

CHAPTER I

INTRODUCTION

A. Research Background

Language, communication and human beings are three components that cannot be separated from each other. As a social being, human always needs to communicate with others in order to fulfill his/ her needs. This communication possibly occurs through the use of language. By using language, people are able to express and share their ideas, feelings, desires, thoughts, and experiences to the others without being limited by time and place. Language also makes people possible to persuade somebody or to talk about the language itself. In other words, language plays an important role for human beings due to its function as a means of communication.

The way people use language can be represented in several forms. Music is one of the language forms that is often used by the people to communicate with others. Dallin states that people have used the elements of music for expressive purpose since the beginning of the civilization (1994: 1). As a form of language, music is closely related to the human life. Music is always used by the people in every moment either in togetherness, loneliness, happiness, or sadness without being limited by time and place. Music is always full of human expressions that make it applicable for every situation.

Song is a form of music that is considered as the language of emotion due to its function to communicate the artist's ideas and feeling. The artist or the song writer makes his work because of his desire to tell something to the audience. He will compose the song if he has something to say from his feeling or thought. Through his song, the audiences are able to see the song writer's personal view of life towards something around him. All these ideas and feelings are expressed by the song writer through the words called lyrics.

Through lyrics, the song writer shares everything including the moment of joy, sorrow, and love. Love is a universal theme that people love the most. That is why love song can be easily accepted by the audiences around the world. That makes love song stays exist through eras. As stated by Waluyo that love songs sung by the singers from different eras will not be boring to be listened to since each love song has different lyric that entertains people (1989: 1).

The song writers are different from one another in expressing their feeling and idea through lyrics. They get inspiration from their personal experience, imagination, or the influence of other song writers. America is a country where everything seems to be trendsetter for other countries including music. Many American song writers have produced popular love songs that give influence to other countries, such as Indonesia.

Jim Brickman who wrote “Valentine” in 1997 is known as an American popular composer and pianist. He has produced many romantic popular songs that are often sung in collaboration with other popular singers. His works always successfully become hits in every year. “Valentine” is one of Jim’s best known compositions which is sung in collaboration with Martina Mc. Bride as a singer. This song peaked on at #3 position on Billboard Adult Contemporary Chart and #50 on the Billboard Hot 100. Even it is always played and listened to by all people around the world every year.

Dianne Warren who wrote “I Don’t Want to Miss A Thing” is awarded as one of the most successful song writers in the recent history of pop music. Most Warren’s songs deal with romantic theme including “I Don’t Want to Miss A Thing” written in 1998. This song peaked on at #1 Billboard Hot 100 for four weeks and stayed at number one for several weeks in several other countries and at #4 in UK charts in November 1998. Even Simon Cowell labeled this song as “one of the great songs of all time” and nominated for an Academy Award for Best Song.

Swara Wimayoga is a guitarist of Indonesian group band, J-Rocks. He has written many songs for his band. “Fallin’ in love” is his first romantic song written in English in 2008. This song was recorded in Abbey Road Studio, London as an award for J-Rocks achievement in A-Mild Live Soundrenalin 2008. In its early year, this song has peaked on Indonesian song charts in some media. Other love song written by Indonesian song writers in 2000s era is “Secret Admirer”. It was written by Arina Ephipania Simangunsong in 2002. As a leader of Indonesian indie band, Mocca, Arina has produced many popular love songs for her band. “Secret Admirer” is Arina’s hit single that peaked on Indonesian indie song charts released by some media. Because of its popularity among Indonesian indie community, this song was re-released in the following year and compiled with other artists.

Love song lyrics are very interesting to sing and listen. It will be more valuable if the listeners not only listen to the music, but also understand the meaning inside the song in which not all the listeners are able to understand. Song lyric is different from other English texts, such as advertisement, news, short story, etc. Lyric can be categorized as literature due to its similar form of poem. Therefore, understanding the meaning of song lyrics needs a proper interpretation as the same way a poem is being analyzed. One of the ways that can be used to exploit the song meaning is Systemic Functional Linguistics (SFL) point of view.

Systemic Functional Linguistics (SFL) is an approach to linguistics introduced by MAK Halliday that treats the language as a foundation of the building of human experience. Halliday interprets language as a system of meaning. Therefore, language cannot be disassociated from meaning. ‘Systemic’ in SFL derives from the theory that sees linguistics as a system of choice accounting for the meaning that people make in using a language. ‘Functional’ term derives from the conceptual framework on which it is based on the functional

one rather than the formal one. People make choice based on the functions for which they seek to use language (1994: xiii-xiv).

As one of the language-used song carries functions within it: message to be shared, interaction between the song writer and the listeners, and medium to bind those two functions. Halliday called these function as metafunctions. It includes ideational meaning, interpersonal meaning, and textual meaning. Ideational meaning tends to construct mental picture in the reader's mind about the reality of what is going on. It is classified into two, experiential meaning dealing with the experience as inter-related part of a whole and logical meaning connecting the experiences (1994: 101).

Many ways of interpretation can be applied to be able to understand the meaning of song lyrics. One of those ways is using ideational meaning. Interpreting the song meaning through ideational meaning is important to dig more the meaning conveyed by the song writer through his lyric which is more meaningful than our daily conversation.

Based on the description above, the researcher is interested in comparing the artist's experience by conducting a research from some love song lyrics written by American and Indonesian song writers by applying the theory of SFL in a thesis entitled '**A COMPARATIVE STUDY OF IDEATIONAL MEANING BETWEEN THE LOVE SONG LYRICS WRITTEN BY THE MOST POPULAR AMERICAN SONG WRITERS IN 1990s AND INDONESIAN SONG WRITERS IN 2000s**'

B. Problem Statement

The research contains some questions dealing with the ideational meaning between the love song lyrics written by the most popular American song writers in 1990s and Indonesian song writers in 2000s. Since the researcher has tried to compare the ideational meaning of the lyrics written by the person from two different backgrounds, the problems proposed are divided into three points that represent this analysis. The questions proposed in the research are:

1. How is the ideational meaning realized in the love song lyrics written by American song writers?
2. How is the ideational meaning realized in the love song lyrics written by Indonesian song writers?
3. What are the differences and similarities between the love song lyrics written by the most popular American song writers in 1990s and Indonesian song writers in 2000s?

C. Research Objectives

Based on the problem statements above, the objectives of the research are to describe the ideational meaning of each text and to compare the ideational meaning of the love song lyrics written by two American song writers and two Indonesian song writers. The objectives of the research are divided into three specific aims, those are:

1. To describe the ideational meaning realized in the love song lyrics written by the American song writers.
2. To describe the ideational meaning realized in the love song lyrics written by the Indonesian song writers.
3. To describe the differences and similarities between the love song lyrics written by the most popular American song writers in 1990s and Indonesian song writers in 2000s.

D. Problem Limitation

The research was limited on the comparison of ideational meaning between the love song lyrics written by the most popular American song writers in 1990s and Indonesian song writers in 2000s. Each country is represented with two love song lyrics written by male and female song writer. The American song writers are represented by Jim Brickman with “Valentine” written in 1997 and Dianne Warren with “I Don’t Want to Miss a Thing” written in 1998. Meanwhile, the Indonesian song writers are represented by Swara Wimayoga with “Fallin’ in Love” written in 2008 and Arina Ephipania Simangunsong with “Secret Admirer” written in 2002. Since ideational meaning represents the experience of its participants, the analysis of this research was limited on the experiential meaning and logical meaning of each text without ignoring the culture influencing the song writers. Experiential meaning is represented by transitivity, while the logical meaning is represented by clause and group system. In the end, the researcher compared the love song lyrics written by two American song writers and two Indonesian song writers.

E. Research Benefits

The research was organized to describe and compare the ideational meaning of the love song lyrics written by American and Indonesian song writers. The ideational meaning can be construed by analyzing its transitivity, its clause system, and its group system. More specifically, the research was conducted to describe and compare how language is applied in the song lyrics for describing experience, especially in expressing the feeling of love.

The researcher hopes that the research will be beneficial for others. For the students who are interested in linguistics study, it will add some information and references in analyzing other song lyrics. For the music lovers, it will give information which is useful for them in understanding the song meaning. By understanding the song meaning, people are able to catch the message that the writer wants to deliver. For other researchers, the research will inspire them to complete and revise the further research.

F. Research Methodology

The researcher applied descriptive qualitative method in this research. It was organized to describe how American and Indonesian song writers express their feeling of love in the form of song lyric. The research was conducted by collecting data, analyzing data, and drawing the conclusion.

Data in the research was selected by purposive sampling. The researcher selected the data sources dealing with the relevant theme. The data are the song lyrics containing the experience of love written by American song writers and Indonesian song writers. Therefore, the researcher tried to describe the ideational meaning of "Valentine" as Text 1 and "I Don't Want to Miss A Thing" as Text 2 which are written by two popular American song writers and "Fallin' in Love" as Text 3 and "Secret Admirer" as Text 4 which are written by two popular Indonesian song writers. The researcher also applied total sampling in analyzing the data. At the end, the researcher tried to compare the ideational meaning of those two groups of text. More details of the research methodology will be explained in Chapter III.

G. Thesis Organization

This thesis consists of five chapters that are organized as follows:

CHAPTER I: INTRODUCTION, consists of Research Background, Problem Statement, Research Objectives, Research Limitation, Research Significance, Research Methodology, and Thesis Organization.

CHAPTER II: LITERATURE REVIEW consists of the description of Music and Ideas, Profile of Songs, Systemic Functional Linguistics, Text and Context, Genre and Generic Structure Potential, Functions of Language, Ideational Meaning, and Lexicogrammar.

CHAPTER III: RESEARCH METHODOLOGY, consists of Type of Research, Source of Data, Sample and Technique of Sampling, Research Procedures, Technique of Collecting Data, and Technique of Analyzing Data.

CHAPTER IV: ANALYSIS consists of Data analysis in the form of Description and Interpretation of the Data and Discussion.

CHAPTER V: CLOSING consists of Conclusion and Recommendation.

CHAPTER II

LITERATURE REVIEW

A. Music and Ideas

Art and human life are two inseparable elements. Art gives freedom to the human in expressing his/ her mind, feeling, and ideas. It also gives people the authority to feel the work in its unique and different way. As stated by Machlis that whenever men have lived together, art has sprung up among them as a language charged with feeling and significance (1995: 3). Art is always available in every society since art is the product of human activities, creations, and modes of expression. This human product can be presented in various forms, including music. In primitive culture, music is the direct expression of human experience and constitutes a powerful bond between the individual and his fellows (*Ibid.*, 8). As its development, music still retains its connection with the springs of human feeling, with the accents of joy and sorrow, tension and release.

Music is not universal since music is a reflection of the time and place that produced it (Griffey, 1995: 5). It means that music represents the condition, culture, even fears and hopes at the time it is produced. Machlis states that music is the language of the emotion and like language, it aims to communicate the meaning (*Op. cit.*, 4). It consists of words and tone. Words are concrete mean has a fixed meaning and convey specific ideas. Tone is fluid and intangible which assumes meaning only from its association with other tones. Dealing with the idea, music has several elements which cannot be separated from each other. Those elements are melody, harmony, rhythm, tempo, timbre, and dynamic. These build up the wholeness of idea of its composer (Schoenberg, 1995: 2).

A melody is a succession of tones perceived by the mind as an entity and called as the soul of music. A good and unique melody has a power to move us as listeners. Through melody, we can derive an impression of conscious arrangement: the sense of a beginning, middle, and an end. Each composer has his/ her own characteristics in arranging the melody, so that it is very possible to be different between one and others. Paul Hindemith states that melody is the element in which the personal characteristics of the composer are most clearly and most obviously revealed (Paul Hindemith in Machlis, 1995: 19). That's the reason why melody is the essential unit of music.

Harmony refers to the movement or progression of music. In the large sense, it denotes the overall organization of tones in a musical work to achieve order and unity (*Ibid.*, 20). Meanwhile, rhythm refers to the element of music most closely allied to body movement which denotes the orderly movement of music in time. It is called as the heartbeat of music since it is the principle of the organization controlling the duration of tones (*Ibid.*).

Tempo is an element of rhythm which means to the rate of speed or the pace of music. It determines the speed of the measures whether the beats occur

slowly or rapidly which construes the character of the music. Tempo carries emotional implications that make us give response to it physically or psychologically (Ibid).

Timbre is the characteristic color of music instruments. It focuses on the musical impression that gives special tonal image and character to the music. The same tone will sound different when it is produced by different instruments (Ibid., 34). Machlis defines dynamic as degree of loudness or softness at which the music is played. Some principal dynamic indications are: very soft (pianissimo), soft (piano), moderately soft (mezzo piano), moderately loud (mezzo forte), loud (forte), and very loud (fortissimo). The special importance are the changes in dynamics, such as growing louder (crescendo), growing softer (decrescendo or diminuendo), and sudden stress (sforzando) (Ibid., p. 60).

All the elements above are inseparable each other in building up the wholeness of music. The wholeness of music means the idea of music that cannot be ignored by the artist. Schoenberg states that he himself considers the totality of a piece as the idea which is creator wanted to present (1995: 1). Thus, those elements above have important role in defining the idea of music.

1. Lyric

Lyric is derived from the Greek word for *lyre* which means poetry sung to musical accompaniment (www.poeticbyway/glossary2.html). Wikipedia gives the definition of lyric as a form of poetry that does not attempt to tell a story, as do epic poetry and dramatic poetry, but it is more personal nature instead (http://en.wikipedia.org/wiki/Lyric_poetry). Pickering gives his definition of lyric as a poem that is primarily descriptive or expository (1997: 818). It means that lyric poetry tends to express personal feeling and idea which has a structure written in descriptive or expository on the realm of music.

The artists express their mind and feeling through their works. Lyric is one of the ways how the writers express their personal experience. Lyric provides guidelines to the development of ideas expressed by the writers to the audience that make them understand the ideas inside the lyric. The audience will be able to understand what the writer is going to share and what is going on. In terms of music, the song writer gives some important information expressed in certain form of lyric, such as repetition of refrain or chorus.

2. Song

Song is a natural form of music that is also used as a means of communication between the writer and the listeners. Song is a composition which consists of lyric and music. Griffee gives the definition of song as pieces of music that have words (1992: 3). He also compares song and poetry. According to Griffee, song and poetry have some similar elements. Both song and poetry are vocally produced, linguistically meaningful, and has melody. This definition gives us more understanding about song that song is usually spoken or sung. It is linguistically meaningful since it conveys meaning to the listeners through its lyric. Besides, song adds the feeling reflected by its rhythm, tempo, and melody whether it is written in major or minor key and so on.

Though song and poetry are similar in some terms, song has its own characteristic that differentiates it from poetry. Griffee states at least three features of songs, such as follow:

1. Songs convey a lower amount of information than poetry since song is usually heard than read.
2. Songs have more redundancy and simplicity than poetry because song is heard for a short time.
3. Songs create their own world of feeling and emotion that make the listeners react as if the song were sung for them personally (*Ibid.*)

Three features of songs above give us deeper understanding about song. Song should be written in a simple way since the listeners has to understand in a very short time. The language used in a song should be easy listening in order to ease the listeners in understanding the lyric while the song was sung. Song has strength to emotionally influence the listeners. Songs speak to us directly and reassure us in our moments of trouble.

B. Profile of The Songs

1. Valentine

“Valentine” is a love song written by Jim Brickman and sung by Martina McBride. It was written in 1997 and become one of Jim’s best-known compositions even become a Top 10 hit on the Billboard Country Chart. It peaked on at #3 position on Billboard Adult Contemporary Chart and #50 on the Billboard Hot 100. “Valentine” was originally only released to Adult Contemporary, but charted on the country charts as an album cut. It was remixed and released to country radio the following year.

Jim Brickman is an American composer and pianist who was born on November 20, 1961. He revolutionized the sound of Adult Contemporary music with his pop-style solo piano and the romantic popular song. Jim often collaborates with other popular singer, such as Martina McBride, Michael W. Smith, Kenny Loggins, Carly Simon, Herb Alpert, Collin Raye, Pam Tillis, Michael Bolton, Donny Osmond and Olivia Newton-John.

His remarkable career includes six Gold and Platinum selling albums, three #1 and twelve Top 10 Adult Contemporary radio hits, consistent debuts at #1 on Billboard Magazine’s New Age chart, a Grammy nomination in 2003, SESAC “Song writer of the Year” award, a Canadian Country Music Award for “Best Vocal/ Instrumental Collaboration,” a Dove Award presented by the Gospel Music Association for “The Gift”. “Valentine” is his third single included in *Picture This* album in 1997 (<http://www.jimbrickman.com>).

2. I Don’t Want to Miss a Thing

“I Don’t Want to Miss a Thing” is a hit single by an American rock band, Aerosmith which was written by Dianne Warren in 1998. It was taken from the original soundtrack of *Armageddon* and peaked high position in charts around the world. It debuted at #1 on the Billboard Hot 100 for four weeks from September 5 to September 26, 1998. It also stayed at number one for several weeks in several other countries and at #4 in UK charts in November 1998. “I Don’t Want to Miss

a Thing” became popular song. This song was nominated for an Academy Award for Best Song. Even Simon Cowell labeled this song as “one of the great songs of all time” during the show’s seventh season.

Dianne Eve Warren is one of the most successful song writers in the recent history of pop music. She was born on September 7, 1956 in Van Nuys, California. Most Warren’s songs deal with romantic theme. She is the first song writer in the history of Billboard to have seven hits, all by different artists, on the single chart at the same time. Some artists presenting her songs are Michael Bolton, Mariah Carey, Daniel Bedingfield, Celine Dion, N’ Sync, Whitney Houston, etc.

Many Warren’s songs achieved prestigious awards. For instance, “Because You Loved Me” presented by Celine Dion became the winner Grammy Award for Best Song Written for a Motion Picture, Television or Other Visual Media, Oscar nominee, Golden Globe nominee, and Nina Girado. “I Don’t Want to Miss a Thing”, that was originally meant for Celine Dion, got the Oscar Nominee (<http://en.wikipedia.org>).

3. Fallin’ in Love

“Fallin’ in Love” is a hit single by Indonesian band, J-Rocks. It was written in English and Indonesian language versions. This song was written by Swara Wimayoga in 2008, while the Indonesian version was co-written with other personals of J-Rocks, Iman, Anton, and Sony. “Fallin’ in Love” was included in J-Rocks mini album entitled “Road to Abbey” which was recorded in Abbey Road Studio, London.

Swara Wimayoga, the bassist of J-Rocks, was born on November 29, 1981. Wima also wrote other songs co-written with other members, such as “Kau Curi Lagi”, “Lepaskan Diriku”, etc.

J-Rocks’ debut started from 2004 as the winner of Nescafe Get Started. J-Rocks cannot be said as the popular band at the first debut. As the development, J-Rocks grew became a group band which get much influence from Japanese music style. Releasing two album entitled *Topeng Sahabat* (2005) and *Spirit* (2007), J-Rocks successfully achieved the award in A-Mild Soundrenaline 2008 as “The Band Who Can Free Their Voice”. Thus, J-Rocks now become the first Indonesian band which records their songs in legendary studio, Abbey Road Studio, London (<http://www.gatra.com>).

4. Secret Admirer

“Secret Admirer” was written by Arina Ephipania Simangunsong and sung by Mocca. It was compiled with other 12 songs in *My Diary* album as the debut album of Mocca which were written sequentially based on the telling story concept released in 2002. It starts with *Once Upon A Time* as an intro followed by *Secret Admirer* that tells about her first encounter with her secret admirer. The next songs tell about her experience after knowing her secret admirer. All these stories were written based on the girl’s point of view.

Arina Ephipania Simangunsong was born on May 4, 1978. She has written many songs which are sung by her band, Mocca. This band started their debut in

1997 by performing from campus to campus. Although they play music under the indie label, Mocca is considered as a successful band. After trying for years, Mocca successfully released their first album entitled *My Diary* (2002) followed by *Friends* (2004) and *Colours* (2007), and other indie and compilation albums. Their success brings them to go international. In 2005, they performed in Japan and Korea after performing in Singapore and Thailand (<http://www.tembang.com>).

C. Systemic Functional Linguistics

Systemic Functional Linguistics is a study of linguistic introduced by MAK Halliday which focuses its study on discourse analysis. It emphasizes meaning as the fundamental aspect in analyzing language. As stated by Halliday that language is interpreted as a system of meanings, accompanied by forms through which the meaning can be realized (1994: xiv). This opinion is supported by Martin who sees functional linguistics has a conceptualization of language as a resource of meaning (1992: 3).

It is necessary to say that SFL carries two concepts: systemic and functional. It is systemic because SFL is based on the systemic theory. It is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options. It means starting with the most general features and proceeding step by step so as to become ever more specific (Halliday, 1994: xiv). The description above gives understanding that systemic is a theory of choice of meaning. SFL is also functional because it is based on the functional conceptual framework. It is based on how language is used rather than is formed. Language, either said or written, has evolved to satisfy human needs. Thus, SFL studies language based on the functional concept rather than the formal one.

Therefore, SFL theory focuses on the relationship between text and its context which are inseparable each other. It explains the function of language in the context of use. How language constructs meaning can be analyzed by connecting text and its context. There are two contexts that should be considered in analyzing text: context of situation and context of culture. As stated by Halliday that text is a language doing the job to express function in context of situation and context of culture (Ibid).

D. Text and Context

Text refers to the language in use. It aims as a language doing a certain function in its context. Text can be represented in written or spoken form or other form usually used by the people to express their mind and ideas. As a form of text, language carries out social functions of social process in a society. Thus, text always represents social norms and values where the text is produced. According to Halliday, a text is a semantic unit, not the grammatical one like clause or sentence (1994: xvii). Text is a result of choice of meaning since it consists of

meaning represented in the communicable form. Since it cannot be defined by its length it can be a single word, phrase, clause, sentence, or people conversation.

A text can be observed from two points of view. Firstly, text can be observed as a process. As a process, text is a process of social interactions and activity among its participants in expressing their social functions. Secondly, text is observed as a product. As product, text can be recorded, saved and released for other social processes (Santosa, 2003: 18).

Text always deals with the context when and where the text is produced. It has been stated that text is a language doing certain job in expressing social function and meaning in its context (*Ibid.*, 17). Language as a text always occurs in two contexts. Those are context of culture and context of situation. Context of culture is an outer context around the text. It can be the social norms and values in the society where the text is produced. Meanwhile, context of situation is a term covering all the things going on in the world outside the text. Context of situation can be analyzed through three conceptual frameworks: field, tenor, and mode.

Field refers to what is happening, what the participants do at that time by using language as the medium. Field tends to describe when, where, why, and how it happens which can be analyzed through text structure, cohesion system, transitivity, clause system, and lexical system (*Ibid.*, 50).

Martin defines tenor as the negotiation of social relationship among its participants (1992: 523). Tenor focuses not only on the participants involved in the social process, but also the characteristics and the role of the participants. It consists of three dimensions; status, contact, and affect. According to Martin, status refers to the relative position of interlocutors in a culture's social hierarchy (*Ibid.*, 525). Contact is the degree of involvement among the participants which evaluates the language used in the text is familiar or not. Affect refers to the evaluation among the participants. It can be said as the assessment or judgment among the participants in a text that might be negative or positive (Santosa, 2003: 51).

Mode refers to the role of language which covers the symbolic organization of a text, the position and the function in its context. It involves two components; channel and medium. Channel concerns to how language is used in a text whether it is written or spoken. Medium means the medium used to express the language whether one-way or two-way communication (*Ibid.*, 52).

Based on the explanation above, it can be concluded that text is language doing certain job to express social function in its context of situation and context of culture. The relation between text and context can be seen in the following diagram as stated by David Butt. (1996: 12).

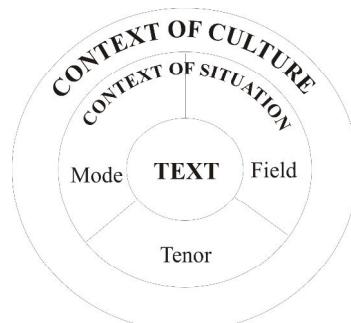


Figure 2.1. Text in Context

E. Genre and Generic Structure Potential

Some linguists propose their ideas about genre. Hasan defines genre as a language doing job appropriate to its context (in Santosa, 2003: 24). Genre is considered as a social process having social purposes through social activity sequences (*Ibid*). Other linguist, Martin, states that genre is a social process which is goal-oriented through its staging. Based on those definitions, it can be concluded that genre is a text produced by social process which has function and meaning written in certain structure.

Genre of a text is realized by the text structure. The structure of the text which is different between one another determines the genre of the text. There is an obligatory structure in a text called Generic Structure Potential (GSP). GSP is a structure used to diagnose the social function of a text. Martin states that GSP of a text consists of the opening, the body and the closing (1992). There are three types of genre: service encounter, factual, and narrative genre.

1. Service encounter genre

Service encounter genre is a selling-buying genre. It is a type of genre which occurs between the seller and the buyer or the customer and the servicer. The use of selling-buying genre might be different in one and other places depending on each culture.

2. Factual genre

Factual genre is explored from the social process in society. Every society has the same social process if they have same culture. They are different in context of situation. Factual genre is explored from daily activities surround us, academic, journalism, etc.

Based on its social function, factual genre is divided into eight types which have different GSP (how the staging arrangement of the genre is).

Recount genre has function to report a particular event or activity which occurred in the past. It retells a particular event in a sequence of time. It starts with an orientation (the context in which the event occurs), the body (temporal sequences), and reorientation (restatement of the orientation).

Report genre functions to describe the way things are with reference of natural man-made and social phenomena in the environment. It does not have structured sequence of actions. Its GSP is divided into two parts: general

classification as the opening and description which describes parts, qualities, and habits of behaviors.

Description genre functions to describe thing, either living or unloving things. It vividly portrays a person, place, or thing in such a way that the reader can visualize the topic and enter into the writer's experience. Thus, descriptive genre does not have certain structure. It consists of identification and description in its GSP.

Procedure genre has function to describe how something is accomplished through a sequence of actions. It is general and structured based on the certain sequence of actions. Thus, the structure in procedure genre is not reversible. It starts from the goal and followed by procedural steps.

Explanation genre aims to explain process of a particular event or phenomena. It has a structured GSP started with the general statement and followed by some series of explanation.

Exposition genre functions to propose an opinion or idea from one point of view. It is split into Analytical exposition and Hortatory Exposition. Analytical exposition tries to persuade the readers that something is the case. It starts from the thesis and followed by arguments and conclusion. Meanwhile, Hortatory persuades the readers that something should or should not be the case. It starts with the thesis and followed by recommendation.

Discussion genre has function to discuss a particular issue from at least two points of view. It begins with issue followed by argument for point and the elaboration, point and the elaboration, argument against point and the elaboration, and conclusion.

Exploration genre functions to find out something which is still debatable and in theoretical phase. This genre enables the activity sequence should be structured or not. However, in order to gain the effective result, it is required to be structured (Martin, 1992).

3. Narrative genre

This genre is explored from a social process of telling story. It aims to entertain people or give critic to certain social phenomena. It is split into **Recount, Anecdote, Exemplum, and Narrative**. Recount aims to retell the events occurred in the past for entertaining people. It is divided into orientation, events, and reorientation. Anecdote aims to tell an account of an unusual incident to the others. It starts with abstract, orientation, crisis, incident, and coda. Exemplum functions to present an unusual event as an incident followed by presentation of what it should be. It consists of abstract, orientation, incident, interpretation, and coda. Narrative functions to amuse, entertain and deals with problematic events which lead to a crisis or turning point of some kind and find a resolution.

4. Genre of poem

It is described before that Griffey proposes the similarity between song lyric and poem. He states that song lyric and poem are similar since both of them have melody, meaning in linguistics, and vocally produced. It shows that song lyric and poem have a tight relationship. Therefore, it is necessary to consider the poem genre in analyzing the genre of song lyric.

Based on the way the writer expresses his feeling or idea, Waluyo classified the poem genre into two types. Those are narrative poem genre and descriptive poem genre.

Narrative poem describes the story or the explanation of the writer. As narrative text genre, narrative poem genre functions to amuse, entertain and deals with the problematic events. Narrative poem itself can be simple, suggestive, or complex. It includes epic, romance, ballad and poetic tale. Epic tells the book-length adventures of the founders of a nation or culture. Ballad is a poem which contains a dramatic story of a hero, idol, or someone who become a central of attention. Romance is similar with epic in length, but it emphasizes on love and super natural events. Poetic tale is a short story in verse.

Descriptive poem functions to describe the writer's impressions towards particular event, thing or other phenomena in which the writer is interested. It is classified into satire, social critic, and impressionistic. Satire is a poem expressing the unsatisfying of the writer toward a certain condition by using the opposite parable. Social critic is a poem expressing the dislike of the writer toward the condition or someone else by describing their weaknesses. Impressionistic poem expresses the writer's impressions towards something (Waluyo, 1989).

F. Functions of Language

Language is used by the people as a means of communication. By using language, people are able to share their experience to the others, to share what they have in their mind, to describe events, and to persuade someone. People relate each other by building communication. It means that there will not be any interaction without building communication among us and there will not be any communication without language used. Therefore, language is very important in maintaining the social interaction. The way in which people use language in doing their activities called as the functions of language (Halliday and Hasan, 1985: 20).

Malinowski divides the functions of language into two groups, pragmatic function and magical function. Pragmatic or practical function concerns on the practical use of language in doing certain. Practical function is split into smaller function: active language and narrative language. Meanwhile, magical or ritual function concerns on the use of language in religious events or ceremony (*Ibid*).

Other linguist, Halliday, has his own classification of the language functions. He classifies the function of language into three: ideational function, interpersonal function, and textual function. These three functions are known as metafunction that underlie all the use of language either to understand the environment or to act to the others (1985: xiii).

Ideational function constructs mental picture in the reader's mind about the reality what is going on. It reveals experiences and coveys a picture of reality to the readers. It is split into experiential meaning and logical meaning. Experiential meaning is the use of language to reflect the experience of its participants as the agent who is doing the activities. Meanwhile, logical meaning is used to understand the relation between participants and its process (Santosa, 20031: 20).

Interpersonal function describes social interaction among its participants. Participants in interaction event consist of speaker and listener who interacts each other in the form of giving something or demanding something. Halliday called this as the most fundamental type of speech role. He has certain notion of these types of interaction: giving means inviting to receive, while demanding means inviting to give. The commodities exchanged in interaction event are: 1. Good and services, 2) information (1985: 68).

Textual function deals with the message delivered by the text. It organizes ideational function and interpersonal function in coherent. At clause rank, this function can be analyzed through theme-rheme system. Halliday states that theme is the element which becomes the point of departure of the message. It is about what the clause is concerned. Meanwhile, rheme is the reminder of the message in which theme is developed. A clause consists of theme-rheme which put in a structure with theme is put first (*Ibid.*, 37).

The three metafunctions are closely connected to its context of situation. Those metafunctions reveal three conceptual frameworks of context of situation. Field is revealed through ideational meaning, tenor is revealed through interpersonal function, and mode is revealed through textual function (Halliday and Hasan, 1985: 34).

G. Ideational meaning

Ideational meaning is the use of language that functions to represent the experience of its participants. Halliday states that ideational meaning is a mental picture of reality, to make sense of people's experience of what goes around them and inside them (1985: 101). Basically, there are three concepts talked about in ideational meaning. First, the process itself talks about how we describe the actions, happenings, feeling, situation, and so on. Second, ideational meaning also describes the people and the things involved in that process. It is what we call as the participants. The last, ideational meaning considers the circumstances of the happenings including time, place, manner, and so on (Halliday, 1994: 106).

As stated before, ideational meaning consists of experiential meaning and logical meaning. Experiential meaning represents the experience of its participant while logical meaning concerns on the relation among its participants and its process. At clause rank, experiential meaning is represented by transitivity. Then, the experiences revealed by experiential meaning are connected each other by logical meaning. It shows the relationship among the processes and the participants. Logical meaning itself can be analyzed through clause system and group system.

H. Lexicogrammar

Lexicogrammar derives from two words, lexis and grammar. Lexis is a word used in a text, while grammar refers to a structure or system. Based on the definition above, lexicogrammar refers to the use of word in morphology, group, or clause in expressing language metafunction and social function (Santosa, 2003: 77). It means that lexicogrammar talks about some grammatical units that represent ideational meaning, interpersonal meaning, and textual meaning. Some

grammatical units representing ideational meaning are transitivity, group system, and lexis, including congruency.

1. Transitivity

Transitivity is a grammatical unit representing experiential meaning. It construes the experiences of the participants and what is going on at that time. In expressing the experience and the happening, transitivity includes three components which provide the frame of references in interpreting our experience of what is going on. Those components are:

- a. The process itself
- b. The participants involved in the process
- c. The circumstances associated with the process

The existence of process and participants influence each other since process needs certain participant in its realization. Meanwhile, the existence of circumstance is optional it can be added or not. The realization of these three components deals with the occurrence of group system. As a central point in transitivity system, process is realized by verbal group, the participant is realized by nominal group and circumstance is realized by adverbial group.

a. Process and its participants

According to Halliday, there are three main types of process in transitivity system. Those are material process, mental process, and relational process. Other types of process might be found in transitivity system are behavioral process, verbal process, and existential process. Behavioral process occurs on the borderline between material and mental process. On the borderline of mental and relational process is verbal process. The last one is existential process on the borderline between the relational and the material process (1994: 106).

1) Material process

Material process construes the happenings and the doing. It realizes what is going on and what the participants do. Material process may be in the form of abstract doings and happenings. As stated by Martin that material covers both concrete and abstract process. He also states that concrete material process has also come to serve as a model for construing experience of change in abstract phenomenon (1997: 103).

Material process involves some participants, such as actor, goal, range, and beneficiary. Actor is participant who or which does something, goal is a participant that suffers or undergoes the process, range is the expansion of process or scope of process, and beneficiary is participant benefiting from the process. Beneficiary is split into client and recipient. Those two participants are different in terms of what they get. Client is a participant to whom the service is done for, while recipient is a participant to whom the goods are given.

He	throws	the ball	to me
Actor	Process: material	Goal	recipient

2) Mental process

Mental process is a process of sensing including feeling, thinking, and perceiving. Halliday states that mental process is a process of feeling, thinking,

and seeing. These three terms then constitute the principal sub-types in general terms: (1) perception, (2) affection, and (3) cognition (Op.Cit., 118). Perception relates to the process using five senses, such as seeing, hearing, and smelling. Affection is a process that relates to the feeling like liking, loving, and fearing. Meanwhile, cognition deals with the use of brain, like believing, understanding, and thinking. There are other sub-types of mental process, such as wanting, desiring, needing, hoping, and wishing. Senser and phenomenon are two participants in mental process. Senser is a participant who feels, thinks, or sees something, while phenomenon is a participant which is felt, thought, and seen.

She	believes	You
Senser	Process: mental	Phenomenon

3) Relational process

Relational process is a process of being. Halliday states that relational is not ‘being’ in the sense of existing. It tends to something which is being said to ‘be’ something else. It means that relational process describes the relationship among its participant. This relationship might be giving attribute or assessment. Thus, there are two types of relational process; attributive relational process and identifying relational process (Ibid).

a) Attributive relational process (ARP)

Attributive Relational Process (ARP) is a process which relates one participant to another (Santosa, 2003: 83). As its name, this process relates participants by giving attribute to something else. The participants needed in this process are carrier and attribute. Carrier is a participant given attribute, while attribute can be participant realized in noun phrase or identifying feature realized in adjective and adverbial. Since ARP occurs only in active form, it is not reversible. The indication of this process is the use of some verbs such as *become, seem, look, feel, smell*, and so on.

She	looks	so pretty
Carrier	Process: ARP	Attribute

b) Identifying relational process (IRP)

Identifying Relational Process (IRP) is a process that relates one participant and others by giving assessment (Ibid., 84). IRP involves two participants; token and value. Token is the subject in active clause, while value is the subject in passive clause. Since IRP is reversible, token and value can be exchanged. Some verbs realizing IRP are *be, make imply, show, realize*, and so on. The examples of IRP are such as below:

Danny	is	my brother
Token	Process: IRP	Value

My brother	is	Danny
Value	Process: IRP	Token

4) Behavioral Process

Behavioral process is a process of physiological and psychological behavior (Ibid., 139). This process lies between material and mental process. It is split into two processes; verbal behavioral process and mental behavioral process.

a) Verbal Behavioral Process

Verbal behavioral process is a behavioral process using verbal deed in doing the action. It involves three participants; behaver, verbiage, and receiver. Behaver is the participant who does the process, verbiage refers to what is said, and receiver is the participant to whom what is said is directed. Some verbs realizing verbal behavioral process are *explain, suggest, claim, etc.*

She	explains	the material	to me
Behaver	Process: VBP	Verbiage	Receiver

b) Mental Behavioral Process

Mental behavioral process is a behavioral process using mental deed in doing action. It involves two participants called behaver and phenomenon. Behaver is a participant who thinks or feels something and phenomenon refers to something suffers the process. This process is realized by some verbs, such as *watch, look, memorize, listen, etc.*

She	is watching	the concert
Behaver	Process: MBP	phenomenon

5) Verbal Process

According to Santosa, verbal process is purely process of saying and it does not involve any action (2003: 81). It lies between the mental and material process. The participants involved in this process are sayer (the participant who says something), verbiage (something which is said), and receiver (the participant who receives what is said). Some verbs realizing this process are *ask, tell, say, etc.*

I	tell	him	a story
Sayer	Process: verbal	Receiver	Verbiage

6) Existential Process

Halliday defines existential process as the process showing that something exists or happens (1994: 142). It lies between relational process and material process. It only involves one participant called existent that is the object or event which is being said to exist (Ibid.). Existential process is shown by the clause started with '*there is/ are...*' or with the verb '*exist*'.

There	is	a book	on my table
	Process: existential	Existent	circumstance

b. Circumstances

It has been stated before that transitivity includes not only process and its participants, but also the circumstances. Circumstance is physical and non-physical process environment covering the process (Santosa, 2003: 87). It is realized by adverbial phrase. There are eight types of circumstance; extent, location, manner, cause, accompaniment, role, matter, and angle.

1) Extent circumstantial

Extent circumstantial deals with distance and time duration. It is used to answer the question of *how far?* *How long?* *How many times?* It occurs with or without preposition *for* (Op. Cit., 152).

I have been reading	for twenty minutes
	Circumstantial: extent

2) Location circumstantial

Location circumstantial expresses the location of a process which can be defined in terms of time and place. Location circumstantial of time can be realized by *hours*, *days*, *weeks*, *months*, etc. Location circumstantial of place is split into three; place, space, and direction including passage, source, and destination. Location circumstantial is used to answer the question of *where?* and *when?*.

I saw him	this morning
	Circ: location: time

I'm waiting for you	In the dining room
	Circ: location: place

3) Manner circumstantial

According to Halliday, manner circumstantial comprises three subcategories; means, quality, and comparison. Manner circumstantial of means refers to the means whereby a process takes place. It is usually expressed by prepositional phrase, such as *by* or *with*. The interrogative forms used to check are *how?* and *what with?* (Ibid).

I cut the paper	with the scissor
	Circ: manner: means

Manner circumstantial of quality refers to the circumstance which is usually expressed by an adverb. It can be checked using interrogative form of *how?*

The baby cries	loudly
	Circ: manner: quality

Manner circumstantial of comparison is a circumstance showing comparison its participants and among its process. It is expressed by a prepositional phrase with *like* or *unlike* or an adverbial group of similarity or difference. It can be checked using the interrogative form of *what like?*.

He speaks loudly	like a dog barking
	Circ: manner: comparison

4) Cause circumstantial

Cause circumstantial is classified into five categories: reason, purpose, behalf, concession, and condition. Cause circumstantial of reason represents the reason for which process takes place. It is usually signed by the use of preposition *through* or by a complex preposition, such as *due to*, *because of*, *as a result of*, etc.

He cannot attend the meeting	because of the rain
Circ: cause: reason	

Circumstantial of purpose expresses the purpose of the process. Halliday states that circumstantial of purpose represents the purpose for which an action takes place or the intention behind the process. It is typically expressed by a prepositional phrase with *for* or a complex preposition, such as *in the hope*, *for the purpose of*, etc (Ibid).

I go home	for lunch
Circ: cause: purpose	

Cause circumstantial of behalf represents the entity or person on whose behalf or for whose sake the action is undertaken. Some complex preposition representing circumstantial of behalf are *on behalf of*, *for the sake of* and a prepositional phrase of *for*.

The director gives more salary	on behalf of the diligent workers
Circ: cause: behalf	

Cause circumstantial of condition is a circumstance giving condition to its process. It is expressed by *in case of*, *in the event of*. Its interrogative form is *what if*.

In case of raining	I should wear my coat
Circ: cause: condition	

Cause circumstantial of concession gives concession to its process. It is realized by some prepositional phrase, such as *in spite of*, and *despite of*.

This song is popular	in spite of its simplicity
Circ: cause: concession	

5) Accompaniment circumstantial

Accompaniment circumstantial is the circumstance which accompanies its participant in a process. It represents the meanings ‘and’, ‘or’ ‘not’ as circumstantial through prepositional phrase like *with*, *without*, *beside*, *instead of*.

The dog likes bone	Instead of meat
Circ: accompaniment	

6) Role circumstantial

Role circumstantial shows the role done by the participants in a process. It answers the question of *what as?* Thus it is usually signed by the prepositional *as*.

She acts	as a princess
Circ: role	

7) Matter circumstantial

Matter circumstantial refers to the matter in a process. The prepositions used to realize matter circumstantial are *about*, *concerning*, *with reference to*, and *of*. It corresponds to the question *what is about?*

The students discussed	about the school policy
Circ: matter	

8) Angle circumstantial

Angle circumstantial deals with verbal process. It shows the sayer who says something. It is signed by the complex prepositional phrase, such as *according to*, *in the opinion of*, etc.

According to Jack	Sarah is a beautiful girl
Circ: angle	

c. Extra causer

In his book, Santosa describes other special category in transitivity system namely extra causer. Extra causer is the agent who is not involved in other participants above (actor, senser, behaver, sayer, carrier, token, and existent) (2003: 92). It consists of four types called initiator, inducer, attributor, and assigner.

1) Initiator

It is assigned by some verbs, such as *make*, *let*, *get (x)*, *do*.

The wind	makes	the birds	fly
Initiator	Pro-	Actor	-cess

2) Inducer

Some verbs following inducer are *persuade*, *convince*, *assure*.

She	convinces	me	that you are right
Inducer	Process	Senser	Phenomenon

3) Attributor

It needs some verbs like *make*, *keep*, *drive*, and *leave*.

You	make	them	silent
Attributor	Process	Carrier	Attribute

4) Assigner

Assigner is a participant assigned by some verbs like *elect*, *name*, *call*, and *make*.

Daniel	call	me	sister
Assigner	Process	Token	Values

Halliday calls this as ergative form. Ergative form occurs when the terms “transitive” and “intransitive” are no longer appropriate. The same verbs can occur in these two models with the given verb as a process. In ergative model, each process has associated with it one participant that is the key figure in that process. It is the one through which the process is actualized. It is called medium (1994: 163).

The wind	makes	the birds	fly
Agent	Pro-	Medium	-cess

She	convinces	me	that you are right
Agent	Process	Medium	Range

You	make	them	Silent
Agent	Process	Medium	Range

Daniel	calls	me	Sister
Agent 1	Process	Agent 2	Medium

2. Group System

a. Nominal group

Santosa defines nominal group as an expansion of a noun which consists of one noun as a head called thing and some modifiers (2003: 99). The modifiers are split into pre-modifier and post-modifier. Pre-modifier includes Deictic, Numerative, Epithet, and Classifier. Meanwhile, there is only one post-modifier called qualifier (Martin, 1992: 13). Those modifiers are put in order as stated by Santosa (Op. Cit., 100).

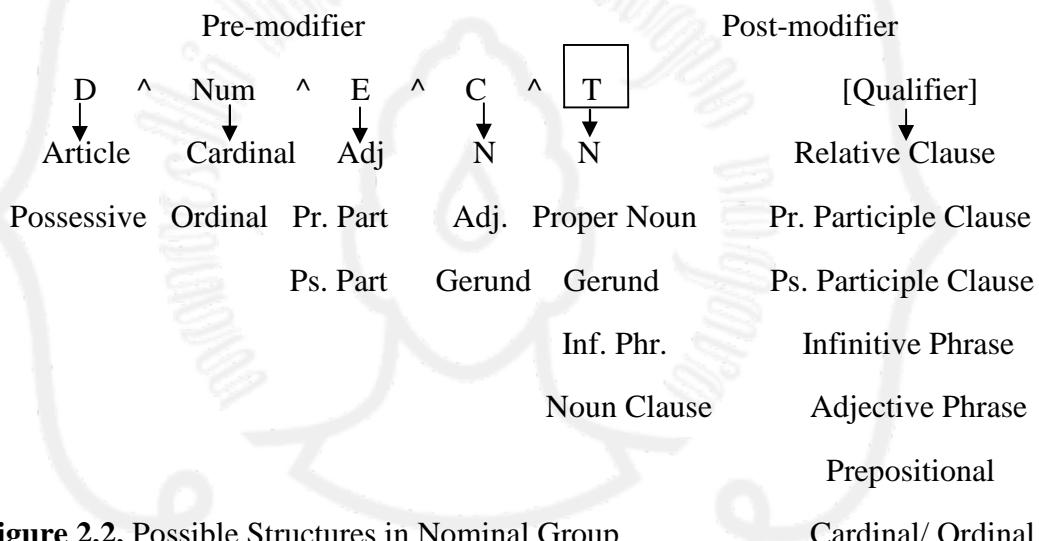


Figure 2.2. Possible Structures in Nominal Group

Deictic is an element of nominal group indicating whether a thing is definite or indefinite. Deictic is expressed by some article like determiner (*a* and *the*), *some*, *many*, *any*, and possessive words, such as *her*, *his*, *their*, *your*, and *my* (Halliday, 1994: 181).

My hair is black
Φ Τ

Numerative is an element of nominal group indicating some numerical feature of the Thing either quantity or order, either exact or inexact. Quantifying numerative shows the quantity of the Thing represented by exact cardinal number (one, two, three) or inexact number (many, some, lots of). Meanwhile, ordering numerative presents in what order the Thing is taken place which is represented in exact ordinal number (*first, second, third*, etc) or an inexact place (*a subsequent train*).

I have three books

I have three books.

T Num T

Epithet is an element of nominal group indicating the quality of the Thing and realized in adjective, present participle, and past participle. It describes color, shape, age, physical and psychological condition. Classifier is an element of nominal group indicating a particular class or part of the Thing which is realized by noun, adjective, and gerund (Ibid).

The beautiful girl bought a wooden table

Ø È T Ø Ç T

Thing is the core of nominal group. It can be noun, proper noun, personal pronoun, and gerund. Qualifier is post modifier that gives additional information about the Thing. It is presented by prepositional phrase, relative clause, present participle phrase, past participle phrase, infinitive phrase, adjective phrase, ordinal number, and cardinal number.

The girl [sitting next to me] is my sister

Ø T Q Ø T

b. Verbal Group

Halliday states that verbal group is the expansion of a verb. It functions as a process in transitivity system and as a finite plus predicator in the mood structure. As nominal group, verbal group expresses experiential meaning in terms of Finite plus Event and logical structure in terms of its tenses. As the core of verbal group, verb is classified into finite or non-finite and passive or active. The diagram taken from Martin in Santosa explains about the classification of verbal group (2003: 105).

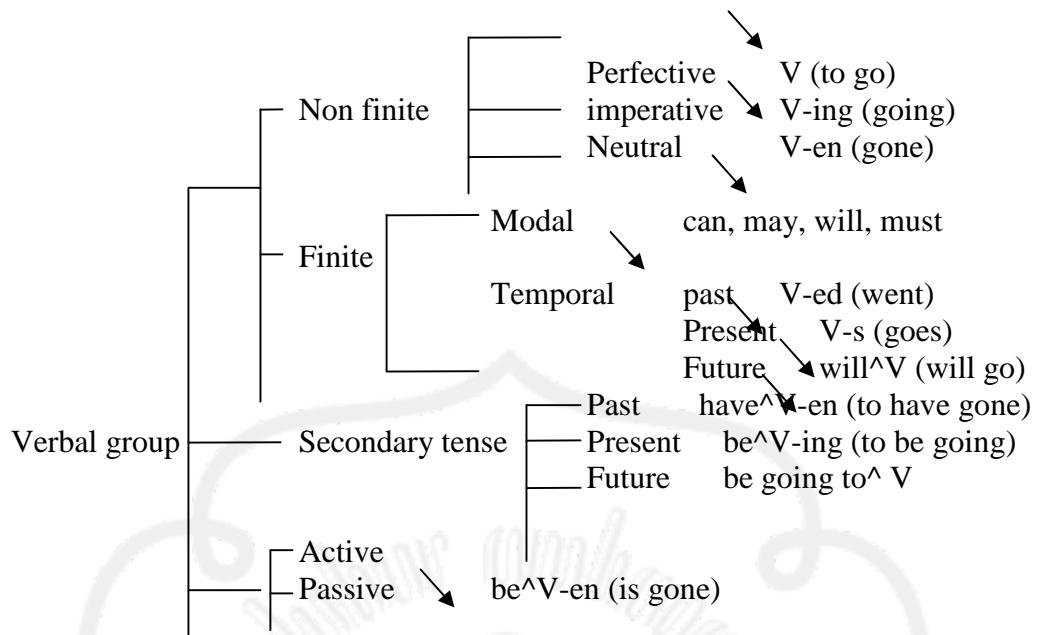


Figure 2.3. The Classification of Verbal Group

c. Adverbial Group

Adverbial group has adverb as a head which may or may not be accompanied by modifying elements. Pre-modifier is never found in adverbial group. Adverbial group is usually modified with sub modifiers relating to an adjective as the subhead. Post-modification in adverbial group is usually in the form of comparison (Ibid., 210). Post-modifiers can be rank shifted or embedded clause.

3. Clause system

There are two main categories of clause; minor clause and major clause. Both categories are different in its constituents. Minor clause is a clause without a process inside, while major clause is a clause which occurs with a process inside. Based on the number of its process, major clause is split into two categories. They are simplex clause which occurs with only one main verb and complex clause which occurs with two main verbs or more.

Halliday defines complex clause as a language structure consists of a Head clause together with other clauses that modify it. It can be said that complex clause is a group of clause that work together in some kind of relationship. Further, Halliday explains that the relationship between clauses is divided into two types; interdependency system and logico-semantic system.

Interdependency system is a relationship system of complex clause based on the interdependency of one clause to another clause. It divides the complex clause into paratactic and hypotactic. Paratactic is a relationship between two clauses or more which has equal status with others. Halliday states that paratactic is the relation between two like elements of equal status, one initiating and the other continuing. Since two clauses in this relation are equal, each clause can stand by itself without being depended on the other clauses. Paratactic relation is symbolized by numerical notation (1, 2, 3,...) (Ibid). Some conjunctions representing paratactic relation are *and*, *or*, *but*, *so (that)*, *not only...but also*, *both...and*, etc. The existence of direct speech in a clause also assigns paratactic relationship.

She called me	and gave me some cakes
1	2

Hypotactic is a relationship between two clauses or more which have interdependency among those clauses. One clause is considered as main clause and the other is dependent clause. Halliday states that hypotactic is a relationship between a dependent clause and its main clause. Hypotactic is symbolized by Greek notation (α , β , γ , ...) (Ibid). Hypotactic is assigned by some conjunctions, such as *after*, *before*, *since*, *when*, *although*, etc. Besides, hypotactic is also indicated by indirect speech.

I come to your house	when the telephone rang
α	β

Meanwhile, logico-semantic system shows the expansion of meaning through semantic expansion of clause. Based on logico-semantic system, complex

clause can be expanded by two ways; projection and expansion. Projection is logico-semantic expansion of a complex clause by projecting one clause in another clause (Santosa, 2003: 95). It means that the secondary clause is projected through the primary clause. It is represented by verbal action or ideas, such as reported speech including direct and indirect speech.

Projection is split into two; locution and idea. Locution is the projection of a clause through verbal and verbal behavioral process which is symbolized by double quotation mark (""). Locution is projected by the verbs *say*, *tell*, *report*, *claim*, *complain*, etc.

I said	"he is handsome"
A	"β

The second projection is idea. Idea is the projection of a clause through mental process of cognitive and perceptive which is symbolized by single quotation mark (''). The projected clause can be in the form of any process; material process, verbal process, existential process, behavioral process, and relational process. It is represented by some verbs like *think*, *see*, *believe*, etc.

The second logico-semantic relationship is expansion. In the relationship of expansion, the secondary clause expands the primary clause by elaborating, extending, or enhancing it. In elaboration, one clause elaborates the meaning of another by further specifying or describing it. The secondary clause can be restating, clarifying, refining the primary clause, or adding a descriptive attribute or comment. It is symbolized by equal (=).

He is a smart student	which is how he gets scholarship to abroad.
α	=β

In extension, one clause extends the meaning of another by adding something new to it. It can be an addition, a replacement, or an alternative (Ibid. 230). It is symbolized by plus mark (+). As elaboration, extension is also combined with paratactic and hypotactic. In paratactic relationship, extension is assigned by the conjunction of *and*, *or*, *but*, etc. In hypotactic relation, extension is represented by the conjunction like *whereas*, *while*, *except that*, etc.

My mother is sewing the clothes	and my brother is playing a game.
1	+2

Enhancement means that one clause enhances the meaning of another by multiplying it. It is represented by the conjunction of time, place, manner, cause, or concession. Enhancement is symbolized by cross mark (x).

I came to your house	when the phone rang
α	xβ

She always studies hard	so she gets highest mark in final examination
1	x2

The relationship of clause complex both interdependency system and logico-semantic system can be clearly seen in the following diagram taken from Santosa (2003: 98).



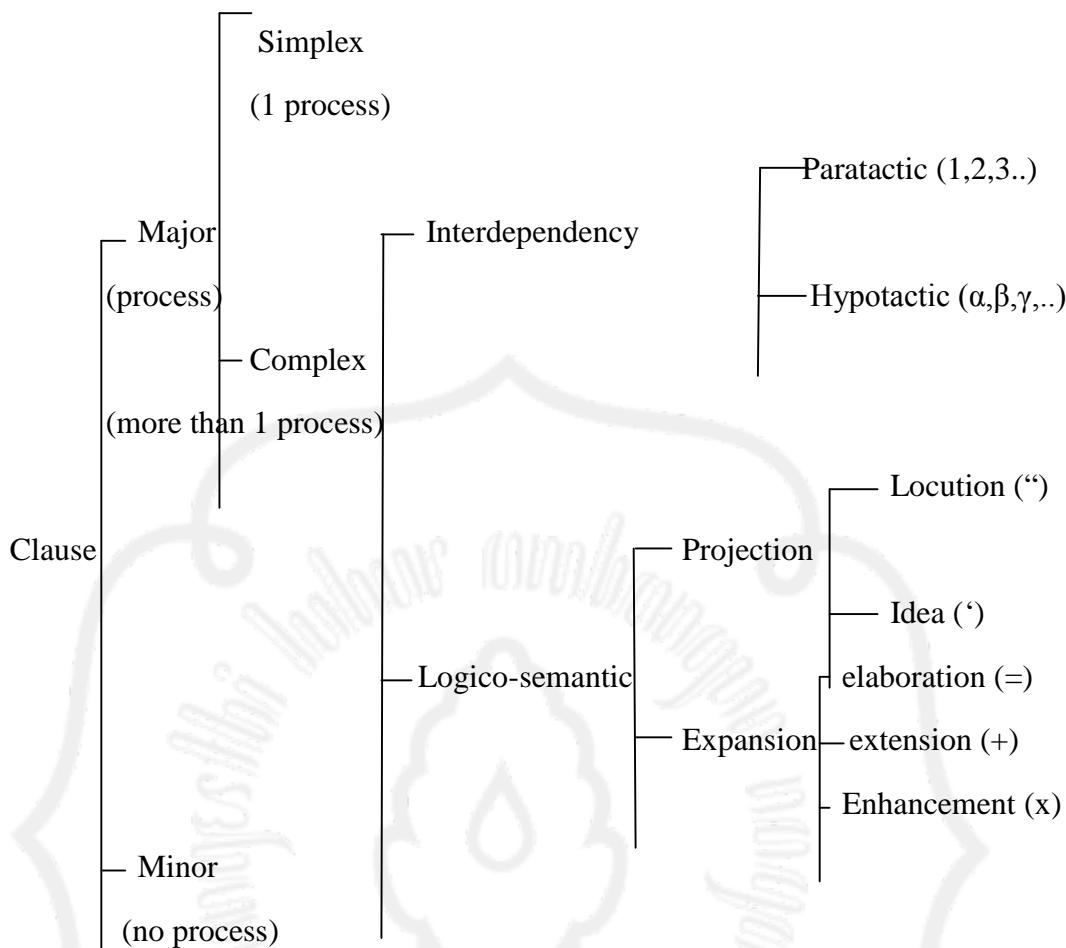


Figure 2.4. The Structure of Clause Complex in English

4. Lexis

Santosa defines lexis as a word used to realize verbal social process or text. Lexis is a realization of ideational meaning, interpersonal meaning and textual or symbol. The realization of those three meanings into one symbol cannot be differentiated clearly since they work simultaneously (2003: 121).

a. Congruency and Incongruity

Language is a symbol of both social and experiential reality surrounds us. The word used to represent reality can be a process of direct symbolization (congruent) or indirect symbolization (incongruent). The symbolization itself can be expressed in abstraction and technicality.

1) Abstraction

Abstraction is the use of incongruent process to realize physical or social phenomenon through nominalization (Santosa, 2003: 124). It shows that abstraction is made through nominalization; a word transfers meaning into a noun. For instance, the word *invite* (verb) → *invitation* (noun)

2) Technicality

Technicality is a naming process of physical or social reality through nominalization (Op. Cit.). As a process of nominalization in a specialized field, technicality produces specific terms. For instance, in a study of science, we know the terms of *erosion*, *sedimentation*, etc.

b. Descriptive and Attitudinal Lexis

Descriptive lexis occurs when lexis purely describing experiential reality without adding subjective opinion or judgment of the writer. It is used to maintain the objectivity of the text. The examples of descriptive lexis are:

- *It is free for girls on Wednesday night.*
- *Every company has to be able to produce high quality products.*

The underlined words show the descriptive lexis describing experiential reality.

On the other hand, attitudinal lexis is a lexis describing experiential reality containing opinion, judgment, the way of thinking, and the feeling of the writer toward the object in the text. It is realized through epithet, modal adjunct, mental process, behavioral and attributes. The examples of attitudinal lexis are:

- *This room is comfortable for me*
- *This cake is very delicious*

The underlined words show experiential meaning influenced by personal opinion.

5. Metaphor (Grammatical metaphor)

Halliday defines metaphor as a word used for something resembling that which it usually refers to. Further, he describes metaphor as a variation in the use of words: a word is said to be transferred meaning. The meaning may be realized by a selection words that is different from which are in some sense typical or unmarked. In other word, metaphor is a variation in the expression of meanings. Metaphor can be located in lexical expression but even with these there is often grammatical variation accompanying theme. Thus, grammatical metaphor is the process whereby meanings are multiply coed at the level of grammar. There are two types of grammatical metaphor; those are ideational meaning and interpersonal meaning.

a. Ideational metaphor

Halliday distinguishes two types of realization relationship between semantics and grammar which he refers to congruent and incongruent (1994: 343). Congruent is one in which the relation between semantics and grammatical categories is natural, for example people, place, and thing are realized nominally, action are realized verbally, etc. Meanwhile, incongruent is one in which the relation between semantics and grammatical categories is unnatural, for example *the song tells the story*. *The song* is incongruously to its verb. The process of the realization is known as ideational metaphor. In other word, ideational metaphor is the un-living things do some activities which are usually done by animate being.

b. Interpersonal metaphor

Interpersonal metaphor is realized in probability or possibility. It is also realized in terms of congruent and incongruent or metaphoric. For example, *he*

will shoot the pianist (congruently), *he threatened/ promised/ undertook the shoot the pianist* (metaphorically).

6. Repetition and parallel structure

a. Repetition

According to Hasan, repetition in terms of verbal art is simply the same self words that are being repeated (1985:3). For example:

A clover and one bee

One clover and one bee

Nursery rhymes and lullabies are two forms of verbal art to which a child is exposed from an early period of her life and both display a skilful exploitation of the repetition of sound patterns.

The repetition of sound patterns can occur in the first or in the end of words of vowel and consonants. In addition to sound repetition, there are two types of terms derived from sound repetition, namely:

- 1) Alliteration : the repetition of the same sound in the same phonologically defined position.
- 2) Assonance : It is used to refer to recurring vowel sounds in contiguous –or at least regularly located– syllables, but more loosely it is applied to general similarities of sound, whether consonants or vowels.

b. Parallel structure

Hasan says that wording consists of both lexis and grammar; and parallel structure is defined largely by reference to grammar. Two units of wording form parallel structure if their own structural make-up is identical in all aspects. It means that it is identical up to certain point (*Ibid*, 9). For example:

I don't want to miss one smile

I don't want to miss one kiss

CHAPTER III

RESEARCH METHODOLOGY

A. Type of Research

This research belongs to qualitative research. Nawawi and Martini define qualitative research methodology as a procedure of problem solving in attempt to describe the object of observation in the mean based on the observable facts as they are (1996: 73). Other definition about qualitative method is proposed by Bogdan and Talor in Moleong. They define qualitative method as a research procedure which results descriptive data in the form of words either written or spoken from the observable objects (2002: 3). Based on those definitions, it can be concluded that qualitative method describes the object and results descriptive data.

Further this research also employed descriptive method. Descriptive method is carried out by collecting the data, classifying the data, analyzing the

data, interpreting the data, and drawing conclusion (Hadi, 1983: 3). Surakmad defines that descriptive method has two characteristics: 1) it focuses on the recent and actual issues, 2) the data are collected, described, and then analyzed (1994: 140). The researcher drew the phenomenon by systematically analyzing and interpreting data to ease in understanding and drawing conclusion.

Based on the definition above, the research methodology employed in this research was descriptive qualitative method since the data were indirectly measurable and in the form of words. Besides, the research objectives are to describe the ideational meaning of the love song lyrics written by American song writers, to describe the ideational meaning of love song lyrics written by Indonesian song writers, and to find out the similarities and the differences between those two groups of song lyrics. This research also employed comparative study since the researcher compared two or more data to find out the similarities and the differences of the analyzed data.

B. Source of Data

Arikunto defines source of data as the subject from which the data are obtained (1985: 162). Data refers to the material used by the researcher in a research. The data of this research were love song lyrics written by the most popular American song writers in 1990s and Indonesian song writers in 2000s. Each group was represented by two love song lyrics written by male and female song writer. The data were taken from website in internet: <http://songmeanings.net> and <http://ilirik.com> in the form of clauses and groups.

C. Sample and Technique of Sampling

Population is the generalization area consists of subjects with certain quality and characteristic determined by the researcher to take and draw conclusion (Sugiono, 2006: 90). Population of this research is love song lyrics written by American song writers in 1990s and Indonesian song writers in 2000s. From this population, the researcher took sample as the subject of investigation. Sample is a part of population that will be investigated. Therefore, the researcher should conduct proper technique of sampling based on the research objectives.

Sample aims to gain information that will be the basic of the theory. That's why qualitative research does not employ random sampling that is the most effective technique of sampling in quantitative research. Qualitative research tends to employ purposive sampling. Purposive sampling is able to gain the completeness and the depth of information in facing the reality (Sutopo, 2002: 36).

In taking sample, the researcher employed purposive sampling technique. Purposive sampling is a non-random technique of drawing sample based on certain criteria conformed to the research purpose. Sample of this research were the lyrics written by the most popular American song writers in 1990s and Indonesian song writers in 2000s dealing with love theme, especially the feeling when the writer was in love with someone. The lyrics that had been taken were as follows:

1. Valentine written by Jim Brickman

2. I Don't Want to Miss A Thing written by Dianne Warren
3. Fallin' in Love written by Swara Wimayoga
4. Secret Admirer written by Arina Ephiphania Simangunsong

These purposive samples were also taken totally. It means that all clauses were taken as the data in the whole texts. Then, comparative method was employed by comparing the ideational meaning of the four texts to find out the similarities and differences.

D. Research Procedures

Research procedure is a description of steps taken by researcher in conducting the research. The procedure of this research consists of several steps, which were set up as follows:

1. Collecting the data in the form of song lyrics written by the two American song writers and two Indonesian song writers taken from the internet.
2. Classifying the data based on the relevant theme. From this stage, the researcher selected four songs, Jim Brickman's "Valentine", Dianne Warren's "I Don't Want Miss A Thing", Swara's "Fallin' in Love", and Arina's "Secret Admirer".
3. Getting information about the data and theories related to the ideational meaning through a research library.
4. Giving codes "Text 1", "Text 2", "Text 3", and "Text 4" to identify the data. The codes "Text 1" represents "Valentine" by Jim Brickman, "Text 2" represents "I Don't Want to Miss A Thing" by Dianne Warren. "Text 3" for "Fallin' in Love" by Swara Wimayoga, and "Text 4" represents "Secret Admirer" by Arina.
5. Analyzing the ideational meaning of the lyrics both experiential meaning and logical meaning.
6. Interpreting the analyzed texts both written by American and Indonesian song writers.
7. Comparing between the analyzed texts written by American and Indonesian song writers.
8. Drawing the conclusion and giving recommendation.

E. Technique of Collecting Data

Technique of collecting data is the way to obtain the data. In this research, the researcher employed "Teknik Pustaka" to collect the data. The researcher employed indirect observation technique since the data were collected from written resources, articles, websites, magazines, etc. The lyrics were obtained from website in internet. However, the researcher also applied direct observation in certain possible case by obtaining information from the song writer himself.

F. Technique of Analyzing Data

The steps conducted in analyzing the data were as follows:

1. Analyzing complex clause of each text.
2. Analyzing interdependency system and logico-semantic relation of each text.
3. Analyzing verbal group and nominal group of each text.

4. Analyzing the transitivity system of each text including participant, process, and circumstantial.
5. Identifying experiential meaning and logical meaning of each text.
6. Comparing the four texts and drawing general conclusion to answer the problem statement.

CHAPTER IV

ANALYSIS

A. Data Description and Interpretation

1. Text 1

a. Data Description

1) Contextual Configuration

The text is a song lyric entitled *Valentine* written by Jim Brickman and compiled in *Picture This* album which is released in 1997. It becomes one of Jim's popular hits sung by Martina McBride. This song was re-released in 1998 and compiled in Martina McBride album, *Evolution*. As the other love songs, *Valentine* contains expression of someone's feeling of love. In delivering its meaning, the writer arranged the text in six stanzas with its repeated refrain in 2nd and 5th stanza.

From the whole lyrics, it can be seen what the writer wants to deliver to listeners about someone who is falling in love. It starts with the description of what is possible thing to do when he falls in love. The writer says that he can do something that seems impossible if he is falling in love with someone. The remaining stanzas express the writer's feeling that he considers someone he loves as everything. Even he would give everything for his love and always have the same feeling whatever happens.

Valentine is a traditional day celebrated on February 14th by western people. The name of Valentine was taken from the story of Saint Valentine, a priest who lived around 279 AD in Rome. He is a bishop who held secret marriage ceremonies of soldiers in opposition to Claudius II. Claudius II prohibited marriage to young men since he considered that marriage will more emotionally attach to their family and will not make good soldiers. Due to his action, St. Valentine was arrested by Claudius II. During his arrestment, he met his jailor named Asterius who had a blind daughter. After helping to recovering her blindness, Valentine and Asterius daughter become closer. Until his execution on February 14th 270 AD, Valentine fell in love with her. He sent a message to Asterius daughter by writing "From Your Valentine" before his execution. As its development, western people celebrate this Valentine's Day as an honor to St. Valentine.

Since then, valentine's day become a special day on which lovers express their love for each other by sending Valentine's cards, presenting flowers, or

offering confectionery. Besides, the word ‘Valentine’ is usually used to call someone whom people love. This culture inspires the writer to write a text using this theme. He uses the word of ‘valentine’ to express his feeling and show his love towards somebody he loves. As other people, he considers or calls somebody he loves as his valentine. The habit that someone will give everything to somebody he loves is also represented in each stanza of this song.

As other love songs, this text tells more about two people who fall in love with each other. Thus, the participants explicitly appear in the text are *I* and *you* which are repeated for many times.

2) Lexicogrammar

a) Transitivity system

- Process

Type of process	Clause number	Number	Percentage
Existential process	2a,3a	2	10%
Mental process	2c,3c,11	3	15%
Material process	4a,4b,8,9a,9b,10,12,16a, 16b	9	45%
ARP	4c,16c	2	10%
IRP	5,13,17,19	4	20%
	Total	20	100%

- Circumstances

Type of circumstances	Clause Number	Number	Percentage
Cause	3c (b)	1	10%
Location	4b (p), 16 b (p), 11 (p)	3	30%
Extent	4c,8,10,12,16c	5	50%
Manner	11 (q)	1	10%
	Total	10	100%

b) Complexity of clause system

- Clause system

Type of clause	Clause number	Number	Percentage
Simplex	5,8,10,11,12,13,17,19	8	38,1%
Complex	2,3,4,9,16	5	23,8%
Minor	1,6,7,14,15,18,20,21	8	38,1%
	Total	21	100%

- Interdependency

Type of interdependency	Clause system	Number	Percentage
Paratactic	2(ab), 3(ab), 4(ab), 9(ab), 16(ab)	5	55,6%
hypotactic	2(ac), 3(ac), 4(ac), 16(ac)	4	44,4%
	Total	9	100%

- Logico-semantic relation

Type of Logico-semantic relation	Clause number	Number	Percentage
Enhancement	2(ac),3(ac),4(ac),16(ac)	4	44,5%
Extension	4(ab), 9(ab),16(ab)	3	33,3%
Elaboration	2(ab), 3(ab),	2	22,2%
		Total	9
			100%

c) Complexity of groups

- Nominal group

Type of nominal group	Clause number	Number	Percentage
Simplex	1,2a,2c(2),3a,3c(2),4a,4b(2),4c (2),5,6,7,8,9a(2),9b(2),10(2),11(3),12(3),13,14,15,16a,16b(2),16c(2),17,18,19,20,21	41	78,8%
Complex	2b,3b,4c,5,8(2),10,12,13,17,19	11	21,2%
		Total	51
			100%

- Verbal group

Type of verbal group	Clause number	Number	percentage
Simplex	2a,2c,3a,3c,4b,4c,5,8,9a,9b,10 ,11,12,13,16b,16c,17,19	18	90%
Complex	4a,16a	2	10%
		Total	20
			100%

d) Lexical system

- Congruency system

	Number
Congruent	25
Incongruent	5
Total	30

- Descriptive and attitudinal lexis

	Number
Descriptive	28
Attitudinal	2
Total	30

e) Metaphor

- Ideational metaphor

*And even if the sun refuse to shine
Even if romance ran out of rhyme*

- Interpersonal metaphor

The use of *would* in some clauses, for example *I would still hear you* and *I'd still feel for you*. *Would* indicates that the writer promises to always listen his beloved girl.

f) Repetition and parallel structure

- Alliteration

I've dreamed of this a thousand times before

Even if romance ran out of rhyme

Besides, text 1 also applies other elements of poetry dealing with its rhyme. Some of its verses have structured rhyme and repetition, for example:

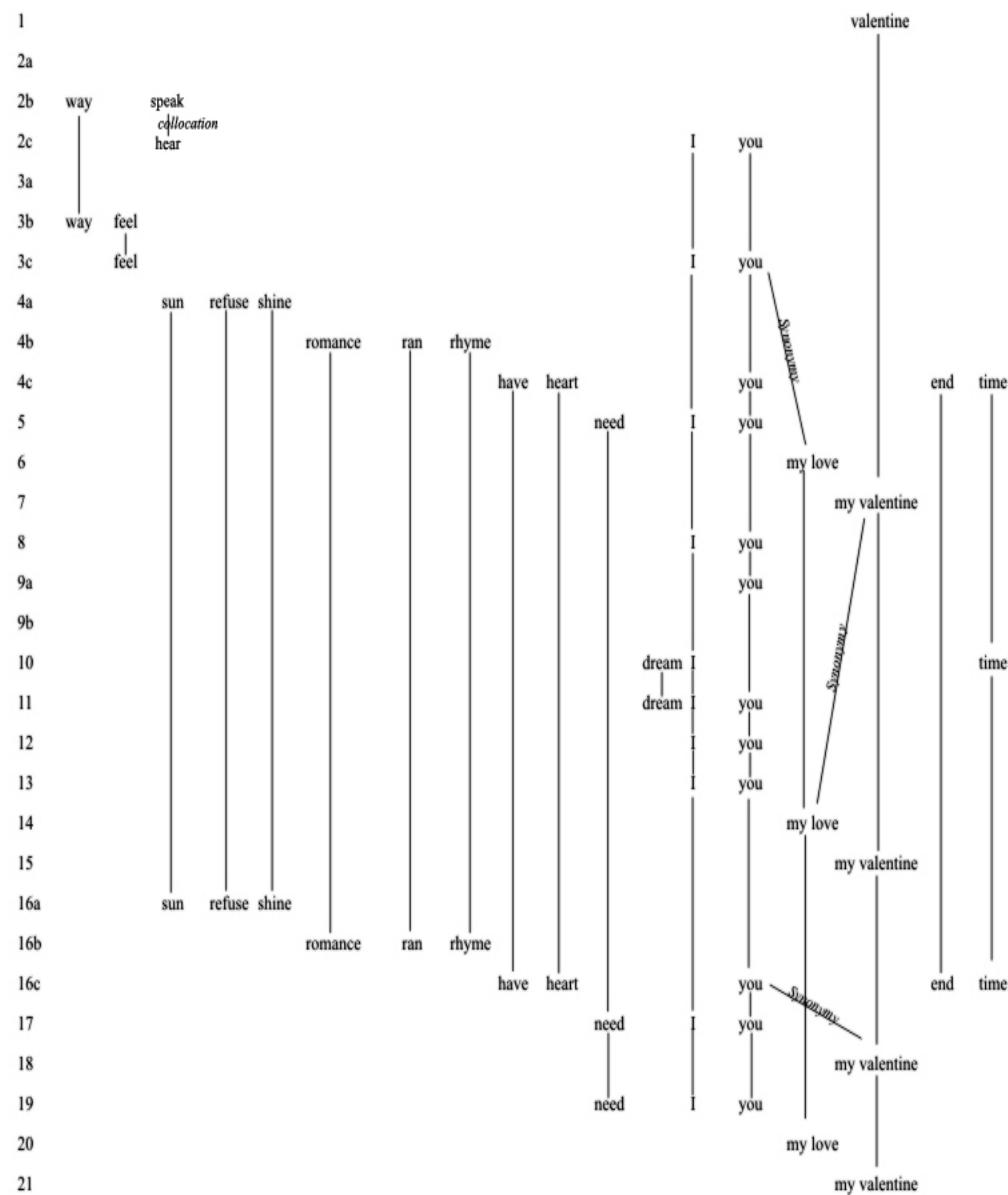
And even if the sun refuse to shine

Even if romance ran out of rhyme,

You would still have my heart until the end of time

The example above shows a part of text 1 having structured rhyme. It also shows the example of repetition. The word *even if* is repeated continuously in sentences. The writer also repeats the word “*my love*” and “*my valentine*” for many times. It shows that the writer gives emphasis that he really considers that girl as someone he loves as his valentine.

g) Lexical String



NOTE: The other relations are repetition

h) Text Structure

Clause	Activity sequence	Rhetorical function	Text structure	Staging
1	Statement of issue	To introduce the main topic of the song to the audiences	Intro (opening)	Title
2a–3c	Describing what 'I' would do for you	To show how 'I' love you	Verse I	Description
4a–4c	Still describing what 'I' would do for you	To give emphasis on the writer's feeling	Refrain	Description
5–7	Giving statement	To convince the readers about his feeling		Information
8–9b	Describing the condition	To show how a girl he loves is very important	Verse II	Description
10–11	Describing what 'I' face	To show how deep the writer's love is	Verse III	Description
12	Giving promise	To prove the writer's feeling		Information
13–15	Giving statement	Refer to clause number 5–7		Information (repetition)
16a–16c	Describing what 'I' would do for you	To emphasize the writer's feeling	Refrain	Description
17–18	Giving statement	To give statement dealing with his feeling		Information
19–21	Giving statement	To give final statement	Closing	Information (repetition)

Text structure of song lyric cannot be analyzed as the way essay's text structure is analyzed. Song lyric has its own characteristics that need

comprehensive analysis. Text structure of song lyric can be drawn by analyzing its activity sequence and then drawing its rhetorical function through paraphrasing. In determining its staging, the researcher observed its rhetorical function. As can be seen in the table above, this text does not have certain staging as an essay text has. All staging of this text have equal position from the beginning until the end of text. It describes the writer's feeling towards somebody he loves in a compact language. Since it does not have structured GSP and has similar form with a poem, the lyric seems to have **descriptive poem genre**.

b. Data Interpretation

Ideational meaning is the use of language to represent experience and to construe reality. It is split into two categories, namely experiential meaning and logical meaning. Experiential meaning reflects experiences of its participants as the agent doing the action which is represented by transitivity. Meanwhile, logical meaning is the use of language to understand the relation between the participant and its process. At clause rank, it is realized in clause system and group system (Santosa, 2003: 20).

1) Experiential meaning

As stated above, experiential meaning reflects experience of its participants as the doer of the activities. Since transitivity concerns on clause as a representation of experience, it represents experiential meaning. This text employs material process (45%), identifying relational process (20%), mental process (15%), attributive relational process (10%), and existential process (10%). From this data, it is concluded that this text employs more material process than other processes. The domination of material process which reaches almost a half of all processes shows that the participants in the text are doing physical activities, e.g. *refuse, wait for, opened, showed, give, etc.* This text mostly employs material process representing the doing or the action. It functions to give information to the audience about what the participants do, for example *give, opened, showed, etc.*

Some relational processes are also found in this text. There are two types of relational process, namely identifying relational process (IRP) and attributive relational process (ARP). In this case, the writer employs more IRP with 20% than ARP (10%). The presence of IRP in this text shows that the writer gives a value to an entity or something, e.g. *you're all I need* which is used by the writer for many times. This example clearly shows that the writer gives a value towards someone he loves represented in 'you'. The repetition of this process itself indicates that the writer gives emphasis on this part. He emphasizes that he really needs that girl. Meanwhile, the presence of ARP (10%) shows that the writer gives attribute or description about something, for example *you would still have my heart* which repeated twice in this text. The word 'have' indicates ARP which means that the writer gives attribute – in this case, his heart – to someone he loves.

Mental process (15%) is the third dominant process used in this text. This process indicates the psychological action dealing with sensing, including perception, cognition, and affection. Some mental processes used by the writer in this text are *hear, feel, and love*. Those three verbs function to give information to

the audience that the participant in the text is doing psychological action. It indicates that the text is more attitudinal by showing the writer's feeling. The last process applied in this text is existential process (10%). It reveals a projection that something exists or not. In this text, existential process is realized in the verb *were* which is repeated twice. The writer uses this process to show the condition when something does not exist.

As stated before, transitivity concerns not only on the process itself, but also the circumstance around the happening. From the data description above, it can be seen that extent circumstantial (50%) dominates the text. This type of circumstance shows the duration of the event or the action. Since extent circumstantial answers the question of 'how long/ far/ many/ many times', it gives emphasis on the importance of time duration. In this text, the writer employs some phrases indicated circumstance of extent, e.g. *until the end of time, all of my life, a thousand times before, etc.* The first and second examples suggest how long the writer does the action. It functions to give information that the writer will always love the girl he loves until the end of his time. So does the second example, it shows that the writer has been waiting for something for all of his life. Meanwhile, *a thousand times before* is also categorized as extent circumstantial since it answers the question of 'how many times'. It shows that the writer has dreamed about something for many times.

Second circumstance applied in this text is location circumstantial (30%). Location circumstantial shows the time when the action is done and the place where the event occurs. The writer only applies circumstance location of place indicating where something goes or the event occurs. It is realized in the words *in my dream* and *out of rhyme*. Two other circumstances are cause circumstantial and manner circumstantial with each percentage is 10%. Cause circumstantial employed in this text is circumstance cause of behalf which indicates who for an action takes place. Meanwhile, manner circumstantial applied in this text is circumstance manner of quality represented in *more*. It shows the quality or how the action is done, in this case how the writer loves someone.

Although it has been stated before that experiential meaning is represented by transitivity, it is possible for experiential meaning to be represented in group system. In terms of experiential meaning, nominal group has function of specifying class of things and some categories of membership. However, the writer does not use any classifier in shaping nominal group in this text. The only pre-modifier mostly used by the writer in shaping nominal group is Deictic, except for pronoun. Some Deictic found in this text are *the, my, and no*, e.g. *in the end of time, the sun, my heart, my dreams, no words, no tears, etc.* The writer also applies post-modifier, namely Qualifier in some clauses in this text. The use of Qualifier aims to give more information about the Thing. It can be seen in some clauses such as *no way to speak, no way to feel inside, all I need, etc.*

As stated before, the writer uses Deictic in shaping nominal groups, except for pronoun. Pronoun is used to project some specific subset of Thing. The writer employs two main living participants in this text. Those are the writer projected by pronoun *I* and the listener projected by *you*. Personal pronoun *I* and *you* are used for many times in some clauses. Pronoun *I* found in clause (2c), (3c), (5), (8),

(10), (11), and some other clauses refers to the writer. Meanwhile, *me* found in clause (9b) and *my* in clause (4c), (6), (7), (8), etc are the first personal pronoun referring to the same person, the writer. Pronouns *you* are also employed in many clauses, such as in clause (2c), (3c), (4c), (5), etc., which refers to the second person, the listener.

Based on the lexical string, it is concluded that those personal pronouns are repeated for many times in many different clauses. The repetition of these pronouns functions to give emphasis on which the participants of the text are focused. The writer wants to focus on everything about the listener and the writer himself. The writer emphasizes that everything around him is all about *you and I*. That's what the writer feels when he falls in love with somebody; everything is just about you and I. Since the writer does not involve the third personal pronoun, it means there is no other participant except the writer and the listener.

Besides being analyzed through transitivity, process is also represented in verbal group. Verbal group revealing experiential structure is quite simple since it is only contains one lexical item. The experiential structure of the finite verbal group is Finite plus Event with optionally Auxiliary. Therefore, the presence of verbal group indicates the meaning in the message structure of the clause. As the example is the word *give* in *I will give you my heart until the end of time*. The word *give* with auxiliary here functions to give information about what the writer will do for the girl he loves. However, it does not only inform the writer's action, but also indirectly convinces the girl he loves about his feeling and asks her to stay next to him. It is as if the writer asks her not to go away from his side by promising her to give his heart.

2) Logical meaning

It has been stated that logical meaning is used to analyze the relationship between the participant and its process. This meaning can be analyzed through the clause system and group system. Based on the clause system, the text is dominated by simplex and minor clause which share the same percentage 38,1% - 38,1%, while complex clause is 23,8%. It means that the writer uses more simplex and minor clause than the complex one. The example of simplex clause can be found in clause (5) *you're all I need*, (8) *all of my life I have been waiting for all you give to me*, (10) *I've dreamed of this a thousand times before*, etc. Meanwhile, minor clause is also often used by the writer, for instance in clause (1) *Valentine*, (6) *my love*, (7) *my valentine*, etc. The domination of simplex and minor clause aims to make the text understandable for the listeners. Since the listeners have to understand the song while it is playing, the writer has to describe his feeling in effective words.

Even though the writer wants to make the text understandable by using simplex and minor clause, complex clause is also used to give more information about what he wants to talk about. In terms of interdependency system the writer uses paratactic relation (55,6%) and hypotactic (44,4%). Paratactic relation shows that two or more clauses are in equal status. It is found in clause (2), (3), (4), (9), and (16) showing that one element is initiating and the other is continuing. Meanwhile, in terms of logico-semantic system those clauses apply elaboration and extension. Elaboration means that the writer elaborates the meaning of

another by qualifying or describing it. The extension found in clause 4, 9, and 16 indicates that one clause extends the meaning of another by adding something new to it. On the other hand, hypotactic relation found in clause (2), (3), (4), and (16) shows that one clause is dependent to its dominant. All hypotactic relations in this text apply enhancement. Enhancement indicates that one element enhances the meaning of another by qualifying it in possible way by reference to condition. The writer applies clause complex in accordance with the nature of English language. Observing the clause complex, it can be concluded that paratactic indicates the activities done by the time the clause are uttered, while hypotactic indicates the activities out of *here & now* definition.

Logical meaning is also revealed through group system, including nominal group and verbal group. Based on the data above, the text mostly consists of simplex nominal group (38,8%). From 41 simplex nominal groups, 16 nominal groups are preceded by other items, Deictic. Meanwhile the rest, 25 nominal groups consists of only a noun (Thing) which is dominated by personal pronoun (*I* (6), *you* (10), *me* (1), etc). The use of personal pronoun represents the world according to the speaker. It defines the referent interpersonally by the speech situation. Meanwhile, complex nominal group (21,2%) is also used in some clauses by adding Qualifier in order to give more information about the Thing.

In terms of verbal group, the text consists of simplex verbal group (90%) and complex verbal group (10%). The logical structure of verbal group reveals the system of tenses. The writer uses different tenses in representing different functions and impressions. The first stanza (1 – 3c) employs conditional sentence using past future tense. It is indicated by the use of conjunction *if* and the main clause uses modal *would*. Conditional sentence using past future tense as the main clause indicates something which is different from the fact. For example the second sentence in this text, the writer says *If there were no words, no way to speak, I would still hear you*. The writer says *if there were no words, no way to speak*, while the fact is always there are words and ways to speak. The writer uses past future tense to show how great his love is. Even if something which is impossible happens, he still has the same feeling.

Second stanza (4a – 7) employs the same conditional sentence with first stanza, using past future tense, and simple present tense at the end of stanza. The use of simple present tense indicates something happens at this time. The last verbal group in this stanza says *you're all I need* to show that the writer needs is a girl whom he loves. Third stanza (8 – 9b) employs present perfect continuous tense and present perfect tense. The writer uses present perfect continuous tense to show what he has been doing until now. He says *I have been waiting for...* It means that the writer has been waiting something until now. Meanwhile, the two last clauses uses present perfect tense to show something which has happened and it is still happening now. It is almost the same with the clause before. The writer tells that the girl whom he loves has done something towards him which the effect is still felt now. Therefore, the writer uses present perfect tense for describing it.

The next stanza (10 – 15) is longer than before. It employs present perfect tense, simple past tense, and simple present tense. The use of present perfect tense in this stanza shows the logical relation from the previous stanza which supports

the flow of idea and the rhetorical function. Meanwhile, the use of simple past tense has a function to tell about what the writer experienced in his dream at the past time. The clause using simple present tense has the same functions with simple present tense before. The writer combines all these tenses to describe his feeling at the past and at this time. The last stanza (16a – 21) is the repetition of the second stanza. It employs conditional sentence and simple present tense at the end of stanza. In the last stanza, the writer wants to give the last description about his feeling when he falls in love with somebody.

After combining clauses into groups, the writer tries to signify the correlation of the whole groups rhetorically. The clauses in the first group are linked with internal logical relation to give introduction or description about the writer's feeling. It starts directly by mentioning the main theme in title *Valentine* and followed by short introduction about his feeling. It functions as the **verse I**.

Secondly, group of clause 4th to clause 7th functions as **refrain**, which gives emphasis on the writer's feeling again and the writer's statement how he loves the girl. This group functions to elaborate the title which describes the meaning of *Valentine* according to the writer's opinion. The next group is **verse II** which consists of clause 8th to clause 9th. As the previous groups, it functions to emphasize the writer's feeling.

The last two groups are **verse III** and **refrain**. Verse III consists of clause 10th to clause 15th which has the same function with the group before. It contains the writer's feeling and statement which elaborates the theme. The last group, chorus, is a repetition of the chorus before. It shows that the writer gives emphasis on that part of text. Based on its text structure, text 1 belongs to **descriptive poem genre** since all the group of clauses in this text has the same function in describing and informing something.

2. Text 2

a. Data Description

1) Contextual Configuration

The text is a song lyric of Aerosmith hit single entitled *I Don't Want to Miss a Thing* taken from *Armageddon* soundtrack. It was written by Dianne Warren, one of the most successful song writers in the recent history of pop music, and released on June 23rd, 1998. The text contains someone's expression towards somebody he loves. The writer arranged the text in seven stanzas with its repeated stanza in 2nd, 4th, and 6th stanza.

In 1998, there were some issues which spread among the astronomy scientists. Some of those issues were asteroid prediction spars scare, planets born around dying-star, etc. However, the issues at that time focused on the missions to Mars due to an issue that an asteroid was going to destroy the earth. This issue has inspired *Armageddon*, a sci-fi-action film directed by Michael Bay in 1998 which tells about a group of blue-collar deep-core drillers sent by NASA to deflect an asteroid that approach the earth.

Although *Armageddon* is an action film, love story is still clearly seen in this film. A girl character in this film, Grace Stamper, has a boyfriend, A.J. Frost, who joins the mission. Therefore, the original soundtracks of this movie are mostly categorized as love-songs and *I Don't Want to Miss a Thing* is one of those songs. This song reflects how the girl does not want to miss anything about her boy. Moreover, her boy decided to dedicate his life to join that mission.

The video of this song was shot in Minneapolis Armory in 1998. The video directed by Francis Lawrence features the band, Aerosmith, playing the song intertwined with the scenes of *Armageddon*. It starts with shots of the moon and several meteorites passing by and then a view of earth before zooming in to the playing band. This video also reveals some monitors showing the band singing.

From the beginning until the end of the text, the writer expresses her feeling well. She shows how she loves her boy by saying that she does not want to miss anything about her boy. She describes how she can do anything in order to be together with him. It seems that everything about him is everything she will miss in the future. Thus, she does not want to miss anything as long as she has the chance.

The participants appear in the text are *I*, *you*, and *we*. *I* represent the writer, whereas *you* represent the listeners. It shows that the writer only talks about her and her boy. It is strengthened by the use of other participant *we* to unite both participants.

2) Lexicogrammar

a) Transitivity system

- Process

Type of process	Clause number	Number	Percentage
Mental process	1,2b,8,9b,10,11c,12,13b,1 4,15a,17,20,21,22,25a,25b ,27,29	18	50%
ARP	2a,5,9a,15b,16c,25c,28	7	19,4%
MBP	3a,3c,11a,14b	4	11,1%
Material process	3b,4,11b,13a,16a	5	13,9%
IRP	6	1	2,8%
Verbal process	16b	1	2,8%
	Total	36	100%

- Circumstances

Type of circumstances	Clause Number	Number	Percentage
Location	3c(p),13a(p),25b(p),25c(p), 5, 17, 25c	4	28,6%
Extent		3	21,4%
Manner	17(acc), 22(acc), 25a(q)	3	21,4%
Contingency	4,5,17,25c	4	28,6%
	Total	14	100%

b) Complexity of clause system

- Clause system

Type of clause	Clause number	Number	Percentage

Simplex	1,4,5,6,8,10,12,17,20,21, 22,27,28,29	14	48,3%
Complex	2,3,9,11,13,14,15,16,25	9	31,0%
Minor	7,18,19,23,24,26	6	20,7%
Total		29	100%

- Interdependency system

Type of interdependency	Clause system	Number	Percentage
Paratactic	3(bc),16(ab),25(abc)	3	27,3%
hypotactic	2(ab),3(ab),9(ab),11(abc),13 (ab),14(ab),15(ab),16(bc)	8	72,7%
Total		11	100%

- Logico-semantic relation

Type of Logico-semantic relation	Clause number	Number	Percentage
Enhancement	2(ab),3(ab),9(ab),11(ab), 11(ac),13(ab)	6	50%
Elaboration	3(bc)	1	8,3%
Idea	14(ab),15(ab)	2	16,7%
Extension	16(ab),25(abc)	2	16,7%
Locution	16(bc)	1	8,3%
Total		12	100%

c) Complexity of groups

- Nominal group

Type of nominal group	Clause number	Number	Percentage
Simplex	1(2),2a,3b,4(3),5(2),7,8,9a,9b(2) ,10(2),11a,11b,11c(2),12(2),13 a,14a,14b,15b,16a(2),16b,16c,1 7(3),19,20(2),21(2),22(2),23,25 a(2),25b,25c,26,27,28,29(2)	51	87,9%
Complex	2b,3a,6(2),13b,15b,25c	7	12,1%
Total		58	100%

- Verbal group

Type of verbal group	Clause number	Number	percentage
Simplex	2a,2b,3a,3b,3c,4,5,6,9b,11a,1 1b,11c,13a,13b,14a,14b,15a,1 5b,16a,16b,16c,25b,25c	23	63,9%
Complex	1,8,9a,10,12,17,20,21,22,25a, 27,28,29	13	36,1%
Total		36	100%

d) Lexical system

- Congruency system

	Number
Congruent	33
Incongruent	10
Total	43

- Descriptive and attitudinal lexis

	Number
Descriptive	41
Attitudinal	2
Total	43

e) Metaphor

- Ideational metaphor

'cause <<...>> the sweetest dream never do

- Interpersonal metaphor

Text 2 employ interpersonal metaphor in some clauses which are presented in *could*, for example *I could spend my life in this surrender* in which *could* indicates that the writer shows her love by promising something she can do.

f) Repetition and Parallel structure

- Assonance

I just want to hold you close

Besides, text 2 also applies other elements of poetry dealing with its rhyme. Some of its verses have structured rhyme, for example:

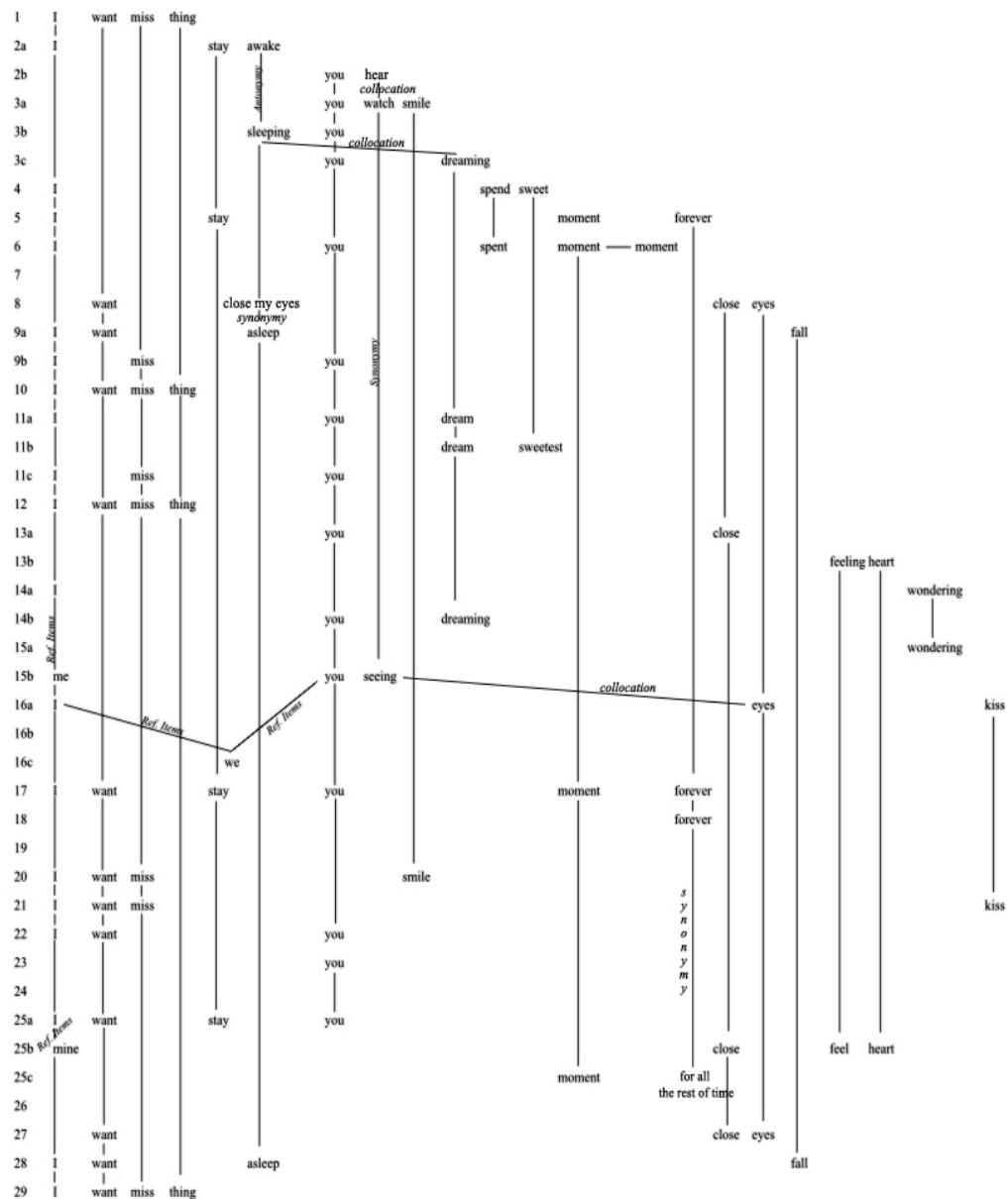
I could spend my life in this sweet surrender

I could stay lost in this moment forever

Every moment spend with you is a moment I treasure

Meanwhile, repetition is also used by the writer, for example the use of *don't want*. The writer applies this word in some clauses continuously.

g) Lexical String



NOTE: The other relations are Repetition

h) Text Structure

Clause	Activity sequence	Rhetorical function	Text structure	Staging
1	Introduce the issue	To show the main issue	Intro (Opening)	Thesis
2a – 6	Describing what 'I' could to support the issue	To explain how 'I' don't want to miss a thing	Verse I	Description
7 – 9b	Giving reason why 'I' don't want to miss a thing	To argue her reason	Refrain	Information
10	Restating the issue	To emphasize the topic		Information
11a–11c	Giving reason about the topic	To argue		Information
12	Restating the topic	To emphasize the issue		Information (repetition)
13a-15b	Lying, feeling, wondering	To describe 'my feeling'	Verse II	Description
16a – 18	Expressing my feeling through kissing, thanking, and desire to stay	To describe 'my feeling'		Description
19	Restate the issue and my reason to do that	Refer to clause number 7 – 12	Refrain	Information (repetition)
20 – 25c	Describing my desire not to miss anything	To express 'my feeling'	Verse III	Description
26	Restate the issue and the reason to do that	Refer to clause number 7 – 12	Refrain	Information (repetition)
27 – 29	Restate my desire not to	To give final statement about the	Verse IV (closing)	Information

	miss anything	issue		
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b. Data Interpretation

1) Experiential Meaning

In construing reality, experiential meaning is represented in transitivity system including process, its participants, and circumstances. In terms of its process, this text is dominated by mental process which reaches a half of the whole processes (50%). It is followed by attributive relational process (19,4%) and material process with 13,9%. The next process applied in this text is mental behavioral process (11,1%), while other two processes, verbal and Identifying relational process share the same percentage in 2,8%. The domination of mental process in this text indicates that the writer gives emphasis on the psychological event in this text. Since it is a kind of love song, the writer employs more mental process in describing her experience which closely relates to her feeling. In this text, she explores much about her feeling towards her beloved man.

The use of mental process indicates that the participants in this text are doing some psychological actions, such as sensing, cognizing, affecting, and also showing desire. The last category is the most commonly employed in this text. In some clauses, the writer shows her desire to do something by reflecting it in the word *want*. For instance, *I don't want to miss a thing*, *don't want to close my eyes*, *I don't want to miss one kiss*, etc. Since the word *want* indicates the desire of the writer and desire is a kind of psychological action, it belongs to mental process. Besides desire, the writer also employs other mental process, for example *hear*, *miss*, *feel*, and *wonder*. These verbs reflect the act of sensing and cognizing. Through these words, the writer is able to explore her feeling more deeply.

Attributive relational process is the second dominant process with 19,4%. In this text, ARP is indicated by the use of to be (*is*, *are*) and the verb *stay*. ARP functions to give attribute or description about something. For example in the clause *I could stay awake*, the writer gives attribute to her to be awake. Other example, *if it's me you're seeing* indicates the writer gives attribute to something represented in *it* that 'I am you're seeing'.

The third process applied in this text is material process which percentage is 13,9 %. Material process employed in this text can be indicated by the presence of the word *sleeping*, *spend*, *do*, *lying*, and *kiss*. Different from mental process which indicates the psychological action, material process indicates the physical action of the participants or the happening. Through this process the writer shows what the participants in this text are doing. The words included in material process in this text mostly indicate the doing or action. It functions to give information about the physical action done by the participants. For instance, in *I could spend my life...* means that the writer can do the action of spending her life.

The next process is mental behavioral process with 11,1 %. There are only two verbs realizing MBP in this text, those are *dream* and *watch*. Mental behavioral process is used to describe the mental deed done through the physical actions. It indicates the experience of the participants when they do physical action with still concerning to the mental or psychological deed. The last two

processes used in this text are Identifying relational process (IRP) and verbal process with each 2,8 %. IRP is a process of giving a value to something. There is only one verb realizing IRP in this text, *is* in clause *every moment spent with you is a moment I treasure*. This clause shows that the writer gives a value to every moment she spent with someone she loves by considering it as a moment she treasures. As identifying relational process, there is only one verbal process in this text represented in the verb *thank*. Verbal process indicates that the participant doing action through saying. In this text, the writer uses verbal process for thanking to God for blessing her with the wonderful chance to be together.

Transitivity also includes the circumstance around the happening or the process. There are four circumstances in this text in two pairs same percentage, location and contingency circumstantial with 28,6 % and extent and manner circumstantial with 21,4 %. All the location circumstantial used in this text is categorized as location of place. This kind of circumstance can be found in some phrases, such as *close to you, far away, here, so close to mine*, etc. These phrases show a place where something is done or occurs. In this part, the writer wants to describe her position and someone she loves by using the word *close*. It contains her wish to be so close to her beloved man.

There is a type of circumstance that is rarely mentioned called contingency circumstantial. This type of circumstance is applied in some clauses in this text, for example *in this sweet surrender*, and *in this moment*. Contingency circumstantial describes about in what condition the participant is doing the action or the happening occurs. The writer uses *in this sweet surrender* and *in this moment* to show what the participant in this text can do in those conditions. The participant in the text just wants to stay in that moment and she wants to spend her life in that sweet surrender.

Extent circumstantial indicates the duration or how long something occurs. The writer applies three circumstances of extent realized in *forever* and *for all the rest of time*. These circumstances give emphasis on the time duration of the happening or the doing. The writer uses the word *forever* to show that something occurs from the past until the endless time. Meanwhile, *for all the rest of time* is used to show that the participant will do something in her rest of time.

The last circumstance applied in this text is manner circumstantial. There are three clauses using manner circumstantial realized in *with you* and *close*. The word *with you* represents circumstance manner of accompaniment which means that the participant in the text is doing something with someone else or accompanied by someone. Meanwhile, *close* represents circumstance manner of quality. It shows the intensity of the participant in doing something. In this text, the writer uses the word *close* as the manner circumstantial to show that she wants to closely hold her beloved man.

Besides transitivity, experiential meaning is also represented in group system. In terms of experiential meaning, nominal group specifies class of things and some categories of membership through the elements of nominal group. In this text, the writer uses some pre-modifiers, i.e. Deictic, and Epithet. Almost all the nominal groups in this text start with Deictic, except for pronoun. Basically, Deictic is divided into two groups, specific Deictic and non-specific Deictic. *This*,

the, my, and your belong to specific Deictic which is found in this text. Meanwhile, the remaining Deictic, *every, one, and a* belong to non-specific Deictic. It means that it refers to unspecified Thing. This text does not employ any classifier, while it applies only two Epithets. Epithet indicates some quality of the Thing. The writer uses the word *sweet* and *sweetest* as Epithet in this text. The word *sweet* indicates the quality of *surrender* as the Thing, while the word *sweetest* shows quality of the dream in *the sweetest dream*.

Other elements of classification in nominal group are qualifier and the Thing itself. Qualifier following the Thing gives more information about the Thing. Qualifier can be found in some clauses in this text, for example *every moment spent with you, a moment I treasure*, etc. Since Qualifier gives additional information to the subset before it, the Qualifier *I treasure* gives information about which moment referred by the writer and so does *spent with you*.

Nominal group is the enhancement of noun. It means that nominal group cannot be separated from the presence of noun as the core called Thing. The Thing applied in the text can be noun or pronoun. As stated before, the writer always adds Deictic in shaping nominal group, except the pronoun. This text only has some different personal pronouns, i.e. *I, you, and we*. The word *I* refer to the writer, *you* refer to the listeners, and *we* refer to both of the writer and the listeners. There is another pronoun used in this text, *God*. It is used to call the Creator of this world. It is described in clause 16b that the writer seems thanking to the God.

Based on lexical string, pronoun *I* and *you* are repeated for many times. This repetition indicates that the writer gives emphasis on the relation between ‘you and I’ as the other love story which only talks about ‘you and I’. This relation is strengthened by the use of pronoun *we* in clause (16c). *We* refer to the writer and the listeners, in this text refer to both you and I. It strengthens the indication that the writer only talk about everything surrounds ‘you and I’ or her and her beloved man.

Besides nominal group, experiential meaning is also represented in verbal group. In construing experiential meaning, verbal group concerns on the Finite plus Event, with optionally Auxiliary. As in nominal group, verbal group also starts with ‘fixed’ element called Finite, as Deictic in nominal group. Finite provides the orientation of the group, while Event expresses process which may be event or action. Finite, which is done by tense, gives information about when the doing and the happening occurs whether in the past, now, or future. Although some verbal groups do not start with Finite, most of the verbal groups in this text start with Finite showing present time. It means that the writer talks more about the action or the happening now or in present time, for example *we’re together, I don’t want to miss a thing, etc*. Some verbs applied in this text do not only inform the listeners, but also deliver a message. For instance, the verb *want* in most clauses. Through this verb, the writer does not only express what her desire is. The writer also indirectly asks her beloved man for allowing her to stay next to him during her life.

2) Logical Meaning

Logical meaning analyzes the relationship between the participant and its process which can be analyzed through clause system and group system. Based on the clause system, this text consists of simplex clause (48,3 %) followed by complex clause (31 %), and minor clause (20,7 %). It shows that simplex clause is the dominant clause used in this text. The writer uses more simplex clause for making this text understandable for the listeners. Besides, simplex clause is important in arranging an effective song lyric to deliver the meaning because the listeners are easy to understand. Meanwhile, the use of complex clause is employed to give more information to the listeners. Some minor clauses are also used in this text, for example *forever and ever, right here with you*, etc.

Complex clause can be divided into two, based on interdependency system and logico-semantic system. In terms of interdependency system, clause complex includes paratactic and hypotactic relation which both of those relations are used in this text. Hypotactic relation (72,7 %) is used more than paratactic relation (27,3 %). It shows that most of the complex clauses in this text are dependent to its dominant, for example in clause (2), (3), (11), etc. Meanwhile, in terms of logico-semantic system, those hypotactic relations are included in three relation; idea, locution, and enhancement. Enhancement is the dominant relation used in this text, for example in clause (2ab), (3ab), (9ab), 11(abc), and (13ab). It means that the writer tries to enhance the meaning of another by adding reference of its condition. Besides, the writer applies idea in clause (14ab) and (15ab) and locution in clause (16bc). The projection of idea and locution indicates that a clause is projected as a meaning. Both projections are different in terms of what is projected. Projection of idea shows that the writer projects her idea or what she thinks as a meaning (mental projection). Meanwhile, projection of locution indicates that the writer projects what she is saying (verbal projection).

Paratactic relation shows that two or more clauses have equal status, for example in clause (3bc), (16ab), and (25abc). Those paratactic relations apply elaboration in clause (3bc) and extension for the remaining. It means that the writer elaborate the meaning of a clause by qualifying or describing it. In clause 3bc, the writer elaborates the meaning of *while you are sleeping* more with *while you're far away dreaming*. Meanwhile, the application of extension shows that the writer extends the meaning by adding some information to the clause before. In clause 16ab, the writer extends the meaning by using additional conjunction *and*.

Logical meaning is also reflected in group system, either nominal group or verbal group. In terms of nominal group, this text is dominated by simplex nominal group with 87,9 % than complex nominal group (12,1 %). From 58 simplex nominal groups, 20 nominal groups are preceded by other items, Deictic. From all nominal groups, 38 nominal groups consist of only a noun (Thing) which is dominated by personal pronoun (I (19), you (13), etc). Meanwhile, complex nominal group is also used in some clauses by adding Qualifier in order to give more information about the Thing.

In terms of verbal group, the text consists of simplex verbal group (63,9%) and complex verbal group (36,1%). In construing logical meaning, verbal group reveals the system of tenses. The writer uses different tenses in representing different functions and impressions. The title as the first clause uses simple

present tense. It indicates the activity done at the time this clause is uttered. The first stanza (2a – 6) employs modality in the form of past tense indicating the ability of the participants to do. The writer employs modality of *could* in describing what the participant can do.

Second stanza (7 – 12) which is quite long mostly employs simple present tense and future tense. Clause (7) belongs to minor clause that notifies this stanza as refrain. Clause (8), (9a), (10), (11a), and (12) employ simple present tense since they indicate the writer's desire at this time. She states that she does not want to miss anything, not to close her eyes, etc. Clause (9b) uses modality again. The writer uses *would* that indicates the probability of missing someone she loves. The only future tense in this stanza is in clause (11b) showing that there is no probability for a dream to do anything. She believes that she is not able to release her feeling of missing even in the sweetest dream about her beloved man.

Third stanza (13a – 18) applies present continuous tense which indicates the activity done at present time, for example in *I'm wondering, lying close to you, etc.* At the end of this stanza, the writer uses simple present tense to say thank to God. All this clauses reveal the doing at this time. Therefore, the writer uses simple present time to describe it. Next stanza (19) is the repetition of second stanza. All remaining stanzas only use simple present tense. From this description, it can be concluded that simple present tense is the dominant tense in this text. The writer does not use many tenses in this text. It indicates that the writer wants to share and describe more about her feeling or condition at this time.

After combining clauses into groups, the writer signifies the correlation of the whole groups rhetorically. The clauses in the first group are linked with internal logical relation to give introduction or description about the writer's condition and what she could do for her love. It starts directly by stating the main theme in *I don't want to miss a thing* as **title** and followed by short introduction about everything she could do for it. It functions as the **verse I**. It elaborates the title by describing more about what the writer means by 'I don't want to miss a thing'.

Secondly, group of clause 7th to clause 12th functions as **refrain**. This part emphasizes on the main theme which is repeated for many times and the reason why the writer wants to do this. The next group is **verse II** which consists of clause 13th to clause 18th. It functions to give more description about the writer's feeling. Meanwhile, the remaining groups are the repetition of **refrain** in 4th and 6th group. Fifth group emphasizes on the writer's desire not to miss anything. This group functions as **verse III**. In the last group, the writer only restates her desire in 5th group which functions as the **closing** or **verse IV**. From its text structure, it can be known that this text belongs to **descriptive poem genre** since it does not have structured staging. All the clauses in this text only give description about her experience to the listeners.

3. Text 3

a. Data Description

1) Contextual configuration

Text 3 is a song lyric entitled *Fallin' in Love* written by Swara Wimayoga, the bassist of Indonesian group band, J-Rocks. This song was taken from J-Rocks mini album *Road to Abbey* which was recorded in Abbey Road Studio, London. The text contains someone's experience of love at the first sight. The text was arranged in seven stanzas with its chorus in 3rd and refrain in 4th repeated in 6th and 7th stanza.

Swara Wimayoga wrote the text based on one of J-Rocks member's experience. He told to Swara about his experience of loving a girl in the first time they met. Then, Swara described his friend's experience of love at the first sight in *Fallin in Love* as if he experienced it by himself. From the whole lyric, it can be seen that the text clearly reflects what Swara's friend has experienced. It starts with the expression of what he thought and felt when he met the girl in the first time. From the beginning, it is clear that the text tells about love at the first sight. In the remaining stanzas, the writer only explores about his feeling during love at the first sight. In some parts, the writer tells about his desire to possess the girl and what he hopes after possessing the girl.

The video of the text was shot in London using Indonesian talent girl who studies there. As the song meaning, the video starts with the scene of the meeting between the actor and the girl. Further, the video displays some picture showing the activities of both participants. They meet each other for many times and do something together. From their gesture and the way they look at each other, it can be seen that they fall in love. It means that the video properly accommodates the meaning of the text.

The participants appear in the text are *I* and *you* which is repeated for many times. *I* represent the writer, whereas *you* represent the listeners. By using these personal pronouns, the writer indirectly tells as if the listener is the girl he loves. Therefore, the writer has successfully communicated his feeling to the listeners that he falls in love with the girl.

2) Lexicogrammar

a) Transitivity system

- Process

Type of process	Clause number	Number	Percentage
MBP	2a	1	5%
ARP	2b,3,10,11,13a,14a,14b,15 ,16,17,18,19	12	60%
Verbal process	4,7	2	10%
Material process	5,6,8a,8b,13b	5	25%
	Total	20	100%

- Circumstances

Type of circumstances	Clause Number	Number	Percentage
Location	2b (t), 6 (t)	2	33,3%
Manner	5 (q), 8b (p)	2	33,3%
Cause	19 (b), 10(b)	2	33,3%
	Total	6	100%

b) Complexity of clause system

- Clause system

Type of clause	Clause number	Number	Percentage
Simplex	3,4,5,6,7,10,11,15,16,17,1 8,19	12	54,5%
Complex	2,8,13,14	4	18,2%
Minor	1,9,12,20,21,22	6	27,3%
		Total	22
			100%

- Interdependency system

Type of interdependency	Clause system	Number	Percentage
Paratactic	14 (ab)	1	25%
hypotactic	2(ab), 8(ab), 13(ab)	3	75%
		Total	4
			100%

- Logico-semantic relation

Type of Logico-semantic relation	Clause number	Number	Percentage
Idea	2(ab), 8(ab)	2	50%
Enhancement	13(ab)	1	25%
Extension	14(ab)	1	25%
		Total	4
			100%

c) Complexity of groups

- Nominal group

Type of nominal group	Clause number	Number	Percentage
Simplex	1,2a,2b(3),3(2),4(2),5,6(5),7(2), 8a,8b,9,10,11(2),12,13a(2),13b(2),14a,14b,15(2),16(2),17(2),18 (2),19(3)	41	97,6%
Complex	5	1	2,4%
		Total	42
			100%

- Verbal group

Type of verbal group	Clause number	Number	percentage
Simplex	1,2a,2b,3,4,5,6,7,8b,10,11,13a ,13b,14a,14b,15,16,17,18,19 8a	20	95,2%
Complex		1	4,8%
		Total	21
			100%

d) Lexical system

- Congruency system

	Number
Congruent	25
Incongruent	4
Total	29

- Descriptive and attitudinal lexis

	Number
Descriptive	26
Attitudinal	3
Total	29

e) Metaphor

- Ideational metaphor

There is no ideational metaphor in this text.

- Interpersonal metaphor

Interpersonal metaphor applied by the writer of text 3 is represented by the conjunction *if*, for example in *if you were mine, sharing all ups and downs*. The word *if* here indicates the writer's promise to his beloved girl dealing with what he will do after possessing the girl.

f) Repetition and Parallel structure

- Alliteration

how I wonder it will be

Besides, text 3 also applies other elements of poetry dealing with its rhyme. The writer repeats some clauses, for example:

'cause I'm fallin in love

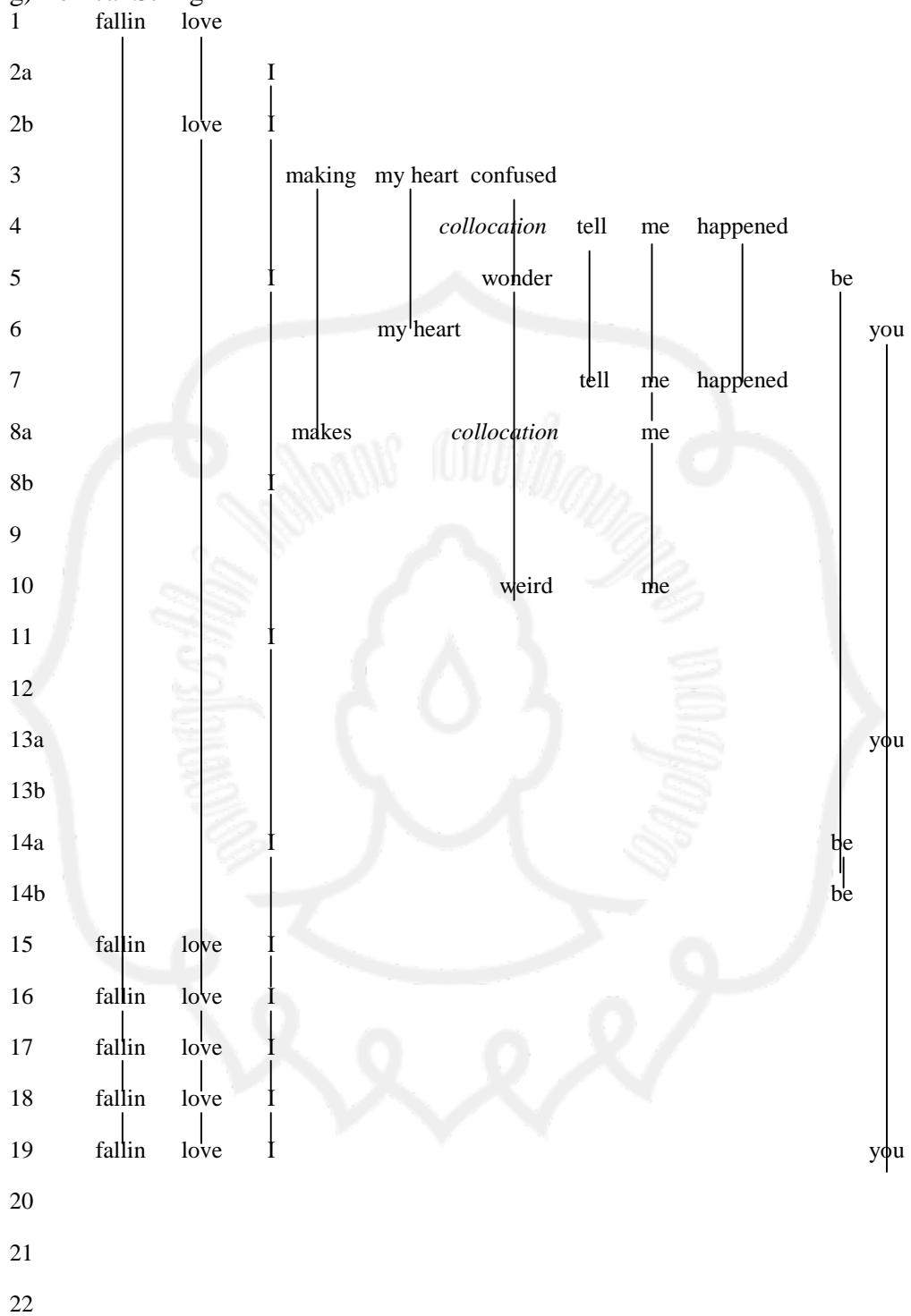
Fallin' in love

Yes I'm fallin' in love

I'm fallin' in love

I'm fallin' in love with you

g) Lexical String



NOTE: Other relations are repetition

h) Text Structure

Clause	Activity	Rhetorical function	Text	Staging
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	sequence		structure	
1	Introduce the topic	To show the main theme and introduce the topic	Intro (Opening)	Title
2a – 3	Expressing feeling of confused	To give a description of the writer's feeling	Verse I	Description
4	Asking the readers to tell	To ask information to the readers		Information
5	Expressing feeling	To express the writer's feeling of wondering		Description
6	Describing situation	To give description of the situation between 'You&I'	Verse II	description
7	Expressing feeling	Refers to clause 5		description
8a - 8b	Expressing feeling	To emphasize the writer's feeling		information
9 - 11	Describing condition	To show what the writer feels and does	chorus	information
12 – 14b	Describing the writer's feeling	To describe the writer's desire towards someone he loves	Refrain	description
15 - 19	Stating reason	To show the reason why the writer does all those acts		information
20	Describing situation and feeling	Refers to clause 6-8b	Verse III	Description (repetition)
21	Describing condition	Refers to clause 9-11	chorus	Information (repetition)
22	Describing	Refers to clause 12-	Refrain	Description

	feeling reason	and	19	(closing)	(repetition)
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a. Data Interpretation

1) Experiential Meaning

Experiential meaning is represented in transitivity system which includes process, its participants, and circumstances. In terms of its process, there are only four processes applied by the writer. This text is dominated by Relational process, especially Attributive Relational Process (ARP) which reaches more than a half of the whole processes with 60%. It is followed by Material process with 25%, Verbal process with 10% and Mental Behavioral Process (MBP) with 5%. The domination of Attributive Relational Process in this text indicates that the writer gives attribute or description about something. ARP in this text is indicated by the presence of *am* in *I'm in love* and *were* in *If you were mine*. However, ARP is also indicated by other verbs, such as *seems* in *seems weird for me* and *make* in *and it's making my heart confused*. Those verbs show that the writer gives specific attribute towards something, such as the word *seems* indicating that something is weird for the writer.

The second dominant process in this text is material process (25%). Material process indicates the physical action including the happening and the doing done by the participants. Material process employed in this text can be indicated by the presence of the word *touching*, *drowning*, *make*, *sharing*, etc. From those examples, it is concluded that material processes mostly applied by the writer in this text are the act done by the participants. The word *touching* indicates that the participant in this text is doing the act and so does the other verbs. The third process applied in this text is verbal process (10%) which is purely process of saying. There is only one verb indicating verbal process in this text, that is *tell* applied twice in clause (4) and (7). Those two clauses belong to imperative clause with verbal process. It means that the writer ask the participants (the readers) to do action through saying.

The last process used by the writer in this text is Mental Behavioral Process (MBP) which is only applied in clause (2a). The verb indicates this process is *think*. It shows that the participant in this text not only uses mental deed, but also includes the physical action. The participant does mental deed through *thinking*. It indicates the experience of the participants when they do physical action with still concerning to the mental or psychological deed.

Transitivity also includes its circumstances around the happening or the doing. There are three main circumstances; location circumstantial, manner circumstantial, and cause circumstantial. Those circumstances share the same percentage with each 33,3 %. It means that there is no dominant circumstance in this text. Circumstance location of time placed in two clauses in this text indicates the importance of time, when the process occurs. Location of time in this text is indicated by the phrase *in the first time* and *while your hands in my hands indeed*. The first phrase shows the time when the writer fell in love with someone in the

first time they met. Meanwhile, second phrase explains that something occurs when someone's hands are in the writer's hands indeed.

Cause circumstantial applied in this text belongs to cause of behalf represented in *with you* and *for me*. The word *with you* indicates whom the writer is falling in love with. Meanwhile, the word *for me* explains who for something is said to be like that. Those two circumstances answer the question of 'whom for': who for the writer's love is given and who for something is said to be weird. Manner circumstantial used by the writer is circumstance manner of quality represented in the phrase of *How I wonder* and *too deep*. *How I wonder* shows the quality of how the writer wonders about wonder, while *too deep* shows how deep the writer is drowning.

In terms of experiential meaning, nominal group specifies class of things and some categories of membership through the elements of nominal group. The writer uses some classifications of nominal group, such as Deictic, and Numerative. Most of nominal groups in this text start with Deictic, except for pronoun. Some Deictic used in this text are *my* and *your* showing possessive pronoun, *this*, *the*, and *all*. All these Deictic are categorized as specific Deictic. It means that they are used to refer to certain or specific Thing. This text does not employ any classifier, while it applies only one Numerative. Numerative indicates the quantity or the sequence of Thing. Numerative used in this text shows the sequence of Thing represented in the word *first* in *in the first time*. It shows that the writer has been falling in love with somebody since the first time they met.

Other elements of classification in nominal group are Qualifier and the Thing itself. The writer employs only one qualifier in clause (5) to give more information. As stated before that nominal group is the enhancement of noun. It means that nominal group cannot be separated from the presence of noun as the core called Thing. The Thing applied in the text can be noun or pronoun. This text only has two different personal pronouns, i.e. *I* and *you*. The word *I* refer to the writer, while *you* refer to the listeners. Looking at the lexical string, pronoun *I* and *you* are repeated for many times. It indicates that the writer give emphasis on the relation between 'you and I' since this song tells more about the love story between 'You and I'.

Besides nominal group, experiential meaning is also represented in verbal group. In construing experiential meaning, verbal group concerns on the Finite plus Event, with optionally Auxiliary. As in nominal group, verbal also starts with 'fixed' element called Finite, as Deictic in nominal group. Finite provides the orientation of the group, while Event expresses process which may be event or action. Finite, which is done by tense, gives information about when the doing and the happening occurs whether in the past, now, or future. All verbal groups in this text start with Finite, except for the imperative clause. The choice of verbs in a text functions to deliver meaning, for example *fallin in love*. The writer prefers using *fallin in love* to *loving* in order to express what he thinks and describe the process when they met at the first time in the case of he has not really known yet about a girl.

2) Logical Meaning

Logical meaning analyzes the relationship between the participant and its process which can be analyzed through clause system and group system. Based on the clause system, this text consists of simplex clause (54,5%) followed by minor clause (27,3%), and complex clause (18,2%). From the data above, it is concluded that simplex clause is the dominant clause used in this text. The writer uses more simplex clause than the complex one in order to make the text understandable and easy listening. It is supported by the presence of minor clause as the second dominant clause in this text with 9,1% more than the complex one. Although simplex clause is the dominant clause, the writer still employs some complex clause in order to give more information to the listeners.

Based on interdependency system, clause complex includes paratactic and hypotactic relation which both of those relations are used in this text. Hypotactic relation (75%) is used more than paratactic relation (25%). It shows that most of the complex clauses in this text are dependent to its dominant, for example in clause (2), (8), (13), etc. Meanwhile, in terms of logico-semantic system, those hypotactic relations are included in two relations; idea and enhancement. Idea in clause (2) and (8) is used more than enhancement in clause (13). The projection of idea indicates that the writer projects his idea or what he thinks as a meaning (mental projection). In clause 2, the writer projects his mind of falling in love with a girl in the first time they met, while in clause 8, the writer projects what he feels right now.

On the other hand, there is only one application of enhancement relation in this text. It means that the writer tries to enhance the meaning of another by adding reference of its condition. In clause 13, the writer applies enhancement in conditional sentence. It functions to add reference about his requirement to be able to do something.

Paratactic relation shows that two or more clauses have equal status. There is only one paratactic relation in this text employed in clause (14) applying extension. It means that the writer extends the meaning of a clause by adding something new to it. In this clause the writer extends his desire about something to be forever.

Logical meaning is also reflected in group system, either nominal group or verbal group. In terms of nominal group, this text is dominated by simplex nominal group with 97,6% than complex nominal group (2,4%). From 41 simplex nominal groups, only 8 nominal groups are preceded by other items, Deictic. Meanwhile the rest, 33 nominal groups consists of only a noun (Thing) which is dominated by personal pronoun (I (11), you (3), me (4), etc). The use of personal pronoun represents the world according to the speaker. It defines the referent interpersonally by the speech situation. Meanwhile, there is only one complex nominal group in this text by adding Qualifier in clause (5).

In terms of verbal group, the text consists of simplex verbal group (95,2%) and complex verbal group (4,8%). In logical meaning, verbal group reveals the system of tenses. The writer uses different tenses in representing different functions and impressions. The title as the first clause uses present continuous tense. It indicates the activity done at the time this clause is uttered. The first stanza (2a – 5) employs simple present and present continuous tense. Although it

combines two tenses, both of tenses show the same indications. Both simple present and present continuous indicate the activity done at the time clause is uttered. The writer uses simple present tense in clause (4) since it is considered as imperative clause. The writer asks the listeners or the readers to tell something to the writer. The last clause in first stanza, the writer uses future tense to indicate something that will happen in the future; something that the writer has not known yet.

As the first stanza, second stanza (6 – 8b) also combines simple present and present continuous tense. As the opening of second stanza, clause (6) employs present continuous tense indicating the activity which is being done at that time. Two next clauses apply simple present tense to shape imperative clause in clause (7) and the writer's condition in clause (8a). Meanwhile, in the end of the second stanza (clause 8b), the writer uses present continuous tense indicating the writer's condition at that time.

Third stanza (9 – 11) which is quite short applies simple present and future tense. Clause (9) notifies this part as a chorus in minor clause, while clause (10) applies simple present tense to show the writer's opinion. It can be seen from the clause *seems weird for me*. At the end of this stanza, the writer uses future tense in *I will never let this feeling cold*. It indicates the writer's action in the future; what the writer will do in the future.

Next stanza (12 – 19) is the longest stanza. Basically, this stanza is divided into two parts using two different tense. In the beginning of this stanza, the writer tells about what becomes his desire in the future. He uses conditional sentence showing his desire to possess someone he loves. It is followed by the clause that becomes what he will do after possessing his beloved girl. Two next clauses still show the writer's desire to do something and his hope that it would be forever. The remaining clauses in this stanza (second part) are the explanation of the reason of the part before. In this part, the writer only repeats one clause for many times. Three last stanzas of this text are the repetition of the stanzas before. The fifth stanza repeats the second stanza, sixth stanza repeats third stanza, and last stanza repeats the fourth stanza.

After combining clauses into groups, the writer signifies the correlation of the whole groups rhetorically. The clauses in the first group are linked with internal logical relation to give introduction or description about the theme and the writer's condition. It starts directly by stating the main theme in *Fallin' in Love* as **title** followed by short introduction about the writer's condition during he falls in love. It functions as the **verse I** which elaborates the title by describing more about how the writer can fall in love with her.

Secondly, group of clause 6th to clause 8th functions as **verse II**. This part still emphasizes on the writer's feeling and condition during he falls in love with somebody. He does not know what has happened until he asks the listeners to tell what happened through imperative clause. The next group is **chorus** which consists of clause 9th to clause 11th. It functions to give more description about the writer's feeling. Next group is **refrain** which consists of 12th to the clause 19th. This group emphasizes on the writer's desire to possess someone he loves and the reason why he wants to possess her. The remaining groups, 5th up to 7th group, are

the repetition of the previous group. From its text structure, it is concluded that this text belongs to **descriptive poem genre** since it does not have a structured staging. All the clauses in this text only give description and information to the listeners.

4. Text 4

a. Data Description

1) Contextual configuration

The text is a song lyric of Mocca song entitled *Secret Admirer* written by Arina Ephipania Simangunsong in 2000. It was taken from *My Diary* album compiled with other 12 songs which were written sequentially based on the story telling concept. The concept of this album was illustrated by Arina through a girl's point of view who frequently wrote her daily experiences into a diary. *Secret Admirer* is the second song after *Once Upon A Time*. It tells about girl's expression regarding to her secret admirer. The text was arranged in seven stanzas without any repetition or refrain.

Secret Admirer tells about a girl who illustrates her feeling about her secret admirer. After the first song, *Once Upon A Time*, telling as an intro, *Secret Admirer* illustrates the writer's first encounter with her secret admirer. In the beginning, she thinks that her secret admirer only disturbs or annoys her. She keeps that mindset for several times. However, she has different feeling after her secret admirer tried to ignore her. After all, the girl realizes that she starts to like her secret admirer. She complains why he tries to ignore her. Even she starts to feel yearned and misses all her secret admirer has done.

The participants explicitly appear in the text are *I* and *you*. *I* represent the writer, whereas *you* represent the listeners. The use of personal pronoun *you* makes the listeners is indirectly involved to the text as if the listeners are the secret admirer. It functions to make the listeners really understand what the writer has experienced and ease the writer in delivering the meaning of the text.

2) Lexicogrammar

a) Transitivity system

- Process

Type of process	Clause number	Number	Percentage
ARP	2a,2b,6a,8,9,11b,15,17b	9	33,3%
Material process	3,4,5,6b,12a,13c,13d,14	7	25,9%
Verbal process	12b,18	2	7,5%
MBP	7,11a,13a,17a	4	14,8%
Mental process	13b,19,21,23,25	5	18,5%
	Total	27	100%

- Circumstances

Type of circumstances	Clause Number	Number	Percentage
Manner	3(q),8(q),12a(q),19(q),21(q),1 3(q),25(q)	7	53,8%

Cause	4(b),5(r),14(r),	3	23,1%
Location	7(t),13d(p),18(t),	3	23,1%
	Total	13	100%

b) Complexity of clause system

- Clause system

Type of clause	Clause number	Number	Percentage
Simplex	3,4,5,7,8,9,14,15,18,19,21 ,23,25	13	52%
Complex	2,6,11,12,13,17	6	24%
Minor	1,10,16,20,22,24,	6	24%
	Total	25	100%

- Interdependency system

Type of interdependency	Clause system	Number	Percentage
Hypotactic	2(ab),6(ab),11(ab),12(ab),13 (ab),13(bc),17(ab)	7	87,5%
Paratactic	13(cd)	1	12,5%
	Total	8	100%

- Logico-semantic relation

Type of Logico-semantic relation	Clause number	Number	Percentage
Enhancement	2(ab),6(ab), 12(ab),13(ab),	4	50%
Idea	11(ab), 13(bc),17 (ab)	3	37,5%
Extension	13(cd)	1	12,5%
	Total	8	100%

c) Complexity of groups

- Nominal group

Type of nominal group	Clause number	Number	Percentage
Simplex	1,2a(2),2b(2),3(2),4(2),5(4),6a (2),6b(2),7(3),8,9,11a(2),11b(2) ,12a(2),12b(2),13a(3),13b,13c, 13d,14,15,17a(2),17b,18(2),19 (2),20,21(2),22,23(2),24,25(2)	54	98%
Complex	7	1	2%
	Total	55	100%

- Verbal group

Type of verbal group	Clause number	Number	percentage
Simplex	2a,2b,3,4,5,6a,6b,7,8,9,11a,11 b,12b,13a,13b,13c,13d,14,15, 17a,17b,18	22	81,5%
Complex	12a,19,21,23,25	5	18,5%
	Total	27	100%

d) Lexical system

- Congruency system

	Number
Congruent	36
Incongruent	7
Total	43

- Descriptive and attitudinal lexis

	Number
Descriptive	37
Attitudinal	6
Total	43

e) Metaphor

- Ideational metaphor

Ideational metaphor in this text is found in terms of conjunction, such as *every time* in *every time you say hello* which functions as *when*.

- Interpersonal metaphor

There is no interpersonal metaphor in this text.

f) Repetition and Parallel structure

- Assonance

oh you look so annoying

Besides, text 4 also applies other elements of poetry dealing with its rhyme. Some of its verses have structured rhyme, for example:

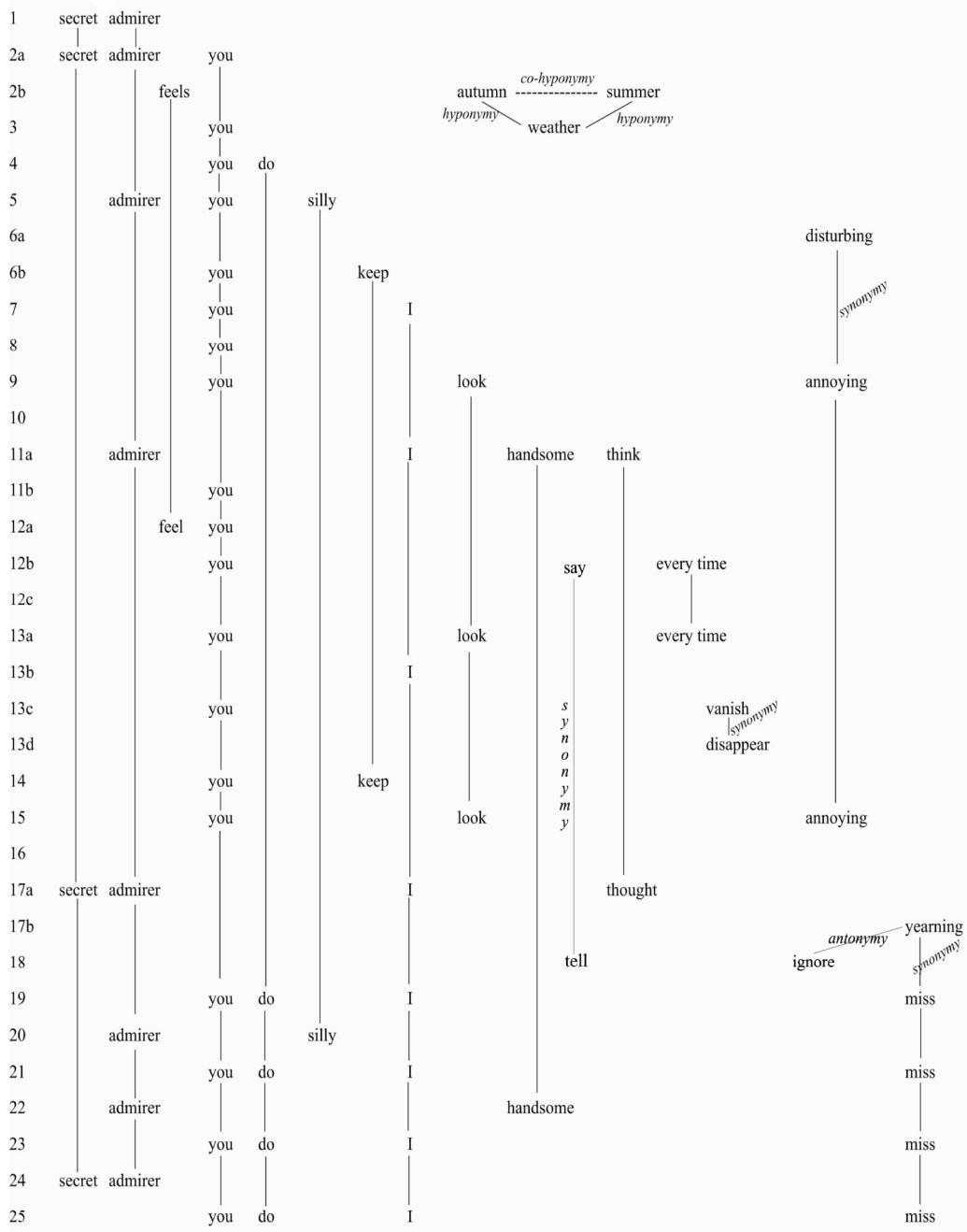
That you're a very nice fellow

But suddenly you make me feel so mellow

Every time you say hello

Meanwhile, repetition is also used by the writer. It can be seen from the clause '*cause I do miss you so*' that is repeated in structured line.

g) Lexical string



NOTE: Other relations are repetition

h) Text Structure

Clause	Activity sequence	Rhetorical function	Text structure	Staging
1	Introduce the topic	To show the main theme and introduce the topic	Intro	Title
2a – 4	The writer tells the condition when her secret admirer is around her.	To give a description of the condition	Verse I	description
5 – 6b	The writer expresses her opinion about her secret admirer's behavior	To give information to the readers	Verse II	information
7	The writer tells what she experiences	To give information	Verse III	information
8 – 10	Expressing feeling toward what her secret admirer does	To give description of her feeling		description
11a-12b	Describing what she thinks and what she feels	To give description about the writer's feeling	Verse IV	description
13a-13d	Expressing the writer's hope	To describe the writer's feeling	Verse V	description
14 - 16	Expressing feeling toward what her secret admirer does	To give description of her feeling		description
17a-17b	Expressing her feeling of yearning	To describe the writer's feeling	Verse VI	description
18	Asking her secret admirer to	To ask information regarding to her		information

	tell the reason	secret admirer does		
19	Giving the reason why the writer asks her secret admirer	To give information about the writer's feeling about her secret admirer		information
20 - 25	The writer calls her secret admirer and gives the reason why she does it repeated for many times	To emphasize the writer's feeling towards her secret admirer	Verse VII (Closing)	Information (repetition)

b. Data Interpretation

1) Experiential Meaning

In terms of its transitivity system, this text is dominated by attributive relational process with 33% and material process in second place with 25,9%. It is followed by mental process (18,5%), mental behavioral process (14,8%), and verbal process (7,5%). The domination of attributive relational process (ARP) indicates that the writer emphasizes on giving attribute or description to the participant in the text. In this text, ARP is represented by the use of to be (is, are) and some verbs, such as *feels* and *look*. These verbs clearly indicate the attribute of something. For instance, in clause *that you're a very nice fellow*, the writer gives attribute to her secret admirer as a very nice fellow. Other example, *oh you look so annoying* shows that the writer gives attribute to her secret admirer by saying that he is annoying.

The second dominant process in this text, material process, indicates that the writer emphasizes on physical action of the participants in the text. Material process applied by the writer in this text is represented in some verbs, such as *makes*, *messing*, *do*, *send*, *knocking*, etc. Those examples clearly show that the writer tends to apply material process in representing the doing or action of the participants. Through this process, the writer describes what the participants do. However there are some verbs showing the happening used by the writer, i.e. *vanish* and *disappear*. They do not indicate the action of the participants, but something happens.

The third process in this text is mental process which indicates that the writer gives emphasis on the psychological event in this text. The writer uses mental process less than material and ARP since she describes more about her secret admirer. However, she still describes her psychological experience remembering it is a love song that closely relates to human's feeling.

The use of mental process indicates that the participants in this text are doing some psychological actions, such as sensing, cognizing, and affecting. There are only two verbs indicating mental process in this text; *wish* and *miss*. The word *miss* is repeated for many times in some clauses. It reflects the act of

sensing, that is the writer's feeling of missing her secret admirer. Through this process, the writer is able to explore her experience of feeling more deeply.

Besides some processes above, the writer also applies mental behavioral process (MBP). Some MBP applied in this text are *dreamt*, *think*, *look at* and *thought*. MBP is used to describe the mental deed done through the physical actions. It indicates the experience of the participants when they do physical action with still concerning to the mental or psychological deed. For example, in clause *Last night in my sleep I dreamt of you riding my counting sheep*, the word *dreamt* in this clause indicates MBP. It means that the writer experiences psychological deed while doing physical action that is sleeping. Other example is the word *look at* in clause *every time you look at me*. In this case, the writer concerns on psychological deed through physical action of seeing. The last process is verbal process with 7,5% of all processes. There are two verbs representing verbal process used by the writer; *say* and *tell*. Those indicate that the participant doing action through saying.

Transitivity also includes circumstance around the happening or the doing. There are three circumstances found in this text; location circumstantial, manner circumstantial, and cause circumstantial. Manner circumstantial becomes the dominant circumstance in this text with 53,8%. The use of manner circumstantial which is more than other circumstances indicates that the writer gives emphasis on how something occurs or the activity is done by the participant. All manner circumstantial applied in this text belongs to circumstance manner of quality. It means that the writer focuses on the quality of how something happens. Manner circumstantial is mostly reflected in the word *so* such as in clause 19 and 21. The word *so* in *I do miss you so* indicates that the writer is really missing her secret admirer.

Other two circumstances, location and cause circumstantial, have the same percentage in this text with 23,1%. Location circumstantial applied in this text gives emphasis on the importance of place and time. Circumstance location of place represented in *at my door* and *into the air* indicates the place where the activity is done. Meanwhile, circumstance location of time is presented in *last night in my sleep* and *now*. Those two phrases clearly show the time when the activity is done by the participants. On the other hand, there are two types of cause circumstantial used in this text, behalf and reason. Circumstance cause of behalf is presented in *to me*. It shows something that the writer's secret admirer done to the writer. Two circumstances cause of reason in this text indicated by WH question of *how come* which is used by the writer for asking information about the reason of her secret admirer does that action.

Group system also construes experiential meaning. In terms of nominal group, experiential meaning is realized by some species class of things and some categories of membership as the elements of nominal group. In this text, the writer uses some classifications of nominal group, such as Deictic, and Epithet. Most of the nominal groups in this text start with Deictic and Epithet, except for pronoun. Some Deictic used in this text are *the*, *a*, *my*, and *every*. *The* and *my* are categorized as specific Deictic which refer to a certain or specific Thing. Meanwhile, the remaining Deictic, *every*, and *a* belong to non-specific Deictic

which refer to unspecified Thing. This text does not employ any classifier, while it applies Epithet in some clauses. Epithet indicates the quality of the Thing. Some Epithets found in this text are *last*, *secret*, *silly*, and *handsome*. The last three Epithets are repeated for many times by the writer. This repetition indicates that the writer gives emphasis on the quality of her secret admirer. She tries to describe her secret admirer through those Epithets, so those three Epithets are always placed before the word *admirer*.

Other elements of classification in nominal group are Qualifier following the Thing and the Thing itself. There is only one Qualifier added after the Thing found in this text. That is ... *you riding on my counting sheep*. In this case, *riding on my counting sheep* is categorized as Qualifier giving additional information to the subset before it. It adds information about *you* (the secret admirer) in the writer's dream.

Nominal group is the enhancement of noun as the core called Thing. Thing can be in the presence of noun or pronoun. As stated before, the writer always adds Deictic in shaping each nominal group, except the pronoun. This text only has two different personal pronouns, i.e. *I* refer to the writer and *you* refer to the listeners. Based on lexical string, these two pronouns are repeated for many times by the writer. It shows that the writer gives emphasis on the relation between 'you and I' as the other love stories which mostly concerns on the story about 'you and I'.

Besides nominal group, experiential meaning is also represented in verbal group. In construing experiential meaning, verbal group concerns on the Finite plus Event, with optionally Auxiliary. Finite provides the orientation of the group giving information about when the doing and the happening occurs whether in the past, present, or future. Meanwhile Event expresses process which may be event or action. Most of the verbal groups in this text start with Finite showing present time. It means that the action occurs now or in present time, for example *I do miss you so, the autumn feels like summer, etc.* However, there are verbal groups started with Finite showing past time, such as *dreamt* and *thought*. The choice of verb is appropriated to the function in delivering meaning, for example *tell* in imperative clause applied by the writer. She chooses this verb not only to ask explanation to her secret admirer, but also indirectly protest because he starts to ignore her.

2) Logical Meaning

Logical meaning describes the relationship between the participant and its process realized in clause system and group system. Based on the clause system, this text consists of simplex clause (52%) followed by complex clause and minor clause which share the same percentage with 24%. It clearly shows that simplex clause becomes the dominant clause used in this text. The domination of simplex clause aims to make the text understandable for the listeners. Since this text belongs to kind of song, it must be understood while the listeners are listening to that song. That is the reason why this text is dominated by simplex clause. However, the writer still employs complex clause to give more information. Some minor clauses are also used in this text to deliver the meaning in a very simple way, for example in *secret admirer, my silly admirer, my handsome admirer, etc.*

Complex clause can be analyzed based on interdependency system and logico-semantic system. In terms of interdependency system, clause complex includes paratactic and hypotactic relation which both relations are used in this text. Hypotactic relation (87,5%) is used more than paratactic relation (12,5%). The use of more hypotactic relation shows that most of the complex clauses in this text are dependent to its dominant, for example in clause (2), (6), (11), (12), etc. Meanwhile, in terms of logico-semantic system, those hypotactic relations belong to idea and enhancement. Meanwhile, enhancement found in clause (2), (6), (12), (13ab) show that the writer tries to enhance the meaning of another by adding reference of its condition. The projection of idea is used less than enhancement. It indicates that the writer projects her idea or what she thinks as a meaning (mental projection). The projection of idea in this text can be found in clause (11), (13), and (17).

The only paratactic relation in this text found in clause (13cd) shows that two or more clauses have equal status. This paratactic relation applies extension which means that one clause extends meaning of another by adding something new. In this case the writer extends clause (13c) by adding something in clause (13d) that becomes her wish regarding to her secret admirer at that time.

Logical meaning is also reflected in group system, either nominal group or verbal group. In terms of nominal group, this text is dominated by simplex nominal group with 98% than complex nominal group (2%). From 54 simplex nominal groups, 20 nominal groups are preceded by other items, Deictic and Epithet. Meanwhile the rest, 34 nominal groups consists of only a noun (*Thing*) dominated by personal pronoun (*I* (8), *you* (18), etc) which defines the referent interpersonally by the speech situation. *I* refer to the writer and *you* refers to the listeners. Meanwhile, there is only one complex nominal group found in clause (7) by adding Qualifier in order to give more information about the *Thing*.

In terms of verbal group, the text consists of simplex verbal group (81,5%) and complex verbal group (18,5%). In terms of logical meaning, verbal group reveals the system of tenses. The writer uses different tenses in representing different functions and impressions. The title as the first clause represents minor clause showing the main topic talked in this text. The first stanza (2a – 4) employs simple present tense that indicates the activity done in the current time. It is seen from all clauses in this stanza using *are, feels, do, and send*.

Second stanza (5 – 6b) still employs simple present tense with conditional sentence in clause (6b). The use of simple present tense represents the activity done by the participants in recent times, while conditional sentence describes the requirement said to be better according to the writer about her secret admirer does. Third stanza (7 – 10) applies past tense in the beginning and simple present for the rest. The use of past tense in clause (7) indicates the activity or the happening experienced by the writer in the past time. In this clause, the writer describes what she has experienced in the previous night. The remaining simple present tense is used to describe the writer's secret admirer. As some stanzas before, fourth stanza (11a – 12b) also applies simple present tense in all its clauses indicating the activity done at present time, for example in *Dear handsome admirer, I always*

think; that you're a vey nice fellow, etc. All this clauses reveal the doing at this time.

Simple present tense is applied again in the next stanza (13a – 16). The writer describes what her wish and opinion about her secret admirer. Simple past tense is employed for the second time in the beginning of sixth stanza (17a – 19). In clause (17a) and (17b), the writer expresses her feeling that she never thought about something before. The remaining clauses in this stanza apply simple present tense. This tense is applied again in the last stanza. From this description, it can be concluded that the writer only uses two tenses in this text: past tense and simple present tense with simple present tense as the dominant one. The domination of simple present tense in almost all clauses in this text indicates that the writer wants to share and describe more about her feeling or condition at present time.

After combining clauses into groups, the writer analyzes the correlation of the whole groups rhetorically. It starts directly by stating the main theme in *Secret Admirer* as the **title** followed by short introduction about the writer's secret admirer which functions as the **verse I**. It elaborates the title by describing more about the writer means 'Secret Admirer'. Secondly, group of clause 5th and 6th functions as **verse II** which emphasizes on the writer's opinion towards her secret admirer. She criticizes what her secret admirer does to her.

The next group is **verse III** which consists of clause 7th to clause 10th. It functions to give explanation about the writer's experience and her description about her secret admirer. The fourth group consists of clause 11th and 12th group as the **verse IV** emphasizing on the writer's feeling towards her secret admirer. Fifth group still focuses on the writer's feeling about her secret admirer. She expresses her desire towards her secret admirer and gives a description about him in the last clause. This group functions as **verse V**. The last two groups known as **verse VI** and **verse VII** still describe the writer's feeling. She describes her experience and her opinion about her secret admirer again. In the last group, the writer expresses her feeling of missing her secret admirer. This feeling becomes the reason why she always criticizes her secret admirer when he starts to stop his action. Based on its text structure, the text is categorized as **descriptive poem genre** since it does not have structured staging.

B. Discussion

1. The ideational meaning of the love song lyrics written by American song writers
 - a. Experiential meaning

In revealing experiential meaning, both texts written by American male and female song writers have difference in terms of transitivity system. They are different in applying the type of process. Text 1 written by American male song writer applies more material process than other processes. It can be seen from some verbs used by Jim Brickman in his texts, such as *refuse*, *ran*, *waiting for*, *give*, etc. Those verbs represent the action done by the participants. It indicates that the writer wants to emphasize on the physical experience of the participants. Therefore, those verbs belong to material process. Meanwhile, text 2 written by American female song writer applies more mental process which focuses on

psychological experience. The clearest example of this process is realized in verb *want* which represents the writer's desire. Dianne Warren expresses all her desire dealing with her beloved man through the word *want*. Since it relates to the writer's desire, it belongs to mental process.

Although both texts function to express the writer's feeling of love, they have different interpretation of love. Text 1 describes how the writer loves the girl until the recent time. From its lyrics, it can be seen that he could do anything to show his love to that girl. Even he gives some descriptions of situation to strengthen his love, for example *even if the sun refuse to shine*. The clause *the sun refuse to shine* describes something extraordinary. As people know that the sun always shines everyday, so that it would be unusual if the sun does not shine anymore. In other word, it indicates the end of the world. The writer uses this clause to show how great his love is until he would still have the same feeling if something terrible happens. The writer will not give deep impression as well if he changes it into *if the storm damages the earth*. Storm is something people have ever experienced, but not with the sun refuse to shine that people have never experienced it before. He also believes that this feeling would be forever until the end of time. He repeats the word *my love, my valentine* for many times in his texts. It indicates that he compares his beloved girl with St. Valentine by calling her as his valentine. It is stated by Rahmat that the writer of text 1 threat his girl the same as St. Valentine. There is a similarity between the song meaning and the story of St. Valentine who loves Asterius daughter until he died. In his text, Jim Brickman also describes that he would love the girl ever after. It means that she is the girl he loves until the end of time. He compares his eternal love with St. Valentine's love history, so that he calls the girl as his valentine.

Different from text 1, text 2 written by Dianne Warren expresses her feeling of love by describing a certain condition. In her text, she describes that she will not be able to see her beloved man because of the duty should be accomplished by him, not because she does not love him anymore. The time before her beloved man accomplishes the duty is the valuable time for them. The writer does not want to miss anything about her love as long as she has a chance. Therefore, she said that she does not want to miss anything about her love. She describes this psychological aspect through the use of mental process. This process is clearly realized in the verb *want* representing something psychologically, not something physically. It is supported by Arie's statement that the writer of *I Don't Want to Miss a Thing* gives emphasis that she does not want to miss anything about her beloved man since they will not be able to see each other for uncertain time. This emphasis is supported by the repetition of *don't want to...* indicating that Dianne Warren does not want to overlook anything about her beloved man.

Experiential meaning includes circumstance indicating the environment of the process. The circumstance describes the condition of the process dealing with when, where, how, how long, etc. The text written by American male song writer employs more extent circumstantial showing the duration. It means that the writer

gives emphasis on the duration of the process. This circumstance is realized in *all of my life* and *until the end of time*. The use of this circumstance is appropriate with the topic of the text. The writer wants to show that he has really loves the girl for a long time and it will be forever, so that he emphasizes it by repeating *until the end of time* in some clauses. Meanwhile, text 2 employs more location and contingency circumstantial with the same percentage (28,6%). It indicates that the writer emphasizes on where and in what condition something occurs. The writer uses this circumstance to describe the action done under a certain condition. It also relates to the situation talked in the process. Dianne Warren gives emphasis on the action she does under the situation before her beloved man goes away, for example *I could spend my life in this sweet surrender, I could stay lost in this moment forever*, etc.

Dealing with the participants of the text, both texts written by American song writers applies two different personal pronouns, *you* and *I*. It supports the theme of both texts which express someone's feeling of love. It represents that what they talk is just about the writers and someone they love. However, text 2 also applies personal pronoun *we* in supporting the theme. The writer unites two personal pronouns *you* and *I* into *we*. As stated by Arie that the use of *we* indicates that the writer is involved as a participant in the text. The use of pronoun *you* and *I* indicates that the writers dedicate the text to someone they love. By using *you*, the listeners feel to be involved in those texts as if they are the writer's beloved man. It is supported by the use of some vocative words, such as *baby*, *my love*, and *my valentine*.

Looking at the diction chosen by the writers, both texts employ many words dealing with the theme. Some words clearly represent the cultural background of the writer. The writer of text 1 involves the cultural terms in his text, for example *valentine*. Valentine is a term known and grown in western culture. Inspired by St. Valentine love history who loves the girl until the end of his life, western people celebrate a special day on February 14th to express their love to someone else. The term of valentine is also used to call someone they love like what Jim Brickman has done in text 1. As stated by Arie, text 2 also employs some words representing western culture, for example the clause *I don't want to miss one kiss* which indicates that kiss is something usually done by the writer and her beloved man, so that she says she does not want to miss one kiss with him. It shows that kissing each other with someone they love seems becoming a culture among the western culture. Besides, there are other clauses representing western culture, for example *lying close to you*, *I just want to hold you close*, etc. *Lying close to you* clearly indicates western culture in which sleeping with someone we love is something usually done by western people. Then, Dianne Warren represents all this culture in text 2.

b. Logical meaning

Logical meaning is represented in clause system and group system. In terms of clause system, both text 1 and text 2 written by American song writers employ simple, complex, and minor clause. The use of simplex clause which is

more than the complex one aims to make the text understandable for the listeners. By applying more simplexes, the listeners are able to understand the song while listening to that song. The use of minor clause which has the same percentage with simplex clause in text 1 supports this aim. However, complex clause is still used to give more information to the listeners. For example, *all of my life I have been waiting for all you give to me*. *All you give to me* functions as a Qualifier in this clause. He gives additional information about the “all” as something he is waiting for. In terms of interdependency system, text 1 is dominated by paratactic relation realized in clause (2ab), (3ab), etc which represent that the two clauses are equal. Meanwhile, text 2 is dominated by hypotactic relation represented in clause (2ab), (3ab), etc which indicate that one clause is depended on another clause. This difference shows the variation of the American song writers in expressing their feeling in any way. In terms of logico-semantic relation, text 2 uses more relations than text 1. Enhancement, elaboration, and extension are three relations applied in both texts with enhancement as the dominant circumstance. It means that the writers want to enhance the meaning of a clause to give more information about the time when something occurs. It is realized in conjunctions, such as *when*, *cause*, etc. Projection of idea and locution are two additional relations applied in text 2 in which the writer projects what he thinks and says in a clause. Projection of idea is represented in the verb *wonder*, while projection of locution is represented in the verb *thank*.

The similarity of the texts written by American male and female song writers is also seen in terms of group system. Both texts are dominated by simplex nominal group which is mostly personal pronoun. Two different personal pronouns, *I* and *you* are employed in those texts with the addition of personal pronoun *we* in text 2. It shows that the writer wants to talk about the world around him and involve the listeners as a part of the action. Personal pronoun *we* in text 2 functions to strengthen the writer’s desire to involve the listeners and put them in an equal status with himself. The use of more simplex nominal group supports the aim to make the text understandable for the listeners.

Besides nominal group, both texts are also the same in terms of verbal group. Both texts are dominated by simplex verbal group. In construing logical meaning, verbal group reveals the system of tenses. Both text 1 and text 2 combine some tenses in representing different function. The most common tense used in these texts is simple present tense which shows the activity done by the participant or the condition when it is uttered. Another tense used in text 1 is present perfect tense showing what the writer has done in a certain time, for example *all of my life I have been waiting for...* It means that the writer has done something during his life and he still does it until the recent of time. Meanwhile, all stanzas in text 2 are dominated by simple present tense which indicates the writer’s feeling at that time. Simple present tense becomes the dominant process in both texts since the writers focus on their feeling at that time, not in the past.

Looking at the text structures, both texts written by American male and female song writers have the same structure. It is started with title followed by

some description and information in unstructured staging. Based on the correlation of the whole group, those two texts result in the staging of descriptive poem genre.

2. The ideational meaning of the love song lyrics written by Indonesian song writers

a. Experiential meaning

In revealing experiential meaning, the texts written by Indonesian male and female song writers are the same in terms of transitivity system. They employ the same processes with the same dominant process that is Attributive Relational Process (ARP). The use of ARP indicates that both writers have the same way in expressing their love. They tend to give attribute to someone they love or something else, for example clause found in text 4 "*Oh you're so annoying*". It clearly shows that the writer gives attribute (annoying) to her secret admirer. Some other processes are also applied to give different impression. For example, material process represented in *touching*, *messing*, etc is used to describe the real act or the happening of something.

Both texts written by Indonesian song writers aim to express the writers' love. Text 3 describes about the writer's feeling when he met the girl at the first time. He feels that he was falling in love with the girl since the first time they met. He does not know exactly how it can be. He feels confused about what is going on to him. This writer's feeling is clearly described in some clauses in text 3, for example in the clause *tell me what exactly happened* which is repeated two times and *seems weird for me*. It is strengthened by Arie who divides "Fallin' in Love" into four parts of meaning. First is what the writer feels and he asks certainty in the end of the verses, second is that the writer does not want to muff this feeling by saying *I will never let this feeling cold*, third is refrain telling about the writer's promise if he possesses the girl, and the last is the emphasis of the writer's feeling. It means that the last part is the answer of the writer's confusion about what is going on to him.

The same feeling of confused is also described by the Indonesian female writer in text 4 with the different cause. It is also stated by Yuswanto that the writer of text 4 is confused about her secret admirer does by ignoring her. Text 4 describes about the writer's feeling when her secret admirer starts to ignore her. At that time, she realizes that she misses her secret admirer. It is proven with some clauses representing the writer's confusion, such as the clause *how come you're always messing up the weather*, *how come you never send me bouquet of flowers*, and other clauses started with *Oh* which repeated many times. Arina describes how she wonders about what is going on to her secret admirer until he ignores her. It can be concluded that both Indonesian song writers have different description of context of situation by using the same type of process.

Experiential meaning also discusses about the environment of the process namely circumstance. Circumstance gives information about the condition dealing with when, where, how, how long, etc when the process is done or occurs. Although both texts written by Indonesian song writers have the same

circumstances, they have different type of dominant circumstance. Both texts employ location, manner, and cause circumstantial. Those three circumstances have the same percentage in text 3 written Indonesian male song writer. It means that the writer give emphasis on those three conditions. He gives emphasis on the time when he loves the girl and whom he falls in love with. Each of them is realized in *in the first time*, *how I wonder, for me*, etc. The use of location circumstantial *in the first time* supports the topic of the text which explores the writer's love at first sight. Arie states that "Fallin' in Love" tells about the writer's love at first sight. The writer wants to give emphasis on the time when he falls in love with the girl by saying *I think I'm in love in the first time*. He also emphasizes whom he falls in love with in the end of the text by adding the word *with you* in the end of clause. Meanwhile, text 4 is dominated by manner circumstantial which consists of manner of quality represented in the question of *how*. It indicates that Arina emphasizes on how something occurs. It is because she explores more about how her secret admirer can do some acts including ignoring her. As stated by Yuswanto that the writer of text 3 wants to describe about her feeling. She is wondering about many things done by her secret admirer. Therefore, she uses many clauses using *how*, *how come*, and *how*.

Dealing with the participants of the text, both texts written by Indonesian song writers only applies two different personal pronouns, *you* and *I*. It supports the theme of love in both texts. These personal pronouns indicate that the writers only talk about something surrounding them and their love. The writers do not employ any other third participants in their texts. The word *you* give impact to the listeners as if they are involved to the texts as the writer's beloved man. Besides, *you* also indicates that both writers dedicate their texts to someone they love. However, they have different media in expressing their love. Text 3 was written as if the writer talk directly to someone he loves. Arie states in his article that Swara Wimayoga only involves *you* and *I* since he wants to tell the story of private relationship between him and his beloved girl. He states that Swara only wants to share the story of himself and his beloved girl without relating to other participants. In this case the writer involves himself in the story, so that he uses the first and second personal pronoun. Meanwhile, the female writer of text 4 uses her diary as the media in expressing her love. It is supported by the word *dear* which is commonly used at the beginning of a letter. Yuswanto gives the same statement about the personal pronoun in text 4. He states that Arina uses a concept of a girl writing her diary to share what she feels and experiences.

Looking at the diction chosen by the writers, both texts employ many words dealing with the theme, such as *fallin in love*, *miss*, *yearning*, etc. The writer of text 3, Swara, only uses common words in expressing his love. He only describes about his love at the first sight without using any platonic words. Even in expressing his desire to possess the girl, the writer uses simple words like *wanna share all ups and downs*. He does not say *wanna kiss*, *lying close to you*, *hold you*, etc. Text 4 written by Indonesian female song writer also reflects the writer's culture. By giving title 'Secret Admirer', it means that the writer does not know who he is. It represents the habit grown in Indonesian society where firstly they tend to become a secret admirer of someone they love. Further, she uses the

word *dear* representing that she writes and expresses her love by writing the diary. It will be different if it is changed into *my dear*. *My dear* represents that the writer directly talks to the second participant by using vocative. Meanwhile, the word *dear* in the beginning of a clause indicates that the writer writes something to the second participant. It reflects the female's point of view in expressing love. Many Indonesian girls cannot express their love directly to their beloved man. They often feel confused whether they will say it or not. Therefore, most of them prefer writing diary to directly expressing it.

b. Logical meaning

Basically, the texts written by Indonesian male and female song writers have the same logical structure. In terms of clause system, these texts are dominated by simplex clause which reaches more than a half of all clauses. The use of simplex clause aims to make the texts effective as a means of communication that should be understood while the listeners are listening to. It is strengthened by the use of minor clause in the text. In terms of interdependency system, hypotactic relation dominates both text 3 and text 4. There are three types of logico-semantic relation found in both texts; enhancement, extension, and the projection of idea. The last relation is the dominant relation in text 3 with its percentage 50%. It indicates that the writer tends to explore more about what he thinks about something or someone they love. This relation is realized through the word *think* in clause (2ab). Meanwhile, text 4 is dominated by enhancement which indicates that the writer enhances the meaning of a clause. It is clearly shown in the clause started with the word *when* or similar with it, for example *when you're around, every time you look at me*, etc.

Text 3 and text 4 are also the same in logical structure represented in group system. Simplex nominal group dominates these texts with the domination of personal pronoun. The writers of these texts apply two different personal pronouns, *you* and *I*. There is only a complex clause found in either text 3 or text 4 which gives additional information about something. As stated before that the use of two personal pronouns *you* and *I* supports the theme of the texts telling about everything surrounding the writers and someone they love.

On the other hand, verbal group in these two texts is dominated by simplex verbal group which shares the percentage more than 75%. The use of simplex nominal group and simplex verbal group makes the text understandable for the listeners. In revealing the system of tenses, text 3 mostly uses simple present tense and present continuous tense to describe the occurrence at that time. Some verbs reveal simple present tense are *think*, *tell*, *seems*, etc. Sometimes, the writer applies future tense, realized in modal *will*, to show what his desire in the future. Simple present tense also dominates the tenses applied in text 4 with the presence of past tense in some clauses showing what the participant has experienced in the past, for example *last night in my sleep I dreamt of you riding on my counting sheep*.

The correlation of the whole group of both texts results in the staging of descriptive poem genre. It means that these texts do not have structured staging because all staging have equal status. This genre starts with title followed by

description and information. Since the description is written in form of stanza, it is categorized as descriptive poem genre.

3. The similarities and the differences between the love song lyrics written by the most popular American song writers in 1990s and Indonesian song writers in 2000s

Basically, the love song lyrics written by American and Indonesian song writers have the same purposes which are to entertain people and to express the writer's feeling of love with the clauses number which are almost the same. Meanwhile, the difference of the texts written by American and Indonesian song writers is clearly seen in transitivity system. In terms of logical function, the texts written by American and Indonesian song writers are easy to understand because they employ more simplexes than complexes in nominal group, verbal group, and clause system. This simplicity is necessary to create an effective and understandable lyric, but it is still able to deliver the message to the listeners.

As the other love songs, the texts written by American and Indonesian song writers also give emphasis on the matter related to the writers and someone they love. The writer represents it by using personal pronoun *I* and *you*. Sometimes it is strengthened with the use of personal pronoun *we* to unite those two pronouns. In revealing the system of tense, the four texts expressing the feeling of love employ simple present tense more than other tenses. It functions to focus on what the writers feel and think at the present time, not their feeling in the past. However, it is possible for them to combine some tenses in a text, for example past tense or future tense. Other tenses are still needed by the writers to describe what they have experienced or what they will do in the future in proving their love.

In terms of logical relation, the four texts are in accordance with natural language. The analysis of logical relation results the same text structure of the four texts. All the texts written by American and Indonesian song writers have descriptive poem genre. Those texts do not have structured staging. All staging in those texts have equal status started with title and followed by some descriptions and information. Therefore, the love song lyrics written by American and Indonesian song writers are categorized as descriptive poem genre.

The four texts written by American and Indonesian song writers either male or female writers also have the same theme. They focus on the love theme which explores more about their feeling of love towards somebody else. However, they have different interpretation of love expressed in their texts. Text 1 written by American male song writer explores the writer's feeling who has loved his beloved girl for a long time. He hopes this feeling will be forever until the end of time. He emphasizes on how deep his love is. Rahmat also stated that the writer emphasizes on his feeling of love represented in the whole lyric. He only describes certain condition and says that he would still love the girl which is repeated again and again in the next stanza. Meanwhile, text 2 explores the writer's feeling of love in different cases. The writer expresses her love which is reflected in a certain condition. She faces the condition when her beloved man

should go away for a long time. Then she expresses her love indicated by her desire not to miss anything about her beloved man. She thinks that the time before her man goes is a valuable time for them.

On the other hand, the texts written by Indonesian song writers have different cases with the American writers who have realized their love towards someone else for a long time. Both Indonesian texts indicate the writers' feelings who have not loved their beloved man for a long time. Text 3 written by Indonesian male song writer explores more about his feeling after he met the girl for the first time. He describes his feeling of love at first sight with that girl. It means that the writer has not loved the girl yet for a long time. It is represented in the title *Fallin' in Love*. If it is changed into *love*, it will give different interpretation that the writer has loved the girl for a long time. It is also stated by Arie in his article that the title of *Fallin' in love* is a conclusion of some phenomenon experienced by the writer. The writer has not known what is going on to him, but in the end he can conclude that he falls in love with the girl. The same interpretation is also given by Yuswanto for text 4 that the writer of *Secret Admirer* has not realized her feeling towards her secret admirer. She realized her feeling of love after her secret admirer ignored her. Those two texts indicate different condition with the texts by American song writers.

As stated before, the difference of the love song lyrics written by American and Indonesian song writers is in transitivity system. The American song writers apply more process than the Indonesians. It means that they have capability in expressing something from some different ways. It can be seen from the way they express their feeling towards somebody they love. In expressing love, the writers can describe what they have experienced regarding to someone they love. Other writers can express their love by describing what their desire about someone they love. Moreover, they are still able to combine other processes in expressing their love. On the other hand, both Indonesian song writers tend to give attribute to someone they love or something else in expressing their love. Although they combine some processes, both writers place ARP as the dominant process. It means that they prefer giving attribute, including praise or assessment, in expressing their love.

As stated above that the four texts have the same theme, but they have different interpretation. It also influences the writer in defining the process used in their texts. The American song writers express their love that has been felt for a long time. The American male song writer expresses how deep his love is by describing what he has done and experienced with the girl. He explores about how valuable that experience for himself. Therefore, the writer of text 1 applies more material process since he wants to show his love through his experiences and what he can do to prove his love. Meanwhile, the American female song writer uses more mental process than other process. It also relates to the theme of the texts. She expresses her love by describing a certain condition. She explores more about her feeling at that time, so that she applies more mental process. On the other hand, the Indonesian song writers express their feeling at a certain time. The Indonesian male song writer expresses his love at the first sight, while the

Indonesian female song writer explores more about her feeling when her secret admirer ignored her. At that time, she starts to love her secret admirer by saying that she misses him. Therefore, both Indonesian song writers tend to apply Attributive Relational Process (ARP) which gives description about the writers' feeling.

The words chosen by the writers are also influenced by the cultural background of the song writers. American song writers live in the country with open-minded culture and freedom in expressing their idea. Therefore, they are able to express something from some different points of view. It does not matter whether man or woman who expresses love firstly. One of the words representing their culture is *valentine* which is adopted from western culture. Besides, some other words also represent western culture. The writer of text 2 applies *kiss* in which kiss is something commonly done by western people. The writer also stated *hold you close* in expressing his desire towards the girl. They tend to express their love not only psychologically, but also physically.

On the other hand, Indonesian culture is different from western culture. It also represents in the writers' choice of words. They do not live in a freedom country as America. There are some traditions in which someone cannot express his idea as freely as western people. The love song lyrics written by Indonesian song writers reflect that culture in which someone does not express their feeling freely towards somebody he loves. The habit of Indonesian girls not to express their feeling is represented in text 4. The writer expresses her feeling by writing a diary. The title of 'Secret Admirer' also indicates that Indonesian people often keep their feeling by themselves for a while and do something by hiding their identity. From the choice of words, the Indonesian culture is also represented. Both Indonesian song writers do not apply any vulgar words. Even in describing desire to possess the girl, the Indonesian male song writer only describes it psychologically by stating *wanna share all ups and downs*, not *wanna hold you close, lying close to you, or kiss you*.

CHAPTER V

CLOSING

This chapter is divided into two sub-chapters. The first one is conclusion containing the results of the research. The second one is recommendation containing suggestions for readers who are interested in the same subject.

A. Conclusion

Based on the research finding that has been explained in chapter IV, the conclusion is divided into three sub-chapters as the answer to the three problem statements formulated in the previous chapter.

1. The ideational meaning of the love song lyrics written by American song writers

a. Experiential meaning

In revealing experiential meaning, both texts written by American male and female song writers have difference in terms of transitivity system. They are different in applying the type of process. Text 1 employs more material process, while text 2 applies more mental process which focuses on psychological experience. The use of different process is influenced by the theme interpretation and culture. The writer of text 1 emphasizes on his feeling of love that he has felt for a long time. In proving his feeling, he gives some arguments about what he can do if something unusual happens represented by material process. Meanwhile, the writer of text 2 emphasizes on her feeling that she does not want to miss anything about her boyfriend. Therefore, she employs more mental process in exploring her feeling. The culture also influences the writer is applying process, especially in choosing the words. It is clearly seen in text 2 in which the writer applies some platonic verbs, such as *kiss*, *lying close to you*, *hold you close*, etc. Although the text has love theme, the use of those verbs represents western culture where kissing each other and sleeping with someone we love are usually done.

Experiential meaning includes circumstance indicating the environment of the process dealing with when, where, how, how long, etc. The text written by American male song writer employs more extent circumstantial showing the duration, while text 2 employs more location and contingency circumstantial indicating that the writer emphasizes on where and in what condition something occurs. The use of these different circumstances is influenced by the theme or the topic that will be talked in the text, for example extent circumstantial in text 1. The writer of text 1 wants to emphasize on his feeling that has been felt for a long time, so that he uses more extent circumstantial to show how long he loves that girl and he hopes it will be forever.

Dealing with the participants of the text, both texts written by American song writers applies two different personal pronouns, *you* and *I*. However, text 2 also applies personal pronoun *we* in supporting the theme. The use of those personal pronouns functions to support the impression of the texts. Both texts talk about love story between two persons, so that the writers only use pronoun *I* and *you*. The use of *we* in text 2 functions to strengthen it in which *we* include *I* and *you*.

Looking at the diction chosen by the writers, both texts employ many words dealing with the theme and representing the writers' cultural background, for example *valentine*, *kiss*, *lying close to you*, *hold you close*, etc. All those verbs represent something closely related to the western culture in loving someone else. Some poetic elements are also applied in both texts written by American song writers, for example some ideational metaphor found in both texts. The use of ideational metaphor aims to give more impression to the text. In text 1 the writer

uses *the sun refuse to shine* will give less impression if the writer says *the sun does not shine*. Other poetic elements applied in song lyrics is repetition. Both writers of text 1 and text 2 apply repetition in some clauses. This repetition functions to indicate what the writer wants to emphasize; which part the writer gives emphasis on.

b. Logical meaning

Logical meaning is represented in clause system and group system. In terms of logical meaning, both writers employ more simplexes than complexes. It aims to make the texts understandable for the listeners. By applying more simplexes, the listeners are able to understand the song while listening to that song. However, giving more information to the listeners is still done by applying complex clause and adding Qualifier to the nominal group. In terms of interdependency system, both texts have different domination. This difference shows the variation of the American song writers in expressing their feeling in any way. In terms of logico-semantic relation, both text 1 and text 2 employ enhancement as the dominant relation. It means that the writers want to enhance the meaning of a clause to give more information about the time when something occurs.

Besides, both texts are also the same in terms of nominal and verbal group in which simplex nominal and simplex verbal group become the dominant. In construing logical meaning, verbal group reveals the system of tenses. Both text 1 and text 2 mostly apply simple present tense which shows the activity done by the participant or the condition when it is uttered. However, the use of other tenses is still applicable for the writers.

Looking at both text structures, it is concluded that the text written by American song writers have the same text structure. It results on the same staging of descriptive poem genre which is started with title followed by some description and information in unstructured staging.

2. The ideational meaning of the love song lyrics written by Indonesian song writers

a. Experiential meaning

In revealing experiential meaning, the texts written by Indonesian male and female song writers employ the same dominant process. That is Attributive Relational Process (ARP) indicating that both writers tend to give attribute to someone they love or something else. It is influenced by the theme interpretation and the writers' culture. Both texts tell about the writers' feeling when they start to realize that they love someone. Therefore, they tend to give assessment or opinion or attribute towards someone they love or somebody else. It also relates to

the writers' culture who often praise someone they love in the early time they realize their feeling.

Circumstance gives information about the condition dealing with when, where, how, how long, etc when the process is done or occurs. Although both texts written by Indonesian song writers have the same circumstances, location, manner, and cause circumstantial, they have different type of dominant circumstance. Text 3 gives the same emphasis on those three circumstances, while text 4 gives emphasis on manner circumstantial which describes how something occurs. This difference occurs because of both writers have different context of situation.

Dealing with the participants of the text, both texts written by Indonesian song writers only applies two different personal pronouns, *you* and *I* to support the theme of love in both texts. These personal pronouns indicate that the writers only talk about something surrounding them and their love. Therefore, the writers do not employ any other third participants in their texts.

Looking at the diction chosen by the writers, both texts employ many words dealing with the theme, such as *fallin in love*, *miss*, *yearning*, etc. Those verbs are commonly used when people are in love with somebody else. The way the writers choose words is also influenced by their culture. Indonesian writer does not employ any platonic words like *wanna share all ups and downs*. The repetition of some parts is also done by both writers, for example in the part known as refrain. This repetition aims to show on which the writer emphasizes. Text 3, for example, the writer wants to give emphasis on his feeling that he is falling in love with the girl. Therefore, he repeats that part for many times to give emphasis.

b. Logical meaning

Basically, the texts written by Indonesian male and female song writers have the same logical structure. In terms of clause system, these texts are dominated by simplex clause which aims to make the texts effective as a means of communication that should be understood while the listeners are listening to. It is strengthened by the use of minor clause in the text. In terms of interdependency system, hypotactic relation dominates both text 3 and text 4. Meanwhile, in terms of logico-semantic relation, both texts are dominated by different relation. Text 3 is dominated by projection of idea, while text 4 is dominated by enhancement which indicates that the writer enhances the meaning of a clause.

In terms of group system, text 3 and text 4 are dominated by simplexes in order to make the text understandable for the listeners. In revealing the system of tenses, both texts mostly use simple present tense as the dominant combined with other processes. The use of simple present tense relates to the topic talked by the writers in their texts. They talk about their feeling at the recent time, not their feeling in the past, since they are falling in love at this time.

Both texts have the same text structure result on descriptive poem genre in which it starts with title followed by description and information. It indicates that these texts do not have structured staging because all staging have equal status.

3. The similarities and the differences between the love song lyrics written by the most popular American song writers in 1990s and Indonesian song writers in 2000s.

All love song lyrics written by American and Indonesian song writers have the same purposes to entertain people and express the writer's feeling or idea. There are some similarities between the love song lyrics written by American song writers in 1990s and Indonesian song writers in 2000s. For example, all the texts have the same logical function. In making the text understandable for the listeners, they apply more simplexes than complexes. They apply more simplex clause, simplex nominal group, and simplex verbal group.

Besides the same logical function, the four texts also have the same personal pronouns, *you* and *I*. It is because their works relate to the same theme that is love theme which mostly talks about the writer and someone they love. Those four texts employ simple present tense more than other tenses. It indicates that the writers want to talk about the happening now, not in the past. However, they still combine other process to prove their love. The clearest similarity between the love song lyrics written by American song writers in 1990s and Indonesian song writers in 2000s can be seen in terms of text structure. Those four texts are categorized as descriptive poem genre which consists of title followed by some description and information.

On the other hand, the difference of the love song lyrics written by American song writers in 1990s and Indonesian song writers in 2000s is in transitivity system. The difference of transitivity system is influenced by different theme interpretation and different culture. Different theme interpretation makes them have different way to express their feeling. They can appreciate someone, describe their experiences, or only emphasizing on their feeling. Influenced by their culture, they are different in terms of choice of words. Some words applied by American song writers represent their culture and it will be different in the texts written by Indonesian song writers.

B. Recommendation

Analyzing love song lyrics has specific difficulties and limitations indeed. From the research findings and from the explanation in the previous chapters, the researcher would like to give some recommendations:

1. Students of English Department

The students of English Department, especially who are interested in analyzing text, should keep in their mind that analyzing song lyrics is as not simple as analyzing other texts. It needs more comprehensive analysis since they have to focus on the element they want to analyze. They also have to pay attention

to its context in order to get the right interpretation, for example the writer's culture, in what condition the song is applied, etc. Besides, comprehensive analysis is also needed due to the similarity between the song lyric and poem. It means that the elements of poetry have been also considered to obtain deep understanding of song meaning.

Analyzing the song lyrics based on the ideational meaning is just a small part of Systemic Functional Linguistics. Hopefully, there will be further research dealing with the song lyrics analysis on the other meanings. Since the research focuses on comparing love song lyrics written by American and Indonesian song writers, the writer hopes there will be further research comparing song lyrics with considering the gender issue or other theme.

2. Readers

Song successfully functions as a means of communication if the listeners can understand well what the writers deliver or share through their lyrics. For the readers who like listening to the music or song, it is recommended to not only listen to the song, but also understand the song meaning through deeper understanding. By understanding the song meaning, the readers will be able to catch what the writers want to deliver through their songs. Remembering the importance of some aspects in understanding the song meaning, it is also necessary to know the writer's cultural background to get the whole meaning. Therefore, the function of song as a means of communication can be realized.

3. Song writers

Song writers write a song because they want to share their experience, feeling, and idea. They want to be heard by the listeners and hope that other people will understand what they talk about. Unfortunately, not all the listeners can understand well the whole song meaning. Looking at the research finding, there are some elements that makes the song are difficult to be understood. Therefore, it is necessary for the song writers to make their texts understandable for the listeners. The writers have to write their song lyric in a coherent logical structure and express what their idea explicitly. It is recommended for them to use more simplexes than complexes to ease the listeners in understanding the song.