


## The preferences of MOOD realized in *Folklore* album by Taylor Swift

### Pilihan MOOD dalam album *Folklore* Taylor Swift

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#### ABSTRACT

Interpersonal meaning expresses the social role connections that exist between both parties in communication. The current study aimed at discovering interpersonal meaning in related to MOOD preferences from inside of *Folklore* album arranged by Taylor Swift. MOOD refers to the grammatical structure that indicates the function of a sentence in expressing the songwriter's attitude. Using a qualitative research method, this paper reports on MOOD choices as well as speech functions from inside of the chosen tunes of *Folklore* album. This research revealed that MOOD type of declarative clause and speech function of statement dominate the lyrics of the chosen tunes, while speech function of offer does not appear. Thus, the songwriter transmits the thoughts on the lyrics to the audience by providing the information. Considering the supplied criteria, the use of the singular pronoun "I" as the primary subject effectively fosters a sense of interpersonal connections. However, a deeper investigation of interpersonal meaning is required in order to enhance students' English skills, particularly in the expression of attitudes in various language capabilities in related to reading, listening, as well as speaking.

#### KATA KUNCI

pilihan MOOD,  
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#### ABSTRAK

Makna interpersonal mengungkapkan hubungan peran sosial yang terjalin antara kedua belah pihak dalam komunikasi. Penelitian ini bertujuan untuk menemukan makna interpersonal terkait preferensi MOOD yang terdapat dalam album *Folklore* yang diaransemen oleh Taylor Swift. MOOD mengacu pada struktur gramatikal yang menunjukkan fungsi kalimat dalam mengekspresikan sikap penulis lagu. Dengan menggunakan metode penelitian kualitatif, makalah ini melaporkan pilihan MOOD serta fungsi tuturan dari lagu-lagu pilihan album *Folklore* Taylor Swift. Penelitian ini mengungkap bahwa tipe MOOD klausa deklaratif dan fungsi tuturan pernyataan mendominasi lirik lagu yang dipilih, sedangkan fungsi tuturan penawaran tidak muncul. Oleh karena itu, penulis lagu menyampaikan pemikiran tentang lirik tersebut kepada penonton dengan memberikan informasi. Dengan mempertimbangkan kriteria yang diberikan, penggunaan kata ganti tunggal "saya" sebagai subjek utama secara efektif menumbuhkan rasa hubungan interpersonal. Namun, penyelidikan lebih dalam terhadap makna interpersonal diperlukan untuk meningkatkan keterampilan bahasa Inggris siswa, khususnya dalam ekspresi sikap dalam berbagai kemampuan bahasa yang berkaitan dengan membaca, mendengarkan, serta berbicara.

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## Introduction

Interpersonal meaning emphasizes the social roles of communication parties. As has been defined by Matthiessen and Halliday (2009), interpersonal meaning is defined as a connection among the individual who speaks and the individual who listens. According to Thompson (2014, p. 28), interpersonal meaning is also identified as a consumption of language to interact within individuals, express us, and affect individuals' behavior. People grasp language use, connections with others, and position within society through assessing interpersonal meaning. MOOD is made up of two structures: Mood and Residue.

The two terms regarding the key terms of the framework have a clear distinction. "MOOD" here is identified as a designation of interpersonal meaning structure as well, whereas "Mood" is defined as a designation of one of its components (Halliday & Matthiessen, 2014). Residue structure covers triple components in a clause; the first is the predicator, next is the complement, and also the adjunct. Speech function is also articulated with a specific grammatical arrangement (Thompson, 2014). As such, the current research determines the interpersonal meaning regarding the choices of MOOD for a variety of reasons. To begin, MOOD involves authority dynamics, power hierarchies, and authoritative status among the individual who speaks and the individual who listens (Noor et al., 2016). Moreover, MOOD empowers individuals to discover and assess a bunch of perspectives in interactions with others, as well as intergroup linkages (Kamalu & Tamunobelema, 2013).

The researcher drew on a number of previous research studies that are pertinent to the current research to obtain additional information about interpersonal meaning. Setiawan et al. (2021) have indicated that declarative clauses define Donald Trump's three remarks, with declarations of real life, expressions of perception, and proof claims are the three most regularly used speech functions. Huabin (2018) has denoted that code switching on these kinds of television programs is a realistic portrayal of interpersonal meaning within everyday interactions. The individuals relied on numerous interaction techniques for communicating how they feel and control interpersonal connections among individuals. Fajriyah et al. (2021) have demonstrated that students' opinions about podcast aided listening learning have three aspects: affect, judgement, and appreciation.

Other scholars such as Ping and Lingling (2017), Zeng and Wang (2019), Kristianti (2020), and Darong (2021) have discussed interpersonal meaning in speeches. Ping and Lingling (2017) have shown that the speakers mostly used the declarative to express their thoughts and assertions, while the imperative was employed to encourage the public and close the disparity among both candidates and the audience as a whole, and the interrogative was used for concentrating audiences on the main points of the election speeches. Zeng and Wang (2019) have demonstrated that both utilized the first-person singular pronoun in communicating the particular intentions and establishing their obvious authority. Besides, Kristianti (2020) has observed that the interpersonal meaning was reflected by the modality in the speeches which covers the speaker's dedication, empathy, and rapid response. Darong (2021) has demonstrated that the

speaker obtained support and exchanged information by utilizing language resources such as declarative clauses in MOOD system, modality, and the pronoun “we”.

Moreover, Daryanto et al. (2022) have discovered that declarative clauses are the most prevalent MOOD category in After Hours song lyrics in The Weeknd’s album. Sulistyawati and Krisifu (2022) also have revealed that declarative clauses are mostly used in the song “ON” by BTS. Nurjanah and Masykuroh (2022) have revealed that appreciation becomes the most dominating appraisal subsystem, it involves incorporating individual experiences into English teen songs, resulting in rich judgments of life with visual appeal. Surjowati (2021) has demonstrated that the Indonesia Raya songwriter transmits his excitement at Indonesia’s independence, as well as gratitude and fear about the prospect of future types of colonialism.

Other studies have conducted interpersonal meaning in academic discourses. Afsari et al. (2021) have represented that declarative clauses are the most popular kind for learners who wrote analytical exposition text. Fadhillah and Rahmadina (2021) have demonstrated that declarative clauses are also the most common sort of MOOD in the response text. Mayangsari (2020) has also shown that modality reflects the writers’ interpersonal meaning. Yanto and Pravitasari (2023) have suggested that declarative sentences dominate 146 clauses of the 275 clauses in texts. Interrogative sentences are far less often (64 clauses). As a result, none of the texts used any of the imperative clauses. Ramadhani and Samsi (2023) have shown that procedural texts cover imperative clauses as commands to inform the reader what to do. Vrika et al. (2019) have also stated that the declarative clauses are realized in the report texts, which have 334 clauses and are classified as statement in the speech function.

Harahap (2021) has revealed that MOOD which were manifested in the conversation text covers declarative, interrogative, and imperative. Pambudi et al. (2022) have discovered that MOOD choices enable students to play two key roles: initiator and supporter. Moreover, Komarawan (2019) has shown that the observed teacher implemented speech functions in the form of questions, statements, and commands, whereas the students produced answers and questions. Nasita et al. (2020) have stated that declarative statements serve to deliver information.

Those previous studies and this research have similarities in terms of theory, which is the use of interpersonal meaning as the theory. However, there are differences between those previous studies and this research, namely the research focus and research subject. *Folklore* album arranged by Taylor Swift is employed as the research subject within this research project, with a particular emphasis on the interpersonal meaning concerning MOOD choices. This is due to the importance of interpersonal meaning in building and maintaining connections to others, changing individual opinions and actions, and conveying individual’s point perspective on issues in the wider society (Thompson, 2014, p. 28). As a result, the target of this research is to define the language utilized for the words selection and grammatical patterns that the songwriter expresses in the songs, to reveal the hidden message that affects the reader’s or hearer’s perspective, and to demonstrate the awareness of the writers’ mindset in the songs.

The current research purposefully concentrates on examining the interpersonal meaning concerning MOOD choices in chosen tunes from inside of *Folklore* album arranged by Taylor Swift. It is because Taylor Swift’s storytelling ability, along with her

proficient music creation craft, are capable of stimulating a person's imagination (Mapes, 2020). Taylor Swift arranged and produced the majority of this composition throughout COVID-19. She also co-wrote with William Bowery, Jack Antonoff, Aaron Dessner, and Bon Iver on numerous tracks (Mench, 2020). As a result, how Taylor Swift chooses lyrics inside the song represents the interpersonal connection among Taylor Swift and audience members in a conceivable way, revealing the subject's perspective and societal roles.

Furthermore, in today's digital era, the expression of one's identity is more accessible through media like song lyrics (Wahyuni et al., 2023). This research, in practice, contributes to our understanding of how MOOD choices influence interpersonal meaning among the individual who speaks and the individual who listens. Regarding this, the researcher looks at interpersonal meaning in the selected tunes from inside of *Folklore* album arranged by Taylor Swift in order to articulate the social role connection that exists between the musician and the audience member who is listening. This research is expected to be valuable for English teachers as instructional resources to add the variety of ways to teach regarding English content through a piece of music. As a result, selecting learning materials from digital media (Simbolon & Febrianti, 2020) and implementing it in English instructional and educational activities is beneficial in current digital era for expanding students' knowledge (Febrianti et al., 2023). It is additionally employed as new instructional content for a genre-based approach for enhancing language abilities (Suharyadi et al., 2021).

Furthermore, the recent study suggests MOOD types and determines the speech function within the chosen tunes from inside of *Folklore* album arranged by Taylor Swift. Because prior studies have not gone further into those issues, the scholar is enthusiastic in carrying out this current study which has numerous implications that are mentioned before. In this way, the current study searched for responses to a couple of research problems (1) What are the MOOD choices in the lyrics of the chosen tunes from inside of *Folklore* album arranged by Taylor Swift? As well as (2) what are the functions of speech functions in the lyrics of the chosen tunes from inside of *Folklore* album arranged by Taylor Swift?

## Method

The research technique had been established on the research's aims. The target of this research is to define the language utilized for the word selections and grammatical patterns regarding interpersonal meaning in related to MOOD choices that songwriter expresses within the tunes from inside of *Folklore* album arranged by Taylor Swift. The scholar employed a qualitative research approach to figure out how MOOD and speech functions influence interpersonal meaning within lyrics of the chosen tunes from inside of *Folklore* album arranged by Taylor Swift. As a result, the scholar employed a design of qualitative research in gaining thorough grasp of the issue under consideration. Moreover, the current research looked into the way MOOD categories are determined in a piece of literature as well as how speech functions are implemented in a document to express interpersonal meaning. As a result, the current research was classified as linguistically oriented discourse analysis. The present research conducted data analysis

using systemic functional linguistics, which examined meaning in language as well as linked language application in circumstances in society.

The researcher looked into documents to gain a better grasp of the phenomenon underneath investigation. Novels, books, archives, letters, e-mail texts, YouTube videos, and so on are instances of such documents (O'Leary, 2020). In the present research, the researcher employed documents as a device to gather, evaluate, and acquire deeper implications, particularly interpersonal meaning regarding types of MOOD from inside of the selected tunes. The instruments were inspired by the chosen tunes from inside of *Folklore* album. These investigations were carried out in order to determine and discover data concerning types of MOOD and speech functions. The document analysis concentrated on a total of five songs from the *Folklore* album: *Betty*, *Exile*, *Cardigan*, *My Tears Ricochet*, and *This is Me Trying*. To get a validity, the data was taken by downloading and taking note a manuscript of song lyrics obtained from online sources through <https://genius.com/albums/Taylor-swift/Folklore>.

The chosen song lyrics from inside of *Folklore* album were employed as a data source of this recent study. The data source was obtained from the website <https://genius.com/albums/Taylor-swift/Folklore>. In this present research, the researcher chose five tunes to investigate. Those five song lyrics have been selected for analysis based on the specifications presented, that primarily employ a first-person singular pronoun such as "I" which is utilized as the primary subject since personal pronoun "I" conveys an immediate interpersonal value contact (Butt et al., 2000). As such, the scholar elected *Folklore* album by reason of the idea is contemporary which provided greater proof in favor of the interpersonal meaning within the lyrics. As such, the chosen tunes from *Folklore* album by Taylor Swift are *Betty*, *Exile*, *Cardigan*, *My Tears Ricochet*, and *This is Me Trying*.

Source of data was collected in phases by the researcher. To begin, the researcher played all of songs from inside of *Folklore* album. Second, the scholar looked over the lyrics from inside of *Folklore* album. The lyrics scripts were obtained through <https://genius.com/albums/Taylor-swift/Folklore>. Third, the scholar saved file of the lyrics obtained through online sources. The researcher then chose song lyrics that mostly employ a personal pronoun such as "I" as the primary subject since this shows an awareness of interpersonal connections among the individual who speaks and the individual who listens (Butt et al., 2000). In addition, the scholar was limited for being able to assess five tunes. *Betty*, *Exile*, *Cardigan*, *My Tears Ricochet*, and *This is Me Trying* are the lyrics of tunes chosen. Thus, the researcher emphasized this since the singular pronoun "I" is frequently employed as the primary subject in each of these five songs. The researcher proceeded to evaluate each of the lyrics within the chosen tunes from inside of *Folklore* album arranged by Taylor Swift, as well as to apply systemic functional linguistics concept which suggested by Halliday and Matthiessen (2014) as standard measuring interpersonal meaning.

The collected data was evaluated by the researcher in many procedures. First, the researcher gathered the data in a sequence of sentences from script of song lyrics as well as chose them that mostly employ a personal pronoun such as "I" as the primary subject. Second, the scholar explored online sources for references on interpersonal meaning as well as details about *Folklore* album to acquire a thorough knowledge.

Third, in accordance with Mood and Residue, the researcher labeled each section of sentences on each of the lyrics within the chosen tunes from inside of *Folklore* album arranged by Taylor Swift. The scholar then determined the types of MOOD. At last, the scholar categorized speech functions achieved within each of the lyrics and then drew a brief conclusion.

## Results

### *Types of MOOD in the Lyrics of the Chosen Tunes in Folklore Album*

MOOD is a composition of clauses which is associated with its function. Types of MOOD are classified as indicative clauses as well as imperative clauses. To underline this, declarative clauses as well as interrogative clauses belonging two kinds of indicative clauses. The scholar discovered numerous declarative clauses, interrogative clauses, and imperative clauses within each of the lyrics within the chosen tunes. The scholar discovered 231 clauses that are classified as declarative clauses, 20 clauses that are classified as interrogative clauses, and 4 clauses that are classified as imperative clauses. Furthermore, the entire number of clauses within a total of five song lyrics is 255 clauses.

In light of the overall number of clauses detected in each of the lyrics within the chosen tunes, the researcher opted to utilize merely a few of them as examples. The researcher highlighted such sentences because they were adapted from one of the choruses within the lyrics in the chosen tunes taken from the *Folklore* album arranged by Taylor Swift. Those sentences were selected through the chorus due to the fact that is the song's peak and the wellspring of all thoughts. The chorus is the catchiest element of the song and a summarization of the concept in the song (Class, 2020). The following is a more extensive explanation:

#### (1) *Declarative clauses*

Declarative clauses are distinguished by the certain grammatical structure in which the subject appears prior to the finite. The researcher examined clauses of the chosen tunes from inside of *Folklore* album. To highlight this, the results indicated 231 clauses that are classified as declarative clauses. Besides, the results represented 51 declarative clauses within lyric entitled "*Betty*", 55 declarative clauses within lyric entitled "*Exile*", 48 declarative clauses within lyric entitled "*Cardigan*", 44 declarative clauses within lyric entitled "*My Tears Ricochet*", and 33 declarative clauses within lyric entitled "*This is Me Trying*". It is noticeable in the example of declarative clause on the sentence "I'm only seventeen" from song lyrics 1 entitled "*Betty*".

#### Excerpt 1. MOOD structure in song lyric entitled "*Betty*"

I	'm	only	seventeen
Subject	Finite	Mood Adjunct	Complement
Mood			Residue
Declarative clause			

The sentence comprises two structures, which Mood structure placing before Residue structure. A subject and a finite are included in the Mood structure. The clause begins with a subject and ends with a finite. The fact that a subject here covers a first-person singular pronoun “I” indicating that a subject represents a nominal component. Besides, a finite here covers “am” that reflects the main tense. This pattern matches the grammatical arrangement of a declarative clause, where a subject begins by being followed by a finite. Furthermore, the use of “only” indicates a presence of a mood adjunct, which provides characteristics regarding Mood structure since it is connected with a subject and a finite. Furthermore, Residue structure comprises a predicator, a complement, and an adjunct, while here Residue structure just contains a complement. The noun “seventeen” which accomplishes the finite, is the clause’s complement.

Excerpt 2. MOOD structure in song lyric entitled “*Exile*”

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

A line from song lyrics 2 with the title “*Exile*” above is an additional instance of a declarative clause. The sentence additionally has a Mood structure and a Residue structure. A subject and a finite component are included in Mood structure. The singular pronoun “I” which at first denotes a nominal component that agrees with the verb “think” is the clause’s subject. Since the finite and also the predicator are linked, the word “think” indicates the tense of the sentence. The sentence is regarded as a declarative clause because its grammar pattern is a subject accompanied by a finite. Furthermore, the Residue structure comprises a predicator, a complement, as well as an adjunct. Due to the fact that it serves as the component of the verbal aspect that delivers the tense, the use of “think” additionally qualifies as a predicator. The complement, “I’ve watched this film” is designated as the clause that accomplishes a predicator. The adjunct is distinguished by the use of “before”, as it adds information to the sentence.

(2) *Interrogative Clauses*

Yes/no interrogative clauses and Wh-interrogative clauses are the two forms of interrogative clauses. The grammatical structure distinguishes yes/no interrogative clauses. It denotes finite which precedes subject. Wh-element appears in Wh-interrogative clauses. The researcher discovered 20 clauses classified as interrogative clauses. Three song lyrics from the *Folklore* album contain interrogative clauses. The researcher discovered three Wh-interrogative clauses within the song entitled “*Exile*” and two within the song entitled “*My Tears Ricochet*”. In lyric entitled “*Betty*”, the researcher discovered 14 yes/no interrogative clauses and one yes/no interrogative clause within lyric “*My Tears Ricochet*”. As a result, interrogative clauses are not realized within lyrics “*Cardigan*” and “*This is Me Trying*”. It covers the example of interrogative clause on the sentence of “Will you love me?” from song lyrics 1 entitled “*Betty*”.

Excerpt 3. MOOD structure in song lyric entitled “*Betty*”

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

Since grammatical structure of the line in song lyrics here demonstrates that a finite is adhered to the subject, it is classified as an interrogative clause. The fact is to say that this clause is a yes/no interrogative clause. An auxiliary verb “will” that appears prior to a subject is indicated as finite. The personal pronoun “you” that appears shortly after a finite is indicated as a subject.

Excerpt 4. MOOD structure in song lyric entitled “*Exile*”

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

A line from song lyrics 2 with the title “*Exile*” above is an additional instance of a interrogative clause. According to the table previously mentioned, this sentence is classified as a Wh-interrogative clause in which Wh-element is indicated by Wh-interrogative clause. The use of “who” is the Wh-element in this sentence. Residue structure is represented in the Wh-element. A subject and a finite make up the Mood structure. A finite constructs the interrogative sentence, that is accompanied by a subject. The use of “am” indicates a finite since a finite denotes the constituent of the verbal aspect which conveys tense. A personal pronoun such as “I” defines the subject. Since the first-person singular pronoun “I” belonging nominal portion, it is classified as the clause’s subject. Furthermore, the sentence contains a predicator and the adjunct which belongs to Residue structure. That predicator denotes the act of performing, which is indicated by the use of verb “offending” in this sentence. Since it comprises an adverb and adds information to the entire clause, the use of “now” denotes the adjunct in this sentence.

(3) *Imperative Clauses*

Imperative clauses are normally just predicator, with no subject or finite, but it might have been otherwise. The researcher discovered four sentences that are classified as imperative clauses. Two song lyrics from the *Folklore* album possess imperative clauses. The researcher discovered an imperative clause within lyric “*Cardigan*” as well as three within lyric “*My Tears Ricochet*”. There are no imperative clauses within lyric “*Betty*”, also “*Exile*”, or lyric “*This is Me Trying*”. Example of imperative clause is in the sentence “Baby, kiss it better” from song lyric “*Cardigan*”.



Excerpt 5. MOOD structure in song lyric entitled “*Cardigan*”

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

According to data presented in table above, the sentence is classified as imperative clause. There is no Mood structure in this sentence. The use of “kiss” serves as a predicator in this sentence, and the use of “it” serves as its complement. Furthermore, this sentence contains an adjunct “Baby” prior to a predicator and an adjunct “better” immediately following a complement “it”.

Excerpt 6. MOOD structure in song lyric entitled “*My Tears Ricochet*”

Look	at how my tears ricochet
Predicator	Adjunct
Residue	
Imperative clause	

A line from song lyrics 4 with the title “*My Tears Ricochet*” above is an additional instance of an imperative clause. According to the data presented in the table, this sentence is classified as an imperative clause. Since there is no Mood Structure, this clause belonging an imperative clause. A verb “look” has simply a predicator, and an adjunct is the phrase “at how my tears ricochet”.

*Speech Function in the Lyrics of the Chosen Tunes in Folklore Album*

The speech function is utilized for communicating experiences among individuals with the goal to accommodate individual’s desires. The four sorts of speech functions cover statement, question, offer, and command. The researcher discovered statements, questions, and commands in the lyrics of five songs from the *Folklore* album. Besides, offer is not mentioned in any of the *Folklore* album’s five song lyrics. The researcher discovered 231 clauses that are classified as statements, 20 clauses that are classified as questions, and 4 clauses that are classified as commands. Furthermore, the overall number of clauses in the *Folklore* album’s five song lyrics is 255 clauses.

Furthermore, with respect to the overall amount of clauses detected in each of the song lyrics, the researcher elected to proceed with only a few of them as examples. The researcher highlighted such clauses since they were chosen from a single sentence of the chorus for every chosen song lyric within the *Folklore* album. The sentences were extracted from inside of the chorus since it is a peak and foundation of every concept within the tunes. The chorus is the most memorable part of the tune and a synopsis regarding what the tune revolves around (Class, 2020). The following is a full description of the speech function contained in lyrics of the chosen tunes from inside of *Folklore* album:

(1) *Statement*

A primary purpose of statement is to deliver information to the recipient. The subject immediately comes before the finite in statement. Furthermore, declarative clauses are used to convey the statement. The statement was discovered in the lyrics of five songs from the *Folklore* album. The findings revealed 231 clauses that are classified as statements. The scholar discovered 51 clauses within lyric “*Betty*”, 55 clauses within lyric “*Exile*”, 48 clauses within lyric “*Cardigan*”, 44 clauses within lyric “*My Tears Ricochet*”, and 33 clauses within lyric “*This is Me Trying*”. As such, it is possible to view the instance of statement on the song lyric “*Betty*”.

Excerpt 7. The structure of speech function in song lyric “*Betty*”

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

An instance above illustrates how the sentence is classified as a statement. It denotes a statement since the musician utilizes this sentence for conveying information to the listener. The grammatical structure is a subject that is adhered to a finite within sentence. A singular pronoun “I” comprises a nominal aspect and the use of finite “don't” conveys the tense. It means the sentence offers declarative clause. As such, the sentence is classified as a statement since it has characteristics of declarative clause.

Excerpt 8. The structure of speech function in song lyric “*Exile*”

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

A line from song lyrics 2 with the title “*Exile*” above is an additional instance of statement. A subject and a finite make up this sentence. This sentence comprises a declarative clause since a subject covers first-person singular pronoun such as “I”, that serves as a nominal component, as well as a use of finite “didn't”, that conveys a tense. As such, this sentence is classified as a statement since it contains the basic component of declarative clause. Furthermore, the instance demonstrates that the sentence is classified as a statement, which is to provide information to the listener.

(2) *Question*

A primary objective of question is for asking information from interlocutor. A question is an effective way of requesting information. Interrogative clauses indicate questions. In yes/no interrogative sentences or Wh-interrogative clauses, the question emerges. The question was discovered within three tunes from the *Folklore* album. To highlight this, the results showed 20 clauses that are classified as questions. 14 clauses were discovered within lyric “*Betty*”, 3 clauses within lyric “*Exile*”, and 3 clauses within

lyric “*My Tears Ricochet*”. As a result, interrogative clauses are not found within lyrics “*Cardigan*” and “*This is Me Trying*”. It covers the example of question on the sentence “Would you have me?” from song lyrics “*Betty*”.

Excerpt 9. The structure of speech function in song lyric “*Betty*”

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

An instance illustrates how the sentence is classified as a question. It denotes a question since the sentence is to obtain information. The musician utilized a question to request information. This sentence is composed of the grammatical structure, with a finite prior to a subject. A finite “would” indicates a tense, as well as a subject covers a pronoun “you” which indicates a nominal aspect. As such, this sentence contains a yes/no interrogative clause. Thus, it is classified as a question as it contains a form of an interrogative clause.

Excerpt 10. The structure of speech function in song lyric “*Exile*”

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

A line from song lyrics 2 with the title “*Exile*” above is an additional instance of question. The sentence is classified as a question. A finite starts before a subject in this sentence. The sentence encompasses Wh-interrogative clause that is identified by Wh-element. The use of “what” denotes the Wh-element. A finite “am” conveys a tense, as well as a subject covers a singular pronoun “I” that encompasses a nominal aspect, which means the sentence incorporates Wh-interrogative clause. As such, this sentence is classified as a question since it contains a form of an interrogative clause. Furthermore, the instance indicates that the sentence is classified as a question, that the songwriter employs the sentence to gather information.

### (3) *Command*

The role of command is to have an impact on the actions of the recipient. Command is the process of requesting goods or services from the recipient. Moreover, command is executed to accomplish tasks or receive commodities or services. Imperative clauses are commonly used to express command. Command was discovered within two song lyrics from the *Folklore* album. The results indicated four clauses that are classified as commands. One clause was discovered in song lyric “*Cardigan*” and three clauses were discovered within lyric “*My Tears Ricochet*”. There are no command within lyric “*Betty*”, also lyric “*Exile*”, or lyric “*This is Me Trying*”. It covers the example of command on the sentence “Baby, kiss it better” from song lyric “*Cardigan*”.

Excerpt 11. The structure of speech function in song lyric “*Cardigan*”

Baby,	kiss	it	better
Adjunct	Predicator	Complement	Adjunct
Residue			
Command			

An instance demonstrates how clause serves as a command. This clause denotes a command since this clause is to acquire actions performed or receive services. Since this sentence fails to possess a Mood structure, it is classified as an imperative clause. A predicator, a complement, and adjunct make up this sentence. This clause covers a predicator “kiss”, also a complement “it”, as well as is accompanied by adjunct “better” and “baby”. As such, this clause provides an imperative clause. It is also classified as a command as it contains a form of an imperative clause.

Excerpt 12. The structure of speech function in song lyric “*My Tears Ricochet*”

Look	at how my tears ricochet
Predicator	Adjunct
Residue	
Command	

A line within lyrics 4 with the title “*My Tears Ricochet*” above is an additional instance of command. The instance demonstrates how this clause serves as a command. This clause denotes a command since this clause is to obtain actions accomplished or receive services. Due to this sentence does not have a Mood structure, it is classified as an imperative clause. The verb “look” has simply the predicator, and the adjunct of the preceding sentence is the phrase “at how my tears ricochet”. Since there is no Mood Structure here, it is classified as an imperative clause. This sentence is classified as a command due to the fact that it contains the form of an imperative clause.

## Discussion

According to the results presented above, the types of MOOD that is noticed on the chosen song lyrics from the *Folklore* album are indicative clauses and imperative clauses. Declarative and interrogative clauses are a couple of indicative clauses. The study identified 255 clauses within each lyric of the chosen tunes from inside of *Folklore* album that were studied. To highlight the results, declarative clauses are the most common MOOD choices that appeared from inside of *Folklore* album. Furthermore, the findings revealed that the speech functions belong to three different kinds: statement, question, and command. The offer, on the other hand, is not mentioned on the list of each lyric within the chosen tunes from inside of *Folklore* album. The major sort of speech functions accomplished within the lyrics of the chosen tunes is statement.

These points are aligned with the other scholars such as Setiawan et al. (2021), Daryanto et al. (2022), Sulistyawati and Krisifu (2022), Afsari et al. (2021), and Nasita et al. (2020). Setiawan et al. (2021) have dealt with interpersonal meaning behind

Donald Trump's declarations on COVID-19. They have revealed declarative clauses that are primarily used in all three remarks of Donald Trump on COVID-19 outbreak. It means the speaker convinces the audience that some important action needs to be taken to solve a common problem. The contribution of interpersonal meaning has also been shown in Daryanto et al. (2022) that in the album entitled *After Hours* by The Weeknd, there are distinctions between two MOOD types in related to declarative and imperative sentences. Declarative clause is the most dominant type in the song lyrics, which means the songwriter gives the information to the listeners or the readers.

In addition, the points also refer to Sulistyawati and Krisifu (2022) that most of the clauses are declarative clauses in the song "ON" by BTS. It means the songwriter uses the text as proposition or giving information or statement. This song conveys an important message to accept, love the real themselves, independence, persistence against prejudice and intimidation from others, as well as confidence in every challenge ahead. This is also similar to Afsari et al. (2021) that the group of students attempt to provide details throughout the piece of writing. It is revealed how the authors employ a great deal of content throughout the writing in order to convince people as the goal of analytical exposition text and to share the author's point of view, because most of the sentence structures are declarative clauses. Along with Nasita et al. (2020), most of the declarative clauses also show that the group of students recognize the primary goal of composing a letter, particularly a personal letter, that serves to deliver information. It has also significantly proven that female learners tend to be more psychologically outspoken than male learners.

A number of factors contributed to the use of declarative clauses and statements in lyrics of the chosen tunes from inside of *Folklore* album. First of all, since the interactions are concerned with providing information to the recipient, MOOD choices are implemented in the greatest proportion. Declarative clauses function as statements, which means giving information to the listener. This finding agrees with Medina and Noorman (2020), the Mood structure indicates the speaker's action/event, while the Residue structure describes the evidence of information given by the speaker in declarative clause. It also implies conveying different meanings and qualifying the message to influence the listener.

In contrast, interrogative clauses serve as question, seeking information from the recipient, and imperative clauses serve as a command, requesting goods and services from the individual who listens. According to previous research, the clause is accomplished with interrogative and imperative clauses that serve to highlight and request explanation that are answered by declarative clauses to deepen the information (Medina & Noorman, 2020). Furthermore, by using an imperative clause, by means of the song, the composer or musician intends to convince people perform action. As a result, it also tends to present the listener's interaction (Daryanto et al., 2020). As a result, the findings of this study shed light on the degree of close contact expressed among the speaker and the listener (Febrianti & Al Auwal, 2021).

In addition, the songwriter mostly employed declarative clauses that functioned as statements. The songwriter's intention is clear; the information is meant to be received and understood by the audiences. It indicates the composer's desire to provide information to the audience and to share the composer's point of views immediately and

plainly. Consistent with previous research, the songwriter's most dominant speech function is statement. It means the songwriter forms a close bond with the reader or the listener, allowing the songwriter to share the information (Herman et al., 2022). This research had been proposed to be beneficial to the readers and the other researchers to possess an in-depth knowledge of interpersonal meaning in a number of various subjects. As a result, this current study serves as a point of literature source for future systemic functional linguistics research within numerous subject areas to other scholars.

## Conclusions

According to the findings, the songwriter primarily employed declarative clauses to convince those who read or listen through supplying information. On the contrary, the songwriter largely employed statements within the lyrics of songs. It implies that the songwriter delivers the thoughts within the lyrics of songs to those who read or listen by providing them information. As a result, it would assist those who read or listen in grasping the composer's intentions. As such, it is possible to draw the conclusion where the significance of MOOD choices and also speech function contribute to the establishment of engagement among the composer and the audience. Whenever the songwriter interacted, its point of views or emotions were simply absorbed. Furthermore, the current research proves to be successful since it serves as more explanatory, resulting in MOOD choices along with speech functions are more fully stated. The present research neglects other language metafunctions ranging from ideational meaning as well as textual meaning as a way to construct a complete picture of systemic functional linguistics. As a result, a thorough investigation and an in-depth analysis of the other language metafunctions needs to be provided.

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