement				

To kiss in cars and downtown bars was all we needed

To kiss in cars and downtown bars	was	all we needed
Subject	Finite	Complement
Mood	Residue	
Declarative Clause, Statement		

You drew stars around my scars

You	drew	stars	around my scars
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

But now I'm bleedin'

But now	I	'm	bleedin'
Adjunct	Subject	Finite	Predicator
Residue	Mood		
Declarative Clause, Statement			

'Cause I knew you

'Cause	I	knew	you
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood	-sidue	
Declarative Clause, Statement			

Steppin' on the last train

Steppin'	on the last train
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

Marked me like a bloodstain

Marked		me like a bloodstain	
Finite/Predicator		Complement	
Mood	Residue		
Declarative Clause, Statement			

I knew you

I	knew	you	
Subject	Finite/Predicator	Complement	
Mood	Residue		
Declarative Clause, Statement			

Tried to change the ending

Tried to change		the ending	
Finite/Predicator		Complement	
Mood	Residue		
Declarative Clause, Statement			

Peter losing Wendy

Peter	losing	Wendy	
Subject	Finite/Predicator	Complement	
Mood	Residue		
Declarative Clause, Statement			

I knew you

I	knew	you	
Subject	Finite/Predicator	Complement	
Mood	Residue		
Declarative Clause, Statement			

Leavin' like a father

Leavin'		like a father	
Finite/Predicator		Complement	
Mood	Residue		
Declarative Clause, Statement			

Running like water

Running		like water	
Finite/Predicator		Complement	
Mood	Residue		
Declarative Clause, Statement			

And when you are young,

And when	you	are	young
Adjunct	Subject	Finite	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

They assume you know nothing

They	assume	you know nothing	
Subject	Finite/Predicator	Complement	
Mood	Residue		
Declarative Clause, Statement			

But I knew you'd linger like a tattoo kiss

But	I	knew	you'd linger like a tattoo kiss
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood	-sidue	
Declarative Clause, Statement			

I knew you'd haunt all of my what-ifs

I	knew	you'd haunt all of my what-ifs
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

The smell of smoke would hang around this long

The smell of smoke	would	hang	around this long
Subject	Finite	Predicator	Adjunct
Mood	Residue		
Declarative Clause, Statement			

'Cause I knew everything when I was young

'Cause	I	knew	everything	when I was young
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood	-sidue		
Declarative Clause, Statement				

I knew I'd curse you for the longest time

I	knew	I'd curse you	for the longest time
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

Chasin' shadows in the grocery line

Chasin'	shadows	in the grocery line
Finite/Predicator	Complement	Adjunct
Mood	Residue	
Declarative Clause, Statement		

I knew you'd miss me once the thrill expired

I	knew	you'd miss me	once the thrill expired
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

And you'd be standin' in my front porch light

And	you	'd be	standing	in my front porch light
Adjunct	Subject	Finite	Predicator	Adjunct
Residue	Mood	Residue		
Declarative Clause, Statement				

And I knew you'd come back to me

And	I	knew	you'd come back to me
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood	-sidue	
Declarative Clause, Statement			

You'd come back to me

You	'd	come back	to me
Subject	Finite	Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

And you'd come back to me

And	you	'd	come back	to me
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

And you'd come back

And	you	'd	come	back
Adjunct	Subject	Finite	Predicator	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

And when I felt like I was an old cardigan under someone's bed

And when	I	felt	like I was an old cardigan	under someone's bed
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

You put me on and said I was your favorite

You	put	me	on and said	I was your favorite
Subject	Finite/Predicator	Complement	Finite/Predicator	Complement
Mood		Residue	Mood	Residue
Declarative Clause, Statement				

2.4 Song lyric 4: Title: My Tears Ricochet

We gather here,

We	gather	here,
Subject	Finite/Predicator	Adjunct
Mood		Residue
Declarative Clause, Statement		

We line up,

We	line up,	
Subject	Finite/Predicator	
Mood		Residue
Declarative Clause, Statement		

Weepin' in a sunlit room

Weepin'	in a sunlit room
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

And if I'm on fire,

And if	I	'm	on fire
Adjunct	Subject	Finite	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

You'll be made of ashes, too

You	'll be	made	of ashes,	too
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

Even on my worst day, did I deserve, babe, all the hell you gave me?

Even on my worst day,	did	I	deserve	babe, all the hell you gave me?
Adjunct	Finite	Subject	Predicator	Complement
Re-	Mood		-sidue	
Interrogative Clause, Question				

'Cause I loved you,

'Cause	I	loved	you,
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

I swear I loved you 'til my dying day

I	swear	I loved you	'til my dying day
Subject	Finite/Predicator	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

I didn't have it in myself to go with grace

I	didn't	have	it	in myself to go with grace
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

And you're the hero flying around saving face

And	you	're	the hero flying	around saving face
Adjunct	Subject	Finite	Complement	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

And if I'm dead to you,

And if	I	'm	dead	to you
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

Why are you at the wake?

Why are	you	at the wake?
Finite	Subject	Adjunct
Mood		Residue
Interrogative Clause, Question		

Cursing my name,

Cursing		my name
Finite/Predicator		Complement
Mood	Residue	
Declarative Clause, Statement		

Wishing I stayed

Wishing		I stayed	
Finite/Predicator		Complement	
Mood	Residue		
Declarative Clause, Statement			

Look at how my tears ricochet

Look		at how my tears ricochet	
Finite/Predicator		Complement	
Mood	Residue		
Imperative Clause, Command			

We gather stones,

We	gather	stones
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

Never knowing what they'll mean

Never	knowing	what they'll mean
Mood Adjunct	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

Some to throw, some to make a diamond ring

Some	to throw	some	to make	a diamond ring
Mood Adjunct	Finite/Predicator	Mood Adjunct	Finite/Predicator	Complement
Mood	Residue	Mood	Residue	
Declarative Clause, Statement				

You know I didn't want to have to haunt you

You	know	I didn't want to have to haunt you
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

But what a ghostly scene

But	what	a ghostly scene
Adjunct	Finite	Subject
Residue	Mood	
Declarative Clause, Statement		

You wear the same jewels that I gave you

You	wear	the same jewels that I gave you
Subject	Finite/Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

As you bury me

As	you	bury	me
Adjunct	Subject	Finite/Predicator	Complement
Mood			Residue
Declarative Clause, Statement			

I didn't have it in myself to go with grace

I	didn't	have	it	in myself to go with grace
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

'Cause when I'd fight,

Cause when	I	'd	fight,
Adjunct	Subject	Finite	Predicator
Re-	Mood		-sidue
Declarative Clause, Statement			

You used to tell me I was brave

You	used to tell	me I was brave
Subject	Finite/Predicator	Complement
Mood		Residue
Declarative Clause, Statement		

And if I'm dead to you,

And if	I	'm	dead	to you
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

Why are you at the wake?

Why are	you	at the wake?
Finite	Subject	Adjunct
Mood		Residue
Interrogative Clause, Question		

Cursing my name,

Cursing	my name
Finite/Predicator	Complement
Mood	Residue
Declarative Clause, Statement	

Wishing I stayed

Wishing	I stayed
Finite/Predicator	Complement
Mood	Residue
Declarative Clause, Statement	

Look at how my tears ricochet

Look	at how my tears ricochet
Finite/Predicator	complement
Mood	Residue
Imperative Clause, Command	

And I can go anywhere I want, anywhere I want, just not home

And	I	can	go	anywhere I want, anywhere I want, just not home
Adjunct	Subject	Finite	Predicator	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

And you can aim for my heart, go for blood

And	you	can	aim	for my heart
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

But you would still miss me in your bones

But	you	would	still	miss	me	in your bones
Adjunct	Subject	Finite	Mood Adjunct	Predicator	Complement	Adjunct
Re-	Mood			-sidue		
Declarative Clause, Statement						

And I still talk to you

And	I	still	talk	to you
Adjunct	Subject	Mood Adjunct	Finite/Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

When I'm screaming at the sky

When	I	'am	screaming	at the sky
Adjunct	Subject	Finite	Predicator	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

And when you can't sleep at night

And when	you	can't	sleep	at night
Adjunct	Subject	Finite	Predicator	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

You hear my stolen lullabies

You	hear	my stolen lullabies
Subject	Finite/Predicator	Complement
Mood		Residue
Declarative Clause, Statement		

I didn't have it in myself to go with grace

I	didn't	have	it	in myself to go with grace
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

And so the battleships will sink beneath the waves

And so	the battleships	will	sink	beneath the waves
Adjunct	Subject	Finite	Predicator	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

You had to kill me,

You	had to	kill	me
Subject	Finite	Predicator	Complement
Mood		Residue	
Declarative Clause, Statement			

But it killed you just the same

But	it	killed	you	just the same
Adjunct	Subject	Finite/Predicator	Complement	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

Cursing my name,

Cursing		my name		
Finite/Predicator		Complement		
Mood	Residue			
Declarative Clause, Statement				

Wishing I stayed

Wishing		I stayed		
Finite/Predicator		Complement		
Mood	Residue			
Declarative Clause, Statement				

You turned into your worst fears

You	turned	into your worst fears		
Subject	Finite/Predicator	Complement		
Mood		Residue		
Declarative Clause, Statement				

And you're tossing out blame,

And	you	're	tossing out	blame
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

Drunk on this pain

Drunk		on this pain		
Finite/Predicator		Adjunct		
Mood	Residue			
Declarative Clause, Statement				

Crossing out the good years

Crossing out		the good years		
Finite/Predicator		Complement		
Mood	Residue			
Declarative Clause, Statement				

And you're cursing my name,

And	you	're	cursing	my name
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood		-sidue	
Declarative Clause, Statement				

Wishing I stayed

Wishing		I stayed		
Finite/Predicator		Complement		
Mood	Residue			
Declarative Clause, Statement				

Look at how my tears ricochet

Look	at how my tears ricochet
Finite/Predicator	Complement
Mood	Residue
Imperative Clause, Command	

2.5 Song lyric 5: Title: This is Me Trying

I've been having a hard time adjusting

I	've been	having	a hard time adjusting
Subject	Finite	Predicator	Complement
Mood	Residue		
Declarative Clause, Statement			

I had the shiniest wheels, now they're rusting

I	had	the shiniest wheels	now they're rusting
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

I didn't know if you'd care if I came back

I	didn't	know	if you'd care if I came back
Subject	Finite	Predicator	Complement
Mood	Residue		
Declarative Clause, Statement			

I have a lot of regrets about that

I	have	a lot of regrets	about that
Subject	Finite/Predicator	Complement	Adjunct
Mood	Residue		
Declarative Clause, Statement			

Pulled the car off the road to the lookout

Pulled	the car	off	the road to the lookout
Finite/Predicator	Complement	Finite/Predicator	Adjunct
Mood	Residue	Mood	Residue
Declarative Clause, Statement			

Could've followed my fears all the way down

Could've	followed	my fears all the way down
Finite	Predicator	Complement
Mood	Residue	
Declarative Clause, Statement		

And maybe I don't quite know what to say

And maybe	I	don't	quite	know	what to say
Adjunct	Subject	Finite	Mood Adjunct	Predicator	Complement
Residue	Mood			Residue	
Declarative Clause, Statement					

But I'm here in your doorway

But	I	'm	here	in your doorway
Adjunct	Subject	Finite	Complement	Adjunct
Re-	Mood		-sidue	
Declarative Clause, Statement				

I just wanted you to know that this is me trying

I	just	wanted	you to know	that this is me trying
Subject	Mood Adjunct	Finite/Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

I just wanted you to know that this is me trying

I	just	wanted	you to know	that this is me trying
Subject	Mood Adjunct	Finite/Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

They told me all of my cages were mental

They told me all of my cages		were	mental
Subject		Finite	Complement
Mood			Residue
Declarative Clause, Statement			

So I got wasted like all my potential

So	I	got wasted	like all my potential
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

And my words shoot to kill when I'm mad

And	my words	shoot to kill	when I'm mad
Adjunct	Subject	Finite/Predicator	Adjunct
Re-	Mood		-sidue
Declarative Clause, Statement			

I have a lot of regrets about that

I	have	a lot of regrets	about that
Subject	Finite/Predicator	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			

I was so ahead of the curve,

I	was	so ahead of the curve
Subject	Finite	Complement
Mood		Residue
Declarative Clause, Statement		

The curve became a sphere

The curve	became	a sphere
Subject	Finite/Predicator	Complement
Mood		Residue
Declarative Clause, Statement		

Fell behind all my classmates

Feel	behind all my classmates
Finite/Predicator	Adjunct
Mood	Residue
Declarative Clause, Statement	

And I ended up here

And	I	ended up	here
Adjunct	Subject	Finite/Predicator	Adjunct
Re-	Mood		-sidue
Declarative Clause, Statement			

Pouring out my heart to a stranger

Pouring out	my heart to a stranger
Finite/Predicator	Complement
Mood	Residue
Declarative Clause, Statement	

But I didn't pour the whiskey

But	I	didn't	pour	the whiskey
Adjunct	Subject	Finite	Predicator	Complement
Re-	Mood			-sidue
Declarative Clause, Statement				

I just wanted you to know that this is me trying

I	just	wanted	you to know	that this is me trying
Subject	Mood Adjunct	Finite/Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

I just wanted you to know that this is me trying

I	just	wanted	you to know	that this is me trying
Subject	Mood Adjunct	Finite/Predicator	Complement	Adjunct
Mood		Residue		
Declarative Clause, Statement				

At least I'm trying

At least	I	'm	trying
Adjunct	Subject	Finite	Predicator
Re-	Mood		-sidue
Declarative Clause, Statement			

And it's hard to be at a party

And	it	's	hard	to be at a party
Adjunct	Subject	Finite	complement	Adjunct
Re-	Mood			-sidue
Declarative Clause, Statement				

When I feel like an open wound

When	I	feel	like an open wound
Adjunct	Subject	Finite/Predicator	Complement
Re-	Mood		-sidue
Declarative Clause, Statement			

It's hard to be anywhere these days

It	's	hard	to be anywhere these days
Subject	Finite	Complement	Adjunct
Mood		Residue	
Declarative Clause, Statement			