Empowerment in Seven Selected Songs: The Ideational and Interpersonal Meaning

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Abstract. The recent study aims to analyse the ideational and interpersonal meaning of empowerment in seven selected songs' lyric. The objectives of the study are to describe the characteristics and types of interpersonal meaning: mood and modality; and the types of transitivity processes. The research design applied in this study is descriptive qualitative. The data of this research is the lyrics of seven selected songs: *Brave* by Sara Barelies; *Fireworks,* and *Roar* by Katy Perry; *Who Says* by Selena Gomez; *Love Myself* by Hailee Steinfeld; *Fight Song* by Rachel Platten; and *I love Me* by Demi Lovato. The finding shows the dominant mood of all the lyrics is declarative mood, and the modality are: *can* in song 1; *wouldn't* and *would* in song 2; *don't have to, cannot,* and *could* in song 3; *can't* in song 5; *can, might*, and *will* in song 6; *can't* and *should* in song 7. Further, the analysis showed that all the transitivity process found in the lyrics include: material, mental, relational, behavioural, verbal, and existential.

Keywords: Song lyrics, systemic functional linguistic, Interpersonal meaning, ideational meaning.

INTRODUCTION

A song is one of communication media which becomes part of human life. Medina and Noorman (2019) state that the function of songs which create by the song writer is to communicate with the listener by expressing his/her feeling, rather as a medium to entertain. The body of songs consist of lyrics and melody. Cox (2000) renames these basic components of song as words and melody. He stated that words are organized into lyrics with particular meters and rhyme scheme. Further, Silalahi (2023) mentioned that context is also parts of the song. She explained the context concerns about all the fields in which the song is created, experienced, constructed, utilized, as well as the culture of the song was created and who is consumers. In addition, the contribution of song lyrics was prominent towards audience since it give deep understanding of the message contained in songs (Yuningsih, 2018).

A song typically described about life stories, either personal experiences or a problem in societies. The situation or context that the song's writer experienced has an impact on the topic that is expressed in the lyrics. Those topics may about love, culture, religion, social conflict, discrimination, racism, or empowerment that expressed a sense of encouragement by the song writer.

Relate to the topic that expressed in lyrics, in a view of language, the appropriate approach in analysing the song lyric is Systemic Functional Linguistic (SFL) by Halliday. Systemic Functional Linguistic is a theory of discourse which concern in "the relationship between social context and linguistic aspect" (Halliday & Matthiessen, 2014). SFL viewed human communication and language structure as a system of meaning which distinguished into three metafunctions: ideational, interpersonal, and textual metafunctions. According to Gerot & Wignell (1994) ideational metafunction relate to phenomena, interpersonal refers to the expression of speaker attitude, and textual metafunction refers to the expression of the relation of language to its environment.

The study of systemic functional linguistic in songs have conducted by the several studies. The song as the object of the study included *After Hour's* album of The Weeknd (Daryanto, Setyaji, & Prastikawati, 2022); and the selected songs of Selena Gomez' *Rare* album (Khamaduddin, 2021). Further, a song with a specific topic also being the object of previous studies and those studies focused on the ideology of the songs, such the study by Dwiprasetyo (2022) which analysed *Epic Rap Battle of Presidency* song; Soto-Jurado (2021) which analysed the song entitled *Querida Muerte*; and Dewi & Multasih (2015) that analysed *youth of the nation* songs.

However, the previous study showed the research gap which the study did not examined on the specific topic of several songs, rather focused on analyse the ideational meaning or interpersonal meaning in album; or analyse the ideology behind a song by combine critical discourse analysis and systemic functional linguistic. Therefore, the recent study took analysed on several songs which used empowerment as a topic to analyse the interpersonal meaning and ideational meaning.

According to Halliday (1985) interpersonal meaning is meaning as a form of action which the speaker or writer doing something to the audience or reader by means of language. In other words, interpersonal meaning is the manner in which the speaker or writer convey the message. In addition, the ideational meaning according to Soto-Jurado (2021) is meaning which concern to how people convey ideas.

The purpose of the recent study was analysed the types of moods and modality in interpersonal meaning and the process types of transitivity process of ideational meaning in seven selected empowerment songs. The topic of empowerment was selected because it expressed the encouragement of spirit for ourselves or somebody else. And it interesting to conduct the study to comprehend more deeply who the empowerment in songs was intended for, how it is described, as well as the proposition of certainty in the song writer's opinion of its topic. Furthermore, the pop music genre was selected since its genre is popular in worldwide. Moreover, the seven selected in the recent study were: *Brave* by Sara Barelies; *Fireworks,* and *Roar* by Katy Perry; *Who Says* by Selena Gomez; *Love Myself* by Hailee Steinfeld; *Fight Song* by Rachel Platten; and *I love Me* by Demi Lovato.

LITERATURE REVIEW

Systemic Functional Linguistics

Systemic Functional Linguistics is a branch of linguistic which views language as resource for exploring and understanding the meaning in discourse. This theory was firstly introduced by M.A.K Halliday in *An Introduction to Functional Grammar* on 1985. Halliday & Matthiessen (2014, p. 30) introduced three kinds of meaning or metafunctions as: Ideational, Interpersonal, and Textual metafunction. Those metafunctions applied in language as used to the basis for exploring how meaning are created and understood (Thompson, 1996). The function of each meanings, Xiang (2022) stated that ideational metafunction is used to explain things and convey processes; interpersonal metafunction is used to communicate through language; and textual function is used to organized information.

Interpersonal Meaning

In interpersonal meaning, language was viewed as the process of social interaction. Halliday & Matthiessen (2014, p. 134) stated the clause was organized as an interactive event which involve speaker or writer, and audience. In the act of speaking, there is 'speech role' which adopt by speaker. And this role can be exchanged with audience. Halliday (1985)distinguished speech role into two types: giving and demanding. Giving means the speaker giving information or doing something to the listener, while demanding means the speaker ask or demand something towards listener. Further, Halliday and Matthiessen (2014, p. 135) refer act of speaking as an interact, which in exchange: giving implies receiving; and demanding implies giving in response. In addition, they distinguished the types of commodities that being exchange as goods & services; and information. Further, by the fundamentally speech roles (giving and demanding) and commodity being exchange (goods & services; and information), Halliday & Matthiessen define the four primary speech function as: offer, command, statement, and question.

Mood Element

Mood element of the clause is component that gets bandied back and forth in a series of rhetorical exchanges (Halliday & Matthiessen, 2014, pp. 139-140). Mood element consists of subject and finite operator. The subject refers to nominal group, while finite refers to part of verbal group. Halliday and Matthiessen (2014) explain that the subject when it first appears, it might be nominal group which functioning as subject includes embedded, down-ranked clauses serving as Head. However, in 'circumstantial' relation clauses, the subject might be prepositional phrase or an adverbial group. In addition, finite element is one of a small number of verbal operators expressing tense (such *is, has*) or modality (such *can, must*) (Halliday & Matthiessen, 2014, p. 140).

Halliday and Matthiessen (2014, p. 143) states that there is general principle behind the expression of mood which it called system of mood or system of clause. The grammatical category distinguished as indicative and imperative. In indicative category, it distinguished into two categories: declarative and interrogative. The declarative mood

shows as the expression of mood, while interrogative mood shows as asking question (Halliday & Matthiessen, 2014). Further, the imperative mood is the expression of demand something (good and service; information).

Other Element

The other component of the clause is called residue. Residue consists of functional elements of three kinds: predicator, complement, and adjunct (Halliday & Matthiessen, 2014). The predicator is non-finite (non-tense) which realized by a verbal group. The complement typically realized in nominal group. While the adjunct realized in an adverbial group or prepositional phrase, and the element of adjunct typically can't be elevated to interpersonal status as modality, since the element of adjuct has not potentially of being subject. The example of residue can be seen in the clause *Nina is eating pizza.* The residue of the clause is realized in *eating pizza*, which *eating* indicates the predicator and *pizza* is the complement. And the part of mood consist in *Nina is*, which the subject showed as *Nina*, and the finite realised as *is.*

Ideational Meaning

Ideational meaning is typically used language as a clause to construe human experience. Halliday & Matthiessen (2014, p. 30) stated that language provides a theory of human experience and the resource of lexicogrammar which in every language were dedicated to the function. They mention that the experience was consist of a flow of events. By this flow of event, further it explained into quanta of change by the grammar of the clause which it modelled as figure, those are figure of sending, happening, doing, saying, and being or having. In construing a quantum of change in the flow of event, Halliday & Matthiessen introduced the process of grammatical system which called transitivity. Transitivity concern with a set of process types. Halliday (1985) mentioned the three components in the process are the process itself, the participants, and the circumstances. Moreover, the types of process distinguished as material, mental, relational, behavioural, verbal, and existential.

Halliday & Matthiessen (2014) stated material clause concern to the change of events as taking place through some input of energy. The clause in material process represents of doing and happening, or Halliday called it as transitive (doing) and intransitive (happening). In other words, material process is the process to construe the clause which represent the experience of doing and happening. The participant in this process there may be consists of one, two, or three participants (Van, 2005). The role of the participants become the actor if there is one participant; referred as actor and goal when there two participants; and referred as actor, goal, and receiver if there are three participants.

Mental process is the process of sensing. Halliday & Matthiessen (2014) referred this process as experience of consciousness. Van (2005, p. 51) distinguished four main subtypes of sensing process as: cognitive (thinking, knowing, realising); perceptive (hearing, sensing, feeling); affective (loving, hating, adoring, pampering); and desiderative (wanting, desiring, wishing). In mental process the participants referred as senser and phenomenon. The senser according to Halliday & Matthiessen (2014) is the central participant who the one that senses or the conscious being that typically means a person or persons. While phenomenon is the other element in a clause of mental process

that felt, thought, wanted or perceived which the position is in a sense reserved. For the example *He loves her. He* is a senser, *loves* is the process, and *her* is the phenomenon.

Relational process is the process to construe the clause which represent being and having. In grammar of transitivity, Halliday & Matthiessen (2014) stated that English system operates with three main types of relation, those are intensive, possessive, and circumstantial, which those comes under two modes of being: attributive and identifying. Each process expresses in different term, such in intensive process it expresses in terms of "x is a"; in possessive process expresses being in term of ownership; and circumstantial expresses in term of circumstantial such time, place, distance, and reason (Van, 2005). Furthermore, the participants in each modes have different role. Such in attributive mode, it has one participant as Carrier, and the quality of things showing that the Carrier belongs to a class of thing which referred as Attribute. While in identifying modes, the participants referred in two pairs of term as identified/identifier, and token/value.

Behavioural process is process of (typically human) physiological and psychological behaviour, like breathing, coughing, smiling (Halliday & Matthiessen, 2014). This process has no clearly defined characteristic of their own. The participants in this process labelled as behaver for participant who behaving or typically conscious being. For the example *She sneezed. She* is behaver, and *sneezed* is behavioural process.

Verbal process relates to process of saying. Halliday & Matthiessen (2014, p. 302) stated that verbal clauses are often used to developed account of dialogue on the model of 'x said, then y said', followed by quotes of what was said. The participant in its process always only one participant who representing the speaker who labelled as sayer, and there may be an additional to representing the addressee. The sayer in its process can be anything that puts out a signal. Moreover, there are three further participants function in addition to the sayer: receiver, verbiage, and target. The receiver is the one whom the saying is directed. It realized by nominal group typically denoting a potential speaker, and a collective or an institution. The verbiage is the correspond to represent as a class of thing rather than as a report or quote. And the target is the entity that is targeted by the process of saying, it may be a person, object, or abstraction.

Existential process is the process that represent something exist or happen. Halliday and Matthiessen (2014, p. 308) point out that existential clauses are used to placement stage and introduce phenomenon into the (predominantly) material stream of the narration. Hence, existential clause frequently contains a distinct circumstantial element of time or place. Further, the participant in its process that is being said to exist is labelled as existent. This participant is the entity or event. For example: *There is* (existential process) *a boy* (the existent) *in the class* (circumtances).

METHOD

This study used descriptive qualitative method as the research design. The source data of this study was the seven selected song lyrics. Those were: *Brave* by Sara Barelies; *Fireworks,* and *Roar* by Katy Perry; *Who Says* by Selena Gomez; *Love Myself* by Hailee Steinfeld; *Fight Song* by Rachel Platten; and *I love Me* by Demi Lovato. In collecting the data, there were several steps that the researcher took. First, the researcher collected the songs that have empowerment topics and release at least in 20century. Second, collecting the data in the form of lines of song lyrics. Further, the researcher arranged and classified the data to set the limit of chorus part which typically repeated in each the songs, hence

the researcher wrote it at once. Last, gave the data a code according to numerical order, songs, and the line of songs.

Further, in analysed data, the writer firstly found the information of all the song and the singer to find out the context of the songs. Second, the writer began the process of analysis of interpersonal meaning by wording the data based on the element of mood and classified the mood types and modality. Next the writer analysed the ideational meaning by classified the data according to the process of transitivity. Further, the writer considered some explanation to describe the analysis. Last, drew the conclusion of analysis result.

RESULT AND DISCUSSION

A. Interpersonal Meaning

The interpersonal meaning in seven selected songs lyric realized in wording through the element of mood and modality. The analysis of mood, further it's denoted the types of mood which indicate the function of speech act. Those types of mood found in the analysis of songs lyric include declarative, interrogative, and imperative. And the several modalities found in the songs such: can, cannot, would, wouldn't, could, might, will, and should.

1. The mood types realized in seven selected empowerment songs lyric.

Based on the analysis of interpersonal meaning, all the songs consist of mood and modality. It realized by analyzing the elements of mood: subject and finite, and the other element called residue. Residue is the complementary element which typically consists of predicator, complement, and adjunct. After analyzing the element of mood, the types of mood or mood system are identified. The summary of mood types in seven selected songs can be seen in Table 1.

The table 1 showed the frequency and types of mood found in seven selected song lyrics. As seen in the table, declarative mood is the dominants mood of all the song lyrics. As the function of speech acts, the used of declarative in song lyrics indicated the song writer want to give information or declare something to the reader or listener. It showed by several songs that described about the song writer's condition, such in song 4, 5, 6, and 7; or give motivational sentence as the encouragement to lift spirit for the reader or listener. Such in song 1, the declarative mood in the lyrics realized by the subject *you* that indicated as the second person, the writer tried to inform the reader or listener that they have possibility to be of what the writers' state in the lyrics. In song 2, the writer wants to tell the audience about to ignore the haters. By describe about the song writer itself and the used of subject *I* in the song lyrics, the writer stated that she was beautiful just the way she is, and she want to let the audience know that they also could be confident of their self. Further, in song 3 by the used subject *you,* the writer direct the songs to the listener and she want to tell the reader or listener that they can be shine and makes the beautiful changes like a firework.

Table 1. The mood types result of seven selected empowerment songs

	Types of Mood			
	Declarative	*Interrogative*	*Imperative*	*Total*
Song 1	22	2	5	29
Song 2	29	2	2	33
Song 3	21	6	2	29
Song 4	20	-	-	20
Song 5	17	-	-	17
Song 6	24	1	3	28
Song 7	27	2	-	29
Total	160	13	12	185

2. The modality found in seven selected songs lyric

By analysing the mood element, the expression of modality found through the used of modal finite and mood adjunct. Modality expressed the certainty of the proposition from the song writer's opinion. The expression modality further it can be classified into the degree of modality which distinguished as low, medium, and high. The modality found in the song lyrics such 'can' in song 1, it showed the modality of clause which have categorized low in the degree of modality; the modality 'would' and 'wouldn't' in song 2 that indicate in medium degree; the modality 'can't' and 'could' in song 3 that showed as low in degree of modality; 'can't' in song 5; 'might', 'will', and 'can't' in song 6 which 'might' indicate low modality, and 'will' as medium degree; and the modality 'can't' and 'should' which 'should' indicate medium modality.

B. Ideational Meaning

The analysis of ideational meaning in seven selected song lyrics focused on the process of transitivity. Table 2 showed the expression of types of material process found in seven selected song lyrics. The most types used in the song lyrics are material, mental, and relational process. While the types that only found in several songs are behavioral, verbal, and existential process.

Material process indicate the process of 'doing and happening'. The element of material process included the actor or the subject, the process, and circumstances or the goal. The material process realized in seven selected song lyrics expressed the action of the actor which it may the writer itself, the haters, and the audience (reader or listener). Further, in mental process, the process that found in seven selected song lyrics expressed the 'sensing, feeling, thinking, and perceiving' the subject. The subject in material process called as the senser who sense the process, which in the song lyrics it may expressed the writer or the audience.

Relational process expressed as 'being, having, and circumstantial'. The process of being called as intensive, having as possessive, and circumstantial that showed the circumstances (place, condition, etc.). The dominant relational process that realized in seven selected song lyrics are intensive and possessive. Moreover, behavioral process found only in song 1. Behavioral process expressed the psychological behavior of (typically) human. However, in song 1 the lyrics showed the behavior of bee and butterfly that expressed as stinging and floating. The other process which expressed of the process

of saying only found in song 2. The verbal process in song 2 realized as tell and told. Last, the existential process found in song 6 which expressed the existential of fire.

Table 2. The expression of the process found in seven selected empowerment songs

	Types of process					
	Material	*Mental*	*Relational*	*Behavioral*	*Verbal*	*Existential*
Song 1	Start, hurt	Wonder, see, want	Intensive (being) and circumstantial (place)	Floating (butterfly), stinging (bee)	-	-
Song 2	Made, comes, touch	Sure, trust, listen	Intensive (being)	-	Told, tell	-
Song 3	Show, make, shoot	Feel, know	Possessive and intensive	-	-	-
Song 4	Sat, push, stood, held, brushing	Scared, guess, forgot, hear	Possessive and intensive	-	-	-
Song 5	Help, put	Know, feel, need	-	-	-	-
Song 6	Make, play	Care, believes, worried	Possessive	-	-	There's a fire
Song 7	Live, paying	wonder	Possessive and intensive	-	-	-

CONCLUSION

The interpersonal meaning and ideational meaning were identified in seven selected song's lyrics. The interpersonal meaning of empowerment in seven selected songs lyric is analysed based on the element of mood: subject and finite; and residue: predicator, complement, and adjunct. By analysing the element of mood, the modality and mood types of phrases can be identified. The dominant mood of all the song's lyrics is declarative mood. For the modality, there is modality can in lyrics 1; wouldn't and would in lyrics 2; don't have to, cannot, and could in lyrics 3; can't in lyrics 5; can, might, and will in lyrics 6; can't and should in lyrics 7.

The ideational meaning of seven selected song's lyric is analysed based on transitivity system or transitivity process. The types of transitivity system can be identified through the basic transitivity elements: participants, process, and circumstances. Based on the analysis, the material process realized in song lyrics 1, 2, 3, 4, 6, and 7; the mental process realized in all the song's lyrics; relational process realized in all song's lyrics except lyrics 5; behavioural process in lyrics 4, verbal process in lyrics 2 and existential process in song 6.

Based on the conclusion of the analysis of interpersonal meaning and ideational meaning in seven selected empowerment songs lyric, the points that the writer suggest is to understand more deeply the specific topic of songs lyric, we cannot solely rely on the analysis of elements of interpersonal meaning and ideational meaning. We need to consider the figurative expression (metaphor and idiom) in songs lyric and pay attention to the context of songs. The complexity of language use in songs implied the complex analysis in systemic functional linguistic. Therefore, it still opened the opportunity for the future researcher to conduct analysis more comprehensively.

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