



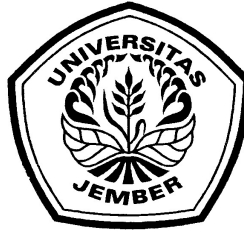
**A FUNCTIONAL STYLISTIC ANALYSIS ON LYRICAL TEXT  
OF SELECTED COUNTRY SONGS**

**THESIS**

**Written by:**

**OKTA ANDI RAHMAN RENOAT  
NIM 070110101088**

**ENGLISH DEPARTMENT  
FACULTY OF LETTERS  
UNIVERSITY OF JEMBER  
2011**



**A FUNCTIONAL STYLISTIC ANALYSIS ON LYRICAL TEXT  
OF SELECTED COUNTRY SONGS**

**THESIS**

A Thesis Presented to the English Department, Faculty of Letters,  
University of Jember as One of the Requirements to Get  
the Award of Sarjana Sastra Degree  
in English Studies

**Written by:**

**OKTA ANDI RAHMAN RENOAT  
NIM 070110101088**

**ENGLISH DEPARTMENT  
FACULTY OF LETTERS  
UNIVERSITY OF JEMBER  
2011**

## **DEDICATION**

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

- My greatest father, Suta'i who has passionately inspired me to keep struggling, taught me how to survive with all obstacles, given full support, affection and endless prayer.
- My dearest mother, Syamsiatin who has taught me how to be thankful to what we have got, given endless prayer, sacrifices and love and supported me all the way.
- My lovely brother and sister, Achmad Noer Hidayah and Ulfatul Fauziah who always inspire me that I must have the success, give me love, understand me as the way I am and protect me as any great sibling would do.
- My Alma Mater.

**MOTTO**

*“Everybody sing like it’s the last song you  
will ever sing”*

**PARAMORE** in *“Born For This”*

## **DECLARATION**

I hereby state that the thesis entitled *A Functional Stylistic Analysis on Lyrical Text of Selected Country Songs* 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, 14<sup>th</sup> June 2011

The Writer,

Okta Andi Rahman Renoat

070110101088

## APPROVAL SHEET

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

Jember, 14<sup>th</sup> June 2011

Chairman,

Secretary,

(Drs. Hadiri, MA)

NIP.194807171976031003

(Dewianti Khazanah, SS)

NIP.198511032008122002

The Members:

1. Prof. Dr. Samudji, MA. (.....)  
NIP. 194808161976031002
2. Drs. Wisasongko, MA. (.....)  
NIP. 196204141988031004
3. Dra. Hj. Meilia Adiana, M. Pd. (.....)  
NIP. 195105211981032002

Approved by the Dean,

(Drs. Syamsul Anam, MA.)

NIP. 195909181988021001

## 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 Functional Stylistic Analysis on Lyrical Text of Selected Country Songs*. I also would like to thank the following people:

1. Drs. Syamsul Anam, MA., the Dean of the Faculty of Letters as well as my first supervisor who has spent his time supervising my thesis.
2. Prof. Dr. Samudji, MA., my first supervisor for his encouraging advices, guidance, assistance and patience.
3. Drs. Wisasongko, MA, my second supervisor also for his encouraging advices, guidance, assistance and patience.
4. Drs. Moch. Ilham, MA., the Head of the English Department and Dra. Supiastutik, the Secretary of the English Department, who have given me the chance and trust to write this thesis.
5. All of the lecturers of the English Department who have given me the valuable knowledge during my academic year.
6. My wonderful moderate parents and sister for their endless attention, suggestion, contribution, motivation and affection.
7. The greatest brothers and sisters in “Rumpikers”, Mas Pandu, Mas Happy, Eoga, Mas Yunus, Mas Yofan, Mas Teddy, Mas Reja, Ghanesya, Putri and Chacha, Indah, Nila and Amel who share me a lot joy and love, teach me how to face the dark of life and show me the true meaning of friendship

Jember, June 2011

Okta Andi Rahman Renoat

## SUMMARY

*“A Functional Stylistic Analysis on Lyrical Text of Selected Country Songs”*; Okta Andi Rahman Renoat, 070110101088; 2011: 44 pages; English Department, Faculty of Letters, University of Jember.

This thesis analyses three lyrical texts of intimate relationship: *Back To December*, *If This Was A Movie* and *Dear John* by Taylor Swift. The theory of the thesis is Halliday’s Systemic Functional Linguistics. This thesis is intended to prove how lexicogrammatical patterns (Transitivity, Mood and Theme) apprehend semantic components (Experiential, Interpersonal and Textual Meanings). Then, how to know that the semantic components realize situational dimensions (Field, Tenor and Mode).

Library research is employed in this thesis. The data used in this thesis are qualitative data applying bibliographical technique as the data collection. The data are written lyrical texts. The descriptive method is used to describe lexicogrammatical patterns, semantic components and situational dimensions.

The result of this thesis indicates that the three lyrical texts share the same Tenor: the interaction of two lovers. However, they differ in many ways. The Field of first lyrical text is the impression of past memory; whereas the Mode is a narrative text. The Field of second lyrical text is the expectation of his coming back; meanwhile the Mode is a persuasive text. The Field of third lyrical text is the description of a past love, and the Mode is a descriptive text. In conclusion, It is proved that there is a link between lexicogrammatical patterns, semantic components and situational dimensions. Systemic functional analysis is presented to describe the relation and uncover and state how a text means.



## TABLE OF CONTENTS

|                                   |             |
|-----------------------------------|-------------|
| <b>TITLE .....</b>                | <b>i</b>    |
| <b>DEDICATION.....</b>            | <b>ii</b>   |
| <b>MOTTO .....</b>                | <b>iii</b>  |
| <b>DECLARATION.....</b>           | <b>iv</b>   |
| <b>APPROVAL SHEET .....</b>       | <b>v</b>    |
| <b>ACKNOWLEDGEMENT.....</b>       | <b>vi</b>   |
| <b>SUMMARY .....</b>              | <b>vii</b>  |
| <b>TABLE OF CONTENTS .....</b>    | <b>viii</b> |
| <b>A LIST OF TABLES .....</b>     | <b>xi</b>   |
| <b>A LIST OF APPENDICES .....</b> | <b>xii</b>  |

### CHAPTER ONE: INTRODUCTION

|  |          |
|--|----------|
| <b>1.1 The Background of the Study.....</b>    | <b>1</b> |
| <b>1.2 The Problem of the Study .....</b>      | <b>3</b> |
| <b>1.3 The Scope of the Study.....</b>         | <b>3</b> |
| <b>1.4 The Goal of the Study.....</b>          | <b>3</b> |
| <b>1.5 The Organization of the Study .....</b> | <b>3</b> |

### CHAPTER TWO: THEORETICAL FRAMEWORK

#### AND LITERATURE REVIEW

|  |          |
|--|----------|
| <b>2.1 Theoretical Framework .....</b>     | <b>5</b> |
| 2.1.1 Stylistics.....                      | 5        |
| 2.1.2 Systemic Functional Linguistics..... | 6        |
| a. Context: Situation.....                 | 7        |
| b. Text: Discourse-Semantics .....         | 8        |
| c. Clause: Lexicogrammar .....             | 9        |

|   |           |
|---|-----------|
| <b>2.2 Literature Review .....</b>                                      | <b>11</b> |
| 2.2.1 An Article on Yeats’ “ <i>Leda and the Swan</i> ” .....           | 11        |
| 2.2.5 An Article on Stevens’ “ <i>Dry Loaf</i> ” .....                  | 12        |
| 2.2.6 An Article on Hemingway’s “ <i>Cat in The Rain</i> ” .....        | 12        |
| <b>CHAPTER THREE: RESEARCH METHODOLOGY</b>                              |           |
| <b>3.1 Type of Research .....</b>                                       | <b>14</b> |
| <b>3.2 Type of Data .....</b>   | <b>14</b> |
| <b>3.3 Data Collection.....</b>   | <b>15</b> |
| <b>3.4 Data Analysis .....</b>  | <b>15</b> |
| <b>CHAPTER FOUR: DISCUSSION</b>   |           |
| <b>4.1 Semantic Components in “<i>Back To December</i>” .....</b>       | <b>17</b> |
| 4.1.1 Experiential Meaning.....   | 17        |
| 4.1.2 Interpersonal Meaning .....                                       | 20        |
| 4.1.3 Textual Meaning.....  | 22        |
| <b>4.2 Situational Deimensions in “<i>Back To December</i>” .....</b>   | <b>23</b> |
| 4.2.1 Field .....   | 23        |
| 4.2.2 Tenor.....  | 24        |
| 4.2.3 Mode.....   | 24        |
| <b>4.3 Semantic Components in “<i>If This Was A Movie</i>” .....</b>    | <b>25</b> |
| 4.3.1 Experiential Meaning.....   | 25        |
| 4.3.2 Interpersonal Meaning .....                                       | 28        |
| 4.3.3 Textual Meaning.....  | 30        |
| <b>4.4 Situational Dimensions in “<i>If This Was A Movie</i>” .....</b> | <b>32</b> |
| 4.4.1 Field .....   | 32        |
| 4.4.2 Tenor.....  | 32        |
| 4.4.3 Mode.....   | 33        |

|   |             |
|---|-------------|
| <b>4.5 Semantic Components in “<i>Dear John</i>” .....</b>    | <b>33</b>   |
| 4.5.1 Experiential Meaning.....                               | 33          |
| 4.5.2 Interpersonal Meaning .....                             | 36          |
| 4.5.3 Textual Meaning.....                                    | 38          |
| <b>4.6 Situational Dimensions in “<i>Dear John</i>” .....</b> | <b>40</b>   |
| 4.6.1 Field .....   | 40          |
| 4.6.2. Tenor.....   | 40          |
| 4.6.3. Mode.....  | 41          |
| <b>CHAPTER FIVE: CONCLUSION.....</b>                          | <b>42</b>   |
| <b>BIBLIOGRAPHY .....</b>                                     | <b>xiii</b> |
| <b>APPENDIX.....</b>  | <b>45</b>   |

## A LIST OF TABLES

|   |    |
|---|----|
| Table 1: The Relation of Context, Text and Clause.....                          | 11 |
| Table 2: Transitivity Analysis on “ <i>Back To December</i> ” .....             | 18 |
| Table 3: Circumstance Analysis on “ <i>Back To December</i> ” .....             | 19 |
| Table 4: Mood Analysis on “ <i>Back To December</i> ” .....                     | 20 |
| Table 5: Modality Analysis on “ <i>Back To December</i> ” .....                 | 21 |
| Table 6: Textual Theme Analysis on “ <i>Back To December</i> ” .....            | 22 |
| Table 7: Interpersonal Theme Analysis on “ <i>Back To December</i> ” .....      | 23 |
| Table 8: Experiential Theme Analysis on “ <i>Back To December</i> ” .....       | 23 |
| Table 9: Transitivity Analysis on “ <i>If This Was A Movie</i> ” .....          | 25 |
| Table 10: Circumstance Analysis on “ <i>If This Was A Movie</i> ” .....         | 27 |
| Table 11: Mood Analysis on “ <i>If This Was A Movie</i> ” .....                 | 28 |
| Table 12: Modality Analysis on “ <i>If This Was A Movie</i> ” .....             | 29 |
| Table 13: Textual Theme Analysis on “ <i>If This Was A Movie</i> ” .....        | 30 |
| Table 14: Interpersonal Theme Analysis on “ <i>If This Was A Movie</i> ” .....  | 31 |
| Table 15: Experiential Theme Analysis on “ <i>If This Was A Movie</i> ” .....   | 32 |
| Table 16: Transitivity Analysis on “ <i>Dear John</i> ” .....                   | 34 |
| Table 17: Circumstance Analysis on “ <i>Dear John</i> ” .....                   | 36 |
| Table 18: Mood Analysis on “ <i>Dear John</i> ” .....                           | 37 |
| Table 19: Modality Analysis on “ <i>Dear John</i> ” .....                       | 37 |
| Table 20: Textual Theme Analysis on “ <i>Dear John</i> ” .....                  | 38 |
| Table 21: Interpersonal Theme Analysis on “ <i>Dear John</i> ” .....            | 39 |
| Table 22: Experiential Theme Analysis on “ <i>Dear John</i> ” .....             | 40 |
| Table 23: A General Description of Extralinguistic and Linguistic Features..... | 44 |

## A LIST OF APPENDICES

|  |            |
|--|------------|
| <b>A. Key to Lexicogrammatical Analysis</b> .....                      | <b>45</b>  |
| <b>B. Song One: “<i>Back To December</i>”</b> .....                    | <b>46</b>  |
| B.1 The Lyric of “ <i>Back To December</i> ” .....                     | 46         |
| B.2 Clause Boundary of “ <i>Back To December</i> ” .....               | 49         |
| B.3 Lexicogrammatical Analysis on “ <i>Back To December</i> ” .....    | 53         |
| B.4 Marked Theme Analysis on “ <i>Back To December</i> ” .....         | 75         |
| <b>C. Song Two: “<i>If This Was A Movie</i>”</b> .....                 | <b>76</b>  |
| C.1 The Lyric of “ <i>If This Was A Movie</i> ” .....                  | 76         |
| C.2 Clause Boundary of “ <i>If This Was A Movie</i> ” .....            | 79         |
| C.3 Lexicogrammatical Analysis on “ <i>If This Was A Movie</i> ” ..... | 83         |
| C.4 Marked Theme Analysis on “ <i>If This Was A Movie</i> ” .....      | 107        |
| <b>D. Song Three: “<i>Dear John</i>”</b> .....                         | <b>108</b> |
| D.1 The Lyric of “ <i>Dear John</i> ” .....                            | 108        |
| D.2 Clause Boundary of “ <i>Dear John</i> ” .....                      | 110        |
| D.3 Lexicogrammatical Analysis on “ <i>Dear John</i> ” .....           | 113        |
| D.4 Marked Theme Analysis on “ <i>Dear John</i> ” .....                | 129        |