

CHAPTER IV

DATA AND ANALYSIS

4.1 Findings

4.1.1 The Context and Situation

Context and situation analysis is an important part of understanding the meaning and messages conveyed by song lyrics because it involves examining the broader social, cultural, and historical contexts in which the song was written and performed, as well as the specific situations and experiences that the lyrics reflect. According to Humprey, et al (2012) when we use the functional approach to language, we identify three aspects of immediate context that influence the meaning in text that is known as register. The terms of register are **field** (what is happening), **tenor** (who is taking part, their roles and relationships) and **mode** (how the language is organised).

4.1.1.1 Field

The field of this song related to life and death, birth and rebirth, and the passage of time are manifested through the following clauses: *'Just stop your crying it's a sign of the times'*, *'Welcome to the final show'*, *hope you're wearing your best clothes*. The phrase *"sign of the times"* in this clause implies something deeper about the passage of time and the inevitability of fate. The phrase *"final show"*

suggests a sense of death and the thought that existence is like a show that must eventually finish. The command to "*stop crying*" can also be read as a message to accept and welcome death.

4.1.1.2 Tenor

Harry Style (speaker/writer) sings about the pain and (grief associated with a dying mother (object of the song) which was realised through the song lyrics to the audiences/listeners.

4.1.1.3 Mode

Texts are written to be spoken/sung in the media.

4.1.2 Full lyrics

Sign of the Times-Harry Style

<i>Just stop your crying</i>	<i>You look pretty good down</i>
<i>It's a Sign of the Times</i>	<i>here</i>
<i>Welcome to the final show</i>	<i>But you ain't really good</i>
<i>Hope you're wearing your</i>	
<i>best clothes</i>	<i>We never learn, we've been</i>
	<i>here before</i>
<i>You can't bribe the door on</i>	<i>Why are we always stuck and</i>
<i>your way to the sky</i>	<i>running from</i>
	<i>The bullets, the bullets?</i>

*We never learn, we've been
here before*

*Why are we always stuck and
running from*

Your bullets, the bullets?

Just stop your crying

It's a Sign of the Times

We gotta get away from here

We gotta get away from here

Just stop your crying

It'll be alright

*They told me that the end is
near*

We gotta get away from here

Just stop your crying

Have the time of your life

*Breaking through the
atmosphere*

*And things are pretty good
from here*

*Remember, everything will be
alright*

*We can meet again
somewhere*

*Somewhere far away from
here*

*We never learn, we've been
here before*

*Why are we always stuck and
running from*

The bullets, the bullets?

*We never learn, we've been
here before*

*Why are we always stuck and
running from*

The bullets, the bullets?

Just stop your crying

It's a Sign of the Times

We gotta get away from here

We gotta get away from here

Stop your crying

Baby, it'll be alright

*They told me that the end is
near*

We gotta get away from here

*We never learn, we've been
here before*

*Why are we always stuck and
running from*

The bullets, the bullets?

*We never learn, we've been
here before*

*Why are we always stuck and
running from*

Your bullets, the bullets?

We don't talk enough

We should open up

Before it's all too much

Will we ever learn?

We've been here before

It's just what we know

Stop your crying, baby

It's a Sign of the Times

We gotta get away

We gotta get away

We gotta get away

We gotta get away

We gotta get away

We got to—we got to—away

We got to—we got to—away

We got to—we got to—away

4.1.3 Clause Complex Analysis

The way language is used to describe attitudes, feelings, social relationships, and the speaker's connection with the audience is referred to as interpersonal meaning. Researchers can evaluate the language elements used to communicate interpersonal meaning in a text using complex clause analysis. The researcher can examine about the singer's actual message to the audience by evaluating the clauses and their structures. This analysis is also necessary to determine the link between clause, which can take the form of cause and effect.

Table 4.1 The Result of Complex Clause Realisation

1	1	<i>Just stop your crying</i>
2	1	<i>It's a Sign of the Times</i>
3	1	<i>Welcome to the final show</i>
4	1 2	<i>Hope you're wearing your best clothes</i>
5	1	<i>You can't bribe the door on your way to the sky</i>
6	1 2	<i>You look pretty good down here but you ain't really good</i>
7	1 2	<i>We never learn, we've been here before</i>

8	1	<i>Why are we always stuck and running from the bullets, the bullets?</i>
9	1	<i>We gotta get away from here</i>
10	1	<i>It'll be alright</i>
11	α $+ \beta$	<i>They told me that the end is near</i>
12		<i>Have the time of your life</i>
13	1 2	<i>Breaking through the atmosphere And things are pretty good from here</i>
14	1	<i>Remember, everything will be alright</i>
15	1 2	<i>We can meet again somewhere Somewhere far away from here</i>
16	1	<i>We don't talk enough</i>
17	α β	<i>We should open up Before it's all too much</i>
18	1	<i>Will we ever learn?</i>
19	1	<i>It's just what we know</i>
20	1	<i>Stop your crying, baby</i>

Clause (4) constitutes a paratactic complex clause, which means that the two clauses exist independently of one another. The main clause, "hope" is missing an explicit subject pronoun for "I," which is suggested but it's

omitted. Meanwhile, the subordinate clause, *"You're wearing your best clothes"* works as a separate independent clause alongside the main clause. Clause (6) is a paratactic complex clause made up of two clauses. *"You look pretty good down here,"* goes the main clause, followed by *"You ain't really good"* The two components work independently as different clauses. Both of these clauses use the extended paratactic marker 'but' to add something new to the meaning of one clause. In addition, clause (7) is also paratactic. *"We never learn"* and *"We've been here before"* are independent clauses connected without a coordinating conjunction. Each clause can stand alone as a complete sentence. The clauses' structures are parallel and not hierarchically dependent on one another.

The three previous clauses contrast with clause (11) because this clause is a hypotactic complex clause. *"They told me"* is the main clause, indicating the fact of being told. The subordinate clause *"the end is near"* gives the main message of the communication. The subordinate conjunction *"that"* introduces a subordinate clause while emphasising its dependence on the main clause. One clause is subordinate to another, it is resulting in a hierarchical relationship between the clauses.

Clause (13) is a paratactic complex consisting of two clauses. *"Breaking through the atmosphere"* and *"things are pretty good from here"* are two independent clauses joined together by the conjunction *"and"* which coordinates them. The two clauses can stand on their own without being

dependent on anything else. Clause (15) is also a complex paratactic clause, as is clause (13). The main clause is "*We can meet again somewhere*" then the subordinate clause is "*somewhere far away from here*".

Clause (17) is a hypotactic clause because subordinating conjunctions "*before*" are used. "*We should open up*" which defines an action and it functions as the main clause. The subordinate clause "*before it's all too much*" indicates a consequence when the action in the main clause should be done. The subordinating conjunction "*before*" introduces a subordinate clause and indicates its relationship to the main clause.

4.1.4 Mood System Analysis

The mood system analysis in song lyrics reveals important information about the emotional and attitudinal dimensions conveyed through language. It involves examining the linguistic elements that represent various moods and emotional states, as well as how these emotions connect with the singer's attitudes, objectives, and interactions with the audience. Understanding the mood system in song lyrics provides light on the emotional influence of music and its potential to reach out to listeners intimately.

4.1.4.1 Realisation of Mood Type

Table 4.2 The Result of Mood Type Realisation

No	Clause	Count	Kind of Mood
1	<i>Just stop your crying</i>	1	Imperative
2	<i>It's a Sign of the Times</i>	1	Declarative
3	<i>Welcome to the final show</i>	1	Declarative
4	<i>Hope you're wearing your best clothes</i>	2	Declarative
5	<i>You can't bribe the door on your way to the sky</i>	1	Declarative
6	<i>You look pretty good down here but you ain't really good</i>	2	Declarative
7	<i>We never learn, we've been here before</i>	2	Declarative
8	<i>Why are we always stuck and running from the bullets, the bullets?</i>	1	Interrogative
9	<i>We gotta get away from here</i>	1	Declarative
10	<i>It'll be alright</i>	1	Declarative
11	<i>They told me that the end is near</i>	2	Declarative
12	<i>Have the time of your life</i>	1	Imperative
13	<i>Breaking through the atmosphere And things are pretty good from here</i>	2	Declarative
14	<i>Remember, everything will be alright</i>	1	Imperative

15	<i>We can meet again somewhere, somewhere far away from here</i>	2	Declarative
16	<i>We don't talk enough</i>	1	Declarative
17	<i>We should open up before it's all too much</i>	2	Declarative
18	<i>Will we ever learn?</i>	1	Interrogative
19	<i>It's just what we know</i>	1	Declarative
20	<i>Stop your crying, baby</i>	1	Imperative

From the table, we can see that the lyrics consists mostly of declarative moods. According to Gerrot and Wignell (1994) declarative is used to make a statement or claim. This shows that the lyrics are an expression of the mother's opinions and thoughts during her critical condition. There are also some imperative commands, which convey direct messages or instructions from the mother to her child. Interrogative questions are used to stimulate thought by emphasising introspection and self-reflection. Based on the lyrics, the mother seems to be trying to convey a sense of escape from this difficult situation. The main mood of the song is a mixture of a gloomy but hopeful mood. The mood, furthermore, inspires listeners to find strength when going through difficult times.

4.1.4.2 Realisation of Mood Elements

1) *Just stop your crying*

Just	stop	your crying
Adjunct	Predicator	Adjunct
Residue		

“*Just stop your crying,*” this instruction clause can be interpreted as an expression of interpersonal meaning from the mother to the child who tries to provide emotional support to her child in facing a difficult situation.

2) *It's a Sign of the Times*

It	is	a sign of the times
Subject	Finite	Complement
Mood		Residue

The phrase "*sign of the times*" is defined by the Cambridge dictionary as "something typical of the (bad) way things." Therefore, "It's a sign of the times" can be seen as conveying interpersonal meaning from the mother to her child because those were their last moments.

3) *Welcome to the final show*

Welcome		to the final show
Finite	Predicator	Complement
Residue		

As the mother acknowledges the truth of their situation and the certainty of death, the clause "*Welcome to the final show*" might be interpreted as having an interpersonal meaning of "acceptance" or "acknowledgement". In this section, it appears that the mother is trying to support her child as they accept their fate. Taken together, these three clauses (1,2,3) convey a powerful message of grief, love, and acceptance in the face of difficult circumstances.

4) *Hope you're wearing your best clothes*

Hope	you	are	wearing	your best clothes
Predicator	Subject	Finite	Predicator	Adjunct
Residue	Mood		Residue	

This clause can be seen as a metaphorical expression or a symbolic message. This relates to the previous clause that children must be mentally and emotionally prepared, put their best foot forward, and face their final moments.

5) *You can't bribe the door on your way to the sky*

You	can't	bribe	<i>the door</i>	<i>on your way to the sky</i>
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		

This clause contains a figurative expression “*can't bribe the door on your way to the sky*”. Figurative expressions that are very common in song lyrics serve to enhance emotional impact, add depth to meaning, and foster creativity and artistic expression. Alek, et al (2020) conducted research on figurative expressions in songs to determine how the intended meaning of each figurative phrase is transmitted through Taylor Swift's lyrics. As a result, the song tries to convey the anger and warning of revenge from the singer who was betrayed by those closest to him.

In this clause, the use of "cannot" emphasises that it is impossible to take certain actions to change destiny. It conveys recognition and acceptance of natural processes and transitions in life. It indicates that certain events are beyond human control (in this case death).

6) *You look pretty good down here but you ain't really good*

You	look		pretty good	down here
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		

but	you	ain't	really good
Conjunction	Subject	Finite	Complement
	Mood		
	Residue		

According to Putra & Winarta, (2022), who conducted research on Harry Styles' songs, the statement in this clause is paradoxical since it contains contradictions. The clauses *"You look pretty good down here"* and *"You ain't look really good"* suggest a contradiction. Conceptually, *"You look pretty good down here"* refers to someone who appears to be in good shape or situation, whereas *"You ain't look really good"* refers to someone who does not appear to be in good shape or situation. Therefore, this clause might be understood to depict a person whose soul and condition are not good but still trying to appear strong because destiny says that death is near. This describes the visual and mental condition of a child due to the death of the mother.

7) *We never learn, we've been here before*

We	never	learn	
Subject	(Mood Adjunct)	Finite	Predicator
Mood			Residue

8) *Why are we always stuck and running from the bullets, the bullets?*

Why	are	we	always	<i>stuck and running</i>	<i>from the bullets, the bullets</i>
Adjunct	Finite	Subject	Adjunct	Predicator	Adjunct
	Mood				
	Residue				

(7) & (8) expresses disappointment at the lack of learning from past experiences as a potential cause of current worries. The frustration and concern expressed in this clause are in line with the theme of struggle. Additionally, Putra & Winarta, (2022) also says that the word "*bullet*" in this lyric has a connotative meaning indicating a difficult situation. The repetition of the "*bullet*" highlights the severity of the inevitable difficulties faced by the mother and child.

9) *We gotta get away from here*

We	have	got	to get away from here
Subject	Finite	Predicator	Adjunct
Mood		Residue	

The clause reflects the determination to escape from the current situation to find a better place or state.

10) *It'll be alright*

It	will	be	alright
Subject	Finite	Predicator	Adjunct
Mood		Residue	

It shows faith or trust that, despite challenges or doubts, everything will be fine in the end.

11) *They told me that the end is near*

They	told	me
Subject	Finite	Predicator
Mood		Residue

that	The end	is	near
Conjunction	Subject	Finite	Complement
	Mood		
	Residue		

"*They told me that the end is near*" goes along with the overall message conveyed by Harry Styles that this song is about a difficult birth leading to the death of the mother.

12) *Have the time of your life*

Have		the time of your life
Finite	Predicator	Complement
Mood	Residue	

According to the Merriam Webster dictionary "Have the time of your life" means to enjoy yourself very much or to have fun. The mother seems to want her child to live a life of joy even if she is not present. As time passes, it is important to allow oneself to experience moments of delight and contentment. The clause expresses to do the best in life and embrace positive experiences.

13) *Breaking through the atmosphere and things are pretty good from here*

Breaking		through the atmosphere
Predicator		Complement
Residue		

and	things	are	pretty good	down here
Conjunction	Subject	Finite	Complement	Adjunct
	Mood			
	Residue			

14) *Remember, everything will be alright*

Remember	everything	will	be	alright
	Subject	Finite	Predicator	Complement
			r	
	Mood		Residue	

15) *We can meet again somewhere, somewhere far away from here*

We	can	meet	again	somewhere
Subject	Finite	Predicator	Complement	Adjunct
			t	
	Mood		Residue	

somewhere far away from here
Adjunct
Residue

(13), (14) & (15), these clauses collectively convey positivity, hope and confidence in overcoming obstacles and embracing new opportunities. The combination of clauses emphasises support for looking to a better future. This interpretation is in line with Harry Styles' intention to convey messages to his audience. This clause strengthens the emotional impact he wants to achieve, it seems that he wants to convey that there is always hope in every difficulty faced.

16) *We don't talk enough*

We	don't	talk	enough
Subject	Finite	Predicator	Complement
Mood		Residue	

17) *We should open up before it's all too much.*

We	should	open up
Subject	Finite	Predicator
Mood		Residue

before	it	is	all	to much
Conjunction	Subject	Finite	Complement	Adjunct
	Mood			
	Residue			

(16) & (17), these clauses as a whole reflect the desire to increase more intensive open communication in such a short time.

18) *Will we ever learn?*

Will	we	ever	learn
Finite	Subject	Adjunct	Predicator
Mood		Residue	

The clause expresses a rhetorical question, showing frustration over the current situation.

19) *It's just what we know*

It	is	just
Subject	Finite	Adjunct
Mood		Residue

what	we	know	
Complement	Subject	Finite	Predicator
	Mood		
	Residue		

This sentence denotes acceptance of life's inevitable fate. It emphasises the fact that certain events are beyond human control, and they are aware of this.

20) *Stop your crying, baby*

Stop		your crying	baby
Finite	Predicator	Complement	Adjunct
Mood	Residue		

It expresses a strong directive with a note of care and affection. The use of the term "baby" adds a sense of intimacy and tenderness to the message, indicating the close emotional bond between mother and child. As if to convey the desire to comfort her child.

4.1.4.2 Realisation of Modality

Table 4.3 The Result of Modality Realisation

Modalization		Modulation	
Probability	Usuality	Obligation	Capability
(18) <i>Will we ever learn?</i>	(8) <i>Why are we always stuck and running from the bullets, the bullets?</i>	(17) <i>We should open up before it's all too much.</i>	(10) <i>It'll be alright.</i> (14) <i>Remember, everything will be alright.</i>
1	1	1	2

There are two modalizations and three modulations based on the table above. So, based on Halliday, (1994) theory, modalizations contained in the lyrics demonstrate the negative poles whereas the modulations show subjective expressions of attitudes or emotions contained in song lyrics that represent mother's feelings. From the mother's point of view, she seemed to give positive suggestions to her child even though the situation at that time was quite challenging but everything would be fine in the future.

4.1.5 Attitudinal Analysis

Attitudinal analysis guided by appraisal theory is an effective way of understanding the emotions, appraisal, and points of view indicated in song lyrics. It looks at three fundamental valuing dimensions: affect, judgement, and appreciation. It also evaluates the impact of cultural, social, and personal contexts on the emotions represented in song lyrics. As said by Li, (2016) through the analysis of linguistic data on four English song discourses, the attitude of resource affect and appreciation are frequently used to show the author's emotions and

interpersonal relationships between author and listeners. By using this theory for song lyrics analysis, the researchers got useful insights into the emotional and evaluative components of music, providing a holistic understanding of the different aspects of music as a medium of communication and artistic expression.

4.1.5.1 Affect

Table 4.4 The Result of Affect Realisation

Features	Positive	Negative
Dis/Inclination		
Un/Happiness		(1) <i>Just stop your crying</i> (3) <i>Welcome to the final show</i> (20) <i>Stop your crying, baby</i>
In/Security	(10) <i>It'll be alright</i>	(11) <i>They told me that the end is near</i>
Dis/Satisfaction	-	-
Amount	1	4

This song has four negative affects and only one positive affect. It captures the emotional depth and complexities of their situation. In a stressful moment, the mother tries to provide emotional support to her child by stating (1) *Just stop your crying*, In the third clause she says (3) *Welcome to the final show*, implying that the mother is informing her children that this is their final moment. In line with Harry's interview assertion that the mother is told she doesn't have much time, which is implied in clause (11) *They told me that the end is near*. (20) *Stop your crying, baby*, a clause that is almost similar to clause (1) expresses a strong directive with a caring and affectionate way of conveying the desire to comfort her child.

The presence of more negative affect amplifies the state's feelings of sadness, loss, and longing. It also signifies that both parties are going through unpleasant emotions, admitting the pain and hardship that comes with parting. Despite the song's negative impacts, one effect signifies either a ray of hope or resilience in the face of the divide, this can be seen from clause (10) *It'll be alright*.

4.1.5.2 Judgement

Table 4.5 The Result of Judgement Realisation

Features	Positive	Negative
<i>Social Esteem</i>		
Normality		(2) <i>It's a Sign of the Times</i> (7) <i>We never learn,....</i> (8) <i>Why are we always stuck and.....</i> (16) <i>We don't talk enough</i>
Capacity	(15) <i>We can meet again somewhere...</i>	(5) <i>You can't bribe the door.....</i>
Tenacity	(10) <i>It'll be alright</i> (14) <i>Remember everything will be alright</i>	
<i>Social sanction</i>		
Veracity	-	-
Propriety	-	-
Amount	3	5

Based on the table above, it appears that the song reflects a combination of both positive and negative attitudes of a mother towards her child. The presence of both negative and positive reviews in the song shows a balanced portrayal of their individuality. Despite more negative evaluations, the presence of positive evaluations underlines resilience,

reflecting the strength and optimism that can appear even in times of sadness.

Clause (2) *It's a Sign of the Times*, points out that the mother is letting her know that this is the time for them to part ways. Clause (5) *You can't bribe the door on your way to the sky* is a figurative clause asserting that it is impossible to take certain actions to avoid that destiny because those events are beyond one's control as humans. Deeper sentiments are expressed in clauses (7) *We never learn, we've been here before* and (8) *Why are we always stuck and running from the bullets*, as indicated in the mood analysis section above. They include disappointment over the shortage of learning from previous experiences as a potential cause of current fears and difficulties. Furthermore, clause (16) *We don't talk enough* clearly states that they don't have enough time to talk.

Outside of the negative judgments, positive judgments are provided as well from the mother's perspective. Clause (10) *It'll be alright* and (14) *Remember everything will be alright*, both clauses demonstrate the mother's optimism that things will be alright in the future. Furthermore, through clause (15) *We can meet again somewhere, somewhere far away from here*, the mother seemed to be trying to convince her child that they would meet again somewhere far away one day. This far away place can be thought of as "the heaven," considering that all that good things eventually passes away and goes back to heaven.

4.1.5.2 Appreciation

Table 4.6 The Result of Appreciation Realisation

Features	Positive (admire)	Negative (criticise)
Reaction	(6) <i>You look pretty good down here but you ain't really good</i> (13) <i>Breaking through the atmosphere and things are pretty good from here</i>	(6) <i>You look pretty good down here but you ain't really good</i>
Composition	-	-
Valuation	-	-
Amount	2	1

Clause (6) *You look pretty good down here but you ain't really good*, contains negative and good appreciation from the mother. The positive appreciation is about the appearance of her child who is so beautiful. On the other hand, she adds contradictory arguments that her child's condition is not good. The intent of not being good is because of their separation. Clause (13) *Breaking through the atmosphere and things are pretty good from here*, is also a form of appreciation from the mother that what she sees from above looks very pretty good.

4.2 Discussion

Analysis of song lyrics using Michael Halliday's theory of interpersonal meaning and attitudinal analysis provides valuable insights into the use of language in Sign of the Times lyrics to investigate the interpersonal meaning claimed by Harry Styles.

In order to enhance understanding of the linguistic structure and help decipher deeper meanings between clauses, clause complex analysis is done before analysis of mood, modality, and attitude. Through the analysis of complex clauses, it is also found that there is a clause that supports Harry Styles's claim, "*They told me the end is near*". In his interview, Harry said that this song was written from the point of view as if a mother gave birth to a child and there were complications. The mother is told her child was fine, but she was not going to make it and she only had five minutes to tell her child. Furthermore, the mother also seemed to calm her child down by telling her child that they could meet again somewhere, she also added new information by saying "*Somewhere far from here*".

Previous research, that conducted by Putra and Winarta (2022), focused on the figurative language used in Sign of the Times reveals the presence of contradicting clauses in the lyrics. Their study offers valuable insights into the song's emotional depth and indirect meaning through figurative language, thus complementing my analysis particularly in the realization of mood elements. Through the realization of mood elements, the contradictory clause "*You look pretty good down here but you ain't look really good*" implies someone whose soul and condition are not good but still trying to appear strong because destiny says that death is near.

Using mood analysis, it can be seen that most of the song consists of declarative moods. It may indicate that the lyrics are the actual expressions of opinions or thoughts of a mother during her critical condition. The second clause, "*It's a sign of the times*", is information conveyed to the mother that these were the last moments

together. Moreover, the third clause, *"Welcome to the final show"* could be interpreted as an expression of acceptance of the situation that the mother said to support her child to accept her fate.

Several imperative commands convey messages or instructions directly from mother to child. The clause *"stop your crying"* which is said several times express instructions from a the mother to her child and offers emotional support in the difficult situation. In addition, there are interrogative moods that provoke thought and introspection about facing fate. The clause *"Will we ever learn?"* expresses a rhetorical question, and reflects desperate feeling about the current situation. The clause *"Why are we always stuck and running from bullets, bullets?"* may expresses frustration and concern and emphasise the need to address challenges directly.

The song has several modalities that indicate the feelings and attitudes of the mother. The clause *"We should open up before it's all too much"* can be interpreted as a sense of obligation to communicate in that short time. The clause *"Remember, everything will be alright"* could mean that there is always hope in every trial in life. This clause can inspire listeners to find strength in difficult times and send a powerful message of love, empathy, and acceptance.

Appraisal theory, as explored by Li (2016) and Vidhiasi (2021), has proven to be a powerful tool for understanding the expression of emotions, judgments, and opinions in song lyrics. These studies highlight the significance of analyzing attitudes conveyed in song discourse, which can serve as a rich source of language input for language learners and provide a deeper appreciation for the cultural

significance of music in different contexts. The use of appraisal theory aligns with this research focus on examining the attitudinal aspects of "Sign of the Times," contributing to a more comprehensive understanding of the song's interpersonal meaning.

Table 4.7 The Distribution of Attitude Resources

Attitude	Features	Amount	Frequencies
Affect	Dis/Inclination	-	31,25%
	Un/Happiness	3	
	In/Security	2	
	Dis/Satisfaction	-	
Judgement	Normality	4	50%
	Capacity	2	
	Tenacity	2	
	Veracity	-	
	Propriety	-	
Appreciation	Reaction	3	18.75%
	Composition	-	
	Valuation	-	
Total Amount		16	100%

The table above shows the affect element is 31.25% of all lyrics. This implies that the song goes deeply into the mother's emotions and conveys the sadness of the situation she is in. The mother's impending death, only five minutes

after giving birth, seems to present a strong and tragic scene that is likely to awaken feelings such as sorrow, despair, hope and even love in the face of suffering. Furthermore, the analysis shows that 50% of the lyrics consist of judgement. This highlights the existence of the mother's evaluative statement or assessment of her child during their meeting which is very short. Additionally, the attitudinal analysis shows that 18.75% of the lyrics convey appreciation. This suggests that the song includes components of value and admiration from the mother to her child as well as the actual situation. The appreciation aspect implies the close connection between mother and child, the significance of the events surrounding her death, and the inherent beauty of this unfortunate event.

Overall, the interpersonal meaning is realised implicitly, the clause's separation of mother and child may not be mentioned in the lyrics, but with the analysis of mood, modal, and attitude, the lyrics of the song present strong justification for Harry's statement. Based on the above findings, it can be concluded that my research questions were thoroughly addressed and comprehensively answered.

However, it is important to recognize the limitations of this study, which may impact the generalizability of our findings. While this research aims to support and justify Harry Styles' claims, it is important to note that interpretations of the song may vary. The analysis of this study only focuses on the lyrics and the intentions of the songwriters as expressed in the interviews. This may not fully capture all possible interpretations of the song's interpersonal meaning. Therefore,

despite its limitations, it highlights the importance of linguistics in songwriting and portrayal of interpersonal meaning in "Sign of the Times". Future research is expected to address these limitations by expanding sample sizes, taking cultural context into account, and exploring additional theoretical frameworks to gain a more comprehensive understanding of its interpersonal meaning.