IT IS NOT JUST A SONG FOR CHILDREN: A SEMIOTIC ANALYSIS

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ABSTRACT

A Song is a good medium for children to learn about culture. Through songs, songwriters can convey their native culture, which they regard as valuable for future generations to inherit. There are several songs for children in Indonesia written by talented songwriters that portray the distinctive qualities of Indonesia's culture. For the listeners to recognize the Indonesian virtues implied in the songs while simultaneously enjoying the songs, the songwriters demonstrated some strategies that allowed them to convey the intended culture. This study attempted to determine how songwriters managed to pass culture through songs and what culture they tried to convey. A semiotic analysis, including textual analysis, thematic progression, and sign analysis, was conducted on five popular songs for children from four well-known songwriters in Indonesia. The results showed that the songwriters utilized the material process to help the children visualize the content of the songs and used existential phrases and a variety of marked themes, including conditions, adjuncts, and dependent themes, to convey many key points in a single sentence. In addition, the songwriters also employed a combination of multiple thematic progressions to develop the subject, zigzag thematic development to maintain the text's logical relation, and reiterative thematic progression to emphasize the theme of the text. The findings are valuable as references, especially for those who wish to write music for young listeners

Keywords: *Semiotic analysis, sign analysis, textual analysis, thematic progression.*

INTRODUCTION

A song is commonly used as a medium for learning. Most people, especially children, find listening to music to be an enjoyable method for learning new things. Studies on the song have revealed that song is a valuable tool for teaching and learning languages (Purcell ,1992; Akbary et al., 2018) and as an aid for language acquisition (Džanić & Pejić, 2016); Murphey, 1992). Moreover, through song, one can also acquire culture, as a song can reflect mother tongue culture (Millington, 2011).

At present, many songs written in English for children are translated into a number of other languages, including Indonesian. The songs usually share cultural universality, such as gift-giving, marriage, bodily adornment, incest taboo, and hygiene rules (Wilson, 1998). According to Millington's proposal (2011), not only cultural universals but also songs can reveal the unique characteristics of mother tongue culture. Therefore, it is crucial to learn the songs created by the writer of the mother tongue. In light of this, the current study attempts to examine some songs with which the songwriters sought to introduce culture to the children.

To date, most studies on Indonesian children's songs present them as a means of teaching, while few have focused on how writers manage to convey their culture through songs to children. To address this concern, the present study will examine Indonesian

children's songs written by great songwriters such as Ibu Sud or Saridjah Niung, A.T. Mahmud, Pak Kasur or Soerjono, and Bu Kasur Sandiah from a semiotic perspective. Using systemic functional linguistics and the theory of signing from Charles Sander Pierce, this research attempts to investigate how songwriters wrote songs and managed to convey culture in their songs. The questions addressed by the research are as follows:

1. How do the songwriters for children manage to convey their native culture?
2. What aspects of culture were the writers trying to be exposed by the song to the children?

Social Semiotic

In social semiotics, meaning and meaning-making in (inter)action are socially constructed; the range of ways texts can be created (Gualberto, 2018).

By highlighting the social dimensions of meaning, it explores how meaning is produced, interpreted, and circulated and what it means for society (Jewitt et al., 2016). Halliday, a linguist from Australia, views language as a social semiotics. He believes that language is a unique system of social signs capable of expressing the meanings that all other sign systems can make. From his perspective, Halliday developed the SFL as an 'appliable linguistics' that describes grammatical systems through which languages perform their various functions. Moreover, Halliday argued that it is necessary to understand language "within a sociocultural context," meaning that context affects how language is comprehended (Halliday & Matthiessen, 2014). Therefore, the current study attempted to demonstrate the writer's meaning-creation process from a social semiotic standpoint. Specifically, it will depict how the prominent children's songwriters from Indonesia used language appropriate for children's mode affordances so that they may understand the message suggested in the songs. The investigation of songs for children from a social semiotic standpoint will employ not only SFL but also sign analysis to reveal how children's songwriters manage the unity and coherence of songs so that they can serve as a tool to circulate culture.

SFL

The SFL was developed based on the belief that language is a social semiotic (Jewitt et al., 2016). Unlike the grammatical approach, which emphasizes a set of rules, SFL focuses on the appropriateness of a form for a particular communicative purpose in a specific context, and the primary concern is the functions of structures and their constituents and their meaning in context (Lock, 1996). In summary, SFL offers a succinct interpretation of the text and its significance. To examine the cultural content of children's songs, this study uses transitivity analysis to determine how the song's author incorporated tradition and value and textual meaning to determine how the texts are organized to achieve the intended purpose and context. Eggins (1994) noted that transitivity analysis, which is associated with the realization of ideational meaning, encompasses phenomena like objects (alive and nonliving, abstract and concrete), goings-on (what the things are or do), and the circumstances surrounding these occurrences and doings. These meanings are realized in wording through Participants, Processes, and Circumstances.

In addition to transitivity analysis, the study also utilized textual analysis, which is associated with the organization of the texts to make them effective given their purpose and context (Eggins, 1994). Therefore, this study employed thematic progression.

It is how speakers construct their messages in a way which makes them fit smoothly into the unfolding language event (Thompson, 2013).

In other words, thematic progression creates unity in the texts, as it provides cohesion and coherence to a text, ensuring a logical and effective path for the reader. There are three

kinds of thematic development patterns: Theme reiteration/constant Theme pattern, zig-zag/linear Theme pattern and multiple Theme/split Rheme pattern.

Culture

Culture can be defined in many ways, but it is most commonly understood to be the socially acquired and shared ways of functioning among a group of people (Useem et al., 1963). By definition there are some points to ponder. Culture is learned, meaning that people must study culture; it is not something they are born with. For example, children learn culture from adults. They learn to understand a language and communicate with it. Culture is shared as a result of communal living in a society. Collectively, people in society produce and maintain culture via the sharing of information, like scientific discoveries; objects, such as works of art; and traditions, such as the celebrating festivals. The definition also implies that culture is based on a shared set of symbols; language, money and art are all symbols that enable humans to communicate. In addition, cultures are integrated and dynamic. People communicate with one another and trade ideas and symbols, which causes cultures to change and interact. Consequently, if one part of the system changes, other parts change as well (Spencer-Oatey, 2021).

The analysis of the culture of a particular group can be carried out by distinguishing visible and invisible components of culture. The visible component refers to observable artefacts, such as the physical design of the space, the dress code, the manner, the aroma and atmosphere of the place, the emotional intensity and other phenomena. However, the invisible component consists of fundamental underlying ideas and ideals that, although usually unconscious, really shape how members of a community perceive, think, and feel (Ruggiero, 2018; Spencer-Oatey, 2021).

Culture in a song

Song, a combination of melody and lyricly arranged harmoniously, is a media for learning, especially for young learners. Through song, children can learn and acquire not only language but also culture (Purcell, 1992). A song for children that contains many repetitions enables young learners who naturally enjoy singing or listening to music to memorize the song, pick up on cultural norms and internalize them easily.

The cultural norms found in the song may come up in the form of values, traditions, and symbols to share and learn. Some values usually taught for children are honesty, manners, responsibility, respect, love, consideration, perseverance, courage, justice and happiness (Mcilroy, 2022).

In regards to traditions, these are customs or practices that are carried down through generations. Traditions are not only something to look forward to but also lay the groundwork for family values and serve as special opportunities for bonding.

METHOD

This study focuses on how children's songwriters manage the unity and coherence of songs so that they can serve as a tool to circulate culture (Liao & Campbell, 2015); (Purcell, 1992). In the context of Indonesia, there are several outstanding children's songwriters whose creations are popular, valuable, and memorable. They are Ibu Sud or Saridjah Niung, A.T. Mahmud, Pak Kasur or Soerjono, and Bu Kasur Sandiah. Currently, the number of songs for children is declining; as a result, today's children do not seem to receive sufficient local music that is appropriate for their age (Armenia, 2018). For this reason, it is worthwhile to research the techniques used by successful children's composers. To achieve this goal, this study

employs document analysis using SFL framework: transitivity and thematic progression coupled with other analyses under a semantics framework, such as sign analysis.

Transitivity analysis revealed ideational functionality of the text that utilise language to convey experience (Thompson, 2014). Transitivity is described as a resource for construing our experience in terms of configurations of a process, participants, and circumstances. There are seven different process types: material process, behavioral process, verbal process, mental process, relational process, existential process, and meteorological process (Eggins, 1994). The explaination is that material processes express the notion physical actions carried out by certain entities may be accomplished by others. Therefore, clauses with a material process obligatorily have a doing (process) and doer (participant). The entity who or which does something is the actor, for example:

The exhausted bushwalker (Actor) Dropped (Pr: Material)   his pack (Goal)

In the material process, participants' roles need to be discussed. They are the Beneficiary and Range. The beneficiary is the one to whom or for whom the process is said to take place. It is either the recipient or the client, the one to whom goods are given for whom services are provided. For example

I (Actor) sold (Pr: Material) the car (Goal) to John (Recipient)

Range is the element that specifies the scope or domain of the process. The range in material processes is typically in the middle clause, with actors only and no goal. For example:

She (actor) dropped (Pr: Material) a cursty (Range).

The example above is different from the following example:

She (Actor) dropped (Pr: Material) an egg (Goal)

"The egg" in the sentence brought about by Material process "Dropped". "The egg is an attribute to the material process "drops". However, "a cursty" shows that the extent of the process material "dropped".

The material process involves the simple functional description of a verb as a "doing word". In the absence of the material process, the mental process fills the void. According to Eggins (1994), mental process refers to something occurring within the mind's internal realm. Verbs like "thinking," "imagining," "liking," "wanting," and "seeing" are among the numerous that describe these brain processes.

Another major process is the relational process. It is the process of simply signaling the existence of the relationship (Thompson, 2013). There are two types of relational processes: attributive and identifying relational processes. The first type is called an attributive relational process, and the two participants are **the Carrier** (the entity that 'carries' the attribute) and **the Attribute**. For example:

This bread (carrier) is (process: rel. attrib) stale (attributive)

The second type is called an identifying relational process. The general category in identifying relational processes is called the **value**, while the specific embodiment is the **token.** For example

The church (Token) is (Process: rel, ident) his immediate objective (Value) is similar to His immediate objective (Value) is (Process: rel. ident) the church (Token)

The minor categories of process are **Behavior, Verbal** and **Existential**. Behavior processes allow us to distinguish between purely mental processes and the physical manifestations of those processes.. For example, many mental perceptive processes have paired processes that express a conscious physical act involved in perception: 'see' (mental) and 'watch', 'look', etc. (behavioral), and 'hear' (mental) and 'listen' (behavioral). Typically, behavioral processes have only one participant: the **Behaver**, who (unlike the Actor) can only be human. The verbal process accommodates three functions of participants in addition to **Sayer: Receiver,** Verbiage, and **Target. The sayer** is the human who conveys the messages. The Sayer need not be explicitly mentioned in the clause**.** The Receiver is the one to whom the saying is directed**. The Verbiage** is the function that corresponds to what is said. This may mean one of two things.

(a) It may be the content of what is said;

I (Sayer) ordered (Verbal) a steak (Verbiage),
those earrings (Verbiage) were promised (Verbal) to another customer (Receiver)

(b) It may be the *name of the saying*;
Let me (Sayer) ask (Verbal) you a question (Verbiage)

Circumstances answer such questions as when, where why, how, how many, and as what. They realize meanings about:

1. Time (temporal): tells when and probed by when? And how often? How long e.g. He goes to church every Sunday

2. Place (spatial): tells where and is probed by where? How far?   e.g. He goes to church every Sunday

3. Manner: tells how (means, quality, and comparison) e.g. He goes by Taxi.

4. Cause: tells why (reason, purpose, behalf) e.g. The sheep died of thirst.

5. Accompaniment: tells with (out) who or what and is probed by who or what else. e.g. I left my work without briefcase.

6. Matter: tells about what or with reference to what and is probed by what about. e.g. This book is talking about functional.

7. Role: tells about as and is probed by as what? e.g. He live

d as quite life as a beekeeper.

In addition to transitivity analysis, the study used thematic progression to analyze the organization of the texts. There are 3 types of thematic progression: theme reiteration, zig-zag or linear theme patterns, and multiple themes.

In a Theme reiteration or constant Theme pattern, a Theme is picked up and repeated at the beginning of each clause. The figure is as follows:

Theme 1 → Rheme 1

↓

Theme 2 → Rheme 2

↓

Theme 3 → Rheme 3

↓

Theme 4 → Rheme 4

↓

Theme 5 → Rheme 5

In a zig-zag or linear Theme pattern, the subject matter in the Rheme of the previous clause is taken up in the Theme of the following clause. The figure is as follows:

Theme 1 → Rheme 1
Theme 2 → Rheme 2
Theme 3 → Rheme 3
Theme 4 → Rheme 4
Theme 5 → Rheme 5

Multiple theme/split rheme pattern. In this pattern, a rheme may include a number of different pieces of information, each of which may be taken up as the theme in a number of subsequent clauses. The figure of this pattern is as follows:

Theme 1 → Rheme 1
Theme 2 → Rheme 2
Theme 3 → Rheme 3
Theme 4 → Rheme 4
Theme 5 → Rheme 5

Moreover, the types of clauses and themes were analyzed in this study; the independent, dependent clauses; the type of dependent clauses; the theme; the unmarked theme; the thematized obeject and complement; and the thematized circumstantial adjunct. Clauses comprise a group of words that include a subject and a finite verb. The first constituent of the clause is identified as Theme, which becomes the focus of information. Theme can come in the form of a subject (unmarked theme) or other than a subject (marked). This means that one can make an object, complement, or adjunct become a theme by thematizing them (Lock, 1996).

FINDINGS AND DISCUSSION

This study uses semiotic analysis to examine how writers convey their native culture to songs. To achieve this aim, this study examined 8 different songs from four well-known writers from Indonesia and utilized the textual message analysis of functional linguistics to determine how the writers organize the songs. Therefore, Pierce's theory on signs is employed to identify icons, indices, and symbols found in songs. The following are the results of transitivity analysis of the songs.

Table 1. The Transitivity Analysis of the Songs

	F	F	F	F	F	F	F	F
	Anak Gembala	Amelia	Paman Datang	Naik Delman	Menanam Jagung	Kring - kring ada sepeda	Bangun Tidur	Sayang Semua
Process								
Material	2		7	5	7	4	4	
Behavioral	1							
Mental			1					4
Relational identification & attribute	1	4	1	1	3	2		
Verbal			3		1			
Participants								
Actor	2		3	4	1	4	2	
Goal	1		2	3	5	2	2	
Range			2					
Senser			2					4
Phenomenon			1					8
Sayer			2		1			
Verbiage					1			
Target/receiver			1		1		1	
Behaver	1							
Carrier		3	1		2			
Attribute		3	1					
Client					1	2		
Token	1			1		2		
Value	1			1		2		
Circumstances								
Cause			1	1		2		
Location	1	1	2	2			2	
Time	1	1	1	1				
Manner	3	2	1			2		

The data showed that material processes dominate the songs, meaning that actions or movements constitute the majority of the process. The writer used the material movement to describe the meaning of new vocabularies while promoting virtues such as responsibility, respect, perseverance, and manners to young people who are mostly concrete thinkers. For example, the song "Anak Gembala" describes the definition of a shepherd or gembala by outlining the duties of a shepherd or gembala. Similarly, the song "Naik Delman introduced the children to "Delman," a horse-drawn carriage as a mode of transportation while teaching them the value of respecting one's line of work, "Kusir," a person in charge of a horse. In addition, the song also added the sound made when the horse's shoes hit the ground. Likewise, the song "Paman Datang" tells the children to show respect by encouraging them to listen to the tale of their uncle while also defining "Desa" or village as a place for farming and raising livestock, fruits, and vegetables. Moreover, the song "Menanam Jagung" allowed

the children to comprehend the value of perseverance by telling the students how to grow corn. In addition, the song "Kring-Kring Ada Sepeda" tells the children that they may receive a reward if they help their parents with their jobs.

According to the findings, songwriters seem to understand children who are concrete thinkers by nature. Therefore, they utilized material processing more than any other process in the songs. The songwriters may gain insight into children from their education and their experience dealing with children (Sari, 2018)

Unlike the songs that use mostly material processes, the songs "Amelia" and "Sayang Semuanya" mostly used relational and mental processes since the songs talked about passion and affection. The relational process, which refers to general notions of being, becoming and having (Halliday and Matthiessen, 2014), is used to identify Amelia as a girl or as an entity with a number of attributes that collectively make up her characteristics. The song "Amelia" suggested that a female might be outgoing instead of just staying at home. On the other hand, the writer of the song "Sayang Semuanya" embraced mental processes to reveal affection toward families consisting of fathers, mothers, brothers and sisters or nuclear families. In addition, he song has four phenomena of thing to show affection and four phenomena of situation to illustrate that caring for family is timeless (Lock, 1996).

In addition to transitivity analysis, the study also employs textual analysis to determine how the writers manage to convey the message. The findings are as follows.

Table 2. The Result of Textual Analysis

Type of clause	Anak Gembala	Amelia	Paman Datang	Naik Delman	Menanam Jagung	Kring-kring ada sepeda	Bangun Tidur	Sayang Semua
Independent clause	3	3	7	3	10	6	2	4
dependent clause	2	1	1	2	1	2	2	
Linking							1	
Binding	2	1		2			2	
Passive			1					
Active	3	3	6	3	10	6	2	
Unmarked themes	1	2	2	1	8	6		
Thematized object & complements	1	1	3	1	1			
Circumstantial adjunct	1			1	1		2	4
Inversion			2					
Existential sentence						2		
Reiteration	1	2	5	3			1	
Zig zag	1					4		
Multiple themes			2		6			3

The textual analysis revealed that the songs mostly contain independent clauses, and there are only a few dependent clauses. Interestingly, songs use binding clauses more than linking clauses. This means that there are more complex sentences than compound ones. In addition, the clauses in the songs for children utilized unmarked themes. The unmarked themes come in the form of thematized objects/complementes and circumstantial adjuncts.

For example, a thematized object can be found in the song "Naik Delman". and in the song "Menanam Jagung"

Table 3. The Thematic Analysis of "Naik Delman" Song

Aku	Duduk	Samping	Pak Kusir	Yang	Sedang bekerja mengendalikan	kuda	Supaya	Baik jalannya
Theme	Rheme		Theme		Rheme		Theme	Rheme
Subject	Pred	Complement		Subject	Pred		Object	Subject	Pred

Table 4. The Thematic Analysis of "Menanam jagung" Song

Aku	Beri	Pupuk	Supaya subur
Theme	Rheme	Theme	
Subject	Predicate	Object	

Thematic circumstances can be found in the song "Anak Gembala".

Table 5. The Thematic Analysis of "Anak Gembala" Song

Setiap hari	Ku	Bawa	Ternak	Ke padang rumput dikaki bukit
Theme		Rheme		
Topical: Cir	Subject	Predicate	Object	Cir: Loc

In the song "Amelia", thematized adjuncts can be found

Table 6. The Thematic Analysis of "Amelia" Song

Oh	Amelia	Gadis cilik	Lincah Nian	Tak pernah sedih, riang selalu
Theme		Rheme	Theme	
Adjunct	Subject	Predicate		

In the song "Bangun tidur", it can be found that thematized circumstances

Table 7. The Thematic Analysis of "Bangun Tidur" Song

Habis mandi	Ku	Tolong	Ibu
Theme		Rheme	
Topical: Cir	Subject	Predicate	Object

These marked Themes do not function as Subject but could be the subject if the order were changed (Halliday, 1994:44). In other words, Theme can serve to construct the meaning of a text, to structure the ideas in a text, and to influence readers' interpretations of a text.

In terms of thematic progression, the songs used all types of theme systems: reiteration. Zig zag, and multiple themes.

To confirm the textual meaning, this study also conducted a sign analysis. The findings are as follows:

Table 8. Data from eight (8) songs from outstanding song writers from Indonesia

Author	Title	Representament	Interpretant	Object	Context	interpretant	Value
AT Mahmud	Anak Gembala	Shepperd boy (icon)	Shepperd is associated	An occupation	The shepherd		Responsibility

Author	Title	Representamen t	Interpretant	Object	Context	interpretan t	Value
			with an occupation able to carry out by a boy in the village (Sartika. Iskandar, 2021).		boy talks about his responsibilit y for taking care the cattle		
	Amelia	Amelia is the name of a girl (icon)	A girl can be sociable instead of just staying at home (Itsram, 2020)	A girl	Narrating the character of Amelia who is lively, friendly and sociable		Manner/equalit y
	Paman datang	Uncle's visit (symbol)	It is good to have uncle's visit (Fauziah, 2018) Village is related to vegetable, cattle, farming and breeding (Undang Undang RI No 6 tentang Desa, 2014)	Kinship	An uncle from the village pays a visit		Respect and happiness
Ibu Sud	Naik Delman	Horse carriage/delma n (icon)	Introducing Delman as a mean of transportatio n in Jakarta (Adiyanto, 2023)	A mean of transportatio n	Going down town by riding Delman		Respect, and happiness
	Menana m jagung	corn trees (icon)	Corn is one of staple food which can be used as an alternative food source in Indonesia (Syah et al., 2009)	A plantation	Persuading ones to grow corn tree. Growing plan needs tools such as hoe, pickaxe, and fertilizer to keep them grow well		Perseverance and courage
Soerjono/Pa k Kasur	Kring-kring Ada Sepeda	Bicycle and leather shoes are reward for being good	Doing good will get reward		Talking about the reason why one gets rewards	To earn reward (bicycle or new shoes) one should help parents	Courage
	Bangun tidur	Activities in the morning	After using the bed, it is good to make it up		Good habits in the morning	Taking a bath, brushing teeth, and making	Manner and responsibilities

Author	Title	Representamen t	Interpretant	Object	Context	interpretan t	Value
						bed are good habits	
Sandiah/Bu Kasur	Sayang semuany a	All family member	Father, Mother, and siblings are people to care or to love		Loving a nuclear family	You have to care about your nuclear family (Wiratri, 2018).	Love

The findings revealed that the song writers used icons and indices to introduce culture to children (Weiss & Burks, 1945). For most Indonesians, anak gembala represents the children of farmers who live in the village. They generally come from poor family and take a job as a shepherd to tend and rear the buffaloes, cows or sheep of others (Sartika. Iskandar, 2021).. The writers used shepherd or anak gembala as an icon to represent a hardworking person.

The songs "menanam jagung", "Kring-kring ada sepeda", and "Bangun Tidur" inspired the children to be disciplined, resilient and persevere. The children are told through the songs that their efforts will all be rewarded. Giving rewards or gifts is a common practice in many communities. In Indonesia, giving presents or rewards is customarily performed for significant occasions such as Lebaran Day, birthdays, anniversaries, or even when visiting relatives (Whitfield, n.d.), as depicted in the song "Paman Datang". The song writer attempted to convey the tradition of sharing, in which the uncle who traveled from the countryside brought the harvests and shared them with his relatives.

In the song "Amelia", the author designated "Amelia" as a girl who stands out from other girls at her age. She is sociable and lively. These characteristics contrast with those of most women in Indonesia, who are still thought of as being more suited to stay at home and take care of housework than to be outgoing and social (Itsram, 2020). Amelia, which translates to "beautiful and graceful", reflects the writer's goal to change the stigma attached to women in patriarchal culture. In summary, the writer put the value of equality in the "Amelia" song.

In the song "Naik Delman", the author introduced Delman as a means of transportation used in Indonesia (Hernasari, 2012). Through the song, the writer described Delman as a horse-drawn carriage, and a man called "Kusir" is the one in charge of the horse. Using delman, one could travel around the town. In addition, the author showed her respect to her father or ayah who took her travel. The respect for family can also be found in the song "Satu-satu". Through the song, the writer told the children to love their family. Moreover, the song "Satu satu" promoted the nuclear family, which was endorsed by the Indonesian Government at that time (Wiratri, 2018).

According to the results of both transitivity and sign analysis, the way in which the songwriters manage to share native cultures in their song can be determined. To accomplish the intended goal, the songwriter utilized a material process to assist children who are primarily concrete thinkers in understanding and describing the meaning of new vocabulary while also encouraging virtues such as perseverance, responsibility, respect, and manners. On the other hand, to foster passion and affection, the songwriters used relational and mental processes. Furthermore, for the songs to be easier to comprehend, the songwriters employed reiteration and multiple themes rather than a zigzag shape to organize the song. Through reiteration, the songwriters can repeat the themes, and multiple themes allow the songwriters to elaborate the meaning of a particular word in the rheme. As a result of thematic progression, many marked themes can be found in the songs. The marked Themes may not

function as the subject, but they can act as the idea of the text. In turn, the marked themes enable the songwriters to take the audience to focus on the virtues or values the songwriters intended to share. For example, in the songs "Anak Gembala" and "Menanam Jagung".

Table 9. The Marked Theme in "Anak Gembala" Song

Aku	adalah	Anak gembala	Selalu riang serta gembira
Subject	predicate		Adjunct
Theme	Rheme		Theme

Table 10. The Marked Theme in "Menanam Jagung" Song

Aku	Beri	Pupuk	Supaya subur
Theme	Rheme	Theme	
Subject	Predicate	Object	

The values posted by the songwriters can also be identified by sign analysis. The data reveal that the symbol "Anak Gembala" is the icon of a job that can be done by a boy in the village. The song talks about the responsibilities of the shepherd. The textual analysis revealed that to focus on this idea, AT Mahmud, as the songwriter, used the actor "I" to associate himself with the "Shepherd Boy". By using the actor "I", the songwriter seemed to encourage the children to act as if they were shepherd boys who were responsible for taking care of the cattle. Moreover, the responsibility was described through the material process by which the songwriter utilized action words to help children who are concrete thinkers determine the responsibilities of a shepherd boy.

Another song from AT Mahmud analyzed in this study is "Amelia". The songwriter used the name "Amelia" to refer to a girl. The songwriter utilized mental processes to show the passion of a lively girl who likes to make friends. Through this song, AT Mahmud attempted to promote equality. He believed that the girl can also be sociable and have many friends rather than staying at home all day. To describe the quality of the girl, the songwriter used the unmarked predicate. Moreover, the songwriter employed multiple themes to develop the theme

Oh Amelia, gadis cilik lincah nian
Tak pernah sedih
Riang Selalu Sepanjang Hari

The second songwriter is Ibu Sud. She created a famous song called "Naik Delman". With respect to the table, the song promoted Delman as a means of popular transportation by that time. The song writer described her feeling while riding Delman; she was very happy to be able to sit next to with Pak Kusir, someone who controlled the horse, an essential position in Delman. Focusing on "I" as the actor in the song, Ibu Sud organized the song using reiteration thematic progression and a material process to describe the Delman.

Other Songwriters include Surdjono and Sandiah, a young couple. Surdjono created "Kring-Kring ada Sepeda" and "Bangun Tidur". On the other hand, his spouse constructed "Satu Satu"

All the songs talk about love for family and responsibilities of young people as members of family and as students. To achieve this goal, the songwriter used "I" as the actor and material process to describe the actions. The songs "Bangun tidur" and "Satu Satu" employed reiteration thematic progression, and the songwriters used marked themes to make the songs more interesting rather than boring.

Table 11. The Marked Theme in "Bangun Tidur" Song

Bangun Tidur	Ku	Terus Mandi
Predicate	Subject	Predicate
marked theme	Theme	Rheme

Table 12. The Marked Theme in "Satu-satu" Song

Satu -satu	Aku	Sayang	ibu
Adjunct	Subject	Predicate	object
Thematic adjunct	Theme	Rheme	

Unlike "Bangun tidur" and "Satu satu", which focused on children's responsibility, Surdjono created "Kring kring" to speak about reward. The song writer used an existential sentence to focus the listener on the reward and organized the song using zigzag thematic progression to introduce new information to maintain the logical relation of the text. In this case, there was a relationship between the sepeda or bicycle and a reward from my father.

Kring Kring, ada sepeda
Sepedaku roda tiga
Kudapat dari ayah karena rajin bekerja

The results of the study provide evidence that songs are media for writers to pass through their native culture. With the use of sign language and other language properties, the writers managed to integrate the targeted culture into the writing so that the audience could grasp the intended meaning.

CONCLUSION
The study revealed that songs are media for passing through native culture. To achieve this, the songwriters utilized the material process to help the children illustrate the content of the songs and made several main pieces of information in one sentence by employing existential sentences and several types of marked themes, such as predicated marked themes, anjunct marked themes, or circumstances marked themes. Moreover, they also demonstrated some interesting flow of organization in their songs. They used multiple thematic progression to develop the theme, zigzag thematic progression to introduce new information to maintain the logical relation of the text, and reiteration thematic progression to reinforce the theme of the text.
    Moreover, songwriters convey their indigenous culture, which they regard as valuable for future generations to inherit.

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