

Interpersonal Meaning Analysis of Taylor Swift's Song "Anti-Hero"

Yonarius Widyo Putra¹, I Gusti Ayu Mahatma Agung²

Faculty of Foreign Languages, Universitas Mahasaraswati Denpasar

jhonputra1908@gmail.com¹, ayu.mahatma@unmas.ac.id²

Article History:

First Received:

11/06/2023

Final Revision:

24/11/2023

Available online:

31/12/2023

Abstract. Song is a work of art created by humans and used for entertainment or a means to express and reveal the contents of the heart. By using songs, many people try to say something or convey a message to someone from the bottom of their hearts. The purpose of this research is to find out the interpersonal meaning of Taylor Swift's Song "Anti-Hero". This research applied a qualitative method to analyze 15 lyrics of the "Anti-Hero" song. This research is based on the theory of interpersonal meaning proposed by Halliday. The result showed that the song "Anti-Hero" by Taylor Swift used interpersonal meaning elements of Mood and Residue in the lyrics. Therefore, it can be concluded that the song "Anti-Hero" used interpersonal meaning to explain the meaning of the song to the listeners to show the feelings, emotions, and ideas of the songwriter. This helped the songwriter in creating a more meaningful connection between the music and the listeners.

Keywords: *interpersonal, meaning, lyrics, song*

<http://jos.unsoed.ac.id/index.php/jes>

INTRODUCTION

Language is a means of conveying ideas or emotions through the use of standardized symbols, sounds, gestures, or signs that possess recognized significance (Bonvillain, 2019). Based on the definition provided, it can be inferred that language serves as a medium of communication between individuals, facilitating the transfer of intended objectives through the use of sound, gestures, and signs (Alsaawi, 2019). A figure of speech is a linguistic device utilized to convey ideas and emotions in a manner that distinctly reflects the author's feelings and character (Molidah et al., 2021). Following the statement, every writer possesses a distinct linguistic style (Cahyani et al., 2021). This includes songwriters who compose music lyrics. In this instance, songwriters often utilize interpersonal

meaning in their lyrics to elicit an impact of emotions on individuals who listen to music (Sari et al., 2019).

A song is a form of artistic expression produced by humans, typically utilized for entertainment or as a medium for conveying thoughts and feelings (Nursolihat & Kareviati, 2020). By using songs, many people try to express their emotions or convey a message from the bottom of their hearts to other people. The lyrics of a song comprise a sequence of words that serve to communicate a message, which may be implicitly or explicitly expressed (Damayanti & Agung, 2022). When attempting to express a message or convey emotional content through songwriting, it is common to employ a distinct language style that goes beyond everyday vocabulary. This practice is implemented to ensure that the linguistic expression and composition employed in lyrical work do not appear rigid, ordinary, or uninteresting (Grensideng & Agung, 2023).

The lyrics used have their own meaning and language style, so listeners can imagine the song to be livelier and more meaningful. Oftentimes, the lyrical expressions conveyed are expressed in figurative words and may appear hyperbolic (Aryawan et al., 2019). Language style is one of the components of poetic value, particularly in song lyrics, where it can produce a variety of interpretations (Gina et al., 2022). Through the song, the listeners can imagine a story behind the making of the song. Songs lead the listeners to imagine things that are written in the lyrics. Song lyrics chosen by the songwriter can also show the interpersonal meaning of the songwriter or singer, whether he or she creates lyrics that include lots of moods or residue (Antari, 2022).

Language serves as a powerful tool for human expression, particularly in artistic works such as songwriting. The theory of interpersonal meaning, as proposed by Halliday (2007), offers a lens through which we can understand how language is used to express attitudes, emotions, and social relationships. One crucial aspect of interpersonal meaning is the Mood system, which encompasses the grammatical choices made to express the speaker's stance and position within a discourse. Within the Mood system, the components of Subject, Finite, and Residue play pivotal roles in shaping the interpersonal dynamics of communication. The Subject identifies the speaker or the entity responsible for the action, while the Finite encapsulates tense, aspect, and modality. The Residue contains the remaining elements of the clause, including the verb, providing a nuanced understanding of how language is employed to convey meaning.

There are several previous studies related to interpersonal meaning analysis. The research by Fatoni et al. (2020) discusses the interpersonal meaning of the mocking chant directed towards football players, as displayed by fans of the English Premier League (EPL), with particular emphasis on the six most prominent clubs, commonly referred to as the "big six." This research was conducted using a Systemic Functional Linguistics approach. The analysis of the MOOD system, modality, and polarity within the Systemic Functional Linguistic approach uncovers interpersonal meaning. Results show equal positions between supporters and listeners, with information exchanged in the discourse. However, mocked players have different perspectives due to negative polarity. Supporters' confidence in singing mocking chants to mocked players is also revealed.

Another relevant research was conducted by Savitri & Warsono (2019). The study examines Donald Trump's victory speech using the Systemic Functional Linguistics framework, focusing on the speech's tenor of discourse. The study focuses on the interpersonal meaning of speech, which can be utilized to determine the speaker's attitudes toward the speech's content. The analysis revealed that Trump was responsible for his speech, delivering the general truth using the simple present tense. He shared his vision and mission for future America with the audience through declarative clauses. The Appraisal theory was used to analyze this information, revealing Trump's positive attitude towards Americans. It was concluded that understanding speech well involves analyzing its interpersonal meaning and appraisal system.

Research that also discusses interpersonal meanings was carried out by Latunra (2022). This study aims to reveal the various forms of mood and modality employed in the Gettysburg Address, as well as to analyze how Abraham Lincoln utilizes them to convey a sense of commitment and highlight the challenges that come with the pursuit of unity and equity. The result reveals that the speaker uses a declarative mood to express their struggle for victory, dedication to fallen soldiers, and unfinished work towards union and equality. In the imperative mood, they command the listeners to dedicate a portion of the aftermath field to fallen soldiers. Modality positions messages in Probability, Obligation, and Inclination, with most in high value and the rest in median and low value.

The three previous studies are relevant to this research since they investigate interpersonal meaning through the lens of Systemic Functional Linguistics. However, this research employs Halliday's theory and emphasizes the Mood and Residue elements within song lyrics, which provide a unique perspective on artistic communication. This research uses song lyrics as the data source, while the previous studies analyze mocking chants, victory speeches, and historical speech. Different text genres employ different language styles. Therefore, analyzing the interpersonal meaning of song lyrics will lead to different results from the previous studies. Based on the background, this study aims to analyze the interpersonal meaning of the song "Anti-Hero" by Taylor Swift. The researcher is interested in investigating how the singer communicates emotions such as sadness, anger, and disappointment through interpersonal meaning. According to Systemic Functional Linguistics theory, the singer's expression of her ideas, emotions, and feelings can be observed through the utilization of interpersonal meaning.

RESEARCH METHOD

This research was conducted by applying the qualitative method, which explains the results of the research with sentences and not with statistics (Chandra & Shang, 2019). Qualitative research methods prioritize the observation of phenomena and the analysis of their underlying meanings. Thus, it can be inferred that qualitative research emphasizes the process and interpretation of the results.

The data source of this study is the song "Anti-Hero" by Taylor Swift. The data was collected through observation and note-taking techniques. After the data was collected, the analysis was conducted using the theory of interpersonal meaning by Halliday (2007). The clauses of the song were analyzed based on Mood-Residue

elements. The Mood element includes Subject and Finite, while the Residue comprises three distinct functional elements: Predicator, Complement, and Adjunct.

RESULT AND DISCUSSION

The number of lyrics of the song "Anti-Hero" analyzed was 27 lyrics. However, only 15 data were included in the analysis so that it could become more focused. This selection procedure focused on a representative subset of lyrics that were thought to be most relevant to the research objectives to improve the accuracy and clarity of the analysis. Based on the data analysis of interpersonal meaning that has been conducted, the research results can be seen as follows.

Data 1

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"I have this thing where I get older but just never wiser"</i>	I	have	this thing	where I get older but just never wiser	

In data 1, the subject of the clause is "I," referring to the singer. The finite element is "have," indicating possession or ownership. The predicator is "have this thing," expressing the possession of a particular characteristic or experience. The complement is "where I get older but just never wiser," which describes the nature of the possession. The mood of the clause is indicative, as it presents a statement about the speaker's tendency to age without acquiring wisdom. The residue elements include the subordinate clause "where I get older but just never wiser," expressing a condition or situation. It implies that the lack of wisdom with age is a recurring pattern or ongoing experience for the singer.

This lyric portrays the singer's self-reflection and introspection regarding her personal growth and the absence of wisdom. Through the use of interpersonal metafunction, the lyric conveys the singer's attitude and social relationship with herself, highlighting her realization of not acquiring wisdom as she grows older. The lyric invites the listeners to empathize with the singer's experience and perhaps contemplate the idea of personal growth and wisdom in their own lives.

Data 2

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"Midnights become my afternoons"</i>	Midnights	become (present)	become	my afternoons	

The subject of the lyric in data 2 is the word “midnights”. The predicator is “become,” indicating a change or transformation. The complement is “my afternoons,” describing the nature of the transformation. It suggests that the singer experiences a shift where the concept of midnight transforms into her personal experience of afternoons. The mood of the clause can be interpreted as indicative, describing a personal experience or perception.

This lyric conveys the singer’s subjective experience of time and perception. The interpersonal metafunction emphasizes the singer’s relationship with the concept of time, suggesting that her afternoons hold a significance similar to what midnight traditionally represents. It invites the listeners to reflect on the singer’s unique perspective and how her personal experiences can alter her perception of time. The lyric showcases the singer’s introspective and imaginative approach to interpreting the world, inviting listeners to connect with their individual experiences and perspectives.

Data 3

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>“When my depression works the graveyard shift”</i>	My depression	work (present)	works	the graveyard shift	when

The subject of the clause in data 3 is “my depression,” referring to the singer’s experience of depression. The predicator is “works,” indicating the action or state of the depression functioning. The complement is “the graveyard shift,” providing additional information about the nature of the depression. It metaphorically suggests that the depression is active or more prominent during nighttime, a time associated with the graveyard shift. The adjunct is “when,” introducing a dependent clause that specifies the condition or time when the depression operates. The mood of the clause is not explicitly stated. However, this statement can be construed as indicative, as it pertains to the singer’s perception or personal experience.

This lyric portrays the singer’s personal experience of depression and personifies it as working the “graveyard shift,” highlighting its nocturnal impact. Through the interpersonal metafunction, the lyric communicates the singer's struggle with depression and its influence on her daily life. It invites the listeners to empathize with the singer’s experience and sheds light on the interpersonal dynamics involved in dealing with mental health challenges.

Data 4

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"All the people I have ghosted stand there in the room"</i>	All of the people that I've ghosted	stand (present)	stand	there in the room	

The subject of the clause in data 4 is "All the people I have ghosted," referring to the individuals who were intentionally ignored or cut off by the singer. The finite element is "stand," indicating the action or state of the people standing. The predicator is "stand," representing the action of the people being in an upright position. The complement is "there in the room," providing additional information about the location or context of the people standing. It implies that the people the singer has ghosted are present in the same space as the singer. The mood of the clause is indicative, presenting a statement or fact.

This lyric reveals the singer's introspective realization that the people she has ghosted are figuratively present in the room, representing her unresolved relationships or past actions. Through the interpersonal metafunction, the lyric conveys the singer's acknowledgment of her behavior and the impact it had on others. It reflects a sense of remorse, regret, or self-awareness regarding her actions. The lyric is used to inspire the listeners to reflect on their interpersonal relationships and the consequences of their choices. It explores the themes of personal growth, self-reflection, and the complex dynamics of human interaction.

Data 5

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"I should not be left to my own devices"</i>	I	should not	be left to	my own devices	

The subject of the clause in data 5 is "I," referring to the singer. The finite element is "should," indicating a sense of obligation or recommendation. The predicator is "be left," suggesting the action or state of being abandoned or unattended. The complement is "to my own devices," providing additional information about the manner or condition in which the singer should not be left. It implies that the singer is not capable or suitable for being unsupervised or without guidance. The mood of the clause is indicative, presenting a statement or fact.

This lyric expresses the singer’s self-awareness and acknowledgment that she should not be left alone or entrusted with too much freedom. Through the interpersonal metafunction, the lyric conveys the singer’s recognition of her tendencies or vulnerabilities. It implies a need for support, guidance, or accountability. The lyrics of the song encourage listeners to reflect on their capacity for self-management and the importance of external influences or relationships in maintaining balance and well-being. It explores the themes of self-reflection, self-care, and the recognition of one’s limitations.

Data 6

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>“They come with prices and vices”</i>	They	come (present)	come	with prices and vices	

The subject of the lyric in data 6 is implied and can be understood as “They,” referring to unspecified individuals or entities. The predicator is “come,” indicating the action of arriving or being present. The complement is “with prices and vices,” providing additional information about the characteristics or attributes associated with the subject. It suggests that the individuals or entities being referred to bring along both costs and negative habits or behaviors. The mood of the clause can be interpreted as indicative as it presents a statement or fact.

This lyric highlights the singer’s perception or experience of the individuals or entities she encounters. Through the interpersonal metafunction, the lyric communicates the singer’s understanding that these entities come with both a cost and negative qualities. It invites the listeners to reflect on the nature of relationships and interactions, suggesting that not everything or everyone is without drawbacks. The lyrics of the song delve into the thematic elements of discernment, prudence, and the possible consequences that may arise from interacting with specific individuals or influences.

Data 7

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>“I end up in crisis (tale as old as time)”</i>	I	end up (present)	end up	in crisis	tale as old as time

In data 7, the subject of the clause is “I,” referring to the singer. The finite element is “end up,” indicating the completion of an action or the attainment of a certain state. The predicator is “end up,” suggesting the outcome or result of the singer’s actions or circumstances. The complement is “in crisis,” providing

additional information about the nature of the outcome. It implies that the singer finds herself in a state of crisis or distress. The adjunct is a "tale as old as time," offering a metaphorical expression that emphasizes the familiarity and commonality of the situation. The mood of the clause is indicative, presenting a statement or fact.

This lyric reflects the singer's introspection and self-awareness regarding her tendency to end up in a state of crisis. Through the interpersonal metafunction, the lyric conveys the singer's recognition of a recurring pattern in her life. It suggests that the singer is reflecting on the timeless nature of personal struggles or challenges. The lyric invites listeners to reflect on their own experiences of crisis and the commonality of such struggles throughout time. It explores themes of self-reflection, vulnerability, and the human condition.

Data 8

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"I wake up screaming from dreaming"</i>	I	wake up (present)	wake up	screaming from dreaming	

The clause in data 8 consists of the subject "I," which refers to the singer. The finite element is "wake up," indicating the action of the singer transitioning from a state of sleep to wakefulness. The predicator is "wake up," representing the action of the singer becoming conscious or aware after being asleep. The complement is "screaming from dreaming," providing additional information about the manner or condition of the waking experience. It implies that the singer awakens while during a dream and expresses fear or distress by screaming. The mood of the clause is indicative since it conveys a statement or fact.

This lyric depicts the singer's intense and distressing waking experience. Through the interpersonal meaning analysis, the lyric conveys the singer's account of waking up in a state of fear or anxiety, having been immersed in a troubling dream. It invites the listeners to empathize with the singer's emotional turmoil and highlights the theme of inner struggles and nightmares. The lyric also suggests the potential impact of dreams on the singer's well-being and emotional state.

Data 9

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"One day I will watch as you re leaving"</i>	I	will	watch	you're leaving	one day

The clause in data 9 consists of the subject "I," referring to the singer. The finite element is "will," indicating future tense and the singer's intention or prediction. The predicator is "watch," representing the action of the singer observing or witnessing.

The complement is "as you're leaving," providing additional information about the nature of the observation. It implies that the singer will witness someone's departure or their act of leaving. The adjunct is "one day," which refers to a time in the future when the event might take place. Since the clause presents a statement, the mood of the clause can be interpreted as indicative.

This lyric reveals the singer's anticipation or prediction of a future event where she will see someone leaving. The lyric communicates the singer's intention to observe the departure, suggesting a sense of detachment or distance. It invites the listeners to contemplate the dynamics of relationships, endings, and the bittersweet nature of observing someone's departure. The lyric explores themes of change, separation, and the passage of time. It also reflects the singer's perspective and the role she plays as an observer in this scenario.

Data 10

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"Cause you got tired of my scheming (for the last time)"</i>	You	get (past)	get	tired of my scheming	for the last time

The clause in data 10 has the subject "you," referring to the person being addressed or addressed to. The finite element is "got," indicating past tense and representing the action of receiving or acquiring. The predicator is "got tired," suggesting the state or condition of becoming weary or exhausted. The complement is "of my scheming," providing additional information about the cause or reason for the person getting tired. It implies that the singer's actions or manipulative tactics, referred to as "scheming," led to the person becoming fatigued. As the clause expresses a statement, the mood can be classified as indicative.

This lyric reveals the singer's acknowledgment of someone becoming fatigued due to the singer's scheming behavior. Through the interpersonal meaning, the lyric communicates the singer's recognition of the impact her actions had on the other person. The lyric is used as a means of contemplation on the consequences of manipulative behavior in relationships and the toll it can take on others. The lyrics of the song delve into various themes, such as introspection, responsibility, and the complex nature of interpersonal relationships.

Data 11

Clause	Analysis
--------	----------

	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
"It's me, hi, I'm the problem, it's me"	I	be (present)	am	the problem	It's me, hi

In data 11, the subject of the clause is "I," referring to the singer. The finite element is "am," indicating the present tense of the verb "to be." The predicator is "am," representing the state of being or existence. The complement is "the problem," providing additional information about the singer's self-perception. It implies that the singer acknowledges herself as the source of the problem or difficulty. The adjunct is "It's me, hi," functioning as a greeting or introduction to the statement. The mood of the clause is indicative, presenting a statement or fact.

This lyric reflects the singer's self-awareness of being the problem. Through the interpersonal metafunction, the lyric communicates the singer's recognition and acceptance of her role in causing the issue at hand. The phrase "It's me" emphasizes personal responsibility and ownership. The lyric invites listeners to reflect on their accountability in various situations and challenges the tendency to blame external factors. It explores themes of introspection, self-reflection, and personal growth. The statement portrays the singer as self-aware and willing to take responsibility for her actions.

Data 12

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
"At teatime, everybody agrees"	Everybody	agree (present)	agrees	at teatime	

The subject of the clause in data 12 is "everybody," referring to a collective group of people. The predicator is "agrees," representing the action or state of reaching a consensus or agreement. The complement is "at teatime," providing additional information about the timing or context in which everybody agrees. It suggests that the agreement occurs during the period of teatime. The mood of the clause is not explicitly stated, as there is no finite element. However, it can be interpreted as indicative, presenting a statement or fact.

This lyric portrays a scene during teatime where everyone present reaches a state of agreement. The lyric communicates a sense of harmony or unity among the individuals involved. It suggests a shared understanding or consensus, emphasizing the time or setting in which this agreement takes place. The song lyric encourages the listeners to imagine a moment of agreement in a social context. The lyric delves into the thematic elements of collaboration, unity, and the potency derived from shared experiences.

Data 13

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"I'll stare directly at the sun but never in the mirror"</i>	I	'll (will)	stare	directly at the sun	but never in the mirror

The clause in data 13 contains the "I," which refers to the singer. The finite element is "will," indicating future tense and the singer's intention or prediction. The predicator is "stare," representing the action of looking intensely or fixedly. The complement is "directly at the sun," providing additional information about the direction or focus of the singer's gaze. It implies that the singer is willing to stare directly at the sun, a potentially harmful or challenging act. The adjunct is "but never in the mirror," contrasting the singer's willingness to stare at the sun with her reluctance to look at herself in the mirror. It suggests a lack of self-reflection or avoidance of self-confrontation. The mood of the clause is indicative, presenting a statement or fact.

This lyric juxtaposes the singer's willingness to confront external challenges (staring at the sun) with her reluctance to engage in self-reflection (looking in the mirror). The lyric conveys the singer's aversion to self-examination or introspection. It suggests a theme of avoiding personal scrutiny or self-awareness. The lyric invites the listeners to consider the singer's mindset and the potential consequences of avoiding self-reflection. It explores the tension between external focus and internal introspection, highlighting the singer's preference for external distractions or experiences over self-understanding.

Data 14

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
<i>"It must be exhausting always rooting for the anti-hero"</i>	It	must be	exhausting	always rooting for the anti-hero	

The subject of the clause in data 14 is "It," which refers to an unspecified entity or situation. The finite element is "must be," indicating a strong likelihood or necessity. The predicator is "exhausting," representing the state or condition of being mentally or physically drained. The complement is "always rooting for the anti-hero," providing additional information about the cause or reason for the exhaustion. It implies that consistently supporting or sympathizing with the anti-

hero, a character who deviates from traditional heroic qualities, is emotionally draining. The mood of the clause is indicative, as it presents a statement or fact.

This lyric expresses the singer's observation or reflection on the potential exhaustion experienced by individuals who consistently support the anti-hero. The song lyric expresses the singer's viewpoint on the emotional cost of supporting characters who challenge conventional notions of heroism. It challenges the listeners to think about the difficulty and strain of empathizing with morally flawed characters. The lyric explores topics related to fandom, moral ambiguity, and the conflicting emotions that arise when supporting characters who challenge traditional narratives. It prompts reflection on the psychological implications of aligning with characters who may blur the line between good and bad.

Data 15

Clause	Analysis				
	Mood		Residue		
	Subject	Finite	Predicator	Complement	Adjunct
"Sometimes I feel like everybody is a sexy baby"	I	feel (present)	feel	like everybody is a sexy baby	sometimes

The clause in data 15 contains the subject "I," which refers to the singer. The finite element is "feel," indicating the singer's perception or emotional state. The predicator is "feel," representing the state of experiencing a particular sensation or emotion. The complement is "like everybody is a sexy baby," providing additional information about the singer's perception or feeling. It suggests that the singer sees or perceives others as attractive ("sexy") and cute or childlike ("baby") in certain moments. The adjunct is "Sometimes," indicating the frequency or occurrence of the singer's feelings. As the clause presents a statement, the mood of the clause can be categorized as indicative.

This lyric expresses the singer's subjective perception or feeling of perceiving others as attractive, cute, or childlike. The lyric communicates the singer's personal experience and perspective through the interpersonal metafunction. It suggests a complex mix of emotions and perceptions, potentially exploring themes of innocence, attraction, and the nuances of human interaction. The lyric of the song encourages the audience to contemplate the singer's unique point of view and the inherent contradictions in their understanding of other individuals. It prompts reflection on the diversity of human experiences and the various ways individuals interpret and perceive those around them.

The theoretical contribution of this research lies in the application of Halliday's interpersonal meaning theory to analyze song lyrics, revealing the complexities of the singers' attitudes, emotions, and social relationships through their diction. Each analysis of song lyrics shows how singers talk about themselves, share

personal experiences, and comment on society. By dissecting clauses into subject, finite, predicator, complement, and adjunct, this study uncovers the subtle ways singers communicate in various contexts. Therefore, this research offers a comprehensive exploration of how language, particularly in songwriting, becomes a powerful tool for conveying personal and social meaning. It extends the application of Halliday's theory to a creative and emotive domain, enriching our understanding of how artists employ language to express complex emotions and ideas.

CONCLUSION

Based on the analysis, it was found that the song "Anti-Hero" by Taylor Swift mostly used interpersonal meaning elements of Mood and Residue in the lyrics. The number of lyrics of the song "Anti-Hero" analyzed was 15, and it can be seen that the lyrics contain Mood and Residues. Based on the result and analysis, the song "Anti-Hero" by Taylor Swift incorporates interpersonal meaning elements, specifically Mood and Residue, within its lyrics. Therefore, it can be inferred that the lyrics in the song employed interpersonal meaning to explain its intended significance to the listeners, thereby conveying the songwriter's feelings, emotions, and ideas. Suggestions that can be given for further research are that researchers can use research objects outside of songs, for example, character interviews, and use theories other than those of Halliday.

REFERENCES

- Alsaawi, A. (2019). Spoken and Written Language as Medium of Communication: A Self-reflection. *International Journal of Applied Linguistics and English Literature*, 8(2), 194–198. <https://doi.org/10.7575/aiac.ijalel.v.8n.2p.194>
- Antari, N. K. D. (2022). An Analysis of The Interpersonal Meaning of Lyric and Video "Zombie" by day6. *Journal of Language and Pragmatic Studies*, 1(1), 16–24. <https://doi.org/10.58881/jlps.v1i1.3>
- Aryawan, L. P. K. F., Suarnajaya, I. W., & Swandana, I. W. (2019). A Semantic Analysis of Figurative Language Found in Eminem's Song. *Lingua Scientia*, 26(2), 95–105. <https://doi.org/https://doi.org/10.23887/ls.v26i2.22467>
- Bonvillain, N. (2019). *Language, Culture, and Communication*. Maryland: Rowman & Littlefield Publishers.
- Cahyani, R. G., Hadiati, C., & Yulianita, N. G. (2021). A Stylistic Analysis of Imperative Mood on Hannah Baker's Monologue - 13 Reasons Why (Season 1). *J-Lalite: Journal of English Studies*, 2(1), 1–17. <https://doi.org/10.20884/1.jes.2021.2.1.3165>
- Chandra, Y., & Shang, L. (2019). *Qualitative Research Using R: A Systematic Approach*. Singapore: Springer Nature Singapore. https://doi.org/10.1007/978-981-13-3170-1_3
- Damayanti, N. L. P. T., & Agung, I. G. A. M. (2022). An Analysis of Figurative Language in Selected Ariana Grande Songs. *PROJECT (Professional Journal of English Education)*, 5(6), 1248–1257. <https://doi.org/10.22460/project.v5i6.p1248-1257>

- Fatoni, N. R., Santosa, R., & Djatmika, D. (2020). The Interpersonal Meaning of Mocking Chant to Football Players by English Premier League Supporters. *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra*, 15(1), 23–36. <https://doi.org/10.18860/ling.v15i1.8237>
- Gina, N. A., Shidqi, M. M., Fauzan, M. H., Chairina, S. H., & Uçar, A. S. (2022). An Analysis of Language Style in Song Lyric: "Heat Waves" by Glass Animal. *Journal of English Teaching, Applied Linguistics and Literatures (JETALL)*, 5(2), 165–178. <https://doi.org/10.20527/jetall.v5i2.13218>
- Grensideng, W., & Agung, I. G. A. M. (2023). Analysis of Figurative Language in Stephen Sanchez's Song Lyrics. *Journal of English Language Teaching and Literature (JELTL)*, 6(1), 27–39. <https://doi.org/10.47080/jeltl.v6i1.2468>
- Halliday, M. A. K. (2007). *Language and Education*. London: Continuum.
- Latunra, A. R. Q. (2022). Interpersonal Meaning in the Gettysburg Address (Systemic Functional Analysis). *ELS Journal on Interdisciplinary Studies in Humanities*, 5(4), 723–728. <https://doi.org/10.34050/elsjish.v5i4.24847>
- Molidah, M., Qalyubi, I., & Sugianto, A. (2021). Figure of Speech Stylistic Analysis on Song Lyric in Sami Yusuf's Albums. *Loquen: English Studies Journal*, 14(2), 86–92. <http://dx.doi.org/10.32678/loquen.v14i02>
- Nursolihat, S., & Kareviati, E. (2020). An Analysis of Figurative Language Used in the Lyric of "A Whole New World" By Zayn Malik. *PROJECT (Professional Journal of English Education)*, 3(4), 477–482. <https://doi.org/http://dx.doi.org/10.22460/project.v3i4.p477-482>
- Sari, H. P., Dartini, N. R., & Mulyani, E. R. (2019). Interpersonal Meaning Analysis of Adele's Song Lyric in 21 Album. *PROJECT (Professional Journal of English Education)*, 2(1), 94–101. <https://doi.org/10.22460/project.v2i1.p94-101>
- Savitri, A. S., & Warsono, W. (2019). The Interpersonal Meaning in Trump's Victory Speech. *English Education Journal*, 9(4), 527–540. <https://doi.org/10.15294/eej.v9i4.31874>