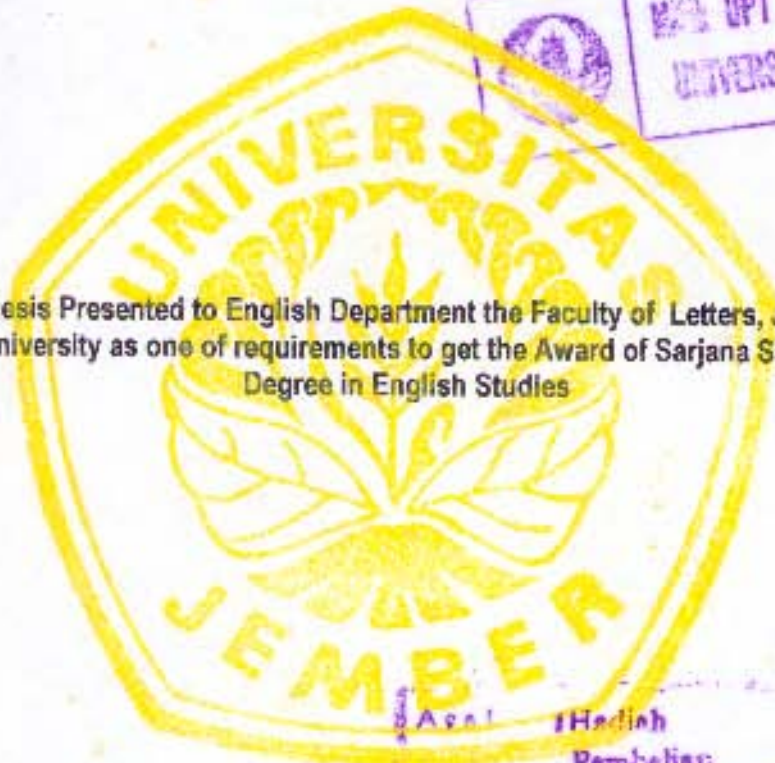# METAFUNCTION ANALYSIS ON CELINE DION'S ALBUM
"A NEW DAY HAS COME "

THESIS

A thesis Presented to English Department the Faculty of Letters, Jember
University as one of requirements to get the Award of Sarjana Sastra
Degree in English Studies
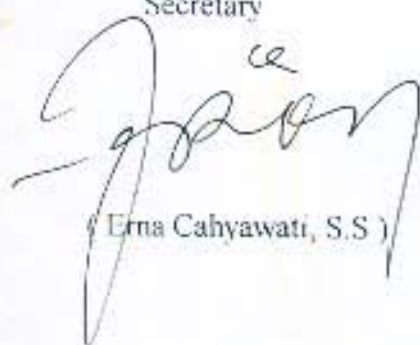
Ratna Dwi Astuti
980110101092

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APPROVAL SHEET

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

Jember, June 25, 2003.

Secretary

(Erna Cahyawati, S.S)

Chairman

(Dr. H. Suparmin, M.A)

The Members:

1. Dr. Samudji, M.A

(..............................)

2. Drs. Syamsul Anam, M.A

(..............................)

3. Drs. Hairus Salikin, M. Ed.

(..............................)

Sincerely and tenderly I dedicate this thesis to :

My beloved parents, **Santoso** and **Sri Rahayu Utami**. Your endurance makes me know how the world is. Through your light I walk on my way surely.

My late grandfather, **R.M Abdoel Soekoer**. Your tender love has filled my childhood beautifully.

My grandmother, **Moertidjah**. Your precious advices awake me from my darkness.

My dearest brother and sisters, **Arif Budiarto**, **Yennie Arisantie** and **Febri Andriyani**. Our togetherness brings the happiness in my life.

Ahmad Afandi, S.Pd. With you finally I can feel that something runs smoothly through the sincerity.

My Alma Mater.

Motto:

...The study of the texts we participate in from day to day is a way of studying ourselves, and the unity of such a study is just our own position in relation to them, our subjectivity.

(Haynes, 1992: 137-138)

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ABBREVIATION USED IN THE TEXT

Adjn	Adjunct
Comp	Complement
F	Finite
Interp	Interpersonal
Modal Adjn	Modal Adjunct
Mood Adjn	Mood Adjunct
P	Predicator
Proc	Process
S	Subject
Struc	Structural
Tex	Textual
Top	Topical

ACKNOWLEDGEMENT

I am praising gratefully to The Al Mighty Allah AWT for His grace that I have been encouraged to overcome the hindrances so that this thesis can be composed. Although I had to confront many difficulties, He always grants me a great help.

At this moment, I would also like to express my deep gratitude to those who have given great contribution and support in the completion of study.

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6. All my friends of the 1998 class in English Department.

May God, the Most Merciful bless and endow their kindness with proper rewards.

Hopefully, this thesis may have a good contribution towards the English studies, especially those who intend to develop their knowledge on linguistics study.

Jember, June 2003   Ratna Dwi Astuti

CHAPTER I
INTRODUCTION

1.1 The Background of The Study

Communication is very important for human beings in order to make social interaction in their society. Communication brings the information and the message. People change the way of thinking because of communication. Besides knowledge, people get new information that is needed in their daily life. Through language the communication happens in the society.

Language is as a means of communication. The primary social function of language is clearly to facilitate communication because human beings can communicate each other through the language.

There are many ways of communication through language. For examples in business, the communication happens between the seller and the buyer, the salesman and the consumer. The businessman uses business language in order to attract the consumer or the costumer. In mass media, for examples: in radio and television. One of their programs is news. In this case the communication happens between the listener or the audience and the reporter or the news correspondent. In entertainment, for example: a song, through a song the communication happens between the listener and the singer.

A song is as one of the way of communication. A song can express a way of life. It shows the emotion of someone for examples: love, joy, fear, hate, etc. A song is the combination between words and music. Webster's (1985:1124) defines that "Song is a short musical composition of words and music". This beautiful composition attracts the listener to listen to the song. Besides enjoy listen to the song, spontaneously there is an interaction between the singer and the listener. The singer is like the narrator who tells a story to the listener by his or her song, either orally or in writing.

Celine Dion is one of the best entertainers. She is the famous pop music singer in the world. Celine Dion becomes one of the biggest international stars in pop music history, selling more than 100 million albums worldwide. She comes

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from the small town of Charlemagne, Quebec. Dion grows up in an environment which is full of the inherent chaos and material austerity that comes with such a large working-class family.

Celine Dion began singing in her parents' piano bar when she was just five years old. By the age of 12 she has written one of her first songs "Ce Qu'un Reve" (It Was Only Dream). In 1982, Dion won the gold medal at the Yamaha World Song Festival in Tokyo. In 1983, she became the first Canadian to receive a gold record in France when her single "D'Amour Ou D'Amite", sold over 700,000 copies. In 1988, she won the prestigious Eurovision Song Contest in Dublin. On December 17, 1994, Celine Dion and Rene Angelil were married at Notre Dame Basilica in Montreal.

In 1999, her husband Angelil was diagnosed with throat cancer. While the disease responded well to treatment and went into remission, the illness was a wake-up call for Dion. She decided to put a new emphasis on her family life and announced a temporary retirement so that she could spend more time at home and have a child. After undergoing fertility treatments, she gave birth to a son in January 2001, his name was "Rene Charles".

She is very happy with her new life because she feels a mother's soul after she has dreamed it for a long time. She has released her new album "A New Day Has Come" since March 25th 2002. A New Day Has Come is the singer's first release since her two years hiatus. In her new album she tells about her new life and expresses her feeling. She cannot imagine how wonderful his life because of the birth of her first son "Rene Charles".

Discourse analysis focuses on the structure of naturally occurring spoken language, as found in such "discourses" as conversations, interviews, commentaries and speeches (Crystal 1997:116). Discourse analysis involves the study of language in use.

A song can be regarded as a text in which aspects of the realization are taken over from the intonation of language by music (Haynes, 1992:199). We can enjoy a song because the singer has a good performance. He or she has a beautiful voice. We can enjoy a song because we understand what the song talks about.

what is the message and what is the story inside. From the Celine Dion's biography above it is very interesting to be analysed through her song. She always expresses it in her songs especially in her album "A New Day Has Come".

By using metafunction analysis, a song can be analysed in order to get better understanding within a song. The level of discourse can be looked at from the points of view of three broad functions. There are **the interpersonal function, the textual function** and **the ideational function**

Any text combines these, rather as a rope or an electrical wire, combines different strands (Haynes, 1992:23). We can see each function as of an equal importance, even though one or the other may gain more attention, or be more convenient to concentrate on, in looking at a particular aspect of text, or type of text. For examples: it would be reasonable to give great attention to the ideational function in a factual report, or a geometrical proof. In the study of conversation most attention has been given to the interpersonal function.

Halliday (in Butt (1997:13)) states that language seems to have evolved for three major purposes. These are:

- To talk about what is happening, what will happen, and what has happened;
- To talk about what (or to do things with language) and /or to express a point of view;
- To turn the output of the previous two functions into a coherent whole.
Halliday calls these main functions metafunctions.

In addition, Halliday (in Butt) explains the definition of these metafunctions in more conventional and formal ways. He states

> **The Ideational metafunction** uses language to encode our experience of the world and to convey a picture of reality; that is, it makes ideational meanings. **The Interpersonal metafunction** uses language to encode interaction and to show how defensible or binding we find our propositions or proposals; that is, it makes interpersonal meanings. **The textual metafunction** uses language to organize our experiential, logical and interpersonal meanings into a coherent, and in the case of written and spoken language, linear, whole. (1997:13-14).

In a song all these three functions presents, especially in the Celine Dion's songs in her album "A New Day Has Come". **The interpersonal function** is

shown by the interaction, the one between the singer and the band (who also interact with each other), and that of singer, supported by the band, and the audience (Haynes, 1992:199). In this case, the interaction is between the singer and the listener through his or her words in the song. **The ideational function** is shown by the words in Dion's song which represents things, ideas and relations. **The textual function** is shown by the words in Dion's song which shows the coherence of experiential, logical and interpersonal meanings. With a purpose to focus the topic that is tackled, then, this study is entitled: **Metafunction Analysis on Celine Dion's Album "A New Day Has Come".**

1.2 The Problems to Discuss

The problems will be presented in this thesis are.

1. How can we understand Celine Dion's songs in her album "A New Day Has Come" through the metafunction analysis?

2. How can we explain and describe Celine Dion's songs in her album "A New Day Has Come" through the metafunction analysis?

1.3 The Scope of The Study

This study emphasizes on the analysis of the three broad functions of discourse's level. The data of this study are taken from Celine Dion's song in her album "A New Day Has Come". There are seventeen songs in this album and four of them will be taken as the data. They are **I'm Alive, A New Day Has Come, Goodbye's (The Saddest Word)** and **I Surrender.** They are chosen because they have a close relationship with Celine Dion's new life. They tell about Celine Dion's feeling and emotion. while the other songs are as the supporting song.

1.4 The Goals of The Study

The general goal of the study is to apply linguistics theory especially discourse analysis on Celine Dion's song in her album "A New Day Has Come", while the more specific goals are.

1. To explain and describe the understanding of Celine Dion's song through the discourse analysis from the points of view of three broad functions (the interpersonal function, the textual function and the ideational function)
2. To get better understanding of Celine Dion's song from the linguistics point of view especially discourse analysis.

1.5 The Organization of The thesis

This thesis comprises five chapters. The first chapter is introduction that deals with the background of the study, the problems to discuss, the scope of the study, the goals of the study and the organization of the thesis. Theoretical review that shows relevant references that underlie this study is presented in chapter two. The method of research used in this study is presented in research methodology, in chapter three. This includes type of research, data collection, type of the data and type of the analysis. Analysing the data already obtained from the research is described in the next chapter, data and discussion briefly presents conclusion.

CHAPTER II
THEORETICAL REVIEW

2.1 Song

Every day we recognize the people we know by their voices, we can tell who is speaking and whether he is calm or cheerful or grumpy. If we listen to what he says we may know why he feels as he does, for voices help us to know what is in the mind and heart. Usually it is through our voices that we share our experiences, our thoughts and our feelings. In the same way we can know a great deal about people through their songs, because people have always sung about the things that mean most to them.

Song is one of a communication form. As a communication form, we listen to a song everywhere and every time in our life. Through a song we can communicate with others. A song brings a message and information to people. It also entertains us when we are sad so that we can enjoy it and relax. There are many kinds of song such as: pop, jazz, pop rock, rock n' roll, hip hop etc. They can be listened by people in all generation.

Song has been a part of human life. Almost every day we can listen to a song. Song is not only listened from the tape recorder, but also from stores, supermarkets song can be found. At the supermarkets or stores, the song has many functions. It entertains us and also gives information as an advertisement to their consumers or costumers.

In advertisement song is as a commercial medium. It brings a message and information for the consumers. Through the song they will always remember the product so that they will buy it.

It is realized that song is one of the communication forms. As a communication form, song has some conditions to fulfill that are speaker, message, medium and the receiver of the message. In the occasion, the speaker is the singer, the message is the experience or idea which is expressed, medium is the language and music whereas the receiver is the listener.

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Song and music have a close relationship. Music is one of the most universal of man's arts. People have expressed emotions in music from earliest times. Music is the science or art of incorporating pleasing, expressive or intelligible combinations of vocal or instrumental tones into a composition having definite structure and continuity (Webster, 1988:1490). Hornby (1974:557) supports the previous definition with his statement that music is art of making pleasing combinations of sounds in rhythm, harmony and counter point; the sounds and composition so made; written or printed signs representing these sounds. In the World Book Encyclopedia (1966:520), it states that:

> Music can be described as sound and silence presented in a planned form for the purpose of artistic communication. There are two key words in this description, *planned* and *artistic*. First, music is planned because it is man-made and can usually be repeated. The sound of the wind in the tress may seem to be music, but it is not generally considered to be music, because it does not result from any human plan or intention. Second, music conveys artistic significance, communicating the composer's musical ideas and feelings to the listeners.

On the other side, song can be defined as a piece of music rung or composed for singing (Webster, 1988:1278). The word song itself is derived from the word in Iceland, German, and old English meaning to sing (Shaw, 1972:350). Furthermore, he defines song as "A short metrical composition intended for singing". Song is often employed in literature to refer to lyric poem adapted to expression in music" (1972:350). Another definition about song is found in the World Book Encyclopedia. It says that:

> Song is one of the most concentrated expressions of feelings or ideas in musical form. Songs express religious ideas, such as those found in hymns, and romantic ideas, such as love, nostalgia, patriotism, fear and hate, as found in folk and art songs. Songs are also expressions of ways of working, as found in sea shanties and work songs (1966:408).

Furthermore, it also stated that songs can be divided into two groups: popular songs and art songs. *A popular song* needs a good tune or a catchy lyric and usually enjoys only brief fame (1966:522). Besides this statement, it is also explained that popular songs have melodies and words that are easy to remember (1966:622). Many of these songs, often called *pops*, become popular quickly, and

then are forgotten just as rapidly as the wind. A popular song has some characteristics. It has a strong, regular beat and the lyrics which are usually sentimental (World Book Encyclopedia, 1966:622). Some pop songs are comic and some are ballads that tell a story, while many of the best-loved pops are hillbilly and cowboy song (1966:622).

A popular song is written by a simple language. It has purpose to attract the listener quickly. The writer wants to sell it as a commercial enterprise so that sometimes he or she ignores the value of art inside his song. It depends on the writer of the song. Grolier Encyclopedia of Knowledge (---:190) states that popular songwriting is essentially a commercial enterprise.

The composer of *art songs* chooses a poem with some literary merits and sets it to music. To support this statement, Grolier "Encyclopedia of Knowledge" (---:190) states that art song is the furthest removed from singing's folk roots and from the listener's own experience. Its techniques of composition and performance have involved along with other forms of classical music.

From the explanation above, it can be said that song and music work together to make a good combination and harmony in order to produce a beautiful art for the listener or audience. Song and music complete each other. We can enjoy and listen to music without song or song without music, but the combination between song and music are very beautiful to be listened and enjoyed.

2.2 Text

Text is one of the written languages. There are many kinds of text. They can be in the form of conversational narratives, recipes, television advertisements, short stories, songs, poems, etc. Halliday (in Nunan (1993:9)) suggests that

> Written language is used for action (for example, public signs, product labels, television and radio guides, bills, menus, telephone directions, ballot papers, computer manuals); for information (for example, newspaper, current affairs magazines, advertisements, political pamphlets); and for entertainment (for example, comic strips, fiction books, poetry and drama, newspaper features, film subtitles).

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All the text can be analysed in order to understand the meaning of the text and the information within the text. One of the ways is through the metafunction analysis. Song is a kind of text which can be analysed through the metafunction. A song can be regarded as a text in which aspects of the realization are taken over from the intonation of language by music (Haynes, 1992:199).

In general, the meaning of text can be explained as group of letters that actualizes. Crystal (1992) (in Nunan (1993:6)) states that "Text is a piece of naturally occurring spoken, written or signed discourse identified for purposes of analysis". It is often a language unit with a definable communication function, such as a conversation, a poster. Cook (1989) (in Nunan (1993:6)) supports this opinion; he states that "Text is a stretch of language interpreted formally without context". Furthermore, Richards et al (1985:30) states that "Text is a piece of spoken or written language". A text may be considered from the point of view of its structure and / or its function, e.g. warning, instructing, and carrying out a transaction.

The term text in the simplest way can be defined as language that is functional (Halliday, 1985:10). It means that text is a language that is doing some jobs in some contexts. It may be either spoken or written, or indeed many other medium of many expressions that someone likes to think of.

Hasan (1985:53) gives an additional option upon the content of the text. It is called text structure that refers to the overall structure of the message form. If we find there is no single message as the general content structurally, we will not be able to claim it as a text.

Text is also a semantic unit (Halliday, 1985:10). Thus, it just cannot be conceived as an extension of grammatical theory or other formal definition related to the function of the text itself. When someone writes down words and sentences, it is really the process of making meanings. Of course, the meanings have to be expressed or coded, into words, sentences or structures in order to communicate the intended meanings and messages.

Again, text is not something that can be defined as a stretch of words or sentences, only bigger. There is something hidden beyond its performances.

From the social semiotic perspective, text can be seen in its "process" aspect as an interactive event, a social exchange of meanings. Halliday (1985:11) states

> Text is a form of exchange; and the fundamental form of a text is that of dialogue, of interaction between speakers. Not that dialogue is more important than other kinds of text; but in the last resort, every kind of text in every language is meaningful because it can be related to interaction among speakers, and ultimately to ordinary every day spontaneous conversation.

Within a text there is certain meaning that needs our interpretation. The author or the writer has some messages that are given to the reader or listener or viewer. Eco (1981) in Tarry (1995:28) claims that "The very existence of texts... cannot only be freely interpreted but also cooperatively generated by the addressee". The use of context of situation helps the readers in interpreting the text. Moreover, using context of situation will better capture the intended meanings and messages of the texts. Context of situation can be defined as the environment of the text. Furthermore, Eco (1981) in Tarry (1995:29) states

> He believes all texts have a degree of openness. A range of interpretations and a range of meanings, the degree being dependent on the extent to which the text is potentially speaking to everyone (a closed text) or the extent to which the text has implicit in it an image of a good reader (open text). An open text is nothing else but the the semantic-pragmatic production of its own Model Reader where the reader is strictly defined by the syntactical organization of the text.

However, that does not mean that the writer or speaker has nothing to do with the text-what it means is that the only means we have of constructing a reading for a text is through our own socially determined language as reader or hearer (Birch cited in Tarry, 1995:29).

2.3 Theory of Communication

2.3.1 The Definition of Communication

Communication is a basic human activity. If it suddenly disappeared, our whole way of life would crumble. As one of a communication form, song has information which is given to the listener.

Song expresses a way of life by which we find happiness, sadness, joy, etc. So the communication happens directly between the singer and the listener. In the World Book Encyclopedia (1966:447), it states that

> Communication is the exchange of information. We communicate with each other in many ways. A baby cries when it is hungry. We wave hallo or good-bye to our friends. Animals use sounds and movements to share information. For example, a dog barks and wags its tail to show joy.

Communication can be understood as the practice of producing meanings, and the ways in which systems of meaning are negotiated by participants in cultures (Schirato and Yell, 2000:1). Rosengren defines the word communication, he states that

> The word "communicate" is historically related to the word "common". It stems from the Latin verb *communicare*, which means "to share", "to make common" and which in turn is related to the Latin word for common: *communis*. When we communicate, we make things common. We thus increase our shared knowledge, our "common sense"- the basic precondition for all community (2000:1).

In addition, Emery et al (1967:3) have a simple definition about communication. They state that communication is the art of transmitting information, ideas, and attitudes from one person to another.

2.3.2 Kinds of Communication

Song is a kind of communication which uses language and writing. According to the World Book Encyclopedia (1966:447), there are many kinds of communications.

1. *Gesture and Signals*

Much of our personal communication is made face to face and without words. The expressions of the people from their faces bring a message and information for us. For examples: People smile, it shows that they are happy or it means that they say hello to us. Men tip their hats, it shows his respect to us. People frown, it expresses anger, thought, etc. Besides, people also give a message or information by the tones of their voices For example: people scream, it shows that she or he is afraid of something.

People have also learnt to use signals so that they can communicate over greater distances. For examples: door-bells signal the arrival visitors, the telephone rings, it means someone is calling, student listen for the buzzer that tells them when a class begins and ends.

2. *Pictures and Symbols*

In a prehistoric people communicate by using pictures and symbols. In the caves of prehistoric men, explorers have found colorful, lifelike drawings of prehistoric animals and hunters. These cave pictures and sculptures are symbols that man once used for communication. *Words* are the easiest of all symbols to use, whether written or spoken. Words are the names given to everything people see and know.

3. *Language and Writing*

After the development of words, the development of language becomes the next great step in communication. Through the language people can share information efficiently. Every language has two elements: a group of words whose meaning is understood and an accepted way of linking these words so they can be used together.

Not all written languages use words. The ancient Egyptians write a language that use pictures called *hieroglyphics*. Language and writing give people a way to communicate easily. People can use language and writing to get and share a message or information to other people.

2.4 Figurative language

Language can be used figuratively. By using figurative language, it needs our interpretation in order to understand the meaning. The meaning is implicit which has to be interpreted by the readers or the listeners. Most of the figurative language can be found in the literary work, for examples: novel, drama, poetry, song, etc. The writer wants to express his idea through the word which is shown by figurative language. Cole and Lindemann (1990:120) say "Moving beyond literal comparisons, writers may use figurative ones or "figures of speech" to create even more powerful images that surprise readers with their unexpected

literal comparisons, writers may use figurative ones or "figures of speech" to create even more powerful images that surprise readers with their unexpected precision". We also find the use of figurative language in the song. The figurative language makes the song beautiful to be listened. The feeling and the emotion are obviously expressed.

There are many definitions about figurative language. Reaske (1966:33) states "Figurative language is that kind of language which departs from the language employed in the traditional, literal ways of describing persons or objects". Furthermore Cole and Lindemann (1990:111) say " Figurative language tells the apparent truth as well as the indirect truth". From the definition above shows that the figurative language has the power to portray reality which implicitly hides behind the sentences.

There are many kinds of figurative language, for examples: metaphor, simile, personification, metonymy, etc. The first is *metaphor*, in How to Analyze Poetry, a metaphor is the figure of speech which compares one thing to another directly. Usually a metaphor is created through the use of some form of the verb "to be" (Reaske, 1966:36). For examples: (i) Life is *a hungry animal*, hungry animal has become a metaphor for life. (ii) My love is *a bird*, flying in all directions, the bird has become a metaphor of the poet's love. (iii) *A flood* of protest poured in following the announcement, a flood has become a metaphor of a large quantity.....come in. A metaphor states that something is something else (Reaske, 1966:36).

The second is *simile*. Reaske (1966:41) defines a simile as "A direct comparison between things which are not particularly similar in their essence". He also states "A simile says that one thing is 'like' something else" (1966:36). In addition, Cole and Lindemann (1990:121) say "A simile explicitly suggests a comparison and are often called "direct", "stated", or "explicit". For examples: (i) I was as *happy* as *a lark*. It shows the comparison between the happiness and that of a lark. (ii) She is like the ocean at dawn or she is as lovely as the ocean at down. The writer shows the woman's loveliness which is compared with the ocean at dawn.

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examples: (i) Let *the rain* come down and *wash away* my tears. The rain is given human characteristic. It has the ability to wash away the tears. (ii) Where has spring gone, where's he gone? The writer personifies spring as a young man.

The last is *metonymy*. Reaske (1966:36) defines a metonymy as "The substitution of a word closely associated with another word in place of the other word. For examples: (i) We speak of *the government* as the "White House". (ii) The pen is mightier than the sword. "Pen" is a metonymy for the writer or the act of writing while "Sword" represents a warrior or the act of war. (iii) It won't happen while I still *breathe* (live).

2.5 Cohesion and Coherence

A text consists of sequences of sentences or utterances which seem to "hang together". There is a meaning within the text which is knitted together. It has a means of doing this which is known as cohesion and coherence.

Richards et al (1985:58) defines cohesion as "The grammatical and / or lexical relationship between the different elements of a text". This may be the relationship between different sentences or between different parts of a sentence. Furthermore Haynes (1992:33) says "Cohesion is a relation between meanings, not of grammatical units". Haynes (1992:33) identifies four types of cohesion. They are: conjunction, lexical cohesion, reference and ellipsis.

The first type of cohesion is *conjunction*. This type of cohesion supplies the logical connection between parts of the text. Nunan (1993:26) identifies four different types of conjunction: temporality, causality, addition and adversatives.

1. *Temporal* relationships exist when the events in a text are related in terms of the timing of their occurrences, for example: *First, Brick tea is ground to a dust. Then it is usually cooked in milk.*

2. *Causal*, The relationship is one of cause and consequence, for example: *Chinese tea is becoming increasingly popular in restaurants, and even in coffee shops. This is because of the growing belief that it has several health-giving properties.*

3. *Additive* represents the additional information. For example: *From a marketing viewpoint, the popular tabloid encourages the reader to read the whole page instead of choosing stories. And isn't that what any publisher wants?*

4. *Adversative* moderates or qualifies the information in the first, for example: *I'm afraid I'll be home late tonight. However, I won't have to go in until late tomorrow.*

A second type of cohesion is *lexical cohesion*. Here an individual word at one stage in the development of the text refers back to another, or others, which have related meaning, or to an earlier occurrence of the same word.

A third type of cohesion is *reference*, the way in which the speakers can refer back (or sometimes forward) to another part of the text. A fourth type of cohesion is *ellipsis*, where part of an utterance is left unsaid, in such a way that the unsaid parts can be exactly supplied, for example: I like *the blue hat*. I prefer *the green*. Nunan (1993:24) defines "Ellipsis is described as a form of substitution in which the original item is replaced by zero". Furthermore Haynes (1992:36) says "Substitution and ellipsis are fundamentally the same phenomenon, and ellipsis is sometimes called 'zero substitution'".

In another term, Coherence is a more general term than 'cohesion'. It refers to factors other than cohesion which help us to see the text as a whole (Haynes, 1992:36). One way of looking at coherence is to see it as implicit cohesion. Haynes gives an example: *I reckon you're over optimistic, Blueberry. We're too far in to stop the killing now.* The second clause has a 'because' relation to the first, and this could have been made explicit, as cohesion (conjunction). Nunan (1993:33) gives the summary of cohesion as shown below.

COHESION IN ENGLISH

Reference ———————————| Personal
                        Demonstrative
                        Comparative

Substitution and Ellipsis ———| Nominal
                               Verbal
                               Clausal

Conjunction ————————————| Adversative
                           Additive
                           Temporal
                           Causal

Lexical cohesion ——————————| Reiteration
                             Collocation

2.6 The Level of Discourse from The Point of View of Three Broad Functions

The study of discourse or discourse analysis involves many aspects of linguistic performance and of sociolinguistic as well as linguistic competence. Discourse analysis involves question of style, appropriateness, cohesiveness, rhetorical force, topic/subtopic structure, differences between written and spoken discourse, and so on.

Richards et al (1985:30) defines "Discourse is a general term for examples of language use, i.e. language which has been produced as the result of an act of communication". Furthermore he states that "Discourse analysis is the study of how sentences in spoken and written language form larger meaningful units such as paragraphs, conversations, interview, etc" (1985:30).

In the past the name "discourse analysis" has been applied to a range of rather different approaches to social science. In linguistics it has been applied to work on the way sentences or utterances cohere into discourse. For example, it has examined the way words such as "however" and "but" operate along with different kinds of references that occur between sentences (Bryman and Burgess, 1999:324).

Haynes (1992:23) says that the term "discourse" refers to linguistic level roughly equivalent to the everyday sense of the word "meaning", but it also includes the aspect of meaning which can be described by words that label speech acts: persuading, objecting, promising and so on.

The level of discourse can be looked at from the points of view of three broad functions. They are: the interpersonal function, the textual function and the ideational function. Halliday (1973:104) defines the term "function" in two ways. He says that the term *function* is used in two distinct through related senses, at two different points in the description of language.

1. It is used in the sense of "grammatical (or "syntactic") function", to refer to elements of linguistic structures such as actor and goal or subject and object or theme and rheme. These "function" are the roles occupied by classes of words, phrases and the like in the structure of higher units.
2. It is used to refer to the "function" of language as a whole: for example in the well-known work of Karl Buhler in which he proposed a three-way division of language function into the representational, the conative and the expressive.

The other definition about the functions of language is stated by Halliday (1985:15). He says "In the simplest sense, the word "function" can be thought off as a synonym for the word "use". So that when we talk about functions of language, we may mean no more than the way people use their language or their languages if they have more than one.

People use their language with different aims and different purposes. They do different things with their language. It is achieved by talking and writing. Halliday (1985:29) says "The notion of "functions of language". These may be identified as the functional components of the semantic system of language: (a) ideational, subdivided into logical and experiential; (b) interpersonal; and (c) textual".

All languages have a meaning. It is shown by words and sentences which are expressed by writing and talking. The fundamental components of meaning in language are functional components. Halliday (1994:xiii) gives his statement

All languages are organized around two main kinds of meaning, "the ideational" or reflective, and "the interpersonal" or active. These components, called "metafunctions" in the terminology of the present

theory, are the manifestations in the linguistic system of the two very general purposes which underlie all uses of language: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, "the textual", which breathes relevance into the other two.

Every sentence in a text is multifunctional (Halliday, 1985:23). We cannot claim that this sentence has just one function. The three of the functions (the ideational function, the interpersonal function and the textual function) are woven together within the sentence. Halliday (1985:23) explains

It has often been assumed that each sentence has just one, or at least one primary function; or even if the sentence is recognized to be multifunctional; that it ought to be possible to point to each separate part of the sentence and to say this part has this function, that part has that function, and the other part has the other function.

Furthermore he explains that the meaning of metafunction is "that part of the system of a language-the particular semantic and lexico-grammatical resources that has evolved to perform the function in question" (1985:29). From the definition above, it shows that we can claim text as a metafunctional construct, because each of the three functions is realized within a text. It can be analyzed through the sentences within the text

2.6.1 The Interpersonal Function

In the interpersonal function, the speaker is using language as the means of his own intrusion into the speech event: the expression of his comments, his attitudes and evaluations, and also of the relationship that he set up between himself and the listener-in particular, the communication role that he adopts, of informing, questioning, greeting, persuading and the like (Halliday, 1973:106).

The interpersonal function is to indicate establish or maintain social relationship between people, it includes forms of address, speech function, modality, etc (Richards et al, 1985:33).

Haynes (1992:75) states that the interpersonal function of language allows a speaker to indicate his or her involvement in what he or she is saying.

Besides The interpersonal function, the text also has the interpersonal meaning. It concerns with the type of interaction which is taking place, the kind of commodity which is being exchanged and the way speakers take a position in their messages. In this kind of meaning, the clause within the text has function *as a clause as exchange* which uses language to exchange information, goods and services

In describing the interpersonal function of language we have to break down the clause into two functional constituents: Mood and Residue. The Mood is the combination between Subject and Finite, while the Residue is the remainder of the clause. The Residue consists of the Predicator(s), Complement(s) and Adjunct(s). The explanation about the Mood and the Residue is shown below.

2.6.1.1 The Element of Mood

The element of Mood is Subject and Finite. Halliday (1994:73) has some definitions about subject. He says

1. Subject is noun or pronoun that is in person and number concord with the verb: subjects *he, she, it* go with *has*, and *I, you, we, they* go with *have*.

2. Subject is noun or pronoun which is in the nominative case, is even more restricted, since the only words in English which display case are *I, we, he, she* and *they* (and in formal language also *who*).

3. Subject is a nominal group that is repeated in pronoun form in the tag-can be followed up in every declarative clause. For example: <u>my aunt</u> has been

<div align="center">S</div>

given a bag, hasn't <u>she</u>?

<div align="center">S</div>

The definition about Finite is given by Butt et al (1997:67)

> The finite is that part of the verbal group which encodes primary tense or the speaker's opinion. It has two main interpersonal roles in the verbal group: it can be a sign of TIME in relation to the speaker, or a MODAL sign of the speaker's opinion.

Furthermore they also give the function of finite. They states "The function of the Finite is to tie down the verb to its Subject so that the proposition in the clause is

debatable or arguable (1997:80). To support the explanations above, Butt et al (1997:68) gives the statement about the Subject-Finite relationship. They say

> The significance of the Subject-Finite relation can sometimes be seen in the effect of the Subject on the Finite. When the nominal group in the Subject role changes from singular to plural, or from the first person (I, we) to third person (she, the team, they), the Finite may reflect the change in its form.

2.6.1.2 The Element of Residue

The elements of Residue are: Predicator, Adjunct and Complement. The first is Predicator. Butt et al (1997:69) defines Predicator is the rest of the verbal group, including any other auxiliaries. Hayness (1992:78) gives the other definition. He says "Predicator is the part of the process (verbal group) that comes in the residue". Furthermore Halliday (1994:79) gives the function of Predicator. He states

> The function of the Predicator is fourfold:
> (i) it specifies time reference other than reference to the time of the speech event, i.e. 'secondary' tense: past, present or future relative to the primary tense.
> (ii) it specifies various other aspects and phases like seeming, trying, hoping.
> (iii) it specifies the voice: active or passive.
> (iv) it specifies the process (action, event, mental process, relation) that is predicated of the subject.
> For example:
> *Been trying to be heard*, expresses: (i) a complex secondary tense, *been + ing*; (ii) a conative phase, *try + to*; (iii) passive voice, *be + -ed*; (iv) the mental process *hear*.

The second is Adjunct. Adjunct is adverbial groups, nominal groups and prepositional phrases which acted as Circumstances for the experiential meaning of a clause (Butt et al, 1997:69). In addition, Halliday (1994:80) defines Adjunct is an element that has not got the potential of being Subject. It is typically realized by an adverbial group or a prepositional phrase.

The third is complement. A complement is an element within the residue that has the potential of being Subject but is not. It is typically realized by an adverbial group or a prepositional phrase (Halliday, 1994:80). Furthermore Hayness (1992:78) says "The complement of a clause is the component which

would become the Subject if it is made passive; that is, if the processed and processor switched position".

2.6.2 The Ideational Function

Language serves for the expression of content: it has a representational or it is called ideational function. Halliday (1973:106) states that there are two points need to be emphasized concerning this ideational function of language.

1. It is through this function that the speaker or writer embodies in language his experience of the phenomena of the real world; and this includes his experience of the internal world of his own consciousness: his reaction and perceptions, and also his linguistic acts of speaking and understanding.

2. One component of ideational meaning which , while not unrelatable to experience, is nevertheless organized in language in a way which marks it off as distinct: this is the expression of certain fundamental logical relations such as are encoded in language in the form of co-ordination, opposition, modification and the like.

Besides, the ideational function is to organize the speaker's or writer's experience of the real or imaginary world i.e. language refers to real or imagined persons, things, actions, events, states, etc (Richards et al, 1985:33). Furthermore, Haynes (1992:41) states that the ideational function of language allows us to categorize experience, to represent events, things, states of affairs.

The ideational function is divided into logical and experiential. Halliday (1985:45) gives the explanation of the two functions. He states

1. a. Experiential is to understand the processes being referred to the participants in these processes and the circumstances-time, etc-associated with them.
   b. Logical is to understand the relationship between one process and another, or one participant and another, that share the same position in the text.

The experiential meaning within the text has the function as *clause as representation*. It concerns with the use of language which enables human beings to build a mental picture of reality, to make sense of what goes on around them and inside them.

In describing the experiential function of language we have to break down the clause into three constituents: *Participant*, *Process* and *Circumstance*. The first constituent is Participant. Butt et al (1997:52) defines "A participant can be a person, a place or an object (this is the notion of 'thingness') and in the grammar of a clause the participant is realized by a Nominal Group". The participant also can be described in terms of various participant roles such as: Actor, Agent, Goal, Carrier and Sayer (1997:43).

The second constituent is Process. The process is divided into three basic process types: Material (process of doing), Relational (process of being) and Projecting (process of seeing). The process is realized by the verbal groups (Butt et al, 1997:43). They show the experience of eventness- whatever is happening, acting, doing, sensing, saying or simply being (1997:55). Furthermore Butt et al (1997.46) gives the definition about those three processes. They states

1. Processes that describe what is happening or being done in the external, material world, often known as Material Processes;
2. Processes which simply describe relationships, known as Relational Processes;
3. Processes which project the inner world by speech or thought, known as Projecting Processes.

The third constituent is Circumstance. The adverbial group and the prepositional phrase are the two main ways in which English constructs a model of circumstance (Butt et al, 1997:56). He also explains the function of circumstance. Circumstances function to illuminate the Process in some way. Among other things, they may locate the Process in time or space, suggest how the Process occurs, or offer information about the cause of the Process (1997:56)

Halliday (1994:143) explains the Participant and The process clearly, as shown in the table 1 below.

Table:1   Process types, their meanings, and key participants

Process type	Category meaning	Participants

Material:
  Action
  Event
	'doing'
	  'doing'
	  'happening'
		Actor, Goal

Behavioural	'behaving'	Behaver

Mental:
  Perception
  Affection
  Cognition
	'sensing'
	  'seeing'
	  'feeling'
	  'thinking'
		Senser, Phenomenon

Verbal	'saying'	Sayer, Target

Relational
  Attribution
  Identification
	'being'
	  'attributing'
	  'identifying'
		Carrier, Attribute
		Identified, Identifier,
		Token, value

existential	'existing'	Existent

2.6.3 The Textual function

The textual function concerns with the creation of text. It is a function internal to language, and for this reason is not usually taken into account where the objects of investigation are extrinsic; but it came to be specifically associated with the term "functional" in the work of the Prague scholars who developed Buhler's idea within the frame work of a linguistic theory (cf. their terms "functional syntax", functional sentence perspective) (Halliday, 1973:107).

Halliday (1973:107) states that it is through this function that language makes links with itself and with the situation; and discourse becomes possible, because the speaker or writer can produce a text and the listener or reader can recognize one.

The textual function is to create written or spoken texts which cohere within themselves and which fit the particular situation in which they are used (Richards et al, 1985:33). Furthermore Halliday (1985:45) adds the explanation above. He says that the textual function grasps the news value and topicality of the message, and the coherence between one part of the text and every other part.

The textual meanings within the text are shown by Theme and Rheme. The Theme and the Rheme express a message which organizes *the clause as message*. We call the first element as Theme and the rest of the clause as Rheme.

Theme is the element which serves as the point of departure of the message (Halliday, 1994:37). Butt et al (1994:92) defines "Theme as what the message is concerned with: the point of departure for what the speaker is going to say". So it functions as a starting point or signpost, the frame the speaker has chosen for the message. He also says "The whole nominal group, verbal group, adverbial group or prepositional phrase filling the first Participant, Process or Circumstance functions as Theme (1997:92).

The Theme is divided into: *textual, interpersonal* and *topical elements* and it is called Multiple Theme, while the Simple Theme contains only the experiential or topical element.

Halliday (1994:54) explains the component of Multiple Themes. They are shown in the table 2 below.

Table: 2 Components of a multiple Theme. The arrows indicate that a WH-relative or interrogative is also a topical element.

Metafunction	Component of Theme
textual	continuative structural (conjunction or WH-relative) conjunctive (Adjunct)
Interpersonal	vocative modal (Adjunct) finite (operator) WH-(interrogative)
Experiential	topical (participant, circumstance, process)

From the three of metafunctions above (Textual, Interpersonal and ideational), they can be summarized clearly. Halliday (1994:36) gives the summarized of metafunctions and their reflexes in the grammar. It is shown in the table 3 below.

CHAPTER III
RESEARCH METHODOLOGY

3.1 Type of Research

The type of research applied in this thesis covers library research. The research underlying this study is done by gathering the data which are taken from the internet computer. Besides, finding some books relate to the problem being discussed.

3.2 Data Collection

To achieve the required data in this study, documentation techniques are used. Blaxter et al (1996:141) states that "Documentation means using written materials as a basis for the research".

Two types of data commonly realized are primary source and secondary one. In Bryman and Burgess introduction of *Qualitative Research Methodology*, primary sources are material reduces first hand by the people studied which consists of: minutes, contracts, memoranda, autobiographies and reports, public and private documents; and the secondary sources provide commentaries or summaries of original sources (1999:xx).

The written text of Celine Dion's song in her album "A New Day Has Come" acts as the primary data whereas articles taken from magazines, Celine Dion web sites in internet and some books as supporting references are the secondary data.

The data used in the thesis are collected from the written texts of Celine Dion's song. There are seventeen songs in her new album and four of them will be taken as the data. These selected data are obtained by doing purposive sampling technique, hand-picking supposedly typical or interesting cases (Blaxter, 1997:79).

3.3 Type of Data

The data which are used in this thesis are qualitative data. The data collected are in the form of words or pictures rather than numbers (Bogdan and Biklen, 1992:30). Blaxter (1997:177) illuminates that "Among these different kinds of data, we may recognize a basic distinction between the quantitative (i.e. numbers) and the qualitative (i.e. words)". Moreover, he (1997:60) notes that, "Qualitative data are in as many forms chiefly non-numeric, as possible".

In addition Bryman and Burgess (1999: xxiv) states that qualitative data can take many different forms, but the main types are field notes, transcripts and texts. Field notes are likely to be the product of a participant observer's record in the field of what he or she sees and hears. Transcripts are likely to be the outcome of transcriptions of recorded interviews (including focus groups) or of recorded natural conversations. Texts can come in a variety of forms, including historical materials and organizational records.

All of the data used in this thesis are in the form of words, phrases or sentences taken from Celine Dion's songs in her album "A New Day Has Come".

3.4 Type of The Analysis

The collected data will be analysed through the descriptive analysis. It is a method to describe the facts and to interpret them (Nawawi, 1994:73).

Based from the definition above, the data of this thesis will be described and interpreted. The analysis is done by classifying Celine Dion's songs which is analysed by using metafunction analysis, whereas the next step is to analyse and interpret the metafunction within Celine Dion's songs. Shortly, in this type of analysis, the researcher just describes and explains the recorded data and also makes interpretation of them.

CHAPTER V
CONCLUSION

A song can be regarded as a text. It has a meaning which needs interpretation and understanding. By using certain analysis, we can understand the meaning well. The metafunction analysis taken from Celine Dion's songs demonstrates linguistic application which can help the listeners to grasp and interpret the meaning of the song well. There are three functions: Interpersonal function, Ideational function and Textual function.

Each of the three functions has different types within the song. The analysis uses each of the three functions through the sentences which is divided into clauses. The interpersonal function represents the Mood and the Residue. While the ideational function shows the transitivity which concerns with a process. It is realized in the grammar by means of a verbal group. So that the text has an ideational meaning. The textual function represents the Theme and the Rheme which concerns with the message of the text. The three functions (Interpersonal, Ideational and Textual) apply in the songs.

The interpersonal function has been applied in the song well rather than the ideational function. It analyses the clause more detail so that we know the function of each the words. The interpersonal consists of Subject, Predicator, Complement and Adjunct which encode the Mood and the residue.

The ideational function has a small part in the Celine Dion's songs. It has been applied on one of the four songs because the other songs do not need to be analysed with this function. The three of the four songs are more clearly to be analysed by textual function and interpersonal function. They are suitable to be applied in those songs. The use of figurative language supports the ideational function well.

The textual function represents the Theme and the Rheme. It concerns with the message of the song. There is two kinds of theme: Simple Theme and Multiple Theme. The Theme as the starting point of the message. So that the textual function makes the listeners understand the messages of the songs well

The analysis shows that the metafunction can be applied in the song well. The three of the functions have been applied in the songs by dividing the sentences into clauses. The metafunction is as means of analysis of the text such as a song, while there are the other analysis which can be used to analyse the other texts.

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