A SYSTEMIC FUNCTIONAL STYLISTIC ANALYSIS ON THE PASSIONATE LOVE SONG LYRICS

Written by:
Amalia Istiqomah
07011011099

ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2011
A SYSTEMIC FUNCTIONAL STYLISTIC ANALYSIS ON THE PASSIONATE LOVE SONG LYRICS

THESIS

A thesis presented to the English Department, Faculty of Letters, Jember University as one of requirements to obtain the award of Sarjana Sastra Degree in English study

Written by:
Amalia Istiqomah
070110101089

ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2011
DEDICATION

In the deepest of my heart, my thesis is dedicated to:

♥ My beloved late Daddy, Misnan Abdi who has inspired me to be a humble person, especially taught me about simplicity, gave full affection and endless prayer.
♥ My dearest Mommy Siti Rohani who teaches me how to be a wonder woman, gave endless prayer, sacrifices and supported me all the way.
♥ My lovely brothers Yanuar Abdillah and Sofyan Topan Cucu Raju, who teach me how to protect myself, gave me love, and protected me as the youngest sister.
♥ My big family.
♥ Yusuf Arif Permana S.Kep, whom I dedicate the song of “Teenage Dream” for shining me with his affection, understanding, patience, and full support.
♥ My Alma Mater.
MOTTO

من جدد

(Man Jadda Wajada)

“When Someone Tries So Hard To Achieve The Ideals, He Will Succeed”
DECLARATION

I hereby state that the thesis entitled *A Systemic Functional Stylistic Analysis on the Passionate Love Song Lyrics* is an original piece of writing. I declare that the analysis and the research described in this thesis have never been submitted for any other degree or any publications. I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, 6th June 2011

The Writer,

Amalia Istiqomah
070110101089
APPROVAL SHEET

Approved and received by the Examination Committee of English Department, the Faculty of Letters, Jember University.

Jember, 6th June 2011

Secretary,                        Chairman,

(Hat Pujiati, SS, M.A.)                             (Drs. Hadiri, M.A.)
NIP. 198009082005012001             NIP. 194807171976031003

The Members:
1. Dr. Henriono Nugroho, M.A.       (…………………………..)
NIP. 195109011983031002

2. Drs. Wisasonko, M.A.              (…………………………..)
NIP. 196204141988031004

3. Dr. Hairus Salikin, M.Ed.         (…………………………..)
NIP. 196310151989021001

Approved by the Dean,

(Drs. Syamsul Anam, MA.)
ACKNOWLEDGEMENT

My deepest gratitude to Allah S.W.T., the Almighty God for His blessing so that I am able to finish my study and this thesis, entitled *A Systemic Functional Stylistic Analysis on the Passionate Love Song Lyrics*.

I also would like to thank the following people:

1. Drs. Syamsul Anam, M.A, the Dean of Faculty of Letters, and Drs. Moch. Ilham, M.Si, the Head of English Department, for giving me the chance to write this thesis;
2. My first and second supervisors, Dr. Henriono Nugroho, M.A and Drs. Wisasongko, M.A for their encouraging advices, guidance, inspiration, assistance, and patience;
3. My academic supervisor, Irana Astutiningsih, S.S for her advices during my academic years;
4. All of the lecturers of the English Department who have given me the valuable knowledge during my academic year;
5. The Librarians of Faculty of Letters and Jember University who have provided me the books I need to support my thesis;
6. My lovely parents and brothers for their endless attention, suggestion, contribution, motivation and affection;
7. My marvelous friends Ajeng, Nila, Indah, Noat, and Ghanesya for accompanying me through the long academic struggle;
8. My friends in the Academic Year of 2007, especially in the Linguistic class and my juniors in the Academic Year of 2008;
9. All of my teachers from kindergarten up to Senior High School.

Jember, June 2011

Amalia Istiqomah
ABSTRACT

“A Systemic Functional Stylistic Analysis on the Passionate Love Song Lyrics”; Amalia Istiqomah, 070110101089, 2011: 50 pages; English Department, Faculty of Letters, University of Jember.

This thesis analyses three passionate love song lyrics: Just The Way You Are by Bruno Mars, Teenage Dream by Katy Perry, and Two Is Better Than One by Boys Like Girls. The theory of the thesis is Halliday’s Systemic Functional Linguistics. This thesis is intended to know how lexicogrammatical patterns (Transitivity, Mood and Theme) realize semantic components (Experiential, Interpersonal and Textual Meanings). Then, semantic component realize situational dimensions (Field, Tenor and Mode). This thesis uses library research to analyze the concepts relevant to the theoretical framework of the research. Qualitative data are used to obtain the verbal descriptions, namely song lyrics. The descriptive method is used to describe lexicogrammatical patterns, semantic components, and situational dimensions. The result of this thesis expresses that the three song lyrics share the same Tenor: the interaction of two lovers. However, they turn out in many points of view. The Field of the first song lyric is the description of his girlfriend’s beauty; whereas the Mode is a descriptive text. The Field of the second song lyric is the persuasion of a girl toward a boy; meanwhile the Mode is a persuasive text. The Field of the third song lyrics is the contrast between the past and the present situation; whereas the third song is a comparative text. In conclusion, Systemic Functional Linguistics is used to analyze three song lyrics in order to know how the texts are closely related in terms of the passionate love.

Key words: Systemic Functional Linguistics, Lexicogrammatical patterns, Semantic components, Situational dimensions.
# TABLE OF CONTENTS

**TITLE** ........................................................................................................................................... i  
**DEDICATION** ................................................................................................................................. ii  
**MOTTO** .......................................................................................................................................... iii  
**DECLARATION** ............................................................................................................................... iv  
**APPROVAL SHEET** ........................................................................................................................... v  
**ACKNOWLEDGEMENT** .................................................................................................................... vi  
**ABSTRACT** ....................................................................................................................................... vii  
**TABLE OF CONTENTS** .................................................................................................................. viii  
**A LIST OF TABLES** .......................................................................................................................... xi  
**A LIST OF APPENDICES** ................................................................................................................... xii  

## CHAPTER 1. INTRODUCTION

1. **1.1 The Background of the Study** .................................................................................................. 1  
2. **1.2 The Problem of the Study** ...................................................................................................... 3  
3. **1.3 The Scope of the Study** ......................................................................................................... 3  
4. **1.4 The Goal of the Study** ........................................................................................................... 4  
5. **1.5 The Significance of the Study** ................................................................................................ 4  
6. **1.6 The Organization of the Study** .............................................................................................. 5  

## CHAPTER 2. THEORETICAL FRAMEWORK AND LITERATURE REVIEW

1. **2.1 Theoretical Framework** .......................................................................................................... 6  
   1.1 Stylistics ................................................................................................................................... 6  
   1.2 Systemic Functional Linguistics .............................................................................................. 7  
2. **2.2 Literature Review** .................................................................................................................. 12  
   2.2.1 An Article on Stevens’ “Dry Loaf” .................................................................................. 12  
   2.2.2 An Article on Murray’s “Widower in the Country” ......................................................... 13  
   2.2.3 An Article on Yeats’ “Leda and the Swan” ....................................................................... 13  
   2.2.4 An Article on Tennyson’s “Crossing the Bar” ................................................................. 14
CHAPTER 3. RESEARCH METHODOLOGY

3.1 Type of Research ................................................................. 17
3.2 Type of Data ........................................................................ 18
3.3 Data Collection .................................................................... 18
3.4 Data Analysis ....................................................................... 19

CHAPTER 4. DISCUSSION

4.1 Semantic Components in “Just The Way You Are” .......... 21
   4.1.1 Experiential Meaning ............................................... 21
   4.1.2 Interpersonal Meaning ............................................ 24
   4.1.3 Textual Meaning .................................................... 25
4.2 Situational Dimensions in “Just The Way You Are” ...... 27
   4.2.1 Field ..................................................................... 27
   4.2.2 Tenor ..................................................................... 27
   4.2.3 Mode ..................................................................... 28
4.3 Semantic Components in “Teenage Dream” ................... 29
   4.3.1 Experiential Meaning ............................................. 29
   4.3.2 Interpersonal Meaning .......................................... 32
   4.3.3 Textual Meaning .................................................. 34
4.4 Situational Dimensions in “Teenage Dream” ............... 36
   4.4.1 Field ..................................................................... 36
   4.4.2 Tenor ..................................................................... 36
   4.4.3 Mode ..................................................................... 36
4.5 Semantic Components in “Two Is Better Then One” .... 37
   4.5.1 Experiential Meaning ............................................. 37
   4.5.2 Interpersonal Meaning .......................................... 40
   4.5.3 Textual Meaning .................................................. 41

2.2.5 An Article on Wordsworth’s “Lucy” ............................... 15
2.2.6 An Article on Wordsworth’s “The Rainbow” ............... 16
4.6 Situational Dimensions in “Two Is Better Then One” ........................... 43
  4.6.1 Field ............................................................................................ 43
  4.6.2. Tenor .......................................................................................... 43
  4.6.3. Mode .......................................................................................... 44

CHAPTER FIVE: CONLUSION .......................................................................... 45

BIBLIOGRAPHY ................................................................................................

APPENDIX ........................................................................................................
A LIST OF TABLES

Table 1: The Relation of Context, Text and Clause .................................................. 10
Table 2: Transitivity Analysis on “Just The Way You Are” ........................................ 22
Table 3: Circumstance Analysis on “Just The Way You Are” ..................................... 23
Table 4: Mood Analysis on “Just The Way You Are” ............................................... 24
Table 5: Modality Analysis on “Just The Way You Are” ........................................... 25
Table 6: Textual Theme Analysis on “Just The Way You Are”.................................. 26
Table 7: Theme Analysis on “Just The Way You Are” .............................................. 27
Table 8: Transitivity Analysis on “Teenage Dream” ............................................... 29
Table 9: Circumstance Analysis on “Teenage Dream” .............................................. 31
Table 10: Mood Analysis on “Teenage Dream” ....................................................... 32
Table 11: Modality Analysis on “Teenage Dream” ................................................... 33
Table 12: Textual Theme Analysis on “Teenage Dream” ......................................... 34
Table 13: Theme Analysis on “Teenage Dream” ...................................................... 35
Table 14: Transitivity Analysis on “Two Is Better Than One” .................................... 37
Table 15: Circumstance Analysis on “Two Is Better Than One” ................................. 40
Table 16: Mood Analysis on “Two Is Better Than One” .......................................... 40
Table 17: Modality Analysis on “Two Is Better Than One” ....................................... 41
Table 18: Textual Theme Analysis on “Two Is Better Than One” ............................... 42
Table 19: Theme Analysis on “Two Is Better Than One” ......................................... 43
Table 20: A General Description of Extralinguistic and Linguistic Features.........lxxxviii
# A List of Appendices

A. Key to Lexicogrammatical Analysis .............................................................. 51

B. The First Song: “Just The Way You Are” .................................................. 52
   B.1 The Lyric of “Just The Way You Are” .................................................. 52
   B.2 Clause Boundary of “Just The Way You Are” ....................................... 54
   B.3 Lexicogrammatical Analysis on “Cry Me A River” ............................ 57

C. The Second Song: “Teenage Dream” .......................................................... 67
   C.1 The Lyric of “Teenage Dream” ............................................................ 67
   C.2 Clause Boundary of “Teenage Dream” ............................................... 70
   C.3 Lexicogrammatical Analysis on “Teenage Dream” ............................ 73

D. The Third Song: “Two Is Better Than One” .............................................. 81
   D.1 The Lyric of “Two Is Better Than One” ............................................... 81
   D.2 Clause Boundary of “Two Is Better Than One” ................................... 83
   D.3 Lexicogrammatical Analysis on “Two Is Better Than One” ............... 86